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Patrícia Neto Cordeiro Santos Louro

Master in Management

Supervisor:
Prof. Dr. Vítor Manuel Vidal Santos, Invited Professor,
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BUSINESS
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ABSTRACT

The current dissertation has as main objective to perceive the role that the Digital Influencers present in Instagram, specifically in the Fashion and Beauty areas, have in the consumers' decision-making process. Additionally, it also aims to characterise users and their habits on Internet, Social Media and Instagram, as well as to identify the advantages and disadvantages for the Influencers, to work with communication agencies.

In order to obtain the results, it was planned to use two study's types: *quantitative*, through the application of an online survey to Portuguese social network users, and *qualitative*, with the help of semi-structured interviews to the top 10 of Influencers with greater engagement in Fashion and Beauty industries.

Among the main conclusions achieved with this work, it is confirmed that social networks have a strong presence in our daily life, namely Instagram, where most of the users follow influencers, mainly, in the Fashion and Beauty areas. In the same way, the main research objective was also assured, proving that Digital Influencers have an impact on the purchase intentions of their followers, however, with a higher level of influence on women than on men. It has also been proven that a positive eWoM has a greater effect on consumers, as most people can be influenced to buy a product or join a service, but only a few are influenced not to do so because someone told them it would not be worth it.

Keywords: Social Media; Fashion and Beauty; Purchase Intention; Instagram; Influencers.

RESUMO

A presente dissertação tem como principal objetivo perceber o papel que os Influenciadores Digitais presentes no Instagram, especificamente nas áreas da Moda e Beleza, têm no processo de tomada de decisão dos consumidores deste tipo de produtos e/ou serviços. Adicionalmente, visa também caracterizar os utilizadores e respetivos hábitos na Internet, Redes Sociais e Instagram, assim como identificar as vantagens e desvantagens para os Influenciadores, de trabalhar com agências de comunicação.

Para obtenção dos resultados foi planeada a utilização de dois tipos de estudo: quantitativo, através da aplicação de um questionário online a utilizadores de redes sociais portugueses, e qualitativo, com o auxílio de entrevistas semiestruturadas ao top 10 de Influenciadoras com maior *engagement* nas áreas da Moda e Beleza.

Entre as principais conclusões alcançadas com este trabalho, confirma-se que as redes sociais têm uma forte presença (diária) na vida de todos nós, nomeadamente o Instagram, onde a maioria dos utilizadores segue influenciadores, maioritariamente, nas áreas da Moda e Beleza. Da mesma forma, o principal objetivo da tese foi também assegurado, comprovando que Influenciadores Digitais têm impacto nas intenções de compra dos seus seguidores, no entanto, com maior nível de influência nas mulheres do que nos homens. Foi, também, provado que uma *review* positiva tem maior efeito nos consumidores, uma vez que a maioria das pessoas pode ser influenciada a comprar um produto ou a aderir a um serviço, mas apenas algumas são a influenciadas a não o fazer porque alguém lhes disse que não valeria a pena.

Palavras-chave: Redes Sociais, Moda e Beleza, Intenção de Compra, Instagram, Influenciadores

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GLOSSARY OF ACRONIMS

F&B – Fashion and Beauty

IGTV – Instagram TV

SN – Social Networks

1. Introduction

1.1. Contextualization

The evolution of the Internet and the digital world made The Online enter our lives daily and significantly change our preferences and consumption habits. This reality, coupled with social networks and the opportunity to shop online, has become a more present and increasingly expressive in most sectors.

We, the consumers, live in a society that is controlled by a set of opinions and external influences that are found both in the physical and online world. These influences may condition our perceptions, motivations and our consuming behaviour. Faced with this new panorama, brands have been adapting their marketing strategies to not only reach the largest number of consumers, but also to improve the relationship with them, making it more lasting. Regarding this, and through Influencers and opinion makers present in social media, brands can better understand which trends must be followed, their consumers' preferences and how can they influence them in the decision to buy.

The number of social networks' users has been exponentially increasing on the last few years. Regarding this, it is expected a new brand positioning in order to reach their target faster and more effectively, as well as encourage recurring purchases - a reflection of consumer loyalty to a brand.

In the fashion industry, most brands already use social networks as one of its main marketing and branding strategies, which allows companies to spread its products and services, and even the brand itself.

Accordingly, to Statista[1], in 2019, an estimated 2.82 billion people were using social media worldwide, a number projected to increase to almost 3.1 billion in 2021. Instagram has been growing immensely recently and now has more than 1 billion active users per month. Since it is a highly visual platform, allowing the brands to present their products from the best perspective, fashion companies have become the masters of Instagram, showing off selected content, targeted ads and behind-the-scenes footage on Instagram Stories and IGTV (Instagram TV) videos.

To better explore this relationship between communication and consumption of Fashion and Beauty products, i.e. the role of opinion makers and Influencers in the decision making and buying processes, on Instagram, I will conduct a dissertation entitled **"Does Instagram and opinion makers influence on the consumer decision making and buying processes in the Fashion and Beauty industries?".**

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[1] Clement, J. (2019). *Number of social media users worldwide 2010-2021 | Statista*. (online) Statista. Available at: https://www.statista.com/statistics/278414/number-of-worldwide-social-network-users/ (Accessed 2 Nov. 2019).

As already mentioned, the main motivation for choosing this theme came from observing the impact that Internet has had in most recent years, together with the spread of blogs and social networks, in changing the purchasing and consumption habits of Fashion and Beauty products. Besides this, as a consumer of Fashion and Beauty products and follower of many Instagram Influencers, it is a subject that fascinates me, and so, it is no surprise to anyone who knows me that my passion was always going to be in this direction. This love only grew stronger and enhanced further from just being a regular follower and a typical "only-observer" to an influenced consumer. Now, is the time to bring that passion to my studies and career, to understand the real dimension of this type of communication, either on brands or Influencers point of view, but also on the consumers' side.

1.2. Objectives

The discussion in the literature review revealed that there is an adequate number of studies that attempt to describe the role and impact of social media. However, the large majority of these studies employ a macro approach, i.e., (a) there is no focus on a specific social media platform (e.g. Instagram); (b) on a specific sector (e.g. Fashion and Beauty); or (c) on a specific stage of the consumer behaviour (e.g. decision-making process). Despite the advantages of such macro approaches, there is still a specific gap on the role and impact of Instagram as a marketing tool, on the consumer buying behaviour, specifically on Fashion and Beauty industries. At the same time, several scholars as (Sokolova & Kefi, 2020) and Claude, Malek & Runnvall (2018), suggest that published research on the influence of social media on Fashion and Beauty industries has not been enough.

Moreover, this literature gap is further strengthened by the fact that adoption levels and usage behaviour of social media are still in a state of constant change (Fotis, 2015). It seems therefore that there is a need of a complete study on the specific impact of Instagram regarding Fashion and Beauty products, focusing, at the same time, on the consumer buying behaviour process. Thus, with this thesis it is intended to explore the impact of Instagram and opinion makers on the consumer decision making and buying processes in the Fashion and Beauty industries.

To achieve this primary objective, the study focuses on active users' interactions with Instagram during all stages of the consumer decision making and buying processes. Therefore, the **following objectives have been formulated**:

1. Collect data regarding Internet, social media and Instagram users, along with their habits on those platforms;
2. Understand the level of influence that a third party could have over people's purchase intentions;

3. Analyse the followers' perception facing the contents posted by opinion makers on Instagram and identify the level of brand awareness created through those contents;
4. Identify the advantages of working with communication agencies, in addition to understand the process used to find the opinion maker profile that must fits brands' needs;
5. Collect insights related to the Influencers' background and their profile on Instagram, alongside with their own perception about authenticity on the content production process.

1.3. Research Questions

To achieve the objectives presented above, the **following research questions have been formulated**:

1. How can Internet, Social media and Instagram users be characterized, and which factors influence them to follow Fashion and Beauty Influencers on Instagram?
2. Have people ever been influenced by an Opinion Maker to buy a product or join a service?
3. Do sponsored posts and Influencers' reviews naturally modify the perception that consumers have about the genuineness of the post and, subsequently, the product?
4. Does an influencer-based communication have any impact on a brands' awareness?
5. Is there any advantage, to Influencers, of being represented by an agency to perform the bureaucratic side of their work?
6. How do communication agencies select the correct profile according to the brands' needs and what are the main metrics used to do it?
7. Why do Influencers choose Instagram as their main social media platform and which elements of their work contribute to their level of following?
8. Are Instagram opinion-makers only accepting projects with brands that they truly believe and about products that they really use?

2. Literature Review

2.1. Web 2.0 and the Emergence of Social Media

Social media cannot be understood without first defining Web 2.0: a term that defines a new way in which end users use the World Wide Web, a place where content is continuously altered by all operators in a sharing and collaborative way (Kaplan & Haenlein, 2010). “It is much more to do with what people are doing with the technology than the technology itself, for rather than merely retrieving information, users are now creating and consuming it, and hence adding value to the websites that permit them to do so” (Paquette, 2013). Web 2.0 has evolved from simple information retrieval to interactivity, interoperability, and collaboration (ibid).

In 2005, Tim O’Reilly defined social media as a broad term that describes software tools that create user generated content that can be shared. Cited by Holly Paquette (2013), a few years later, Kaplan and Haenlein (2010) stated social media as a group of Internet based applications that is built on the ideological and technological foundations of Web 2.0 and allow the creation and exchange of user generated content.

However, there are some basic requires for a website to be a social network website: it must contain user profiles, content, a method that permits users to connect with each other and post comments on each other’s pages, and besides that, it needs to join virtual groups based on common interests such as fashion or politics (Lenhart & Madden, 2007).

Thus, social media is different because it allows participants to bond by generating personal information profiles and inviting friends and colleagues to have access to those profiles (Kaplan & Haenlein, 2010). Therefore, social media is the environment in which social networking takes place and has altered the way in which consumers gather information and make buying decisions (ibid).

Social media has advanced from simply providing a platform for individuals to stay in touch with their family and friends, to a place where consumers can learn more about their favourite companies and the products they sell (Paquette, 2013). Regarding this, marketers and retailers are using social media as another way to reach consumers and provide a new way to shop (ibid), becoming a widely used marketing tool over the last decade (Abreu, 2019).

According to Georgios Tsimonis and Sergios Dimitriadis (2014) and cited by Renata Abreu (2019), the aim of companies when using social media is commonly related to consumer-relationship, brand awareness and a sales increasement. Godey et al. (2016) added that Social Media marketing efforts also have a significant positive effect on brand awareness and brand image, the two main dimensions of brand equity. Consistent with Filo, et al. (2015, as cited in Abreu, 2019) in the digital age, it is argued that Social Media actions intensify value equity in a way that the traditional marketing media do not usually do.

It is understood, although, that there are Social Media websites that work better for celebrities, as well as there are social media websites where the audience is more likely to interact with people from their own social circle (Abreu, 2019).

Zhu and Chen's (2015) model separate them considering the nature of their connection and interaction, making it possible to understand social media from two categories: profile-based and content-based platforms. Profile-based social media focus on individual members. The aim of the members when using this type of Social Media is to connect with the person behind the profile, as Facebook, Twitter, and WhatsApp (ibid). The other category is the Content-based social media, in which users are interested in contents, discussions, and comments on the posted materials regarding subjects that they like, as for example, Instagram, Pinterest, and YouTube (ibid).

2.2. Instagram

We live in a visual era in which an average person is more likely to watch a video or look at a photo than to read a written text (Ceyhan, 2019). In this context, Instagram is a valuable marketing tool for businesses that want to create loyal customers with its ability to share visual information desired by consumers (ibid).

According to Sheldon and Bryant (2016), Instagram is the fastest growing social media platform in modern time. Instagram was launched in October 2010, and acquired by Facebook in April 2012 (Systrom, 2020). Along with Dreamgrow[2] (2020), in January 2020, this social media platform reached 1 billion monthly active users, making it the third popular social network used, right after Facebook and YouTube.

Table 2.1 - Top 3 of Monthly Active Users by Social Network

Source: Adapted from Dream Grow (2020)

Social Networks [SN]	Monthly Active Users (in millions)
Facebook	2500
YouTube	2000
Instagram	1000

[2] Kallas, P. (2020). *Top 15 Most Popular Social Networking Sites and Apps (2020) | Dream Grow*. (online) Dream Grow. Available at: https://www.dreamgrow.com/top-15-most-popular-social-networking-sites/ (Accessed 23 Fev. 2020).

Instagram describes themselves as “a fun way to share your life with friends through a series of pictures. Snap a photo with your mobile phone, and then choose a filter to transform the image into a memory to keep around forever. We're building Instagram to allow you to experience moments in your friends' lives through pictures as they happen. We imagine a world more connected through photos” (Çukul, 2015).

In order to post any kind of content on Instagram, it is essential to downloaded it, either from the App Store or from the Google Play Store, depending on what kind of device is used, and its operative system – IOS or Android, respectively (Ryhänen, 2019). However, and in case of the main purpose to use this SN (Social Networks) being just to see another users’ content, it is not mandatory to use a mobile device – smartphone or tablet, since it can also be accessed via Internet browser on a computer (ibid). Once it is installed, the user must sign up or create a new account in order to use it, either for private profiles or companies (ibid).

Furthermore, Instagram offers the possibility for companies or even private persons to switch their profiles into Business Profiles so they can access new business features and Instagram Insights, that allows Instagram Business Account users to see analytics related to their profile and posts (ibid). Companies are also able to add contact information and another valuable features that will help the user to create ads and/or promote the already existing stories (ibid).

For publishing on Instagram there are many options: (1) post a picture or a maximum of 10 pictures in the same publication, or create a 60 second video or the same number of videos in one single post, considering that the pictures and the videos can be mixed in the same post; (2) add pictures or short video clips of 15 seconds, maximum, to the user’s story, which will vanish after a day, unless they are saved; (3) do a live video; (4) create an IGTV (Instagram television) where the videos can be between 15 seconds to even 10 minutes long (ibid); or (5) record and edit 15-second multi-clip videos with audio, effects, and new creative tools through the most recent feature – Reels (“Instagram Features”, 2020). Besides that, Instagram offers the possibility to edit the pictures or videos and offers many of their own filters (Ryhänen, 2019). According to Sheldon and Bryant (2016), there are approximately 500 million daily active users and that half of the members on Instagram are females within the age group 18-30 years old. Besides this and based on a 2019 survey of marketers by Mediakix[3], Instagram came in #1 as most likely social media service to influence a purchase, and 83% of Instagram users discover new products and services on the platform. By sector, the top three industries working with Instagram Influencers include 91% of luxury brands, 84% of sports clothing and 83% of beauty brands. Furthermore, studies have revealed that campaigns conducted on Instagram,

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[3] MediaKix (2020). *15 Influencer Marketing Trends in 2020 | MediaKix*. (online) MediaKix. Available at: https://mediakix.com/influencer-marketing-resources/influencer-marketing-trends/ (Accessed 25 Jan. 2020).

not only strengthen the relationship between brands and consumers, but also increase the sense of trust (Ceyhan, 2019). Therefore, companies began to communicate with their customers by creating profiles on Instagram within a short time (ibid).

Instagram fashion bloggers act as opinion leaders who apply their influence by providing a form of interaction that the professional fashion world lacks, while representing sources of inspiration for their followers (Lungeanu & Parisi, 2018).

On Instagram, the most popular users who are able to exert a major influence over another users are called 'Influencers' (ibid). Instagram Influencers often show the products they have tested, providing their opinion or promoting them online to another users, through posts that take the form of an image or video enriched with embedded content and a textual description (Sokolova, 2019). Their popularity has brought a new form of marketing called "influencer marketing", in which brands collaborate with Influencers to promote their products (De Veirman et al., 2017). Furthermore, as Alice Marwick (2013) points out, there are many benefits that come with being a fashion blogger: from invitations to fashion shows, to free clothes and brand collaborations; encouraging more women, since females are predominantly the ones running fashion blogs, to start their own blog. The success of a fashion blogger can also lead to collaborations and brands' sponsorships, but, even then, they will be expected to continue posting from an 'authentic' perspective by their followers (ibid).

Jin and Phua (2014) stated that individuals that have a larger network of followers on Instagram are perceived to be more credible and popular. This statement is reinforced by Spry et al. (2011), where the authors also state that the use of celebrities and Influencers can create a positive e-WoM online. "Instagrammers" (Becker, 2016) tend to check the platform at least once a day, creating a demand for constant content (Greenwood et al., 2016).

2.3. Instagram and Fashion Marketing

New media is drastically changing the discussion about fashion, whereby we can, upon our on-demand desire for trends and gain, access to them anytime, anywhere, and on any platform (Durmaz, 2014). It is great to see the commentaries from smart bloggers – especially those in countries like China or Russia, where there was, in the past, according to Menkes (2013, as cited in Durmaz, 2014) little possibility of sharing fashion thoughts and dreams. Therefore, Influencer marketing is gaining importance and popularity within the fashion industry (Zietek, 2016).

According to Leandra Medine (as cited in Durmaz, 2014), from the popular fashion blog *Man Repeller*, "Fashion blogging has opened communication between regular people and those high up in the fashion industry. Reading fashion from a person like yourself's point of view is something really special, and I think it's great that fashion blogging is letting everyone feel like an insider". Uri Minkoff, CEO (Chief Executive Officer) of Rebecca Minkoff states (as cited in Durmaz, 2014) that "Certain bloggers have a very large following with influencer ability. They have a great power to mobilize their audience as tastemakers". The web has made it possible for ordinary consumers to reach a mass audience, to "grab hold of the megaphone" (McQuarrie et al., 2013). Fashion blogging has created a community of Influencers, having a huge impact on the fashion industry (ibid).

Therefore, social media has allowed brands and designers to connect with the public in an instant (ibid). Stated by Strugatz (2013), "Twitter, Facebook, Tumblr, Instagram, Pinterest and every other form of social media have been inundated with live-streams, tweets, posts and pins – and not just from the brands or designers themselves". This is fashion in the age of Instagram, a strong era in which digital media is changing the way clothes are presented and even the way they are designed (Schneier, 2014).

According to the designer Alexander Wang, "The way that we shoot it, the way that we showcase it and the way that we make the clothes and design them changed," (Schneier, 2014). Large scale fashion events like New York Fashion Week used to be extremely exclusive, but now, by having an Internet connection, you can follow New York Fashion Week in the comfort of your own home located 5,000 miles away (Dunne, 2014). Therefore, when used correctly, Instagram can be a highly targeted, visual advertising channel for products and brands that can lead to a healthy stream of revenue for e-commerce business (MacDonald, 2020). Besides that, it, also gives to the customers an opportunity to see the brand and the company behind-the-scenes (ibid).

In addition, current leading brands in the fashion industry, both high-end luxury brands (e.g., Burberry and Dior), as well as low-end "fast fashion" brands (e.g., H&M and Zara), can reach target consumers successfully through social media outlets (Mizobe, 2014). Apart from the fashion brands, it has become easier for new fashion designers to gain attention and respect (ibid).

2.4. Digital marketing

Digital marketing via social and mobile media has rapidly become part of the daily life of millions of people, expanding into common social media activities, and often leading to the creation of customer relationships (Woodside & Bernal Mir, 2019). It is always offering new ways to reach, inform, and engage customers and to suggest and sell them products and services. It does this very successfully and thus, it is expected to remain at the vanguard of the technological revolution (Carranza et al., 2018).

Social engagement, diffusion, and interaction are keys to the digital marketing evolution, and have enhanced firms' ability to engage customers by reaching out, informing them about products and services, and ultimately selling these products and services to customers (ibid). However, digital technologies were the main key to its evolution, allowing institutions to build capabilities, and creating such value for their customers and themselves, while creating value through new customer experiences and interactions among customers in new digital environments (Kim et al., 2019).

Having been in existence for more than a decade, social media integrates new information and communication tools, such as mobile connectivity, blogging, and photo/video sharing, which cater to the various interests of users (ibid). It has developed from limited technology for a few users to a tool that has become an integral part of every day's life for millions of consumers across the world (ibid).

2.4.1. Influence marketing

Reality is now experienced through a hyper-connected world with an enormous abundance of data spanning news, advertisements and opinions (Paço & Oliveira, 2017). The Internet and the virtual communities have established a universe in which everybody may serve as a source of information, as opinion leaders and potential Influencers (ibid). Hence, influence marketing correspondingly stems from the convergence of different sources of knowledge and practices such as word-of-mouth, digital marketing, social marketing or even neuromarketing (ibid).

Influence Marketing is defined by Godey et al. (2012) as "a technique that employs social media - content created by everyday people using highly accessible and scalable technologies such as blogs, message boards, podcasts, microblogs, bookmarks, social networks, communities, wikis, and vlogs - and social Influencers - everyday people who have an outsized influence on their peers by virtue of how much content they share online - to achieve an organization's marketing and business needs."

The range of influence marketing essentially extends to bloggers, youtubers and public figures, and the effectiveness of each influencer type varies in accordance with the product undergoing communications and the target communities (Paço & Oliveira, 2017). Influencer marketing can take its form in blog posts, videos or pictures on the influencer's social media channels and/or it can be content for the company's marketing campaign with influencer's name or picture (Biaudet, 2017).

Uzunoğlu & Misci Kip (2014) argue it is vital for brands to work with online Influencers in order to build a trustworthy and authentic presence among online communities and, subsequently, increase its brand awareness. In the same way, Hermanda et al. (2019) state that social media Influencers have a significant positive effect on the brand image and on the consumers' purchase intention, as well.

2.4.2. Digital influence and Opinion makers

Sokolova & Kefi (2019) citing Gensler, S. et al. (2013) states that since the advertising on social networking platforms has proven to be efficient, the presence on social networks has become a crucial part of marketing strategies. However, in addition to the branded posts on social media, users generate and publish multimedia content including their opinions about brands and products. Such content, also known as User Generated Content, has recognised to be more popular and effective than professional advertisements (Welbourne & Grant, 2016), leading brands and customers to participate in collaborative processes of knowledge exchange and product-related information sharing (Sokolova & Kefi, 2019). Therefore, certain users can be active creators of online content, through posts with personal stories, ideas, reviews, opinions, feelings, emotions, etc., intended for a given audience (ibid). Those creators, also known as Influencers, may become opinion leaders and their posts can impact brands and products and influence potential customers in all sectors: health and fitness, Fashion and Beauty, food, high-tech and others (ibid).

Currently, the concept of digital influencer encompasses multi-platform high-profile Internet microcelebrities who accumulate a following on social media and/or blogs through the textual and visual narration of their personal lives and lifestyles and monetize their following by endorsing brands for a fee, e.g., paid eWOM (Abidin, 2016), free products or the promise of "exposure" (Jiménez-Castillo & Sánchez-Fernández, 2019). These non-traditional celebrities, only famous to a niche group of people (Abidin, 2016), are increasingly viewed as being more powerful than more traditional celebrities in the online context, since they are perceived as being more credible and accessible (Jiménez-Castillo & Sánchez-Fernández, 2019).

Quoting Hollebeek et al. (2014), Jiménez-Castillo & Sánchez-Fernández (2019) states that besides businesses' necessity to understand the "influencer" phenomenon, in order to make the right investment in influencer marketing, also, the Influencers need insights to be more persuasive while working with brands and products and promoting the products to their followers. It was shown that Influencers with high audiences are more likable (De Veirman et al., 2017) and that their "promoting" posts are better appreciated by potential customers than traditional ads (Hutter et al., 2013). Even though the quality of the content looks less professional, Lu et al (2014) argue that there is a greater tendency to search for information about a fashion product or service when the respective post conveys genuineness.

2.4.3. e-WoM

According to Claude et al. (2018, as cited in Ismagilova et al., 2017) WoM is an abbreviation for Word of Mouth and is a type of oral interaction between a receiver and a communicator, about a commercial matter, such as a brand, service or product. Its negative impact does indeed diminish consumers' purchase intention, though the use of positive WOM has a much stronger, positive effect on their attitude towards the product or service, suggesting that positive WOM is, at least generally, more influential in consumers' decision making than is negative WOM (William, 2017).

The effects of WoM and the way it has managed to influence consumers' decision-making process, has long been acknowledged by researchers and advertisers (Claude et al., 2018). However, as the use of internet has significantly increased and with interactions shifting towards virtual platforms, an online version of WoM has emerged, eWoM (ibid).

eWoM is the electronic version of Word of Mouth and is explained by Litvin et al., (2008) as "all informal communication directed at consumers through Internet-based technology that are related to the usage or characteristics of a particular good and service, or their sellers." Personal blogs, companies' web sites and social platforms (Instagram and Facebook) are examples of different places where eWoM exists and can be shared by members (Bickart & Schindler, 2001). Since it is based over the internet and allows the interactive parties to stay anonymous, members tend to engage in more honest conversations where they can share their opinions more freely (Goldsmith & Horowitz, 2006), opening up for discussion and interaction between individuals (strangers, consumers, friend or family) and allowing these parties to publish and share information with one another (Sen & Lerman, 2007).

2.5. Consumers' buying behaviour

The consumers' buying behaviour have always been a popular marketing topic, extensively studied and debated over the last decades (Constantinides, 2004). Engel et al. (1968) define consumer behaviour as "those acts of individuals directly involved in obtaining, using, and disposing economic goods and services, including the decision processes that precede and determine these acts".

The predominant approach, defended by Engel et al. (1968, as cited in Kotler & Armstrong, 2004), describes the consumer buying process as a learning, information-processing and decision-making activity divided in several consequent steps: (1) Problem identification; (2) Information search; (3) Alternatives evaluation; (4) Purchasing decision; and (5) Post-purchase behaviour.

Thus, a distinction is frequently made between high and low involvement purchasing, implying that in practice the actual buying activity can be less or more consistent with this model, depending on the buyer's perceived purchasing risks (Constantinides, 2004). High or low degree of involvement is also a question of buyer experience; products purchased for the first time, in general, require more involvement than frequently purchased products (ibid).

Based on Kotler & Armstrong (2004), purchases made by consumers are influenced by cultural characteristics, social, personal and psychological. Besides that, and according to the same authors, there are various types of purchase behaviour.

1. *"Complex buying behaviour"* occurs in situations characterized by high consumer involvement in the purchase and there is not much difference between brands (ibid). It occurs in situations when the consumer has much to learn about a product category as for

example a PC buyer for whom many product features have no real meaning; thus, the buyer will pass through a learning process, first developing beliefs about the product, then attitudes, and then making a thoughtful purchase choice (Munthiu, 2009).

2. *"Dissonance-reducing buying behaviour"*, which is characterized by high consumer involvement in the purchase, but only with slightly differences in the brand (Kotler & Armstrong, 2004). For example, for instance, consumers buying carpeting are confronted with a high-involvement decision because carpeting is expensive and self-expressive. Since perceived brand differences are not large, buyers may shop around to see what is available, but buy very quickly. Their response may be generated by purchase convenience or a good price (Munthiu, 2009).

3. *"Habitual buying behaviour"* by low consumer involvement in the purchase and little difference between brands (Kotler & Armstrong, 2004). In general, consumers manifest low involvement with the majority of cheap, frequently purchased products. Taking sugar as an example, few consumers are highly involved in this product category; they simply go to the store and buy sugar, irrespective of its brand. If they repeatedly buy the same brand, it is merely the result of habitual behaviour rather than strong brand loyalty (Munthiu, 2009).

4. *"Variety-seeking buying behaviour"* in situations characterized by low consumer involvement in the purchase and not much difference between brands (Kotler & Armstrong, 2004). In this case, the consumer does a lot of brand switching, simply for the sake of variety rather than because of dissatisfaction (Munthiu, 2009).

Right next to identifying the steps of the buying process, marketers are willing to comprehend how purchasing choices and decisions are made, how consumers are likely to react to innovation and how to predict the outcome of the customer-vendor interaction (Constantinides, 2004).

Most studies agree that demographic, social, economic, cultural, psychological and other personal factors, largely beyond the control and influence of the marketer, have a major effect on consumer behaviour and purchasing decisions (ibid). Gender differences in social influence have often reported that women are more easily influenced and less influential than men (Eagly, 1978), for example. However, despite their incapacity to exercise any substantial influence on the above factors, marketers can have some impact on the outcome of the buying process by engaging different marketing tools, the most famous being the 4Ps – product, price, place and promotion – also known as the marketing mix (Constantinides, 2004).

2.5.1. Purchasing intention

Purchase intention indicates the possibility that consumers plan or want to purchase a certain product or service in the future. In other words, purchase intention is the basis of the exhibited purchasing behaviour (Ceyhan, 2019). When consumers have a positive purchase intention, it forms a positive brand commitment, driving consumers to take an actual purchase action (ibid).

According to Ceyhan (2019), and consistent with the result of a study on this subject, social media perception positively affects the purchase trend, i.e., as consumers' social media marketing perception related to a brand increases positively, the trend to purchase a product of the relevant brand will also increase.

Furthermore, the trust encouraged by social media has a significant effect on purchase intention, i.e., when potential consumers trust in both the seller and the social network, the possibility of purchasing that product will increase (Hajli, 2014). Besides this, according to another finding of the same study, when social network users encounter a high level of system and information quality, the possibility of their purchasing products through social networking sites increases.

2.5.2. Decision making process

Due to the increasing popularity of social networks, online business models have shifted from traditional e-commerce focused on one-click buying and one-way browsing to social commerce that enables consumers to digitize their purchase decision journey by establishing two-way communications and sound collaborative relationships with other consumers (Huang & Benyoucef, 2013).

Throughout the years, many models have been proposed by several authors trying to explain the decision-making process when purchasing (Claude et al, 2018). In 1968, it was developed the Engel-Kollat-Blackwell (EKB) model - one of the most widely accepted, as evidenced in a majority of consumer behaviour textbooks; Its focus is on the five core stages of the decision-making process (i.e., problem recognition, search, alternative evaluation purchase, choice, and outcomes) and it also displays different outcomes that stem from the purchase decision (Darley et al., 2010).

