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**Modelling Fashion Microblogs to Increase the
Influence of Social Media Marketing in Ireland and
China**

Volume 1 of 2

Thesis presented by

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for the degree of

Doctor of Digital Arts & Humanities, Management and Marketing

University College Cork

Digital Arts and Humanities

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Declaration

This is to certify that the work I am submitting is my own and has not been submitted for another degree, either at University College Cork or elsewhere. All external references and sources are clearly acknowledged and identified within the contents. I have read and understood the regulations of University College Cork concerning plagiarism.

Zheng Shen

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Abstract

With the breakthrough of social media in the 21st century, microblogging has become an influential medium for marketing fashion brands and products online. For this reason, this study explores ten Irish and another ten Chinese fashion microblogging influencers' microblogs using Text Mining and Netnography. By this comparison, the study finds a current model of how fashion microblogs influence fashion consumption in Ireland and China. With the help of this model, the study proposes a typology of Irish and Chinese fashion microblogging influencers and their basic microblogging strategies. The proposed typology intends to help fashion marketers to model their fashion microblogs in order to increase the influence of social media marketing in Ireland and China.

Furthermore, the proposed typology is applied to develop a digital artefact that not only can deal with Irish and Chinese fashion microblogs at the same time but also show the results employing text visualisation. This bilingual digital website tries to make up for the lack of attention to text analysis on fashion-related words in the development of text mining tools. Finally, the methodological combination of Text Mining and Netnography employs digital tools and computer programming to conduct studies in the field of arts and humanities. The success of methodological combination in the study opens up a bright prospect for interdisciplinary research methodology.

Keywords: fashion microblogging, social media marketing, text mining, Netnography, microblogging typology, digital artefact

Chapter One: Introduction

1.1 Introduction

This chapter starts with a brief introduction to the major research topics of the study. These research topics including Text Mining, Digital Marketing, Fashion Marketing, Social Media, Microblogging and Textual Influence. In other words, Section 1.2 discusses current research interests and research problems in text mining. Likewise, Section 1.3 also explores current research interests and research problems in fashion marketing. Subsequently, Section 1.4 indicates how microblogging connects text mining with fashion marketing in order to solve research problems as well as meet current research needs. On this basis, Section 1.5 further explains the purpose of the study, and Section 1.6 shows the setting of the study. Section 1.7 explains the whole study in detail.

1.2 Text Mining and Digital Marketing

According to *Statista* (2019), big data and business analytics are expected to generate 260 billion U.S. dollars from markets worldwide. Correspondingly, big data should be first noted to the marketers who plan to succeed in the online marketplace. With the help of advanced technology, it has become an era of big data in recent years. Nowadays millions of data are created online every day. As a result, it challenges marketers to understand them, reuse

them and present them. Among varieties of perspectives, text mining is sufficient for these purposes. Referring to the definition of text mining, it can not only derive high-quality information from big data, but also devise the pattern and trend of big data. For this reason, text mining assists marketers in comprehending big data efficiently. Moreover, it is stated that recent studies on big data are mainly limited to large business and major players (Forbes, 2017). That is to say, the field of personal marketers' big data seems to be worthy of further exploration because of its scarcity.

Consequently, this study does not focus on big textual data from well-known companies. Instead, it pays more attention to individual marketers' big textual data. From the perspective of text mining, it enables us to reveal better their secrets of success, which keep them more competitive in the online marketplace.

At the same time, text mining is also beneficial for marketers to thoroughly comprehend content marketing strategies and influencer networks, which are considered to be two vital parts of this study. It offers an alternative method to collect market insights (Muninger, 2019, p.116). Content marketing has been a top strategy for many years. However, there is a problem of oversaturation at present. Generally speaking, marketers' blogs are more related to "[...] the templated, mass-distributed messaging of the past" (Hall, 2018). They are too lazy to check others' claims in the blogs and just copy others' articles (DeMers, 2015). Eventually, their content

marketing in the blogs is not original, engaging or relevant for targeted consumers. It leads to monotonous content in the online marketplace, which makes it hard to convince targeted consumers. Therefore, current marketers are eager to distinguish themselves from others on social media utilising effective content marketing. The highly targeting and segmenting content for audiences remains one of 10 powerful marketing tools and tactics that will shake up the industry in 2019 (Forbes Agency Council, 2019).

As for individual influencers in the marketplace, they already have good reputations and millions of followers online, which are caused by successful content marketing strategies. In line with Annmarie Hanlon, successful content marketing can “[...] increase brand visibility, drive traffic to websites, help educate and convert customers” (Hanlon, 2019, p.96).

However, each influencer has unique content marketing strategies. Referring to the Content Marketing Institute, 62% of the most influential content marketers have a documented strategy (Harris, 2018). Thus, varieties of content marketing strategies tend to be impossible for other marketers to perceive the hidden patterns in a short time. In other words, analysing increased diversity and volume of content marketing strategies is beyond the competence of the human mind (Tekin et al., 2018, p.44). Since text mining is a technique used to identify and extract a wealth of insight from a large corpus of textual data, marketers are able to reduce massive cost and time for figuring out the pattern of varieties of individual influencers’ content

marketing strategies in light of text mining (McCaig et al., 2018, p.647).

Hence, this study tries to develop typologies of content marketing to outstand other marketers online without oversaturation.

1.3 Fashion Market and Social Media

The fashion industry has played an influential role in the marketplace.

Before the appearance of the World Wide Web, fashion marketers were always taking advantage of traditional media in order to reach fashion consumers. The traditional media ranges from fashion magazines to fashion TV programmes and fashion films. For instance, *Zhiyin* ranks as the top local Chinese magazine for fashion consumers because of its 6,600,000 circulations in total. Also, *Cosmopolitan China* stands out from other fashion magazines for its 418,377,100 RMB advertisement expenditures as well as advertisement revenues from fashion companies and consumers (Frith & Feng, 2009, pp.169-170). The incredible numbers of circulation, advertisement expenses, and advertisement revenue imply that fashion marketers share the latest fashion news with consumers through fashion magazines to achieve their marketing motives at the time. Moreover, dedicated fashion TV shows such as *Project Runway*, and fashion films such as *The Devil Wears Prada* and *Tiny Times* all have a significant influence on fashion consumers. For example, 1345 pieces of the red lipstick from *Yves Saint Laurent* in the movie named *My Love from the Star* were sold in 30

days on account of its outstanding role for leading actor and actress on the film (Chen, 2015, p.129). All of these examples from the above show that traditional media have played an influential part in delivering fashion news from fashion marketers to fashion consumers at the time.

Nowadays, the fashion industry tends to make more and more contributions to the marketplace with the appearance of social media. According to the International Monetary Fund (2018), the fashion industry is the world's seventh largest economy. In 2019, the fashion industry continues to grow 3.5 to 4.5 percent, which hits new heights of the economy (McKinsey, 2019, p.12). That is to say, the advent of social media drastically changes the way of fashion marketers to communicate with their consumers. More importantly, social media can help marketers promote the fashion industry in the online marketplace.

For this reason, more and more fashion marketers realise the significance of social media for fashion marketing and become interested in applying social media to fashion marketing online. As social media marketing in fashion is in the initial stage, whether it is a small fashion business owner or a large multinational fashion company, both are still struggling. When an employer is asked about the biggest problem in the process of building their business through social media, the response is that “[t]hey hear about social media and are interested, but they do not know where to start. They know that the

Yellow Pages do not work anymore, but social media can be overwhelming” (Neher, 2010, p.15). Therefore, it is imperative for fashion marketers to know how to use social media effectively and efficiently in marketing fashion online.

1.4 Microblogging and Textual Influence

With the invention of Web 2.0 in 1999, social media became a new media and started to take the place of traditional media in fashion marketing. A survey shows that 63% of teens and young adults get information from the Internet every day, and furthermore, 48% of them have bought clothing online (Lenhart et al., 2010, p.4). The survey indicates that fashion marketers try to employ the Internet to affect consumers’ purchase behaviours. In other words, although social media is a new medium for marketing in the fashion industry, it has a dramatic effect on fashion consumers. DEI Worldwide research indicates that 49% of fashion consumers make their final purchase decisions with the assistance of social media (Kim & Ko, 2012, p.1481). That is to say, social media helps fashion marketers to influence fashion consumers’ final purchase behaviours. Previously, fashion consumers preferred to go shopping in varieties of actual stores. Nowadays, consumers are more inclined to buy fashion products online. According to Rosa Llamas and Russell Belk, “[n]ew media have been integrated into our daily routines and agendas, shaping, shifting, and

transforming the way we interact, play, shop, read, write, work, listen, create, communicate, collaborate, produce, co-produce, search, and browse” (Belk & Llamas, 2013, p.3). In other words, social media tends to have a significant effect on every aspect of consumers.

More importantly, social media marketing changes communication between fashion consumers and fashion marketers, and between fashion consumers and other potential consumers as well. DEI Worldwide research also presents that 60% of online fashion consumers prefer to communicate their experiences on brands and products with others through social media.

Furthermore, among them, 45% of online fashion consumers are engaged in word-of-mouth communication through social media (Kim & Ko, 2012, p.1481). Thus, social media assists fashion companies with electronic word-of-mouth marketing among consumers.

Among social media, microblogging tends to be the mainstream of digital communicative medium between fashion marketers and fashion consumers in the fashion industry. Angella J. Kim and Eunju Ko’s research on the impact of social media on luxury fashion brands shows that 33% of consumers are willing to express their opinions by blogging, and also 36% of them have positive attitudes towards companies who have blogs (Kim & Ko, 2010, p.170). Similarly, Amanda Lenhart et al.’s survey also indicates that more than 73% of adults use Facebook to blog their status such as what

they are wearing (Lenhart et al., 2010, p.19). All of these examples imply that fashion microblogging is beneficial to fashion marketers' electronic word-of-mouth marketing. Therefore, microblogging in digital fashion communities can help to understand how digital textual data are delivered from fashion marketers to massive fashion consumers. Furthermore, microblogging can assist in understanding how these textual data are shared with other fashion consumers in online fashion communities through electronic word-of-mouth.

Although microblogging plays a vital role in digital fashion marketing, social media marketing still has a long way to go in the fashion industry. Fashion companies engaged in social media marketing are still suffering. For instance, one fashion microblog can be reposted 9379 times while another fashion microblog can merely be reposted ten times by other fashion consumers. Therefore, the big difference in the influence of microblogging between these microblogs strongly stimulates fashion marketers to comprehend the pattern of fashion microblogging.

1.5 Purpose of the Study

As a result, this study tries to accomplish several purposes. First of all, it aims to explore what kind of textual data can be successfully delivered from fashion microblogging influencers to online fashion consumers through

microblogging, and how these textual data help fashion micro-influencers to affect their fashion consumers in Ireland as well as in China. Referring to the Information Resources Management Association (2018), the use of text mining is beneficial for the exploration of social media in the fashion industry. Hence, the study focuses on text analysis of fashion microblog marketing. That is to say, other fashion marketers and microbloggers can take full advantage of these textual data in their microblogs to enhance the influence of social media marketing in Ireland and China.

Subsequently, the study plans to find out the typical characteristics of Irish and Chinese fashion micro-influencers. According to Robert V. Kozinets et al. (2010), members of the consumer network influence consumers deliberately and directly through exchanging marketing messages. Among members of the consumer network, influencers such as market mavens play a central role in influencing consumers (O'Sullivan, 2015, p.287). Therefore, it is essential to understand these influencers because of their significant influence on consumers. Accordingly, the study concentrates on the investigation of fashion microblogging influencers' distinctive characteristics and their effective marketing strategies in the microblogs. All of them make contributions to form useful typologies of fashion microblog marketing in Ireland and China. Furthermore, the typologies can give suggestions to fashion microbloggers and help them become fashion microblogging influencers. In other words, the findings of the study tend to

help fashion marketers, as well as those who are interested in marketing fashion brands and products through microblogging.

Moreover, this study is intended to supplement related research on fashion microblog marketing. In line with McKinsey & Company (2019), the state of fashion in 2019 can be described as changing, digital and fast. In other words, fashion players must come to new strategies in the digital paradigm because some of the old ones do not work (McKinsey & Company, 2019, p.10). However, current studies are not enough to provide a strategic framework for social media marketing (Felix et al., 2017, p.118). For this reason, the study emphasises the exploration of Irish and Chinese fashion micro-influencers' microblogging strategies so as to provide a strategic framework for fashion microbloggers. Additionally, the Information Resources Management Association (2018) also verifies the lack of relevant studies on the application of text mining to social media in the fashion industry. Consequently, the study makes up for this shortness of research on fashion microblogging.

Also, the study aims to be the first successful example in the practice of applying methodological combinations to studies of social media in Irish and Chinese fashion marketing. Lauren F. Klein and Matthew K. Gold (2016) argue that computational approaches should be used for text analysis in the expanded field of Digital Humanities. Similarly, Rober V. Kozinets

(2015) claims that netnographic techniques should be redefined in the era of big data. In favour of their opinions, the study assumes that Digital Humanities can be extended to the methodological mixture of text mining and netnography. Thus, the methodology of this study connects text mining to netnography. My approach to microblogging is an interdisciplinary one, linking digital humanities to social media and marketing. Accordingly, this study is intended to be useful for more future studies related to interdisciplinary research on text mining and social media marketing.

Last but not least, the study aims to carry out a practical tool for the analysis of social media marketing in Ireland and China. Lauren F. Klein and Matthew K. Gold (2016) further point out the tendency of Digital Humanities relies on creating digital tools. Based on their arguments, the study develops a digital artefact dealing with text analysis of fashion microblog marketing in Ireland and China. Also, the final digital artefact presents an excellent example of this interdisciplinary connection. It connects findings of social media marketing to text mining tools. This text mining tool is considered in order to attract more academic scholars to further research on studies of digital humanities and social media marketing.

1.6 Setting of the Study

As for the setting, this study is conducted in the Irish fashion market as well

as in the Chinese fashion market, because they have not only a long history but also a profound influence in the world. The Irish fashion market can be traced back to the seventeenth century from Edward McLysaght's record of an Irish bride's wedding in Kildare (McLysaght, 1970, p.357). At that time, woollen and linen clothes were believed to form Irish women's fashion at mass and other public meetings (Joyce, 2015, p.420). Even nowadays, Irish wool textile keeps making a significant contribution to the fashion marketplace. In 2017, *the Irish Times* reported that the world-renowned quality of Foxford wools and Dingle linens have primarily contributed to eco-fashion brands and ethical designs in Ireland (O'Callaghan, 2017).

Historically, two significant Irish fashion trends should be noticed because of their significant influence. One main Irish fashion trend is Aran sweaters. In the past, each Irish clan had its unique pattern of sweaters in order to distinguish itself from other clans. Even nowadays, Aran sweaters remain prevalent in the world. Another significant Irish fashion trend is tweed. Tweed is a traditional fabric in Irish fashion. At that time, jackets were usually made from tweed because they looked more elegant in most occasions. At present, Irish fashion is still significant and worthy of researching. In Ireland, there are a high number of influential fashion designers like Louise Kennedy and Paul Costelloe, well-known fashion brands such as Littlewoods Ireland and Peter Mark, and famous fashion microbloggers like Pippa and Sosume. Take Littlewoods.com for instance.

According to BBC News, Littlewoods.com is reported to have a pre-tax profit, £150.4m, in its first year (Young, 2016). The high profit of Littlewoods.com indicates the likely impact of digital fashion on the Irish market.

However, Irish fashion has not attracted enough attention to marketers and scholars. When referring to western fashion, in general, four fashion capitals are immediately mentioned — Milan (Italy), New York City (U.S.), Paris (France), London (Britain). Irish fashion is not included in the list, although it has a long and outstanding effect on the historical and current fashion industry. In academic research, Irish fashion also tends to be short of focus. When searching on Google Scholar, academic papers related to the Irish fashion industry and Irish fashion marketing are ancient such as *Irish fashion since 1950* (1996) and *After a Fashion: A History of the Irish Fashion Industry* (2000). Unfortunately, there are few academic papers concerning Irish fashion microblogging. That is to say, Irish scholars still keep their eyes on the traditional fashion marketplaces instead of the overwhelming digital fashion marketplace.

In recent years, marketers are trying their best to promote the Irish fashion industry. For instance, directors of Lockdown Agency have established Cork Fashion Week, which is held every year. The marketers' dedication implies the immeasurable potential of the Irish fashion marketplace, which is

enough to catch marketers' and scholars' attention. For this reason, this study tries to analyse the current Irish fashion marketplace. Hopefully, the study is capable of attracting more scholars' attention to this area and also making up for the shortage of relevant academic research.

Similar to the Irish fashion market, the Chinese fashion market also has a long and famous history. For example, each dynasty has its distinctive clothing style such as Tang suits in Tang Dynasty as well as Hanfus in Han Dynasty. In modern China, Chinese fashion trends include Zhongshan suits and cheongsam. In line with McKinsey & Company, "China is expected to overtake the US as the largest fashion market in the world in 2019" because of its high economic growth of middle and upper classes (McKinsey & Company, 2019, p.11). Therefore, China is a potential market for the fashion industry in the future.

In China, many cities are well known for their fashion such as Guangzhou, Shenzhen, Beijing and Shanghai. Among them, Shanghai, in particular, is one of the best representative cities in fashion. The multicultural people make Shanghai more fashionable than other Chinese cities. According to Armida De La Garza and Peng Ding, Shanghai is considered to be a global fashion capital (De La Garza & Ding, 2013). For instance, Shanghai also holds Shanghai Fashion Week two times every year. Every time, the event attracts a large number of fashion experts from all over the world. In 2005,

Shanghai twinned with Cork to help develop links in culture, education, economy, and so forth. On the ground of these similarities, Irish and Chinese fashion markets, while different in many respects, are nonetheless comparable in others. Consequently, this study is also interested in researching the Chinese fashion market, which is worth further exploration in the current digital world.

1.7 Structure of the Study

The thesis is divided into six chapters. Chapter One, *Introduction*, briefly states the connection between text mining, fashion market and microblogging in the study. It not only merely describes the current research trends in these themes, but also explicitly points out the lack of related academic research on text mining of microblogging in the fashion market. To make up for this shortage, it is further discussed in the Purpose of The Study. Furthermore, it explains the reasons for choosing Irish and Chinese digital fashion markets in the setting of the study. Finally, it gives a concise overview of the structure of this dissertation.

Subsequently, Chapter Two *Literature Review* outlines recent significant research results related to the theories of text mining in Digital Humanities, social media for fashion marketing as well as microblogging about fashion marketing and text mining. Thus, the reviews on studies of text mining

indicate its essential role in the text analysis on social media marketing. Also, it evinces the methodological trend of analysing texts in fashion marketing on social media. Then, the reviews on studies of the fashion industry and social media marketing argue the need for social media marketing in the current fashion industry. Furthermore, it discusses how social media transforms fashion marketers' ways of communicating with consumers from the perspectives of electronic word-of-mouth marketing, content marketing, and influencer marketing. Afterwards, the reviews on microblogging combine analysis of fashion marketing with text mining analysis. It shows the characteristics of fashion microblogs. Consequently, it points out the lack of a specific model of applying text mining to microblog marketing in the fashion industry. For this reason, it helps to develop research questions of this study in the end.

Moreover, Chapter Three is *Methodology*, which presents two key methods applied to this study –Netnography and Text Mining. The chapter initially introduces notions, studies, types, and methods of Netnography. In general, it shows that digital Netnography needs to be paid more attention because it might be the core of netnographic research shortly. All of them imply how netnographic research is applied to this study. Similarly, the chapter continues to discuss the techniques and process of text mining. Also, it presents how text mining analysis works in this research project. Finally, the chapter ends with a recap of how these methodologies are combined in the

study in light of data collection, data analysis and interpretation, and data presentation.

In addition, The *Presentation of the Findings* in Chapter Four summarises the findings as a result of this study. It presents three significant findings. The first significant finding is the textual features of fashion microblogs. It mainly describes keywords of fashion microblogs, which are essential indicators for the typologies of fashion microblogging influencers. Another significant finding is the proposed typologies of fashion microblogging influencers. It separates typologies of fashion microblogging influencers into two parts — a typology of Irish fashion microblogging influencers as well as a typology of Chinese fashion microblogging influencers. Then, it discusses the categories of these fashion microblogging influencers respectively. Accordingly, each category of these fashion microblogging influencers comes up with their characteristics and most frequently used marketing strategies as well as fashion-related words in their microblogs. The third significant finding is the development of a digital artefact. It explains how the first digital artefact is transformed into the final digital artefact. Also, it clarifies the problems found in the process of designing this digital artefact and the solutions for these problems. All of the findings shown in this chapter try to answer the research questions in the study.

Afterwards, the fifth chapter *Discussion of the Findings* further explores

current social media influencers and fashion microblogging market. By comparison, it discusses the similarities and differences of Irish and Chinese fashion microblogs at first. Also, it compares current fashion micro-influencers with previous ones in order to figure out the characteristics of current Irish and Chinese fashion microblogging influencers. Then, it describes how fashion microblogs influence target consumers' consumption in Ireland and China nowadays. From this description, it finally gives relevant suggestions on fashion microblog marketing to fashion marketers at present.

Last but not least, the sixth chapter entitled *Conclusion* summarises the entire research project in line with its methodology and findings. It concludes how the study achieves its aims and objectives in the end. Also, it emphasises the significant implications of the findings in light of digital humanities as well as social media marketing. Moreover, it points out the limitations of this study. Consequently, it gives several suggestions for future relevant research due to its minor limitations in order to sum up the whole thesis.

Chapter Two: Literature Review

2.1 Introduction

This chapter comprises a detailed introduction of major existing studies concerning text mining and fashion marketing as well. At the same time, this chapter further discusses studies on fashion microblogging in particular. It indicates how microblogging manages to bring two separate disciplines — Digital Humanities and Marketing — together in the field of fashion. Therefore, Section 2.2 discusses the studies about text mining from the perspective of digital humanities. It shows the current research trend of applying text mining to conduct studies on arts and humanities. Subsequently, Section 2.3 explores the previous research on the fashion industry from the angle of digital marketing. It tries to show the significance of fashion marketing in the current digital world. Afterwards, Section 2.4 states the studies of microblogging in text mining and fashion marketing. It indicates that current related academic concerns have not yet focused on applying text mining to analyse fashion microblogs. As a result, Section 2.5 states how the existing studies discussed above lead to the development of five research questions in the study at the end.

2.2 Text Mining and Digital Humanities

To begin with, this section reviews the studies on text mining by the

introduction of Digital Humanities (DH). In digital humanities, text mining tends to be a natural bridge between the area of computer science and the area of arts and humanities. Thus, the previous studies claim the research tendency of digital humanities from the perspective of text mining. At the same time, the previous studies state the current status of research on digital humanities and call for researchers' further attention to the application of digital humanities to other disciplines such as fashion microblog marketing. In detail, this section is further divided into three parts — text mining, text classification, and text visualisation — in order to illustrate that computer-assisted methods are beneficial to the research on arts and humanities. Eventually, this section argues the use of digital tools and computer programming for humanities studies, especially in fashion microblog marketing.

2.2.1 Digital Humanities for Social Media Marketing

In the current academic fields of arts and social sciences, scholars can be divided into two types: traditional humanists and digital humanists.

Traditional humanists such as fashion marketers are interested in researching through varieties of theories without advanced computing technologies. By contrast, digital humanists such as computer scientists prefer to apply digital technologies to help them manage the research. There is no right or wrong. However, it seems to be the time for traditional

humanists to change into digital humanists by considering the interdisciplinary of theoretical arts and computer science. In particular, researchers of social media marketing are encouraged to think about the application of computer-assisted methodologies when researching their studies.

There are several reasons for making this application. Firstly, at present studies on social media marketing are filled with big data. Hence, it calls for an efficient way to deal with such big data. On social media, consumers create large data each second by browsing, communicating, buying and sharing information. It is estimated that data generate 2.5 Exabytes (1 Exabyte = 1,000,000 Terabytes) every day (Bello-Orgaz, Jung & Camacho, 2015, p.1). This incredible growth of data is considered mainly from social media posts (Zhang et al., 2012, p.173). According to Wenbo Wang et al., Twitter produces at an enormous speed of 340 million posts every day (Wang et al., 2012, p.1). Based on the observations in this study, microbloggers such as Sосуeme can also microblog at least ten posts on one day. Therefore, the tremendous amounts of data challenge researchers to find solutions to “[...] data processing, data storage, data representation, and how data can be used for pattern mining, analysing user behaviours, and visualizing and tracking data, among others” in this era of big data (Bello-Orgaz, Jung & Camacho, 2015, p.1). For this reason, all of these questions above also challenge traditional humanists who are still struggling

with a sea of digital information from social media. Fortunately, these questions lead to the chance of applying computational skills to social science research (Lazer et al., 2009, p.721). Since data on social media is increasingly expanding, “computational analysis ceases to be ‘nice to have’ and becomes a simple requirement” (Graham, Milligan & Weingart, 2016, p.4). Consequently, computational techniques turn out to be necessary for traditional humanists in order to deal with increasing amounts of data on social media marketing.

Furthermore, data of studies on social media marketing are born digital. They exist in websites, online posts, blogs and microblogs. Thus, these data are well collected and analysed digitally. It is what digital humanists are gradually doing. They are concentrated on “[...] a field of study, research, teaching, and invention concerned with the intersection of computing and the disciplines of the humanities” (Kirschenbaum, 2011, p.59). In the beginning, digital humanists work as technical assistants for traditional humanists. Afterwards, they transfer from “the low-prestige status of a support service” to an “intellectual endeavour with its own professional practices, rigorous standards, and exciting theoretical explorations” (Hayles, 2012, p.2). Therefore, it is quite appropriate for exploring social media marketing in light of digital humanities. With the help of digital humanities, studies on social media marketing can benefit from “attention to complexity, medium specificity, historical context, analytical depth, critique and

interpretation” (Hayles, 2012, pp.3-4).

By now, current digital humanists are not only satisfied with digitising large-scale projects, but also with establishing technological infrastructure. In addition, current digital humanists tend to be interested in generating digital artefacts for “[...] producing, curating, and interacting with the knowledge that is ‘born digital’ and lives in various digital contexts” (Presner, 2010, p.6). As Lauren F. Klein and Matthew K. Gold state, at present digital artefacts range from digital archives, building tools, and quantitative analysis to 3D modelling, visualisations and digital dissertations as well (Klein & Gold, 2016, p.1). As a result, digital artefacts are the current tendency in the area of digital humanities. That is to say, it is prospective to build digital tools for social media marketing.

Unfortunately, with the prevalence of digital humanities, traditional humanists now have some criticism. Firstly, traditional humanists raise a serious question about the scope of digital humanities. For example, John Unsworth (2013) debates on what is included in the digital humanities and what is not. Referring to Stephen Marche (2012), literature is not data for digital humanists. To a certain extent, microblogging can be regarded as a form of literature. It shares the characteristics of writing in that microblogging consists of the art in texts such as a variety of textual types, and also intellectual values like significant meanings of content.

Consequently, microblogging is more likely to be a kind of literature rather than data. However, in light of digital humanities, microblogging is probably a sort of data instead of literature because it contains transmittable and storable computer information. In this study, microblogging tends to be considered as a type of data from the perspectives of digital and commercial values rather than its rhetorical value.

Moreover, traditional humanists are against digital humanists because of the disadvantages of digital humanities. For instance, Richard Grusin (2014) argues the dark side of digital humanities with the explanation of tense relations between traditional humanists and digital humanists. In his view, humanists are misled to make and build applications. By contrast, this study tries to prove that the trend of studies on humanism is the application of analytic tools, the development of digital tools and the understanding of programming. This trend is of particular importance for the research on social media marketing in an era of big data. Supported by David M. Berry, it is believed that “[u]nderstanding digital humanities is in some sense then understanding code...”, and the future of studies on humanism relies on “[...] underlying computability of the forms held within a computational medium” (Berry, 2011, pp.4-5). Similarly, Shawn Graham et al. state that varieties of software programs are new ways to deal with the problem of big data for historians, and thus they further urge researchers to build the toolkits for tackling big data (Graham, Milligan & Weingart, 2016, p.50).

Consequently, this study attempts not only to utilise a variety of computational approaches, but also to develop a digital tool for analysing social media data suitable for the field (the digital marketing of fashion) and the two countries that are the setting of this study, Ireland and China.

2.2.1.1 Current DH in the West and China

As digital humanities is considered as the next “big thing”, it has a profound influence on western academia (Spiro, 2012, p.16). There are a high number of important associations for studying digital humanities, such as Association for Literary and Linguistic Computing, The Association for Computers in the Humanities, The Society for Digital Humanities and so forth. They form the Alliance of Digital Humanities Organizations, which holds conferences on digital humanities every year. By comparison, the conception of digital humanities is relatively new to Chinese academia. Compared with a high number of important associations for studying digital humanities in the West, there are mainly three research centres concerning digital humanities in China. The first research centre on digital humanities is in Wuhan University, which focuses on the studies of text mining and China Historical Geographic Information System (GIS). The other two research centres in Peking University and Nanjing University were recently established in 2016 and 2017 respectively.

As for the disciplines involving digital humanities, Chinese digital humanists still keep their eyes on digitising historical relics and offering Geographic Information Services. Instead, western digital humanists have started to think of developing digital tools to restore historical cultures. Therefore, this study not only makes up for the shortage of Irish and Chinese studies on digital humanities in relation to fashion microblogging, but also attracts more Chinese humanists to consider the interdisciplinary sector of digital humanism and traditional humanism.

2.2.1.2 Studies of DH in the West and China

In terms of studies of digital humanities, nowadays there are three related trends of research interests in the West. The first tendency is the expansion of disciplines in the research on digital humanities. For example, David M. Berry's *Understanding Digital Humanities* (2012) indicates the hybrid of a collaboration of digital humanities in different fields such as applying digital humanities to cultural criticism. In other words, digital humanities is beneficial for humanists to understand the cultural values in the data. In this study, different cultural values in Irish and Chinese fashion microblogging also need to be understood in light of digital humanities. Among the extension of varieties of disciplines, text analysis tends to play a crucial role. For instance, Matthew K. Gold introduces digital humanities thoroughly from the perspectives of definitions, theories, criticisms, practices, teaching

and future in the *Debates in the Digital Humanities* (2012). Based on the 2012 print version, he adds a new chapter called *Forum: Text Analysis at Scale* in his latest 2016 edition. It is noted that the massive scale of textual data in the era of big data is considered to link with digital humanities.

Secondly, another tendency is the creation and deployment of digital tools for research on humanism. Matthew K. Gold further proposes “[...] we might explore how the creation and deployment of such tools perform distinct but equally valuable functions—functions that must be considered in relation to each other to achieve their maximal effect” (Klein & Gold, 2016, p.1). Thus, this study tries to take full advantages of digital tools for text analysis. At the same time, it comes up with a digital artefact based on the advantages of these digital tools and tries its best to make up for the disadvantages.

Last but not least, the third tendency for digital humanists is to conduct studies with regard to social media analysis. Among types of social media, C. Ross et al. (2011) prove that microblogging works as a digital backchannel in the digital humanities by researching three international academic conferences. In favour of C. Ross et al., this study extends microblogging to fashion microblogging in order to further present its significance in the digital humanities. Also, as Reto Felix has argued, “[...] extant literature does not provide a holistic framework for social media

marketing at the strategic level”, this study shows a methodological framework for studying on the marketing strategies of fashion microblogging by means of computer-assisted techniques in digital humanities (Felix, Rauschnabel & Hinsch, 2017, p.118).

Compared with the broad foundation of studies of digital humanities in the West, however, Chinese digital humanists restrict themselves to only a few disciplines. Among those disciplines, the top three disciplines are file management in the library (Zeng, 2014; Xiong et al., 2016), journalism (Li & Lou, 2016) and communication (Wang, 2017). Nowadays, the application of Chinese digital humanities is overwhelmingly concentrated in the library. For instance, Zhu Benjun and Nie Hua (2017) continue to support that digital humanities can offer a new practical direction to libraries. Due to the sufficient concentration of resources in libraries, studies on digital humanities extend to explore the data kept in the libraries such as ancient books and documents. Jian Ouyang (2016) has invented a real-time analytical platform consisting of more than 40,000 Chinese ancient pieces of literature based on the methods of digital humanities. Additionally, Wu Fangzhi (2017) has attempted to digitise documents of the Republic of China by using text mining and geovisualisation. From these illustrations, it is exciting to see the tendency of Chinese digital humanists to develop digital artefacts for their research in recent years. However, these digital artefacts still work for archives in the libraries rather than other aspects.

To summarise, since digital humanities is at the initial stage in China, most studies on digital humanities aim to introduce the use of digital humanities in the traditional disciplines. In other words, Chinese research on digital humanities is not related to social media so far, though social media are also prevalent in China at present (Gao, Zhao & Zhu, 2016, p.15). Therefore, this study also enlightens Chinese digital humanists to pay close attention to other fields such as social media analysis and digital fashion marketing, which is following the trace of digital humanists in other countries.

2.2.2 Text Mining for Digital Fashion Marketing

Among varieties of computer-assisted methods in the digital humanities, the central practice is text mining (Clement, 2016, p.534). It is because text miners can identify patterns based on useful information derived from document collections by a series of analysis tools (Feldman & Sanger, 2007, p.1). Referring to Feldman and Sanger, texts are the most useful information in the document collections. It is estimated that 80% information of a document is included in the texts (He, Zha & Li, 2013, p.465). Therefore, data mining of a document can be transferred to text mining. That is to say, understanding textual data in a document allows miners to grasp the whole document. As a result, this study is more interested in exploring textual data than other forms of data, which will allow for a better, thorough

understanding of the whole of fashion microblogging.

More importantly, text mining enables digital humanists to explore high-quality models from unstructured document collections. As Stephen Ramsay says, “[t]here are best practices, design patterns, measures of statistical significance, and concerns about extensibility, reproducibility, fault-tolerance, and design that anyone working with digital materials needs to know and heed” (Ramsay, 2016, p.527). That is to say, textual data not only contain texts but also consist of hidden patterns and significances, which are not apparent for researchers. All of them lie in large unstructured text components (Sagayam, Srinivasan & Roshni, 2012, p.1443). Thus, text mining is one of the best practices because it can find predictive patterns for both structured and unstructured texts (Weiss et al., 2010). For this reason, text mining is chosen to analyse textual data in the fashion microblogs of this study.

As a result of finding patterns in textual data, text mining requires the use of computational analysis and tools. For instance, Ramzan Talib et al. have discussed a variety of techniques, applications and issues of text mining in different areas so as to prove that “[t]he selection of right and appropriate text mining technique helps to enhance the speed and decreases the time and effort required to extract valuable information” (Talib et al., 2016, p.414).

Thus, the correct choice for text mining techniques is the premise of

successful research on text mining.

Some scholars such as R. Sagayam et al. (2012) believe that traditional techniques of data mining can analyse the unstructured texts. Disagreeing with Sagayam, Ning Zhong et al. (2012) argue that text miners should adopt a new practical approach to understand the texts in that the traditional mining tools seem to be hard to deal with those unstructured texts.

According to Wu He (2013), this new effective approach tends to be the application of computer techniques to extract valuable information from a massive amount of textual documents. In line with him, this study tries to employ computer-assisted text mining in order to decrease the time and effort required to find patterns in a high number of textual data from fashion microblogs.

2.2.2.1 Studies of Text Mining

As for the relevant studies, nowadays text mining has been conducted in a broad range of fields like healthcare (Li et al., 2012; Holzinger et al., 2014; Glowacki, 2017), politics (Bae, Son & Song, 2013; Bowers & Chen, 2015; Ngai & Lee, 2016), arts (Hosoi et al., 2013; Yim & Warschauer, 2017; Westergaard et al., 2017), and education (Hung, 2012; Yasuhara et al., 2015).