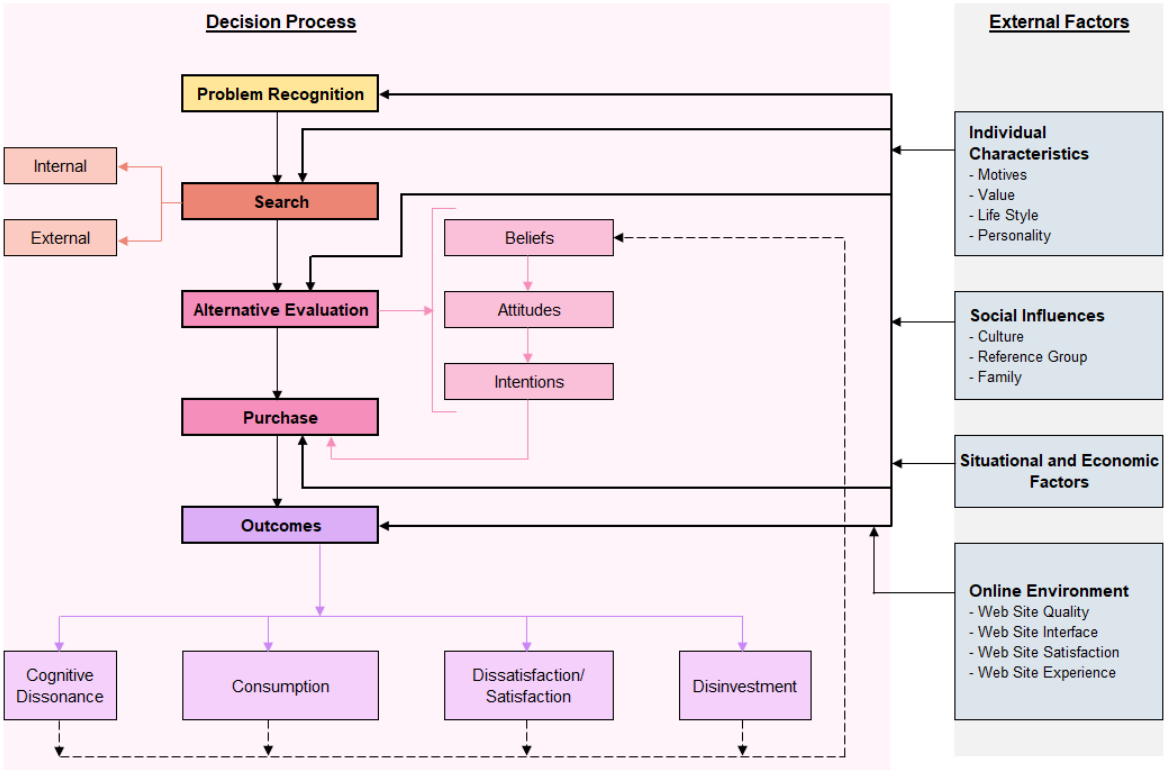

Figure 2.1 - A modified model of online consumer behaviour and decision making

Source: Darley W. et al. (2015, adapted from Engel, J. et al., 1968)

The first stage of the model is called *Problem Recognition*, in which consumers recognize a need or want, that could be determined both by internal or external stimuli and could occur due to several different factors, such as individual, social, situational as well as economic factors. When a need is recognized, the consumer must search for info in order to understand how he can satisfy it (ibid).

Therefore, the second stage of the online decision-making process, is the *"Information Search"*, where consumers start the search for different alternatives that could satisfy their need; It does include both internal and external search. In this stage, the consumer compares advantages and disadvantages and rely on previous experiences with brand and products in order to make up their mind and make a final decision (ibid).

During the third stage, "*Evaluation of Alternatives*", the consumers have already set up criterions about their needs and will actively evaluate the alternatives they searched for in the previous stage, by comparing them (ibid). Once the consumer has compared and evaluated all the alternatives and information gathered from other customers, they will make an appropriate purchasing decision, the fourth stage of the process – "Purchase" (ibid).

The final step of the decision-making process is the "*Post-Purchase Evaluation*", in which, the consumer evaluates whether the purchase he made met the needs he identified during the first stage of the model. However, there are several outcomes that consumers can be faced with, depending on the perceived value of the product purchased (ibid).

The first outcome that could stem from a purchasing decision is *cognitive dissonance* - a situation where individual's thoughts and actions are contradicting each other, and the individual is most often left with a bad feeling, e.g., when an individual decides to not spend money due to a bad economic situation, but then purchases an expensive product/service (Evans et al., 2009). Furthermore, it could also arise when e.g. an individual, after a carefully information search and comparison, decides to purchase a certain product but after the purchase is faced with a friend being sceptical about its choice. Hence, the purchase that the individual may have been quite certain and satisfied about, could end up resulting in cognitive dissonance if someone closed is questioning the choice of product (ibid).

Satisfaction or dissatisfaction is another outcome that will emerge in every purchase that an individual make, and it depends on the perceived value of the product bought and the experience of the purchasing process (ibid). In case of an individual being satisfied with its purchase and its purchasing experience, it is likely to share his or her experience with friends and family, thus engaging in so called word of mouth (ibid).

The third outcome of the decision process is the *consumption*, that could be impacted by the feedback, either positive or negative. A positive feedback is accomplished when the product/service fulfils customers' needs. On the other way, the negative feedback usually results by having the expectations too high or the product having some faults or limitations. Furthermore, according to Paço & Oliveira (2017) consumption relies on satisfied or unsatisfied consumer upon the degree of fulfilment achieved throughout the process.

The fourth and last outcome of the decision-making model is known as *disinvestment*, and it happens when the expectations of the product were not fulfilled. This happens when an individual has certain expectations about a product prior to purchase and then, these expectations are disconfirmed in the post-purchase phase (Evans et al., 2009).

2.6. Brand Awareness through social networks

With excellent interactive and communicative capabilities, social networks not only offer new paths for businesses (Barreda, et al, 2015), but can also enhance brand awareness (ibid), which is, according to Kevin Keller (1993) the extent to which consumers are familiar with the distinctive qualities or image of a particular brand of goods or services.

Brand awareness is distinguished in two dimensions: intensity and extent. Intensity indicates how easily consumers recall a particular brand through social networks; and the extent refers to the possibility of acquiring and consuming brand services and products through the utilization of social networks (Barreda et al., 2015), especially when the brand emerges in consumers' mind (Wu & Lo, 2009).

It is a vital concept both in marketing and consumer behaviour subjects, since it has an important effect on consumer choices (Hoyer & Brown, 1990) and it can significantly impact a brand's market share and contribute to the formation of other brand elements such as brand image, brand equity and brand loyalty (Barreda et al, 2015). These reasons, among others, lead marketers to consider that improving brand's awareness or reputation is the most imperative objective of an organization (ibid).

Brand awareness is created by anything that causes the consumer to experience the brand – advertising, promotion, publicity, public relations, etc. However, since consumers started participating on the development of a brand's identity and image through social networks (Lim et al., 2012), companies have now a unique opportunity to foster their relationships with customers. It follows that the more actively consumers engage with the social media activities of a brand, the higher the awareness of the brand is (Hutter et al, 2013).

2.7. Summary Table of the Main Theoretical Concepts

Following the literary review immediately before, it is possible to identify and compile a set of main theoretical concepts and their authors, illustrated in Table 2.2 on the following page. As Fortin (2009) states, a theoretical concepts' framework represents the theoretical and conceptual bases of the research, making it possible to order concepts among themselves, in order to describe, explain or predict relationships among them.

It is important to mention that although the concepts presented in the table are those that reveal the greatest relevance for the study in question, many others were considered throughout the Literature Review chapter.

Table 2.2 - Conceptual Framework

Source: Author

Author (Date)	Topic	Concept	Meaning
Kaplan and Haenle (2010)	Web 2.0 and the Emergence of the Social Media	**Web 2.0**	It is a term that defines a new way in which end users use the World Wide Web, a place where content is continuously altered by all operators in a sharing and collaborative way.
Paquette (2013)	Web 2.0 and the Emergence of the Social Media	**Web 2.0**	It is much more to do with what people are doing with the technology than the technology itself, for rather than merely retrieving information, users are now creating and consuming it, and hence adding value to the websites that permit them to do so.
O'Reilly (2005)	Web 2.0 and the Emergence of the Social Media	**Social Media**	A broad term that describes software tools that create user generated content that can be shared.
Kaplan and Haenle (2010)	Web 2.0 and the Emergence of the Social Media	**Social Media**	A group of Internet based applications that is built on the ideological and technological foundations of Web 2.0 and it allows participants to bond by generating personal information profiles and inviting friends and colleagues to have access to those profiles.
Kim et al. (2019)	Web 2.0 and the Emergence of the Social Media	**Social Media**	Social media integrates new information and communication tools, such as mobile connectivity, blogging, and photo/video sharing, which cater to the various interests of users.
Çukul (2015)	Instagram	**Instagram**	It is a fun way to share your life with friends through a series of pictures. Snap a photo with your mobile phone, and then choose a filter to transform the image into a memory to keep around forever.
Sheldon and Bryant (2016)	Instagram	**Instagram**	It is the fastest growing social media platform in modern time.
AdAge (2019)	Instagram	**Instagram**	Instagram is a valuable marketing tool for businesses that want to create loyal customers with its ability to share visual information desired by consumers.
Abidin (2016)	Instagram	**Digital Influencer**	Multi-platform high-profile Internet microcelebrities who accumulate a following on social media and/or blogs through the textual and visual narration of their personal lives and lifestyles and monetize their following by endorsing brands for a fee, e.g., paid eWOM, free products or the promise of "exposure".
Lungeanu (2018)	Instagram	**Digital Influencer**	The most popular users, on Instagram, who are able to exert a major influence over other users.
Sokolova (2019)	Instagram	**Digital Influencer**	Active creators of online content, through posts with personal stories, ideas, reviews, opinions, feelings, emotions, etc., intended for a given audience, that often show the products they have tested, providing their opinion or promoting them online to other users.
Singh et al. (2012)	Influence Marketing	**Influence Marketing**	A technique that employs social media - content created by everyday people using highly accessible and scalable technologies such as blogs, message boards, podcasts, microblogs, bookmarks, social networks, communities, wikis, and vlogs - and social influencers to achieve an organization's marketing and business needs.
Biaudet (2017)	Influence Marketing	**Influence Marketing**	Influencer marketing can take its form in blog posts, videos or pictures on the influencer's social media channels and/or it can be content for the company's marketing campaign with influencer's name or picture.
Williams et al. (2017)	e-WoM	**WoM**	WoM is an abbreviation for Word of Mouth and is a type of oral interaction between a receiver and a communicator, about a commercial matter, such as a brand, service or product
Litvin, Goldsmith and Pan (2008)	e-WoM	**e-WoM**	eWoM is the electronic version of Word of Mouth and is all the informal communication directed at consumers through Internet-based technology that are related to the usage or characteristics of a particular good and service, or their sellers.
Engel et al. (1986)	Consumers' buying behaviour	**Consumer behaviour**	Those acts of individuals directly involved in obtaining, using, and disposing economic goods and services, including the decision processes that precede and determine these acts.
Ceyhan (2019)	Purchasing Intention	**Purchasing Intention**	Purchase intention indicates the possibility that consumers plan or want to purchase a certain product or service in the future. In other words, purchase intention is the basis of the exhibited purchasing behaviour.
Lim (2012)	Brand Awareness through Social Networks	**Brand Awareness**	Awareness is created by anything that causes the consumer to experience the brand – advertising, promotion, publicity, public relations, etc.
Bilgihan (2014)	Brand Awareness through Social Networks	**Brand Awareness**	It is a vital concept both in marketing and consumer behaviour subjects, since it has an important effect on consumer choices and it can significantly impact a brand's market share and contribute to the formation of other brand elements such as brand image, brand equity and brand loyalty.

As it is possible to observe by the previous page's framework, there are ten distinct theoretical concepts presented in Table 2.2, with 6 of those being supported by several authors along different years - Web 2.0, Social Media, Instagram, Digital Influencer, Influence Marketing and Brand Awareness. All of these concepts supported by several authors, without exception, contribute to an update of the respective initial idea with new nomenclatures and/or evidences, nevertheless, without the addition of concepts that contradict those previously stated.

Therefore, and in order to conclude this chapter, it is possible to state that, although literature, in general, can be sustained in different ways by several authors, in different years and in studies with different objectives, the authors chosen for this investigation follow the same line of thought within their respective concepts, strengthening the different ideas inherent to each one of them.

3. Methodology

3.1. Research Context

As explained before, there is the need to better understand people's habits regarding Internet and Social Networks, as also, followers' opinions and behaviours regarding Instagram and Opinion Makers, and if Influencers are the first choice for consumers to decide whether to buy or not, specifically Fashion and Beauty products. Besides those topics, it will be interesting to understand the perception that people have about Influencers' posts on Instagram, namely, if sponsored posts and Influencers' reviews naturally modify the perception that consumers have about the genuineness of the post and, subsequently, the product, and if an influencer-based communication have any impact on a brands' awareness.

Therefore, and regarding the nature of those objectives, an *online survey* has been carried out. The online questionnaire has multiple advantages, such as convenient and fast data collection with the opportunity of having many responses (Saunders et al., 2009) and the reduction of researchers' costs and input-errors (occurring when collected data is transcribed) (ibid). Besides this, Millennials' and Generation Z are predicted to be the main respondents of this study, which increases the likelihood of participating in an online survey (Bolton et al., 2013). Furthermore, it is important to refer that several studies with a quite identical subject and main goal, namely by Arminda Paço and Sofia Oliveira (2017), Gunawan & Huarng (2015) and Smith et al. (2007), that have been mentioned in Chapter 2, also support a quantitative method, similarly using an online questionnaire.

Nevertheless, as in any other method, besides the advantages, there are also disadvantages in the application of online surveys, namely related to the sampling, response rate and confidentiality (Nayak & Narayan, 2019). Regarding the sampling and the response rate, in the web-based surveys, besides the researchers cannot be sure about who is really opening the link and filling in the form, the participant may also abandon the survey, only providing partial data that could not be considered as a final answer (ibid). In addition, both the difficulty to explain in detail the doubts that participants could have during the study and the possible spamming (repeatedly submitting the same answers, altering the results and creating bias) can be considered as potential problems (ibid). Finally, about those that can result on a more serious problem, the possible server issues or platform's hacking may arise privacy issues (ibid).

Considering both the advantages and disadvantages mentioned before, and that due to the pandemic COVID-19, the resources are limited, an online survey has been used as data collection method on this research. However, it is important to refer that the respondents' confidentiality will be maintained, and that, consequently, the participants' privacy will be protected.

In addition to the three research objectives considered above, through the quantitative method, it is still necessary to study the different reasons that lead Influencers to choose Instagram as their main work platform, as well as to understand which elements of it contribute to their high level of followers. Furthermore, it is also important to comprehend the work processes with the communication agencies and, specifically, the method used to select the right influencer profile for a brand campaign. Lastly, but not least, it is critical to understand whether Influencers only accept collaborations with brands and/or products that they really believe in and that they actually use.

Therefore, and as it is easily perceivable, the several topics mentioned just above, related to the last two objectives formulated in Chapter 1.2, have all in common and as central figure, the influencer itself, making it the ideal source of information and, subsequently, the ideal population to be studied. Thus, in order to deepen this thematic and according to the proposals for future research suggested by Inês Costa (2017), it would be important to qualitatively assess the perception of some Portuguese Digital Influencers, in a way that would also study some aspects normally analysed only from the consumer's point of view. Besides Inês Costa (2017), Eduardo Aranha (2018) also suggests interviewing Influencers in order to collect their own perception about the content production process and their relationship with the brands and communication agencies.

The method to be considered for this qualitative research are the interviews, which elicits a “deeper” understanding of participants’ opinions, perceptions, experiences and feelings (Rahman, 2016). The interview design and question phrasing will influence the depth and freedom with which a subject can be responded (Mathers et al., 2002). Some interviews encourage lengthy and detailed replies while others are designed to elicit short and specific responses (ibid). The degree of structure imposed on an interview will actually vary along a continuum, but it is useful to think of three main types: *structured*, *semi-structured* and *unstructured* (ibid).

For the current study, it was planned to carry out *semi-structured interviews*, a method that involve a series of open-ended questions based on the topic areas the researcher wants to cover (ibid). The open-ended nature of the question defines the topic under investigation but provides opportunities for both interviewer and interviewee to discuss some topics in more detail (ibid). If the interviewee has difficulty answering a question or provides only a brief response, the interviewer can use cues or prompts to encourage the interviewee to consider the question further (ibid).

Semi-structured interviews are useful when collecting attitudinal information on a large scale, or when it is not possible to draw up a list of possible pre-codes because little is known about the subject area (ibid). However semi-structured interviews are much more time-consuming than structured interviews, because of the requirement to draw up coding frames and carry out content analysis on a large number of interviews (ibid). Responses can either be tape-recorded or written down by the interviewer (ibid).

After choosing the type of interview that is most appropriate for the study in question, it is important to understand whether it will take place *individually*, or in a *group,* whichever is more beneficial, both for the researcher and for the interviewee. *Individual interviews* are valuable to provide detailed information about the meaning of an event, situation or social context to each participant in a setting (ibid). They will be appropriate where it may expected a variety of different stories to be told concerning a setting or context, and where the topic to be discussed is sensitive, where a respondent may be unwilling to speak about some aspect of their experience in front of others, or where there is a possibility that the story told could contaminate other participants' stories (ibid).

On the other hand, and according to Morgan (1998, as cited in Mathers et al., 2002), *group interviews* (sometimes known as 'focus groups') only can be used where there is some benefit in getting a 'group story' about a setting or incident.

Therefore, and regarding the nature of the objectives to be studied, an *individual interview* was considered to be the type of interview that would best suit to the current research. However, and having decided on individual or group approaches, there is also the need to decide which method must be used, considering the three ways to conduct qualitative interviews: *face-to-face*, *telephone* and, lastly, *videocall interviews*.

The most frequently used technique is the *face-to-face interview*, where the researcher and respondent meet together (Mathers et al., 2002). This type of interviews is very labour intensive but can be the best way for collecting high quality data, and also preferable when the subject matter is sensitive, the questions very complex or if the interview is likely to be lengthy (ibid). Compared to other methods of data collection, *face-to-face interviewing* offers a greater degree of flexibility, considering that the interviewer can explain the purpose of the meeting and encourage potential respondents to co-operate; they can also clarify questions, correct misunderstandings, offer prompts, probe responses and follow up on new ideas in a way that is just not possible with other methods (ibid).

Alternatively, and when a face-to-face interview is not possible, *telephone conferencing* can also be a solution as it can be a very effective and economical way of collecting data (ibid). Despite not being the ideal method of data collection for a very deprived population where telephone ownership is likely to be low, telephone interviewing can be appropriate to busy professional respondents, once the telephone numbers can be easily identified, and timed appointments set up (ibid). Besides that, *telephone interviews* are also particularly useful when the respondents to be interviewed are widely geographically distributed (ibid). Nevertheless, the disadvantages of this method, as the difficult to read cards, scales or any kind of visual aids, can be overcome by sending the material for the respondent to look at in advance (ibid).

Lastly, and as growing method of conducting in-depth interviews, v*ideocalls* may be an opportunity and an ideal solution for substitute face-to-face interviews, as some research suggests that respondents may be willing to be more open about personal matters in this kind of format (ibid). With technology changing over the last few decades, the online interview has overcome time and financial constraints, geographical dispersion, and physical mobility boundaries (Janghorban et al., 2014). An example of a videocall online service is Skype that offers researchers the possibility of conducting individual interviews as well as small focus groups, and where the ethical issues are considered the same as in face-to-face interviews (ibid). Even so, researchers must obtain informed consent by email, where all participants must be fully aware of audio or video recordings (ibid). According to Cater (2011, as cited in Janghorban et al., 2014), interviews can be recorded by a separate recorder or computer-based recording software and then transcribed. The nature of such communication can increase the absentee rate and rescheduling of interviews compared with face-to-face relationships, however, if this phenomenon occurs, time and financial resources have not been spent (Janghorban et al., 2014).

Considering the advantages and disadvantages of the typologies described above and that, as previously mentioned, the interviews will be conducted individually, the initial plan in order to respond to the last two objectives of the study, would be to conduct *face-to-face interviews*. However, with the emergence and worsening of the COVID-19 pandemic in mid-March, and in order to not delay the study, the initial plan had to be rethought and replaced by interviews conducted online, through *videocalls,* or by *telephone* – the ideal solutions when there is an inability to conduct in-person interviews. Subsequently, in mid-April, all Influencers previously chosen as a future sample (topic covered in Chapter 3.3.2.2), were contacted via email and direct message on Instagram, with a synthesized presentation of the study and an invitation to participate in it, giving them the alternative to choose between videocalls or a telephone interview. Unfortunately, and despite having been contacted several months in advance and through numerous attempts, no response was obtained from any of the Influencers.

Bearing in mind the whole situation and the consequent impossibility in the conduction of the interviews, the qualitative study could not be accomplished, which led to the non-completion of the objectives formulated in Chapter 1.2.

3.2. Research Approach

Taking into account the many research approaches that must be considered when preforming a study: *exploratory*, *descriptive* and *causal (also known as explanatory)* researches (Shields & Rangarajan, 2013), and that, according to Gall & Borg (2007, as cited in Nassaji, 2015) observation and survey tools are often used to gather data in a descriptive research, the first moment of the current study follows a *descriptive approach*. In such research approach, the data may be collected qualitatively, but it is regularly analysed quantitatively, through frequencies, percentages, averages, and other statistical analyses to determine associations (ibid).

On a second moment and although it was not concluded, the interviewing method that should have been followed, it would consider an *exploratory approach* with the intention to investigate the qualitative data needed to perform this study. According to Shields (1998), exploratory research is preliminary and tries to collect evidence to explore a specific topic, by answering "What, When, Where, Why, Who or How" questions.

3.3. Research Design

The research design describes the plan followed during the research process. It explains how to answer the questions, stating, as well, the importance of a clear structure in the research (Saunders et al., 2016). It includes an outline of what the investigator will do from writing the hypotheses and their operational implications to the final analysis of data (Kerlinger, 1986).

A traditional research design consists in a detailed plan for how a research study is to be completed - operationalizing variables so they can be measured, selecting a sample of interest to study, collecting data to be used as a basis for testing hypotheses, and analysing the results (Thyer, 1993).

3.3.1. Online Survey

In order to gather useful and relevant information it is essential that a careful consideration is given to the design of the questionnaire (Roopa & Rani, 2012). A well-designed questionnaire requires thought and effort and needs to be planned and developed in a number of stages (ibid).

Furthermore, the survey was divided in the groups listed below, considering that sections A to C presented questions related to the first four research questions, formulated in Chapter 1.3, grouped according to each topic, and that section D was composed by general sample characterisation questions. Nevertheless, before the first section, the questionnaire was introduced, and it was asked to the participants for their cooperation.

A. Consumers' habits on the Internet and Social Media;
B. Habits and feelings concerning Instagram and Opinion Makers;
C. Instagram users' perceptions about Fashion and Beauty Influencers;
D. Socio-demographic data.

Considering that, for the current study, the questionnaire has been carried out on the Internet, there was the need to create it through an online platform – *Google Forms*, ideal to perform simple surveys, charting the results or exporting them for analysis to a spreadsheet (Nayak, 2019). It provides a variety of questions formats, from text boxes and multiple-choice to scale and grid questions, and it allows to have a custom logic navigation through the questions, based on the previous answers (ibid).

In a next step and as a key phase of the development, adaptation, or translation of any questionnaire or psychometric instrument and in order to verify if the target audience understands the questions and proposed response options, and if it is indeed able to answer it meaningfully, it is necessary to, firstly, perform a qualitative pre-test to the questionnaire (Perneger et al., 2014), that will be discussed and presented right ahead on Chapter 3.3.1.1.

After applying the pre-test and considering all the results and its subsequent changes, the survey's final version was ready to be shared, in this particular case, through social media, mainly via Facebook and Instagram feeds, due to the ease to administrate and share it, free, fast and within a large number of people.

It is also important to refer that survey's final version (represented by Annex A) was shared and remained online for one month (May of 2020), and that it was applied in Portuguese, as most of the respondents would be portuguese. Therefore, its English version can be found illustrated in Annex B.

3.3.1.1. Pre-Test

Expecting at least 300 responses to the online survey and to achieve a reasonably high power (about 80 %) to detect a problem that occurs in 5 % of the population and a repeat occurrence of a problem that affects 10 % of the respondents (ibid), this pre-test had 31 participants, the equivalent to about 10% of the expected sample – as recommended before.

Regarding the pre-test's results and comparing its questions to those in the survey's final version, there were numerous topics that have been mentioned by the respondents, some of them several times.

Considering people's perceptions and opinions, 19 changes have been applied to the pre-test version, nevertheless, and to summarise those changes in less categories to a better and concise explanation, the alterations have been aggregated in 4 main topics, namely: (1) correction of punctuation marks and misspellings, (2) clarification of questions that were quite vague, (3) split up questions that could be more specific, making it easily to answer (4) add questions that would be important to the sample's characterisation. To a simple explanation of these modifications, it will only be presented, below, one example for the topics listed before, when relevant.

1. Without the need for examples or justifications, even after several adjustments, respondents found misspellings, verbal conjugation and/or punctuation errors, which were immediately corrected in the final version.

2. Some of the respondents did not understand certain questions, considering them as "quite vague" or "not explicit enough". For some of those questions, it was enough to make small rephrase changes, while in others it was necessary to provide more information to help the respondent, when pertinent. One example of this last-mentioned necessity, and, also, one of the most common difficulties for the pre-test's respondents, was to understand the meaning of "posts" along the survey, i.e., if the questions were referring to the permanent publications in the profile, or, if stories were included, too. To correct and overcome this adversity, an observation was created, clarifying that:
    a. "Posts" are photos/videos that are permanently accessible, unless deleted by the user; and
    b. "Stories" are at the top of the application and are accessible for 24 hours.

3. The only problem mentioned by the respondents that conducted to the split up of certain questions into more specific ones, concerns those in the end of the survey, where it was asked to identify the Portuguese Fashion and Beauty Influencers presented and two brands that could be associated to them. Most respondents admitted that:
    a. they had difficulties in understanding where should they write the brands.
    b. do not know what to do when they could identify the Influencers, but could not identify any specific brand, ending up choosing random brands in order to move on to the next question.

    After the pre-test, not only four photographs/Influencers were removed, so the survey would not be so long, as, also, each one of the questions was divided into two to facilitate the reasoning of the answer.

4. Lastly, three respondents stated that it could be important for the data analysis and to the study in general to know which percentage of their daily online time is spent on Instagram, a question that was not presented in the pre-test version. Thus, and agreeing with their opinion, the question was added to the final version and, subsequently, analysed in the results' chapter.

3.3.1.2. Questions

When setting up a questionnaire, researcher can choose among various response-formats and questions types (Emde, 2014). Questions can be differentiated according to their function in a questionnaire: (1) *opening questions* that are designed to get respondents involved in the survey and its topic; (2) *filter questions* that determine whether a respondent is qualified to answer the next question, or has to skip to a later one; (3) *buffer questions* that help to connect different topics in a survey; and (4) *final or farewell questions* to conclude a questionnaire (ibid).

Cited by Matthias Emde (2014), a few years later, Duane Alwin & Jon Krosnick (1991) stated that despite the function a question has in a questionnaire, the major differentiation can be made between (1) *open-ended questions*, which respondents answer in their own words, and (2) *closed-ended questions*, which require people to choose among a set of provided response-options.

The first one – *Open-ended questions* – it requires participants to respond in their own words without being constrained to pre-defined response choices (Roopa & Rani 2012). This type of questions is useful when the respondent is able to provide a narrative answer, when the researcher is uncertain about the answers needed or wants to conduct an exploratory research (Sreejesh et al., 2014).

On the other hand, *Close-ended questions* restrict the answers to pre-defined response options, giving respondents a finite set of specified options to choose from (ibid). Such questions are deemed appropriate when the respondent has a specific answer to give (for example, gender), when the researcher has a pre-defined set of answers in mind, when detailed narrative information is not needed or when there is a finite number of ways to answer a question (ibid). Six major response formats exist for close-ended questions: (a) *numerical rating scales*; (b) *scores*; (c) *ranking*; (d) *checklists*; (e) *binary choice formats*; and (f) *multiple choice formats* (De Vaus, 2002).

Considering both the question types plus its respective response formats, presented immediately above, and the questions that make up the final version of the questionnaire, illustrated by the table in Annex B, a summary table (Table 3.1) was constructed to relate both, i.e., to specify the typology of each question used in this research.

Table 3.1 - Survey's Questions Terminology
Source: Author

<table>
<tr><td>Group</td><td colspan="9">A
Consumers' habits on the Internet and Social Media</td><td colspan="6">B
Habits and feelings concerning Instagram and Opinion Makers</td><td colspan="10">C
Instagram users' perceptions about Fashion and Beauty Influencers</td><td colspan="5">D
Socio-demographic data</td></tr>
<tr><td>Number</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr>
<tr><td>Close-ended Questions</td><td colspan="2">X</td><td>X</td><td>X</td><td>X</td><td>X</td><td colspan="3">X</td><td>X</td><td colspan="3">X</td><td>X</td><td>X</td><td>X</td><td colspan="3">X</td><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td><td colspan="5">X</td></tr>
<tr><td>Open-ended Questions</td><td colspan="9"></td><td colspan="5"></td><td>X</td><td>X</td><td colspan="3"></td><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td><td colspan="5"></td></tr>
</table>

X Binary-choice Formats X Numerical Rating Scales X Multiple Choice Formats X Checklist

As it is possible to perceive from Table 3.1, there were only used *close-ended questions* in the questionnaire under study, however, with several response formats, specifically: binary choice formats, multiple-choice formats, numerical rating scales and checklists.

In general, from the 30 survey's total questions, 16 required the respondents to choose just one response from a list with three or more alternatives, designated *multiple-choice format questions*.

Besides that, and similarly to the previous one, *binary-choice format* was also used in eight questions, where the respondents needed to choose between one of the two alternatives.

Furthermore, and also similar to both formats already presented, *checklist questions* were also presented to the sample, during the questionnaire, by listing a set of items and asking them to select those that apply to each case. Finally, and in order to ask the respondents to indicate where between the low and high extremes lies their attitude, three questions divided in several statements were created considering the *numerical rating scales* format.