From the perspective of marketing, the application of text mining is more likely to link with social media analysis. For instance, Mohamed M. Mostafa (2013) randomly has investigated 3516 tweets for analysing consumers' sentiments on global brands by text mining techniques. On the one hand, there are several highlights in Mostafa's study. First of all, it realises the values of blogs and social media in the text analysis. It points out that social media such as Twitter and Facebook are precious to text mining entities and marketing research companies. It further proves that companies can apply the blogosphere effectively to plan their advertising and marketing campaigns. On the other hand, Mostafa's study is limited to find hidden patterns of consumers' attitudes instead of textual patterns delivered in blog marketing. The textual patterns tend to be more useful and directly for companies to design marketing and advertising blogs. Besides, the range of the brands in the research is too broad. The brands range from communications like Samsung and airlines like Lufthansa to express like DHL as well as banks like Citi Group Bank. All of these brands are not categorised and focused on text mining analysis, which reduces the effectiveness of blog marketing. By contrast, the specified focus on the investigation of brands tends to help companies target more relevant consumers.

Likewise, in related Chinese studies on text mining from the angle of online marketing, Chuanyi Tang and Lin Guo (2013) are the initial scholars to

apply text mining to the exploration of text-based electronic word-of-mouth communication. It implies that text mining is a valid, useful and promising approach for marketing researchers as well as practitioners. On the one side, similar to Mostafa's research, Tang and Guo's text analysis is also based on the understanding of eWOM communicator's attitudes towards company products and services. On the other side, different from Mostafa's research, Chuanyi Tang and Lin Guo pay more attention to the textual data in the process of eWOM communication and focus on the discovery of linguistic indicators in the textual data. Their research indicates that the current textual content of eWOM is largely ignored by marketing researchers. However, text-based online communication is confirmed in their research to consist of a great deal of valuable marketing information, which turns out to be significant for marketing researchers and practitioners.

By reviewing Tang and Guo's study, they give several suggestions on the future direction of text mining with regard to their current limitations.

Accordingly, those efforts are employed in this study. For one thing, the dictionary in text mining software needs to be improved in line with research contexts. Chuanyi Tang and Lin Guo find that "[...] the word categories employed in text mining programs do not accurately catch the words used by consumers" (Lett, 2015, p.79). Similarly, this study also figures out related fashion words in the fashion microblogging cannot be appropriately identified by the current text mining software.

For another, the accuracy of text mining software needs to be increased at present if texts are short. The textual data in microblogging in particular tend to be shorter than other online text contents. Consequently, it challenges the validity of text mining programs nowadays. Additionally, Chuanyi Tang and Lin Guo propose to make research on the comparison of different text mining tools because “[...] this study employed LIWC, one popular text analysis tool. There are many other text mining tools in the market. Studies should be conducted to evaluate and compare the advantages and disadvantages of these text mining tools” (Lett, 2015, p.79). As a result, Chapter Four introduces several of the most frequently used text mining tools in modern Irish and Chinese digital humanities. The comparison of their strong and weak points eventually leads to the development of a final digital artefact in this study. Last but not least, instead of the focus on online reviews in Tang and Guo’s research, further studies can be related to other forms of text-based eWOMM communications such as Facebook, Twitter, emails and so forth. Correspondingly, this study selects Facebook and Weibo as research objects.

2.2.2.2 Studies of Text Mining in the Fashion Marketing

Concerning text mining in fashion marketing, unfortunately, there is little published thus far. Instead, there are more studies on text mining related to

branding. For example, Mohamed M. Mostafa's text mining analysis mentioned above concentrates on consumers' attitudes towards well-known global brands such as Samsung, Lufthansa and Citi group bank. Similarly, Wu He et al. (2013) concentrate their text mining on the pizza brands like Pizza Hut, Papa John's Pizza as well as Domino's Pizza. Again, the research provides evidence for supporting that text mining is an effective technique to analyse the business value of unstructured text content on social media. Also, it helps companies to understand how textual data are changed into decision makers' and e-marketers' knowledge by social media. Among the investigation of online branding in Mostafa's and He's studies, unfortunately, not one company is linked to the fashion industry.

In the recent analysis, academic researchers have gradually begun to realise the significance of fashion marketing in text mining. For example, Aron Culotta and Jennifer Culter (2016) use their research to mine brand perceptions from 200 brands ranging from apparel and cars to food and personal care. In comparison to costly as well as time-consuming traditional methods, text mining is certified to be a novel, general, automated, reliable, flexible, and scalable approach to monitor brand perceptions, and understand brand-consumer social media relationships as well. Although Aron Culotta and Jennifer Culter mention fashion brands in their study, they still tend to care more about brands of other fields because only 70 out of 200 brands belong to the fashion industry.

Furthermore, Pelin Yildirim et al. (2018)'s research is more strongly connected to the fashion industry. In their research, they are in favour of applying data mining and machine learning to the analysis of the fashion industry because data mining is considered as a useful method of discovering patterns in fashion marketing. Among different techniques of data mining, the classification technique has higher attention to fashion marketers in particular. More importantly, they point to the use of data mining and machine learning in the fashion industry as an emerging interdisciplinary research field. Therefore, this new interdisciplinary area is worthy of being further explored.

Although Pelin Yildirim et al. 's text analysis is more related to fashion marketing compared with other previous studies, unfortunately, the analysis is still based on the traditional fashion industry. In other words, it fails to extend text mining from off-line fashion marketing to online fashion marketing, which is especially important because of the overwhelming popularity of social media. In order to make up for this deficiency, this study stays focused on text analysis of digital fashion marketing instead of traditional fashion marketing.

Besides, Pelin Yildirim et al. put forward future related research on "building effective textile marketing strategies such as personalised

recommendation”, and different strategies of small textile data (Pelin Yildirim et al., 2018). Corresponding to Pelin Yildirim et al.’s new notion of textile data, this study further provides supportive evidence for how the new online fashion data accomplish fashion marketing through different marketing strategies.

Additionally, Chinese text miners have similarly not focused on the mining of textual data in the fashion industry. In the fashion industry, scholars not only merely focus on the traditional fashion industry, but also pay more attention to mining the meanings of data instead of text mining in the corpus. For instance, Ren Tianliang (2009) illustrates basic theories of data mining and reviews the general application of data mining in the modern clothing industry with varieties of examples. In the research, Ren Tianliang encourages more researchers to conduct data mining technology in the fashion industry with regard to its significant effects and prospects. In a similar manner, Tu Shun-lin et al. (2015) apply classification algorithms to investigate data assets of garment enterprises, which offer a referential system for garment enterprises about fashion consumers’ decision-making. Ren’s and Tu’s studies imply that data mining techniques are urged to involve in the fashion industry. However, both of their studies are based on clothing and garments, which belong to traditional fashion marketing rather than online fashion marketing. Moreover, researchers are more interested in figuring out the significance of number data instead of that of textual data.

For the majority of Chinese text miners, the field of tourism is apt to attract more researchers' attention. For instance, Cai Yi et al. (2015) have investigated consumers' perception about the tourism brand of Guiyang City by the use of text mining software named ROST. As a result, Cai Yi's research puts forward a marketing strategy for cities to promote brand reputation and cultivate consumers' brand loyalty. Cai Yi's research results indicate that current Chinese text miners tend to use text mining tools rather than coding texts by hand in order to help them analyse brand marketing.

Likewise, Zhan Mengxue and Kong Shaojun (2016) take three instances of the performing arts from a tourism perspective named *Third Sister Liu*, *Song Cheng Eternal Love* and *The Mystery of Tibetan* as examples to illustrate brand building in tourism. The online reviews of these three instances are explored on the basis of text mining by the ROST software to extract the high-frequency words of digital textual data and analyse the K nuclear of the social network as well as emotion. Similar to Cai Yi's research, Zhan and Kong's analysis is also related to applying text mining tools to show the branding in tourism. Compared with Cai Yi's findings, Zhan and Kong's results further concentrate on text patterns with the help of word frequency technique. These studies show that, on the one hand, text mining tends to be more applied to brand marketing in tourism. On the other hand, Ren's and Tu's studies mentioned above imply that there is a shortage of text mining

research concerning the fashion industry.

Consequently, research on text mining turns out to be promising with regard to the investigation of brand marketing in the fashion industry. Owing to the abundance of related text analysis in tourism, this study emphasises the connection between text mining and fashion on social media. As a result, it is expected to inspire more Chinese text miners to pay close attention to the significance of text analysis on brand marketing in digital fashion.

From the discussion above, it is easy to find that few text miners have realised the importance of applying text mining techniques to social media marketing in the fashion industry at present. However, referring to Information Resources Management Association in the United States (2018), the significance of utilizing text mining in exploring social media in the fashion industry consists of two aspects: (1) Text mining is beneficial to extract valuable information from a large number of social media; (2) Text mining works as a universal norm between the fashion industry and social media. As a result of the lack of relevant studies, Information Resources Management Association further has researched on how business value is created in the fashion industry with the assistance of social media from the perspective of text mining in order to make up for the deficiency. It concludes that “[a] flexible platform for implementing strategies to apply various text mining techniques to monitor multiple media sources is an

essential tool for the co-investigation of ways to exploit the power of social media in the fashion industry” (Information Resources Management Association, 2018, p.213). Hence, this study tries to provide more insights into this direction. However, different from Information Resources Management Association’s present research, this study takes types of strategies of electronic word-of-mouth marketing into account at the same time rather than merely considering business value when applying theories of text mining to social media analysis.

2.2.3 Text Classification for Blogging

According to the purpose and technique of text mining, most of the current analysis focuses on information extraction and pattern discovery resulting in text summarization (Bhatia & Jaiswal, 2015; Ning & Liu, 2016), text similarity (Gomaa & Fahmy, 2013; Yang et al., 2014), text clustering (Tang et al., 2013; Rao & Mishra, 2016), and text classification (Fan, Wang & Bian, 2015; George, Soundarabai & Krishnamurthi, 2017). Among them, text classification is a hot topic in text mining and machine learning nowadays because traditional methods of text classification fail to meet the needs of text analysis in the era of big data (Li, Shang & Yan, 2016, p.1). In other words, the rapid development of information technology leads to increasingly massive textual data. These unordered textual data challenge traditional manual methods of text classification because scholars are

required to spend a great deal of time and effort. For this reason, text mining techniques are beneficial for researchers to get text classification results effectively and efficiently. In line with Ismail Hmeidi et al., text classification, usually referring to text categorisation, is defined as a process of “[...] classifying an unstructured text document in its desired category(s) depending on its contents” (Hmeidi et al., 2015, p.115). Similarly, Vishwanath Bijalwan et al. (2014) clarify that text classification is a single-label or multi-label classification task if a document is placed by one or several categories. Therefore, text classification is an effective process of sorting unordered textual data with related categories.

2.2.3.1 Applications of Text Classification

As for the applications of text classification, it is in relation to varieties of areas. For one thing, text classification can be taken for filtering spams. For example, Tiago A. Almeida et al. (2016) improve the method of filtering instant messages and SMS spam on the ground of categorisations of text normalisation and semantics. Likewise, Wang Qingsong and Wei Ruyu (2016) take full advantage of the Bayesian model in order to filter Chinese spams on the basis of categorisations of words and phrases. Both of these studies propose new techniques for text classification. Tiago A. Almeida presents a new text processing approach on the basis of lexicographic as well as semantic dictionaries. In particular, it works for relatively short

textual data together with idioms, symbols, slangs and so forth. In addition, Wang and Wei believe that Naïve Bayesian is a suitable method of text classification for extracting phrases from large-scale Chinese emails. As this study also needs to deal with short texts, phrases and particular fashion-related words, new techniques of text classification are definitely chosen for the research analysis.

On the basis of these studies, this study uses a further Bayesian technique of text classification named Latent Dirichlet Allocation (LDA). The LDA is one of the most frequently used techniques of text classification nowadays. Moreover, it is good at categorising short texts at high speed. Just as Prajakta J. Jadhav and Prof. Torana N. Kamble describe, “[i]t would be desirable for each document to have some “short description” that could quickly tell us what it is about” (Jadhav & Kamble, 2017, p.49). Thus, LDA is considered as a better approach of text classification for microblogs in this study. More details about LDA will be explained in the chapter on methodology.

Another popular application of text classification is to identify positive and negative opinions about films, politics and so forth online. For instance, Wang Zhengzhong and Zhang Hongyuan (2011) identify sentiments from English weblog texts based on using words as units for selecting features of classification. Their research contributes to the significance of text

classification from the following two sides. One is that it presents a detailed process of text classification, including classifiers and feature selections.

The other significance is that it shows that text analysis is a better method for text classification compared with traditional methods such as N-Gram.

Similarly, Jesus Serrano-Guerrero et al. (2015) compare many web services by classifying people's attitudes towards varying sorts of topics, products and services. By comparison, Jesus Serrano-Guerrero et al. point out the strengths and weakness of each analysed tool, and finally come up with the conclusion that different techniques and software tools are urged to assist with text classification. Unfortunately, neither of these studies links text classification with fashion marketing. The lack of relevant studies results in one of the significant contributions in this study.

Most importantly, text classification is also applied to identify blogs. For example, Arjun Mukherjee and Bing Liu (2010) are concerned about the text classification of the gender of bloggers for commercial significance. In the research, they recommend two new techniques for better text classification. One new technique is "a new class of features which are variable length POS sequence patterns mined from the training data using a sequence pattern mining algorithm", and the other new technique is "a new feature selection method which is based on an ensemble of several feature selection criteria and approaches" (Mukherjee & Liu, 2010, p.207).

Consequently, the combination of these innovative techniques is testified to

improve the classification of bloggers' genders in blogging. Likewise, Chinese text miners such as Meichieh Chen (2010) develop a blog-specific filtering system on the basis of blog classification. In the research, the blog is classified according to topic concentration and topic variety. Therefore, this paper not only involves new proper techniques for blog classification but also indicates how to identify as well as manage online texts. From these studies, it is found that text miners keep developing new techniques for blog classification. Thus, this study also tries to find appropriate techniques for classifying the content of microblogging. For this reason, the proposed techniques of text classification in microblogging tend to be helpful for related research shortly.

2.2.3.2 Text Classification and Microblogging

About text classification in blogging, text miners are absorbed in analysing sentiments when they categorise characteristics of blogs and microblogs.

For instance, Quanchao Liu et al. (2012) try to identify emotional tendencies from Chinese microblogs, considering that the identification of public emotions and opinions is vital for grouping microblog topics. Based on the features of microblog contents, at first they construct the dictionaries of emotional words, Internet slang and emoticons, and then they classify sentiment tendency of microblogging on the ground of these dictionaries.

Similar to Quanchao Liu et al.'s analysis, this study also constructs a

dictionary of fashion-related words, and accordingly it categorises fashion microblogs. But, unlike their analysis, this study further applies digital tools and computer programming rather than manual methods to extract characteristics of microblog contents. In this way, the resulting characteristics of microblogging are more convincing, which eventually leads to a dictionary of fashion-related words as well as a proposed new classification of microblogging.

In a similar manner, Farhan Hassan Khan et al. (2014) believe that sentiment classification of microblogging is vital for marketers to understand consumers' attitudes towards their brands and products. One of the most important contributions of this research is to show an algorithm for the sentiment classification of tweets on the ground of a hybrid technique. This hybrid technique of microblog classification not only enhances the accuracy of categorising microblogs but also proves its effectiveness. Due to the significance of the hybrid technique, this study also considers applying more than one technique to classify fashion microblogs in order to improve the final accuracy of research results. Moreover, sentiment tendency is likely to play an influential role in microblog classification. However, other perspectives such as texts itself also should be further explored for microblog classification. As a result, this study aims to classify microblogging by concentrating on its content at a word level rather than at an emotional level.

2.2.4 Text Visualisation for Research Results

Another key feature of digital humanities is data visualisation. In the era of big data, data visualisation tends to be an expert storyteller, a reliable way to display evidence and a quick way to communicate data with others because it can assist us to “[...] see the world in a new way, revealing unexpected patterns and trends in the otherwise hidden information around us” (Murray, 2017, p.1). Referring to John Media, “[v]ision trumps all other senses” (Media, 2014, p.181). In other words, data visualisation turns out to be an excellent form to present research data.

More importantly, the visualisation of data goes beyond the demonstration of research data. Rick Borup’s research (2015) insists that data visualisation is more than the presentation of data. Instead, it is regarded as an art of delivering information. In terms of this study, data visualisation is utilised to visualise textual findings, which is more likely to be text visualisation.

Hyoyoung Kim et al. (2014) have researched the readability of text visualisation for large text data. In the research, they find that visualising texts can offer an efficient way to feature text contents structurally.

Furthermore, Jeffrey Heer (2011) states that visualising texts can not only help us understand a document but also help us classify a document, compare patterns in text and correlate with the social network as well. As a result, the adoption of text visualisation in this study will hopefully convey

the research results more effectively and efficiently.

In terms of studies on text visualisation, many scholars are interested in introducing a variety of methods of representing textual data. For instance, Jaume Nualart-Vilaplana et al. (2014) have discussed how to draw texts based on a review of text visualisation approaches in line with two types – single-text visualisations and text-collection visualisations. Likewise, Qihong Gan et al. (2014) have overviewed current studies on document visualisation and introduce approximately 40 methods of visualisation in relation to word frequency, topics, semantic content and so forth. Briefly, concerning the motives of text visualisation methods, they can be divided into five categories: document similarity, text content, text sentiments and emotions, document corpus, and various domain-specific rich-text corpus (Cao & Cui, 2016, p.11).

Specifically, the category of document similarity aims at using traditional approaches of visualisations to compare the similarities of contents in two documents. This type of approach is made of two-dimensional visualisations and three-dimensional visualisations with the orientations of projects and semantics. As for the category of sentiments and emotions in the texts, the most frequently used technique of visualisations is the chronological illustration of sentimental and emotional changes. With regard to the categories of document corpus and text corpus, software such as Footprints,

Data Mountain and InfoSky, is adapted to visualise texts. Among these five categories, the category of text content is considered to make a significant contribution to this research project. The conventional means of this category include summarising a single document, showing content at the word level, visualising topics, and showing events and storyline.

Furthermore, Weiwei Cui et al. (2010) from Hong Kong University of Science and Technology collaborate with IBM China Research Lab on proving that the visual approach of combining a trend chart and word clouds is regarded as a useful and usable way to preserve contexts in the text analysis of an extensive collection of documents. Since words play an influential role in the textual corpus, this study tries to explore how textual data from a large collection of documents are visualised at the word level. In this way, the research results are well illustrated in the study.

2.3 The Fashion Industry and Social Media Marketing

This section starts with a discussion of the current fashion industry. It defines the notion of fashion market explored in the research project. Also, it shows the significance of social media for online fashion marketing nowadays. In addition, it states that social media marketing can be considered as one form of eWOMM. In light of eWOMM content, social

media marketing can be further regarded as a form of content marketing.

Accordingly, it argues that social media marketing should consist of smart content marketing and influencer marketing. Finally, it ends with an emphasis on the need for influencers' smart content marketing for the fashion marketplace on social media.

2.3.1 The Fashion Industry and Fashion Studies

Fashion ranges from kinds of makeup to varieties of clothing and accessories, all of which play essential roles in our daily life. The well-known American author Mark Twain once wrote: "Clothes make the man" (Twain, 1927, p.337). He pointed out the significance of fashion directly. Fashion does not only reflect how we perceive ourselves and want to be perceived, but it can also add information on the various groups and communities we belong to. That is to say, it serves to both construct and express individual and social identities. Diana Crane (2012) uses fashion to discuss class, gender and identity in clothing. Likewise, Fred Davis (2013) investigates how clothes speak for fashion. Through clothing, fashion can express different social meanings. Identity can be conveyed through fashion, clothing and style because what we wear represents us (Barnard, 2014).

In history, fashion is usually related to the costume history. Chinese clothing has a long history, as it is one of four ancient civilizations. It starts in ancient

times. Early on people applied leaves to cover themselves in order to keep warm. In China, clothing, food, shelter and transportation are considered as four basic needs of everybody in life. Dress is at the top of these four basic necessities. As for western fashion, James Laver considered that western costume originated from the middle of the 14th century (Laver, 1979). Subsequently, it experienced styles such as unisex, highly structured garments, chemise a la reine, sheepskin jackets, etc. However, in old days the social hierarchy restricted fashion. That is to say, fashion merely belonged to the royal and the noble in Europe. The garment, so-called haute couture, was hand-made and customer-made. Similarly, it also occurred in China. Because of the high price, only the rich or the aristocracy could afford these expensive garments. As a result, fashion in old times was filled with tradition, hierarchy and transience. Nowadays, the fashion owner is changing from top to bottom. In other words, fashion is not any more dominated by the high hierarchy. Instead, more and more people can take part in it.

To some, fashion is a distinctive business of creating and marketing of new styles of costumes. To others, it is perhaps a creative art. For most people though, it is possibly related to a prevailing or the latest way of dressing. Actually, fashion includes all but is not limited to these. In the words of Valerie Steele “Derided by some as frivolous, even dangerous, and celebrated by others as art, fashion is anything but a neutral topic. Behind

the hype and the glamour is an industry that affects all cultures of the world. A potent force in the global economy, fashion is also influential in everyday lives, even among those who may feel impervious” (The Berg Companion to Fashion 2010). That is to say, there are many dimensions to fashion. Key among these is the communicative one, as fashion can be considered a form of visual rhetoric. Aristotle claimed that there were five canons of rhetoric, that is, invention, arrangement, style, meaning and delivery. In fashion, the five canons can refer to trend, design, style, production and marketing. That is to say, fashion can be also considered as a type of rhetoric. Fashion is also made up of varieties of visual symbols. By means of different designs and styles, people may be strongly persuaded, and thus it comes up with fashion trends because people tend to find the identification in them.

In addition, Agnes Rocamora and Anneke Smelik (2015) view fashion as a cultural process, experiences and challenging exercise, which reflects critical social and cultural issues ranging from practices of consumption to identity politics. Similarly, Valerie Steele (2017) takes Paris fashion as an example to illustrate how it contributes to the cultural construction of French history. Besides, Bly et al. (2015) claim that fashion can be defined as a style instead of clothing. That is to say, fashion is the style prevailing at any given time (Gwozda et al., 2017). According to Yuniya Kawamura (2018), fashion and dress/clothing are two different concepts, which need to be researched individually. Clothing means the generic raw materials of

what a person wears while fashion refers to a modal or prevalent style, implying some succession of styles over time (Davis, 2013).

Hence, fashion is an extensive notion. It could mean anything related to the fashion industry, including dress, makeup, hairstyle, life style, skin care, jewellery, prevalent style, visual representation, social identity, etc. But it is not any more limited to them or clothing merely. Whether we are one of the millions of people employed by the fashion sector or just someone who likes to shop, we are all touched by the fashion industry. Therefore, fashion plays a profound role throughout the world no matter where it exists. That is to say, a better understanding of fashion will not only benefit us, but will also contribute to our societies. Since fashion makes a great contribution to our life and our society, it is essential to understand fashion in the present digital world so as to predict future fashion trends and improve its marketing. For instance, when fashion meets advanced digital technology, it shows profound cultural values; when fashion connects to social media, it presents social values; when fashion combines with marketing, it demonstrates huge economic values, and so on.

Accordingly, scholars have applied different methods to understand fashion over the years. Francesca Granata (2015) has used both cultural anthropology and performance studies to challenge in creating a multi-method for the study of fashion. In the study, Granata highlights the need for

the inclusion of theories and methods from different disciplines in fashion studies, and advises that fashion studies should remain an interdisciplinary field. Moreover, Heike Jenss (2016) proposes a series of research methods, sites and practices for studying fashion. The research methods include ethnography, material culture, etc. Consequently, this research project adapts ethnographic methods into the Internet, that is, netnography, for investigating fashion marketing.

2.3.2 Fashion Marketing and Social Media

In 2019, consumers spend €511,370m in fashion products (Statista b, 2019). The significant economic contribution relates to fashion marketing and media. Therefore, the analysis of the fashion industry from the perspective of marketing cannot only help to understand the significant contribution of the fashion industry to the worldwide economy but also find how consumers take advantage of fashion to construct their identities and communicate with others in the society. With the help of the Internet, the current fashion industry is an important part of ongoing globalisation (Strahle & Kriegel, 2018, p.10). Fashion products are exported to everywhere and imported from different places in the world. Consumers can buy fashion products worldwide at home through the Internet. For instance, in China, cross-border online shopping is an increasingly growing market and has a profit of over 150 billion CNY (Hanser & Li, 2015; Iheima, 2015).

Correspondingly, a new type of cross-border shopping service called Daigou flourishes. On the basis of consumers' demands, Daigou works as an online channel for purchasing global products in other countries by commercial agents who locate in the countries where products come from (Xie, 2018). With the help of the Internet, Daigou connects Chinese consumers with retailers all over the world. In this way, technology minimises the gap between fashion merchandisers and consumers.

Furthermore, influenced by digital innovation, fashion globalisation leads to the change in consumer shopping behaviour. To Marta Blazquez (2014), "technology is blurring the boundaries between the in-store and online shopping experiences, assisting consumers to evaluate fashion online and creating an exciting and interactive online experience" (pp.99-100). As a result, consumers tend to utilise online shopping for purchasing fashion products due to ease of use, comparatively low prices, convenience and the broad range of services that are available online (Chandrawati & Wong, 2016). It is crucial to understand the influence of online shopping, as it not only changes consumers' purchasing behaviour but it also has an influence on the evolution of the fashion industry. The substantial increase in online shopping implies that consumers require a constant stream of new products and services (Crabbe, 2013). Accordingly, consumers' demand becomes one of the reasons for the appearance of fast fashion. It aims for the middle market by providing affordable and fashionable styles on the basis of

high-end brands. In line with its name, fashion companies such as H & M and Zara periodically change their products in response to the latest fashion trends (Caro & Albeniz, 2014). However, recently fast fashion is argued for its weakness such as pollution to the environment. For example, a large number of clothes are thrown away by fashion companies before they are sold, and by consumers for keeping up with the new fashion trends. In opposition to fast fashion, the notions of “slow fashion” and “anti-fashion” have been promoted for sustainable development of the fashion industry (Fletcher, 2007; Polhemus, 2011). In order to understand the overall condition of the current fashion industry, this study is not limited to fast fashion such as Just Jordan (see details at p.201) or high-end fashion like Boy Mr K. (see details at p.223). Instead, the study is impartial to present the modern fashion industry from microbloggers, the perspective of consumers.

Nowadays, as a result of the appearance of social media, the fashion industry is transformed again dramatically. According to Victor Seuwen (2016), “[c]ompanies that missed the social media train are facing serious challenges in getting traffic to their sales channels and building their brand” (p.25). Social media has an undeniable impact on the fashion industry. It contributes to alter consumers’ consumption habits for fashion products, increase the consumption of fashion products, reconstruct the traditional marketing model of fashion and promote the development of the fashion

industry (Yuan, 2014). This is because social media is regarded as “a relationship tool, a promotional tool and a sales channel accessible at any time and any place” (Neff, 2014). It allows consumers to connect with fashion companies instantly. Therefore, fashion companies enable them to get a direct insight into consumers’ requirements, build consumer relations, and raise brand awareness through social media. Among social media in the west, Facebook is considered to be one of the most used social media across all generations (Kallas, 2016). In 2018, Facebook has 2.2 million users aged from 12 to 17 years old, and 4.5 million users aged from 18 to 24 years old (Sweeney, 2018). Also, Mayela Coto et al. (2017) find an interesting trend in the application of social media by elders (albeit for health care) (p.67). Similarly, Weibo is one of the most popular social media in China (Wu et al., 2019). In consequence, this study focuses the analysis of consumers’ consumption preferences on fashion through Facebook and Weibo as consumers’ preferences shown on these popular social media is representative of the impact of social media on the fashion industry, which is further discussed in Section 2.4.

Hence, social media marketing for fashion explored in this research project consists of digital fashion marketplaces at present rather than the traditional fashion industry of the past. Specifically, digital fashion marketplaces refer to general fashion markets on social media, not confined to high-end fashion or fast fashion. In particular, digital fashion marketplaces lie on Facebook

and Weibo. The study compares Irish and Chinese fashion marketplaces on social media in order to figure out how social media influences the current fashion industry in the digital world from the angle of online marketing.

Although China is much larger than Ireland in terms of total area and population, Irish and Chinese fashion markets are comparable, if in relative rather than absolute terms. For one thing, the fashion industry plays a significant role in both markets. Specifically, Irish fashion makes an enormous contribution to Ireland's social, cultural and economic development, as does in China (NDCG, 2019). There are globally recognizable Irish designers with their luxury brands such as Simone Rocha, Paul Costelloe and J.W. Anderson. According to Statista (2019), Irish global revenue ranking in fashion is No.39, and in 2019, the revenue in the fashion segment amounts to €680m with an annual growth rate of 17.3%. The statistics indicate that Irish fashion is going globally and becoming more and more influential in the economy and society. According to Dr. Sile de Cleir (2011), Ireland is considered as a peripheral fashion centre, but one that is influenced and in turn influences larger global fashion centres. That is to say, the landscape in Ireland is small, but the fashion industry is incredibly promising (McLauchlan, 2018). Likewise, Chinese fashion flourishes not only in China but also in the world. In global comparison, most fashion revenue is generated in China (€249,726m in 2019, rank No.1) with an annual growth rate of 15.1% (Statista d, 2019). Also, there are

globally recognizable Chinese designers like Pei Guo, Lan Yu, Vivienne Tam, etc. The statistics imply that Chinese fashion is global and influential in the economy and society as well. Consequently, Ireland and China are comparable from the perspective of the role that fashion plays in the culture and economy of both countries.

For another, the study analyses the marketing influence of fashion micro-influencers in the texts of microblogging. Both Irish and Chinese micro-influencers have leaderships in the fashion industry online. According to the Active Influence applied to this study (see details in p.149), top Irish fashion micro-influencers include Pippa O'Connor Ormond, Suzanne Jackson, Lisa Jordan, Lauren Arthurs, Leanne Woodfull, Anouska, WhatsheWears, Emma Henderson, Naomi Clarke, and Darren Kennedy. For example, Pippa is one of Ireland's leading fashion, beauty, and lifestyle bloggers. Her facebook account has 256,596 followers and the twitter account has 81.1k followers as well. She gains profits of €853,536 in the 15 months to the end of September 2018 through her influence of fashion microblogs on consumers (Her, 2019). Similarly, top Chinese fashion micro-influencers involve Dan Wei, Qing Wei, Huohuo Han, Si Ye, Fengli Xu, Beika Li, Shi Liu Po Bao Gao, Yang Fan Jame, Chrison, Boy Mr K and Mr Kira. For instance, Si Ye, known as Gogoboi, is the first Chinese fashion blogger to be included in the list of BOF 500, and he has been in the list from 2014 to the present (Su & Wang, 2019). He is one of the most popular

and influential fashion bloggers in China and has become a chief influencer in the Chinese fashion world nowadays (BOF, 2019). Through comparison, the study finds that Irish and Chinese fashion micro-influencers share several features such as similar educational background (e.g. higher education), geolocations (e.g. in large cities), and others (see Section 5.3). Therefore, Ireland and China are comparable in terms of social media marketing. Considering the above, the total area and population are not decisive factors for comparability to hold. Previous similar studies can be noted, for example, Hsin-Hsuan Meg Lee's (2016) study on fashion bloggers. He has conducted a comparative analysis of Taiwanese and American fashion bloggers, and concluded the core mechanisms of how bloggers attain their roles through micro-celebrities' activities as well as how the practices differ between two cultural institutions. As I demonstrate here, Ireland and China are similarly comparable in relation to fashion microblogging and microbloggers. Furthermore, the comparison of Irish and Chinese fashion markets not only helps to understand the impact of social media on the current fashion industry in Europe and Asia separately, but also helps to comprehend the influence of social media on the overall fashion industry in the digital world on the grounds of their similarities and differences.

2.3.3 Electronic Word-of-Mouth Marketing on Social Media

Initially, social media marketing in fashion works as one form of electronic word-of-mouth marketing. Referring to electronic word-of-mouth marketing, it originates from theories of word of mouth. Word of mouth, WOM for short, is an oral communicative way to deliver information from one person to another. When word of mouth connects to marketing, it turns out to be an increasingly important technique because of its intentional influencing of consumer-to-consumer communications (Kozinets et al., 2010, p.71).

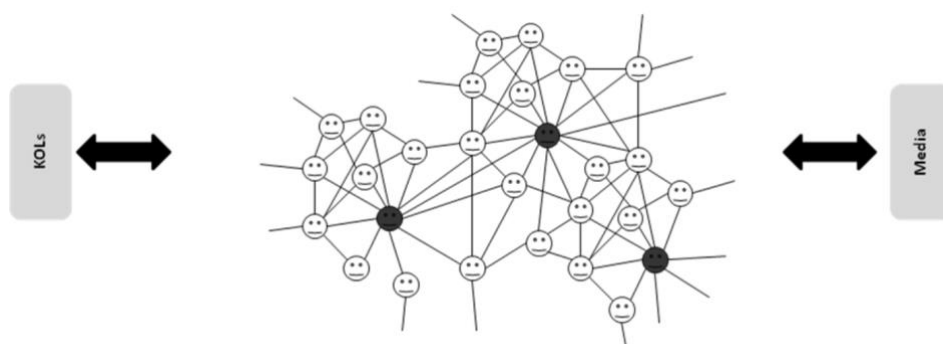
2.3.3.1 Studies of WOM

A significant number of studies has been conducted in relation to the understanding of WOM. The existing research can be categorised into three directions. The first direction concentrates on investigating what drives consumers to disseminate the information on products proactively through WOM. The factors are identified as satisfaction (Longart, 2010), knowledge sharing (Yang, 2017), reputation, sense of belonging and enjoyment of helping other consumers (Cheung & Lee, 2012). Subsequently, the second direction tends to examine under what conditions consumers take advantage of WOM information rather than other sources in the process of making buying decisions. For instance, the effect of the interpersonal forces like ties strength can affect consumers' purchase decisions in the WOM

communications (O'Reilly & Marx, 2011; Voyer & Ranaweera, 2015; Koo, 2016). Also, positive and negative WOM drives consumers' buying probability (Casielles, 2013; Sweeney, 2014; Chang & Wu, 2014).

Last but not least, the third direction aims to explore why certain WOM information is more influential than others. The determinants of WOM influence include source expertise and trustworthiness (Li & Zhan, 2011), the role of consumers' internet experience (Lopez & Sicilia, 2014), and richness of WOM content as well as strength of message delivery (Asada & Ko, 2016). In addition, Miroslav Karlicek et al. (2010) state that WOM influence also depends on key opinion leaders and media. Furthermore, they conclude a basic WOM model in the study (see Figure 1). The model illustrates the connections of members in the network. In the figure, the dark faces represent the opinion leaders who engage more actively in WOM than the average members in the community. The key opinion leaders affect WOM communications through engagement in the media and by direct individual connect to other members.

Figure 1 The Basic WOM Model



Accordingly, it is noted that influential consumers and marketers' application of new tactics to influence consumers to play important roles in word-of-mouth marketing. Therefore, with the development of the Internet, especially social media, it is necessary to figure out whether marketers apply other new strategies to directly or indirectly influence consumers in the process of word-of-mouth marketing. Also, it is essential to explore how WOMM models evolved with the development of the Internet. Besides, it is interesting to find out the role of influential consumers in the process of word-of-mouth marketing. It is worth discovering how influential consumers and other consumers are influenced by marketers' tactics in WOMM models.

More importantly, it is significant to find how WOMM models are executed in the fashion industry. For one thing, word-of-mouth marketing helps to achieve the motive of affecting fashion consumers on their sharing opinions on products and brands with others. According to Keller and Libai (2009), this type of communication can create more than 3.3 billion brand impressions in the United States alone every day. In other words, word-of-mouth marketing shows its vast influence on fashion marketing. For another, word of mouth is the primary factor for all purchasing decisions because it "[...] generates more than twice the sales of paid advertising" (Bughin, Doogan & Vetvik, 2010, p.8). That is to say, fashion consumers are targeted by mouth-to-mouth communicative marketing.

Thanks to the great importance of word of mouth marketing, an increasing number of electronic communication channels are further applied to spread word of mouth with the development of Web 2.0, which consequently causes research interest and contributions to electronic word-of-mouth marketing (eWOMM) (Dahl, 2015, p.174). As a result, it is especially meaningful to research the transformation from WOMM models to eWOMM models in the digital fashion marketplace.