Nevertheless, it is also important to refer that all these three scale questions consider a *likert scale* to measure the level of agreement or disagreement with each statement, by giving the following alternatives:

1. Strongly Disagree
2. Disagree
3. Neither Agree nor Disagree
4. Agree
5. Strongly Agree

Regarding the eight *binary-choice questions*, it should be mentioned that both A4 and A6 were created as yes/no dichotomy questions, while the remaining six intended to understand the respondents' knowledge about Portuguese Fashion and Beauty Influencers. Thus, all the six questions were divided in three groups of two questions each, in which each group had a photograph of an influencer as a starting point, followed by the sequence illustrated by the diagram in Annex C.

Following the reasoning, a disclaimer was created for the six questions, stating that if the participant was able to answer it, he/she should fill in the blank in the second option, with the respective answer, otherwise, it should select the first option - "I don't know". Therefore, and although being considered *close-ended* questions, as the participant needs to choose between two response alternatives, they will be analysed as *open-ended questions,* since their main goal is to give the respondent the freedom to write the answer that he/she considers to be the most appropriate to each one – either the Influencer’s name, or the two brands - which may result in countless responses, for each question.

Furthermore, it is important to refer, as well, that despite the questions B6 and C1 being considered *checklist* questions, where the participant has the freedom to choose one or more responses from the available options, it is, also, still given the opportunity to the respondent to write their own custom response through the “other answer” option, in order to not forcing him/her to select an option already provided, which can bias the results. However, and as the main objective is not to write the answer to the question in the blank space, but rather to add an option that is not in the pre-defined list of alternatives, questions B6 and C1 will be analysed as *closed-ended questions*, contrarily to what will be done in the last six questions from group C, mentioned right above.

Nevertheless, survey's analysis methods will be approached later, in Chapter 3.4.1.

3.3.1.3. Sampling

The primary use of sampling in quantitative studies is to create a representative *sample* (i.e., a sample, a selected small collection of cases or units) that closely reproduces or represents features of interest in a larger collection of cases, called the *population* (Neuman, 2013). The samples are used in quantitative researches because they are very efficient, saving a lot of time and cost for the accuracy they deliver (ibid). Sampling techniques can be divided into two general types, and, subsequently, into four more specific ones, each type, respectively:

1. *Probability Sampling Methods*, where all subjects in the target population have equal chances to be selected in the sample (Elfil, 2017).
    a. Simple random.
    b. Stratified random.
    c. Cluster sampling.
    d. Systematic sampling.
2. *Non-probability Sampling Methods*, where the sample population is selected in a non-systematic process that does not guarantee equal chances for each subject in the target population (ibid).
    a. Convenience sampling.
    b. Judgmental sampling.
    c. Snow-ball sampling.
    d. Quota sampling.

Nevertheless, and although Instagram's Fashion and Beauty Digital Influencers being the central subject of the current study, collecting data regarding Internet, Social Media and Instagram users, along with their habits is one of the main research objectives, as well. Therefore, study's population was defined as social media users, in general, so that all the research objectives could be accomplished.

As the scarcity of resources made it impossible to list or analyse the entire population, it has been decided to adopt a non-probabilistic convenience sampling technique, since it tends to be a favoured sampling technique among students, as it is inexpensive and an easy option compared to other sampling techniques (Ackoff,1953). Convenience sampling often helps to overcome many of the limitations associated with research and consists of selecting a sample based on the researcher's accessibility (Neuman, 2013).

In this particular case, the questionnaire was shared through the author's Facebook and Instagram profiles, obtaining a total of 523 responses.

3.3.2. Semi-structured Interviews

Conducting interviews is a common way to gather data for qualitative research and it can be defined as a systematic way of talking and listening to people (De La Croix et al., 2018). There are a lot of choices when deciding to use interviews as it requires some thorough thinking and preparation (ibid).

The interviews that would conclude the qualitative study of the current research, and subsequently, would answer two of the five objectives formulated in Chapter 1.2, were planned to be carried out as *semi-structured and face-to-face interviews*, as already explained in the Research Context Chapter (3.1). Therefore, and considering that for this type of interviews the researcher must use a set of predetermined questions, serving as a guide to ensure that all respondents provide information on the same topics, there was the need to, firstly, define the questions that would be asked to the (previously chosen) sample.

The interview's guide was formulated to (1) identify the advantages of working with communication agencies and understand the process used to find the profile that must fits brands' needs; and (2) collect insights related to the Influencers' background and their profile on Instagram, alongside with their own perception about authenticity on the content production process – pondering the fourth and fifth research objectives, respectively.

The more updated guide's version and which would be ready to be tested in the pre-test phase is represented by Annex D. In case of the sample had shown interest in contributing to the study, the interviews would have been conducted in Portuguese, since all the respondents would be portuguese (topic covered in Chapter 3.3.2.2 - Sampling), nevertheless its English version can be found in Annex E with the identification of the research objectives to which each question would intend to answer. It is important to note that objective four was divided into two in order to simplify the reading of the table.

3.3.2.1. Pre-Test

As in the quantitative process, there is the necessity to pre-test the research method; in this case, simulate the actual interview in real conditions as possible, so any notes can be taken toward improving the interview protocol (Castillo, 2016).

In this step, the researcher conducts interviews simulating rapport, process, consent, recording, and timing in order to "try out" the research instrument (Baker, 1994) and also whether the order of the questions works or not (Merriam, 2009). Through piloting, the researcher aims to get a realistic sense of how long the interview takes, if participants indeed are able to answer questions (Maxwell, 2013) and what might be improved, in order to prepare the study's launch (Merriam, 2009).

For the current qualitative research, both, the Influencers chosen for the pre-test - others than those who would be part of the sample - and those chosen as sample were contacted at the same time, so that all the meetings could be scheduled in advance, ensuring that the pre-test would be done before the interviews with the final sample. Nevertheless, as for the sample itself, none of the Influencers contacted for collaborating on the pre-test, responded to the various attempts of e-mail and/or messages sent directly on Instagram, with several months of advance, which did not even allow to achieve the initial phase of the qualitative study - the pre-test to the interview. Still, the guide was written and revised, but subsequently never applied, as already mentioned.

3.3.2.2. Sampling

As for the quantitative research, also in qualitative research, only a sample (that is, a subset) of a population is selected for any given study, considering that, even if it were possible, it is not necessary to collect data from everyone in a community in order to get valid findings (Mack et al, 2005). The study's research objectives and the characteristics of the study population (such as size and diversity) determine which and how many people should be selected (ibid).

The three most common sampling methods used in qualitative research are: *purposive sampling,* which groups participants according to preselected criteria relevant to a particular research question; *quota* sampling which decide the number of participants with certain characteristics, i.e., age, genre, place of residence, etc…, during the study design process; and snowball sampling, where participants or informants with whom contact has already been made use their social networks to refer the researcher to other people who could potentially participate in or contribute to the study (ibid).

Considering that Instagram's Portuguese Fashion and Beauty Influencers can be thought as central subject of the current study's qualitative approach and that it is impossible to contact every single one to participate in it, there was the need to determine a sample to represent it. Therefore and according to an insight into Instagram's most popular contents and accounts among the Portuguese Influencers in 2018 by Primetag[4], the engagement created by Influencers can be measured and quantified, allowing to understand who are the Influencers with whom users interact the most and, subsequently, the most popular among all. For the study in question and since it would be important to define a sample that could be easily studied, without having to consider the entire population, it was decided to use a *purposive sampling* technique, by considering the Top 10 Portuguese Fashion and Beauty accounts with greater engagement on Instagram, illustrated by the figure in Annex F.

[4] Primetag (2018). *Social Influence Report by Primetag | Primetag*. (online) Primetag. Available at: https://research.primetag.com/ (Accessed 26 Feb. 2020).

As already explained, all the 10 Influencers that belong to the top – Cátia Rodrigues, Sofia Barbosa, Catarina Cabrera, Maria Rodrigues, Inês Rochinha, Mafalda Sampaio, Sara Vicário, Adriana da Silva, Melanie Jordão e Bárbara Corby - were contacted via email and direct message on Instagram, with a study's summarised presentation and an invitation to participate in it, as well. Unfortunately, and despite having been contacted several months in advance and through numerous attempts, no response was obtained from any of the Influencers, what means that there was no sample to be studied and that, therefore, the qualitative study of the current research could not be accomplished.

3.4. Data collection

3.4.1. Online Survey

As already explained, the first three objectives formulated at the beginning of the research were answered based on a quantitative approach - the online survey. However, in order to proceed with a proper analysis, managing to answer each of the three objectives, three different analyses must be performed.

All analyses will be based on the same survey, however, considering three different samples. The first one, with the aim of answering the first objective – "Collect data regarding Internet, social media and Instagram users, along with their habits and opinions about those platforms" – will comprise the A and D survey groups, counting all the *523 responses* as sample.

On the other hand, to answer the second and third objectives, two more analyses will be made: the first one regarding the B survey group, that concerns Digital Influencers on Instagram, in order to understand what types of content, habits and preferences have the *429 respondents* who follow or search for these profiles on the platform, and another that will consider the C survey group, and only a sample of *355 responses*, from people who follow Fashion and Beauty Digital Influencers on Instagram, to study, in addition to their habits and preferences, their perceptions regarding the contents posted by opinion makers from these areas.

Following the disclaimer above and in order to accomplish all research objectives that regard this quantitative study, the analyses will be conducted following the topics listed below:

A. *Analysis I: Respondents*
    1. Socio-Demographic Analysis
    2. Habits on the Internet, Social Media and Instagram
B. *Analysis II: Digital Influencers' Followers*
    1. Socio-Demographic Analysis
    2. Engagement and Purchase Intentions
C. *Analysis III: Fashion and Beauty Digital Influencers' Followers*

1. Socio-Demographic Analysis
2. Habits, Preferences and Opinions
3. Perception facing the contents posted by Opinion Makers
4. Engagement and Brand Awareness

In order to carry out the aforementioned analyses and proceed to the interpretation of the questionnaire data, it was necessary to extract all the answers from Google Forms to an Excel, so that they can be worked on, in order to simplify the analysis. Therefore, in the first place, it was necessary to edit the data and encode it, assuming all the answer alternatives for each of the questions.

Regarding the editing and encoding step and in order to simplify the subsequent analysis, as previously mentioned, it was necessary to give each answer option a number that would represent it, lately. This numbering sequence is restarted for each new question, as shown in the examples illustrated by the both tables in Annex G.

Still on this subject, it is important to mention that the options added by the respondents in the questions B6 and C1, which gave them the opportunity to add a specific answer when they could not identify with the pre-defined alternatives, and C7 to C12, which will be analysed as open-ended answers, as previously mentioned, will also be included in this coding procedure.

However, and regarding questions C7 to C12, it was, firstly, necessary to rearrange its respective answers and only later to code them - step explained in the paragraph above - in order to simplify the subsequent analysis process, since they were quite comprehensive questions, with the possibility of infinite answers.

Therefore, and analysing them as open-ended questions, it was necessary in the first place, to standardise them, since many answers could indicate the same Influencer name or the same brand (depending on the question), but with some spelling error, which it would consider the responses as different from each other and, subsequently, lead to errors in the analysis to be made later.

Later on, after standardising all the answers to each of the six questions, it was necessary to categorise just those that questioned the participants about the two brands they associated with the influencer in the picture – C8, C10 and C12 - (remember that if the respondent did not recognise the influencer in the first question of each group, they did not have opportunity to answer this question). So, and, once again, considering that they were quite comprehensive questions and that they could have hundreds of different answers, the ten brands that the respondents most suggested were gathered, forming a TOP 10 for each of the three questions. In the same way as for the remaining questions, each distinct answer was numbered, obtaining for these three questions in particular, a sequence of 12 answers: 10 that consider the TOP 10 brands mentioned by the respondents, 1 for the brands that were not considered in the ranking, classified in number 11 as "Others" and, finally, with the number 12 - "I don't know".

In addition, all the *checklist questions* were also rearranged, with each of the answer alternatives for each of the questions being transformed into binary independent variables, that is, a question that had x answer alternatives, instead of being encoded with a sequence of x numbers, like the remaining ones, was first divided into x variables, and then coded into binary responses (1 – if the respondent had chosen the respective option; and 0 – if the respondent had not chosen the respective option). This procedure was done to simplify these questions' analysis, since for each one of them, more than one option could be chosen.

After the processes described above, performed in Excel, it was necessary to transfer all the data to a specific software for statistical analysis. For the current study, it has been chosen the IBM SPSS Statistics (version 26 for Windows) that allows command line input, as well as the use of graphical user interface analysis (Paura & Arhipova, 2012).

In SPSS, after inserting the data to be studied, it was essential to classify all the variables, according to the respective type of data: *Nominal; Ordinal; and Scale* (Greasley, 2008).

A. *Nominal*: Data that represents different categories, rather than a scale (ibid).
B. *Ordinal*: Data that can be put into an ordered sequence. Generally used to represent non-mathematical ideas such as frequency, satisfaction or happiness (ibid).
C. *Scale*: Data which takes the form of an interval or ratio in which the numbers go from low to high, in equal intervals (ibid).

Regarding the current study, most of the variables were classified as *Nominal*, since they were used for labelling responses into distinct classifications that does not involve a quantitative value or order. However, about 21% of the variables (17 in 78) were classified as *Ordinal*, as they are used to depict the order of variables and not the difference between each of them.

After classifying the variables according to their data type, it was time to analyse them, in order to obtain the information that would allow to answer the study objectives associated with each question. Therefore, it is important to mention that the questions classified as *checklist* (A3, B1 and C6), previously divided into several individual variables (each one representing each alternative answer), were first grouped as *"Multiple Response"* questions, using the homonymous tool in SPSS, in order to be classified and analysed as what they really are - Questions whose respondent can select more than one option.

Furthermore, and in order to obtain an analysis that would visually illustrate the data and that would make the most important conclusions jump at first glance, some charts were used in course of Chapter 7, specifically: *Bar Chart, Paired Bar Chart, Line Chart and Pie Chart,* depending on what would make sense accordingly to the purpose of the respective analysis.

A chart is a visual representation of statistical data, in which the data is represented by symbols such as bars or lines (UNECE - United Nations Economic Commission for Europe, 2012). It is a very effective visual tool, as it displays data quickly and easily, facilitates comparison and can reveal trends and relationships within the data (ibid).

3.4.2. Semi-structured Interviews

As previously mentioned in the diverse sub-chapters concerning the qualitative study, the methodology that would be applied to answer the fourth and fifth research objectives was not carried out, since there was no response by none of the Influencers, still after several contact attempts through different platforms.

These circumstances imply that there is no relevant information to be treated and analysed, as initially projected, and that, subsequently, there is no qualitative study included in the data analysis chapter.

Thus, the following chapter - Chapter 4 - only refers to the quantitative study and the analysis of the data exported from the respective questionnaire.

4. Results Analysis

As already explained in the "Methodology" chapter, the first three objectives formulated at the beginning of the research will be answered based on a quantitative approach, and, therefore, through the online survey analysis. However, in order to proceed with a proper analysis, managing to answer each of the three objectives, three different analyses must be performed.

All analyses will be based on the same survey, however, considering three different samples. The first one, with the aim of answering the first objective – "Collect data regarding Internet, social media and Instagram users, along with their habits and opinions about those platforms" – will comprise the A and D survey groups, counting all the responses (523) as sample.

On the other hand, to answer the second and third objectives, two more analyses will be made: (1) the first one regarding the B survey group, that concerns Digital Influencers on Instagram, in order to understand what types of content, habits and preferences have the 429 respondents who follow or search for these profiles on the platform, and (2) another that will consider the C survey group, and only a sample of 355 responses, from people who follow Fashion and Beauty Digital Influencers on Instagram, to study, in addition to their habits and preferences, their perceptions regarding the contents posted by opinion makers from these areas.

Following this disclaimer, all analyses will be conducted in the same way and divided into two common topics: (1) Socio-demographic analysis and (2) Habits and Preferences. However, in addition to these two topics, the second analysis will also study (3) Engagement and Purchase Intentions and the third analysis two more topics: (3) Perception facing the contents posted by Opinion Makers, and (4) Engagement and Brand Awareness.

4.1. Analysis I: Respondents

4.1.1. Socio-Demographic Analysis

The demographic analysis of the survey reveals a greater female participation, considering 420 women (80.3%) and 103 men (19.7%) (Annex H).

Regarding the age segmentation, it is mainly concentrated in the young population, showing that 77.6% of the respondents are between 18 and 24 years old, 14% between 25 and 34 years old, and only 5.4% (2.1% + 3.3%) more than 35 years old. The remaining 3.1%, equivalent to 16 respondents, represents the youngest age group – 12 to 17 years old (Annex I).

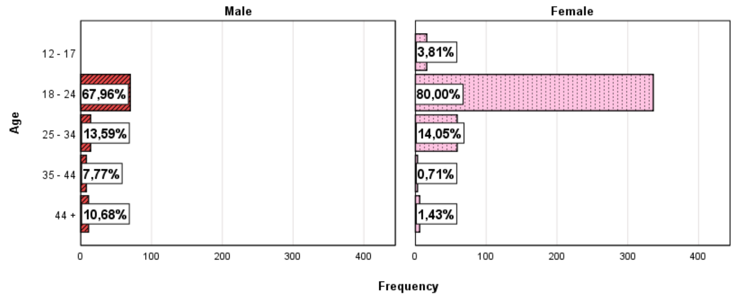

Figure 4.1 – Paired Bar Chart | Age by Gender

Source: Author

As illustrated in Figure 4.1, representation of population's age by gender, there are some visible differences between both genders, despite having the same age group as most common answer – 18 to 24 years old. In contrast to females, males present a higher percentage of respondents from an older generation, since only 2.14% (0.71% + 1.43%) of women, compared to 18.45% (7.77% + 10.68%) of men, are older than 34 years old. Furthermore, every respondent on the age group of 12 to 17 years old is a female.

Concerning the educational stage and according to Annex J, most of the respondents have a bachelor's degree (43%), followed by 26.8% having high school as maximum level and 22% with a master's degree. Technical degrees are also a common answer, although not as much as the levels mentioned before, with 30 respondents (5.7%) identifying this as their accurate option. Middle School, PhD and Post-Graduation were chosen as well, however summing the remaining 2.5% of the sample.

Regarding the sample's current employment status, illustrated by the table in Annex K, and since the sample considered for this analysis is majority young, mostly on 18-24 years old group, as mentioned above, studying is, by far, the most frequent answer to this question, with more than 260 students responding the survey, and representing more than 50% of the sample. However, employees take the second place on this analysis, with 25.6% answering as being employed, followed by 16.1% working-students. Having similar results, unemployed and self-employed also make part of this sample, totalising more than 6% in this situation.

Finally, and according to the thematic under study, it is also important to comprehend the respondents' buying power. Regarding this, and to finish the sample's socio-demographic analysis, monthly income is also a studying variable in this research.

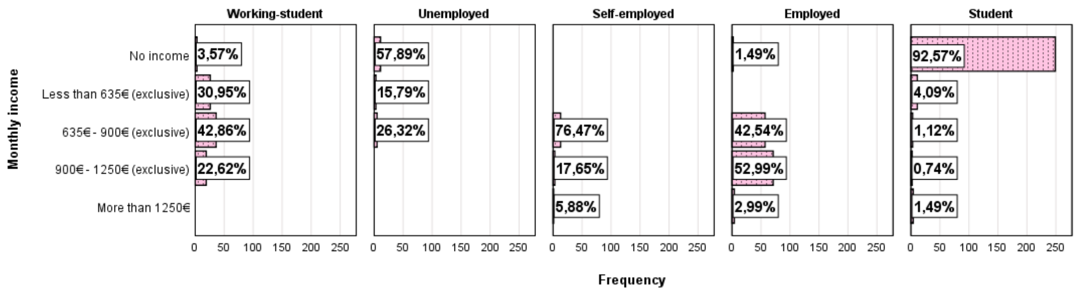

Figure 4.2 – Paired Bar Chart | Monthly Income by Current Employment Status
Source: Author

In general (Annex L) the predominant answer is "No income" (50.7%) since the sample is majority young and currently studying.

Nevertheless, when considering the other half, who do have a monthly income, the most significant branch of respondents (21.8% of the sample) admit to earn between 635€ to 900€ (exclusive), representing the majority of working-students (42.86%) and self-employed (76.47%), as illustrated in Figure 4.2. Regarding the 900€ to 1250€ income range, it represents the most common response for people that are currently employed (52.99%), despite only 18.2% of the general sample earning between both values. Furthermore, only nine respondents admit earning more than 1250€, equivalent to less than 2% of the sample.

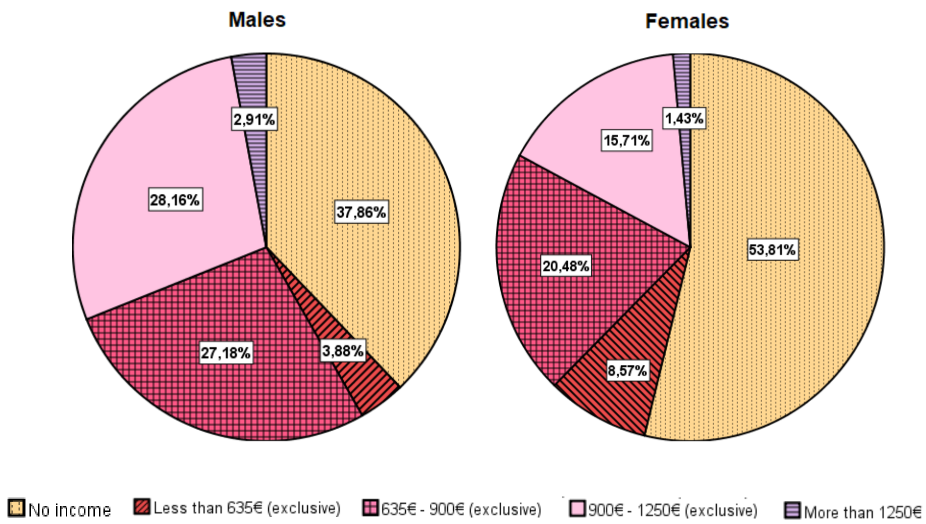

Figure 4.3 - Pie Chart | Monthly Income by Gender
Source: Author

Still considering the monthly income of the sample, but this time analysing it by gender (Figure 4.3), it is easy to identify that women has, in general, a lower monthly income, than men. More than half of females who answered the questionnaire have no monthly income, while only 37.86% of males are in the same situation.

Therefore, in order to conclude if the results are the expected, it is important to analyse the current employment status by gender. This analysis, illustrated by the Paired Bar Chart in Annex M, demonstrates that besides being older, the percentage of men employed (42.72%) and self-employed (4.85%) is higher than the percentage of women in the same situation (21,43% and 2.86%, respectively).

On the other hand, the percentage of female students (55%), worker-students (16.9%) or currently unemployed (3.81%) is superior than the percentage of males in the same situation (36.89%, 12.62% and 2.91%, respectively).

4.1.2. Habits on the Internet, Social Media and Instagram

After the socio-demographic analysis, and in order to accomplish the first objective, it is essential to perform an analysis through the respondents' habits on the Internet, Social Media and, particularly, on Instagram. This analysis is based on survey's A group.

It was, firstly, asked to the people who answered the questionnaire, how often they used the Internet. Not surprisingly, given the internet normalization in people's daily lives and considering that the questionnaire was implemented mainly through online channels, the answer was common to all respondents, having all (100%) admitted that are used to using the internet every day, as represented by the table in Annex N. However, since the result above was expected, it would also be important to understand the number of daily hours that the sample spends, on average, online. In addition to this, and since the ideal answers for the analysis would be, above all, based on leisure hours and not at work, a call for attention was placed, so that whoever was answering the questionnaire would take this situation into account.

Therefore, and as illustrated by Bar Chart in Annex O, just 2.29% of the respondents admit spending only less than an hour per day online and not working, while most of them (76.1%) spend between "1 to five hours". Subsequently, the remaining 21.61% are used to spend more than five hours on the Internet per day, on their daily basis.

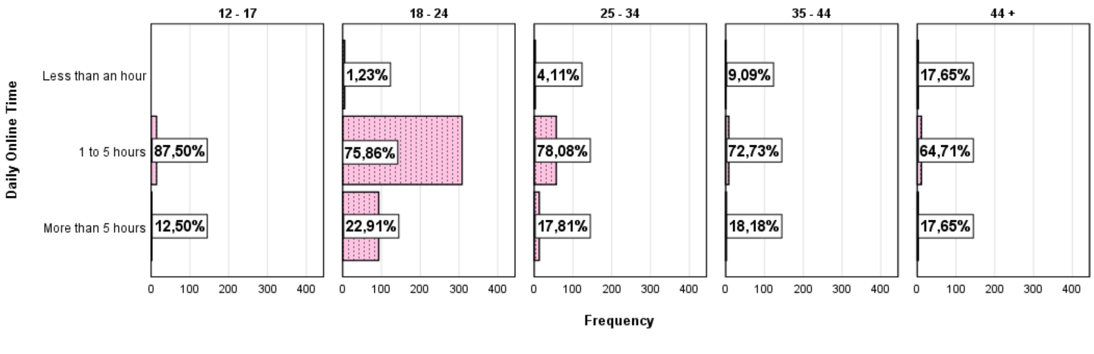

Figure 4.4 – Paired Bar Chart | Daily Online Time by Age
Source: Author

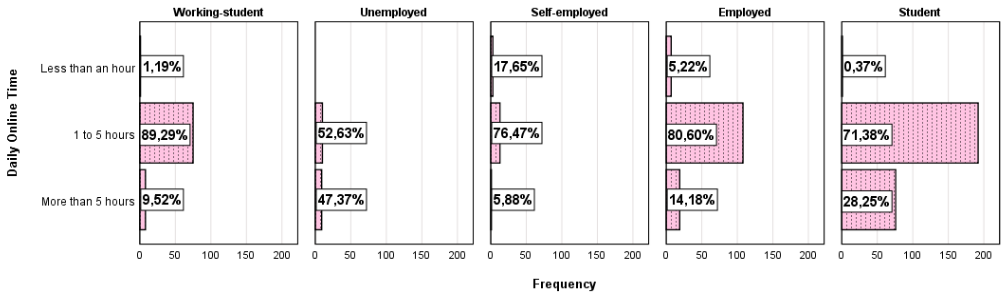

Figure 4.5 - Paired Bar Chart | Daily Online Time by Current Employment Status
Source: Author

Still on the variable "Daily Online Time", it can be essential to understand if the time spent by people on the internet daily differs both between ages (Figure 4.4) and by current employment status (Figure 4.5). Thus, starting by the decomposition and analysis of the variable "Daily Online Time" by age, it is notable that most respondents in all age groups spend among one to five hours online. In addition, it should be noted that no one aged between 12 and 17 years old spend less than one hour online and that this category's percentage grows with sage's increasement.

Following the reasoning above and considering the daily online time by current employment status, represented in Figure 4.5, the most usual answer for all respondents, independently on their status, is spending between one to five hours online.

Regarding the extremes of the scale and considering that every respondent currently unemployed spends more than an hour online per day and that from all five employment statuses, it is the one with higher percentage of people spending more than five hours online, it should be noted that respondents in this current situation demonstrates to spend more time on the Internet compared to the respondents with other occupations. However, it should be noted that students spend, as well, a lot of time online, with more than 28% of respondents assuming to be on the Internet more than five hours per day, for leisure activities. On the other hand, self-employed people are those who spend less time online, since the percentage regarding the "Less than an hour" option is, by far, the highest from the remaining occupations. Besides that, the category that represents the highest time online is the one with the lowest percentage among all statuses.

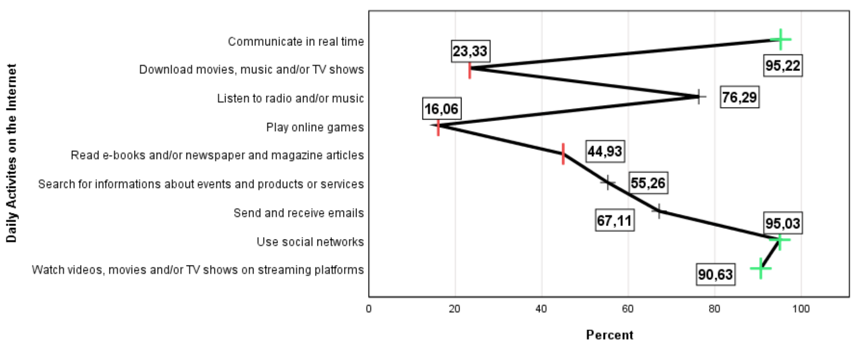

Figure 4.6 - Line Chart | Main Daily Activities on Internet
Source: Author

As seen in Figure 4.6, above, people use Internet for different reasons. The three most common reasons are: communicate in real time (95.22%), use social networks (95.03%) and watch videos, movies and/or TV shows on streaming platforms (90.63%).

On the other hand, the reasons that less people consider to be the most significant are: read e-books and/or newspaper and magazine articles (44.93%), download movies, music and/or TV shows (23.33%), and, lastly, play online games (16.06%).

According to the table in Annex P, which aims to understand whether age has an influence on daily activities on the Internet, certain notable differences between age groups are perceived. However, there are also some activities in common between them, such as the Internet daily usage to communicate in real time with friends and family, and, as expected, the social networks usage. Nevertheless, and as described above, there are some differences that must be considered, namely between younger and older generations. In the generation that groups ages from 12 to 34 years old, and in addition to the activities in common, mentioned before, “Listen to radio and/or music” and “Watch videos, movies and/or TV shows on online streaming platforms” are those who stand out the most. In the remaining ages, belonging to a later generation, and once again, despite the common activities mentioned before, “Send and receiving e-mails” and “Read e-books and/or newspaper and magazines articles” are those with higher percentages.

It is also relevant mentioning that there are activities with the same percentage values than other ones that stand out in the same age group, such as “Communicate in real time”, “Listen to radio and/or music” and “Watch videos, movies and/or TV shows on streaming platforms” for the youngest age group; “Watch videos, movies and/or TV shows on online streaming platforms“ for people aged between 35 and 44 years old; and also “Search for information related to products and services” and “Use social networks” for people over 44 years old. Beside the activities listed below, “Communicate in real time” and “Send and receive e-mails” also have the same percentage for the two oldest age groups (35 – 44 years old and over 44 years old).

Regarding one of the points identified as being one of the main reasons for using the internet - the use of social networks - it is crucial to identify the most used, as well as the least used by the collected sample. As illustrated by the Pie Chart in Annex Q, of the total 523 respondents, about 67% states that their most used social network is Instagram, followed by YouTube (19.3%) and Facebook (7.1%). However, and considering the six SN that are part of the ranking, the latter mentioned before is not the least used, since only two people mention Pinterest, which sorts it as the less used.

Nevertheless, it should also be considered that about 3% considers Twitter as the most used, another 3% the Tik Tok, and slightly before Pinterest, the LinkedIn, with only four people considering it as most used SN, equivalent to 0.8%.

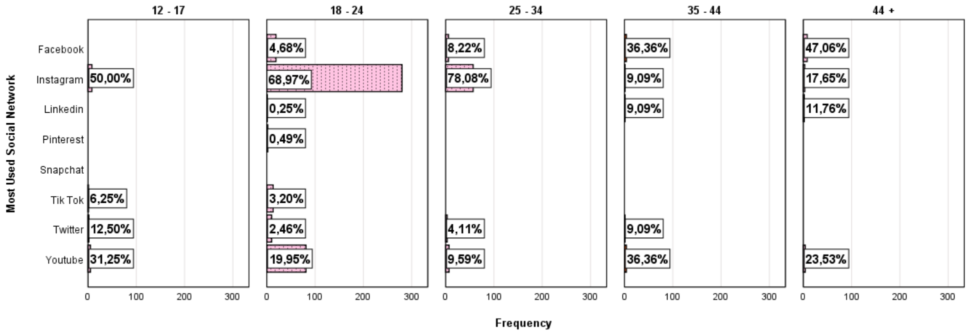

Figure 4.7 - Paired Bar Chart | Most Used Social Networks by Age

Source: Author

Focusing on the same variable, but this time adjusting it according to the age of the respondents, it is visible that answers are not consistent for all ages (Figure 4.7). Therefore, respondents belonging to the age ranges between 12 and 34 years old, inclusive, consider Instagram as the most used social network, followed by YouTube. However, and keeping the age ranges mentioned above, as the age approaches 34 years old, the percentage of Instagram usage increases, and consequently, the opposite for YouTube. Concerning the generation belonging to the age ranges over 34 years old, it can be assumed that the Facebook becomes the most used social network and that YouTube keeps in second place. In addition, the same situation that has been identified previously also occurs - as the respondents get older, the percentage of Facebook usage increases and the YouTube decreases.

It should also be noted that the only social network that did not get any response was Snapchat and that Tik Tok - the most recent social network from those mentioned - was only identified by people aged between 12 and 24 years old.

Considering the main subject of this research and since Instagram is the most used social network by the sample, it is essential to understand the percentage of time that this SN occupies in people's daily lives, based on the online time previously analysed. However, it is important to refer that from the 523 people that responded to the survey, only 506 revealed to have Instagram account, which means that from now on, until further observation, a total of 506 responses should be considered for each question.

Accordingly to the Bar Chart in Annex R, two of the four categories presented represent the majority of the sample, with 33.20% assuming to be on Instagram between 50% and 75% of the time they are online and a slightly smaller percentage (31.82%) admitting that this SN takes up between 25% to 50% of their time online. The remaining intervals assume smaller percentages, with 28.06% of the sample spending only less than 25% of their time online on Instagram, followed by only 6.9% who admit that more than 75% of their time online owes it to this social network.

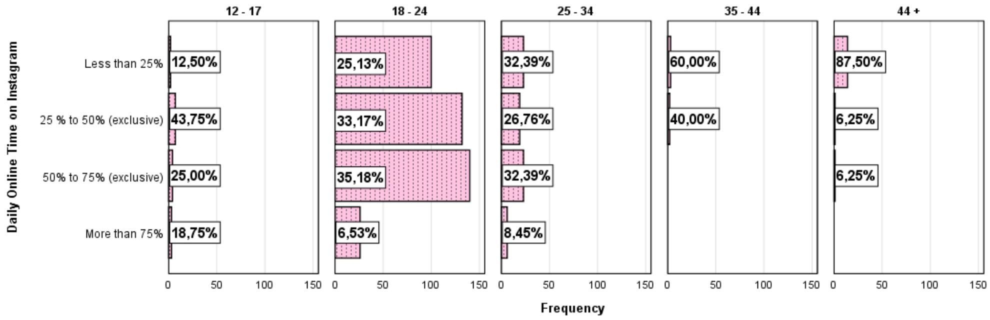

Figure 4.8 - Paired Bar Chart | Daily Time on Instagram by Age

Source: Author

Figure 4.8 still represents the daily time on Instagram, however this time and as had already been done on this study, split it into age, a demographic variable. Therefore, it is easy to comprehend that people belonging to the oldest two age ranges tend to spend less time on Instagram, when compared to those from a younger generation, since the majority of the people that belongs to each of these ranges (35 – 44 and over 44), spend less than 25% of their daily online time on Instagram (60% and 87.5%, respectively). In addition, as age increases, the time spent on Instagram decreases, as can be seen from the options taken by the respondents.

Concerning the youngest generation, the answers are not as consistent when compared with those from the oldest generation, analysed immediately before. However, it is possible to realise that minors tend to spend more time online than the others, revealing the lowest percentage value (12.50%) for the category that represents the lowest time percentage on Instagram (Less than 25%) and also assuming the highest value (18.75%) regarding the highest percentage of time (More than 75% of the time), among all age ranges.

Additionally, people belonging to the age groups from 18 to 34 years old, inclusive, have the highest values in the second last category (50% to 75% of the time), even that the time category immediately before to this one (25% to 50% of the time) presents similar percentages, when compared.

Regarding the posting frequency on Instagram (illustrated by the Bar Chart in Annex S), large part of the respondents (42.69%) revealed that, in average, make monthly posts on their own feed, followed by 35.77% assuming that they rarely do it, and only 17% doing it weekly. Concerning the most and the less frequency categories, only 2.57% do it daily and 1.98% never do it.

On the other hand, sharing stories on this social network revealed to be done more frequently when compared to the content sharing on the feed itself. This affirmation can be realised through the Bar Chart in Annex T, with 45.26% of the sample sharing weekly stories and just 20.16% doing it monthly. With a significant drop compared to the analysis above, only 16.6% tend to rarely share stories and, in contrast, 13.44% sharing it daily.

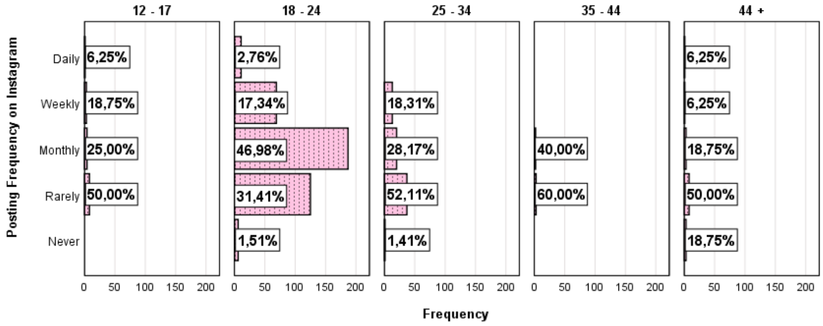

Figure 4.9 - Paired Bar Chart | Posting Frequency on Instagram by Age

Source: Author

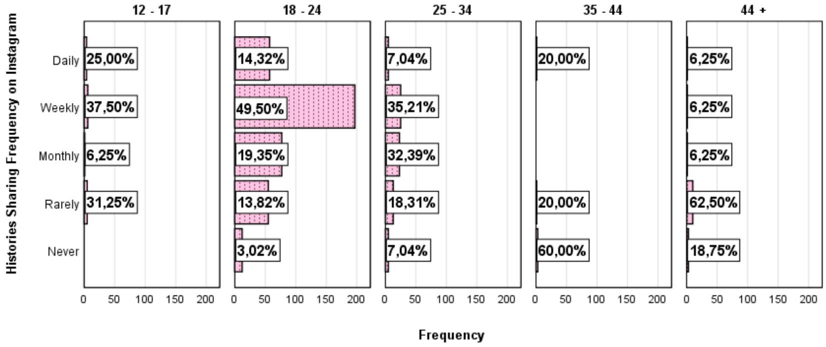

Figure 4.10 - Paired Bar Chart | Histories Sharing Frequency on Instagram by Age

Source: Author

The charts illustrated in Figures 4.9 and 4.10, represent the "Posting Frequency" and "Histories Sharing Frequency" variables by age, respectively, describing percentage values that convey some differences between the frequencies studied in the two variables.

Regarding the first one, it is noticeable that, in general, only the group with ages between 18 and 24 years old tend to make posts with monthly regularity and that most people from the remaining age groups rarely post any content on their profiles. The second one is not as constant as the previous one, however in the age groups between 12 and 34 years old, the most common answer is weekly stories. In contrast and as expected, the older generation tend to do not do it so frequently, with most of the sample that belongs to the 45 to 64 years old rarely sharing stories and the majority of those with ages between 35 to 44 years old never doing it.

4.2. Analysis II: Digital Influencers' Followers

4.2.1. Socio-Demographic Analysis

In order to assess the main reasons why people give validity to third parties to influence their purchase intentions, it is necessary to, firstly, identify the sample's percentage that follows Digital Influencers and, subsequently, characterize it. Therefore, and after questioning the 506 people who answered the survey and who have an Instagram account, 429 (84.8%) answered that follow Digital Influencers, while the remaining 77 (15.2%) say that do not follow this type of content (Annex U).

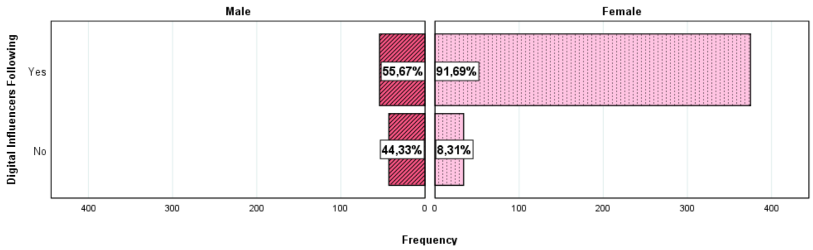

Figure 4.11 - Paired Bar Chart | Digital Influencers Following by Genre
Source: Author

As perceived from Figure 4.11, the difference between genders, regarding the variable that concerns the Digital Influencers Following is notorious.

The female gender shows to be the one who follows Digital Influencers the most, with about 92% of women, compared to almost 56% of men, answering "Yes", the equivalent to only 8% of women and 44% of men admitting not following Digital Influencers.

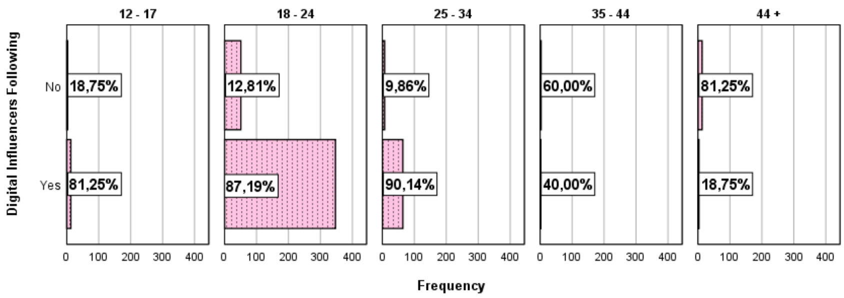

Figure 4.12 - Paired Bar Chart | Digital Influencers Following by Age
Source: Author

Regarding age, illustrated by the chart in Figure 4.12, the differences between ages are also noticeable, as expected. These differences are especially obvious between the younger (12 to 34 years old) and the older (over 35 years old) generations, since the percentage of people aged between 12 and 34 who follow Digital Influencers is always greater than 80% and, subsequently, much higher than the percentage of people with the same age who do not follow Digital Influencers.

In contrast, people over 34 years old show different preferences, since the percentages are inverted, with most people in this age ranges choosing not to follow Digital Influencers.

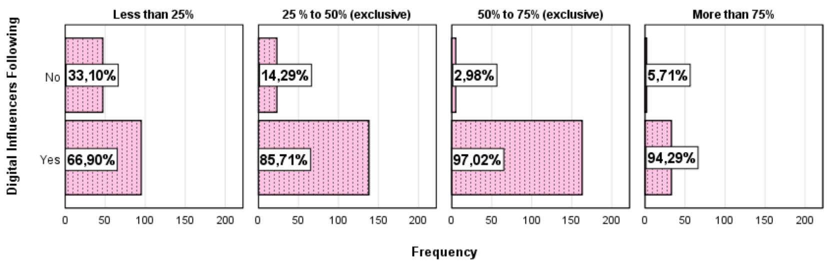

Figure 4.13 - Paired Bar Chart | Digital Influencers Following by Time Spent on Instagram
Source: Author

In addition to the gender and age, “Daily Time on Instagram” is also an important variable to consider in this analysis, represented by Figure 4.13, right above. In the respective chart, there is no big difference between the values in the four categories, however and even that most people who spend less than 25% of their daily online time on Instagram follow Digital Influencers in the same SN, the percentages for the three remaining categories are way higher. Furthermore, as the daily time spent on Instagram increases, so does the percentage of people who follow Digital Influencers, excepting between the last two categories, where the value differs in 3%.

4.2.2. Engagement and Purchase Intentions

To better and clearly comprehend sample's opinions and behaviours regarding Digital Influencers on Instagram, engagement and purchase intentions, several statements were placed to the respondents. The first four statements, listed below, are directly concerned to sample’s participation in the promotion of different type of products and services and, as mentioned in the methodology, there are two possible answers: “Yes” and “No”.

I. I have already bought a product and/or used a service because an Influencer recommended it on Instagram.
II. I have stopped buying a product and/or using a service because an Influencer has made a negative review of it.
III. I have already used promotional codes that an Influencer has shared on Instagram.
IV. I have participated, at least, in one giveaway created by an Influencer on Instagram.

To carry out a detailed analysis on this topic, three studies will be carried out for each of the sentences, according to the gender, age and time spent on Instagram variables.

According to the frequencies’ table in Annex V, of the 429 people who follow Digital Influencers, 250 (58.3%) have already bought a product and/or used a service because an Influencer recommend it on Instagram, meaning that, subsequently, 179 (41.7%) have not.

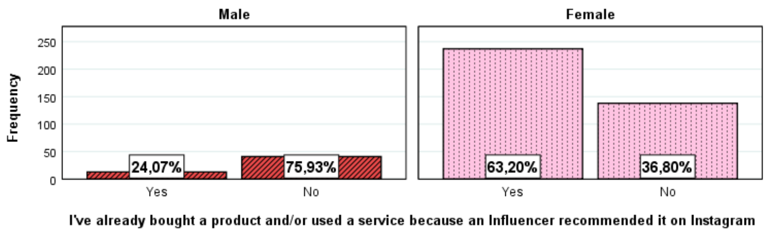

Figure 4.14 - Paired Bar Chart | Sentence I by Genre
Source: Author

As it is possible to perceive from the chart in Figure 4.14, there is a noticeable difference between both genders, with more than three quarters (75.93%) of male respondents saying that they have never bought a product just because an Influencer recommended it on Instagram, in contrast to the 63.20% of women who stated that have already done it.

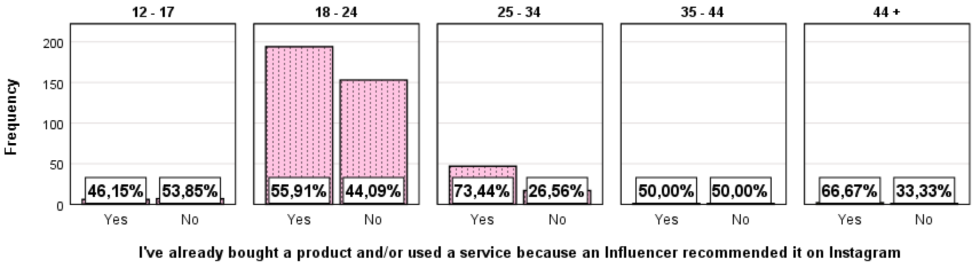

Figure 4.15 - Paired Bar Chart | Paired Bar Chart | Sentence I by Age

Source: Author

The analysis of the first sentence by age, represented by the chart in Figure 4.15, shows a response pattern in ages over 17 years, in which most people admit to having already purchased a product and/or used a service because an influencer recommended it on Instagram. In contrast, underage respondents, despite representing very similar values for both categories in this statement, are mostly represented by people who never bought any product or used any service because the influencer recommended it.

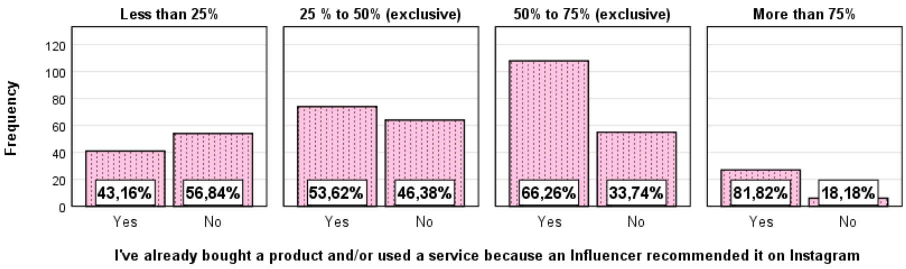

Figure 4.16 - Paired Bar Chart | Sentence I by Time Spent on Instagram

Source: Author

To finish the first statement's analysis, Figure 4.16 represents the variable already presented above, by time spent on Instagram, in which it is possible to identify two response patterns: one for people who spend less than 25% of their time on Instagram and another for those who spend 25% or more of their online time also on this platform. The percentages regarding the first group, representative of people who spend less time on Instagram, show that most people (56.84%) never bought a product and/or used a service just because an Influencer recommended it. In contrast, the percentages regarding the group representative of those who spend more time on Instagram, show the opposite, in other words, that most people (81.82%) have already purchased a product and/or used a service because an Influencer recommended it on Instagram. In addition to this and to complement the information above, it is worth emphasizing that the longer the time spent on Instagram, the more the tendency people have to buy products recommended by Influencers.

Concerning the second sentence and according to the table in Annex W, of the 429 people who follow Digital Influencers on Instagram, 283 (66%) never stopped buying a product and/or using a service because an influencer has made a negative review about it, in contrast to the 146 (44%) who have already done it.

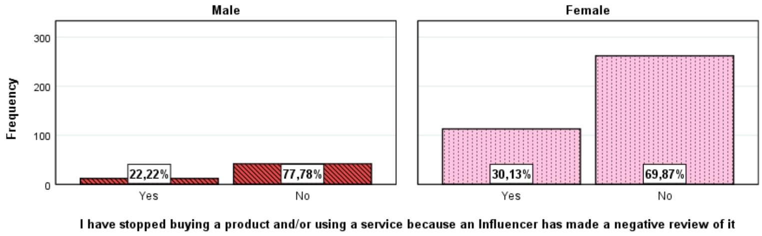

Figure 4.17 - Paired Bar Chart | Sentence II by Gender

Source: Author

As illustrated by Figure 4.17, gender does not modify the result disclosed above, since both the majority of men, as well as the majority of women, never stopped buying a product and/or using a service because an influencer made a bad review about it. However, it should be noted that the percentage of women who have already done it is higher than the percentage of men who have also done it.

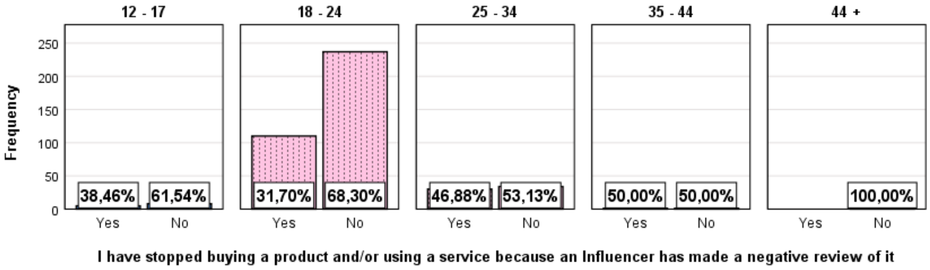

Figure 4.18 - Paired Bar Chart | Sentence II by Age

Source: Author

As for the gender variable, the results obtained in the analysis of the second sentence by age are also not different from those already mentioned above, since, as perceived from the chart in Figure 4.18, most people from each age group never stopped buying a product because a negative review was made about it. In addition, it should also be noted that people aged over 44 years old voted unanimously in the "No" category.

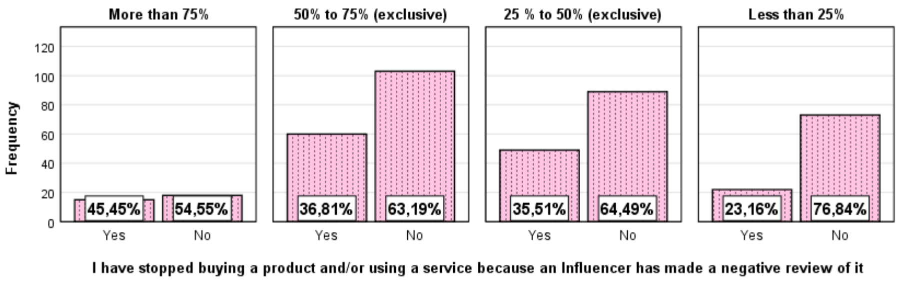

Figure 4.19 - Paired Bar Chart | Sentence II by Time Spent on Instagram

Source: Author

Once again, it is noticeable that when analysing the second sentence for time spent on Instagram (represented by Figure 4.19), the results obtained previously and illustrated in Figures 4.17 and 4.18 do not change. Therefore, it is possible to state that most people in each one of the time categories never stopped buying something because a digital influencer made a negative criticism about it, nevertheless it must be noted that the longer the time spent on Instagram, the higher the percentages of people who have already done it.

Third sentence's analysis (Annex X) reveals very similar values for both scenarios, with 217 responses (51.7%) from people who have already used promotional codes shared by Digital Influencers on Instagram, and 212 (48.3%) from those who have never done it.

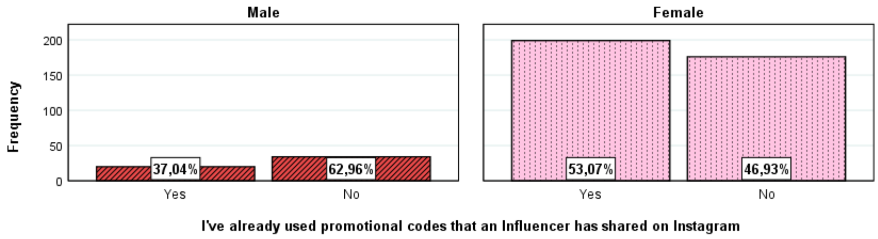

Figure 4.20 - Paired Bar Chart | Sentence III by Genre
Source: Author

The study of the main variable by gender (Figure 4.20) reveals differences between both genders, since most female respondents (53.07%) admit that have already used promotional codes shared by Digital Influencers in order to obtain discounts on certain products and/or services, in contrast to the 62.96% of men, who never have never done it.

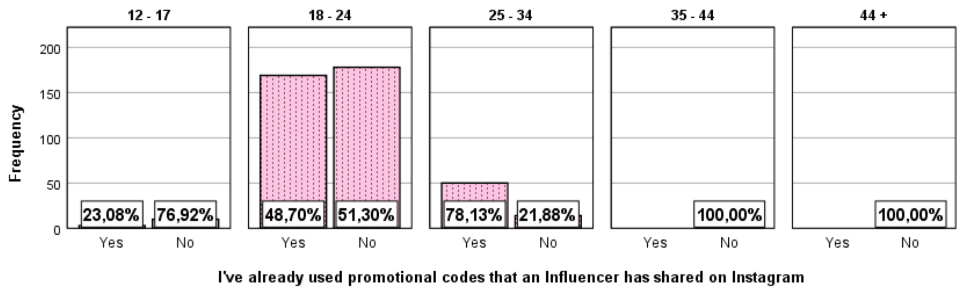

Figure 4.21 - Paired Bar Chart | Sentence III by Age
Source: Author

Regarding the analysis by the age variable, illustrated in Figure 4.21, it is easy to find a response pattern for the generation up to 34 years old, in which the older the age, the greater the tendency for respondents to have used a promotional code shared on Instagram. In other words, most of the respondents belonging to the 12 to 17 and to the 18 to 24 age ranges have never used a promotional code shared by an influencer on Instagram (76.92% and 51.30%, respectively), in contrast to the 21.88% of people aged between 25 and 34. For the remaining ages, the responses are unanimous, with all the respondents over 35 years old answering that have never used promotional codes shared by Digital Influencers on Instagram, in order to get discounts.

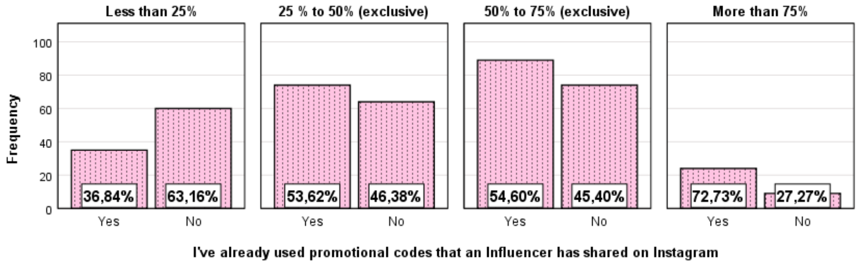

Figure 4.22 - Paired Bar Chart | Sentence III by Time Spent on Instagram

Source: Author

Represented in Figure 4.22, the analysis of the third sentence by time spent on Instagram, reveals that the more time the respondents spend on Instagram, the more they tend to use promotional codes shared by Digital Influencers on the same SN.

The analysis related to the fourth and last sentence of this group of questions, illustrated in Annex Y, reveals great differences between both scenarios, with 80.9% (347 people) having already participated in a giveaway created by an influencer on Instagram and only 19.1% (82 respondents) that have never participated on it.

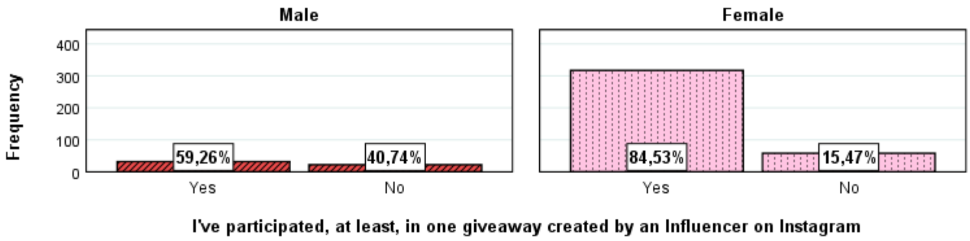

Figure 4.23 - Paired Bar Chart | Sentence IV by Genre

Source: Author

Likewise, the analysis of the main variable by gender (Figure 4.23) shows exactly the same outcomes, with most men and women having already participated in a giveaway created by a Digital Influencer. However, it is worth noting that the percentage of women (84.53%) who have already participated in this type of content is much higher than men's (59.26%).

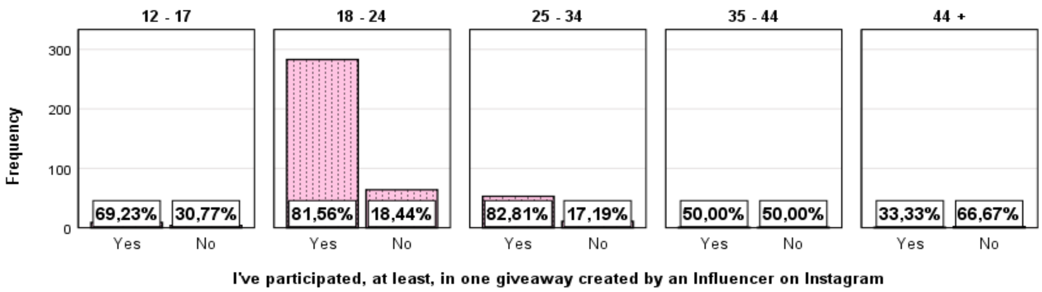

Figure 4.24 - Paired Bar Chart | Sentence IV by Age

Source: Author

Figure 4.24 represents the variable that have been studied right above, by age, where it is possible to identify two response patterns: one for people aged up to 35 years old and another for those over that age.

The percentages concerning the first group, representative of younger people, show that most of them have already participated in Giveaways created by Digital Influencers on Instagram. In contrast, half of the respondents aged between 35 and 44 years old and 66,67% of those with more than 44 years old have never participated in giveaways organised by Digital Influencers on Instagram.

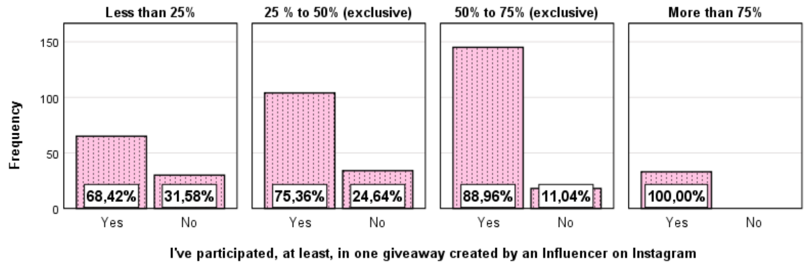

Figure 4.25 - Paired Bar Chart | Sentence IV by Time Spent on Instagram

Source: Author

Concerning Figure 4.25, the results do not change with the introduction of a new variable - the time spent on Instagram - being noticeable that, for all categories, the most common answer is to have already participated in a giveaway created by an Influencer on Instagram. Nevertheless, it is possible to state that the more time the sample spends on Instagram, the more they tend to have participated in a prize draw on the same platform and that 100% of those that are being represented by the “maximum” time on Instagram category also have already participated in a giveaway.