2.3.2.2 The Characteristics of eWOMM

When referring to the notion of eWOMM, the most influential definition is given by Hennig-Thurau et al. who considered it as “[...] any positive or negative statement made by potential, actual, or former customers about a product or company, which is made available to a multitude of people and institutions via the Internet” (Hennig-Thurau et al., 2004, p.39). More importantly, Hennig-Thurau et al.’s definition directly points out the main characteristics of eWOM marketing. Similar to WOMM, eWOMM also refers to mouth-to-mouth communicative marketing among customers. However, different from WOMM, eWOMM mainly takes advantage of the Internet to proceed on its mouth-to-mouth communicative marketing.

Accordingly, in this way, it has two sharp points. First, it can target a great number of consumers. For instance, Filieri and McLeay (2014) have

researched on how eWOM works for travellers to receive information from the accommodation. The result of the research shows that eWOM can help to deliver market messages to a sea of consumers. Therefore, it implies that eWOMM has a considerable influence on dozens of consumers.

Furthermore, it can target these consumers in a short time. For example, Robert Allen King et al. (2014) have conducted a systematic review of 190 studies on eWOM in order to present key characteristics as well as implications of eWOM research for consumers' increasing reliance on online retailing and information seeking. One essential characteristic shows that eWOM is beneficial to achieve marketing goals within a short period. As a result, it can be found that eWOM is an effective and efficient marketing method of conveying information to consumers.

In short, in comparison with WOMM, eWOMM is characterised by more influence on many-to-many instead of one-to-one as well as one-to-many communication processes, with more concentration on electronic communication process rather than face-to-face, and higher volumes of information obtained in all communication process (Mafe et al., 2016, p.2).

Likewise, social media marketing not only utilises the Internet for its mouth-to-mouth communicative marketing, but also further uses social media to continue its communicative marketing among consumers.

Therefore, social media marketing is also featured as one of eWOMM's main characteristics. That is to say, it can affect a large number of

consumers in a short period as well.

Besides, social media marketing and eWOMM share other features. For instance, Stephan Dahl points out three vital differences between WOMM and eWOMM. They are longevity, public observability, and the possibility to measure spread, intensity and content (Dahl, 2015, p.175). For one thing, unlike WOM conversations, eWOM messages can be visible for a very long period once they are posted online. For another, WOM requires consumers to be present in the same place at the same time. However, eWOM is more flexible, which allows multiple consumers to observe messages from a variety of situations. Thus, eWOM communication is easily measured by quantitative and qualitative methods as a result of its public feature.

Similarly, social media messages can be accessed online for a long time, and consumers are easy to share, as well as criticise, these messages on social media. For this reason, social media messages can be analysed in line with its spread, intensity and content. Hence, similar to eWOM, social media communication can also be viewed by quantitative and qualitative methods, which correspondingly is carried out in this study.

2.3.3.3 The Studies of eWOMM

About research on eWOM, it has been widely applied to all sorts of areas. In general, the use of eWOM in tourism and hospitality tends to be the

mainstream in current academic research. For instance, Riadh Ladhari and Melissa Michaud (2015) analyse the influence of reviews from Facebook in order to suggest that eWOM affects consumers' decision-making process on the selection of hotels. Although Ladhari and Michaud's analysis focuses on the significance of eWOMM in hotels, they start to realise the implication of eWOMM on social media. Similarly, Terry Daugherty and Ernest Hoffman (2014) also relate eWOM to social media by research on 28 undergraduates' positive, neutral and negative eWOM messages for branding on social media. However, Daugherty and Hoffman's research is more concerned with the emotional function of eWOMM on social media.

Relatively speaking, Cui Bing and Hou Xuebo (2010) recommend that blogging and microblogging should be used as new platforms for utilizing eWOM so as to achieve the marketing goals of enterprises because of the following five reasons: (1) The speciality of blogging and microblogging makes it easy to find target groups, which results in a quick spread of eWOM; (2) The high cohesiveness of blogging and microblogging are likely to reduce the cost of marketing; (3) The sharing content of blogging and microblogging are helpful for building positive images of companies; (4) The interactivity of blogging and microblogging enhance the truthfulness of eWOM; (5) The immediacy of blogging and microblogging strengthen the validity of information. From the above, it is evident that eWOM plays an influential role in social media like blogging and microblogging in particular.

In other words, among social media, the success of eWOMM in blogging and microblogging tends to be worthy of further exploration. For this reason, in line with Bing and Xuebo's research, this study is more interested in how eWOMM successfully achieves its marketing intention among fashion consumers through microblogging in particular.

To be more specific, relevant eWOMM studies on social media primarily focus on consumer behaviours (Pedersen et al., 2014; Godey et al., 2016; Xu, 2016), strategic perspective (Liu, 2012; Williams, 2014; Chen, Hong & Li, 2017), consumer loyalty (Kandampully, Zhang & Bilgihan, 2014; Berezan et al., 2013; Zhou, 2014), and typology (Munzel & Kunz, 2014; Weisfeld-Spolter, Sussan & Gould, 2014; Glorea et al., 2017). In brief, the research directions can be divided into two aspects: content-oriented and emotion-oriented. As for the emotion-oriented exploration of eWOMM, researchers try to figure out positive, neutral and negative attitudes of consumers towards eWOMM. For instance, Yugo Hayashi et al.'s (2017) experiment certifies that negative eWOM is good at developing trust, supporting product recommendation and motivating product buying behaviours. Although this direction pays attention to the texts in analysing eWOMM, it emphasises the emotional significance of texts for eWOMM rather than the significance of the content. As an abundance of concerns on emotion-oriented eWOMM research, this study follows another direction—the content-oriented.

In relation to the content-oriented studies, scholars are more interested in collecting online consumers' reviews. Through the content of reviews, scholars try to show that eWOMM helps to persuade consumers. Regarding Nielsen's latest global trust report, 70% of consumers trust online reviews on products and services (Nielsen, 2012). That is to say, consumers are likely to believe eWOMM. Therefore, Sai Wang, Nicole R. Cunningham and Matthew S. Eastin (2015) for example, have researched what eWOM message characteristics result in the final convincing online consumer reviews. Likewise, Jia Jiaozhong and Dai Lanling (2014) have investigated the effectiveness of online consumer reviews on consumer purchasing decisions. Thus, this group of researchers is inclined to focus on analysing textual features of eWOMM. Corresponding to this primary direction, this study further discusses textual features of eWOMM in social media.

Different from the listed studies above, this study considers the considerable influence of eWOMM on reviews is caused by the influence of eWOMM on initial blog posts. In other words, the initial blog posts lead to the popularity of eWOMM for reviews. For this reason, instead of reviews, this study concentrates on how eWOMM manages to affect consumers through textual characteristics of original blog posts.

Concerning eWOMM on social media in the fashion industry, Julia Wolny and Claudia Mueller (2013) try to figure out fashion consumers' motives for their participation in eWOM communication based on the analysis of

variance. In their research, they identify seven motivations for fashion-related eWOM communication – product involvement, concern for others, self-involvement, social interaction, message involvement, advice seeking and economic incentives (Wolny & Mueller, 2013, p.567). Among these motivations, motives of economic incentives and product involvement are further convinced to have a positive and significant effect on consumers' positive eWOM engagement with fashion brands in social media marketing. For this reason, it can clearly be seen that fashion consumers are ready to write posts, forward posts and share posts with others, which can cause another motive named social interaction on social networking sites.

Another related influential study was conducted by Marianne Kulmala et al. (2013), who compared organic eWOM with amplified eWOM in consumer fashion blogs. According to the Word of Mouth Marketing Association (WOMMA), organic eWOM refers to consumers' initiatives to share their experiences of brands and products with other consumers. However, amplified eWOM relates to marketers who strongly urge consumers to talk about brands and products (Henderson, 2015, p.22). In the study, they collect data from blog texts and consumer reviews of six Finnish fashion blogs and analyse data from the viewpoint of Netnography. Consequently, the research concludes that the content of organic eWOM in consumer fashion blog marketing is concerned with topics such as personal styles, designers, brands, suggestions and purchase while that of amplified eWOM

correlates with products, designers, brands, suggestions and competitions.

Although this study and Marianne Kulmala et al.'s study share a common interest in the fashion blog texts from the perspectives of eWOMM and Netnography, this study is distinguished from Marianne Kulmala et al.'s research due to the following aspects. For one thing, Marianne Kulmala et al.'s research concentrates on two types of eWOM in fashion marketing while this research project is more interested in a broad and new eWOMM and its strategies in the digital fashion industry. In this study, influential microbloggers' eWOM do not simply belong to either consumers' organic eWOM or marketer's amplified eWOM. However, the new form of influential microbloggers' eWOM can be regarded as a combination of these types of eWOM. That is to say, these microblogging influencers are consumers described in the organic eWOM who are willing to share their experiences on brands and products with others. At the same time, they are also like marketers shown in the amplified eWOM who encourage other consumers to discuss their experiences. Therefore, the tendency of this type of eWOMM is probably to come up with new characteristics.

For another, the contexts of both research projects are completely different. Marianne Kulmala et al.'s research is related to Finland only. However, this study collects data from both Irish and Chinese fashion cultures. In other words, the comparison of two different contextual blog texts hopefully

reveals more insights of eWOMM in marketing fashion on social media. In addition, based on the two approaches applied in Marianne Kulmala et al.'s research, this study also combines qualitative approaches with quantitative analysis.

As for recent studies on eWOMM on social media in the fashion industry, Anum Saleem and Abida Ellahi (2017) have surveyed 503 Facebook users for the investigation of how eWOM affects consumers' purchase intentions of fashion products on social media. By means of Hayes and Preacher's SPSS Process macro (2014), the research identifies five key eWOM factors for purchasing fashion products – homophily, expertness, trustworthiness, high fashion involvement as well as informational influence. Besides, the result of the research confirms that eWOMM is influential in supporting consumers' buying fashion products. Correlatively, Michael W. Lever et al. (2017) shed light on the rise of eWOM for influencing travellers' shopping patterns on social media based on Anahita Khazaei's data analysis process (2016) including the application of NVivo 10 software, axial coding through mind mapping, between-group analysis and so forth. From the studies cited above, it is found that academic analysis on eWOMM on social media in the fashion industry tends to apply new techniques and software to provide the significance of eWOMM in targeting fashion consumers' buying behaviours on social media.

This promising tendency keeps drawing scholars' attention. For instance, Dave Chaffey and Fiona Ellis-Chadwick (2012) argue that digital marketing aims at applying digital technologies to accomplish the marketing motives of corporations. Moreover, Manuela Lopez and Maria Sicilia (2013) criticise traditional marketing techniques and tools that are no longer effective for online contexts. Thus, eWOMM on social media tends to be a new digital tool for effective online marketing. For this reason, this study tries to support its effectiveness, especially in the digital fashion actively.

Although recent studies confirm the significance of eWOMM on social media in the fashion industry, they fail to come up with its strategic pattern. In other words, previous studies concentrate more on identifying characteristics of eWOMM on social media. Instead, this study pays closer attention to how eWOMM on social media is structured in the current digital fashion. The successful strategic pattern of eWOMM on social media enables more fashion marketers to practice digital fashion marketing.

Besides, Athanasios G. Patsiotis and Ilias Kapareliotis (2016) propose that future research on digital marketing needs to explore eWOMM and social network marketing in various contexts as well as in the core marketing texts. Therefore, this study intends to observe more marketing texts in different online contexts by means of new digital techniques. Consequently, the strategic pattern is not merely limited to the specific fashion markets.

Instead, it can be widely applied to different digital fashion markets, which

makes this study more profound.

2.3.4 Smart Content Marketing on Social Media

Following the direction of content-oriented eWOMM, social media marketing is content marketing on social media. In terms of marketing, it aims at promoting and selling products. For this reason, traditionally marketers tend to employ advertisements to accomplish their aims. Therefore, the content of advertisements plays an influential role in attracting consumers' attention as well as promoting sales. However, nowadays consumers are critical about advertisements because of their repetitive content. In the past, marketers were likely to buy advertisements on media instead of creating their content for advertisements. Thus, the content of advertisements tends to be less relevant and low quality. Also, it contains a strong and obvious marketing motive, which results in the tiredness of consumers. Consequently, in order to avoid similar marketing content, marketers are encouraged to create smart marketing content. As a result, the smart marketing content intends to be more relevant, high quality as well as creative. More importantly, "it is no longer a nice-to-have. It's a must-have" (Lieb, 2011, p.xiii).

2.3.4.1 User-generated Content Marketing

User-generated Content Marketing (UGC), also known as User-Created Content (UCC), refers to users who create varieties of content and publish them on a specific platform. In terms of users, it can range from consumers to marketers. When referring to marketers, UGC turns out to be more in relation to Marketer-generated Content Marketing (MGC). Compared with UGC, MGC specialises in the increase in the traffic of online content marketing from the perspective of marketers. But, MGC can still be regarded as a particular form of UGC. With regard to consumers, UGC tends to be Consumer-generated Content Marketing. In this case, consumers are ready to create and spread the content of their favourite brands (Flight, 2005).

More importantly, the development of technology and media enables more and more consumers nowadays to take part in generating brand-related and marketing content (Jaffe, 2005). To be noted, this type of consumers turns out to be neither marketers nor advertisers. In line with Albert M. Muñoz Jr. and Hope Jensen Schau, “[c]onsumers, acting independently of marketers and advertisers, have started creating and disseminating documents that strongly resemble in form and intent ads for the brands that they love” (Muñoz Jr. & Schau, 2007, p.187). In other words, unlike marketers’ and advertisers’ obvious marketing intentions, this sort of consumers’ brand

promoting conversations are led by consumers' strong interests in the brand communities.

Generally speaking, previous studies work on the presentation of how UGC promote the growth of marketing sales on products as well as enhancing relations with consumers. Referring to Yi Ding et al. (2014), social-related and product-related UGC are beneficial for the increase of a brand community on social media. The research indicates the high significance of UGC in digital marketing.

For one thing, it builds trust with consumers, brand trust in particular. As consumers tend to rely on the opinions of acquaintances and influencers, UGC from them through eWOM recommendations is considered to be a more useful source of marketing in comparison with advertisements provided by brands directly. Thus, UGC allows brands to build close relations with consumers. As a result of trust, UGC further affects consumers' purchase decisions and push more engagement. In other words, consumers share content with others. Eventually, the more shared UGC links more traffic back to the brand websites. At the same time, it increases consumers as well as followers on social media, and other consumer behaviours such as likeliness on social media.

Similarly, MGC is featured by informative and persuasive characteristics. In

other words, it can influence consumer purchase behaviours with the help of attached information and persuasion to online content marketing. However, MGC is different from UGC in several aspects according to Khim-Yong Goh et al. (2013). First of all, MGC consists of less information richness. In the research, the UGC information richness is 0.006 for directed communication as well as 3.140 for undirected communication. By comparison, the number of MGC information richness is insignificant. This result is in line with previous findings of traditional content marketing, which is featured by less creative, irrelevant, low-quality characteristics. Consequently, it is an opportunity for digital marketers to develop MGC in light of information richness.

In addition, MGC is less consumer-oriented in that it has a strong branding motivation to persuade consumers. The research result also shows that the UGC valence elasticity of demand is 0.180 while MGC valence is 0.004. As a result, Khim-Yong Goh et al.'s analysis indicates that UGC has a stronger influence on consumer purchase behaviours in comparison to MGC. By contrast, Jesus Martinez-Navarro and Enrique Bigne (2017) believe that MGC has a greater value on social media as a result of the survey on 395 followers of a favourite retailer's Facebook fan page. Their analysis proves that the value of MGC is determined by perceived enjoyment and credibility on social network sites. Also, it supports that MGC has a substantial effect on eWOM as well as website visit intentions. Consequently, all of this

results in more consumers' purchase intentions.

According to Albert M. Muñoz Jr. and Hope Jensen Schau's research, they find that consumer-generated communications are competitive with those of marketers as they defend the brand from competition and boost the brand community (Muñoz, Jr. & Schau, 2007). Therefore, this study is more interested in consumer-generated content marketing. That is to say, the fashion microblogging influencers in the study have been ordinary consumers. With the popularity of social media, they start to create and disseminate brand-related content on social media. Consequently, it is difficult to determine whether they are still consumer-generated content marketing or MGC marketing.

On the one hand, fashion microbloggers can be considered fashion consumers because they purchase fashion products online and share their experience on products with other online consumers in line with their interests. On the other hand, fashion microbloggers are likely to be fashion marketers. Similar to marketers, they cooperate with fashion companies and promote fashion products within consumer networks. As a result, it is meaningful to define this form of content marketing in the current overwhelming digital marketplace on social media. Furthermore, the success of this kind of consumer indicates that social media marketing does not merely consist of consumer-generated content or MGC. Instead, it

requires consumers and marketers to generate smart content, which consists of high relevance, good quality as well as innovative creation.

2.3.4.2 Keyword Marketing

From the perspective of content marketing, the keyword is the core of smart content marketing. In general, keyword marketing is a form of online marketing in which a person takes advantages of critical terms for a great appearance online. According to Rebecca Lieb, keywords are crucial for content marketing as well as Search Engine Optimization (SEO) (Lieb, 2011, p.98). That is to say, in terms of consumers, keywords help them find relevant marketing content on products, brands, services and so forth. With the help of getting information quickly online, consumers employ online search engines every day for the information. Generally, they search for information on the basis of inputting several keywords so that they can receive relevant information in the end. For instance, Kinshuk Jerath et al. (2015) have investigated the relations between keyword popularity and consumer click behaviours. The result finds that the more popular keywords lead to consumers' clicking more on sponsored links. The research shows that keywords affect consumers' obtaining online content.

On the other side, keywords are beneficial for online marketers to reach the right consumers at the right time. For example, digital content marketers can

build branding for themselves on the ground of critical terms. In other words, a specific brand is not merely missing out on the consumers who search for it in the social network online if digital marketers optimise their content based on target keywords. Moreover, Andrey Simonov and Chris Nosko (2015) have researched how focal brands use keywords to compete with other relevant firms for consumers. The research result indicates that competitors are likely to steal 10-20% of clicks on average when focal brands are not shown in the top rank. By contrast, competitors can steal merely 1-5% of clicks or so when focal brands are top ranks. That is to say, keywords have a significant influence on the traffic of online branding as well as the result of competitions with other brands for consumers.

More importantly, the great traffic influence leads to affect the final sales. Referring to Shijie Lu and Sha Yang, the investigation of the influence of keyword market entries in sponsored search advertising finds that "... the keyword-specific competition information provided by infomediaries can improve the search engine's revenue by about 5.7%" (Lu & Yang, 2017, p.976). Therefore, the finding of this investigation indicates that keywords further enable increases in online marketing revenues.

In short, keywords can help marketers to defeat their competitors in content marketing by means of top ranking on the search engines. In particular, it is essential in the current era of big data. For instance, among tons of blog

posts every day, how to make a specific blog stand out for drawing consumers' attention is a serious question for digital marketers. In order to answer this question, the proper keyword selection in developing the content of blogging tends to be one of the best solutions.

Supported by Arokia R. Terrance et al., the website developer should apply keyword analysis to the digital marketing in order to rank the content result in the first place of search engines (Terrance et al., 2018, p.157). In other words, the top rank of blogs enables improvements to the visibility of content for online consumers. Eventually, it increases the traffic of the blogging website and the overall sales of products. For this reason, this study tries to investigate the fashion-related keywords of content marketing in fashion microblogging in order to understand the traffic difference on different microbloggers better. In addition, the finding of keywords in fashion microblogging intends to help more fashion microbloggers when they develop their content marketing in fashion. Consequently, they can distinguish themselves from a sea of other fashion microbloggers and easily become fashion microblogging influencers shortly.

2.3.5 Influencer Marketing on Social Media

Among varieties of content marketing, influencer-generated content tends to be the primary variety. Referring to Robert V. Kozinets et al., consumers can

be deliberately and directly influenced by members of the consumer network exchanging marketing messages (Kozinets et al., 2010, pp.72-73). In the process of eWOMM, it is not hard to note that a minority of consumers are easy to persuade other consumers in the social network. The minority of consumers can be regarded as influencers among members of the consumer network. With the help of these influencers, marketing messages can be widely spread in a concise period. As a result, understanding how their marketing messages have an extraordinary amount of influence on others is a crucial question.

Nowadays, companies try their best to find power-users or people who already have great effect on the social network (Barker et al., 2013, p.18). Also, researchers propose to identify and target influential individuals in the social networks for word-of-mouth marketing (Bughin, Doogan & Vetvik, 2010). All of these are caused by the significant effect of influencers on social media marketing. Theo Araujo et al. (2016) have analysed over 5300 tweets in order to figure out the role of influential individuals in building word-of-mouth for brands. The result shows that the influence of brand messages hugely depends on the number of influencers who retweet the messages. As a result, the research implies that influencers can affect brand marketing dramatically. Therefore, influencers are considered to play a similarly influential role in fashion branding. Consequently, the object of this study relies on social media generated content of these influencers in

the current digital fashion industry.

In terms of influencers, they are not only influential in the social network, but also reliable. Thus, these reliable characteristics contribute to the success of influencers and help them to be more influential. According to Manuela Lopez and Maria Sicilia (2014), source credibility largely determines the influence of eWOM. In other words, the market messages are considered to be more persuasive from eWOM if consumers acquire them from highly credible sources. For this reason, influencers tend to be more persuasive than non-leaders because they are more credible.

Therefore, generally top influencers are recognisable public figures and websites (Cha et al., 2010, p.13). That is to say, these influencers seem to be specialised in some area but have neutral attitudes. For example, Boon Chong Lim and Cindy M.Y. Chung (2014) state that opinion leaders have a significant influence on consumers who look for suggestions if they have a high familiarity with the product. In other words, their expertise in their specific field makes them believable for other members of the consumer network. At the same time, they tend to be without any commercial intentions. Instead, they communicate their idea and experience online with other consumers. As a result, their ideas and experience turn out to be convincing for other members of the consumer network.

With regard to fashion influencers, except for the listed features above, their characteristics are also related to the adoption stage of fashion-related items (Shephard et al., 2014, p.277). More specifically, a fashion influencer is considered to make more contributions to the diffusion of fashion in the cycle of fashion consumers than non-fashion leaders. Referring to Deniz Atik and A. Fuat Firat (2013), the diffusion of fashion is associated with marketing and media. That is to say, fashion influencers tend to apply more varieties of media to market fashion among consumers.

On the basis of the diffusion of fashion, Klaus-Peter Wiedmann et al. (2012) categorise influencers of fashion marketing into three groups: fashion super-spreaders, narrative fashion experts and helpful friends. Likewise, in relation to the determinants of consumers' adoption of fashion diffusion, Saleem Ur Rahman et al. (2014) divide them into three types: fashion innovativeness, opinion leaders and another status of consumers. Thus, in line with their categorisation, this study classifies fashion influencers on social media into three types—fashion early adopters, fashion opinion leaders and fashion market mavens. The figure below briefly describes the definitions, characteristics and marketing values of these three types of fashion influencers. In the following parts, these three types of fashion influencers are further discussed in detail.

Figure 2 Three Types of Fashion Influencers

	Definitions	Characteristics	Marketing Values
Fashion Early Adopters	The first at trying new fashion products	Young, spending much money on new fashion products, gathering the latest information on fashion products, risk-taking, status seeking...	Influence consumers' purchase behaviours and increase sales by fashion diffusion
Fashion Opinion Leaders	Reviewing fashion information, giving opinions on fashion products and services, and affecting others' views	High interest in fashion, consuming fashion information, positive, women, wealthy, specialise in one area...	Influence consumers' opinions and purchase behaviours by their fashion opinions
Fashion Market Mavens	Very knowledgeable about the whole fashion industry	Highly engaged with other fashion consumers, more followers, higher income, likes shopping and buying, re-spreads fashion opinions, expertise in fashion...	Market fashion products during the entire life cycle of fashion products and influence consumer purchase behaviours by meeting consumers' needs

2.3.4.1 Fashion Early Adopters

In relation to early adopters, they refer to consumers who are always the first to try new products and experiences. In line with Forrester Research's study on *The Psychology of Early Adopters* (2009), there are three crucial motivations of early adopters – risk-taking, information gathering and status seeking. For one thing, the strong desire to take risks encourages early adopters to try a variety of new things. They “embrace new technologies before others, buy new products soon after their release, and play an important role in influencing others to adopt innovations” (Mele, Bonchi & Gionis, 2012, p.1682).

For another, they are willing to apply different methods to gather information. According to Volker Hoffmann et al., early adopters have “[...] more social participation ... greater exposure to mass media channels, greater exposure to interpersonal communication channels, greater knowledge of innovations, and a higher degree of opinion leadership” (Hoffmann, Probst & Christinck, 2007, p.44). Furthermore, they tend to use the latest online technologies to collect information. For example, Cornelia Droge et al. (2010) find that early adopters are usually blogging, reading blogs and commenting on blogs. Thus, early adopters have a tendency to obtain information from social media.

Last but not least, they try to present a high status for themselves. For this reason, they always show off their latest purchase through social media (Pride et al., 2011, p.104). Consequently, they are considered to have a reasonably good social status, a high level of education and a good income, male, white and a job in the technology industry by other consumers (Rich, 2010, p.18). Similarly, the latest report of Forrester Research (2017) states that early adopters in their thirties tend to lead emerging technology adoption and spending power rather than other consumers due to their high income.

In line with the characteristics of early adopters above, fashion early adopters further tend to buy new fashion products and utilise social media in order to spread the latest fashion news to other consumers. Therefore, fashion early adopters are “[...] the most important groups in the process of fashion diffusion...” (Ersun & Yildirim, 2010, p.317). With the help of transmission of fashion news, fashion early adopters affect other consumers’ purchase behaviours. In other words, fashion early adopters distinguish themselves from other types of fashion influencers in that they target other consumers by means of diffusing the latest news on fashion products as well as fashion services. In this way, finally fashion early adopters influence the sale of fashion products and fashion services. Thus, A. Nur Ersun and Figen Yildirim (2010) declare that early adopters are models for later fashion

consumers. In accordance with Ersun and Yildirim's research, early adopters in fashion tend to be younger, more educated, mostly female and more brand sensitive than non-leaders. As a result, they are interested in reading fashion magazines, going shopping, spending money on clothing and buying new fashion products.

In addition to these features, fashion early adopters turn out to be entirely different in different cultures. For instance, Arlesa J. Shehard et al. (2014) find that early adopters are usually characterized as being Hispanic females from Generation Y as opposed to being Caucasian consumers from Generation Y. That is to say, cultures tend to be one of the critical features of characterising early adopters in fashion marketing. As Sang Yup Lee says, "[t]he influence of early adopters on potential adopters' decisions of whether or not to adopt a product is known to be critical" (Sang, 2014, p.308). Consequently, companies should identify early adopters and target them with engagement strategies focused on new technologies so as to get closer to their consumers (Beresford & Rose, 2016, p.3). Therefore, this study investigates characteristics of early adopters in the fashion microblogging, and identifies their strategies in order to examine whether there are differences between current early adopters in different fashion contexts.

2.3.5.2 Fashion Opinion Leaders

Opinion leaders are considered to spread information in the community and influence others' opinions (Lu, 2013, p.1). With the advent of the Internet, opinion leaders are perceived to have a stronger influence on users' news sharing in social media (Ma, Lee & Goh, 2014, p.613). The typical type of opinion leader is bloggers. According to Donatella Campus (2012), bloggers are more like opinion leaders in the diffusion of information to the public. They filter information and give opinions for others by blogging online. Since opinion leaders direct the most common opinions in the online social community, they are beneficial to grasp the entire blogosphere.

As a result of its importance in the diffusion of information, opinion leaders' influence is in close relation to WOMM. Schiffman et al. indicate that WOM communication is the core of opinion leadership, and opinion leadership plays a key role in marketing, providing the credibility of opinion leaders' WOM communication (Schiffman et al., 2010, p.282). That is to say, WOMM allows opinion leaders to be reliable for other consumers. Consequently, the trust of opinion leaders leads to the influence on consumers' purchase behaviours. Viju Raghupathi and Joshua Fogel (2015) have investigated the influence of opinion leadership on Facebook's news feeds and postings of advertising products. The research results indicate that opinion leaders' advertisement posts can increase consumers' purchase

intentions and behaviours. Therefore, different from other influencers, opinion leaders have an influential effect on consumers by spreading their opinions.

Academic studies on opinion leaders can be divided into two directions: the identification of opinion leaders' characteristics and the approach to measure opinion leaders. As for the features of opinion leaders, they are especially social. For instance, P. Sanjay Sarathy and Sanjay K. Patro (2013) believe that opinion leaders are characterized by young, post-high school educated, high occupational and are highly social. For this reason, they like to talk about their views with other consumers on social media. For example, Albert V. Bruno and Thomas P. Hustad (2013) regard opinion leaders as intermediaries for social media and consumers. That is to say, opinion leaders obtain market messages from social media and convey them to other consumers in the social network with reference to their expertise.

With regard to the expertise of opinion leaders, there are four facets—technical competence, social and physical accessibility, monomorphism and polymorphism, and homophily and heterophily (Chakravarthy & Prasad, 2011, p.62). All of these facets eventually result in the substantial effect of opinion leaders on the consumer decision-making process. With the help of communication among consumers in the consumption process, opinion leaders help to increase consumers' purchase

intentions. They further explain that opinion leaders should be knowledgeable in the area where their leadership is applied. In general, opinion leaders are capable of only one area. Finally, they summarise that “... it is very important that marketers learn to use relationship marketing through opinion leaders in their marketing techniques in order to reach consumers in a short amount of time to build customer relationship and retain customer loyalty” (Chakravarthy & Prasad, 2011, p.64).

Similarly, Fei Meng identifies four features of opinion leaders: professional knowledge, interaction, fame and product involvement (Meng, 2016, p.374).

Among these four features, professional knowledge and product involvement are considered to have a significant positive influence on consumers’ purchase intentions. In other words, consumers tend to trust opinion leaders and buy products if opinion leaders have strong professional knowledge about the products and are also deeply involved in the products. Therefore, Chakravarthy’s and Meng’s studies imply that it is necessary for current marketers to employ opinion leaders as one of their fundamental marketing techniques.

In terms of fashion opinion leaders, they are considered to share much in common with other opinion leaders such as similar ages, formal education and wealth (Rogers, 2003, p.288). Besides, fashion opinion leaders have their characteristics. In particular, they have a high fashion interest. For

example, Jiyun Kang and Haesun Park-Poaps (2010) have surveyed a total of 150 American university students, and find that fashion opinion leaders are positively linked with utilitarian shopping motivations. Likewise, Paulo Ribeiro-Cardoso et al. suggest that “[u]nlike followers, fashion leaders show high levels of interest in fashion, perceiving and using clothing as an important part of their lives, and consuming information about this universe” (Ribeiro-Cardoso et al., 2016, p.106). By examining 203 graduate and postgraduate students in Portugal by questionnaires, their research shows that opinion leaders are innovative, positive towards fashion advertising and mostly women (Ribeiro-Cardoso et al., 2016, p.111). That is to say, fashion opinion leaders gather the latest fashion information. Subsequently, they come up with positive opinions on fashion information on the basis of knowledge in a specific area. Consequently, they leave a positive effect on consumers. For instance, Saleem Ur Rahman et al. indicate that opinion leaders have a positive influence on consumers’ adoption of new fashionable clothes (Rahman et al., 2014, p.53).

In order to figure out the characteristics of opinion leaders, researchers try to find the best ways to measure opinion leaders’ actions. Mainly there are three approaches for the investigation: User Attributes Analysis, Text Mining Analysis and Network Structure Analysis. Regarding User Attributes Analysis, it relates to users characteristics. For instance, Gabriela Ramirez-de-la-Rosa et al. (2014) suggest examining users’ writing style and

behaviours in order to identify opinion leaders on Twitter. Likewise, Zhi Nuo Li and Ke Liang Jia (2015) use three approaches to evaluate microbloggers' influences: approaches of users' characteristics, approaches of social networks typology and approaches of topics.

In relation to Network Structure Analysis on opinion leaders, studies can be further categorised into two trends. The first trend is to identify opinion leaders based on the classical network typology analysis (Lin et al., 2013; Moldovan et al., 2017). Another trend is to identify opinion leaders on the ground of Social Network Analysis (SNA), which utilises methods of the questionnaires and content analysis (Dubois & Gaffney, 2014; Chen & Liu, 2015). Generally speaking, those studies focus on the network of opinion leaders and consumers by means of traditional methodologies.

By contrast, the studies of opinion leaders on Text Mining Analysis turn out to use new technical methodologies. For example, Suppawong Tuarob and Conrad S. Tucker (2015) mention that the automated text mining technique could be applied to discover features of leaders and products in large-scale social media networks. Furthermore, it not only utilises new techniques, but also transfers research interest into the content of social media. For instance, Feng Li and Timon C. Du (2011) propose to identify opinion leaders on the basis of the number and quality of the content of their social blogs. Likewise, Chihli Hung and Pei-Wen Yeh (2014) argue for the usefulness of mining

WOM contents for the identification of opinion leaders, and as a result they claim that text mining is another high potential method of identifying opinion leaders. In addition, they mention that the text mining approach should be conducted from the angle of the expertise, novelty and richness of contents of posts. To summarise, in line with this research tendency, the identification of fashion opinion leaders in this study employs Text Mining Analysis based on the content of microblogs.

2.3.5.3 Fashion Market Mavens

Generally speaking, market mavens are defined as “[...] consumers who are very knowledgeable and influential shoppers across numerous product categories...” (Edison & Geissler, 2011, p.2). In line with its definition, market mavens are distinguished from early adopters and opinion leaders in that they have superior expertise in a wide range of categories (Boster, 2011, p.181). By comparison, early adopters and opinion leaders are knowledgeable about a specific product category with their direct experience. Accordingly, market mavens are believed to understand the general market, even without the experience of using products. Furthermore, market mavens are beneficial to market products during the entire life cycle of a product while early adopters and opinion leaders are merely more influential at the early stages of a product (Fitzmaurice, 2011, p.71). In other words, early adopters and opinion leaders are good at marketing new

products, while market mavens specialise in marketing not only new products but also established products.

Additionally, market mavens can be distinguished from other influencers because of their distinctive motivation. That is to say, market mavens are motivated by their needs of others, while opinion leaders' motivation is to involve themselves and early adopters' is to involve products (O'Sullivan, 2015, p.287). Moreover, market mavens have similar effects on both positive and negative word-of-mouth marketing communications (Edison & Geissler, 2011). However, as mentioned previously, opinion leaders tend to have more positive attitudes towards WOMM. Therefore, in comparison to early adopters and opinion leaders, market mavens more significantly affect consumers' behaviours in the marketplace. For this reason, scholars such as Ronald E. Goldsmith et al. (2012) recommend marketers to target consumers through market mavens. With the advance of social media nowadays, market mavens are deemed to be more influential than ever to marketers (Coussement, 2014, p.2). Consequently, it is necessary for social media marketers to rediscover market mavens nowadays.

In relation to previous studies on market mavens, there are generally three related concerns. For one thing, researchers care about the discussion on the different roles of market mavens have played in the marketplace in comparison with other leaders such as early adopters and opinion leaders.

Ronald E. Goldsmith (2010) compares market mavens with opinion leaders, and indicates that market mavens are exceptional cases of opinion leaders. Furthermore, he states that market mavens are a minority of consumers who have expertise in brands and stores, like shopping and buying, and highly engage with other consumers in the marketplace. In the Chinese marketplace, You Mengyuan (2010) offers a new model for Chinese eWOMM, considering that market mavens play a leading role in re-spreading eWOMM messages while opinion leaders lead to produce eWOMM messages. In other words, opinion leaders are good at influencing other consumers' purchases by their opinions, however, market mavens specialise in spreading these opinions. As a result, market mavens are required to have a good command of online technology that helps them to collect and spread marketing messages. By contrast, opinion leaders are asked to have their unique understanding of products, which can distinguish them from general consumers in the marketplace.

For another, researchers are interested in the investigation of market mavens' different behaviours from other influential groups like opinion leaders as well as early adopters. For instance, John D. Laughlin and Jason B. MacDonald (2010) have discussed the difference of motivations between market mavens and opinion leaders on the basis of their online social behaviours. They find that market mavens are interested in learning about all sorts of brands and products, and extending this information to other

consumers. As a result, they turn out to be influential marketers for diffusing marketplace knowledge through eWOM. Likewise, Hongwei Yang (2013) has examined 835 Chinese college students so as to find young Chinese market mavens' marketing attitudes, eWOM motives and behaviours in social media. Hongwei Yang's research proves that "[...] young Chinese consumers' perceived pleasure, affection outcome expectation, and subjective norm of viral marketing affected their market mavenism while their subjective norm and pleasure influenced their viral marketing attitude" (Yang, 2013, p.154).

Last but not least, the third concern about market mavens is to clarify their characteristics. For instance, Kristof Coussement (2014) has studied 520,700 tweets in order to find characteristics of market mavens on social media in light of user network, user behaviours, message readability and message structure. The research results imply that market mavens have more followers, a higher number of short tweets, a higher percentage of interactions, and a higher percentage of uppercase letters as well as hashtags in each tweet. Another recent example is the study of Dave Bussiere (2015) who tries to identify market mavens' characteristics from facets such as decision style, social and consumption conformity, price consciousness, attitude towards complaining and helping others, need for evaluation, risk aversion, sociability and peer influence, and summarizes that market mavens are analytical and social. Specifically, market mavens are

considered to think highly of market data, price data in particular. With the collection of market data, they interact with others in their society.

In terms of fashion market mavens, Kyung-Sook Jeon and Hye-Jung Park (2012) find that fashion market mavens spend more on clothing, have higher income, show interest in dressing styles, and have competence in making fashion decisions. Similarly, Heewon Sung and Junghwan Sung define current fashion market mavens' features as: (1) They purchase more fashion items from varieties of channels such as online shopping; (2) They turn out to be bargain hunters and impulse buyers when going shopping; (3) They are satisfied with searching for marketing information from different sources online (Sung & Sung, 2016, p.134). Hence, both Kyung-Sook Jeon's and Heewon Sung's present the characteristics of fashion market mavens. However, these characteristics tend to be too broad. It is possible to explore the typical features of the fashion market mavens further.

Although from the above it is noted that researchers have already shown their interest in studying market mavens in light of eWOMM, social media and digital fashion, there is still a lack of studies on how online market mavens work in eWOM communications (Laughlin & MacDonald, 2010, p.57). What is worse, Kristof Coussement (2014) argues that it is hard to collect and analyse data of market mavens in the social network. However, there is a long and repetitive call for further understanding the

characteristics of market maven, especially from the personal and social perspective (Bussiere, 2015, p.5). Furthermore, in addition to understanding market mavens in light of Internet technologies, O’Sullivan (2015) suggests that in addition to consumption contexts, multiple communal contexts should be a significantly valuable approach to examine market mavens. In order to make up for the deficiency listed above, this study tries to contribute to exploring characteristics of fashion market mavens in two different social networks—Ireland and China. In addition, the analytical method applied to the study hopefully gives new insights into the problem of analysing data on social media marketing.

2.3.6 Social Media and Influencers’ Content Marketing: A New Fashion Promotional Mix

From above, it shows how influencers’ content marketing helps to spread fashion information and influence consumers’ purchase behaviours through eWOM on social media. As a result of its marketing significance, social media turns out to be a new element of the promotional mix in fashion marketing. In other words, social media further benefits to increase the significance of influencers’ content marketing in diffusing fashion as well as affecting fashion consumers online.

Before social media, the online way of communication mainly ranged from

digital media to new media. The appearance of digital media aims at distinguishing itself from traditional media. Contrasted with traditional media, digital media refer to any electronic media such as computer software, e-books, webpages and websites and so forth. Therefore, the main characteristic of digital media is to create digital communication between marketers and consumers. As Brad Stone (2009) states, “[s]haring breakfast with the family with a newspaper as our only source of distraction is an increasingly old-fashioned memory as we now substitute computers, mobile phones, and other technological devices for what was once family time”.

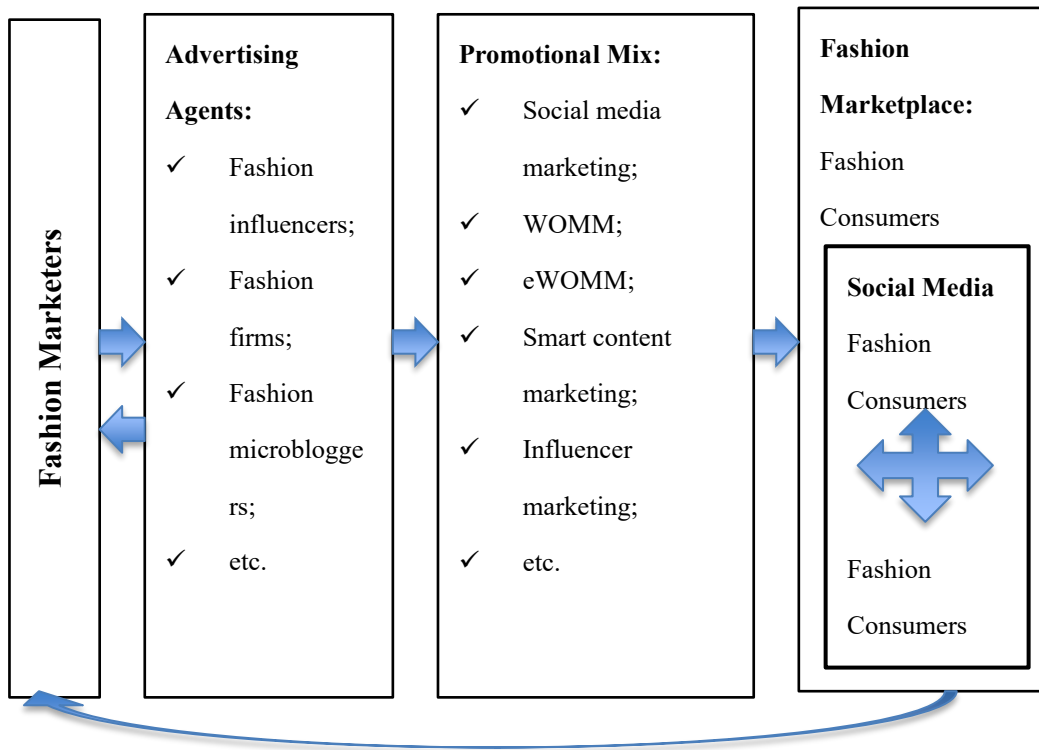
Afterwards, the advance of digital media leads to the appearance of new media. The new media is not only digital, but are also “manipulated, networkable, dense, compressible, and interactive” (Flew, 2008, p.343). In comparison with digital media, new media puts the emphasis on interactive communication between marketers and consumers. This notion of new media eventually results in the development of social media. According to Andreas M. Kaplan and Michael Haenlein, social media is defined as “a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated content” (Kaplan & Haenlein, 2010, p.61). That is to say, social media further assists consumers in an interactive exchange with marketers as well as other consumers.

Supported by W. Glynn Mangold and David J. Faulds (2009), social media has two interrelated promotional roles in the marketplace. That is to say, social media allows marketers to communicate with their consumers. For instance, companies write blogs about their new products so that consumers can understand new products better. Additionally, the second promotional role is that social media enables one consumer to talk with another consumer. For example, consumers can write blogs about their experiences of new products. For this reason, the ability of consumer-to-consumer conversations makes marketers lose control of spreading marketing contents through traditional marketing methods. As stated previously, the traditional marketing methods such as companies' use of advertisements fail to have a significant influence on consumers because of its direct marketing intention.

Therefore, it is necessary for marketers to apply new communicative methods to talk with consumers and take control of spreading the content of information again. Social media is such a new communicative method. In line with Christopher Vollmer and Geoffrey Precourt, with the help of social media "consumers are in control; they have greater access to information and greater command over media consumption than ever before" (Vollmer & Precourt, 2008, p.5). In other words, social media helps marketers dominate the diffusion of marketing content in the communicative process for consumers.

Furthermore, W. Glynn Mangold and David J. Faulds propose a new communication paradigm for using social media to shape the commercial discussion between consumers and marketers as well as among consumers. Adapted from their paradigm, a similar paradigm in the fashion industry is shown in Figure 3. It shows that advertising agents still lie in advertising communication between fashion marketers and fashion consumers. However, the advertising agents tend to change from traditional agents like advertising agencies and public relations to new agents such as fashion consumers and fashion influencers. In addition, marketers and advertising agents utilise social media promotional mixes such as eWOMM and influencer marketing instead of traditional promotional mixes like public relations and publicity in order to deliver commercial messages. Eventually, fashion consumers cannot only extend commercial messages to other fashion consumers, but also communicate with fashion marketers on social media.

Figure 3 The New Fashion Communication Paradigm



More specifically, in order to achieve the new communication paradigm, marketers are required to take advantage of the strategies below: 1) Provide networking platforms; 2) Use blogs and other social media tools to engage customers; 3) Use both traditional and Internet-based promotional tools to engage customers; 4) Provide information; 5) Be outrageous; 6) Provide exclusivity; 7) Design products with talking points and consumers' desired self-images in mind; 8) Support causes that are important to consumers; 9) Utilize the power of stories (Mangold & Faulds, 2009: 361-364). Among these nine strategies, this study is interested in further exploring the use of microblogging to engage consumers and utilise the power of stories for the consumer-to-consumer communicate process in the fashion industry. That is

to say, the application of microblogging makes commercial fashion messages more reliable among fashion consumers so that it is beneficial to attract more fashion consumers. At the same time, the content of microblogging largely influences fashion consumers' final purchase behaviours. Consequently, social media, and microblogging in particular, is a new fashion promotional mix.

2.4 Microblogging in Fashion Marketing and Text Mining

This section begins with a discussion of blogging. On the ground of the emergence, application and value of blogging, it further explores the notion of microblogging, especially in the fashion marketplace. It describes characteristics, types and platforms of fashion microblogging in detail. Finally, it relates fashion microblogging to text mining in order to explain how microblogging combines marketing with text mining in the fashion industry.

2.4.1 Blogging and Fashion Blogging

Microblogging, derives from blogging. For this reason, it has many characteristics in common with blogging. The word “blog” is the combination of the words “web” and “log”. In the beginning, the notion of

weblog used to have a different meaning from what it refers to today. In the early 1990s, a weblog presented “the number of total hits a site had received, how many unique users had visited, how much data had been transferred and other information about the traffic to the site” (Rettberg, 2014, p.6). It seemed to work as a numeric record of the website. In 1997, Jorn Barger changed the usage of the term as he applied weblog to the title of his website, *Robot Wisdom: A Weblog by Jorn Barger* (Blood, 2000). This meaning is more connected to what blogging means nowadays, although Jorn Barger’s blogs are still made up of link lists.

Unlike Barger’s blog links, Peter Merholz advocates that blogs should be more essayistic, which is more similar to the format of popular blogging. More importantly, he is the first person to change the word “weblog” into the word “blog”. In his blog sidebar, he pronounced “[...] the word ‘weblog’ as wee’-blog. Or ‘blog’ for short” (Blood, 2000). Later on, Evan Williams utilised the word blog as both a noun and a verb. Moreover, he linked “blogger” to Pyra Labs’ Blogger product, which led to the popularisation of the terms (Baker, 2008). Similarly, the word “blog” in Chinese is also considered as “a form of personalised online media or personal online journal that introduces oneself to others, allows individuals to interact with others, and shares personal information, daily activities, and logs” (Lou, Wu & Shih, 2010, p.900).

According to Jill Walker Rettberg, blogs can be divided into categories on the basis of its genres and sub-genres such as “personal or diary-style blogging; filter blogging; and topic-driven blogging, and at the next level, the political blog or the craft blog” (Rettberg, 2014, pp.17, 24-26). Personal or diary-style blogging means that most bloggers utilise their blogs as personal diaries in order to record bloggers’ offline. As for filter blogging, it refers to blogs that consist of bloggers’ experiences and finds on the Internet. Unfortunately, Rettberg limits topic-driven blogging only to the political blog and the craft blog. We can figure out varieties of blog topics nowadays like fashion, movies, travel, writing, technology, health, food, finances, religion and education. Among them, fashion blogs are noticeable because “fashion bloggers will have a lasting impact on the world of fashion” (Fandrich, 2007, p.455). For instance, Alice Marwick’s research (2011) confirms that fashion blogs have a direct impact on consumers’ habits. Additionally, in general it is essential to understand blogging among varieties of social media because blogs “[...] form the backbone of social media” (Rettberg, 2014, p.2).

2.4.2 The History of Microblogging

As for microblogging, it is a compound of the words “micro” and “blog”. The word “micro” refers to the meaning of small. Therefore, compared with blogs, microblogs are featured as “[...] small elements of content such as

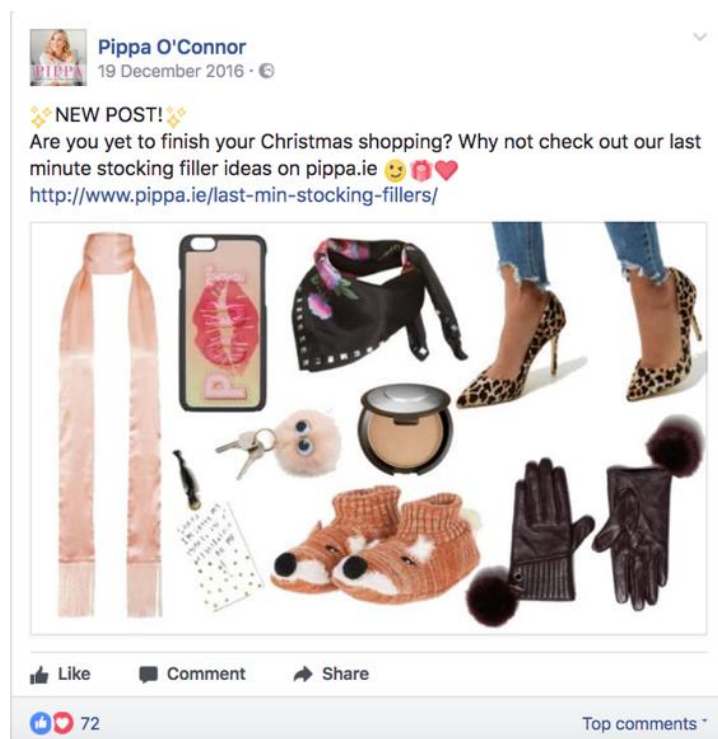
short sentences, individual images, or video links” (Kaplan & Haenlein, 2011, p.106). For instance, in the beginning, microblogs on Twitter have a 140-character limit while blogs allow users to post thousands of characters at a time. The term “microblogging” first appeared in Jonathan Gillette’s blog post, stating that “[b]logging has mutated into simpler forms, but I don’t think I’ve seen a blog like Chris Neukirchen’s Anarchaia, which fudges together a bunch of disparate forms of citation into a very long and narrow and distracted tumblelog” (Why in Inspect, 2005). Since then, the word “microblogging” has been widely used throughout the world.

In China, the history of microblogging can be dated back to Wang Xing’s social network website named FanFou on May 12th, 2007. It is similar to Twitter, which allows users to update their information through a 140-character limit. As a result of the success of FanFou, Sina officially published its microblogging website in August 2009. Afterwards, microblogs became extremely popular with Chinese netizens. With regard to their popularity, it is believed to be in relation to their unique short format (Aichner & Jacob, 2015). That is to say, microblogging is a simpler form of blogging, which features all the characteristics of blogging except for its simplicity. The brevity of microblogging is an outstanding advantage because it helps users make a point clearly and at the same time it assists readers to get to the point immediately.

2.4.3 Characteristics of Fashion Microblogging

Given the current quick pace of life, obviously fashion consumers prefer a short and clear microblog to a long and vague blog because they can save much time for online shopping. Thus, examples of microblogs collected in this study imply that a typical fashion microblog is made of specific fashion information in the concise form of at least one of the following: several words, short sentences, some emojis, a few photos and links. Please see the following typical fashion microblog for more details.

Figure 4 A Typical Fashion Microblog



2.4.4 Types of Fashion Microblogging

The first fashion blogs appeared between 2002 and 2003, and worked as fashion reports of successful fashion leaders such as Kathryn Finney and Michelle Madhok. At that time, blogging could be considered as personal and non-profitable. However, these online personal fashion reports unexpectedly tended to make a large amount of money, e.g. Michelle Madhok's SheFinds.com earned \$300,000 per year, which resulted in the application of corporate blogs (Tahmincioglu, 2007). Unlike personal blogs, corporate blogs are "the use of blogs [by business professionals] to further organizational goals" (Richardson, 2006, p.1). For instance, fashion companies such as H&M have "attracted more than 14m fans to its Facebook page..." (Moth, 2013). Considering their great number of merits, both personal blogs and corporate blogs turn out to be filled with commercialisation. For example, Aimee Song, a personal style blogger is paid up to \$50,000 for collaborating with a brand (Price, 2012). To summarise, popular fashion microblogs accordingly can be categorised into three types: personal, corporate and collaborative.

2.4.4.1 Personal Fashion Microblogging

Personal fashion microblogs are based on microbloggers' fashion styles and

knowledge as well as the experience of fashion. In the research project, Irish fashion microbloggers such as Love Lauren and Chinese fashion microbloggers such as Hanhuohuo belong to the personal fashion microbloggers category.

Figure 5 Love Lauren's Personal Fashion Microblog



As can be seen, she updates varieties of her personal fashion styles every

day through microblogging, ranging from her hairstyles to her new seasonal dress, which corresponds to personal fashion blogging “where bloggers post pictures of themselves documenting their style, has established itself as a central form of fashion blogging” (Rocamora, 2011, p.407). As personal fashion blogs are more in relation to the trivial daily life of bloggers, they are likely to be short of academic concentration.

Nowadays, the leading academic concerns about this type of fashion blogging refer to feminism and gender cultures. For instance, Agnes Rocamora (2011) focuses on studying personal fashion blogs in order to explore the information of femininity. She argues that personal fashion blogging can be considered as a mirror to reflect women’s identity. As for a similar concentration, Marty Fink and Quinn Miller (2014) have conducted research on self-representations through Tumblr from March 2011 to May 2013 in order to understand the gender topics in blogging.

Unfortunately, neither of these studies is relevant to marketing values. However, this study considers that personal fashion microbloggers are not any more trivial when they become influential leaders in personal fashion microblogging. Although they still talk about their daily life, they can have a significant effect on a large number of fashion consumers through their fashion microblogs. Their influence is regarded to link with the success of hidden patterns in the strategies of personal fashion microblogging. These

strategies eventually help personal fashion microbloggers to make contributions to marketing values, which are worthy of further exploration in the study.

2.4.4.2 Corporate Fashion Microblogging

Corporate fashion microblogging refers to the fashion microblogs published by fashion brands and enterprises, which try to meet their goals such as public advocacy, and consumer relationships as well as brand reputations. Compared with a few studies on personal fashion microblogging, corporate fashion microblogging tends to attract more scholars' attention on how fashion marketers communicate with fashion consumers through corporate fashion microblogging. For instance, Jiuchang Wei et al. (2015) have investigated China Fortune 500 firms for exploring the relations between microblogs and public engagement from the perspective of adoption behaviours in 2014. The research results prove that the audiences are incredibly engaged with official corporate microblogs by updates and followings.

Moreover, scholars are interested in finding the patterns in the corporate fashion microblogging. For example, Ha Na Kang et al. (2015) have researched brand names of cosmetic brands on Twitter so as to provide a framework for brand clustering in the end from the angle of social metrics.

Also, Liu liu and Chen Qi'ning (2012) try to build up a structural equation model for corporate microblogs in light of brand relationship. They state that microblogging has a direct impact on the audience's behaviours and perceptions of brand quality. Both of these examples illustrate the framework of branding in corporate microblogging. However, they focus on a broad range of brands in a variety of fields rather than contributing to a specific industry. In other words, neither of these studies concentrates only on the fashion industry. For this reason, they fail to give a further description of the framework of corporate fashion microblogging and reveal its distinctive characteristics, which are shown in this study in detail.

Furthermore, most of them still argue on public engagement and the significant impact caused by microblogging on the audience. However, we can see that researchers are interested in modelling corporate microblogs in light of microblogging contents. For instance, Jean-Valere Cossu and Liana Ermakova (2017) have examined the influence of a variety of corporate microblogs on the basis of Reputation Dimension Classification and Natural Language Process in order to suggest a supervised classification method for topic categorisation and classification. Their research has found that effective techniques can enhance the classification quality of corporate microblogs. Similarly, Moumita Basu et al. (2017) advocate a contextual approach of a stemming algorithm for corporate microblogs through word2vec. Besides, Wanjun Liu (2017) proposes many practical

methodologies for thoroughly analysing corporate microblogs including Web crawler, weights of high-frequency keywords, co-occurrence matrix and NLPIR. Hence, all of them indicate that using techniques for the analysis of texts in the microblogs is becoming a research tendency of corporate microblogging nowadays.

In the study, there is not an entirely corporate microblogger. These microbloggers are not fashion brands or companies. However, among them, some fashion microbloggers are similar to corporate fashion microbloggers because they establish their brands and promote their products. For example, the Irish fashion microblogger named So Sue Me started as a fashion consumer at the beginning. Subsequently, she became a fashion influencer as result of her microblogging. Consequently, fashion brand companies are willing to pay her for her microblogging in order to achieve their marketing intentions. With the help of these experiences, she builds her makeup and beauty brand – SOSU, and promotes it through her microblogging. In this case, she can be regarded as a corporate fashion microblogger. Similarly, Chinese fashion microblogger, Han Huohuo, founded his clothing shop called DO NOT TAG through Taobao. As a result, a part of their fashion microblogs is related to their brands, which can be regarded as corporate fashion microblogging. From time to time, they microblog the latest news and products of their brands. Please see one of the examples of So Sue Me's corporate fashion microblog below:

Figure 6 So Sue Me's Corporate Fashion Microblog



2.4.4.3 Collaborative Fashion Microblogging

Last but not least, the third type is collaborative fashion microblogging. It combines personal fashion microblogging with corporate fashion microblogging. In other words, personal fashion microbloggers cooperate with fashion brand marketers in order to increase the influence of fashion microblogging for marketing. The influence of their microblogging largely depends on the microblogger's reputation. For example, as one of the leading fashion bloggers in Ireland, Suzanne Jackson's microblogs have over 1.1 million international readers a month. By contrast, another Irish fashion blogger named Tiffany Depuis' microblogs have merely hundreds of readers per month. In other words, the gap of influence on microblogging between well-known fashion microbloggers and unknown fashion microbloggers is uneven.

Since microblogging is a new way to promote fashion, corporate fashion microblogging is currently operated by those who have certain brand awareness. Corporate microblogs can be easily perceived by fashion consumers, however, they are filled with commercial promotions. For this reason, corporate fashion microblogs tend to be less convincing for fashion consumers compared with personal fashion microblogs. Jiuchang Wei et al.'s research also states that "[t]he marginal utility of the public engagement decreases as number of updates increases" (Wei, Xu & Zhao, 2015, p.1). As a result, collaborative fashion microblogging emerges, as the times require. That is to say, collaborative fashion microblogging means that fashion companies pay personal fashion microbloggers for their microblogs about fashion brands and the latest products. In 2004, Marqui at first hired 15 bloggers for writing posts about the company's site each week and in return bloggers were able to get 800 dollars every month, which leads to the popularity of collaborative blogging (Rettberg, 2014, p.147). In addition, "Women's Wear Daily" (2016) claims that Kylie Jenner is paid from \$100,000 to \$300,000 for a single sponsored Instagram post.

Consequently, conflicts between fashion companies' commercial goals and the rights of fashion microbloggers have become a disputed area for scholars. For instance, Judith B. Strother et al. worry about ethical and legal issues of collaborative blogging in that enterprises may get rid of some legal

and ethical boundaries that limit blogging (Strother, Fazal & Millsap, 2009, p.243). For one thing, the ethical and legal issues of collaborative microblogging include whether microbloggers have rights to be paid for talking about brands and products in their microblogs. Brooke Duffy argues that fashion bloggers should stay true to themselves as they start with blogging due to their passion for fashion (Duffy, 2015, pp.52-56). Furthermore, she takes StyleFyles for instance to emphasise that “a blogger should only write sponsored posts for products she believes in ... [and] would write about, regardless of the cash flow” (Duffy, 2015, p.56).

Another ethical and legal issue of collaborative microblogging is whether microbloggers have the right to admit that they are supported by corporations. Since blogging and microblogging are anonymous, personal authenticity in blogging and microblogging is possible to be faked.

Currently, most bloggers and microbloggers are using pseudonyms instead of their real names. For example, QiangKouXiaoLaJiao is the pseudonym of twin fashion microbloggers, Wei Dan and Wei Qing. “If a blogger becomes popular enough or controversial enough, readers will likely try to figure out the blogger’s real identity” (Rettberg, 2014, p.99). Therefore, no one cares about microbloggers’ real identity unless they become incredibly famous. For this reason, corporations are likely to recruit personal microbloggers to write posts for them. Also, personal microbloggers prefer not to mention that they are financially supported by corporations in their microblogs.

However, on March 1st 2016, the 7th edition of the code of Standards for Advertising and Marketing Communications (ASAI, 2016) in Ireland requires bloggers and microbloggers to claim their sponsorships from corporations in their blogs and microblogs recommending brands and products. Unfortunately, there are no similar regulations for advertisements in Chinese microblogs so far. Hence, it seems more straightforward to find out a collaborative fashion microblog in Irish fashion rather than in Chinese fashion. Please see one example of collaborative fashion microblogs in Ireland below:

Figure 7 Pippa's Collaborative Fashion Microblog

Hi everyone.

Today's post is all about [this gorgeous grey turtleneck jumper](#) I got recently from [Chicwish](#). I always love these kind of knits – you can never have too many of them, if you ask me. They're unbelievably warm and cosy but also effortlessly stylish.



Please note, this post is a collaboration with Chicwish and Pippa will receive commission on sales via the links above. #ad

From the above, it shows that Pippa admits her sponsorship in the fashion microblogging directly. To summarise, this study tries to identify these three types of fashion microblogging. Also, it explores the characteristics of these three types of fashion microblogging in Irish and Chinese fashion markets. Additionally, it discusses strong as well as weak points of each type of fashion microblogging. It will not only help fashion microbloggers to succeed in becoming fashion microblogging influencers, but also guide fashion marketers to find appropriate types of fashion microblogging for communicating with fashion consumers.

2.4.5 Fashion Microblogging Platforms

As for the platforms of microblogging, examples from the West are Facebook, Twitter, Pinterest, MySpace, LinkedIn, Google+ and others while in China platforms including Sina Weibo, Tencent Weibo, NetEase MBlog, Sohu Weibo and Wechat. All of these platforms can be used for fashion microblogging. However, fashion marketers are unable to manage all of them at the same time. Therefore, it is necessary to choose the proper fashion microblogging platforms for marketers' concentrations in order to observe the full power of fashion microblogging. Among them, Facebook is considered to be one of the most representative fashion microblogging platforms in the West, because it is a powerful advertising tool as a result of reaching out with increasing participants (Verbrugge et al., 2018, p.326).

Also, Sina Weibo is regarded as the most common platform of Chinese fashion microblogging (Li & Wu, 2018, p.32). Consequently, the following sections discuss fashion microblogging on Facebook and Sina Weibo respectively in detail.

2.4.5.1 Facebook Fashion Microblogging

Before the introduction of fashion microblogging on Facebook, it is necessary to start with Facebook. As Facebook is forbidden in Mainland China, Chinese scholars and fashion marketers seem to be unfamiliar with it. Thus, this study is beneficial for Chinese fashion marketers to learn the merits of fashion microblogging on Facebook.

As is widely known, Facebook is a US-based social networking service founded by Mark Zuckerberg together with his roommates while studying at Harvard University in 2004. Through Facebook, users can add other users, publish blogs, share blogs with others and join groups that have their interests in common, just as its mission indicates, to “[...] give people the power to share and make the world more open and connected. People use Facebook to stay connected with friends and family, to discover what’s going on in the world, and to share and express what matters to them” (Facebook, 2018). By September 30th, Facebook had 1.49 billion daily active users and 2.27 billion monthly active users (Facebook, 2018). The

number of active users on Facebook is 20 times the Irish population (4,822,393 on December 12th, 2018) (Worldometers, 2018).

Referring to the studies on fashion microblogging through Facebook, Yoojung Lee and Nam Hae Cho have investigated 205 fashion consumers aged from the 20s to 30s on Facebook in order to explore the relations among fashion brand SNS characteristics, purchase intentions and relationship qualities (Lee & Cho, 2014). The result of the investigation presents that entertainment rather than the other two characteristics of fashion brand SNS – interactivities as well as providing information have the greatest positive influence on fashion consumers' satisfaction and purchase intentions. In a similar manner, Ara Ko and Sunhee Kim (2014) collect 329 questionnaires from those who get fashion brand messages on Facebook so as to survey SNS marketing on the basis of Fred D. Davis' Technology Acceptance Model. The result of these questionnaires shows that fashion brand SNS marketing is characterised by interaction, reliability, information and convenience of access.

Moreover, Angella J. Kim and Kim KP Johnson (2016) have examined 533 American residents' purchase decisions based on the positive brand-related user-generated content shared on Facebook. The finding of their research proves that positive brand-related user-generated content has an important effect on fashion consumers' eWOM behaviours, potential brand sales and

engagement. In sum, all of these three studies concentrate on SNS marketing in fashion brand microblogging via Facebook. However, all of them apply the questionnaire surveys as the principal methodology for their studies. Unfortunately, researchers have not utilised other methodologies for researching fashion microblogging and marketing through Facebook.

2.4.5.2 Sina Weibo Fashion Microblogging

Likewise, Sina Weibo tends to be unacquainted with western researchers and fashion marketers because it has not been introduced to the West. For this reason, it is essential to begin with the introduction of Sina Weibo. Consequently, the study tries to enlighten western fashion marketers to use the strength of fashion microblogging on Sina Weibo. Deeply influenced by Twitter and Facebook, Sina Weibo is a microblogging website developed by Sina Corporation in China on August 14th, 2009. It combines the functions of Facebook and Twitter, and entirely takes advantage of them, which leads to its popularity in Chinese microblogging. According to Sina Weibo, by the end of March 2013, there were 556 million registered users and 100 million active users daily (Chen, Zhou & Zha, 2013, p.107). Therefore, the China Internet Network Information Centre points out that Sina Weibo is the most popular microblogging platform in China (China Internet Network Information Centre, 2014).

When referring to previous studies in relation to microblogging through Sina Weibo, Xianglei Meng and Qiang Ye (2014) have done empirical research on what factors influence official microblog marketing. From the data collected through Sina Weibo, the study encourages enterprises to use microblogging as early as possible because of its positive impact. Similarly, Kem Zhang et al. (2018) also have conducted an empirical study of Sina Weibo so as to argue that with the assistance of microblogging companies, consumers' participation and brand loyalty can be affected. In this study, they identify four factors of persuasion: increase community commitment, perceived similarity, information quality and finally source credibility as well. Moreover, Wen Wu et al. (2016) pay attention to microblog brand marketing in international luxury hotels. Based on the content analysis, they compare Twitter microblogging with Sina Weibo microblogging, and conclude that the microblogging of brand images is completely different between these microblogging platforms. In particular, Sina Weibo is microblogged with better additional promotions so as to attract more Chinese consumers.

From the above, we are apt to find out the previous studies are intended to convincing that microblogging has an active influence on brand marketing by traditional methods of content analysis and surveys. As for recent research on microblogging through Sina Weibo, like other microblogging platforms, scholars tend to be absorbed in the big data analysis. For instance,

Rashmi Gopal Mate and Mohd Saif Wajid (2017) propose that researchers shall be capable of innovative approaches to deal with the big data of microblogging. Concerning innovative approaches, Yuan Wang et al. (2017) bring forward their method of identifying influential users' professions in microblogging, which is argued to perform significantly better than traditional approaches in the project. Regarding finding influential users as an essential task, they present an efficient framework, which at first identifies popular Weibo microblogs, then groups similarly popular Weibo microblogs and at last designs a multi-class classifier. Although current studies tend to focus on new methods of investigating microblogs, there is still missing research on exploring microblogging in the fashion industry, which is what this study attempts to do here.

2.4.6 Fashion Microblogging and Text Mining

In line with the research questions of this study, considering the microblogging in the fashion industry, Katherine N. Lemon and Peter C. Verhoef reach a consensus that “social media effects of customer experience have not been widely reported”, and thus they particularly call for social media studies in relation to shopping behaviours (Lemon & Verhoef, 2016, p.78). For this reason, this study tends to present the influence of microblogging on targeting potential fashion consumers. It tries to investigate how fashion marketers communicate with fashion consumers

digitally.

Besides, the culture of consumers is considered to influence consumers' behaviours in the process of global marketing (Mooij & Hofstede, 2010, p.85). In other words, consumers' cultures are likely to result in the differences in microblogging eWOMM content types. According to Lin Ma, "[d]eveloping an understanding of how cultural factors affect consumer microblogging WOM transmission should aid managers to apply better this new online tool to create more proactive and targeted promotional programs" (Ma, 2013, p.19). For this reason, Chen Yongdong (2012) contends that microblogging for business could be understood in a cultural direction. Unfortunately, previous studies fail to recognise the relation between consumer eWOM contents and cultures (Ma, 2013, p.21). Thus, this study also explores the cultural influence on commercial communication between fashion consumers and fashion marketers through microblogging. As mentioned before, the fashion industry plays an influential role in Irish and Chinese markets. This study not only shows the distinctive characteristics of fashion microblogging in Ireland and China, but also compares them in order to figure out differences and similarities between Irish and Chinese fashion microblogs.

Furthermore, Liz Barnes (2013) admits that current studies on fashion blogs and consumer-generated contents (CGC) in fashion marketing are not only

deficient but also out of date because of the continuous innovation and change of formats and technologies in consumers' blogs and consumer-generated content websites. Since the continuous innovation and change are fundamental for "[...] the influencers of the fashion industry and the extent of the influence that social media can wield on fashion consumers", it is "[...] imperative to include the use and impact of fashion blogging and CGC in the research agenda for fashion marketing" (Barnes, 2013, p.46). Consequently, this study pays more attention to the content of Irish and Chinese fashion microblogs. At the same time, to be mentioned, Liz Barnes claims that it is also imperative to understand how social media assist influencers in handing power to lead fashion over to other consumers in the online community (Barnes, 2013, p.47). Therefore, this study concentrates more on figuring out the characteristics of Irish and Chinese fashion microblogging influencers. Also, it focuses on how these microblogging influencers lead their fashion messages to other consumers through the consumer-generated contents of fashion microblogs.

In relation to mining the content of microblogs, Thomas E. Epalle takes Wechat for an instance in order to illustrate that "[d]ata mining is likely to be considered a much valuable tool especially when applied to social media", which is apt to represent, analyse and extract "useful patterns from data in social media" (Epalle, 2015, p.347). That is to say, these useful patterns are what we need for helping us to understand microblogging.

Hence, this study intends to apply computer-assisted mining the content of these fashion microblogs so as to develop a useful framework of fashion microblogging for fashion marketers as well as fashion microbloggers. In particular, it researches fashion-related keywords in the content of these fashion microblogs. In the future, fashion marketers and fashion microbloggers can apply these keywords to their fashion microblogs. As a result, their fashion microblogs are likely to rank first in relation to SEO. Consequently, it leads to more diffusion of fashion information, increases in fashion sales and higher numbers of fashion microblogging followers. Eventually, it contributes to transforming fashion microbloggers into fashion microblogging influencers, which turn out to be more influential and affect more fashion consumers.

Moreover, eWOM is typically executed via social media or social networking platforms (Jansen et al., 2009, p.2169). Therefore, microblogging is a type of eWOM communication. Accordingly, Lin Ma (2013) argues that microblogging can be regarded as an outstanding form of eWOM communication for two reasons in comparison with other social media. First, the shortness of microblogging is beneficial to eWOM instant and constant communication; secondly, both the strong and weak user relations of microblogging are propitious to create and spread eWOM communications (Ma, 2013, pp.19-20). In addition, Lin Ma also states that “[a] dearth of research examines microblogging as eWOM communication”,

and no study examines “microblogging WOM content types” (Ma, 2013, pp.19, 21). As a result, this study is concerned with providing more evidence on microblogging as an active communication form of eWOM marketing, especially in the fashion industry. It discusses the frequently used eWOMM strategies by Irish and Chinese fashion microblogging influencers, which allow for other fashion microbloggers’ further references.