The next two statements, listed below, are directly concerned to the sample’s purchase intentions. As mentioned in the methodology, the Likert scale was used to build the scale that allowed to serve as a basis for the respondents' opinion.

V. The temptation to buy a product and/or use a service is much higher if one of my favourite Influencers promoted it.

VI. My purchase intentions are not influenced by the opinion of others.

As in the previous analysis, genre, age and time spent on Instagram variables will be considered for the studies below.

Concerning the fifth sentence’s analysis, represented by the table in Annex Z, more than half of the respondents agree that the temptation to buy a product or use a service is much higher if one of their favourite Influencers promote it on Instagram, with 46.85% and 18.41% partially and totally agreeing with it, respectively, and only 19.1% (8.6% + 10.5%) disagreeing with it.

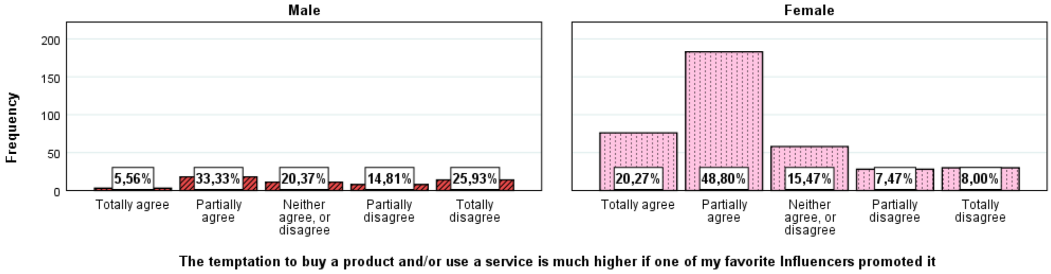

Figure 4.26 - Paired Bar Chart | Sentence V by Genre

Source: Author

Analysing the fifth statement by gender, illustrated by Figure 4.26, the great differences between both are noticeable, with almost 70% (20.27% + 48.80%) of women, in contrast to the almost 40% of men (5.56% + 33.33%), agreeing, even that most of them only partially, that the temptation to buy something is higher if their favourite influencer promotes it on Instagram. In addition, and contributing to the same reasoning, the percentage of men who disagree with the topic is much higher than women's, represented by about 41% (14.81% + 25.93%) and 16% (7.47% + 8%), respectively.

Concerning the values regarding those with no opinion on this subject, although quite similar for both genders - 20.37% of men and 15.47% of women - the percentage of women with an opinion on the topic is slightly higher than in men.

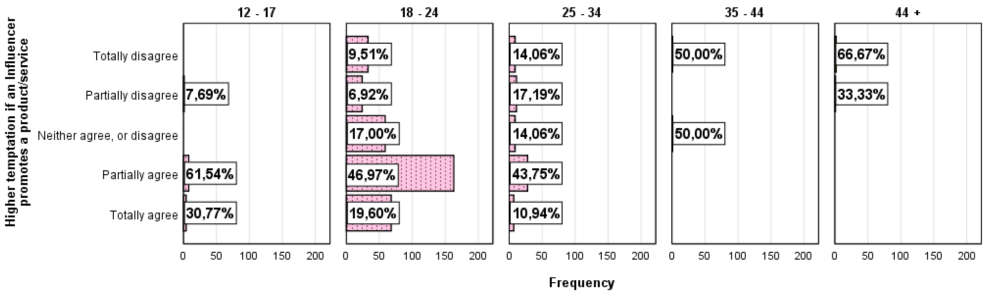

Figure 4.27 - Paired Bar Chart | Sentence V by Age

Source: Author

Figure 4.27 illustrates the variable introduced above, by age, and it reflects two response patterns: one for people aged up to 34 years old, inclusive and another for those over that age.

The percentages concerning the first group, representative of younger people, show that, not only the most common answer in these three age ranges is the partially agreement, as the older the respondents, the less the temptation to buy a product or use a service because an influencer promoted it on Instagram.

In the other hand, the values regarding people over 34 years old reveal that older respondents tend to do not be so tempted to buy a product or use a service when their favourite influencer promotes it.

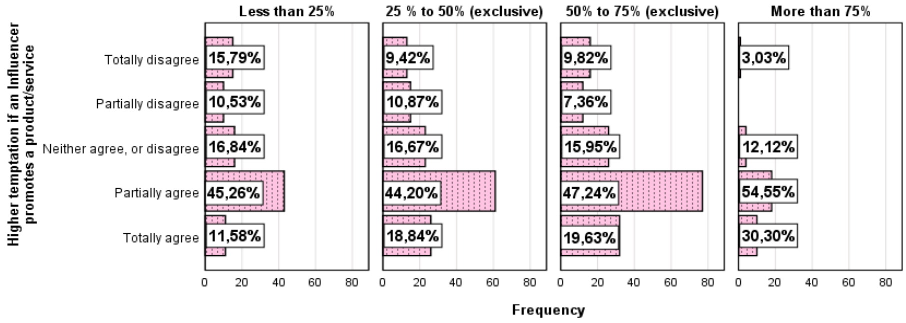

Figure 4.28 - Paired Bar Chart | Sentence V by Time Spent on Instagram

Source: Author

Regarding the main variable analysis by time spent on Instagram, represented by Figure 4.28, it is easy perceivable that the results for the four categories are very similar, with the majority of the respondents admitting to be tempted to buy a product or use a service when their favourite influencer promotes it. However, it is important to note that the longer the time spent on Instagram, the higher the tendency for people to buy products or use services promoted by Influencers.

The sixth sentence's analysis, illustrated by the frequencies' table in Annex AA, reveals that more than half of the respondents (60.4% = 18.9% + 41.5%) disagree that their purchase intentions are not influenced by the opinion of others, followed by those who partially agree with the statement (17.7%), and after that, with a similar value, those with no opinion on the subject (17.2%). People that totally agrees with it only represent 4.7% of the respondents.

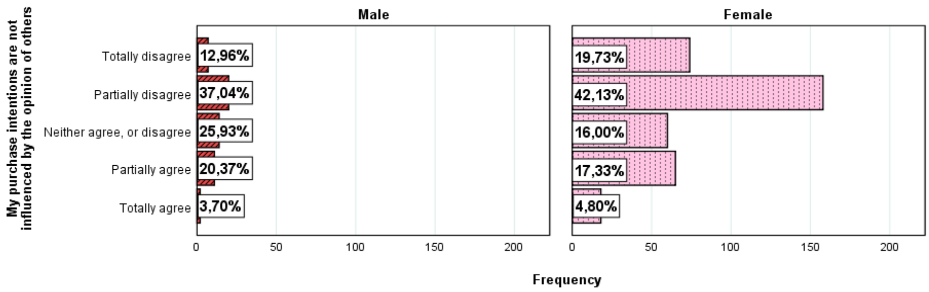

Figure 4.29 - Paired Bar Chart | Sentence VI by Genre

Source: Author

The analysis by genre, represented in Figure 4.29, explains that most female respondents (61.86% = 19.73% + 42.13%) disagree with the sentence and that, therefore, believe that their purchase intentions are influenced by others' opinions. In contrast, even that the most common answer for males being, also, "Partially disagree" (37.04%), it is followed by men who do not have opinion on the subject (25.93%), and after that those who partially agree with the statement (20.37%). These results reveal that the difference that most stand out between both genders is the percentage of people who do neither agree, nor disagree with the statement, being higher on males.

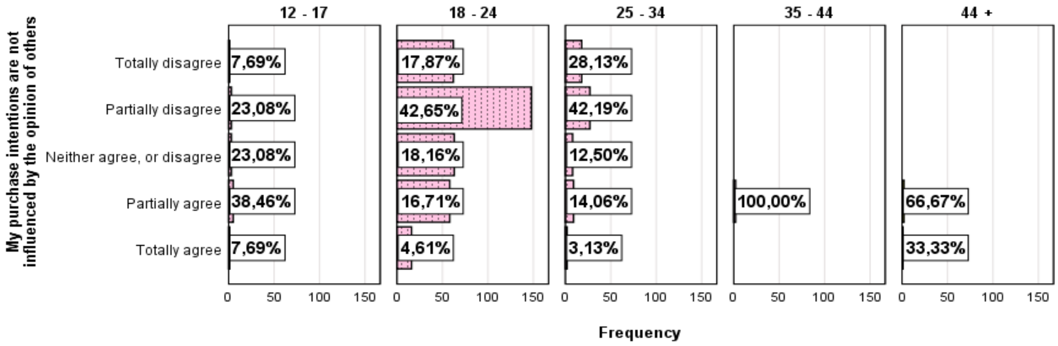

Figure 4.30 - Paired Bar Chart | Sentence VI by Age

Source: Author

Figure 4.30 illustrates the analysis of the main variable by age, revealing that for age groups between 18 and 34 years old, inclusive, most people disagree with the statement, and that, therefore, these respondents comply that others' opinions influence their purchase intentions. On the other hand, for the youngest age range (12 - 17) the most common answer is partial agreement (38.46%), followed by equal values (23.08%) both for partially disagreement and no opinion on the topic, which shows a lack of consistency on this age group.

Regarding the two oldest groups, there is no answer either for the disagreement, or for the "no opinion" categories, which means that both agree with the statement and that the purchase intentions of these respondents are not coerced by others.

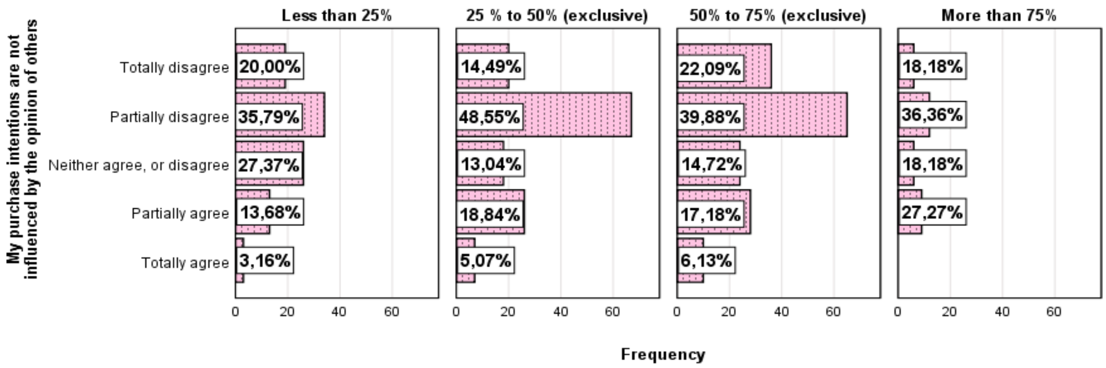

Figure 4.31 - Paired Bar Chart | Sentence VI by Time Spent on Instagram

Source: Author

Reflecting similar values facing the previous analyses on this variable, Figure 4.31, representative of the sixth sentence by time spent on Instagram, reveals that most people for all categories, regardless of the time they spend on Instagram, partially disagree with the statement and, subsequently, that others' opinions influence their purchase intentions. However, and even that most people partially disagree with the sentence, it is interesting to mention that the longer the time spent on Instagram, the higher the percentage of people that agree (partially + totally) with the sentence.

Keeping the reasoning and analysis of the statements placed to the sample, but this time in order to understand the perspective and opinion that respondents have regarding Digital Influencers, the following five and last statements will be analysed below. The Likert Scale will be used, once again, to perform the study, as mentioned in the methodology.

VII. The more brands an influencer represents at the same time, the less impact their publications have.
VIII. The more followers an Influencer has, the more I tend to trust their opinion.
IX. When I know that an influencer is being paid to promote a product/service, I no longer consider the publication credible.
X. To inform me better about a product/service, I tend to use Digital Influencers more than the brands themselves.
XI. An influencer who shares posts and stories too often ends up becoming boring

Starting with respondents' perspective regarding the number of brands that a digital influencer represents at the same time, represented in Annex BB, most people agree with the statement - 37.1% only partially and 23.5% totally – and, subsequently, that the more brands an influencer represents at the same time, the less impact their publications have. These percentages are followed by 15.6% of respondents who have no opinion on the subject, and only after that, the representative percentages of people who partially and totally disagree with the topic (13.3% and 10.5%, respectively).

The following analyses will be based on different secondary variables, depending on what makes the most sense in each case, however, the age and gender variables will always be considered.

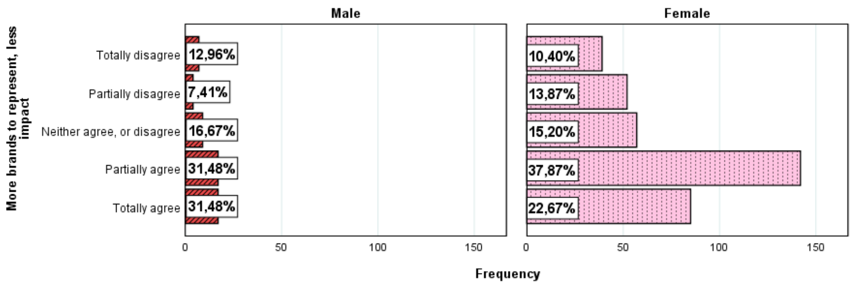

Figure 4.32 - Paired Bar Chart | Sentence VII by Genre
Source: Author

Regarding gender, and as perceived from the chart in Figure 4.32, above, the percentages between genders are quite identical, with the majority of the respondents agreeing with the statement. Nevertheless, for women, the category "partially agree" (37.87%) takes the first place, while for men, both "partially agree" and "totally agree" categories stand out with the same percentage (31.48%).

Concerning the lowest percentages, they are, for both male and female, representative of a disagreement degree, with only 7.41% of men and 10.40% of women partially disagreeing and totally disagreeing, respectively, that the more brands an influencer represents at the same time, the less impact their publications have.

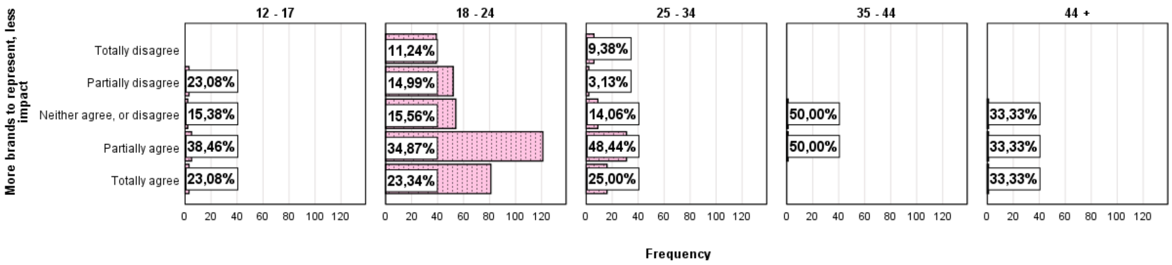

Figure 4.33 - Paired Bar Chart | Sentence VII by Age

Source: Author

Concerning the analysis of the main variable by age, represented by the chart in Figure 4.33, the percentages are quite similar between age groups, with most people agreeing that the more brands a digital influencer represents simultaneously, the less impact their posts have. However, and despite the general similarity between percentages, the disagreement values decrease with the respondents' age, with none over 35 years old disagreeing, neither partially, nor totally, with the statement. Therefore, the values for these age groups are only distributed between "Neither agree or disagree", "I partially agree", and "I totally agree", which illustrates that the older the respondents, the more they tend to agree with the statement.

The eighth statement's analysis, represented by the table in Annex CC, and which aims to understand if the more followers Influencers have, the more the sample tend to trust in their opinion, it shows that the percentages for each of the scale levels are quite similar and around 25% for the "Partially Agree", "Partially Disagree" and "Neither Agree, or Disagree" categories, which reveals low coherent results.

In addition, it is still possible to state that, according to the table, even though the extremes of the scale are the ones with the lowest percentages, the percentage of people who totally disagree (19.8%) is about five times higher than the one who totally agrees (4.7%).

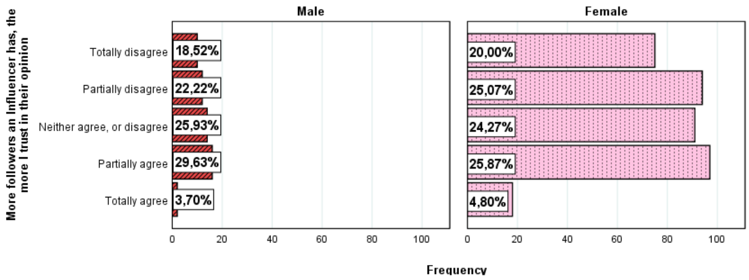

Figure 4.34 - Paired Bar Chart | Sentence VIII by Gender

Source: Author

The analysis of the eighth statement by gender, represented above in Figure 4.34, displays quite identical values to those of the general analysis, however, the male gender reveals a slightly higher value for the category “Partially agree” (29.63% compared to 25.87%) and slightly lower values for the categories referring to disagreement - “Totally Disagree” (18.52% compared to 20%) and “Partially Disagree” (22.22% compared to 25.07%). The data for people who have no opinion on the topic is also quite identical and high for both genders, around 25%.

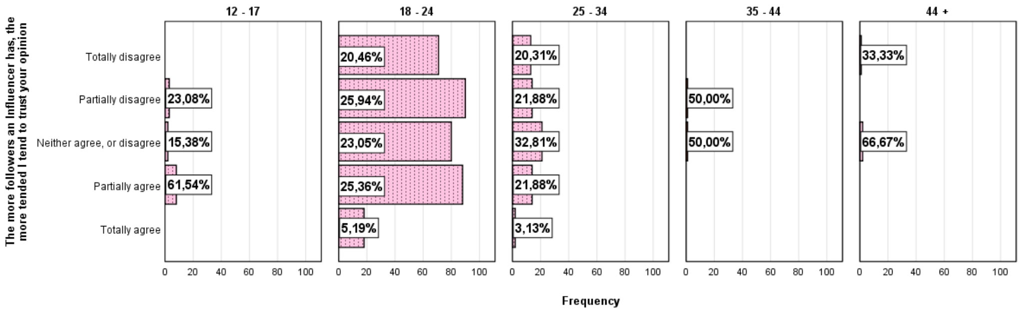

Figure 4.35 - Paired Bar Chart | Sentence VIII by Age
Source: Author

Regarding the age variable, illustrated by Figure 4.35, most people aged between 12 and 17 years old partially agree (61.54%) that the more followers an influencer has on Instagram, the more tends to follow its opinion. For the 18 to 24 age group, and although “Partially Disagree” being, once again, the highest percentage, the values are quite identical for all categories, around 25% each one, with the exception of the ends, where only 5.19% totally agree with the statement and 20.46% totally disagree with it. Also, with very similar values between categories (around 20%), nevertheless with a category that stands out, respondents belonging to the age group from 25 to 34 years old, reveal to have a high percentage of respondents without opinion on this topic. Therefore, and as for the previously age group, the percentage of the sample to fully agree with the statement is quite low (3.13%). The results for these three age groups show to be quite dispersed, with the majority of opinions distributed among the first four categories.

In contrast, for people aged between 35 and 44 years old, the responses are quite consistent, with equally distributed values between the “Partially Disagree” and the “Neither agree nor disagree” categories. Finally, for the last age range (over 44 years old), most respondents (66.67%) admit having no opinion on it, while the remaining 33.33% completely disagree with the sentence. These results reveal that the older the age, the less respondents tend to only trust in Influencers opinion because they have an elevated number of followers.

The ninth sentence’s analysis, illustrated in Annex DD, also reveals disperse opinions, with similar values between categories, considering around 28%, for all the “Partially disagree”, “Neither agree or disagree” and “Partially agree” hypotheses, each one. The scale ends, although in minority, also show similar values, rounding 8%. These results expose quite vague values, which does not allow inferring whether respondents continue to consider a valid publication or not, when they know that an influencer is being paid to promote the product and/or service.

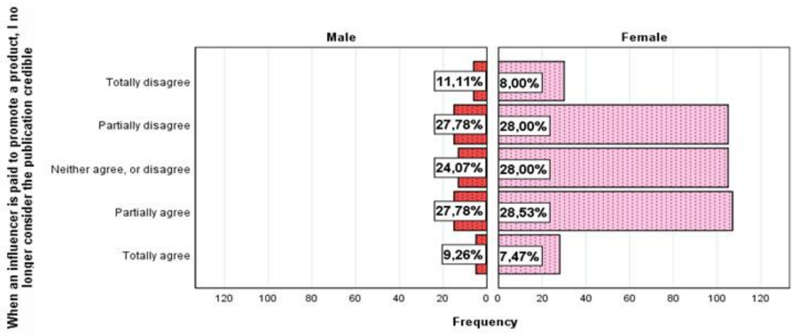

Figure 4.36 - Paired Bar Chart | Sentence IX by Genre
Source: Author

As for the general analysis of the variable, the study by gender, represented in Figure 4.36, reveals very identical values between both males and females. The three categories with the highest values in the analysis immediately above are, similarly, the highest for the current analysis, with values surrounding 28%. Likewise, the extremes of the scale, minimum and maximum, remain the lowest values for both and similar between the two.

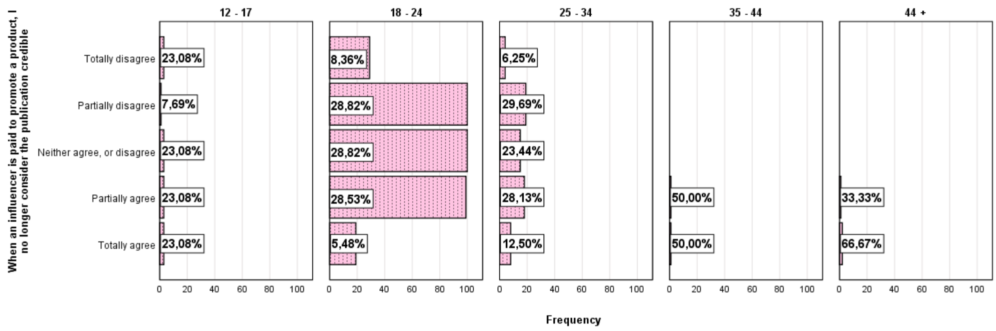

Figure 4.37 - Paired Bar Chart | Sentence IX by Age
Source: Author

Standing out at the first sight, the study of the same variable by age (Figure 4.37) illustrates a pattern of response for respondents over 34 years old, agreeing that when they know that a brand is paying an influencer to promote the product and/or service, they no longer consider the post credible. On the other hand, and once again, for age ranges until 34 years old, the values are very similar between categories, leading to weak conclusions. However, it should be noted that respondents aged between 12 and 17 years old show equal values both for the representative categories of agreement, as for the total disagreement and non-opinion on the topic, which means that, unlike the remaining age groups up to 34 years old where it is one of the most common opinions, people who partially disagree with it are represented by the lowest percentage on the youngest age range.

Regarding the tenth and last but one statement of the survey, represented by the frequencies' table in Annex EE and which aims to understand whether people tend to consult the opinion of Influencers regarding certain products and/or services more than the brand itself, 52.2% respondents (28% totally and 24.2% partially) disagree with the statement, followed by the people who do not show an opinion on the topic (21.2%), and only after, 20.3% and 6.3% that totally and partially agree with the statement, respectively.

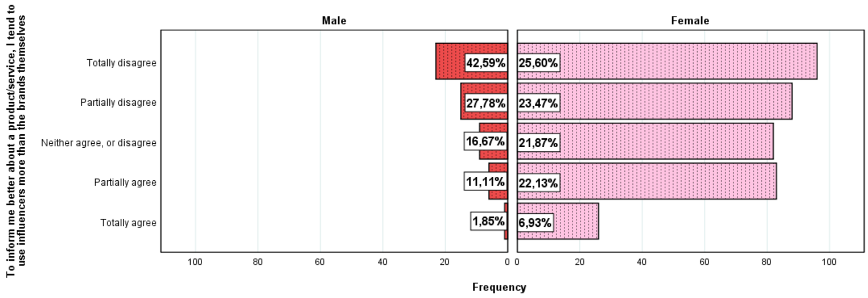

Figure 4.38 - Paired Bar Chart | Sentence X by Genre
Source: Author

Concerning the analysis of the main variable by gender (Figure 4.38) and despite revealing that the opinions do not differ between both, it is noticeable that males are more likely to disagree with the statement, since the percentage of men that totally disagrees with it is much higher than the percentage of women that also does it (42.59% compared to 25.6%, respectively). In addition, and subsequently, not only the percentage of women who agree with it, both partially and totally (22.13% and 6.93%, respectively) is higher than men's (11.11% and 1.85%, respectively), as also it is the percentage of women that shows no opinion about it (21.87% women and 16.67% men).

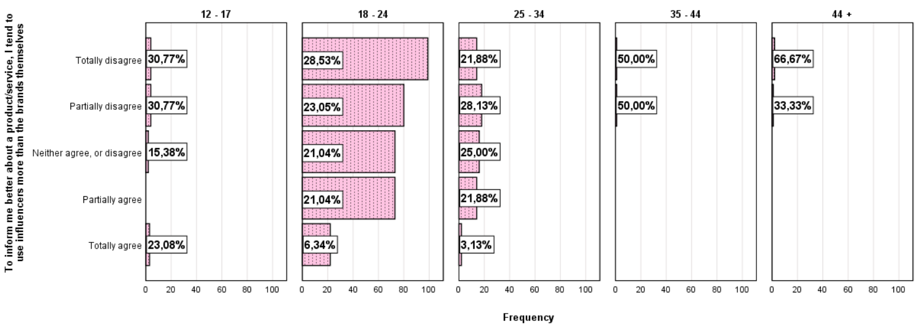

Figure 4.39 - Paired Bar Chart | Sentence X by Age
Source: Author

As for the ninth sentence analysis, the study of the current variable by age, represented by Figure 4.39, illustrates a pattern of response for respondents over 34 years old, however this time similarly disagreeing that to get informed about a product or a service, they tend to use Influencers more than the brands itself. On the other hand, and although most answers also represent disagreement, people aged up to 34 years old, inclusive, reveal identical values for the remaining categories. Nevertheless, not only partially agreement for minor respondents does not contain any answers unlike for the other age groups up to 34 years old, as the percentage associated to the totally agreement category represents, by far, the highest value from the three youngest age ranges. Furthermore, it is notable that the older the people are, the less they agree to get informed about a product or a service through Influencers, instead through the brand itself.

The last statement, represented in Annex FF, reveals that 55.5% (31.5% + 24%) find it boring when a digital influencer posts too much on Instagram, either posts or stories, in contrast to the only 27% (18.4% + 8.6%) who disagree with that idea. In addition, and with a similar value to partial disagreement, 17.5% of the sample has no opinion on this topic.

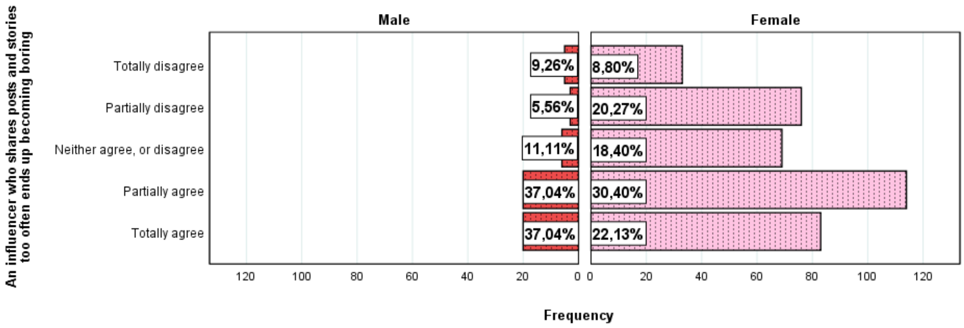

Figure 4.40 - Paired Bar Chart | Sentence XI by Genre

Source: Author

The analysis of the eleventh statement, by gender, represented above by Figure 4.40, displays quite identical values to those representative of the general analysis, with most people agreeing with the sentence, however, the male gender reveals a higher value for the "Totally agree" category (37.04% compared to 22.13%) and a quite lower value for the partially disagreement category (5.56% compared to 20.27%). The data for people who do not show their opinion on the topic is higher in females (18.40% compared to 11.11%).

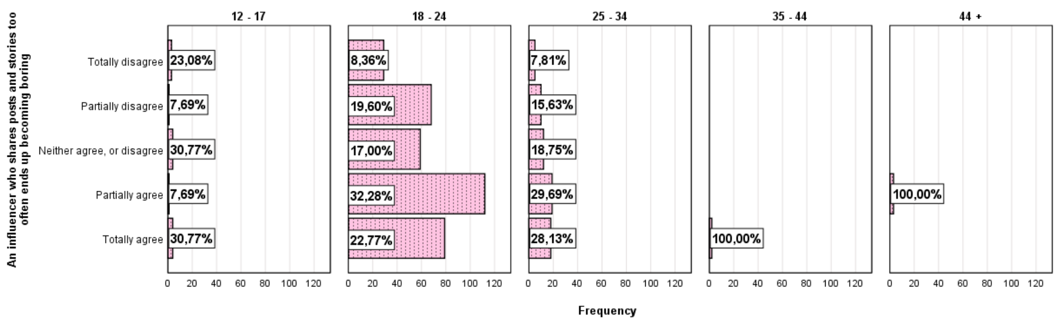

Figure 4.41 - Paired Bar Chart | Sentence XI by Age

Source: Author

The study of the last variable by age, represented by Figure 4.41, illustrates a pattern of response for respondents over 34 years old, similarly agreeing that an influencer who shares posts and stories too often ends up becoming boring.

For people between 12 and 17 years old and although the "Totally agree" and "Neither agree or disagree" categories representing the most common answers even that with the same percentages

(30.77%), people who partially agree with the sentence only represents 7.69%, exhibiting an huge difference from both agreeing categories. Besides that, people who total disagree with the sentence, also, reveals a high percentage (23.08%), which, together with the presented results, uncover dispersed values in this age range. Furthermore, and as happening right before, the percentual value for people that partially agree with the sentence is quite lower than the other agreeing category (7.69% compared to the 30.77%, respectively).