2.4.7 Developing a Digital Artefact for Mining Fashion

Microblogs

More importantly, Thomas E. Epalle (2015) also points out five challenges for computer-assisted mining microblogging in relation to data extraction and pattern evaluation, social media analysis, natural language processing, opinion mining and sentiment analysis, and China Internet censorship.

Among these five challenges, in line with this study, the first four challenges merit attention. First of all, the challenge of data extraction and pattern evaluation proposes to develop a new application-programming interface (API) to collect data from social media due to the lack of an open and free API. Therefore, this study tries to develop a digital artefact for mining the content of fashion microblogging. As it is open and free, it will help more fashion researchers to extract textual data from fashion microblogs, and analyse them for patterns of fashion microblogging.

Secondly, the challenge of social media analysis mentions that a better graph representation should be applied to model the structure of social media. Consequently, varieties of text visualisations like world clouds are adopted in this study. By this means, they illustrate the research results of this study in a better and more effective and understandable way for relevant scholars as well as marketers. Besides, the content of fashion microblogging is also visualised in the final digital artefact so as to reveal the characteristics of fashion microblogging.

Subsequently, the challenge of natural language processing refers to language identification in microblogs such as hashtags, numbers, URLs and emojis caused by multilingual texts. Thus, a proper language identification tool is considered to solve the problem of mining textual data. The study has examined current digital tools for marketing microblogs. Eventually, it finds that these digital tools fail to cope with both English and Chinese fashion microblogs at the same time. For this reason, the final digital artefact can identify both English and Chinese fashion-related keywords in the fashion microblogs. Consequently, it allows fashion researchers to study English and Chinese fashion microblogs at the same time, and also compare Irish and Chinese fashion microblogs. In this way, my research in Digital Humanities is brought to bear upon the marketing of fashion field, for which it was essential.

Last but not least, for the challenge of opinion mining, it is believed that opinion mining aims at predicting consumers' behaviours on brands and products, which is valuable for marketing studies. However, previous

opinion mining is examined from the perspective of traditional methods such as surveys. As a consequence, it is suggested that new techniques should be applied to mining opinions in social media such as machine learning, classifiers, naïve Bayes and so forth. Hence, this study investigates the opinions of fashion microblogging influencers with new techniques and even more advanced techniques like computer programming. The success of adopting innovative techniques from digital humanities in this study implies that scholars will be able to conduct relevant studies shortly on the basis of similar techniques. Eventually, this turns out to be the methodological tendency of researching on the text mining in the fashion microblogs.

2.5 Research Questions

On the ground of the literature review outlined above, it can be said that fashion marketers are changing the ways of brand-related communication with their consumers owing to the rapid development of new technology in the current digital world. Among these new technological ways, microblogging is shown to make the most significant contribution to digital fashion marketing at present. In order to understand this new way of fashion communication, at first this study looks into the following research question:

Q: How do fashion microblogs influence fashion consumption in Ireland and China?

Learning from the previous research projects, fashion microblogging looks prosperous in Ireland and China. The success of Irish and Chinese fashion

microblogging is comparable. So as to find the answer to this research question, the study further investigates Irish and Chinese fashion microblogging from the perspectives of textual impact and microbloggers' influence. Therefore, the research question can be subsequently categorised into the following two specific questions:

Q1: What are the differences and similarities between Irish and Chinese fashion microblogs?

Q2: What digital behaviours characterise Irish and Chinese fashion microblogging influencers?

In relation to Q1, text mining is stated as above to thoroughly present the differences and similarities between Irish and Chinese fashion microblogs. Accordingly, the study aims to analyse texts in the fashion microblogs at first. For instance, the question such as which keywords are most frequently applied to fashion microblogs is taken into consideration for data collection. Afterwards, this study tries to categorise these texts into different groups, and finally visualise the research results. With regard to Q2, as discussed above, characteristics of fashion influencers tend to be changing owing to microblogging. Consequently, this study examines questions including what are the most frequently used strategies by Irish and Chinese fashion microblogging influencers in order to redefine fashion microblogging influencers at present. As a result, all of these questions are taken into account in the research project so as to achieve the aims of this study eventually.

Chapter Three: Methodology

3.1 Introduction

This chapter consists of three main sections in order to explain how the chosen methodology is suited to find the answers to the questions discussed above. Section 3.2 gives a brief description of netnography ranging from its history and concept to its types and methods. Besides, it explains how netnography is adapted to this study. Subsequently, Section 3.3 states the types and methods of text mining and explains how text mining is utilised in this study. Finally, Section 3.4 recapitulates how these main methodologies are used in this research project.

3.2 Netnography: A Qualitative Method for Social Media Studies

This section starts with the definition of netnography and argues for redefining it on the basis of new technology. Afterwards, it discusses studies of netnography. In particular, it concerns the application of netnography for online research and social media studies. Subsequently, it introduces different types of Netnography. Furthermore, it focuses on the exploration of three types of netnography — Digital Netnography, and Humanist Netnography with regard to this research. It aims to explain why Netnography is an appropriate methodology for this research project.

Consequently, it summarises 12 steps of Netnographic Process and presents how they are applied to this study.

3.2.1 Redefining Netnography

Netnography is a qualitative research methodology more than extending ethnography to the Internet with regard to online cultures and communities. Initially, netnography was defined as “a new qualitative research methodology that adapts ethnographic research techniques to the study of cultures and communities emerging through electronic networks” (Kozinets, 2002, p.62). Bilgram et al. (2011) further claimed that netnography was an ethnographic method that allowed the researchers to immerse in online conversations through the use of naturalistic analysis techniques. Similarly, Chung and Kim (2015) also claimed that netnography was an ethnographic form of online research. Netnography was criticised as a novel adaption of traditional ethnography for the Internet (Nunkoo, 2018, p.252). Therefore, many researchers regarded it as synonyms of “digital ethnography, online ethnography, virtual ethnography and cyber-ethnography” (Grincheva, 2014; Tunçalp and Lê, 2014; Hjorth et al., 2017). Although netnography does share several features with ethnography (e.g. naturalistic, participant observations, etc.), it is argued to be a distinct research method, with its own set of methodological guidelines (Caliandro, 2014, p.748).

Compared with ethnography, netnography offers more advantages for researchers. For one thing, netnography allows researchers to reach a large number of participants in the studies. As in-person observation is the primary way for ethnographic researchers to collect data, netnography can access to potentially difficult to reach populations (Wu and Pearce, 2014, p.470). Hence, netnography turns out to be a faster way to involve a wide range of research data for the studies. For another, netnography helps to depict the vivid realities of consumers' everyday lives because of its unobtrusive feature. Especially in the case of sensitive research topics, the unobtrusiveness of netnography might be necessary to elicit relevant data (Keeling et al., 2013, p.59). As a result, netnography tends to be a simpler way to manage ethical issues in the studies. Moreover, netnography has the advantage of being less expensive, becoming less time-consuming, providing more insights into online communities, offering additional resources for comparison and study, etc. (Whalen, 2018). Consequently, netnography is not only an ethnographic form of online research. Instead, it develops a different qualitative method, especially for studies on online communities.

Correspondingly, netnography pays attention to two main typologies of online communities—communities of practice and brand communities (Caliandro, 2014, p.748). Specifically, it assists researchers in figuring out with whom participants communicate, on which topics they discuss, and

what kinds of messages they exchange. At the same time, it benefits to understand how participants use online information to create social influence in the communities. As a result, netnography has been applied to widening areas of business, management and consumer research (Bartl et al., 2016). For example, Antonella La Rocca et al. (2014) take P&G as an instance to present netnography is a best practice for marketing research. Besides, Heinonen and Medberg (2018) have reviewed 321 netnographic studies published in marketing journals between 1997 and 2017 to reveal that netnography is an essential tool for understanding customers across different marketing fields and topics.

However, netnography is not merely limited to a market research tool. With the development of technologies and access to online data, netnography is constantly evolving (Reid & Duffy, 2018, p.263). Since the definition of netnography was introduced twenty years ago, it is time for redefining the initial notion. Specifically, its redefinition can be carried out from two aspects: scopes and techniques. As mentioned above, netnography is mainly adapted to the field of marketing and management. Costello et al. (2017) indicate that the term netnography can be broadened across a spectrum of online involvement. Therefore, it can be seen as a methodological tool for analysing the wine tourism experience (Thanh & Kirova, 2018), the creative content ecosystem (Lin et al., 2018), online dating sites (Wang, 2019), etc. Ideally, netnography is supposed to help go beyond the boundaries such as

time, space and language. For example, netnography is beneficial to analyse online content on a particular platform, which were invented at various periods (Rogers, 2013). Namely, widening the scope of netnographic enquiry, by explicitly examining spatial and technological complexity, could legitimise the use of netnography as a broader, multidimensional research strategy, rather than as a supporting data collection method (Lugosi & Quinton, 2018, p.292).

Furthermore, recently it tends to apply netnography into the interdisciplinary studies. For instance, Kendall Dent et al. (2016) conduct a netnographic study of health behaviour maintenance in social marketing. By means of netnography, the study identifies three distinct phases of health behaviour maintenance in social marketing. Besides, Bolat and O'Sullivan (2017) manage to examine student-generated social media data to radicalise the marketing of higher education. They not only connect education to marketing through the netnographic analysis, but also point out that "netnographic analysis allows capturing actual behaviours via longitudinal 'big data' sets and supports HEIs in proactive branding" (Bolat & O'Sullivan, 2017, p.742). In addition, Krishen and Petrescu (2017) use netnography as the methodology for a qualitative exploration of the concepts and themes involved in and around marketing analytics. It is interdisciplinary research that links text mining and marketing successfully. As seen from these studies, netnography is flexible for connecting different

fields. For this reason, this research tries to enlarge the scope of netnography through bringing netnography to the areas of digital humanities and the fashion industry.

In addition, netnographic techniques should also be redefined according to new technologies. Baron and Bennett (2016) suggest, the evolution of netnographic research is closely linked to the evolution of the Internet and information technologies such as social media, Internet of things and social networking sites. Unfortunately, few studies in the area of digital technologies have been using the netnographic approach so far (Ivan, 2019, pp.145-146). As a result, it is necessary to extend netnography to the area of digital technologies. According to Fenton and Procter (2019), blending methods with netnography provide new opportunities for research on social media communities in the digital age. More importantly, netnography is compatible with other research methods such as interviews, ethnography, surveys, etc. (Heinonen & Medberg, 2018). Consequently, this research also makes a contribution to redefine netnographic techniques employing a methodological mixture of netnography and text mining.

3.2.2 Studies of Netnography

With the development of netnography, it has been adapted to a wide range of research topics. According to Michael Bartl et al., netnography is

considered to be one of the most critical research tools on the basis of a theoretical viewpoint (Bartl et al., 2016). More concretely, the study of Andrew Bengry-Howell et al. finds that there are 138 studies on the application of netnography, and 47% of those studies are in relation to the field of marketing (Bengry-Howell et al., 2011, pp.8-11). Other applied fields include digital journalism (Aitamurto, 2013; Caliandro, 2014), tourism (Mkono & Markwell, 2014; Zhang, 2017), and health (Bratucu et al., 2014; Pittman, 2017). The following Figure 8 lists recent influential studies of Netnography employed in digital culture.

Figure 8 Studies of Netnography Employed in Digital Culture

Author (s)	Research	Contribution
Kozinets (2010)	<i>Netnography: The Marketer's Secret Weapon</i>	Computationally assisted netnographic approach helps marketers to build high-level consumer insight on social media
Bowler (2010)	<i>Netnography: A Method Specifically Designed to Study Cultures and Communities Online</i>	Netnography is a method specially designed to study cultures and communities online
Xun and Reyonlds (2010)	<i>Applying Netnography to Market Research: The Case of the Online Forum</i>	A model of using netnographic techniques in market research to understand the characteristics and effectiveness of eWOM
Salvador and Ikeda (2014)	<i>Big Data Usage in the Marketing Information System</i>	Netnography is a method for analysing big data in the marketing field
Daniels, Cottom and Gregory (2017)	<i>Digital Sociologies</i>	The use of Netnography in digital texts

Costello, McDermott and Wallace (2017)	<i>Netnography: Range of Practices, Misperceptions, and Missed Opportunities</i>	The rich benefits of netnography are used in qualitative research on online involvement
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So, is why netnography an overwhelming methodology for online research?

Generally speaking, netnography is a highly flexible and adaptable methodology. That is to say, it can deal with big data analysis. For example, Alexandre Borba Salvador and Ana Akemi Ikeda (2014) mention in their project that netnography is possible to analyse the great amount of data from social networks. However, at the same time, it can also cope with analysing discourses by the close reading. For instance, Jessie Daniels et al. (2017) advocate applying netnography to the close semantic reading of all texts in order to find meanings in small online spaces in the end. In addition, netnography can handle not only interactive data like reviews and comments but also non-interactive data such as diary blogs. Moreover, netnography is a reliable and complementary methodology in comparison to the quantitative research methodology. In other words, netnography avoids the deficiencies of quantitative methods in the process of data collection and analysis so that it provides strong evidence for the final research results. Besides, the other advantages of netnography range from rapidness, cost-effectiveness, new data and support groups to co-creation, productive communication, anonymity and others (Costello et al., 2017, p.3).

Specifically, netnography is an appropriate methodology for social media

studies. In particular, it emphasises the interactions among the online communities. According to Gary M. Bowler, Jr. (2010), netnography is specially designed to study online cultures and communities. For instance, education researchers have used netnography to investigate issues such as how doctoral students cope with loneliness and the cultures of online language teaching communities (Janta et al., 2012; Kulavuz-Onal, 2015). Furthermore, Ahuja and Alavi (2018) have managed to utilise netnography for figuring out how an organisation like Jet Airways takes Facebook as a digital tool for developing trust amongst consumers on Facebook. As a result, netnography benefits to the exploration of communities and cultures on social media.

Additionally, netnography is an appropriate methodology for social media studies, especially in the field of marketing. Netnography is regarded as the marketer's "... secret weapon for deep strategic insights, for fresh ideas for innovation, and for new approaches to brand, campaign and community management" (Kozinets, 2010 b, p.11). For instance, Jiyao Xun and Jonathan Reynolds (2010) analyse the advantages and disadvantages of varieties of netnographic techniques for the effectiveness and characteristics of electronic word-of-mouth in the consumers' decision-making process. By the assessment of netnography in both academic research and marketing practice, they further indicate that "[a]lthough the notion of Netnography as a set of tools for exploring consumer behaviours online is not new, the

potential of netnographic methods in market research and analysis is still largely undeveloped” (Xun & Reynolds, 2010, p.17). As social media creates values within online communities that are vital to marketing practice and consumers’ decision-making, Netnography should be taken full advantage of because “Netnography recognises that the cultures of online communities are constructed by the members who are invested in their development ...” (Costello, 2012, p.2). For this reason, companies start to use a participative model interacting consumers with brands. For example, they create blogs for particular brands by offering new products and collecting consumers’ feedbacks. In other words, bloggers shift “from being a customer to a producer and actor”, and describe how the “client experiences” contributed to value creation within online brand communities (Cherif & Miled, 2013, pp.14-23).

Therefore, netnography is an appropriate methodology for studies on fashion blogging. For instance, Gachoucha Kretz (2012) tries to illustrate fashion bloggers’ effects on the relationships between consumers and brands by means of applying Netnography to present how luxury fashion brands achieve blog readers’ consumptions in the narration of blogging. Similarly, Christofer Pihl and Christian Sandstrom (2013) have examined eighteen top fashion blogs in Sweden by the application of netnography. The research proves that fashion bloggers can create value in the blogging that leads to the success of fashion companies on commercial advertisements as well as

final revenues. Afterwards, Christofer Pihl (2014) further explores those eighteen Swedish fashion blogs in terms of netnographic focus on the styles rather than the content so as to show how values are formed in the fashion blogs with regard to brands, products, bloggers, styles of blogging, and followers as well.

Last but not least, netnography is an appropriate methodology for identifying influencers. Frank-Martin Belz and Wenke Baumbach (2010) have compared netnography with mass screening which is another main method of identifying lead users, and imply that netnography is a new, viable and less costly method of identifying lead users in comparison to the mass screening. Likewise, Patrick Pollok et al. (2014) have analysed fifteen online communities of electric vehicles by means of netnography. In the analysis, they quickly find the characteristics of key individuals with the help of the techniques of netnography. As a result, they strongly recommend applying netnography to future related research and marketing practice. That is to say, the capability of netnography to identify types of influencers tends to be beneficial for the identification of market trends, which is significant for marketing studies (Loanzon et al., 2013, p.1572).

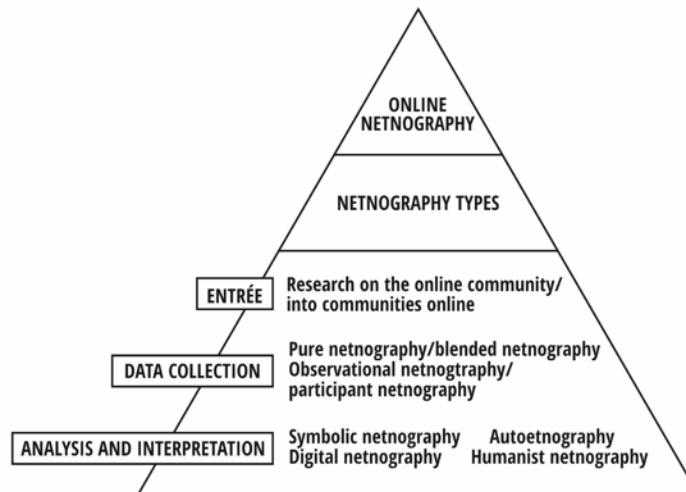
3.2.3 Types of Netnography

In general, netnography can be divided into four types—Auto Netnography,

Symbolic Netnography, Humanist Netnography and Digital Netnography (Kozinets, 2015, pp.244-260). In detail, the Auto Netnography emphasises the researchers' personal online experiences for doing the research. The Symbolic Netnography is the majority of research on Netnography at present. The critical feature of Symbolic Netnography is online discourses because symbolic netnographers are interested in focusing on the meaning systems of websites, groups, people, cultures and so forth. Referring to the research techniques, unfortunately symbolic netnographers still keep combining traditional use of ethnography with related qualitative research techniques for conducting studies.

Based on Kozinets' four types of netnography, Loredana Ivan (2019) further classifies netnography into another four types—Pure Netnography, Blended Netnography, Observational Netnography and Participant Netnography from the perspective of data collection. Specifically, the Pure Netnography adopts in-person participant observation for the data collection. On the ground of the Pure Netnography, the Blended Netnography combines in-person participant observation with face-to-face interviews when collecting the research data. Moreover, the Observational Netnography refers to no involvement with the online communities while the Participant Netnography means that researchers immerse themselves and interact with the online communities (pp.139-140). Please see the detail in Figure 9 as below.

Figure 9 Types of Netnography



By comparison, Loredana Ivan’s typology of netnography complements Robert Kozinets’ initial classification. Loredana Ivan makes a clear distinction for different kinds of netnography on the basis of the methodological process—entrée, data collection, and analysis and interpretation, which makes large progress in classifying the netnography. Among these types of netnography, here it further illustrates two types—Digital Netnography and Humanist Netnography—in relation to this project.

3.2.3.1 Digital Netnography

Digital Netnography refers to the application of computer-assisted methods to conduct netnographic studies, which is the focus of this study.

“Deploying digital tools for data analysis and visualisation in particular opens up new areas for the expansion of traditional Symbolic Netnographies

into the space of data science and big data analytics” (Kozinets, 2015, p.250). For this reason, Digital Netnography extends the attention of words and social structures in the Symbolic Netnography into an overall understanding of a more considerable amount of textual data. In the past, the major techniques of netnography include collecting data by field notes and interviews, and analysing data by hand. With the appearance of Digital Netnography, the means of studies on Netnography come up with the use of digital tools like QSR NVivo software for data analysis. Consequently, Digital Netnography allows netnographic researchers to find meanings, rules and summaries in the patterns of social structures of online communities. For instance, Chris Zimmerman et al. (2014) apply Digital Netnography to collect and analyse Danish and English discourses on the death of the giraffe called Marius in the Copenhagen Zoo, Denmark in order to reveal the pattern and characteristics of Danish social media. Without doubt, Digital Netnography will become the mainstream of future netnographic research regarding the development of technologies.

3.2.3.2 Humanist Netnography

The Humanist Netnography has characteristics of critical axiology and local focus. It distinguishes itself as expressing human voices in academic research. Robert V. Kozinets calls it as the surfer who “... reinvent academia, reinvent scholarship, reinvent research and research communication and

create projects that we care about, that others will care about, and that will inspire positive action and connection in the world” (Kozinets, 2015, p.265). Moreover, humanist netnographers are considered to share common features with digital humanists in that they “... combine qualitative with quantitative data, analysis with interpretation, and which seek wider audiences that transcend traditional academic boundaries, a model somewhat akin to Big Science has arisen...” (Hayles, 2012, p.34). In other words, humanist netnographers try to answer the questions of humanism such as the social relationships between human beings and technologies in the current academic research, which significantly benefits the evolution of human beings.

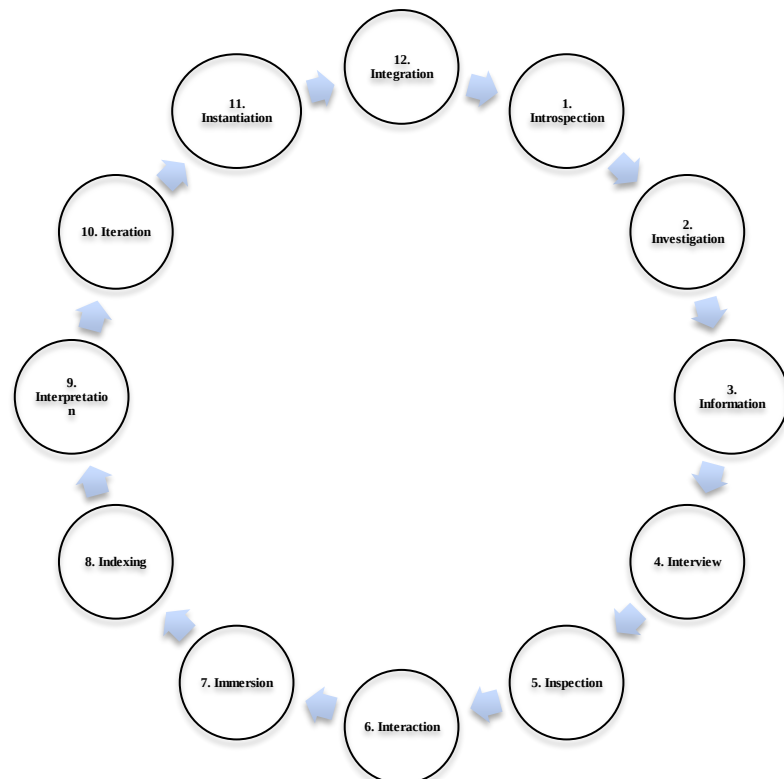
3.2.4 Methodological Process of Netnography

In general, netnographic techniques include surveys, interviews (via chat, by email, etc.), and participant observation online and offline (Caliandro, 2014, p. 748). Recently, netnographic techniques extend to gathering text data and non-text data like images, videos as well as colours, monitoring websites and blogs, etc. (Costello et al., 2017, p.5). Concerning this study, netnographic techniques consist of participant observation online, gather text data, and monitoring blogs.

With these means, generally netnographic researchers follow Kozinets’

methodological process, namely, research planning, entrée, data collection, data analysis and interpretation, and research representation (Divakaran, 2017, p.245). According to Lima et al. (2014), other netnographic researchers have either adapted or omitted certain process to tailor their research projects (p.699-700). For instance, Bratucu et al. (2014) have omitted to report research planning for the research on the harness of Romanian health care. As the fundamental significance of Kozinets' methodological process in the netnographic studies, here the study refers to his latest netnographic process. It is a new 12 steps of netnographic process, including introspection, investigation, information, interview, inspection, interaction, immersion, indexing, interpretation, iteration, instantiation and finally integration (Kozinets, 2015, p.97).

Figure 10 12 Steps of Netnographic Process



3.2.5 Adaption of Netnographic Process

3.2.5.1 Introspection

More concretely, the first step for conduct netnographic research is to self-reflect on the studies regarding present projects and themes. As discussed in previous chapters, for instance, the literature review implies that fashion microblog marketing is a worthy research topic for current academic fields of Digital Humanities and Marketing. Besides, Netnography is proved to be a suitable method for conducting this research topic in the previous sections.

3.2.5.2 Investigation

After the confirmation of netnographic questions, it is necessary to investigate persons, topics and websites. Accordingly, hundreds of consumers and fashion websites were investigated at the initial stage of the research project. Also, plenty of literature with regard to fashion marketing and microblogging was investigated in order to understand the previous as well as current fashion microblog marketplace.

3.2.5.3 Information

The ethics of information should be considered before further interviewing which helps to investigate persons and websites for more information by

using search engines and other means. As for this research project, the majority of information comes from microblogs, which are published on the microblogging websites. On account of their public nature, there is no particular concern about ethical problems in this research project.

3.2.5.4 Interview

The interviews were executed in Ireland and China respectively before the inspection. Most of them are fashion lovers and fashion consumers.

Consequently, their answers to the related questions such as the favourite brands, the most frequently used social media, the top fashion microblogs they follow and so forth are worthy of reference for this research project.

3.2.5.5 Inspection

From the investigation of these persons and websites, netnographic researchers should select specific persons and websites for the particular inspection. As this research project is mainly interested in the microblogging influencers, the influence as a critical factor in particular should be taken into account when conducting the inspection. “In order to make our choice of sites, we might be influenced by those sites’ ratings of different blogs’ ‘authority points’ and the distinguishing characteristics that rate the impact of individual blogs among wider audiences” (Kozinets, 2010, p.179).

As for measuring the influence of social media activities on consumers, Jeremiah Owyang from Altimeter Group and John Lovett from Web Analytics Demystified suggest utilising Key Performance Indicators (KPIs). They conclude four measurement frameworks — Foster Dialog, Promote Advocacy, Facilitate Support and Spur Innovation — in line with business objectives. Among these four measurement frameworks, Promote Advocacy is the framework closely related to the measurement of influence, which “[...] allows businesses to extend their reach beyond their immediate circles of influence by taking advantage of word of mouth and viral activity” (Barker et al., 2013, p.290). It has three Key Performance Indicators—Active Advocates, Advocate Influence as well as Advocacy Impact. In terms of these three KPIs, Advocate Influence is chosen for the project because it can indicate “[...] the unique advocate’s influence across one or more social media channels” (Barker et al., 2013, p.291). The influence is measured by methods of the number of comments, reach, relevant contents and shares. Precisely, the Active Influence is calculated as the following formula:

$$\text{Active Influence} = \frac{\text{Unique Advocate's Influence}}{\text{Total Advocate's Influence}}$$

Consequently, ten Irish fashion microblogging influencers and another ten Chinese fashion microblogging influencers are chosen for this research

project in line with the results of interviews and KPIs. The details are listed in Figure 11 as below:

Figure 11 Fashion Microblogging Influencers

	Irish Influential Leaders	Active Influence	Chinese Influential Leaders	Active Influence
1	Sosueme	0.88	Shi Liu Po Bao Gao	0.94
2	Thunder & Threads	0.82	Yang Fan Jame	0.89
3	Pippa	0.81	Han Huohuo	0.87
4	Help My Style	0.78	Chrison	0.86
5	Anouska	0.70	Peter Xu	0.77
6	Fluff & Fripperies	0.70	Gogoboi	0.72
7	The Style Fairy	0.63	Mr Kira	0.70
8	What She Wears	0.63	Qiang Kou Xiao La Jiao	0.69
9	Just Jordan	0.57	Miss Shopping Li	0.68
10	Love Lauren	0.53	Boy Mr K	0.51

3.2.5.6 Interaction

Netnographic researchers need to participate in online social interactions with others actively. Accordingly, research accounts are created on Facebook and Weibo respectively in order to take part in online social interactions with these influencers and others. More concretely, the online social interactions in this research project are mainly divided into three types: Like, Comment and Share. For instance, Figure 12 shows one of my sharing interactions with fashion microblogging influencer named So Sue

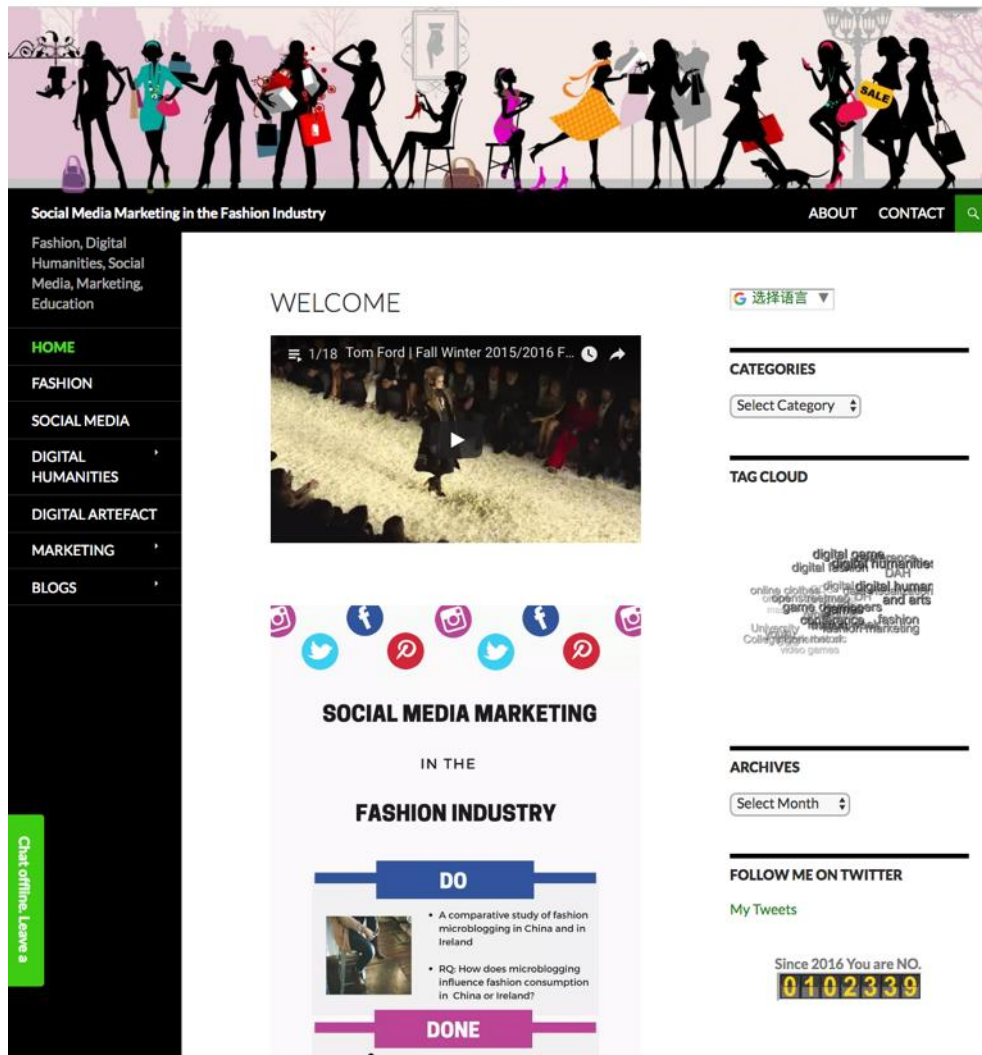
Me, and then it continues to interact among my Facebook community through the liking interactions.

Figure 12 My Online Social Interactions I



In addition to these online social interactions, Robert V. Kozinets actively proposes to create an interactive research website so as to connect to others online for research (Kozinets, 2015, p.98). Therefore, an interactive website (<http://3dfashionshow.org/>) for this research project is further established in 2016. Up to October 2018, it has already achieved over 102339 hits (Please see Figure 13).

Figure 13 My Online Social Interactions II



3.2.5.7 Immersion

After the initial interaction, netnographic researchers should keep with this sort of interaction as frequently as they can. As a consequence, the immersion for my online social interactions can be sorted into two parts. For one thing, all of the microblogs from fashion microblogging influencers are inspected at least once every day, and inclined to interact as much as possible. For another, the interactive website is maintained by updating

microblogs from time to time so as to link to other fashion microbloggers and fashion consumers. For instance, the messages left on the website and the click-through rate of the website show that this interactive research website manages to connect to others.

3.2.5.8 Indexing

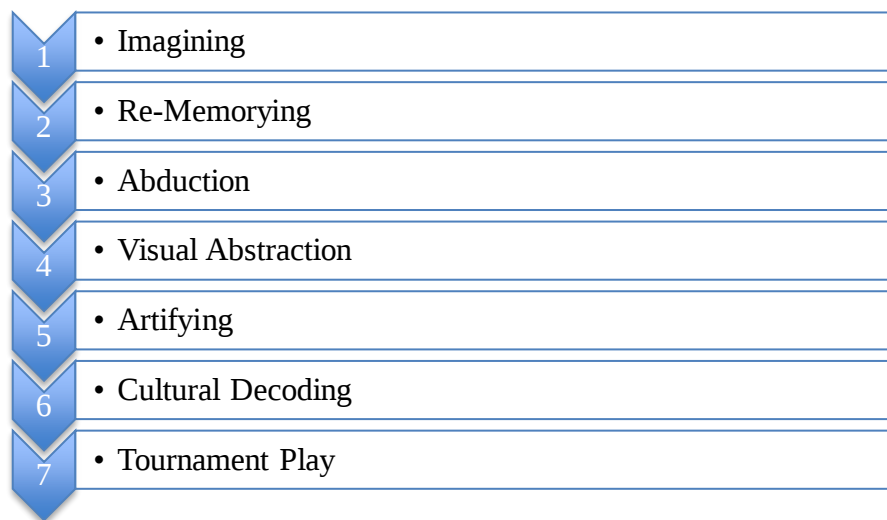
Next, netnographic researchers can start with a small collection of high-quality data in order to understand the meaning of research. When it comes up with data collection of netnographic research, generally speaking, netnographic data have three types: archival data, co-created data, and produced data. The archival data are the data collected from social media by netnographic researchers in relation to their research topics. The co-created data refer to netnographic researchers' social interactions online. The produced data are caused by netnographic researchers' reflections in the fieldnotes. In this research project, the majority of collected data belong to the archival data, which are collected from fashion microblogging influencers' microblogs. As the archival data are large, the selection of high-quality data from them is challenging for netnographic researchers. As a result, netnographic researchers should put their research focus on keywords (Kozinets, 2015, p.166). In other words, the application of keywords can help netnographic researchers to collect high-quality data for research projects. Therefore, this study is in particular concerned about fashion microblogging influencers' most frequently used words in each

microblog when collecting and indexing these data.

3.2.5.9 Interpretation

Once the data are collected, it comes up with the profound interpretation and understanding of these collected data. In this step, netnographic researchers are encouraged to use humanistic, existential, phenomenological, linguistic, hermeneutic and other methods. Inspired by Matthew Miles and Michael Huberman (1994), the interpretation of Netnography consists of seven stages: imaging, re-memorying, abduction, visual abstraction, ratifying, cultural decoding and finally tournament play (Kozinets, 2015, p.200).

Figure 14 The Interpretation of Netnographic Research



In other words, the first step is for netnographic researchers to reflect on the data that they collect from the Internet. As netnographic researchers' reflections are based on their awareness of sociality and culture, these kinds of reflections belong to netnographic imagination. For instance, the study

finds that Irish fashion microblogging influencers tend to microblog actively for special occasions such as Christmas Day. Also, the occasion-related words like Christmas are most frequently used by Irish fashion microblogging influencers in their microblogs when skimming the data collected from their microblogs.