On the other hand, and demonstrating more consistency on the values, the remaining two age groups up to 34 years old show similar percentages between both, with their highest values, also, representative of the agreeing categories. However, their highest percentual value concern people who partially agree with the sentence, in contrast to the first age range where that category is represented in minority, as seen previously.

Following the same reasoning, the lowest percentages for people aged between 18 and 34 years old are different from those presented above, in the 12 to 17 age range, with around 8% of the respondents totally disagreeing that an influencer who shares posts and stories too often ends up becoming boring.

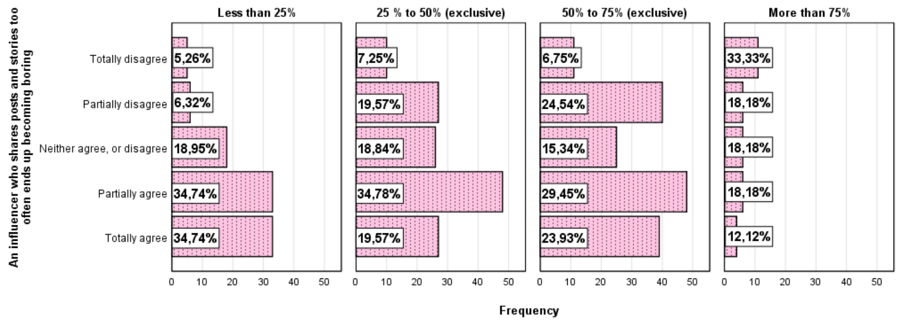

Figure 4.42 - Paired Bar Chart | Statement XI by Time Spent on Instagram
Source: Author

Last but not least, it might make sense to realize if the respondents who spend the most time on Instagram are those who tend to disagree that an influencer who shares posts and stories too often ends up becoming boring. Following this reasoning and resorting to an analysis of the main variable by time spent on Instagram, represented in Figure 4.42, it is quite noticeable that about half of the people who spend more than 75% of their online time on Instagram (33.33% + 18.18%) are the ones who most tend to disagree with the sentence, considering more than 30% of the respondents completely disagreeing with it. In contrast, it is also notorious that people who spend less time on Instagram are the ones who most agree with the statement, counting almost 70% (34.74% + 34.74%) of this category agreeing with it. For the remaining two categories, the values are very similar between both with the same most common opinion, the partially agreement, and the same less common opinion, the totally disagreement.

After studying respondents' opinions and behaviours regarding Digital Influencers, engagement and purchase intentions, through the analysis of several statements, not only in general, but also by secondary variables, it is important to understand what type of content most follows or search this study's sample.

4.3. Analysis III: Fashion and Beauty Digital Influencers' Followers.

Therefore, and in order to address the analysis to the main goal under study, the sample was asked if it follows or often search for Digital Influencers from Fashion and Beauty areas. The results, illustrated by the table in Annex GG, reveal that only 17.2% admitted not following or search for F&B (Fashion and Beauty) Digital Influencers, in contrast to the 82.8% that usually do it.

Furthermore, in order to complete the part of the analysis related to people who follow Digital Influencers and to address the analysis regarding people who follow Digital Influencers in the Fashion and Beauty areas on Instagram, it is important to realize which areas follow or seek respondents who do not identify with these areas.

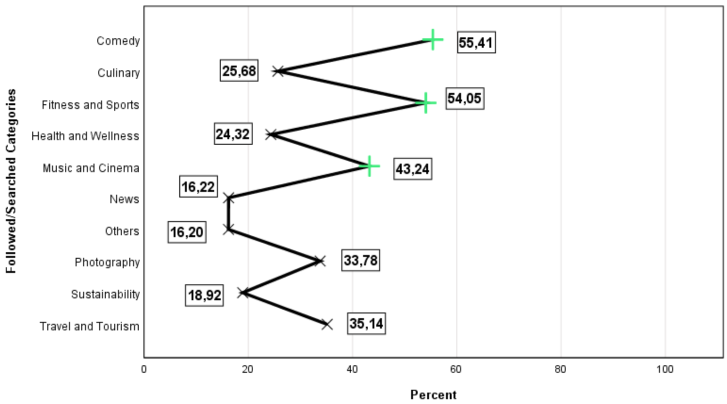

Figure 4.43 - Line Chart | Contents searched by people who do not follow or search for F&B

Source: Author

The chart illustrated in Figure 4.43 represents the several areas mentioned by the respondents, according to their preferences and what they follow or look for on Instagram. At first glance, the most prominent categories are Comedy (55.41%), Fitness and Sports (54.05%) and Music and Cinema (43.24%). The areas classified as others are those with percentages below 5%, having been aggregated into a single category, namely Lifestyle, Technology, Literature, Motherhood, Veganism, Interior Design and Personal Development. In addition, analyses by gender and age were also carried out (Annexes JJ and KK, respectively), revealing some differences.

Concerning the analysis by gender (Annex HH), it is noticeable that women who do not follow or search for Fashion and Beauty contents mostly follow or look for Fitness and Sports Digital Influencers (14.5%), followed by Travel and Tourism (12.7%) and with an equal percentage, Culinary (12.7%). It should also be noted that areas like Interior Design, Lifestyle, Motherhood and Personal Development were only mentioned by women. Regarding the male gender and the areas that stand out the most, 22.5% reveal to follow or search for content related to Comedy, followed by Fitness and Sports (18.6%), and 16.3% that search for content about Music and Cinema. As for the female gender, some areas were only mentioned by men, namely technology and veganism.

The analysis by age (Annex II) also reveals some differences between ages. For the younger age group stands out, with equal percentages (28.6%), the categories "Music and Cinema" and "Culinary", however the remaining respondents belonging to this group mentioned the categories of "Fitness and Sports", "Photography" and "Health and Wellness". For the following two age groups (18 - 24 and 25 – 34 years old), the categories with higher percentages are the same for both, however, with different percentages between ages, namely Comedy (18.8% and 13.6%, respectively), Fitness and Sports (17% and 18.2%, respectively) and Music and Cinema (13.6% and 11.4%, respectively). In addition to these categories, for the age group between 25 and 34 years old, the Sustainability category also stands out, mentioned by 11.4% of the sample. The remaining age groups (35 – 44 and over 44 years old) do not have a standing out category, since only one person answered for each age group, which means that all categories mentioned have the same percentage (16.7%).

4.3.1. Socio-Demographic Analysis

In order to analyse the followers' perception facing the contents posted by Fashion and Beauty opinion makers on Instagram and identify the level of brand awareness created through those contents, it is necessary to, firstly, identify the sample's percentage that follows Fashion and Beauty Digital Influencers and, subsequently, characterize it. Therefore, and as mentioned above (Annex II) from the 429 people who follow Digital Influencers on Instagram, only 355 (82.8%) follow Digital Influencers from Fashion and Beauty areas. The characterization of the current variable will be created through the following secondary variables: Gender, Age and Time Spent on Instagram.

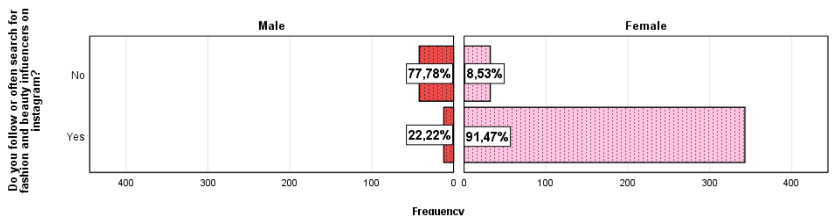

Figure 4.44 - Paired Bar Chart | Fashion and Beauty Influencers Following by Genre
Source: Author

Starting with the main variable's analysis by gender, represented by Figure 4.44, it shows quite different results for each gender, with more than 90% of female respondents, in contrast to only 22.22% of male respondents, claiming to follow or search for Influencers in these areas.

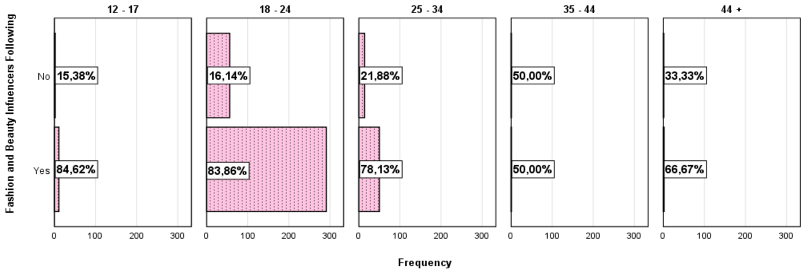

Figure 4.45 - Paired Bar Chart | Fashion and Beauty Influencers Following by Age
Source: Author

Regarding the age analysis, represented by Figure 4.45, it is noticeable that most people in all the age groups follow or search for Fashion and Beauty Digital Influencers on Instagram. Nevertheless, and excepting for the respondents over 44 years old, as the age increases, the greater the percentage of people who do not follow or search for this type of content.

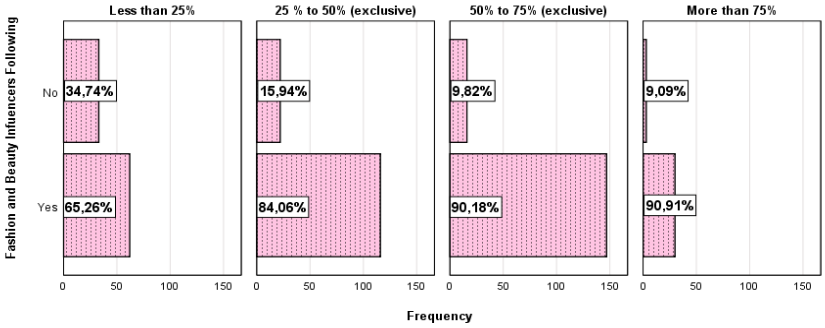

Figure 4.46 - Paired Bar Chart | F&B Influencers Following by Time Spent on Instagram
Source: Author

In the other hand, the analysis of the main variable by "Time spent on Instagram", illustrated in the chart from Figure 4.46, do not exhibits any particular difference on the results between categories. Therefore, not only most people belonging to all age groups follow or often search for Fashion and Beauty Digital Influencers on Instagram, but also the more time they spend on Instagram, the higher the tendency to follow or search this type of contents, demonstrated with the percentages' increasement by time spent on Instagram.

4.3.2. Habits and Preferences

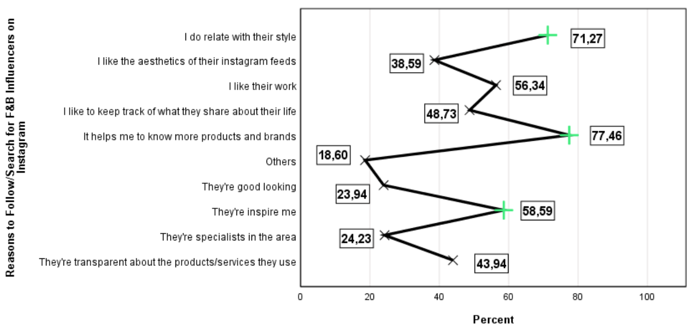

Figure 4.47 - Line Chart | Reasons to follow or search Fashion and Beauty Influencers
Source: Author

Concerning the main reasons that lead respondents to follow or look for Digital Influencers in the Fashion and Beauty areas (Figure 4.47), it stands out, with 77.46%, the “It helps me to know more brands, products and services” statement, followed by “I do relate with their styles” (71.27%), and after that, with a slightly lower percentage “They inspire me” (58.59%). In addition, it is significant to state that not all the reasons mentioned by the sample are explicit in the chart, since all those with percentages below 5% are categorized as “Others”, representing 18.6% all together, namely, and in a decreasing order: “They are reliable”, “My friends also follow or search for them”, “It is useful for my work” and, finally, with only two answers , “They teach me tricks related to makeup, hair and skin care”.

4.3.3. Perception facing the contents posted by Opinion Makers

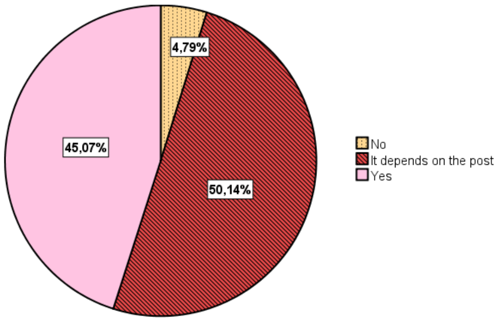

Figure 4.48 - Pie Chart | Respondents’ perception regarding Sponsored Posts

Source: Author

In order to study the respondents' perception regarding Fashion and Beauty Influencers' posts and stories, specifically when sponsored by brands, a question was made to the respondents, asking them if it is obvious when F&B Influencers are being paid to promote a product and/or brand, to which an analysis was carried out, illustrated by the pie chart in Figure 4.48.

This analysis shows two of the three categories with very similar percentages and a third one standing out for the low percentage that represents. This low percentage is representative of the "No" category with 4.79% of the sample admitting that they do not realize when it is or is not a paid post or story, while the remaining categories, with identical values, represent people who confirm that they are aware of at least, some sponsored posts. However, despite having identical values, most of the responses (50.14%) concern the sample that only perceives sponsorship in some posts, depending on its content, followed by the 45.07% that confirm being aware of all sponsored and paid posts by brands and published by Fashion and Beauty Influencers.

In addition to the general study of this variable, it may, also, make sense to analyse it by genre and age.

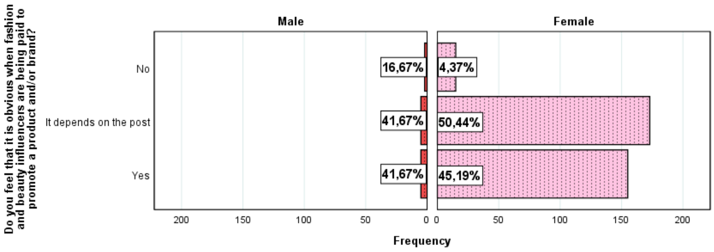

Figure 4.49 - Paired Bar Chart | Perception regarding Sponsored Posts by Genre
Source: Author

Therefore, illustrated by Figure 4.49, it is perceivable that two of the three percentages are also very similar between them for both genders. However, the percentage of females only noticing that a post is paid and sponsored by a brand depending on the content is the highest from the three categories (50.44%), while in males both "It depends on the post" and "Yes" categories represent the same percentages (41.67%).

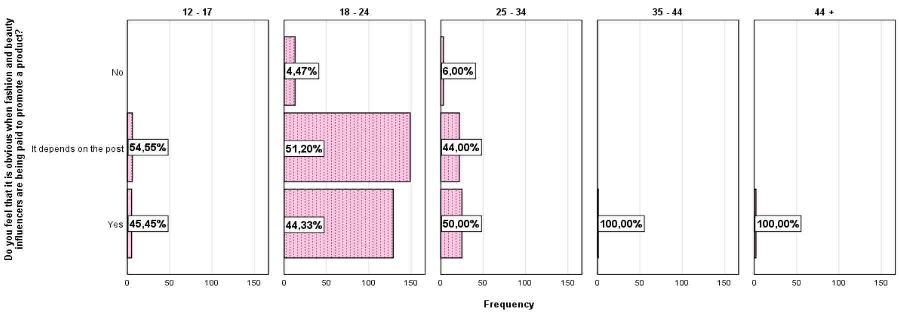

Figure 4.50 - Paired Bar Chart | Perception regarding Sponsored Posts by Age
Source: Author

Represented by Figure 4.50, the study by age reveals the existence of two response patterns: the first for a younger generation, aged between 12 and 24 years old and the second for the remaining age groups, representative of people over 24 years old. In the first place, it is important to note that among all age groups, the lowest percentage is always related to the "No" category, following the trend shown in the main analysis carried out above. Nevertheless, for the age ranges representatives of the first response pattern (12 – 24 years old), most respondents (54.55% and 51.20%, in ascending order of age, respectively) admit to noticing some of the sponsored publications, in contrast to the second group in which most responses concern the "Yes" category and, also, represent 100% of the sample over 35 years old.

To put the analysis above in a practical way, respondents were asked to choose which of the two photographs illustrated in Annex JJ would be the most probable for respondents to look for more information about the product and even to buy it.

The figures represent two posts from the same influencer - Alice Trewinnard - regarding the same product, in which the first, in addition to identifying the brand's sponsorship (above the photograph), also conveys a more "thoughtful and purposeful" publishing style. In contrast, the second photograph represents a more casual post, which gives the idea of the influencer using the product daily, just tagging the brand.

As immediately perceived by the chart in Annex KK, about 92% of the sample opted for Photograph 2, representing a more casual and less "purposeful" environment, as mentioned above, in contrast to the only about 8% that would feel more willing to search for more information about the product and, consequently, buy it, through Photograph 1.

These results demonstrate that there is a greater tendency to search for information about a product, when the respective post conveys spontaneity and genuineness.

4.3.4. Engagement and Brand Awareness

In order to study the brand awareness, also in a more practical way, it was necessary to ask respondents about brands linked to Fashion and Beauty Digital Influencers, however and considering that the survey was applied only to a Portuguese sample, the Influencers under study are portuguese as well. Therefore, to the question "Do you Follow Portuguese Fashion and Beauty Influencers?", illustrated by the table in Annex LL, 317 (89.3%) admitted doing it, while the remaining 10.7%, subsequently, do not.

Furthermore, the 317 respondents were presented with three photographs of Fashion and Beauty Portuguese Influencers, with the main goal of answering the following two questions:

I. What is the Influencer’s name in the photograph?

II. What two brands come to your mind when you see the Influencer?

The question II, regarding the brands that are related to each influencer is only answered when the respondent does not choose the option "I don't know" in the first question. Otherwise, the photo of the next influencer will be displayed, followed by the same logic.

It is, also, important to notice that the rankings regarding the brands for each influencer consider the 10 most mentioned brands, followed by the “Others” and the “I don’t know any brand” categories.

The first of the three photographs presented to the respondents regards Alice Trewinnard, with a very high identification rate, in which about 92% of the sample got right about her name and the remaining 8%, subsequently, do not know who it is. Regarding the brands that come to the respondents' mind when they see her photograph, about a quarter of the 293 people who know who the Influencer is, mentioned the "Catavassalo" brand, which designs and produces fashion accessories by hand, such as headdresses, headbands, earrings and pouches. In addition to "Catavassalo", two more brands that stand out in this ranking, represented by the table in Annex MM are "Cinco Store" (15.1%) - design house of minimalist jewellery - and "ASOS" (10.3%) - popular British-based e-commerce of Fashion and Beauty items.

It is important to notice that people who are unable to identify a brand related to the influencer Alice Trewinnard represent 9.3% of the sample, right after the ASOS brand mentioned above.

The second photo showed to the respondents is Helena Coelho, presenting an even higher identification rate than the previous one, with about 95% of the sample answered her name right and the remaining 5% do not knowing who it is. Regarding the brands that come to the minds of the respondents when they see Helena Coelho (table in Annex NN) about 29% of the 302 people who know who the Influencer is mentioned the brand "Sephora" - the worldwide chain of cosmetics stores, followed by "Quem Disse Berenice" (19.1%) – a Brazilian, also make-up brand - and "Zara" (14.6%) - popular clothing and accessories chain stores, belonging to the Spanish group Inditex.

It is important to mention that the percentage of people who are unable to identify a brand related to the influencer Helena Coelho is quite low (4.7%).

The third and last photo concerns Mafalda Sampaio, also known as Maria Vaidosa – her previous youtuber name, representing an even higher identification rate than the previous ones, with about 96% of the sample answering her name correctly and only 4% do not knowing who she was. Regarding the brands, about 25% of the 305 people who know Mafalda mentioned the brand "Daniel Wellington", a Swedish watch brand with a minimalist design, followed by two more brands that stand out in this ranking, represented by the table in Annex OO, "Chicco" (13.2%) - childcare, clothing and baby toys brand - and "A Maria Vaidosa Magazine" (12.2%) - quarterly Fashion and Beauty magazine thought and produced by Mafalda Sampaio.

It is important to mention that nobody mentioned not knowing a brand related to Mafalda Sampaio.

4.4. Discussion of the Results

Through the results' analysis obtained previously, it was, firstly, verified that the questionnaire was mainly answered by females aged between 18 and 24 years old. Of the 523 respondents, the majority (260) are students, which, consequently, means that, in the same way, most of the sample has a very low monthly income, or even non-existent, and, therefore, a low purchasing power. In addition, it should also be noted that, in general, women have a lower income, however, and since male's sample is older than female's and that the number of employed men is higher than the number of women in the same situation, it is not possible to conclude that there is an income imbalance.

Regarding respondents' online habits and preferences, the total sample admitted to use the internet on a daily basis, and most of it between one to five hours per day, not surprisingly, given the internet normalisation in people's daily lives and considering that the questionnaire was implemented mainly through online channels. Besides that, the participants admit spending most of their online time chatting in real time with friends and family, using social networks and watching videos, movies, and/or TV shows on streaming platforms.

Moreover, Instagram was considered to be the most popular social network among the participants, nevertheless for those over 34 years old, the Facebook leads the way, followed by YouTube and afterwards, by Instagram, that, despite being considered the most used social network by the participants, only counts with 506, of the 523 respondents, having an account on the platform.

The questionnaire's results also verify that users over 34 years old tend to spend less time exploring Instagram when compared to those from a younger generation, and that minors are those who spend there the most time. About the posting frequency, a large part of the respondents revealed that, in average, do monthly posts on their own feed, and share stories more frequently, mostly doing it on a weekly basis. Additionally, even though 506 respondents have an Instagram account, and some use it more than others, publishing more or less regularly, only 429 admit to following Digital Influencers, most of whom are women and people under the age of 35.

From this point on, the main objective was to understand sample's opinions and behaviours regarding their own purchase intentions, Digital Influencers themselves and the engagement created between both. The results obtained demonstrate that from those who participate in this study and who actually follow the work of Digital Influencers on Instagram, about 60% have already been influenced to buy a product and/or use a service recommended by a Digital Influencer on Instagram, however describing a notable difference between genders, with more than three quarters of men replying that have never done so, a quite similar percentage to the women who, contrarywise, have already done it. These results demonstrate compliance with Eagly's literature (1978) that women are more easily influenced than men.

Still on the same topic, data also supports that the respondents who spend the most time on Instagram are those who have been most influenced to buy a product recommended by an Influencer.

Quite the reverse, 44% have already stopped buying a product or cancelling a service's subscription, considering a negative evaluation about it made by an influencer. This result, compared to the approximately 60% of respondents who have already purchased a product or joined a service because an influencer made a positive criticism about it, demonstrates that, although most people do it because there was a positive recommendation about it, there are still a lot, and even slightly more, who continued to do it even after a recommendation to stop doing so, which means that most people can be influenced to buy a product or subscribe a service, but only a few are influenced to drop the very idea of buying something because someone told them not to.

These outcomes are consistent with what has already been concluded in, at least, one previous investigation, i.e., positive word-of-mouth does have a stronger effect on purchase intention (William, 2017).

Still on the purchasing habits' matter, about half of the participants have already used promotional codes, which must be inserted when placing orders online, to obtain direct discounts or other products for free, and which are usually associated with Influencers' campaigns. Nevertheless, and although most of the sample have already used at least one promotional code shared by an influencer, the number of men who have already done it is much lower than that of women, as most men have never done so.

In addition, the only age group that revealed, in majority, to have used a promotional code was the 25 to 34 years old, considering that up to 34 years old, the older the age, the more the people who have already used a promotional code, in contrast to the total number of people over 34 years old who have never done so.

Concerning giveaways, around 80% of the respondents stated they had already participated in one of these contests, usually made by Influencers in partnership with the brands, to gain several products or subscriptions to services, however with a much lower percentage of men, than women responding positively to this question. In addition to the gender, age was also considered a differentiating factor in this attitude, since, once again, for those up to 34, the older the age, the higher the percentage of people who have already entered in a giveaway, contrarily to the group over 34, in which the most has never participated in it.

Following these main conclusions, it is understandable that age and gender may be both differentiators in the consumers' purchasing habits, since it is mostly women and people between 25 and 34 years old who appear to be those who most seek for discounts on products and/or services, or even try their luck on Instagram giveaways, in order to receive free products and/or subscriptions.

Following previous conclusions regarding most of the respondents having already bought products and/or joined services under the influence of Digital Opinion Leaders present in Instagram, around 60% reveal that their purchasing intentions are actually influenced by the opinion of others, whether they are family, friends or someone they have never met. Even so, and once again, women are who most consider being influenced by others, as well as those between the ages of 18 and 34 years old. On the contrary, those under the age of 17 believe they are not influenced by others, which might reveal a low perception of what may or may not influence their attitudes and habits maintained on a daily basis, as well as the respondents over 34 who may feel that they make their own decisions and that are not influenced by any factor external to their own will.

Contributing to the same conclusion, more than 65% of respondents admitted that the temptation to buy a product and/or join a service is greater if one of the Influencers they follow promotes it. Once again, women are the ones who most agree with this statement, however, this time also respondents under 18 agree that if an influencer they follow or look for is used by a brand to promote some product, the temptation to obtain it is much greater, thus joining the majority of respondents up to the age of 35. On the contrary, those aged 35 and over say once again that they are not tempted to buy something that is promoted by an influencer.

Consequently and considering the three conclusions obtained above - (1) most respondents have already been influenced to buy a product and/or join a service promoted by an Influencer on Instagram; (2) most respondents admit being influenced by the opinion of third parties; and (3) most respondents reveal that it is more tempting to buy products promoted by Influencers who they follow or seek - it is possible to verify that Digital Influencers are an advantage and a strength for a brand to use it as an advertisement strategy, potentially increasing brand awareness and its presence in the community (Hermanda et al, 2019).

Regarding the opinion of the participants about the Digital Influencers on Instagram, most people agree that the more brands an influencer represents simultaneously, the less impact their publications will have, which might leads to the existence of exclusive contracts to brands, not allowing any kind of advertising to another brand of the same sector. Moreover, the information obtained also reveals that young people between 12 and 17 years old are, among all ages, those who most tend to trust on Influencers just because they have a high number of followers, unlike most people over 35 years old who show not having any opinion on the subject.

Still on the same topic, most respondents, mainly males and people over 18 years old, find it annoying when a Digital Influencer shares both stories and posts on Instagram, too often, however, it is noticeable that those who spend the most time on Instagram are the ones who most disagree with that idea, in contrast to those who spend the least time on the platform and who most agree with it.

Additionally, participants over 35 years old admit that when they know that a publication is being sponsored by the brand, i.e. that the publication does not arise from genuine experience and willingness to share the product and/or service that it is being promoted, they no longer consider the publication valid and credible. Perhaps related to the same subject, it seems like most people still rely more on the information provided by the product's/service's brand than on the Influencers' experience and review, as it is not their preference to look for an Influencer to inform themselves about a product or service. Nevertheless, and once again, respondents over 35 are those who most demonstrate this lack of trust, considering that in their totality they all admitted not to consult an influencer rather than a brand. Likewise, the male gender evidenced to be the one who least looks for Digital Influencers to be informed about products or services.

Since the main issue of the current research regards the Digital Influencers in the Fashion and Beauty areas, it was, firstly, necessary to understand which topics do the respondents most look for and/or follow, with about 90% (355) of the 429 respondents who follow Digital Influencers on Instagram, following those in the area of Fashion and Beauty. The remaining 74 are mostly interested in Comedy, Fitness, and Sports and Music and Cinema. Women who are not interested in the main areas of this research - Fashion and Beauty - mainly follow Fitness, Travel and Cooking Influencers, while most men are interested in Comedy, Fitness, and Music and Cinema.

The participants that follow or search for F&B Digital Influencers on Instagram are mostly women, representing 90% of all the females that follow Digital Influencers, in general. Contrarily, only 22% of men admit following or search for this type of content. When asked about the reasons that lead, at the very least, to the search and interest for this type of content, most respondents admit that, apart from relating to the style of the Influencers they follow, it helps them to know new products and/or brands.

Considering that several consumers admit to being apprehensive about the genuineness and transparency of the Influencers themselves, as well as the publications created by them, as concluded above in one of the points of this discussion, a set of rules and good practices in social and digital media were created by CAP alongside with CMA (2018)[5], in order to help identify the publications and commercial communications that Influencers do, not only so that there is a greater trust between the consumer, the intermediary and the brand, but also from a legal point of view, which states that, regardless the source used for the advertising, it must be identified in a clear and unambiguous way.

As Fashion and Beauty, in addition of being the main theme of the current research, is also the area where most brands contact Influencers to promote their products and/or services according to Zietek (2016), respondents were asked about this topic, namely if it was obvious when the posts were sponsored or not. Although with all the rules mentioned before, some of the respondents, even if few, admitted that it is not obvious when the Influencer is paid to promote a Fashion and Beauty product and/or service, however the majority admitting to depend on the promotion and product itself. In addition, most respondents over the age of 24 admit being obvious, unlike those between

[5] CAP and CMA (2020). *Influencers' guide to making clear that ads are ads (2020) | ASA*. (online) ASA. Available at: https://www.asa.org.uk/resource/Influencers-guide.html (Accessed 04 Oct. 2020).

12 and 24 who, for the most part, are not always aware whether or not the post is sponsored by the brand itself.

Subsequently, a practical exercise was provided to the respondents with two examples of posts created by the same influencer (in the area of Fashion and Beauty) promoting the same product (some earrings), but through two different methods: (1) a planned post, in which the influencer identifies the brand and the partnership as being paid; and (2) a photograph with a more casual atmosphere, without any partnership identification and only with the brand identification, for the knowledge of its followers.

As a result, about 92% of the sample opted for the second photograph, representing a more casual and less "purposeful" environment, in contrast to the only about 8% that would feel more willing to search for more information about the product and, consequently, buy it, through the first photograph, demonstrating that there is a greater tendency to search for information about a fashion product or service when the respective post conveys genuineness, as substantiated by Lu et al (2014).

In order to study the brand awareness, also in a more practical way, it was necessary to ask respondents about brands linked to Portuguese Fashion and Beauty Digital Influencers, considering that the survey was applied only to a Portuguese sample, specifically 317 respondents that state to follow this type of content.