Subsequently, re-memorying indicates that netnographic researchers reconstruct data on the basis of their memory. Once netnographic researchers have their imagination and memory of data, they can start with the hypothesis and then they can conduct the induction and abduction. That is to say, for example, this study proposes one of bold hypothesis whether the occasion-related marketing strategy is the core of Irish fashion microblog marketing for influencers on the ground of reflections and re-memory of microblogs collected from these influencers.

In addition, visual abstraction means to extend small data into broad concepts. That is to say, netnographic researchers try to figure out insights on a particular situation and consequently move to general cases. For instance, the study looks into the data collected from So Sue Me's microblogs carefully at first. Accordingly, it figures out So Sue Me applies many occasion-related words to her microblogging. Then, the similar data continue to be found in other Irish microblogging influencers such as Pippa and Anouska. As a consequence, the occasion-related marketing strategy

tends to be most frequently used by Irish microblogging influencers. Unlike visual abstraction, artifying is another stage for data visualisation. It allows netnographic researchers to visualise data by practice such as building visual tools. That is to say, the digital tool named NVivo is selected to visualise the data in the research project so as to interpret better the data collected from fashion microblogging influencers.

Afterwards, cultural decoding refers to decode data from the perspective of cultures. On the basis of cultural understanding, data can be further classified into different categories. For example, the study discovers more occasion-related data in Irish fashion microblogs than in Chinese fashion microblogs. Thus, the cultural factor is believed to explain the difference of data in the study thoroughly. Finally, the different data are sorted into different groups for a better interpretation of them. Last but not least, the last stage of interpretation is the tournament play. On the ground of previous stages, tournament play helps netnographic researchers come up with the most proper theories of explanations for data. As a result, theories of explanations in this study are explicitly discussed in Chapter Five.

3.2.5.10 Iteration

After the interpretation of data, it may turn out to be repetitive steps. That is to say, netnographic researchers may go back to the step of information and start with the following steps again and again. Belk et al. claim that the

repetitive steps of netnographic process are a result of “... looking for contributions, answers, representations, ideas and questions; a meeting-in-the-middle” (Belk et al., 2013, p.99). In other words, this research project follows the steps discussed above for one fashion microblogging influencer and then repeats the same netnographic steps for the other nineteen fashion microblogging influencers in order to identify the typologies of fashion microblog marketing eventually.

3.2.5.11 Instantiation

Moreover, the step of instantiation refers to the representation of Netnography for the research referring to four types of Netnography. As mentioned above, this study concentrates on Digital and Humanist Netnography. In other words, the research results in relation to fashion microblogging influencers turn to be represented from the perspectives of Digital and Humanist Netnography in the study.

3.2.5.12 Integration

Eventually, it is the integration, including the combination of research results with research questions, the combination of research representation with research presentation, and the publication of research, which is explained concretely in subsequent chapters.

3.3 Text Mining: A Quantitative Method for Content Analysis

As the notion and history of text mining have been introduced in the previous chapter, this section focuses on the discussion of text mining techniques, which are able to “[...] help efficiently deal with textual data in social media for research and business purposes” (Hu & Liu, 2012, p.388). In other words, this section begins with a brief introduction of text mining techniques such as Natural Language Processing, Information Extraction, and Text Categorization in order to explain why text mining is chosen as an appropriate quantitative method for this study. Afterwards, it concentrates on the exploration of Natural Language Processing approaches, which are applied to the study. Afterwards, it discusses how these approaches are adapted to the study step by step.

3.3.1 Text Mining Techniques

In general, the techniques of text mining consist of information retrieval, natural language processing, information extraction from text, text summarization, unsupervised learning methods, supervised learning methods, probabilistic methods, text streams and social media mining, opinion mining and sentiment analysis, and biomedical text mining (Allahyari et al., 2017, pp.2-3). Accordingly, in relation to this study, the

following five techniques are discussed in detail:

3.3.1.1 Information Retrieval

Information retrieval tries to find specified textual information from a large amount of unstructured textual data. Instead of analysing textual data, information retrieval pays more attention to how to access the textual data. Referring to Mehdi Allahyari et al., “[i]nformation retrieval has less priority on processing or transformation of text whereas text mining can be considered as going beyond information access to further aid users to analyse and understand information and ease the decision making” (Allahyari et al., 2017, p.2). Therefore, it is widely applied to the index and inquiry of textual data. To some extent, the final keyword lists of fashion microblogging influencers in the study also make a contribution to information retrieval. In other words, other fashion microbloggers are capable of using these keywords in their microblogs so as to improve the opportunity of accessing to more fashion consumers. As a consequence, fashion microbloggers more easily succeed in achieving their marketing motives.

3.3.1.2 Natural Language Processing

Natural Language Processing (NLP) is the core of text mining. It is more linked to computer science. On the one hand, researchers need to assist

computers with understanding the natural language in the collection of textual data. On the other hand, computers help researchers to analyse the unstructured textual data at the same time. As a result, generally Natural Language Processing contains word segmentation, part-of-speech (POS) tagging and so forth. As the importance of NLP in this study, it is further introduced in the subsequent section in detail.

3.3.1.3 Information Extraction

The goal of information extraction is the automatic identification of crucial textual information from a large amount of unstructured textual data. Sonali Vijay Gaikwad et al. argue that “[i]nformation extraction is the initial step for computer to analyse unstructured text by identifying key phrases and relationships within text. To do this task process of pattern matching is used to look for predefined sequences in the text” (Gaikwad et al., 2014, p.43).

Consequently, the best example of information extraction is the named entities recognition that tends to classify textual entities such as persons, locations, time and date, organisations and so forth. As textual entities take a large part of fashion microblogs, the named entities recognition is also involved in this research project so as to understand fashion brands and products better.

3.3.1.4 Text Categorization and Summarization

For one thing, text categorisation tends to categorise unstructured textual data into pre-defined classes automatically. There are two steps for text categorisation: (1) Train classifiers based on testing textual data; (2) Classify unknown textual data automatically on the basis of pre-defined classifiers. The most known methods of text categorisation range from Bag of Words, Naïve Bayes Classifier, and K-nearest Neighbour Algorithms to TF-IDF, Support Vector Machines (SVM), and Decision Tree. For another, text summarisation concludes key points of unstructured textual data so as to understand the general meaning of textual data better. The process of text summarisation can be divided into three stages: (1) Preparing textual data; (2) Representing textual data; (3) Summarising textual data. In the study, text categorisation and summarisation help categorise fashion microbloggers into different types. The specific method of text categorisation and summarisation is further discussed in the next section.

3.3.1.5 Information Visualisation

Information visualisation aims at finding hidden related textual information from a collection of unstructured textual data. Sonali Vijay Gaikwad et al. mention three motivations of information visualisation: (1) Preparing for original data of visualisation; (2) Analysing and extracting necessary

visualisation data; (3) Employing map visualisations to visualise final targets (Gaikwad et al., 2014: 44). Nowadays, researchers are overwhelmed by the third motivation. Rather than map visualisations, this study focuses on the textual visualisations. Therefore, the final textual data are visualised in order to present the research results better.

3.3.2 Natural Language Processing

Referring to Atefeh Farzindar and Diana Inkpen, “Natural language processing (NLP) is one of the most promising avenues for social media data processing” (Farzindar & Inkpen, 2017, p.VIII). In line with them, Natural Language Processing for social media texts can be completed according to three stages — Linguistic Pre-processing, Semantic Analysis and finally applications.

3.3.2.1 Linguistic Pre-processing of Social Media Texts

In the first stage, social media texts are processed in light of linguistics so as to re-train data for NLP tools. That is to say, Linguistic Pre-processing includes Text Normalization, Tokenizers, Part-of-Speech Taggers, and Named Entity Recognizers.

3.3.2.1.1 Text Normalization

Text Normalization is the initial step to get high quality of textual data for

social media texts. More concretely, it tries to find the orthographic errors of textual data and then correct these errors. In other words, text normalisation is the essential preparation of data for the next step of Natural Language Processing. For instance, in the study, Pippa's microblog is taken for example. The raw textual data are collected as below:

Pippa O'Connor

30 December 2016

Yesss 🙌😊

Our winter sales on pocobypippa.com and pippacollection.com are ending tomorrow at midnight ✨👁️

They are also happening in the pop up shop in Dundrum Town Centre too 😊

(From Pippa O'Connor on 30 December 2016)

As above, in general, the raw textual data of fashion microblogs consist of texts, microblogger's name, the microblogging date, emojis and so forth. It can be seen clearly that the word "Yesss" is a modified form of the word "Yes". Also, this study gets rid of the microblogger's name such as Pippa O'Connor at the beginning of this example, and microblogging date like 30 December 2016 in this example. As these textual data are meaningless and have an impact on the final NLP results, it is necessary to clear them at the beginning of the text normalisation. In addition, emojis are removed for this research project because they cannot be correctly recognised at present. Consequently, the raw textual data of Pippa's microblog can be normalised as follows:

Yes

Our winter sales on pocobypippa.com and pippacollection.com are ending tomorrow at midnight

They are also happening in the pop up shop in Dundrum Town Centre too

3.3.2.1.2 Tokenisers

Tokeniser indicates the start of processing textual data. It separates words and other symbols such as punctuation. The correctness of tokenisers is fundamental for the other NLP processes. As for English textual data, textual data could be easily tokenised by the spaces between words.

Accordingly, the textual data of Pippa’s microblog in the study turn out to be tokenised as below:

```
>>> nltk.word_tokenize(text)
>>> ['Yes', 'Our', 'winter', 'sales', 'on', 'pocobypippa.com', 'and',
'pippacollection.com', 'are', 'ending', 'tomorrow', 'at', 'midnight', 'They',
'are', 'also', 'happening', 'in', 'the', 'pop', 'up', 'shop', 'in', 'Dundrum',
'Town', 'Centre', 'too']
```

From above, it can be simply found that the spaces among English textual data are good indicators of tokenisers, but they cannot meet the need of all English textual data. For instance, the words “Dundrum”, “Town” and “Centre” should be better regarded as one tokeniser rather than three tokenisers considering their semantic analysis in the subsequent stage of the

NLP process. Therefore, it is necessary to re-train NLP tools for social media texts, which is practised in this study.

Although some English textual data cannot be adequately tokenised, the tokenisation of English textual data is still simpler than that of the other languages such as Chinese. Unfortunately, there is no space between words, which results in a high level of difficulty with tokenisation. Currently, there are three methods to tokenise Chinese textual data. The first method is called mechanical tokenisation. That is to say, the NLP tools compare textual data with Chinese dictionaries in order to tokenise appropriate words. The second method is to teach computers to understand textual data like human beings. However, this kind of method tends to have a long way to go because of the extreme complexity of Chinese. The last method is on the basis of statistics. It establishes the database of tokenisers and applies it to the other Chinese textual data, which becomes the mainstream of Chinese tokenisation at present. Combined with English tokenisers, this study follows this trend and also tries to build a database of Chinese and English tokenisers for fashion microblog marketing so as to re-train current NLP tools for social media texts.

3.3.2.1.3 Part-of-Speech Taggers

Part-of-speech (POS) identifies the parts of words taken in the sentences.

More concretely, the parts include nouns, verbs, adjectives, adverbs and

conjunctions. That is to say, each word of the textual data is tagged as these parts respectively. In the study, all of the textual data from fashion microblogs are tagged in accordance with POS. Referring to Farzindar and Inkpen, “POS taggers clearly need re-training in order to be usable on social media data. Even the set of POS tags used must be extended in order to adapt to the needs of this kind of text” (Farzindar & Inkpen, 2017, p.20). In addition to re-train social media texts, this study looks into fashion microbloggers’ preference of POS taggers in order to identify the hidden patterns of fashion microbloggers’ textual data. For instance, the POS taggers of Pippa’s microblog are listed as follows. It seems that Pippa prefers to use more nouns than other parts of speech in her microblogs when communicating with her consumers.

```
>>> nltk.pos_tag(nltk.word_tokenize(text))
>>> [('Yes', 'VB'), ('Our', 'PRP$'), ('winter', 'NN'), ('sales', 'NNS'), ('on', 'IN'), ('pocobypippa.com', 'NN'), ('and', 'CC'), ('pippacollection.com', 'NN'), ('are', 'VBP'), ('ending', 'VBG'), ('tomorrow', 'NN'), ('at', 'IN'), ('midnight', 'NN'), ('They', 'PRP'), ('are', 'VBP'), ('also', 'RB'), ('happening', 'VBG'), ('in', 'IN'), ('the', 'DT'), ('pop', 'NN'), ('up', 'RP'), ('shop', 'NN'), ('in', 'IN'), ('Dundrum', 'NNP'), ('Town', 'NNP'), ('Centre', 'NNP'), ('too', 'RB')]
```

3.3.2.1.4 Named Entity Recognizers

Named Entity Recognizers (NER) refer to the classification of unstructured textual data in line with pre-defined named entities such as person names, locations, time and quantities. Leon Derczynski et al. state, named entity

recognition has achieved 90% accuracy generally on longer texts, however, it only has 30% - 50% accuracy on microblogs (Derczynski et al., 2015, p.34). That is to say, it remains challenging to apply named entity recognition to microblogs and other social media. In the study, fashion microblogs are analysed through named entity recognition at first. As can be seen from the following instance, NER fails to classify textual data of Pippa's microblog into proper categories. As a result, the study re-trains pre-defined named entities in order to recognise well distinctive named entities in the fashion industry such as brands and fashion influencers.

```
>>> nltk.chunk.ne_chunk(nltk.pos_tag(nltk.word_tokenize(text)))
>>> Tree ('S', [('Yes', 'VB'), ('Our', 'PRP$'), ('winter', 'NN'), ('sales', 'NNS'), ('on', 'IN'), ('pocobypippa.com', 'NN'), ('and', 'CC'), ('pippacollection.com', 'NN'), ('are', 'VBP'), ('ending', 'VBG'), ('tomorrow', 'NN'), ('at', 'IN'), ('midnight', 'NN'), ('They', 'PRP'), ('are', 'VBP'), ('also', 'RB'), ('happening', 'VBG'), ('in', 'IN'), ('the', 'DT'), ('pop', 'NN'), ('up', 'RP'), ('shop', 'NN'), ('in', 'IN'), Tree ('GPE', [('Dundrum', 'NNP')]), ('Town', 'NNP'), ('Centre', 'NNP'), ('too', 'RB')])
```

3.3.2.2 Semantic Analysis of Social Media Texts

As for Semantic Analysis, it comes up with the focus on semantics in the social media texts after its pre-process of NLP from the perspective of linguistics. The semantic analysis of social media texts involves Geo-Location Detection, Opinion Mining, Topic Detection, and Automatic

Summarization. Therefore, it concentrates on the discussion of topic detection and classification as a result of its significant contributions to this study.

3.3.2.2.1 Topic Detection and Classification

As for the topic detection and classification, basically it can be divided into two categories: supervised classifications, and unsupervised classifications. Referring to Steven Bird et al., text classification is related to the supervised classification, including Decision Trees, Naïve Bayes Classifiers, and Maximum Entropy Classifiers (Steven Bird et al., 2011, pp.221-256). The unsupervised classifications contain Latent Dirichlet Allocation, and K-means. In relation to this study, Latent Dirichlet Allocation (LDA) is utilised.

Discovered by David Blei et al., Latent Dirichlet Allocation is “a generative probabilistic model for collections of discrete data such as text corpora.

LDA is a three-level hierarchical Bayesian model, in which each item of a collection is modelled as a finite mixture over an underlying set of topics”

(Blei, 2003, p.993). Respectively, Latent indicates that it aims at identifying hidden topics in the documents; Dirichlet turns out to be the family of probability distributions utilised in the estimation; and Allocation comes up with the estimation allocates words to topics (Dyer, 2017, p.2). More

importantly, it is designed for analysing multiple topics in a great number of

document collections and a sizeable textual corpus over time, which is in correspondence with the big textual data of fashion microblogs in this research project. Seshadri Tirunillai and Gerard J. Tellis (2014) recommend applying unsupervised Latent Dirichlet Allocation as a methodological framework to explore the marketing meaning from online chats in relation to brand strategies of big data. Therefore, LDA tends to be chosen as an appropriate method for the topic detection and classification in this study.

In short, LDA can be simply expressed in the following formula:

$$p(w|d)=p(w|t)*p(t|d)$$

More concretely, it is supposed that there is a document collection named D and a collection of topics called T. Each document in the document collection D is identified as d, which consists of a list of words w₁, w₂, ..., w_n. At the same time, d refers to the probability of different topics: $\theta_d < p_{t1}, p_{t2}, \dots, p_{tk} >$. Likewise, every topic in the collection of topics T is recognised as t. For each t, the probability of words is $\phi_t < p_{w1}, p_{w2}, \dots, p_{wm} >$. As for every d, a t is selected from T. Afterwards, a w is chosen from t accordingly. These steps are not repetitive until every w is picked in the t. As a result, p(w|t) refers to ϕ_t while p(t|d) means θ_d . Finally, the classification of D is related to the probabilities of topics and words in the textual data.

Consequently, the application of LDA generative process in this study is

exemplified as below:

```
# create sample documents (From Thunder and Threads' microblogs in
2016)
>>> doc_a = "My Gap event in Arnotts is tonight from 5-7, would love
to see some of you dudes there - you can pop in anytime! There'll be
food, drank and tunezz"
>>> doc_b = "If anyone's near Henry Street today, would you mind
taking a snap of my GAP window in Arnotts for me?? Have no way of
getting in with the bus strikes and I'M DYING TO SEE IT. Kinda
nervous about the fact my face is on Henry St for everyone to see/
judge but yolo etc."
>>> doc_c = "Hair revamp "
>>> doc_d = "Heaven"
>>> doc_e = "FRIENDS.. I'm hosting an event with GAP on the
evening of September 21st in their store in Arnotts. You're all invited -
there'll be grub, cocktails, tunes and more. Would love to see some of
yizz there because these yokes terrify me! <3"
# compile sample documents into a list
>>> doc_set = [doc_a, doc_b, doc_c, doc_d, doc_e]
# list for tokenized documents in loop
>>> texts = []
# loop through document list
>>> for i in doc_set:
    # clean and tokenize document string
    >>> raw = i.lower()
    >>> tokens = tokenizer.tokenize(raw)
    # remove stop words from tokens
    >>> stopped_tokens = [i for i in tokens if not i in en_stop]
    # stem tokens
    >>> stemmed_tokens = [p_stemmer.stem(i) for i in
stopped_tokens]
    # add tokens to list
    >>> texts.append(stemmed_tokens)
```

```

# turn our tokenized documents into a id <-> term dictionary
>>> dictionary = corpora.Dictionary(texts)

# convert tokenized documents into a document-term matrix
>>> corpus = [dictionary.doc2bow(text) for text in texts]

# generate LDA model
>>> ldamodel = gensim.models.ldamodel.LdaModel(corpus,
num_topics=3, id2word = dictionary, passes=20)

# show the result of LDA model
>>> print(ldamodel.print_topics(num_topics=3, num_words=4))
>>> [(0, '0.032*"love" + 0.032*"event" + 0.032*"ll" + 0.032*"m"), (1,
'0.064*"heaven" + 0.016*"hair" + 0.016*"revamp" + 0.016*"event"),
(2, '0.049*"see" + 0.035*"henri" + 0.034*"gap" + 0.034*"arnott")]

```

In detail, the instance above consists of five examples of Thunder and Threads’ microblogs in 2016. They are tokenised at first for the topic detection, and then modelled for the classification through the LDA model. The result shows that Thunder and Threads’ microblogs can be categorised into three topics, and each topic consists of four words. For example, the third topic contains four words — “see”, “henri”, “gap” and “arnott”. Of course, this result cannot present the final LDA result of Thunder and Threads’ microblogs because of its limited examples. Hence, it is only for the illustration of how LDA works for this study. Eventually, the third stage of NLP turns out to be the applications of the previous two stages — linguistic pre-processing and semantic analysis — to different aspects, which are already discussed one by one as above.

3.4 Applications of Netnography and Text Mining

From the above, it can be summarised that the combination of Netnography and Text Mining is one of the best methods to find the answers to research questions in the study. In light of qualitative methodology, the netnographic methods help to understand fashion microblogging influencers and their microblogs intimately in the study. As for the quantitative methodology, text mining assists with the analysis in the study more efficiently. The mixture of two methods can not only benefit from characterising Irish and Chinese fashion micro-influencers' behaviours online, but also contribute to finding out hidden patterns of fashion microblog marketing in Ireland and China. Moreover, the recent development of Netnography — Digital Netnography and Humanist Netnography reveal the possibility of combining Netnography with Text Mining in the research methodology. Therefore, the study tries to practise this methodological combination so as to solve research questions well. In order to achieve the combination of netnographic techniques and text mining techniques, the application can be explained from the following three aspects: (1) data collection; (2) data presentation and interpretation; (3) data representation.

3.4.1 Data Collection

For any study, the first step is to collect the representative data, which is

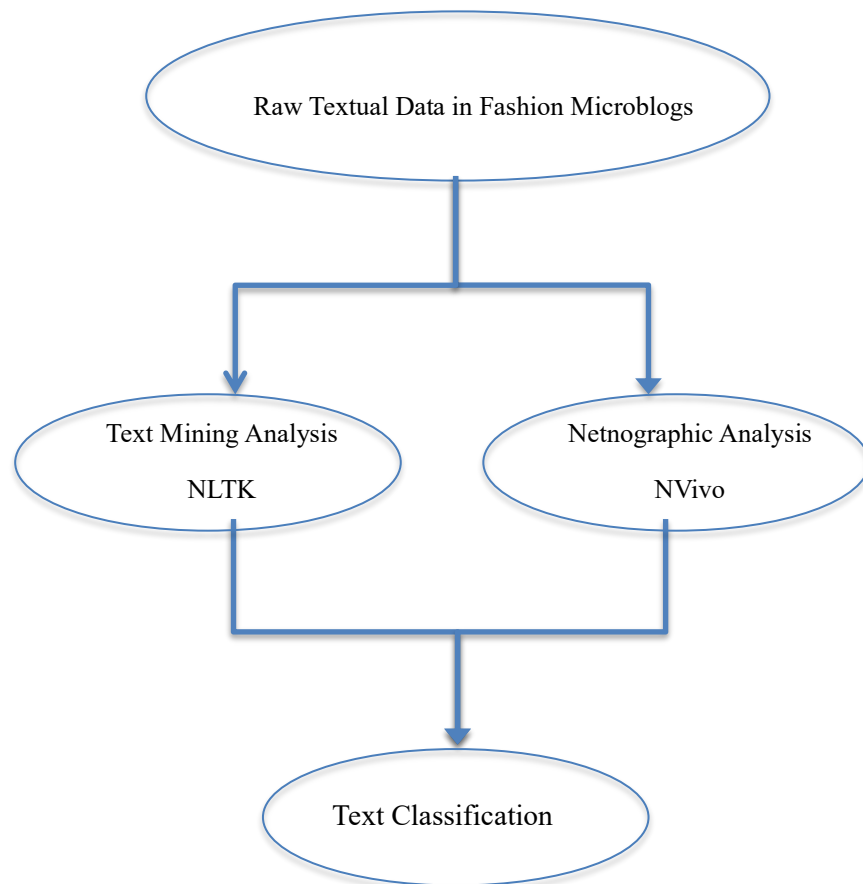
also the essential stage. According to Roger Sapsford and Victor Jupp, “[w]hat has to be established in order that the report’s conclusions can be believed is that the arguments embodied in the report are *valid* ones: the data *do* measure or characterize what the authors claim” (Sapsford & Jupp, 2006, p.1). They point out the importance of valid data in the research arguments in that the following interpretations and conclusions are all on the basis of the initial data. In other words, the arguments of research projects tend to be meaningless if they start with invalid data. As a result, this study separates every fashion microblogging influencer when collecting data on social media. That is to say, all of the fashion microblogs are sorted into an individual file of fashion microblogging influencers before data analysis and categorisation. The microblogs in the file are in chronological order so as to manage these data efficiently. Consequently, this research project collects 19,488 Irish and Chinese fashion microblogs in total on Facebook and Weibo. As for the Chinese microblogs, they are translated and presented in the illustrations, though they are collected and analysed in Chinese in order to ensure the validity of results.

3.4.2 Data Analysis and Interpretation

After collecting the data, it comes up with data analysis and interpretation. The data analysis and interpretation in this study can be divided into two processes — text mining analysis by NLTK and netnographic analysis by

NVivo. The detailed process is shown in the following Figure 15.

Figure 15 The Process of Data Analysis



3.4.2.1 NLTK

As mentioned above, the textual data collected from fashion microblogs cannot be analysed directly. All of the unrelated textual data are cleared before their analysis. The prepared textual data from fashion microblogs are analysed by NLTK and NVivo at the same time. NLTK stands for Natural Language Toolkit, which is one of the most well known digital tools for NLP. “NLTK was originally created in 2001 as part of a computational

linguistics course in the Department of Computer and Information Science at the University of Pennsylvania” (Bird et al., 2010, p.xiv). According to Bird et al., NLTK is characterised by simplicity, consistency, extensibility and modularity. More importantly, it supports many NLP techniques such as tokenisation, POS tagging, NER and semantic interpretation, which are concerned in this research project. Therefore, the prepared textual data of fashion microblogs are analysed through NLTK.

From the previous section, it can be easily found that to some extent NLTK is a rather good NLP tool referring to tokenisers and POS taggers. For instance, `pippacollection.com` is recognised as a whole token instead of two tokens, which proves the high accuracy of NLTK in tokenisation. However, sometimes it is weak in NER and semantic tokenisers, especially Chinese tokenisers. For example, the result of NER in Pippa’s microblog discussed previously presents that it needs to be further improved because the result is highly similar to that of POS. Therefore, it is essential to re-train NLTK for a more accurate analysis of social media texts in this research project. For instance, Dundrum Town Centre is the name of the location, which can be regarded as one entity in the textual analysis. Consequently, the study defines it as an entity of location in the textual data as follows:

```
>>> pos={'Dundrum Town Centre': 'location'}
>>> pos['Dundrum Town Centre']
>>> 'location'
```

Furthermore, the study also programmes the codes for investigating the

lexical level of fashion microblogs such as word length, lexical diversity and word frequency. All of them make contributions to understand the patterns of textual data in the fashion microblogs. Take Pippa's microblog on 30 December 2016 for instance. The details are shown below:

(1) Word Length and Lexical Diversity

1) Show the number of words

```
>>> len(nltk.word_tokenize(text))
>>> 27
```

2) Show the lexical diversity

```
>>> len(set(text))/len(text)
>>> 0.15568862275449102
```

3) Show the words of long length

```
>>> V=set(nltk.word_tokenize(text))
>>> long_words=[w for w in V if len(w) > 5]
>>> long_words
>>> ['Dundrum', 'pippacollection.com', 'winter', 'pocobypippa.com',
'ending', 'midnight', 'Centre', 'tomorrow', 'happening']
```

4) Show the words of short length

```
>>> short_words=[w for w in V if len(w) < 3]
>>> short_words
>>> ['at', 'in', 'on', 'up']
```

(2) Word Frequency

1) Show the word frequency

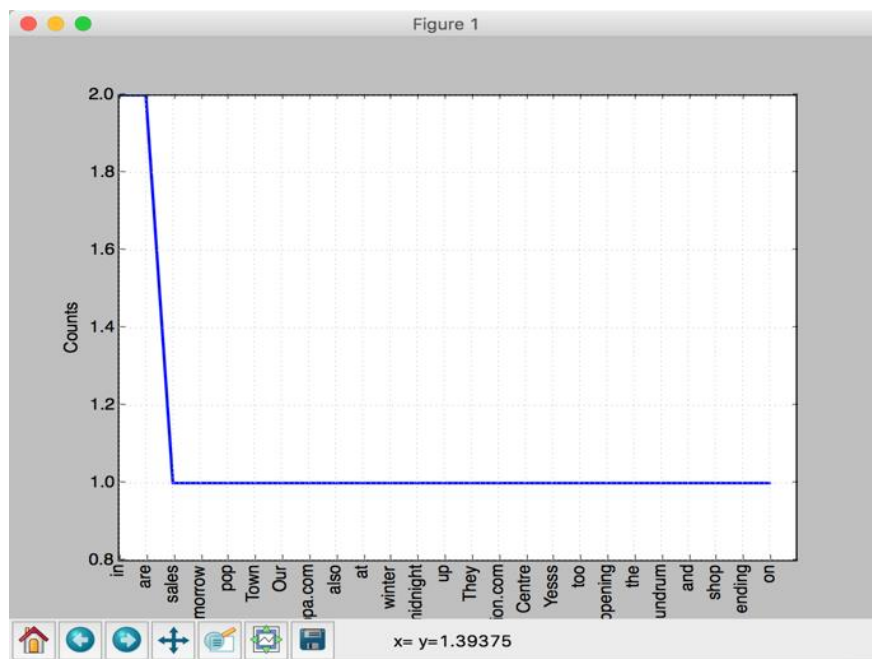
```
>>> nltk.FreqDist(nltk.tokenize.word_tokenize(text))
>>> FreqDist({'in': 2, 'are': 2, 'sales': 1, 'tomorrow': 1, 'pop': 1, 'Town': 1,
'Our': 1, 'pocobypippa.com': 1, 'also': 1, 'at': 1, ...})
```

2) Show the most frequently used word

```
>>> nltk.FreqDist(nltk.tokenize.word_tokenize(text)).max()
>>> 'in'
```

3) Show the number of times a specific word occurred in the textual data, for instance, the word "sales"

```
>>> nltk.FreqDist(nltk.tokenize.word_tokenize(text))['sales']
>>> 1
4) Show the frequency of a specific word in the textual data, for
instance, the word “sales”
>>> nltk.FreqDist(nltk.tokenize.word_tokenize(text)).freq('sales')
>>> 0.037037037037037035
5) Show the word frequency distribution in the graph
>>> nltk.FreqDist(nltk.tokenize.word_tokenize(text)).plot()
>>>
```



3.4.2.2 NVivo

From the previous discussion, it can be found that NLTK is beneficial to deal with big textual data for text mining analysis. However, the results indicate that the automatic understanding of fashion-related texts is necessary for further exploration. In addition to re-train NLTK to make up for the disadvantages of social media texts in fashion marketing, the netnographic analysis is also helpful for textual analysis of social media

texts. As a consequence, this study applies netnographic analysis to analyse textual data of fashion microblogs at the same time through NVivo.

NVivo is claimed to be the Number One software for qualitative data analysis (NVivo, 2018). Previously, it was called Non-numerical Unstructured Data Indexing, Searching and Theorizing (NUD*IST), which aims to support Lyn Richards' social research in 1981. After establishing QSR International in 1995, the first version of NVivo was released for helping "[...] organize, analyse and find insights in unstructured, or qualitative data like: interviews, open-ended survey responses, articles, social media and web content" as well as supporting "[...] qualitative and mixed methods research" (NVivo, 2018).

According to QSR International, NVivo has the following advantages: (1) Work more efficiently; (2) Quickly organize, store and retrieve data; (3) Save time; (4) Rigorously back-up findings with evidence; (5) Uncover connections in ways that aren't possible manually (NVivo, 2018). Similarly, Patricia Bazeley and Kristi Jackson are in favour of applying NVivo to qualitative data analysis and point out NVivo can help researchers "manage data, manage ideas, query data, visualize data, and report from the data" (Bazeley & Jackson, 2013, p.3).

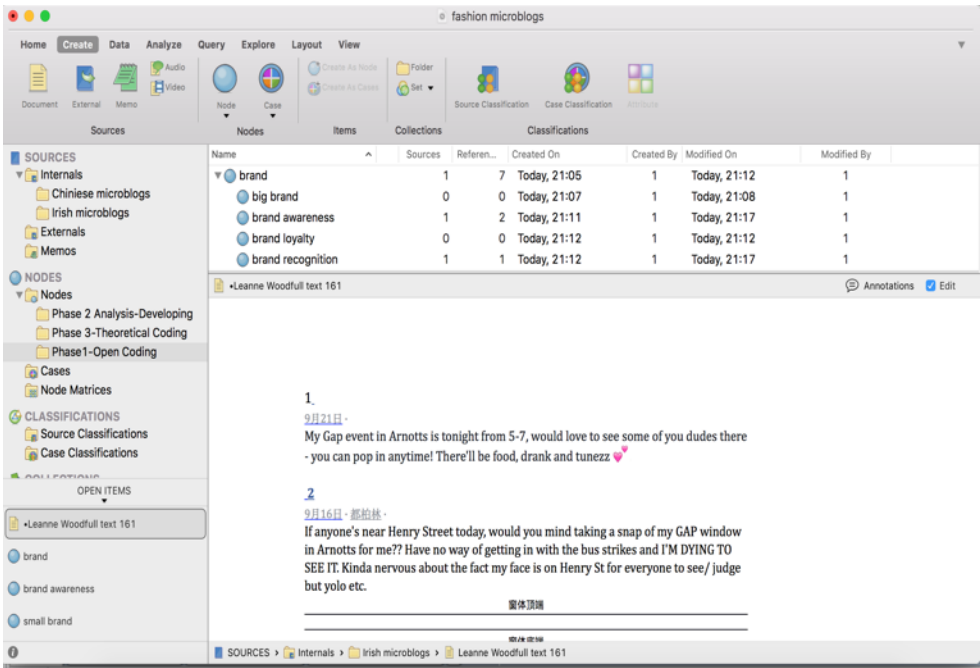
Furthermore, NVivo is claimed to benefit to the doctoral research because it

can develop the grounded theory in the project (Hutchison, 2010). In particular, it is frequently used in Netnography and Ethnography studies (Beekhuyzen et al., 2010; Divakaran, 2017) because it can not only make Netnography and Ethnography studies more efficient but also manage to maximize the transparency in the analysis process of the qualitative research (Beekhuyzen et al., 2010, p.1). Likewise, Megan Woods et al. (2015) have studied the published research from 1994 to 2013 utilising NVivo. The study finds that the increasing published articles every year are concerned about the application of NVivo for data management and analysis in the research projects. Additionally, NVivo is also frequently applied to Computer-Aided Textual analysis (CATA). For instance, Rene Belderbos et al. (2017) suggest that NVivo as one of the methods of CATA is a valuable method for conducting international business studies. Consequently, Nvivo is considered to be one of the best practices in this research project.

Generally speaking, two main functions of NVivo are focused on in the research project. One is the coding, and the other one is word frequency query. As for the coding, initially all of the prepared textual data are imported into internal sources. After importing textual data, varieties of nodes are created based on the understanding of these textual data. The creation of nodes can be divided into three phases: (1) Open coding; (2) Analysis-developing; (3) Theoretical coding. Accordingly, in phase one, the nodes of fashion-related words are identified as brands, products, occasions

and entertainments. Then, phase two Analysis-developing further recognises the marketing strategies of microblogging such as brand loyalty, brand awareness, brand recognition, etc. Last but not least, the third phase Theoretical coding tries to categorise nodes into different types of microblogging. After completing the creation of nodes, the manual coding of textual data comes up with the final source classifications. Please see the example of how the coding is applied to this study in the following Figure 16.

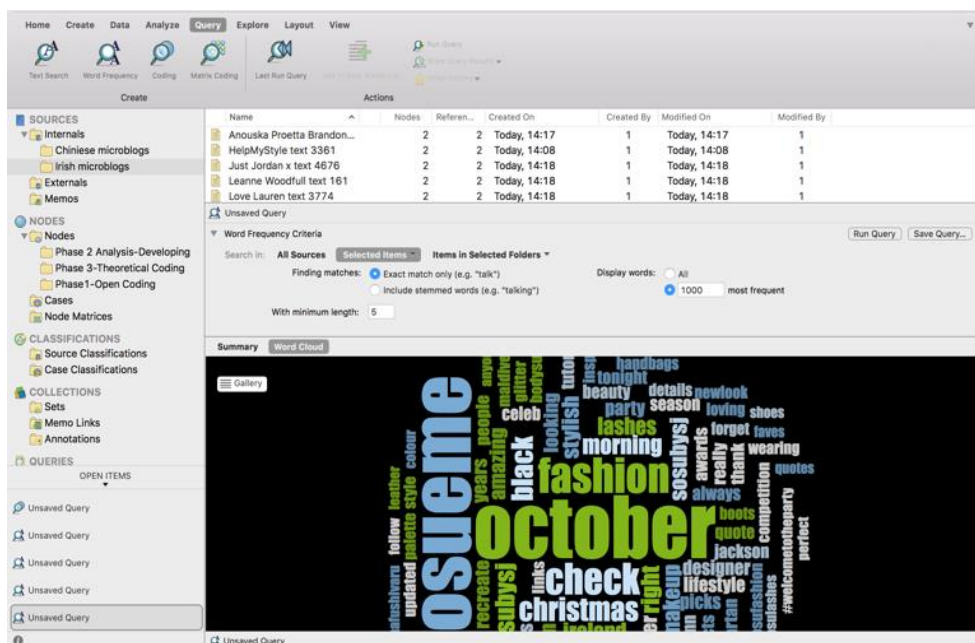
Figure 16 The Coding



With regard to word frequency query, there are three options for the analysis of keywords in NVivo— search frequent words through all the textual data, selected textual data and specific textual data in the selected folders. Besides, the word frequency query enables researchers to find exactly matching words and additional stemmed words respectively. Moreover, the minimum

length of frequent words can be changed. Therefore, common useless words such as the word “a” and “in” can be automatically removed from textual data, which enhances the accuracy of valuable frequent words in the research project. In the end, the result of word frequency is shown as a list of frequent words in the textual data ranging from the highest frequency to the lowest frequency. Moreover, the frequent word list also shows the length of frequent words, the total number of frequent words, and the weighted percentage as well. In addition to the form of a word list, the result of frequent words can also be visualised in the word clouds according to the word frequency. In the following Figure 17, for instance, it presents how Word Frequency Query is used for the analysis of word frequency in Sosueme’s microblogs, and eventually the result is stated by means of the word cloud.

Figure 17 Word Frequency Query



3.4.3 Data Representation

In order to present the findings of this research project effectively and efficiently, the project seeks to transform unstructured textual data into understandable visualisations after the textual analysis is completed. In line with Vitaly Friedman, the “[...] main goal of data visualisation is to communicate information clearly and effectively through graphical means” (Friedman, 2008). Accordingly, “data visualisation is a wonderful tool and an extremely efficient way of communicating a message” (Murdoch, 2016). That is to say, data visualisation is apt to exchange information with viewers more precisely by means of types of graphics.

Generally, there are three sorts of data visualisations—Spatial Visualisations, Textual Visualisations and Network Visualisations. Spatial visualisations can connect to the visualisations like 3D visualisations. In relation to textual visualisations, for instance, there are word clouds such as Wordle. With regard to network visualisations, illustrations of Pajek and NodeXL can be found in data visualisations. As this study focuses on the textual analysis of fashion microblogs, textual visualisations are considered to be more suitable for revealing the findings of this study. For example, the study adopts many word clouds to explain the differences between Irish and Chinese fashion microblogs.

In terms of word clouds, they are visual representations of words in the textual data. The visual representation involves the format of words such as sizes, colours and fonts on the basis of the word frequency in the textual data. In other words, the words that have high word frequencies such as keywords are prominent in the word clouds. Referring to Carmel McNaught and Paul Lam, “[...] understanding of the general composition of the frequently used words allows viewers to have an overview of the main topics and the main themes in a text, and may illustrate the main standpoints held by the writer of the text” (McNaught & Lam, 2010, p.630). For this reason, Carmel McNaught and Paul Lam further indicate that word clouds are potential research tools, and they are useful for qualitative analysis of texts (McNaught & Lam, 2010, pp.630-631). That is to say, word clouds can be beneficial to analyse fashion microblogging and fashion micro-influencers in the study. Thus, word clouds are chosen to visualise result findings in the study because they can make findings efficient and profound.

Chapter Four: Presentation of the Findings

4.1 Introduction

With the help of the methodology, this chapter presents three distinctive findings in the study. In order to explain them clearly, this chapter separates them into three different sections. First of all, Section 4.2 points out textual features of fashion microblogs as a result of text mining analysis. Then, Section 4.3 presents typologies of fashion microblogging influencers and their particular features as well as marketing strategies. Finally, Section 4.4 shows the development of the digital artefact, which leads to the final accomplishment of the digital tool.

4.2 Textual Features of Fashion Microblogs

As for Irish fashion microblogs, the lexical diversity ranges from 0.166 to 0.642. The lexical diversity of Irish fashion microblogs tends to be entirely different. The highest lexical diversity is the microblogs from Thunder and Threads while the lowest lexical diversity is the microblogs from The Style Fairy. That is to say, the fashion microblogger of Thunder and Threads uses more different words in her microblogs in comparison with the fashion microblogger of The Style Fairy. In relation to the length of fashion microblogs, the average number of words in a sentence for the Irish fashion microblogs is between 18.90 and 58.90 words. More concretely, So Sue Me's microblogs consist of shorter sentences than others' microblogs. By contrast, The Style Fairy's microblogs are considered to involve longer sentences for microblog marketing.

Besides, the study figures out the most frequently used words in the Irish fashion microblogs are Fashion, Look, New, Christmas, Love, Got, Dress, Amazing and Outfit. These most frequently used words can be further explored. It is found that all of the nouns concern three main topics: brands, products and occasions, which form the cornerstone of the following typology of Irish fashion microblog influencers. Additionally, it is also found that the other parts of speech such as verbs (Love & Got) and adjectives (Amazing & Happy) indicate a positive attitude of fashion microblog marketing in the Irish microblogging marketplace.

Figure 18 Textual Features of Irish Fashion Microblogs

Irish Fashion Microblogs	Lexical Diversity	Average Words Per Sentence	Keywords
Sosueme	0.330	18.90	Fashion, Look, Top, New, ...
Thunder & Threads	0.642	23.80	Arnotts, Event, Love, Gap, ...
Pippa	0.292	29.10	New, Dress, Tuesday, Party, ...
Help My Style	0.314	20.40	Fashion, Collection, Kenzo, ...
Anouska	0.299	27.80	Love, Today, Christmas, ...
Fluff & Fripperies	0.303	40.50	Look, Like, Skincare, nail...
The Style Fairy	0.166	58.90	Friday, Look, Outfit, Steal, ...
What She Wears	0.501	20.60	Christmas, Autumn, New, ...
Just Jordan	0.287	41.20	Baby, Dress, New, Bag, ...
Love Lauren	0.332	51.90	Travel, Look, Details, Latest, ...

Correspondingly, the lexical diversity of Chinese fashion microblogs is from 0.119 to 0.301. The lowest lexical diversity comes from Qiang Kou Xiao La Jiao's fashion microblogs while the highest lexical diversity comes from

Han Huohuo's fashion microblogs. By comparison, the difference in Chinese lexical diversity is relatively smaller than that of Irish lexical diversity. In other words, Chinese fashion microbloggers seem to insist on using similar words in their microblogs, which implies that Chinese fashion microblogs have similar patterns in comparison with Irish fashion microblogs. Moreover, the number of average words in the sentence ranges from 38.80 to 137.24. The longest fashion microblogs are from Kira while the shortest fashion microblogs are from Han Huohuo. Unlike the length of Irish fashion microblogs, on the whole Chinese fashion microblogs are longer. Besides, the gap of length among Chinese fashion microblogs is relatively large in contrast to that of Irish fashion microblogs.

In addition, the study also discovers the most frequently used words in Chinese fashion microblogs, including Fashion, Style, Young, Happy, Wang Fei, Louis Vuitton, Coat, New Product and so forth. Similarly, these mostly used words can be categorised into three themes — brands, products and entertainments, which are included in the Chinese typology of fashion microblogging influencers. Different from Irish other parts of speech, Chinese other parts of speech in the fashion microblogs such as verbs (Like & Can't) and adjectives (Yong & Disappointed) indicate that the attitudes of Chinese fashion microbloggers are more neutral than Irish fashion microbloggers. In other words, at least Chinese fashion microbloggers pretend to be neutral or even negative towards some fashion microblogging marketing in their microblogs, which turn out to be more convincing for targeted consumers.

Figure 19 Textual Features of Chinese Fashion Microblogs

Chinese Fashion Microblogs	Lexical Diversity	Average Words Per Sentence	Keywords
Shi Liu Po Bao Gao	0.207	39.16	Coat, Simple, Young, Gossips...
Yang Fan Jame	0.276	55.77	Young, Fashion, Unnecessary...
Han Huohuo	0.301	38.80	Can't, Happy, Disappointed, ...
Chrison	0.135	115.87	Fashion, Cover,Huang Xuan, ...
Peter Xu	0.120	73.10	Style, Make, Lu Han, Coat, ...
Gogoboi	0.190	54.48	Victoria's Secret, Happy, ...
Mr Kira	0.140	137.24	Man, Fashion, Wang Fei, ...
Qiang Kou Xiao La Jiao	0.119	77.72	Dress, New Product, Comfortable, Sweet, Pure, ...
Miss Shopping Li	0.121	81.10	Wang Fei, Hairstyle, Coat, ...
Boy Mr K	0.207	96.91	Louis Vuitton, Man, Style, ...

4.3 Typologies of Fashion Microblogging Influencers

This section discusses the typologies of fashion microblogging influencers found in the study. Generally, the section is divided into two parts. At first, it shows the typology of fashion microblogging influencers in the Irish digital marketplace. It consists of influencers' types, characteristics, strategies and keywords, which are all exemplified. Similarly, the second part presents the Chinese typology, including their particular features and social media marketing strategies. The critical points of these typologies are listed as follows.

Figure 20 Typologies of Fashion Microblogging Influencers

	Categories	Definition	Characteristics	Keywords	Strategies	Typical Blogger
Irish Fashion Microblogging Influencers	<i>Brand Adopters</i>	Eager to be the first for spreading brand news and apply brand strategies to strengthen brand identities for fashion consumers	Gathering the latest fashion information of branding; Familiar with brand marketing; Adopting & Spreading the latest fashion news; Decent jobs; Willing to cooperate with fashion companies...	Varieties of brands: Penneys, Topshop, Gucci, Giorgio Armani, etc.	Building Brand Awareness; Reinforcing Brand Awareness; Maintaining Brand Loyalty	Help My Style
	<i>Product Leaders</i>	Reviewing fashion information and giving suggestions on fashion trends by means of specific fashion products	Highly interested in collecting and analysing fashion product news; Confident; Self-expressive; Spreading & Sharing with others positively; Concentrated on detailed fashion products...	Products: bag, dress, etc.; “I”; Positive v. & a.: favourite, love, etc.	Personal Fashion Demonstrator; Public Fashion Solver; Fashion Trend Advisor	Love Lauren, Just Jordan, Fluff & Frippers

	<i>Occasion Leaders</i>	Reviewing fashion information and giving opinions of fashion styles based on different occasions	Skilled fashion knowledge; Caring about fashion trends; Eager to share fashion news with others; Keeping up with the latest news and events...	Places: Dublin, etc.; Holidays: Christmas, etc.; Seasons: Autumn, etc.; Positive Words: Pretty, Buy, etc.	Tourism and Fashion Promotion; Seasonal Fashion Suggestion; Holiday Fashion Advice; Irish Special Occasion Marketing	Anouska, The Style Fairy, Thunder and Threads, WhatsheWears
	<i>Market Mavens</i>	Leading fashion microbloggers and affecting fashion consumers on the ground of their comprehensive understanding of Irish fashion market	Professional experiences in fashion; Comprehensive understanding of the whole Irish fashion market; Highly engage with fashion consumers online; Influencing fashion consumers and other microblogging influencers; Following current hot issues; Establishing own brands...	Product names: top, hair, look; Occasion names: Christmas, party; Positive verbs and adjectives: love, etc.	Brand Strategies; Product Strategies; Occasion Strategies; Consumer Relations-Building and Management	Sosueme, Pippa

Chinese Fashion Microblogging Influencers	<i>Brand Adopters</i>	Urge to adopt fashion trends from fashion weeks for brand marketing	Decent jobs; Good at collecting and analysing fashion trends of brands; Highly interest in fashion, etc.	Big brands: Gucci, LV, Victoria's Secret, etc.	Big Brands; Celebrities; Consumer Communication	Boy Mr K
	<i>Product Leaders</i>	Presenting and Influencing fashion consumers' idea of products by self-expression	Confident; Self-expressive; Narcissistic; Concentrated on details; Caring fashion consumers; Building own brands, etc.	Product details: wool, colour, knit, duvet, etc.	Product & Fashion Demonstrator and Narrator; Product & Consumer Connector	QiangKouXiaoL aJiao, Hanhuohuo, YangFanJame
	<i>Entertainment Leaders</i>	Influencing fashion consumers based on entertainments	Keen on gossips; Closer relations with consumers; Familiar with current hot issues, etc.	Person names: Zhang, Li, Liu, Chen, etc.	Celeb & Public Figures; Films & TV Dramas; Consumer Engagement	Mr Kira, Miss Shopping Li, Peter Xu, Chrison
	<i>Market Mavens</i>	Leading fashion consumers by their overall influence on different areas	Expertise in varieties of fields; Keeping with communicative channels; Build and maintain relations with consumers, etc.	Various: Products, Brands, Entertainments, etc.	Brand Strategies; Product Strategies; Entertainment Strategies	Gogoboi, Shi Liu Po Bao Gao

4.3.1 Irish Typology of Fashion Microblogging Influencers

Accordingly, in the study Irish fashion microblogging influencers can be categorised into four types: Brand Adopters, Product Leaders, Occasion Leaders and Market Mavens. Therefore, each type of Irish fashion microblogging influencers is specified in detail as below.

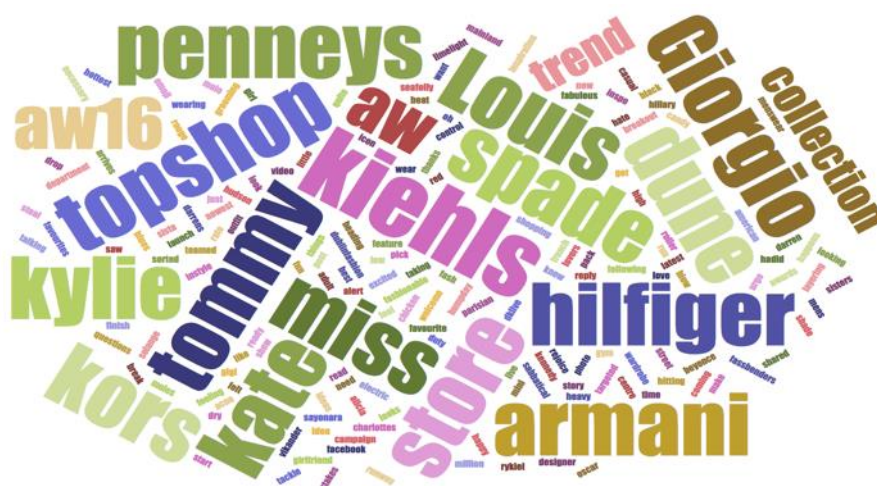
4.3.1.1 Brand Adopters

Irish brand adopters are always eager to be the first for spreading brand news and utilising branding strategies to strengthen brand identities in fashion consumers' minds. The brand strategies involve brand awareness, brand loyalty and brand recognition. Thus, they are familiar with varieties of fashion brands as well as branding strategies. However, they do not often make a comment on fashion brands. Instead, they prefer to adopt and spread the latest fashion news to consumers. At the same time, they are fashionable and have decent jobs in connection with fashion. For this reason, they are favoured by fashion companies. That is to say, they have a good relationship with fashion brands. They are willing to cooperate with fashion companies by means of microblogging. For instance, the representative of Irish brand adopters found in the study is Help My Style, which is dominated by Darren Kennedy. He is a well-known Irish Television presenter. He has even hosted several programmes in relation to fashion such as Trending on RTE 2 about

celebrities' styles. As a result, he teamed up with Louis Copeland and Sons for menswear in 2014 and became a brand ambassador for Specsavers in 2016. Consequently, Louis Copeland and Specsavers often appear in his microblogs.

Generally speaking, brand adopters' microblogs are not long or complicated. Instead, the fashion microblogs tend to be simple, but definitely the fashion microblogs are always made up of brand names. No doubt brand names become the core of brand adopters' fashion microblogging. The brand names are often emphasised by capital letters and bold letters. Therefore, the simplicity of fashion microblogs is considered to get brand names more striking for consumers. The brand names are various, including high street brands like Topshop, luxury brands like Giorgio Armani and others.

Figure 21 Irish Brand Adopters' Keywords



Accordingly, the most frequently used strategies of brand adopters can be

summarised as below:

(1) Building Brand Awareness

Brand awareness is a crucial indicator for consumer behaviours, brand management as well as strategy development. It is apt to determine whether consumers are willing to make purchase decisions. Accordingly, it measures the extent to which consumers can identify a brand in a variety of cases. It is proved that a high level of brand awareness can lead to consumers' buying behaviours (Hsiao et al., 2014). For this reason, strong brand awareness is prone to result in the success of brand marketing. In the study, Irish Brand Adopters try to build brand awareness for fashion consumers based on the notification of the latest fashion news such as fashion shows, store openings, and shop events in their microblogs.

Example 1: Beauty Drop: Giorgio Armani Beauty Face the Runway arrives at Brown Thomas...and we've got a first look! #Beauty

Example 2: Every shade & finish you could wish for in lipstick in Lancôme's new Absolut Rouge collection #clickTheRose
@RoTierneyCrowe

Example 3: Topshop's latest darling & gorgeous designs
(From Help My Style in 2016)

From the above, it can be seen that all of them are mentioned by Help My Style in accordance with new branding activities. The first example discusses Giorgio Armani in light of its new fashion show. The second

example introduces Lancome with regard to its new lipstick collection.

Moreover, the third example also stands out Topshop in line with its latest designs. With the help of these microblogs, consumers are not only learnt the latest news about these brands, but also left impressions on brand identities. Besides, brand adopters manage to arouse consumers' interest in these brands. It is presented through the consumers' likes of these microblogs.

(2) Reinforcing Brand Awareness

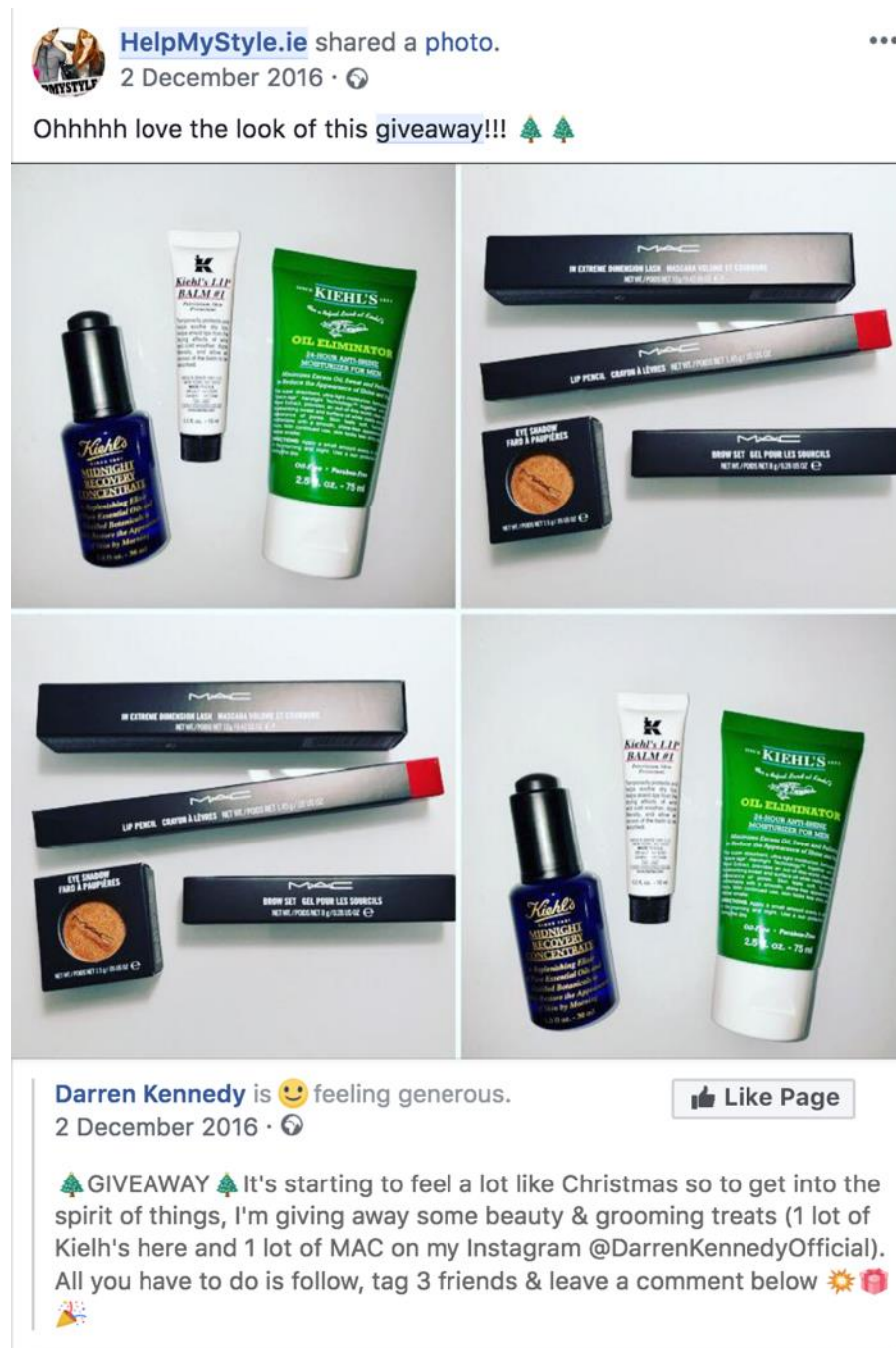
Subsequently, brand adopters are likely to reinforce brand awareness in fashion consumers' minds by repeating previous microblogs. For instance, Help My Style re-microblogs the first example listed above after one week. According to Malakooti (2013), a product as well as a brand has to undergo a life cycle, including introduction, growth, maturity and decline. That is to say, the level of brand awareness starts to increase in the fashion consumers' minds after the first time of brand adopters' introduction in the microblog. After the level of brand awareness hits its pole, it keeps stable and then begins to decrease in the fashion consumers' minds. Therefore, it turns out to be an excellent chance for the repetition of microblogs at this point. The repetition of microblogging is beneficial for recalling fashion consumers' previous brand awareness, which keeps the life cycle of brand awareness longer. It helps stimulate fashion consumers' preference and desire to one brand rather than another. In the first example, the feedback of microblog

for the second time is less than that for the first time from fashion consumers. However, it reveals that the microblogs for the first time and the second timeshare several feedbacks from the same fashion consumers. Therefore, it is convinced that the reinforcement of brand awareness is possible to influence these fashion consumers' purchase eventually.

(3) Maintaining Brand Loyalty

Brand loyalty refers to consumers' repetitive commitments to a brand over time. It notifies marketers in advance about the results of brand performance. After consumers' first purchase, it is urgent for marketers to find a method for keeping consumers' further buying behaviours, which belongs to the scope of brand loyalty. The methods of brand loyalty consist of free trials, rewards plans and other incentives. In the study, Irish brand adopters give away free brand samples for their online followers from time to time, which urge fashion consumers to dedicate to a brand. For instance, Figure 22 presents that Help My Style gives Kielh's and Mac free beauty treats to his followers in order to maintain their brand loyalty of Kielh's as well as Mac.

Figure 22 Maintaining Brand Loyalty



There are several significances for this marketing strategy. For one thing, it causes fashion consumers' curiosities of fashion brands. With the help of free trials, fashion consumers become familiar with fashion brands, which return to the establishment of brand awareness and the reinforcement of

brand awareness. Thus, fashion consumers are led to buy these fashion brands for themselves next time in line with the result of brand awareness process. Eventually, fashion consumers keep buying the same brands as a result of brand loyalty. For another, fashion consumers tend to talk about their experiences of free trials with other fashion consumers in their network. Hence, this marketing strategy is apt to influence other fashion consumers' buying behaviours by means of eWOMM. Last but not least, it requests fashion consumers to follow microbloggers, leave comments in their microblogs, and share with other fashion consumers in their network so as to fulfil the requirements of free trials. Again, all of these microblogging activities enlarge the marketing influence of fashion brands in online communities. Owing to these significances, this marketing strategy is good for the success of Irish fashion microblog marketing.

4.3.1.2 Product Leaders

As for Irish product leaders, the lexical diversity of their microblogs ranges from 0.28 to 0.33, and the average words in the sentence are between 40 to 52 words. That is to say, Irish product leaders' microblogs are rather longer than other types of microblogs. Also, they have a high diversity of words in their microblogs. The most common words in the texts are in relation to different fashion products such as bag, dress, look and so forth. In addition, the word "I" also has a high frequency of use because of microbloggers'

egocentrism. Moreover, positive verbs and adjectives are most frequently utilised in their microblogs such as best, favourite, love and like.

Figure 23 Irish Product Leaders' Keywords



Different from Irish brand adopters, Irish product leaders try to avoid mentioning brand names directly in their microblogs. Instead, they usually review fashion information and give suggestions on fashion trends in light of specific fashion products. More concretely, they offer photos of fashion products and links together with product names as well. Through this indirect way, fashion consumers can connect products to their fashion brands in light of brand awareness as well as brand recognition. Therefore, these Irish fashion microbloggers are highly interested in collecting and analysing fashion news on products. They are confident and self-expressive. Besides, they are willing to spread and share fashion news with others positively. More importantly, they prefer to influence consumers' opinions through the focus on fashion products rather than fashion brands.

Furthermore, the study identifies three primary fashion microblog marketing strategies used by Irish product leaders. The first strategy is *Personal Fashion Demonstrator*. In detail, Irish product leaders are always ready to present their private daily life through microblogging as well as their varieties of fashion styles in particular. In general, Irish product leaders prefer to use selfies together with texts in their microblogs so as to show their understanding of current fashion trends and try to arouse consumers' curiosity about their fashion styles. The typical microblogger of this type is Love Lauren who is always taking photos of her different fashion styles in varieties of places.

Figure 24 Irish Product Leaders' Personal Fashion Demonstrator





In line with Love Lauren’s fashion microblog, she shares her OOTD (Outfit Of the Day) with fashion consumers every day in order to cause fashion consumers’ concern about her fashion styles. In the microblog, she does not mention any brand. Instead, she provides product links for fashion consumers. The links enable fashion consumers to buy any fashion product of this outfit directly online. In such a case, these links connect to River Island online shopping webpages. Compared with brand adopters, product leaders emphasise fashion microblog marketing on fashion consumers’ curiosity. They market their fashion styles in the microblogging. They decrease fashion consumers’ aversions to direct brand marketing. However,

with the help of links and photos, fashion consumers are not possible to miss fashion brands. That is to say, product leaders take full advantages of both product and brand strategies. By this means, they encourage fashion consumers to involve being marketed voluntarily. As a result, fashion marketers manage to influence fashion consumers effectively and efficiently. For this reason, the expertise to fashion knowledge as well as presentation are the key indicators for the success of product leaders' fashion microblog marketing.

Then, the second strategy is *Public Fashion Solver*. That is to say, product leaders work as good fashion helpers for fashion consumers and assist them in solving various concerns in relation to fashion. Generally speaking, product leaders put forward a common fashion question of fashion consumers at first, and they answer the question by sharing their opinions.

The representative Irish microblogger is Fluff and Frippers.

Example 1: Do blondes really have more fun? Not when they've to worry about their hair colour - which is why Allsun is excited to share her latest find. <http://bit.ly/2g4whES>

Example 2: December can be SO HARD on the skin. If yours is acting the maggot, I have three great products in today's post: <http://www.fluffandfripperies.com/.../three-fab-clay-face-mas...>

Example 3: Did you know that 1 in 3 of us have trouble sleeping? And sleep issues are more common amongst women than men? If you need some help drifting off, here's what's been working for me:

<http://bit.ly/2fx2ZSi>

(From Fluff and Frippers 2017)

As can be seen, the three instances represent common problems of fashion consumers. The first instance is about the colour problem of hairstyle. The second instance refers to the dry skin problem in winter, and the third instance is related to sleeping trouble. In such a case, fashion problems should be typical for consumers so that they can attract consumers' attention immediately. According to these problems, product leaders are apt to market fashion products and brands by means of giving suggestions to fashion consumers. Mostly, these suggestions come from product leaders' individual experiences, which make fashion microblog marketing more persuasive for fashion consumers. Moreover, product leaders explain the reasons for choosing specific fashion products and fashion brands logically in their fashion microblogs. It seems to find solutions to these typical fashion problems for consumers. It belongs to product leaders' fashion microblog marketing. Hence, this strategy gets fashion microblog marketing readily accepted by fashion consumers because the fashion problems in the microblogging are in accordance with actual circumstances.

Last, the third strategy is *Fashion Trend Advisor*. More concretely, product leaders make use of product awareness to inform fashion consumers of the latest fashion trends. Different from the previous two strategies, this strategy

does not contain product leaders' personal experiences. In such a case, product leaders are only advisors of trending for consumers. To some extent, this strategy is similar to brand adopters' brand awareness strategy. However, product leaders generally do not claim fashion brands undoubtedly in the microblogging. As a consequence, this strategy is separated from the other two strategies of product leaders and strategies of brand adopters.

Example 1: I can finally reveal Luna 3!!!! Available now to preorder for March get your Sparkle on!!!!

Example 2: New occasion wear blog post live
<http://www.justjordan.ie/partyshop/>

Example 3: The ultimate Valentines dress more looks here
<http://www.justjordan.ie/partyshop/>
(From Just Jordan 2018)

The three examples are from Just Jordan. Similar to other product leaders' strategies, they are not concentrated on brand marketing in the microblogs. Instead, they notify fashion consumers about new fashion trends from the perspective of product awareness. In such a case, these new fashion products do not come from big brands or luxury brands. In other words, they generally come from online fashion shops such as ASOS, PrettyLittleThing and so forth. Product leaders put emphasis on new fashion styles of products. Usually, they offer links and photos of new looks, which connect fashion consumers to product leaders' blogging websites and online fashion shops.

4.3.1.3 Occasion Leaders

Irish Occasion Leaders are good at reviewing fashion information and giving opinions in their microblogs according to varieties of occasions. Their fashion recommendations for consumers are on the basis of different situations. The occasions range from holidays and seasons to locations as well as typical Irish events. For them, every day is a fashion festival. Thus, they are not only knowledgeable about fashion, but also keep up with news firmly. They are eager to share the news with other fashion consumers in the network as soon as they receive them. The well-known Irish occasion leaders consist of Anousk, The Style Fairy, Thunder and Threads and Whatshe wears.

In relation to textual features, the lexical diversity of microblogging varies from one to another. They have the highest (Thunder and Threads) and lowest (The Style Fairy) lexical diversity at the same time. Additionally, the average words in the microblogging are from 20.6 to 58.9, which state the medium to long length of microblogging. Although the patterns of lexical diversity and microblogging length are not bright, the most frequently used keywords of Irish occasion leaders are similar, including places like Ireland and Dublin, holidays like Christmas, and seasons like autumn. The other most frequently used parts of speech turn out to be also positive influence such as pretty, happy, buy and fun.

Figure 25 Irish Occasion Leaders' Keywords



On the ground of different fashion circumstances, occasion leaders' fashion microblog marketing strategies are distinguished as follows.

(1) Tourism and Fashion Promotion

Irish occasion leaders link their fashion styles with their trips to different places in the microblogging. As a trip advisor, they give fashion consumers suggestions on trips in accordance with their previous trip experiences. The suggestions involve flights, hotels, tourist attractions and restaurants. In terms of them, it is difficult to avoid the discussion of branding. For instance, in Example 2 Anouska narrates the specific brands for them — flight (Air New Zealand), hotels (Hotel Del Coronado, Pasea Hotel, Four Seasons), and tourist attractions (La Jolla, San Diego, Huntington Beach). Together with brand narration, Anouska also makes positive comments on them. By this means, occasion leaders deliver their marketing messages to fashion consumers in their microblogs. Therefore, this strategy is especially useful for fashion consumers who also love travelling.

Example 1: Holidaying in Martinhal in Portugal. Getting my Onjenu maxi on for a date night (espadrilles are Penneys, sunglasses Rayban) (From WhatsheWears, 2016)

Example 2: Read all about my week in California with heidi klein! http://anouska.net/.../road-trip-through-california-with-hei... (From Anousk, 2016)

Example 3: Social Pics & a quick tour of Dublin's first ice bar <http://www. /ice-bar/> (From WhatsheWears, 2016)

(2) Seasonal Fashion Suggestion

In the microblogs, Irish occasion leaders also tend to give suggestions referring to different climatic changes such as winter (Example 1), spring, summer (Example 3), autumn, morning, afternoon, and rainy days (Example 2). By this means, occasion leaders care for fashion consumers. They tend to make conversations friendly and engage with fashion consumers through microblogging intimately. Consequently, this marketing strategy tries to close the gap between fashion microblogging influencers and fashion consumers. For this reason, Irish fashion consumers are happy to give responses to occasion leaders. Therefore, they are marketed and influenced by occasion leaders intimately.

Example 1: Outfit Ideas: Winter Warmers Who doesn't want to stay cozy and stylish during the winter season Check out the 3 looks we have styled HERE <http://thestylefairy.ie/outfit-ideas-winter-warmers-2/>

P.S. Some of your favourite prices may now be reduced!

Example 2: Chunky knit and trainers for a miserable day 10% OFF
jumper with code TSF10

Jumper:

<https://www.iclothing.com/monica-roll-neck-knit-jumper-in-s...>

Jeans: countour jeans from F&F at Tesco

Trainers: Penneys

Happy Saturday, stay cosy

Naomi xx

Example 3: The one good thing about summer ending - getting to wear my faux leather trousers again <3 These are one of my favourite pairs which I got from Missguided and there's a 70% off sale on all things summer on their site right now! <http://bit.ly/2dS9le8>
(From The Style Fairy, 2016—2018)

(3) Holiday Fashion Advice

Any occasion leader does not miss the best opportunities to conduct fashion microblog marketing on holidays. In particular, more microblogs are posted on essential holidays such as Christmas. The other holidays include Halloween, New Year, and Black Friday. As for these momentous occasions, Irish consumers are always looking for opinions on their fashion styles and holiday gifts. In relation to Maslow's Hierarchy of Needs, they have belongingness needs, love needs, esteem needs and self-actualisation. In other words, they are urged to stand out from others on these crucial days so as to satisfy their needs. Correspondingly, occasion leaders help fashion consumers to achieve these motivations in good time by means of their

microblog marketing. Broadly, they microblog how to style out of the ordinary by clearly making a list of suggestions, fashion products and photos such as Example 2. In detail, they discuss what are fashion products, where to get them, and how are them in order to convince fashion consumers. Another usual way of occasion leaders is to redirect fashion consumers to online shopping websites by means of a group of photos so that fashion consumers can check the details as they wish like Example 1 and Example 3.

Example 1: It's almost Christmas time! getting into the festive spirit with my @clusewatches red velvet watch which is so delish #timeistobeshared #cluse #spon <http://liketk.it/2pXbU> @liketoknow.it #liketkit (From Anouska, 2016)

Example 2: White and gold, studded, pearl pumpkins for chic Halloween decor. Here's a DIY guide. It's a great activity to do with the little ones while the end result will look chic in your home. <http://www.whatshewears.ie/white-pumpkins-diy/> (From WhatSheWears 2018)

Example 3: A definite for my Christmas Wish List Let the hint dropping commence Shop HERE <http://bit.ly/2zNts6H> Heather x www.thestylefairy.ie (From The Style Fairy, 2017)

(4) Irish Special Occasion Marketing

Irish occasion leaders tend to influence fashion consumers based on their special fashion occasions, which are more in relation to Irish culture. As its distinctiveness in comparison with Chinese fashion microblog marketing, it

is separated from other occasion strategies for further discussion. The typical Irish special occasion in the fashion microblog marketing is Payday on every Thursday such as Example 1 and Example 2. That is to say, in occasion leaders' minds fashion consumers get paid on Thursday, though it is not applicable for all the fashion consumers. However, they microblog on payday because they think that fashion consumers tend to more easily spend money on fashion shopping online for the first day of payment in contrast to the rest of the week. The other Irish occasions involve Tuesday shoesday like Example 3, Makeup Monday, Bank Holiday, and St. Patrick's Day. Therefore, fashion microblog marketing for these Irish special occasions turns out to be easier to succeed.