Of the three photographs and respective Influencers - Alice Trewinnard, Helena Coelho and Mafalda Sampaio, the one that got the highest identification rate was Mafalda Sampaio, also known as Maria Vaidosa, with about 96% of the 317 people recognising her name correctly. However, both Helena Coelho and Alice Trewinnard obtained identification rates above 90%. Regarding the brands that the sample most associated with each of the Influencers, Catavassalo, Sephora and Daniel Wellington, were by far the most mentioned, for Alice, Helena and Mafalda, respectively.

The brand that was most associated with Alice Trewinnard can be explained by the collaboration with Cata Vassalo, designer of handmade fashion accessories, such as headdresses, headbands, earrings and pouches, and which was released just before the questionnaire became available online. This collaboration, in particular, has been very successful, leading to many sharing, mainly by the large community of Influencers in the Fashion and Beauty areas, causing a great buzz and selling out in just one day. Both reasons led the people who daily search for Alice to rapidly remember the brand.

Concerning Helena Coelho, since she is mostly known for her make-up videos, a beauty and makeup brand was expected to be the most mentioned by the respondents. Despite there are many brands she has already worked with, Helena frequently works with Sephora, having a page in Sephora's portuguese website named "Helena Choice's", where she reveals what her favourite products are, often having her own discounts. Although it was released after the questionnaire's closing, Sephora created an eyeshadow pallet with Helena’s signature, resulting on a summer collaboration. In addition to Sephora, Quem Disse Berenice, a Brazilian make-up brand, and with whom Helena has several exclusive products, was also one of the brands most associated with the influencer, by the sample.

Finally, Mafalda was mostly associated with the Daniel Wellington brand for the sample, as it is the brand's female ambassador in Portugal, making numerous shares of the watches and accessories, either through directly sponsored posts that have paid partnership identification, and through more casual photographs and other moments where it shows its Daniel Wellington accessories. It is also important to mention that the magazine "A Maria Vaidosa", homonymous with Mafalda's first name on its launch platform - YouTube, was also one of hers most mentioned brands.

In order to conclude this subject, it is possible to state that the Influencers are undoubtedly creators of high levels of brand awareness. When collaborating with other brands, or creating their own, as is the example of Mafalda with the magazine, not only do the products quickly sell out due to the high demand that is created through the constant sharing in Instagram, but they easily raise the name and image of the brand, leaving it in the head of those who follow them and/or look for it and increasing brand recognition. Therefore, and according to Hermanda et al. (2019), social media Influencers have a significant positive effect on the brand image and on the consumers’ purchase intention, as well.

5. Conclusion and Recommendations

5.1. Main conclusions

The Internet has become one of the most abundant sources of information. After a search, a consumer is able to quickly find information about a product or a service and its price, as well as find recommendations from a variety of other consumers. Certainly, the accessibility to this type of information has led to changes in the purchasing decision making process, as consumers have now a channel that allows them to obtain information about products and services online and, subsequently, buy and subscribe them, respectively. The emergence of social networks has, also, brought changes in this direction.

Alongside with this background and considering that social networks allow information to be filtered according to the interests of each individual, a tendency began to be noticed among users to look for useful information from qualified and credible sources of information that have a high status on social networks. These sources are popularly referred to as Digital Influencers, which manage to achieve a digital status that gives them the ability to influence the behaviour, attitudes and purchase intention of thousands of people: their followers.

The current dissertation had the main objective of understand the role and impact of the Digital Influencers and Instagram in the consumers' decision-making process, namely in the Fashion and Beauty industries. Nevertheless, to achieve this goal, the following objectives have been formulated in Chapter 1.2:

1. Collect data regarding Internet, social media and Instagram users, along with their habits on those platforms;
2. Understand the level of influence that a third party could have over people's purchase intentions;
3. Analyse the followers' perception facing the contents posted by opinion makers on Instagram and identify the level of brand awareness created through those contents;
4. Identify the advantages of working with communication agencies, in addition to understand the process used to find the opinion maker profile that must fits brands' needs;
5. Collect insights related to the Influencers' background and their profile on Instagram, alongside with their own perception about authenticity on the content production process.

The *methods* chosen for the several subjects to be studied were:

- an *online questionnaire* to study the first three issues presented above; and
- *semi-structured interviews*, which intended to study the remaining two topics.

Regarding the first topic – Internet, Social Networks and Instagram usage - it was possible to verify that all the three have a strong presence in the respondents' daily lives, with most of the sample admitting to spend, on average, between one to five hours online, per day, chatting in real time with family and friends in applications such as Facebook Messenger or WhatsApp, using social networks such as Instagram and Facebook, and watching videos, movies and TV Shows on online streaming platforms such as YouTube or Netflix.

Still on this subject and despite the several social networks we have, currently, at our disposal, the majority of the respondents considered Instagram to be the one they use the most on a daily basis. In addition, great part of the respondents admitted following Digital Influencers, mostly in the Fashion and Beauty Industries, as it not only relates to their style, but also as a way to get to know more brands and products with potential interest.

Regarding the second topic, it was found that, and according to Eagly's Literature (1978), women are easily more influenced than men and that, in agreement with William (2017), a positive WoM has a much greater effect on consumers than a negative one, as most people can be influenced to buy a product or join a service, but only a few can be influenced to stop doing so because someone told them to.

The questionnaire's results also showed that women and younger users aged between 25 and 34 appear to be those who most seek for discounts, i.e. either through promotional codes that must be applied when placing an order, and/or through their participation in Instagram giveaways to receive products and/or subscriptions to services freely.

In addition to the conclusions drawn above, most respondents admitted that have already been influenced by third parties' opinions, whether they are friends, family or people they only know from Instagram, and even that the temptation to buy products and/or subscribe to services is much greater when these are promoted and recommended by Influencers who they follow and/or seek for, aligned with Hermanda (2017) which claims to be an advantage for brands to use Digital Influencers as an advertising strategy, enhancing their presence in the community.

Therefore, it is recommended for brands that consider, above all, women and young people up to 34 years old as target, to rethink their strategy, by starting to use influence marketing to promote their products and/or services, as those are the ones that most buy under the influence of opinion leaders and those who feel most influenced in doing it.

Concerning users' perception about the Digital Influencers' posts, most of the sample agrees that the more brands an Influencer represents simultaneously, the less impact their publications will have over time, which may lead brands to create exclusive contracts with the Influencers, not allowing any type of advertising to a direct competitor.

Additionally, and maybe related to the paragraph above, most respondents continue to rely more on the information provided by the Fashion and Beauty brands than on the F&B Influencer's experience, demonstrating a lack of trust in its publications' transparency and genuineness. Also related to the previous information, the analysis of the survey concluded, as well, that people tend to show a greater tendency to seek information about a Fashion and Beauty product and/or service when the post that promotes it demonstrates genuineness, as substantiated by Lu et al (2014).

In addition, and aligned with Hermanda et al (2019), it was also concluded that social media Influencers have a significant positive effect on the brand image and on the consumers' purchase intention, boosting brand awareness. By collaborating with brands or even creating their own, not only do the products quickly sell out, but also raise the name and image of the brand.

Objectives four and five, which should have been studied through the conduction of semi-structured interviews to a representative sample of those who are the Portuguese Influencers with most engagement in the Fashion and Beauty Industries, could not be met, since the interviews were not performed, for reasons beyond the control of the researcher, as explained in the methodology. Unfortunately and although the sample was contacted several months in advance and through innumerous attempts, no response was obtained from any of the chosen Influencers, meaning that there was no sample to be studied and that, therefore, the qualitative study of the current research was not accomplished.

Even so, by pondering the conclusions previously presented that concern the literature and the application of the online questionnaire, it was possible to conclude that brands should bet on digital opinion leaders, as long as they consider the market niches that are most adequate to their products and services. Furthermore, and although the results achieved were mostly in line with the literature collected, the study noted that followers, due to their constant presence on social networks and the amount of information they consume there, are aware of the marketing strategies used by both the Influencers who they follow and the brands that sponsor them. Therefore, this awareness may contribute to a greater consumers' sensitivity, leading them to not being conditioned by the techniques of influence of the multiple sources of communication they are targeted. The Internet user is constantly evolving, being characterised by less vulnerability and greater autonomy to think for himself.

5.2. Theoretical Contribution

Despite Instagram and Digital Influencers are getting a greater attention from today's organisations, few studies attempted to study their impact in a specific Industry as Fashion and Beauty and in a specific Social Network as Instagram, simultaneously. Therefore, and considering that influence marketing using Digital Influencers is one of the current global trends, which is present in a large part of the most successful and valuable Fashion and Beauty companies' communication strategies, the usefulness and innovative character that this investigation provides to the existing theory should be highlighted.

Therefore, the current research's results must be attended as a starting point for future investigation, for whoever aims to go more detailed, mainly, in the Fashion and Beauty industries or in the usage of influencer marketing in any other industry, as well.

5.3. Managerial Implications

By having a better and deeper knowledge in this theme, Fashion and Beauty industry brands will be able to follow new guidelines together with opinion makers, building and adapting marketing and branding strategies that will positively improve the consumers' online relationship with the brand, achieving greater involvement both in the short and in the long term.

The online content posting about products or brands in social networks reveals to be, in some cases, an influential factor in the consumer's purchase intention and therefore should be included in the marketing strategy of brands in the Fashion and Beauty industries that consider, mainly, women and young people up to 34 years old as target, as those are the ones that most buy under the influence of opinion leaders and those who feel most influenced in doing it.

Besides that, brands must try to share, comment or like the publications where they are tagged in, which would, subsequently, increase their engagement rate and also provide additional information about their consumers' satisfaction and their brand image.

6. Limitations and Suggestions for Future Research

6.1. Limitations

Throughout the research, some limitations were recognized, especially when considering the initial and main objective. Ideally, this research would focus not only on the characterization of consumers' habits and their opinions about the content published by the Digital Influencers in Instagram, but also on the perception that Digital Influencers have about their content creation process, their genuineness and transparency, as well as their work relationships with communication agencies. However and as already mentioned several times during the dissertation, no response was obtained from the Digital Influencers, previously chosen as a sample, to the various contact attempts, thus not allowing the conclusion of the qualitative study and, consequently, the fulfilment of the last two objectives formulated in Chapter 1.2:

- Identify the advantages of working with communication agencies, in addition to understand the process used to find the opinion maker profile that must fits brands' needs;
- Collect insights related to the Influencers' background and their profile on Instagram, alongside with their own perception about authenticity on the content production process.

However, occurring before the limitation that most conditioned the process of carrying out the research, mentioned above, the unfortunate rise of the coronavirus pandemic, also known as COVID-19, in Portugal and, although not pertinent to the study in question, all over the world, led to the need to redesign the qualitative study as well. As explained in more detail in the methodology chapter, the semi-structured interviews were planned at an early stage to be done in person, having been replaced by video calls. Although this limitation would not have conditioned the achievement of the objectives that were inherent to it in case of the interviews had been conducted, it is important to consider it continues to be an obstacle that occurred during the process and that consequently needed to be overcome.

6.2. Future Research

The first research suggestion is directly related to the main limitation identified above: the sample's failure to respond to the several contact attempts that were made in order to conduct the interviews that would complete the research's qualitative study. Therefore, for future investigations, the relevance of interviewing Influencers is essentially reinforced, which could, in a certain way, accomplish the objectives that have been formulated for the current study, by gathering the perception of Digital Influencers concerning the content production process, its genuineness and the relationship they have with brands and communication agencies.

In addition, conducting interviews with brands, as well, may allow the extraction of insights capable of explaining the exponential tendency to invest in Influence Marketing and, essentially, the return that brands are achieving with this marketing strategy.

Similarly, conducting interviews with SN managers and brand strategy planners that work in communication agencies may also contribute to an Influencers' management processes’ analysis and to recognise flaws and potential added value of such processes. Gathering the communication agencies’ perception regarding this issue is, also, essential, in order to understand the metrics analysed and the processes that are followed to find personalities that fit the Influencer profile and, subsequently, the brands’ needs. Nevertheless, besides understanding this agency-influencer relationship, it may also be pertinent to understand the process between communication agencies and brands, in order to assess whether the agencies' role as intermediaries is working.

Moreover, as the sample obtained in this study was not as heterogeneous as desirable, not only because more representative male data was not obtained, but also because most of the responses were acquired from younger users, the attempt to improve the heterogeneity of the sample should also be considered as a recommendation for future research in order to achieve greater diversity and population representation.

Finally, it would be interesting, as well, to take this study to another country where digital opinion leaders have a greater representation, such as the United States of America, considering that in Portugal, Opinion Leaders and Digital Influencers’ concepts are only now beginning to be considered as "valid", as companies have very recently started to direct their marketing in this direction.

7. References

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8. Annexes

Annex A - Survey's Final Version

Influenciadores Digitais no Instagram

A evolução da Internet e do mundo digital tem vindo a alterar, significativamente, as nossas preferências e hábitos de consumo, colocando o Online no topo das prioridades do nosso dia-a-dia e condicionando as nossas perceções, motivações e comportamentos no processo de compra.

Em específico, na indústria da moda e beleza, a maioria das marcas utiliza as redes sociais como uma das suas principais estratégias de marketing e branding, permitindo-lhes, não só cobrir a realidade acima descrita, como também perceber as tendências que devem seguir, as preferências dos seus seguidores e, mais importante, como os podem influenciar a comprar.

No entanto, é, sobretudo, através dos influenciadores e criadores de conteúdo digital presentes nas principais redes sociais, que as marcas conseguem melhorar a relação com os seus clientes e, ainda, expandir rapidamente os seus produtos e, inclusive, a sua própria marca.

Esta realidade, aliada aos meus interesses pessoais, trouxe-me ao ponto em que me encontro hoje - a realizar a minha dissertação de Mestrado, com o objetivo de medir o impacto que o Instagram e os influenciadores têm na tomada de decisão e comportamento de compra dos seus seguidores, na indústria da moda e beleza.

O presente questionário foi construído para recolher a sua opinião sobre este tema e leva cerca de 7 minutos a responder, sendo que as respostas permanecerão anónimas e serão utilizadas meramente para o estudo em questão.

Caso surja alguma dúvida/sugestão, por favor envie um e-mail para: pncsl@iscte-iul.pt

Obrigada pela colaboração,

Patrícia Louro
Mestrado em Gestão, ISCTE Business School
*Obrigatório

Grupo A - Hábitos dos consumidores na Internet e Redes Sociais

1. A1. Em média, com que regularidade acede à Internet? *

   Marcar apenas uma oval.

   - Diariamente.
   - 4 a 6 vezes por semana. *Avançar para a pergunta 3*
   - 2 a 3 vezes por semana. *Avançar para a pergunta 3*
   - 1 vez por semana. *Avançar para a pergunta 3*
   - Raramente. *Avançar para a pergunta 26*

2. A2. Uma vez que acede diariamente à Internet, quanto tempo, em média, está online por dia? *

   Caso seja necessário aceder à Internet para trabalhar e/ou estudar, por favor, NÃO tenha em conta esse tempo para responder a esta questão.

   Marcar apenas uma oval.

   - Menos de 1 hora
   - Entre 1 a 5 horas.
   - Mais de 5 horas.

3. A3. Selecione todas as opções que mais se adequam às suas atividades diárias na Internet. *

   Caso seja necessário aceder à Internet para trabalhar e/ou estudar, NÃO tenha em conta atividades que utilize apenas nesse(s) contexto(s).

   Marcar tudo o que for aplicável.

   - [ ] Comunicar em tempo real (ex: Messenger, Skype, Whatsapp...).
   - [ ] Enviar e receber e-mails.
   - [ ] Fazer download de músicas, filmes e/ou séries
   - [ ] Jogar online.
   - [ ] Ler livros online (e-books) e/ou artigos de jornais e revistas.
   - [ ] Ouvir rádio e/ou música.
   - [ ] Procurar informação sobre eventos, produtos ou serviços.
   - [ ] Utilizar redes sociais.
   - [ ] Ver vídeos, filmes e/ou séries em plataformas online.

4. A4. Utiliza alguma rede social? *

Marcar apenas uma oval.

- Sim.
- Não. *Avançar para a pergunta 26*

5. A5. Das redes sociais listadas abaixo, qual a que utiliza mais? *

Marcar apenas uma oval.

- Facebook
- Instagram
- LinkedIn
- Pinterest
- Snapchat
- Twitter
- Youtube
- Tik Tok

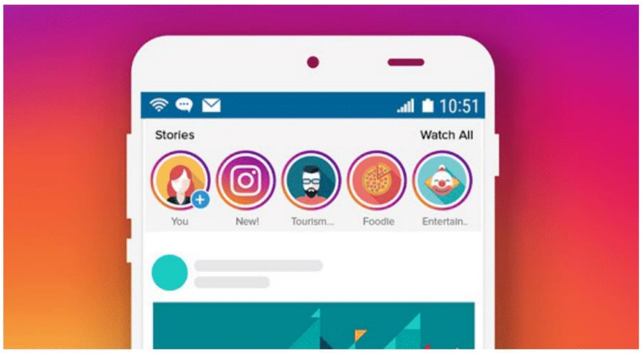
6. A6. Tem conta na rede social "Instagram"? *

Marcar apenas uma oval.

- Sim.
- Não. *Avançar para a pergunta 26*

Para responder às questões que se seguem, devem ser considerados os tipos de conteúdo apresentados abaixo.

HISTÓRIAS | Encontram-se no topo da aplicação e ficam acessíveis durante 24h.



PUBLICAÇÕES | Ficam acessíveis permanentemente, a não ser que sejam apagadas pelo próprio utilizador.

7. A7. Do tempo que está online, em média, que percentagem atribui ao Instagram?
Caso seja necessário aceder à Internet para trabalhar/estudar, por favor, NÃO considere esse tempo para responder a esta questão.

Marcar apenas uma oval.

- Menos de 25%.
- Entre 25% a 50% (exclusive).
- Entre 50% a 75% (exclusive).
- Mais de 75%.

8. A8. Em média, com que regularidade faz publicações no seu perfil de Instagram? *

Marcar apenas uma oval.

- Diariamente.
- Semanalmente.
- Mensalmente.
- Raramente.
- Nunca.

9. A9. Em média, com que regularidade partilha histórias no seu Instagram? *

Marcar apenas uma oval.

- Diariamente.
- Semanalmente.
- Mensalmente.
- Raramente.
- Nunca.

Grupo B - Influenciadores(as) Digitais no Instagram

O termo "influenciadores digitais" pode ser explicado como:

Utilizadores populares de várias áreas, incluindo turismo, comédia, moda e beleza, culinária, nutrição, desporto e sobretudo cinema, música e televisão, que acumulam um elevado número de seguidores nas suas redes sociais e/ou blogs, através da narração textual e visual do seu estilo de vida e rentabilizando o seu elevado número de seguidores através da colaboração com marcas. Para além disto, é devido à sua credibilidade, experiência e/ou conhecimento, que conseguem moldar a opinião dos seus seguidores e transmitir ideias com facilidade, sendo capazes de definir tendências.

10. B1. Segue algum(a) Influenciador(a) Digital no Instagram? *

Para responder a esta questão, considere influenciadores digitais de qualquer área de interesse e/ou país.

Marcar apenas uma oval.

- Sim
- Não *Avançar para a pergunta 26*

11. B2. Indique a resposta que mais se adequa às seguintes afirmações. *

Marcar apenas uma oval por linha.

	Sim	Não
Já comprei um produto e/ou utilizei um serviço porque um(a) Influenciador(a) o recomendou no Instagram.		
Já deixei de comprar um produto e/ou utilizar um serviço porque um(a) Influenciador(a) fez uma crítica negativa sobre o mesmo.		
Já utilizei códigos promocionais que um(a) Influenciador(a) tenha partilhado no Instagram.		
Já participei em pelo menos um giveaway (sorteio de prémios) criado por um(a) Influenciador(a) no Instagram.		

12. B3. Indique, tendo em conta a escala apresentada, o seu nível de concordância com as seguintes afirmações. *

Marcar apenas uma oval por linha.

	Discordo totalmente	Discordo parcialmente	Não concordo, nem discordo	Concordo parcialmente	Concordo totalmente
A tentação de comprar um produto e/ou utilizar um serviço é muito mais elevada caso um dos meus(minhas) Influenciadores(as) preferidos(as) o tenha recomendado.					
As minhas intenções de compra não são influenciadas pela opinião de outras pessoas, sejam elas especialistas na área, amigos e familiares, e/ou influenciadores(as).					

13. B4. Indique, tendo em conta a escala apresentada, o seu nível de concordância com as seguintes afirmações. *

Marcar apenas uma oval por linha.

	Discordo totalmente	Discordo parcialmente	Não concordo, nem discordo	Concordo parcialmente	Concordo totalmente
Quanto mais marcas um(a) Influenciador(a) representar em simultâneo, menos impacto têm as suas publicações.	◯	◯	◯	◯	◯
Quanto mais seguidores um(a) Influenciador(a) tiver, mais tendência tenho para confiar na sua opinião.	◯	◯	◯	◯	◯
Quando sei que um(a) Influenciador(a) está a ser pago para promover determinado produto/serviço, deixo de considerar a publicação credível.	◯	◯	◯	◯	◯
Para me informar melhor sobre um produto/serviço, tendo a recorrer mais a Influenciadores(as) do que às próprias marcas.	◯	◯	◯	◯	◯
Um(a) influenciador(a) que partilhe publicações e histórias com muita frequência, acaba por se tornar aborrecido(a).	◯	◯	◯	◯	◯

14. B5. Segue OU costuma procurar algum(a) Infuenciador Digital na área da moda e da beleza? *

Marcar apenas uma oval.

◯ Sim *Avançar para a pergunta 16*
◯ Não

15. B6. Tendo em conta que não segue/procura nenhum(a) influenciador(a) na área da "Moda e Beleza", a que tópicos pertencem os principais influenciadores que segue no Instagram? *

Marcar tudo o que for aplicável.

- [ ] Comédia
- [ ] Culinária
- [ ] Fitness e Desporto
- [ ] Fotografia
- [ ] Música e Cinema
- [ ] Notícias
- [ ] Saúde e Bem-estar
- [ ] Sustentabilidade
- [ ] Viagens e Turismo

Outra: [ ] ______________________

Avançar para a pergunta 26

Grupo C - Influenciadores(as) Digitais na Área da Moda e Beleza

16. C1. Complete a seguinte afirmação, considerando as opções listadas abaixo. "Sigo/procuro influenciadores(as) na área da moda e beleza porque (...)" *

Marcar tudo o que for aplicável.

- [ ] (...) relaciono-me com o estilo de cada um(a).
- [ ] (...) são bonitos(as).
- [ ] (...) são de confiança.
- [ ] (...) me inspiram.
- [ ] (...) são especialistas na área.
- [ ] (...) são transparentes sobre os produtos/serviços que utilizam.
- [ ] (...) gosto de acompanhar o que partilham da sua vida pessoal.
- [ ] (...) gosto do trabalho de cada um(a).
- [ ] (...) os meus amigos também seguem/procuram.
- [ ] (...) ajuda-me a conhecer mais produtos e marcas.
- [ ] (...) gosto da estética dos seus feeds de Instagram.

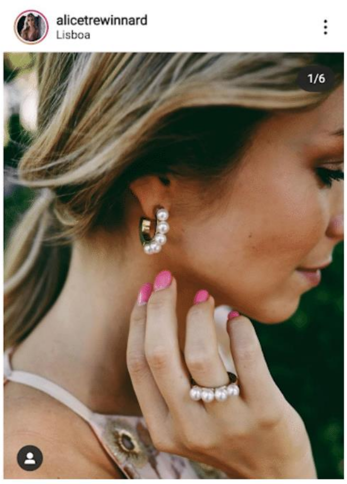
Outra: [ ] ____________________

17. C2. Sente que é bastante óbvio quando influenciadores(as) na área da moda e beleza estão a ser pagos(as) para promover um produto e/ou marca? *

Marcar apenas uma oval.

- ( ) Sim
- ( ) Não
- ( ) Depende do tipo de publicações.

18. C3. Considere as duas publicações abaixo que têm como objetivo promover o mesmo produto. Qual das duas chamaria a sua atenção mais rapidamente, levando-o(a) a comprar e/ou procurar mais informações sobre o mesmo? *



Marcar apenas uma oval.

- ( ) Opção 1
- ( ) Opção 2

19. C4. Segue/costuma procurar algum(a) influenciador(a) português(esa), na área da moda e beleza, no Instagram? *

Marcar apenas uma oval.

- ( ) Sim
- ( ) Não *Avançar para a pergunta 26*

20. C5. Consegue identificar a influenciadora da fotografia abaixo? *

Caso consiga identificar a influenciadora abaixo, por favor preencha a segunda opção com o respetivo nome. Caso contrário, selecione a primeira opção.

Marcar apenas uma oval.

- Não sei quem é. *Avançar para a pergunta 22*
- Outra: ____________________

21. C6. Tendo em conta a Influenciadora apresentada anteriormente, quais as primeiras DUAS marcas que lhe vêm à cabeça? *

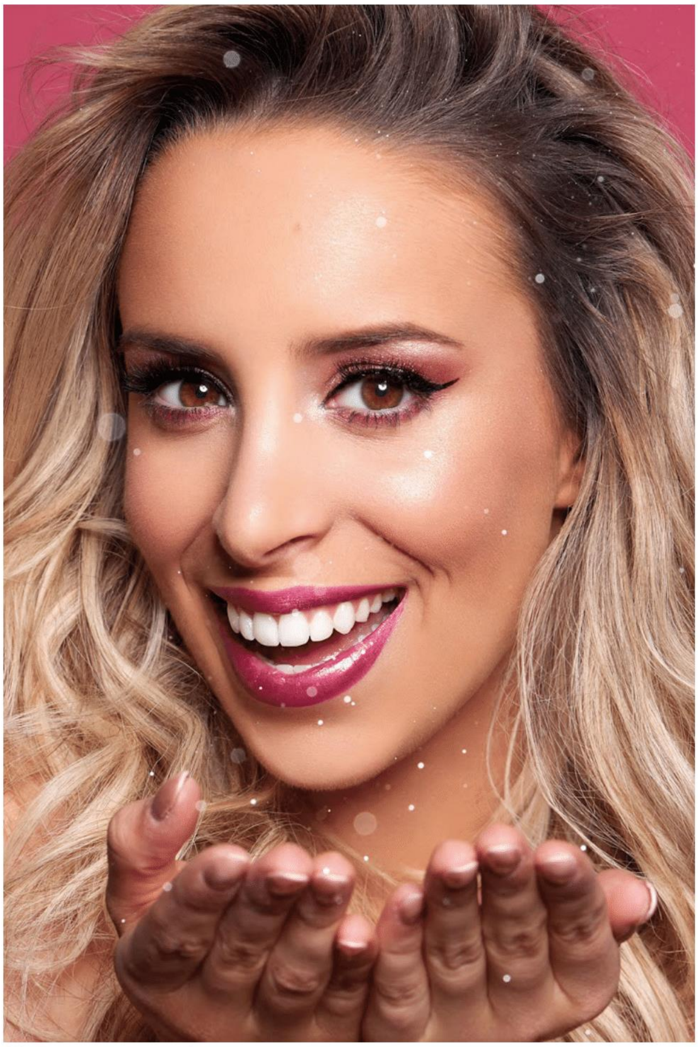
Caso consiga relacionar duas marcas com a influenciadora, por favor preencha a segunda opção com as respetivas marcas. Caso contrário, selecione a primeira opção.

Marcar apenas uma oval.

- Não sei.
- Outra: ____________________

22. C7. Consegue identificar a influenciadora da fotografia abaixo? *

Caso consiga identificar a influenciadora abaixo, por favor preencha a segunda opção com o respetivo nome. Caso contrário, selecione a primeira opção.



Marcar apenas uma oval.

- Não sei quem é. *Avançar para a pergunta 24*
- Outra: ____________________

23. C8. Tendo em conta a Influenciadora apresentada anteriormente, quais as primeiras DUAS marcas que lhe vêm à cabeça? *

Caso consiga relacionar duas marcas com a influenciadora, por favor preencha a segunda opção com as respetivas marcas. Caso contrário, selecione a primeira opção.

Marcar apenas uma oval.

- Não sei.
- Outra: ____________________

24. C9. Consegue identificar a influenciadora da fotografia abaixo? *

Caso consiga identificar a influenciadora abaixo, por favor preencha a segunda opção com o respetivo nome. Caso contrário, selecione a primeira opção.

Marcar apenas uma oval.

- Não sei quem é.
- Outra: ______________________

25. C10. Tendo em conta a influenciadora apresentada anteriormente, quais as primeiras DUAS marcas que lhe vêm à cabeça? *

Caso consiga relacionar duas marcas com a influenciadora, por favor preencha a segunda opção com as respetivas marcas. Caso contrário, selecione a primeira opção.

Marcar apenas uma oval.

- Não sei.
- Outra: ______________________

Grupo D - Informação Demográfica

26. D1. Indique a sua idade. *

Marcar apenas uma oval.

- Inferior a 12 anos.
- Entre os 12 e os 17 anos.
- Entre os 18 e os 24 anos.
- Entre os 25 e os 34 anos.
- Entre os 35 e os 44 anos.
- Superior a 44 anos

27. D2. Indique o seu género. *

Marcar apenas uma oval.

- Feminino.
- Masculino.
- Prefiro não responder.

28. D3. Indique as suas habilitações literárias (nível completo). *

Marcar apenas uma oval.

- Ensino Básico.
- Ensino Secundário.
- Curso tecnológico/profissional.
- Licenciatura
- Mestrado
- Doutoramento
- Outra: ____________________

29. D4. Indique a opção mais adequada à sua situação atual? *

Marcar apenas uma oval.

- Sou estudante.
- Sou trabalhador(a)-estudante.
- Sou trabalhador(a) por conta de outrem.
- Sou trabalhador(a) independente.
- Estou desempregado(a).
- Estou reformado(a).

30. D5. Indique o seu rendimento médio líquido mensal. *

Marcar apenas uma oval.

- Não tenho rendimento próprio.
- Inferior a 635€.
- Entre 635€ e 900€ (exclusive).
- Entre 900€ e 1250€.
- Superior a 1250€.

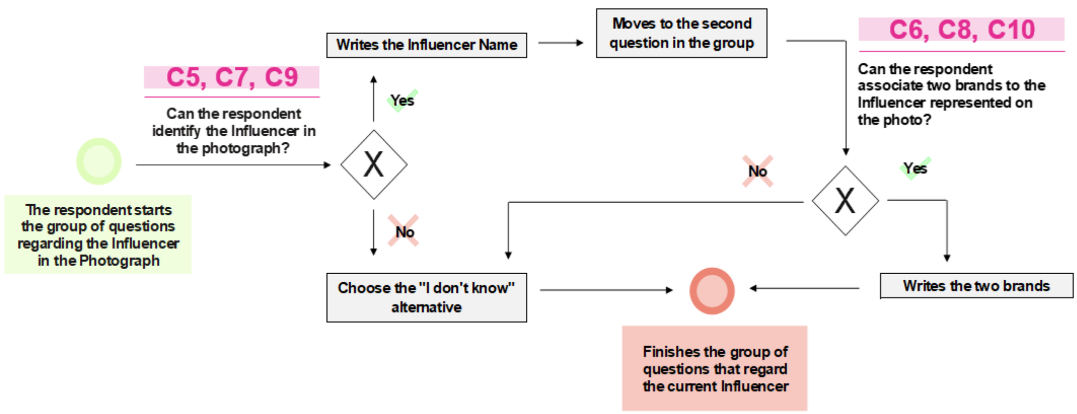
Comentários/Sugestões

31. Caso tenha algum comentário/sugestão que ache pertinente para o estudo em questão, por favor preencha o campo abaixo.

Annex B – Survey's Final Version (Questions)

Group		Question [Simplified]
A Consumers' habits on the Internet and Social Media	1	On average, how often do you use the Internet?
	2	On average, how long are you online per day?
	3	What are your main daily activities on the Internet?
	4	Do you use any social network?
	5	Which social network do you use more?
	6	Do you have an Instagram account?
	7	Of the time you're online, on average, what percentage do you assign to Instagram?
	8	On average, how often do you post to your Instagram profile?
	9	On average, how often do you share stories on your Instagram?
B Habits and feelings concerning Instagram and Opinion Makers	1	Do you follow any digital influencer on Instagram?
	2	**Select the answer that best suits the following statements.** 1. I have already bought a product and/or used a service because an Influencer recommended it on Instagram. 2. I have stopped buying a product and/or using a service because an Influencer has made a negative review of it. 3. I have already used promotional codes that an Influencer has shared on Instagram. 4. I have participated, at least, in one giveaway created by an Influencer on Instagram.
	3	**Select, according to the scale presented, your level of agreement with the following statements.** 1. The temptation to buy a product and/or use a service is much higher if one of my favourite Influencers promoted it. 2. My purchase intentions are not influenced by the opinion of others.
	4	**Select, according to the scale presented, your level of agreement with the following statements.** 1. The more brands an influencer represents at the same time, the less impact their publications have. 2. The more followers an Influencer has, the more I tend to trust their opinion. 3. When I know that an influencer is being paid to promote a product/service, I no longer consider the publication credible. 4. To inform me better about a product/service, I tend to use Digital Influencers more than the brands themselves. 5. An influencer who shares posts and stories too often ends up becoming boring
	5	Do you follow or often search for fashion and beauty infuencers on instagram?
	6	Considering that you are not following/looking for any influencers in the area of "Fashion and Beauty", what topics do the main influencers you follow on Instagram belong to?
C Instagram users' perceptions about Fashion and Beauty Influencers	1	Complete the following statement, considering the options listed below. "I follow/look for influencers in the area of fashion and beauty because (...)"
	2	Do you feel that it is obvious when fashion and beauty influencers are being paid to promote a product and/or brand?
	3	Which post would catch your attention more quickly, prompting you to buy/search for more information about the product?
	4	Do you follow/search for a portuguese fashion and beauty influencer on Instagram?
	5	Can you identify the influencer in the photo below?
	6	Brand examples
	7	Can you identify the influencer in the photo below?
	8	Brand examples
	9	Can you identify the influencer in the photo below?
	10	Brand examples
D Socio-demographic data	1	Age
	2	Genre
	3	Education stage
	4	Current employment status
	5	Monthly income

Annex C - Open-ended question's sequence diagram



Annex D - Interview's Final Version Guide

GUIÃO PARA ENTREVISTA

1. **Para começar, fala-me um pouco de ti e como tudo começou.**
   a. Percurso Académico.
   b. Percurso Profissional.
   c. O que te levou a começar?
   d. Em que plataforma começaste e porquê? Continuas com um trabalho regular nessa plataforma?
   e. Tinhas algum objetivo quando começaste? E agora, os objetivos continuam os mesmos?
   f. Inicialmente, quanto tempo por dia é que dedicavas aos teus projetos? Continuas a dedicar o mesmo tempo?

2. **Como sabes, esta entrevista tem como objetivo conhecer um pouco mais sobre a tua carreira enquanto Influenciadora Digital, mas sobretudo sobre o teu trabalho no Instagram.**
   a. Como descreverias o "típico" perfil dos teus seguidores? [idade; género; interesses; etc...]
   b. Na tua opinião, que elementos do teu trabalho contribuem para o número de seguidores que tens? [*Design* do *feed*; Conteúdo; A tua opinião sobre produtos/serviços; Genuinidade...]
   c. A que elementos dedicas mais tempo na tua conta de Instagram e que achas que acabam por compensar, tendo em conta a reação dos teus seguidores? E aqueles que as pessoas acabam por nem reparar?
   d. Consegues explicar-me um pouco como funciona o processo de criação de conteúdos para o Instagram? Tentas que sejam genuínos ou muitos deles são pensados com bastante antecedência?

3. Como defines o teu sucesso com base no Instagram? [Seguidores; Comentários; Gostos, Número de Parcerias...]

4. O que significa para ti a expressão "Influenciadora Digital"? Consideras-te uma?

5. És representada por uma agência? Se sim, por favor, considera as seguintes questões:
   a. Foi a agência que te contactou em primeiro lugar, ou foste tu que sentiste necessidade de contratar uma agência?
   b. Como funciona todo o processo com a agência? São as marcas que contactam a agência para colaborarem contigo, ou a agência também te arranja algumas parcerias?
   c. Achas que o facto de teres uma agência para tratar do trabalho burocrático tira a genuinidade que tinhas quando trabalhavas só por tua conta? Consideras ser mais fácil?

6. Relativamente às parcerias com marcas, já foste paga para partilhar conteúdo na tua conta de Instagram?
   a. Que fatores consideras ser importantes antes de aceitares uma parceira com uma marca?
   b. Já tiveste de cancelar uma parceria com uma marca porque não correspondia ao que te tinham acordado?

7. E relativamente à ética no Instagram?
   a. Alguma vez promoveste um produto ou serviço de que não gostasses ou que nunca tivesses experimentado? Como te sentiste? Continuas a fazê-lo?
   b. Para terminar, alguma vez sentiste que não foste totalmente autêntica no que publicavas, apenas para agradar os teus seguidores, uma vez que estavam habituados a um determinado tipo de publicação?

8. Há mais alguma coisa que gostasses de acrescentar, ou algum aspeto que aches relevante para o estudo em questão?

Annex E - Interview's Final Version Guide (English)

Objectives		Question [Simplified]
4.1 Collect insights related to the Influencers' background and their profile on Instagram.	1	**Tell me about yourself and how it all started.** A. Academic Path. B. Professional Path. C. What got you started? D. What platform did you start on and why? Are you still working regularly on that platform? E. Did you have a goal when you started? And now, are the goals the same? F. How much time did you initially dedicate to your projects? Do you continue to dedicate the same time?
	2	**As you know, this interview aims to learn a little more about your career as a Digital Influencer, but above all about your work on Instagram.** A. How would you describe the "typical" profile of your followers? [age; genre; interests; etc…] B. What elements contribute to the number of followers you have? [Feed design; Your opinions about products; genuineness…] C. What elements do you dedicate the most time to on your Instagram account and which do you think will end up compensating, considering the reaction of your followers? And those that people don't even notice? D. Can you explain me how does the process of creating content for Instagram works? Do you try to be genuine?
	3	**How do you define your success based on Instagram? [Followers; Comments; Likes, Number of Partnerships, Income...]**
	4	**What does the term "Digital Influencer" means to you? Do you consider yourself one?**
4.2 Collect insights about authenticity in the content production process.	7	**And what about ethics on Instagram?** A. Have you ever promoted a product or service that you didn't like or that you have never tried? How did you feel? Do you still doing it? B. Finally, did you ever feel that you were not completely authentic in what you published, just to please your followers, since they were used to a certain type of publication?
5 Identify the advantages of working with communication agencies and understand the processes used to find the Influencer's profile that must fits brands' needs	5	**Are you represented by an agency? If so, please consider the following questions:** A. Was the agency that contacted you in the first place, or were you the one who felt the need to hire one? B. How does the whole process work with the agency? Are the brands that contact the agency to collaborate with you, or does the agency also arranges some partnerships for you? C. Do you think that by having an agency to handle bureaucratic work, the genuineness that you had when you worked alone disappears? Do you consider it easier?
	6	**Regarding partnerships with brands, have you already been paid to share content on your Instagram account?** A. What factors do you consider to be important before accepting a partner with a brand? B. Have you ever had to cancel a partnership with a brand because it didn't match what they had agreed on?
	8	**Is there anything else you would like to add, or anything do you think is relevant for the study in question?**

Annex F - Top 10 Portuguese Fashion and Beauty Accounts

Annex G - Answers' Coding Examples (Questions A2 and D2)

A2	
Question	Code
Less than an hour	1
1 to 6 hours	2
More than 6 hours	3

D2	
Question	Code
Female	1
Male	2
I prefer not to answer	3

Annex H - Frequencies Table | Genre

Genre

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	420	80,3	80,3	80,3
	Male	103	19,7	19,7	100,0
	Total	523	100,0	100,0	

Annex I - Frequencies Table | Age

Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	12 - 17	16	3,1	3,1	3,1
	18 - 24	406	77,6	77,6	80,7
	25 - 34	73	14,0	14,0	94,6
	35 - 44	11	2,1	2,1	96,7
	44 +	17	3,3	3,3	100,0
	Total	523	100,0	100,0	

Annex J - Frequencies Table | Educational Stage

Education stage

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Middle School	9	1,7	1,7	1,7
	High School	140	26,8	26,8	28,5
	Technical Degree	30	5,7	5,7	34,2
	Bachelor Degree	225	43,0	43,0	77,2
	Post-Graduation	2	,4	,4	77,6
	Master Degree	115	22,0	22,0	99,6
	Doctor Degree	2	,4	,4	100,0
	Total	523	100,0	100,0	

Annex K - Frequencies Table | Current Employment Status

Current employment status

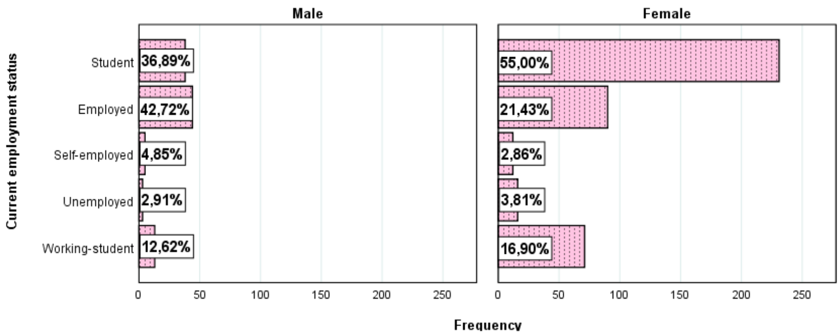
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Student	269	51,4	51,4	51,4
	Employed	134	25,6	25,6	77,1
	Self-employed	17	3,3	3,3	80,3
	Unemployed	19	3,6	3,6	83,9
	Working-student	84	16,1	16,1	100,0
	Total	523	100,0	100,0	

Annex L - Frequencies Table | Monthly Income

Monthly income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No income	265	50,7	50,7	50,7
	Less than 635€ (exclusive)	40	7,6	7,6	58,3
	635€ - 900€ (exclusive)	114	21,8	21,8	80,1
	900€ - 1250€ (exclusive)	95	18,2	18,2	98,3
	More than 1250€	9	1,7	1,7	100,0
	Total	523	100,0	100,0	

Annex M - Paired Bar Chart | Current Employment Status by Gender

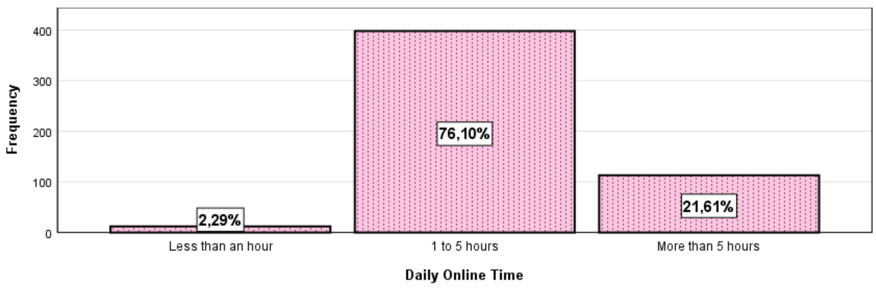


Annex N - Frequencies Table | Internet Usage Frequency

On average, how often do you use the Internet?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Daily	523	100,0	100,0	100,0

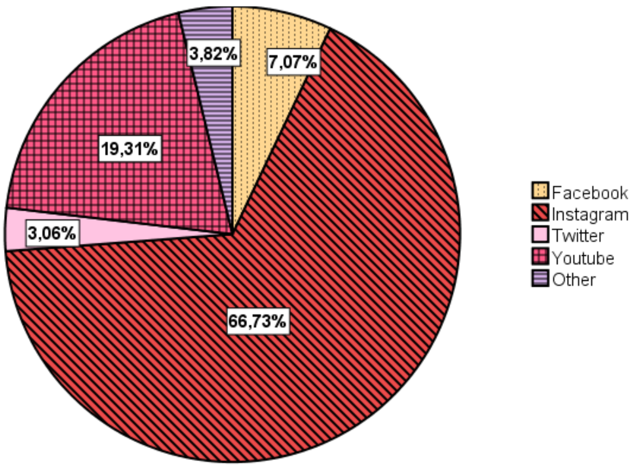
Annex O - Bar Chart | Daily Online Time



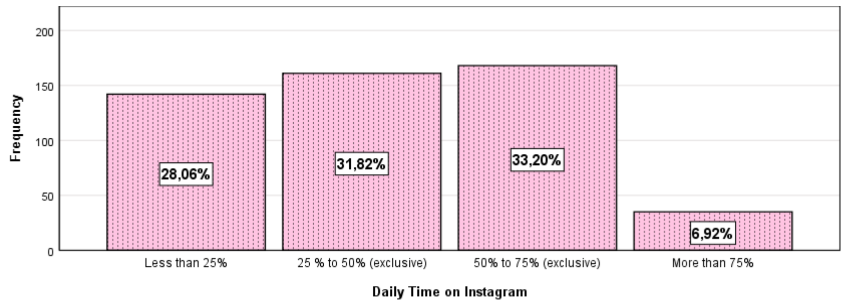
Annex P - Daily Activities on Internet by Age

	Age				
	12 - 17	18 - 24	25 - 34	35 - 44	44 +
Communicate in real time	17,1%	16,8%	17,3%	16,4%	16,5%
Send and receive emails	9,8%	11,7%	12,0%	16,4%	16,5%
Download movies, music and/or TV shows	6,1%	4,2%	3,9%	4,9%	1,3%
Play online games	0,0%	3,1%	2,2%	0,0%	3,8%
Read e-books and/or newspaper and magazine articles	6,1%	7,4%	9,5%	13,1%	15,2%
Listen to radio and/or music	17,1%	13,8%	12,4%	11,5%	8,9%
Search for informations about events and products or services	8,5%	9,6%	10,0%	11,5%	13,9%
Use social networks	18,3%	17,0%	17,1%	13,1%	13,9%
Watch videos, movies and/or TV shows on streaming platforms	17,1%	16,4%	15,6%	13,1%	10,1%

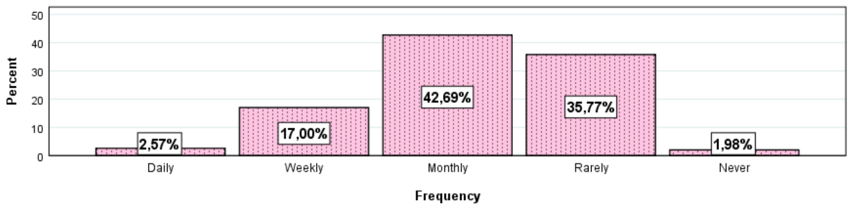
Annex Q - Pie Chart | Most Used Social Networks



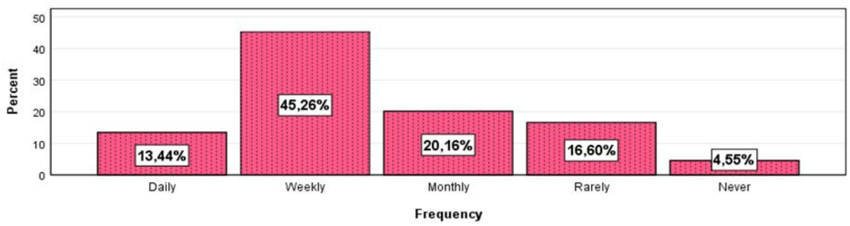
Annex R - Bar Chart | Daily Time on Instagram



Annex S - Bar Chart | Posting Frequency



Annex T - Bar Chart | Histories Sharing Frequency



Annex U - Frequencies Table | Digital Influencers Following

Do you follow any digital influencer on Instagram?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	77	14,7	15,2	15,2
	Yes	429	82,0	84,8	100,0
	Total	506	96,7	100,0	
Missing	System	17	3,3		
Total		523	100,0		

Annex V - Frequencies Table | Sentence I

I've already bought a product and/or used a service because an Influencer recommended it on Instagram

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	179	34,2	41,7	41,7
	Yes	250	47,8	58,3	100,0
	Total	429	82,0	100,0	
Missing	System	94	18,0		
Total		523	100,0		

Annex W - Frequencies Table | Sentence II

I have stopped buying a product and/or using a service because an Influencer has made a negative review of it

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	283	54,1	66,0	66,0
	Yes	146	27,9	34,0	100,0
	Total	429	82,0	100,0	
Missing	System	94	18,0		
Total		523	100,0		

Annex X - Frequencies Table | Sentence III

I've already used promotional codes that an Influencer has shared on Instagram

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	207	39,6	48,3	48,3
	Yes	222	42,4	51,7	100,0
	Total	429	82,0	100,0	
Missing	System	94	18,0		
Total		523	100,0		

Annex Y - Frequencies Table | Sentence IV

The more followers an Influencer has, the more tended I tend to trust your opinion

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Totally disagree	85	16,3	19,8	19,8
	Partially disagree	108	20,7	25,2	45,0
	Neither agree, or disagree	106	20,3	24,7	69,7
	Partially agree	110	21,0	25,6	95,3
	Totally agree	20	3,8	4,7	100,0
	Total	429	82,0	100,0	
Missing	System	94	18,0		
Total		523	100,0		

Annex Z - Frequencies Table | Sentence V

The temptation to buy a product and/or use a service is much higher if one of my favorite Influencers promoted it

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Totally disagree	45	8,6	10,5	10,5
	Partially disagree	37	7,1	8,6	19,1
	Neither agree, or disagree	69	13,2	16,1	35,2
	Partially agree	199	38,0	46,4	81,6
	Totally agree	79	15,1	18,4	100,0
	Total	429	82,0	100,0	
Missing	System	94	18,0		
Total		523	100,0		

Annex AA - Frequencies Table | Sentence VI

My purchase intentions are not influenced by the opinion of others

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Totally disagree	81	15,5	18,9	18,9
	Partially disagree	178	34,0	41,5	60,4
	Neither agree, or disagree	74	14,1	17,2	77,6
	Partially agree	76	14,5	17,7	95,3
	Totally agree	20	3,8	4,7	100,0
	Total	429	82,0	100,0	
Missing	System	94	18,0		
Total		523	100,0		

Annex BB - Frequencies Table | Sentence VII

The more brands an influencer represents at the same time, the less impact their publications have

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Totally disagree	45	8,6	10,5	10,5
	Partially disagree	57	10,9	13,3	23,8
	Neither agree, or disagree	67	12,8	15,6	39,4
	Partially agree	159	30,4	37,1	76,5
	Totally agree	101	19,3	23,5	100,0
	Total	429	82,0	100,0	
Missing	System	94	18,0		
Total		523	100,0		

Annex CC - Frequencies Table | Sentence VIII

I've participated, at least, in one giveaway created by an Influencer on Instagram

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	82	15,7	19,1	19,1
	Yes	347	66,3	80,9	100,0
	Total	429	82,0	100,0	
Missing	System	94	18,0		
Total		523	100,0		

Annex DD - Frequencies Table | Sentence IX

When I know that an influencer is being paid to promote a product/service, I no longer consider the publication credible

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Totally disagree	36	6,9	8,4	8,4
	Partially disagree	120	22,9	28,0	36,4
	Neither agree, or disagree	118	22,6	27,5	63,9
	Partially agree	122	23,3	28,4	92,3
	Totally agree	33	6,3	7,7	100,0
	Total	429	82,0	100,0	
Missing	System	94	18,0		
Total		523	100,0		

Annex EE - Frequencies Table | Sentence X

To inform me better about a product/service, I tend to use influencers more than the brands themselves

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Totally disagree	120	22,9	28,0	28,0
	Partially disagree	104	19,9	24,2	52,2
	Neither agree, or disagree	91	17,4	21,2	73,4
	Partially agree	87	16,6	20,3	93,7
	Totally agree	27	5,2	6,3	100,0
	Total	429	82,0	100,0	
Missing	System	94	18,0		
Total		523	100,0		

Annex FF - Frequencies Table | Sentence XI

An influencer who shares posts and stories too often ends up becoming boring

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Totally disagree	37	7,1	8,6	8,6
	Partially disagree	79	15,1	18,4	27,0
	Neither agree, or disagree	75	14,3	17,5	44,5
	Partially agree	135	25,8	31,5	76,0
	Totally agree	103	19,7	24,0	100,0
	Total	429	82,0	100,0	
Missing	System	94	18,0		
Total		523	100,0		

Annex GG - Frequencies Table | Fashion and Beauty Digital Influencers Following

Do you follow or often search for fashion and beauty infuencers on instagram?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	74	14,1	17,2	17,2
	Yes	355	67,9	82,8	100,0
	Total	429	82,0	100,0	
Missing	System	94	18,0		
Total		523	100,0		

Annex HH - Crosstab Table | Categories by Genre

$B12*D2 Crosstabulation

		Genre	
		Female	Male
Contents searched/followed[a]	Fitness and Sports	14,5%	18,6%
	Comedy	10,9%	22,5%
	Travel and Tourism	12,7%	9,3%
	Photography	10,9%	10,1%
	Music and Cinema	10,0%	16,3%
	Culinary	12,7%	3,9%
	Health and Wellness	10,0%	5,4%
	Sustainability	7,3%	4,7%
	News	3,6%	6,2%
	Technology	0,0%	1,6%
	Literature	0,9%	0,8%
	Veganism	0,0%	0,8%
	Interior Design	0,9%	0,0%
	Lifestyle	2,7%	0,0%
	Motherhood	1,8%	0,0%
	Personal Development	0,9%	0,0%

Percentages and totals are based on responses.

a. Dichotomy group tabulated at value 1.

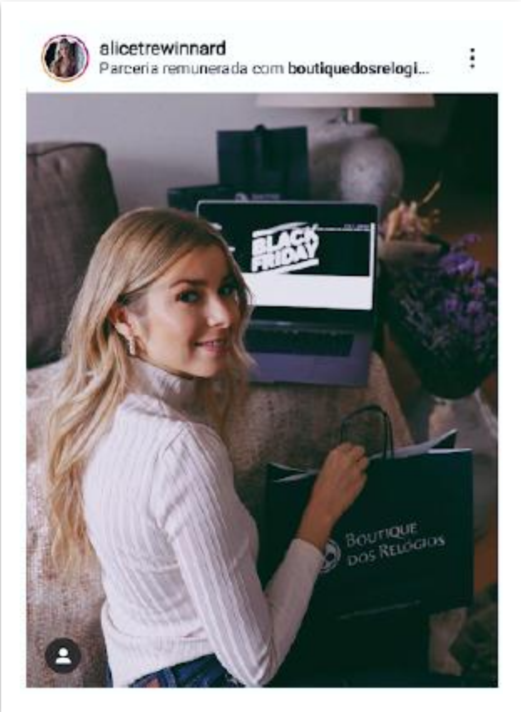
Annex II - Crosstab Table | Categories by Age

	Age				
	12 - 17	18 - 24	25 - 34	35 - 44	44+
Fitness and Sports	14,3%	17,0%	18,2%	16,7%	0,0%
Comedy	0,0%	18,8%	13,6%	16,7%	16,7%
Travel and Tourism	0,0%	11,9%	9,1%	0,0%	16,7%
Photography	14,3%	11,4%	6,8%	0,0%	16,7%
Music and Cinema	28,6%	13,6%	11,4%	0,0%	16,7%
Culinary	28,6%	7,4%	9,1%	0,0%	0,0%
Health and Wellness	14,3%	8,0%	4,5%	16,7%	0,0%
Sustainability	0,0%	4,0%	11,4%	16,7%	16,7%
News	0,0%	4,0%	6,8%	16,7%	16,7%
Technology	0,0%	1,1%	0,0%	0,0%	0,0%
Literature	0,0%	1,1%	0,0%	0,0%	0,0%
Veganism	0,0%	0,0%	2,3%	0,0%	0,0%
Interior Design	0,0%	0,0%	2,3%	0,0%	0,0%
Lifestyle	0,0%	1,1%	0,0%	16,7%	0,0%
Motherhood	0,0%	0,6%	2,3%	0,0%	0,0%
Personal Development	0,0%	0,0%	2,3%	0,0%	0,0%

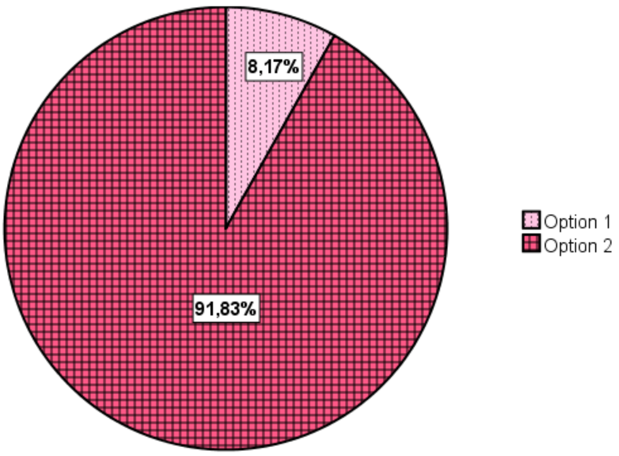
Percentages and totals are based on responses.

a. Dichotomy group tabulated at value 1.

Annex JJ - Sponsored (Photograph 1) vs. Not Sponsored (Photograph 2) Posts



Annex KK - Pie Chart | Sponsored vs. Non-Sponsored Posts



Annex LL - Frequencies Table | Fashion and Beauty Influencers

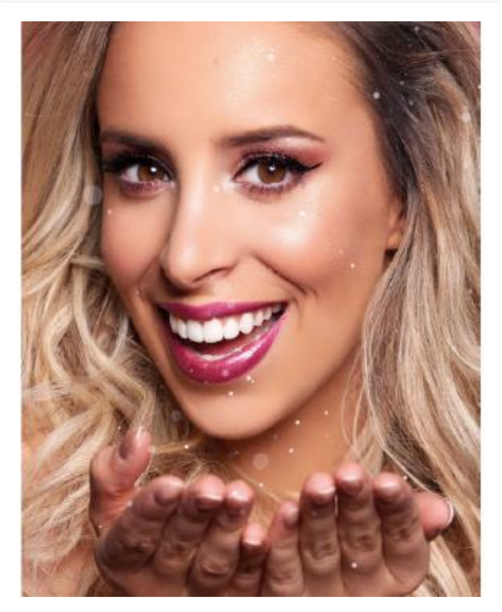
Do you follow/search for a portuguese fashion and beauty influencer on Instagram?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	38	7,3	10,7	10,7
	Yes	317	60,6	89,3	100,0
	Total	355	67,9	100,0	
Missing	System	168	32,1		
Total		523	100,0		

Annex MM - Alice Trewinnard | Brands

	N	Percent
Cata Vassalo	139	25,9%
Cinco Store	81	15,1%
Asos	55	10,3%
Rude Health	36	6,7%
Boutique dos Relógios	31	5,8%
L'Oréal	25	4,7%
Rowenta	24	4,5%
Going Nuts	21	3,9%
iServices	17	3,2%
Miolo	9	1,7%
Outros	48	9,0%
Não sei	50	9,3%
Total	536	100,0%

Annex NN - Helena Coelho | Brands



	N	Percent
Sephora	166	28,8%
Quem Disse Berenice	110	19,1%
Zara	84	14,6%
Nívea	26	4,5%
Kaoâ Shop	18	3,1%
Fenty Beauty	17	2,9%
Cubanas	16	2,8%
Adidas	14	2,4%
Look Fantastic	13	2,3%
Michael Kors	12	2,1%
Outros	74	12,8%
Não sei	27	4,7%
Total	577	100,0%

Annex OO - Mafalda Sampaio | Brands

	N	Percent
Daniel Wellington	139	**25,2%**
Chicco	73	**13,2%**
A Maria Vaidosa	67	**12,2%**
Zara	53	9,6%
Pisamonas	53	9,6%
Cinco Store	36	6,5%
Nespresso	25	4,5%
IKEA	15	2,7%
Banak Importa	12	2,2%
L'Oréal	12	2,2%
Outros	66	12,0%
Total	551	100,0%