Example 1: Nothing like bargain Manolo Blahnik inspired heels to make our Thursday These beauties are just €55 See [HERE](#) <http://bit.ly/2f4pIVb> (From Anouska, 2016)

Example 2: Payday Treat Trench coats are the number 1 spring/summer layer and we are loving the detail on this one Shop [HERE](#) <http://bit.ly/1oD32dN> Heather x www.thestylefairy.ie (From The Style Fairy, 2016)

Example 3: Tuesday shoesday A smart trainer to compliment a stylish jeans and tee look Officially obsessed Shop [HERE](#) <http://bit.ly/2u18U8b> Heather x www.thestylefairy.ie (From The Style Fairy, 2017)

4.3.1.4 Market Mavens

Irish market mavens are masters of fashion microblogging influencers. In general, they are very knowledgeable about the whole fashion industry. They can make integrated use of fashion information collected from fashion marketplaces. For this reason, they are followed by fashion microblogging influencers and other fashion microbloggers. They are not only essential helpers for fashion marketers, but also influential leaders for other fashion microbloggers. In other words, they assist fashion marketers in spreading fashion trends in the fashion microblogging marketplace. At the same time, they help other fashion microbloggers as well as fashion consumers to grasp these fashion trends on the basis of their opinions in the microblogging, which are easy to read and understand. Therefore, other fashion microbloggers are capable of re-spreading these fashion trends and continue to influence fashion consumers. Thus, Irish market mavens are more influential than other microbloggers in light of fashion microblog marketing. The typical Irish market mavens include Pippa and So Sue Me.

As for textual features in market mavens' microblogs, the lexical diversity is from 0.292 to 0.330. Compared with other fashion microblogging influencers, lexical diversity is medium high. It indicates that market mavens use different words in their microblogs. Also, it is indicated by market mavens' keywords. The keywords are various, including occasions

(1) Branding Strategies

Generally speaking, Irish market mavens have three different ways to present fashion brands in addition to other branding strategies discussed previously. For one thing, the Irish market mavens keep the microblogs as short as possible. Usually, they mention the brand names together with photos and heart emojis such as Figure 27. Therefore, the brand names tend to be striking for fashion consumers, which are also all the information that consumers need to know from the photos. In such a case, the fashion brands are always luxury brands such as LV, Chanel and Gucci.

Figure 27 Irish Market Mavens' Branding Strategies I





For another, Irish market mavens are interested in combining brand marketing with well-known public figures such as politicians, celebrities and influential fashion figures. They catch up with their entertainment news and analyse their fashion styles in order to promote fashion brands like the following two examples.

Example 1: Harry and Meghan at a reception in London tonight (check out her Gucci Dionysus clutch!) (From So Sue Me, 2018)

Example 2: Rainbow chic Blake Lively in Gucci... That skirt (From Pippa, 2018)

Moreover, Irish market mavens are apt to build brand awareness of their brands. For instance, So Sue Me has her beauty and fashion brand named SOSU. Similarly, Pippa has a fashion and clothing brand called POCO. As a consequence, they try their best to apply these branding tactics to market their brands through microblogging such as Example 1 and 2. Different from the introduction of other brands, they are always microblogging their brands in detail and offer fashion consumers direct shopping links.

Example 1: Last night's outfit

See my jumper here: <https://rstyle.me/~cz-aGyEM>

POCO By Pippa The Leather Look Jeans: <https://bit.ly/2SvUS7t>

#af (From Pippa, 2018)

Example 2: Love Island's Rosie Williams slaying it with her SOSU by Suzanne Jackson Vogue lashes

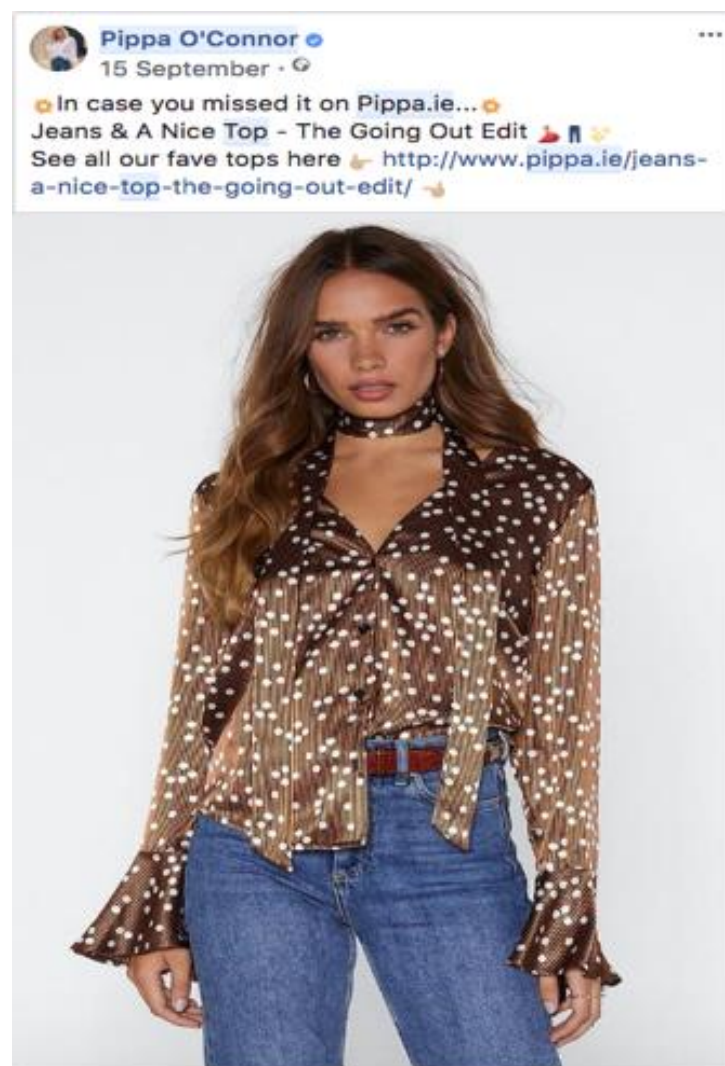
Available here: <https://www.sosubysj.com/products/vogue> (From So Sue Me, 2018)

(2) Product and Occasion Strategies

In terms of product and occasion strategies, they are likely to be more objective. Compared with product leaders, they do not give suggestions on the basis of their selfies. Instead, they often use impersonal photos to support their positive product marketing (Please see Figure 28). Additionally, almost entirely of fashion products in the product strategies do not belong to luxury brands. Instead, they are easily found in online shopping websites.

Also, they are more affordable for fashion consumers. When fashion products have the same effects, the pricing strategy becomes a vital indicator for affecting fashion consumers' purchase behaviours. In contrast to luxury brands of a high price, fashion products of low price tend to be more competitive for fashion consumers to purchase. Consequently, market mavens' low price strategy is beneficial to their fashion microblog marketing.

Figure 28 Irish Market Mavens' Product Strategies





(3) Consumer Strategies

Irish fashion market mavens are concentrated on keeping a good relationship with fashion consumers in online communities. There are several ways to realise it. Firstly, they prefer to share aphorisms with their followers every day such as Figure 29. The aphorisms are the top type of microblogs favoured by fashion consumers. The aphorisms seem to have nothing to do with fashion microblog marketing. However, they are beneficial for maintaining the relations between market mavens and fashion consumers. For one thing, these aphorisms can cause mutual minds of

market mavens and fashion consumers. After the convergence, fashion consumers are more easily influenced by market mavens. Also, they encourage fashion consumers to engage with market mavens. For this reason, aphorisms are the most engaged type of microblogging. With the help of engagement, market mavens turn out to be more familiar with their followers. As for successful marketing, marketers should do market research and know their target markets. Thus, market mavens conduct their market research through aphorisms so that they understand their fashion consumers better. Accordingly, their fashion microblog marketing is more pertinent. For another, aphorisms can build good images of market mavens. When brilliant features characterize market mavens, they are possible to persuade fashion consumers. At the same time, aphorisms allow fashion consumers to get to know market mavens. The aphorisms are considered to make fashion consumers closer to market mavens in online communities.

Figure 29 Irish Market Mavens' Aphorism





Afterwards, the second type of highest responses from fashion consumers is market mavens' gossips of public figures. For example, fashion consumers can know every new action of Prince Harry and Meghan Markle from market mavens' microblogs such as Example 1. The significance of these gossips is similar to aphorisms. That is to say, they try to engage with fashion consumers and hold intimate relations with fashion consumers so that they manage to achieve their motives of fashion microblog marketing in the end.

Example 1: Prince Harry and Meghan Markle have just announced they are expecting a baby (From Pippa, 2018)

Example 2:

Celeb Love Quote

- “ ‘We’ve been together for more than eight years. We lived in a rented apartment on the €188 unemployment benefit. I had no job because I spent all my time at the gym. I believed that I would be the champion, and she always did, too. She believed in me. Despite the lack of money, Dee Devlin tried to get me to eat right and always keep my daily regimen. She dedicated herself to it. Coming home after an exhausting training session, she always said, ‘Conor, it’s okay, you can do it!’”

Conor McGregor's quotes about Dee Devlin (From So Sue Me, 2016)

Thirdly, the Irish market mavens pay more attention to microblogging campaigns (Example 1 &2). For instance, So Sue Me holds competitions in her microblogging like the following Example 1 almost every month. The frequency of campaigns is much higher than that of other fashion microblogging influencers. In addition to liking and sharing posts generally, marketer mavens give detailed instructions for how to win the prizes. For example, in the first instance fashion consumers are asked to comment on “Which product on the site would be the first you would buy”. The answer to this question can lead fashion marketers to understand fashion consumers better before they target the market.

As a consequence, this microblogging strategy has three advantages. For one thing, it can establish relations with new fashion consumers and maintain relationships with followers. For another, it can assist fashion marketers to know their targeted markets in advance so that they can apply more appropriate marketing strategies to influence fashion consumers. Last

but not least, it can promote fashion brands as well as products and broaden the influence on fashion consumers in online communities.

Example 1: FREEBIE FRIDAY

I'm very pleased to announce that I have collaborated with the NEW online beauty store Beautessential.com to give one lucky follower & a friend €250 EACH to spend on the site!!

To win this amazing prize, you have to do 2 things:

Have a look at www.beautessential.com & in the comment box below, let us know which product on the site would be the first you would buy if you won the voucher.

Tag the friend you would give the second voucher to, and of course, like, and share the post :-)

Competition closes Friday Sept 21st! Best of luck

#sp (From So Sue Me, 2018)

Example 2: Hi ladies,

As promised, after hitting 200,000 likes on Facebook (yay!), I'm giving away a very special prize to say thank you!

It includes:

- 2 Tickets to Pippa's Fashion Factory in Dublin on Nov 4th (WHICH IS SOLD OUT!)
- 2 nights' B&B for you and a friend in a top Dublin City Hotel brought to you by Irelandhotels.com
- Hair, Make Up and Bubbles for you and your friend in Benefit Cosmetics' flagship store in Dublin
- PLUS €150 worth of Benefit products each!

↓If you'd like to win just enter here ↓

<http://www.pippa.ie/200k/>

Good luck xx (FromPippa, 2016)

Moreover, Irish market mavens actively respond to consumer questions in their microblogs and show the gratitude for consumer support (Please see Example 1 & 2). Specifically, they not only give responses to consumers' comments below their microblogs, but also they microblog separately in order to answer fashion consumers' questions. By this means, market mavens make fashion consumers feel that they are treated well and they are essential for market mavens. As a result, market mavens build good relations with fashion consumers and conduct fashion microblog marketing at the same time.

Example 1: For those who were asking about my make up & hair on last Friday night's Late Late Show, the fabulous Sarah Keary Make Up did my make up and David Cashman did my hair ♀
Sarah put together a list of the products she used on me:
MAC strobe cream
NARS sheer glo Stromboli
NARS creamy concealer custard ...(From So Sue Me, 2016)

Example 2: Got lots of questions about the lipstick I was wearing on Friday night. It's from Charlotte Tilbury and you can see it here
(From Pippa, 2018)

4.3.1.5 The Comparison of Irish Typology

To sum up, Irish typology involves four types of fashion micro-influencers—Brand Adopters, Product Leaders, Occasion Leaders

and Market Mavens. By comparison, the study finds that they are entirely different from each other in their microblogging keywords, characteristics and marketing strategies.

For one thing, four keyword clouds illustrate that four types of micro-influencers tend to use different keywords in their microblogs. The keyword cloud of Irish brand adopters indicates that they tend to utilise names of high street and luxury brands with capital letters as well as bold letters for their keywords in the microblogs. Different from this keyword cloud, the keyword cloud of Irish product leaders shows that they prefer to use varieties of product names in the first person instead of brand names for their keywords in the microblogs. Then, the keyword cloud of Irish occasion leaders elaborates that they incline to associate brand and product names with names of occasions. For this reason, there are many names of occasions in the keyword cloud in addition to fashion brands and products. Finally, the keyword cloud of Irish market mavens exhibits that they are willing to keep the balance of keywords of fashion brands, products and occasions. However, four keyword clouds also reveal that all four types of micro-influencers prefer to use various fashion words and positive words in their microblogs.

For another, the differences in four keyword clouds are considered to cause by fashion micro-influencers' characteristics and marketing strategies.

Namely, Irish brand adopters are active in the promotion of fashion companies and products by means of branding. Thus, they always outstand brand names in their microblogs. Unlike Irish brand adopters, Irish product leaders are prone to analyse fashion information on the ground of their personal experience in order to convince consumers online. Therefore, product names and “I” become keywords in their microblogs. Subsequently, Irish occasion leaders are interested in giving relevant fashion suggestions based on occasions. As a result, many names of occasions appear as keywords in their microblogs. In addition, Irish market mavens are sophisticated in fashion, fashion marketing and fashion microblogging. They apply brand strategies, product strategies and occasion strategies to their fashion microblog marketing. Consequently, the keywords range from brand names to names of products and occasions in their microblogs.

4.3.2 Chinese Typology of Fashion Microblogging Influencers

Likewise, the study sorts Chinese fashion microblogging influencers into four groups: Brand Adopters, Product Leaders, Entertainment Leaders and Market Mavens. Correspondingly, every group of Chinese fashion microblogging influencers is elaborated in the following separated subsections one by one.

4.3.2.1 Brand Adopters

Similar to Irish brand adopters, Chinese brand adopters are also prone to gather the latest information on fashion brands, for example, new fashion shows and new fashion products. They are excited to diffuse and share all of the information with their followers. The typical brand adopter in the study is Boy Mr K. Unlike varieties of Irish fashion brands, Chinese fashion brands refer to well-known international brands, including Victoria's Secret, Red Valentino, Gucci and Louis Vuitton. At the same time, they are familiar with fashion designers and their brands such as Oscar de la Renta, Alexander McQueen, Elie Saab and Stella McCartney. However, they seldom mention local Chinese brands. Accordingly, Chinese brand adopters' keywords generally consist of those famous international brand names (Please see Figure 30).

Figure 30 Chinese Brand Adopters' Keywords



In addition, Chinese brand microblogs turn out to be longer than Irish brand microblogs. Instead of only mentioning brand names, Chinese brand adopters state the details of fashion brands and criticize them.

Example 1: Stella McCartney Menswear S/S 2017 Lookbook

Stella McCartney Menswear Spring and Summer Lookbook 2017 / The first menswear collection of Stella McCartney. The young people are dressed in comfort and retro...(From Boy Mr K, 2016)

Example 2: Berluti F/W 2019 Paris

The F/W 2019 collection is the second collection after Kris Van Assche left Dior Homme. Also, it is his first fashion show after his tenure in Berluti. The street and rock elements make the brand younger (From Boy Mr K, 2019).

Example 1 is an instance of fashion microblogs from Boy Mr K in 2016.

This fashion microblog is about new fashion show of Stella McCartney. In the instance, he not only mentions the designer brand name “Stella McCartney”, but also reveals its season (S/S), year (2017) and comments (“comfort and retro”). The repetition of the designer brand name is beneficial to build the brand identity in fashion consumers’ minds. The details and comments help fashion consumers to understand fashion trends instead of understanding by themselves in Irish brand adopters’ microblogs. Likewise, Example 2 is another recent instance. In the microblog, he focuses on the introduction of the designer and new elements of this

collection in addition to the brand name.

With regard to fashion microblog marketing strategies, Chinese brand adopters also apply more strategies of brand awareness than brand recognition as well as brand loyalty because they are always giving explanations for current fashion trends and assisting fashion consumers in understanding these fashion trends.

(1) Branding with Big Brands

Again, Chinese brand adopters generally discuss the latest information about big fashion brands in their microblogs, and also give their understandings of the latest fashion information. In the study, Boy Mr K has a large number of regular microblogs about four international fashion weeks (London, Milan, New York and Paris). He calls this type of microblogs as Mr K's fashion week notes (Please see the following examples for more details). During the periods of those fashion weeks, he points out new characteristics of one brand in a microblog together with a significant number of photos from fashion shows in order to support his opinions.

Example 1: # Mr K's fashion week notes # Burberry S/S 2019 London
2019 S/S London Fashion Week / Burberry
Burberry becomes cooler, harder and more stylish!
Riccardo Tisci, who took Givenchy all the way to become a favourite brand, joins Burberry's first season. This century-old British brand begins to take a cool path. The men and women's fashion handbag and accessories collections are all updated (From Boy Mr K, 2018).

Example 2: # Mr K's fashion week notes # GUCCI S/S 2019 Paris
2019 Spring Summer Paris Fashion Week / GUCCI

A party of 70s modern youths

Gucci held 2019 Spring Summer fashion shown in the prestigious Théâtre Le Palace, and this is the first brand to host a fashion show in this historic building. GUCCI came to Paris to show the purpose of paying tribute to French culture, and will return to Milan Fashion Week in February next year (From Boy Mr K, 2019).

In Example 1, Boy Mr K microblogs the latest Burberry fashion show in London Fashion Week. He implies that the cool feature is a new fashion trend for Burberry. In order to convince fashion consumers, he provides evidence that Burberry has worked with Riccardo Tisci, who is known for his cool style. Consequently, fashion consumers are persuaded by Boy Mr K's explanation that the fashion trend in 2019 is cool so that they intend to buy fashion products in cool styles. Similarly, Example 2 is about the recent Gucci fashion show in Paris Fashion Week. He also helps to market this big brand with the analysis of characteristics of the fashion show. In particular, he emphasises the place of holding this fashion show so as to reveal its profound brand culture. Besides, four fashion weeks are fundamental indicators of fashion trends. Boy Mr K's analysis on these fashion weeks makes his microblogs more persuasive.

(2) Branding with Celebrities

Chinese brand adopters prefer to analyse celebrities' fashion styles. They

tend to take full advantage of celebrities' huge influence so as to market fashion brands as well as affect fashion consumers. In Example 1, Xu Weizhou is an actor who became famous in 2016 owing to an Internet drama. Because of his popularity in 2016, Boy Mr K takes him as an instance for brand marketing. At first, Boy Mr K proposes the hypothesis that Xu Weizhou is stylish. Then, he proposes that his fashionable style is due to the application of Louis Vuitton's new backpack. As a consequence, he argues that fashion consumers should purchase this backpack in order to complete his brand marketing. Also, Example 2 uses another well-known actress Yang Zi to promote big brands (Red Valentino, Nicholas Kirkwood & Chopard). With the help of celebrities' influence, fashion consumers are convinced of buying these products.

Example 1: Xu Weizhou x Louis Vuitton

Waiting for baggage in the airport can also present real fashion styles. Xu Weizhou is the guy who has done it. In addition to the clean style, he also uses the most popular backpack in Louis Vuitton Menswear S/S collection 2017. The backpack should be the top of shopping lists because of the hand-painted cute elephant and classic monogram print in new colour (From Boy Mr K, 2016).

Example 2: Yang Zi / Tencent Entertainment White Paper

Smiles are full of enthusiasm, warm and bright.

A little bit of spring in the cold winter...

Skirt: Red Valentino

Shoes: Nicholas Kirkwood

Jewellery: Chopard (From Boy Mr K, 2019).

(3) Branding with Consumer Communications

Unlike the Irish brand adopters, Chinese brand adopters have paid attention to building close relations with fashion consumers. From time to time, Chinese brand adopters ask fashion consumers to talk about their minds in relation to fashion in the microblogs. In Example 1, Boy Mr K once asks his followers to microblog their first big brand. He lists several answers in his microblog in order to inspire fashion consumers to talk about theirs. By this means, Boy Mr K can get to know his followers. For instance, he is capable of finding followers' most concerned big brand at present. In line with the result, he can microblog more relevant information on that big brand. Relatively, Example 2 tries to associate branding with consumers through gifts. By this means, he manages to execute his brand marketing in his microblogs on the basis of good relationships with fashion consumers.

Example 1: Chicken Soups + Complaints / What your first big brand item is? Come and listen to what these netizens say ... Do you remember what is your first big brand item? Alternatively, which one is the first big brand that you want to buy? To memorise, roast, praise, enlighten, review ... No limit to brand and content. Say whatever you want! Microblogging tonight enables netizens to speak. Welcome to leave a message (From Boy Mr K, 2016).

Example 2: In addition to a great brand handbag, each brand also issues a great red envelope every year. For example, Loewe found artists to cut paper across the border; Hermes let you tie your wishes to the pig; Chloé can DIY its own... Since there is a week to celebrate the New Year, I will take out 9 fans to

send out these chic brand red envelopes, including Gucci, Loewe, Tiffany, Hermès and other dozen brands. The rules are very simple: paying attention to me + forwarding this microblog+ liking this microblog + mentioning a friend. I will pick three days this week to give out them through @Weibo Lottery. Good luck~ (From Boy Mr K, 2019).

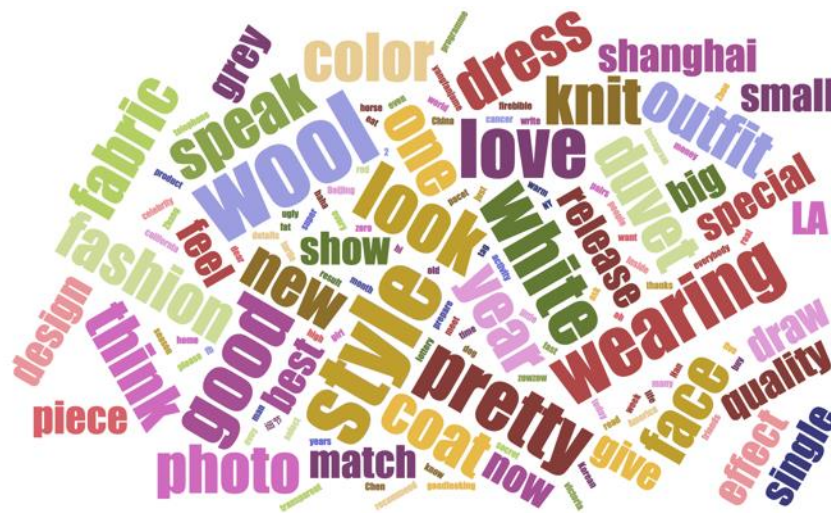
4.3.2.2 Product Leaders

Similarly, Chinese product leaders are incredibly confident, self-expressive and even narcissistic. Specifically, they inform fashion consumers of their private life such as shaving, trips and hairstyles. In general, they microblog their understanding of fashion trends and styles based on their selfies. The representatives are Qiang Kou Xiao La Jiao, Han Huohuo, and YangFanJame. They take care of relations with their fashion consumers. Also, they have owned their brands such as Qiang Kou Xiao La Jiao's ZOW ZOW, and Han Huohuo's DO NOT TAG. Unlike Irish product leaders, products in the microblogging come from big brands such as Chanel and Burberry.

Referring to average words in the sentence, the length of product leaders' microblogs varies from 38.80 to 77.72. The longest microblogs are from Qiang Kou Xiao La Jiao, who describes her fashion products in detail. Accordingly, it is not surprising to find the keywords such as wool, colour, knit and duvet in the microblogs. Other keywords such as locations can be

easily seen in YangFanJame's microblogs, who prefers to link fashion styles with his trips. In such a case, he seems to be similar to Irish occasion leaders. However, he concentrates more on showing off his fashion styles in different places while Irish occasion leaders put more emphasis on reviews and recommendations.

Figure 31 Chinese Product Leaders' Keywords



Hence, the microblogging strategies of Chinese product leaders rely on product demonstrations rather than product suggestions. They can be simply concluded as below.

(1) Product and Fashion Demonstrator

Product and fashion demonstrations occupy the majority of Chinese product leaders' microblogging. These microblogs look like little diaries of product leaders every day. Chinese product leaders apply selfies to show fashion styles, fashion trends, and their understanding of fashion (Please see Figure

32). Different Irish product leaders, they do not provide the details of their fashion styles like brand names, and online shopping links. Instead, they offer links to person names such as celebrities' social media accounts as well as geolocations. Additionally, they do not criticise the fashion information in the microblogs. Instead, they narrate and record their daily life from saying good morning to saying goodnight to fashion consumers in the microblogs. They treat the microblogging audience as good friends and talk about everything with them.

Figure 32 Product and Fashion Demonstrator



(2) Product and Fashion Narrator

Chinese product leaders tend to describe fashion products at considerable length. For instance, Example 1 from Qiang Kou Xiao La Jiao introduces the new fashion product of ZOW ZOW. She discusses the material (“knit”), highlights (“sleeves”, “bow”), shape (“lantern”), effects (“sweet and feminine”, “clean”, “pretty back”), and colour (“creamy white”). Also, she points out the advantages of this top in that “it is simple to wear” and “it does not pick people”. With the help of detailed description, she intends to influence fashion consumers’ purchase. Unfortunately, she does not offer the link of this fashion product, which allows fashion consumers to buy it online directly. Namely, it is considered to be inconvenient for fashion consumers’ purchase behaviours. As a result, it probably causes the loss of fashion consumers’ purchase behaviours, which seems to a disadvantage of Chinese product leaders’ microblogs. Similarly, Example 2 gives a detailed description of a fashion product. More importantly, it is a pleasure to see that the microblog contains a shopping link of fashion product nowadays.

Example 1: A representative of ZOW ZOW is this knit top. It has been changed several times from an initial idea to a final top, which is a satisfying process. Undoubtedly, its highlight is the design of sleeves. The three black lines stand out the lantern shape of sleeves. The bow is folded out of the ruffles, which is sweet and feminine. The top is in clean and creamy white. The small bow is hidden behind the sleeves so that even the back of the top is gorgeous. This is also its distinctive feature. It is simple to wear. It does not pick people. Hopefull, you like it (From Qiang Kou Xiao La Jiao, 2016).

Example 2: I especially like this rugged jacket dress, which is an exquisite high-grade OP. The silhouette is particularly good. The hem is slightly amplitude, which is good-looking in 360 degrees. The buttons are handmade beaded buckles. Every detail is exquisite. At the end of the year, attending a party with a coat is also very gorgeous. It is also stunning to wear in spring. It is recommended for everyone's annual meeting and party robes. ZOWZOW 2019 winter new coarse tweed jacket style... (From Qiang Kou Xiao La Jiao, 2019).

(3) Product and Consumer Connector

Chinese product leaders focus on their relations with their followers. In general, they like to ask questions in the microblogs and look forward to followers' answers like Example 1. The questions are not necessarily related to fashion. For instance, in Example 1 Han Huohuo asks his followers for movie recommendations. They regard microblogging as a communication tool between microbloggers and followers. Therefore, they take advantage of microblogging in order to maintain relations with fashion consumers. Also, they like to hold campaigns in the microblogging. The frequency of campaigns is rather high. For instance, Qiang Kou Xiao La Jiao runs campaigns every month such as Example 2. Product leaders always ask followers to share as well as like the microblogs. In return, they give money and free products as prizes to those who like and share the microblogs. However, this microblogging strategy only comes up with product leaders' brands instead of other fashion brands.

Example 1: Wanna watch a movie before sleeping. Any recommendations? (From Han Huohuo, 2018)

Example 2: It's cool now because of the rain. I give several trailers of new products. Firstly, it comes up with nine photos. Next week new products will be issued. This time the jacket and knitwear are featured by detailed design. The wool item will also be issued. Which photo of products do you like? Tell me by liking. Will draw two persons from those who share and like the post (From Qiang Kou Xiao La Jiao, 2017).

4.3.2.3 Entertainment Leaders

This group of Chinese fashion microblogging influencers is always affecting consumers by means of entertainments. For this reason, they are called entertainment leaders. The entertainments broadly appear in Chinese fashion microblogging while they mainly occur in Irish market mavens' microblogs. Comparatively, it is a more considerable number of entertainment microblogs in Chinese fashion microblogging. As a result, it is necessary to separate entertainment leaders from other influencers for further exploration.

The entertainments consist of well-known celebrities, the latest movies and popular TV series. More concretely, entertainment leaders usually make a comment on celebrities' fashion styles and leading actors' fashion styles in the TV series as well as movies. Through the entertainments, entertainment

leaders succeed in arousing consumers' attention, which helps urge consumers to respond to their microblogs actively. Hence, the participation of consumers is rather high in comparison with other groups of Chinese fashion microblogging influencers.

In general, entertainment leaders do not market fashion brands and products directly. Instead, they promote fashion brands and products indirectly through the discussion of entertainments with consumers, which is hard to cause consumers' antipathy towards fashion promotions. In such a case, fashion microblogging influencers are not only familiar with the knowledge of fashion, but also interested in recent hot entertainment news. They are keen on talking gossips, which leads to a closer relationship with consumers. The representatives of this group of fashion microblogging influencers include Mr Kira, Miss Shopping Li, Peter Xu and Chrison.

With regard to the specific texts, lexical diversity is from 0.120 to 0.140. Relatively, lexical diversity is rather low. It indicates that Chinese entertainment leaders are interested in similar entertainments such as the same celebrities and hot issues. Moreover, the length of microblogging ranges from 73.10 to 137.24. By comparison, it is much higher than that of Irish fashion microblogging. The keywords in the microblogging mainly belong to person names such as Zhang, Li, Liu and Chen.

(1) Celebrities and Public Figures

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In general, there are two ways to apply celebrities' influence on fashion microblog marketing. For one thing, entertainment leaders inform fashion consumers of celebrities' recent activities. Usually, people are interested in the status of celebrities. For this reason, entertainment leaders relate celebrities' conditions to fashion brands and products. It seems that entertainment leaders gossip celebrities. They market fashion brands and products through celebrities' situations in the microblogs such as Example 2. For another, entertainment leaders teach fashion consumers to learn fashion styles from celebrities like Example 1. Concretely, entertainment leaders analyse celebrities' varieties of styles, and advise fashion consumers to copy these styles. Thus, fashion consumers are convinced to buy these fashion products. Consequently, fashion consumers are marketed through celebrities' good styles.

Example 1: Tang Yan, 172cm, loves to wear a coat in the airport for this season. Her height can efficiently manage any length and shape of coats. The inside can be sweaters of pure colours and occasionally hoodies with letters. Everybody can pick them up according to their conditions and preferences (From Kira, 2016).

Example 2: Congratulations to Wu Yifan who becomes the brand ambassador of Louis Vuitton. The English advertisement performed by him will be issued on November 1st online (From Chrison, 2018).

(2) Films and TV Dramas

Chinese entertainment leaders not only analyse celebrities' fashion styles,

but also investigate films and TV dramas. They keep up with popular films and TV dramas that fashion consumers are interested at present. For instance, Example 1 discusses a popular movie named *The Wasted Times*. It describes the leading actors' performance in the film. It tries to provoke fashion consumers' interest in their microblogs by means of discussions and comments on this film.

At the same time, they further explore the leading characters' fashion styles with fashion consumers. They indicate that the popularity of films and TV dramas is caused by these fashion styles. For instance, Example 2 argues that suits enable leading man Mr Bao to be more charming and thriving in the TV drama. Thus, it allows fashion consumers to think that they can be more attractive for women and fall in love with pretty heroines as what happens to Mr Bao in the movie by means of suits. Consequently, fashion consumers, especially male consumers, are likely to be influenced by this microblog and think about purchase suits so that Chinese entertainment leaders achieve their intention of marketing suits in the microblogs. To be noted, this microblogging strategy cannot be easily found in Irish fashion microblogging.

Example 1: After seeing *The Wasted Times*, two actresses shock me. Zhang Ziyi's performance is as convincing as ever, and it may be a natural gift to act in the eyes. Another is Gillian Chung. Her fear and helplessness are shown in a scene of making a phone call. In addition, the performances of Yan Ni and Yuan Quan are neatly tied up, which is

worth spending two hours to enjoy (From Peter Xu, 2016).

Example 2: How many girls have no resistance to the man wearing suits after they are fascinated by the general manager Mr Bao in the *Ode to Joy* (From Miss Shopping Li, 2016).

(3) Consumer Engagement

As mentioned above, regular microblogging campaigns include shares and likes of microblogs. Additionally, there is another general microblogging campaign in Chinese entertainment leaders' microblogs, which can be hardly discovered in Irish fashion microblogging. This microblogging campaign refers to a vote (Example 1 & 2). For instance, Peter Xu holds online consumers' vote in his microblogs every week. The themes of vote vary, ranging from fashion styles, celebrities, fashion products and so forth. Therefore, in addition to keep relations with online fashion consumers, Chinese entertainment leaders apply it to understand their fashion consumers' features better in advance with regard to fashion brands, products and celebrities.

In the following Example 1, Peter Xu holds a vote for hoodies. He asks fashion consumers to choose the best hoodies style of celebrities. In the microblog, he offers fashion consumers the link of vote. Through the link, fashion consumers can vote and share their votes directly. Also, he uses the Internet buzzword 2018 — “skr” — in his microblog. This word becomes

popular because another celebrity named Wu Yifan misused this word in the TV programme in July 2018. The repetition of this buzzword in the microblog indicates that Peter Xu catches up with hot issues and tries to attract his fashion consumers by means of utilising these hot issues. The vote starts from October 31st. It is estimated that 8654 persons have already voted and the number of persons continues to rise in the following days. It indicates that this microblogging strategy is favoured by fashion consumers owing to consumers' high engagement. With the help of consumers' responses, Peter Xu is able to know his fashion consumers' favourite styles of hoodies. Subsequently, he can emphasise marketing these types of hoodies on the basis of consumers' previous responses. Therefore, this microblogging strategy enables fashion microbloggers to understand their targeted consumers in advance and benefits their microblog marketing for fashion consumers afterwards.

Example 1: I launch a vote [Which hoodies are most skr] Which hoodies are most skr. Are you wearing autumn clothes in fall? The temperature outside is frozen skr, so it is urgent to grab hoodies. See how Ma Tianyu, Chen Weiting, Wang Linkai, Zhou Zhennan, Liu Haoran, Fan Chencheng, Wei Chen, Li Yifeng and Wu Lei play this autumn ~ (From Peter Xu, 2018)

Example 2: I participated in the vote initiated by @Stuart_Weitzman [Beijing vs Shanghai, whose sexy is more like your style?] I voted for "Shanghai". You are also coming to express your opinion~ Beijing vs Shanghai, whose sexy is more like your style? (From Chrison, 2015)

4.3.2.4 Market Mavens

Like their Irish counterparts, Chinese market mavens have expertise in a variety of areas such as branding, product marketing, entertainments and travelling. They have more followers in comparison with other Chinese fashion microblogs. Hence, they are more influential for fashion consumers compared with other Chinese fashion microblogs. Unlike the Irish market mavens, it is hard to tell whether Chinese market mavens have an influence on other fashion microblogging influencers. But, definitely they have a massive influence on fashion consumers. Gogoboi and Shi Liu Po Bao Gao are representatives of the typical Chinese market mavens.

In addition, the lexical diversity of Chinese market mavens' microblogs ranges from 0.190 to 0.207. Comparatively, it is medium-high, which reveals that Chinese market mavens tend to use different words in their microblogs. Accordingly, there are varieties of keywords in their microblogs such as products, brands and entertainments. As for the average words in a sentence, it varies from 39.16 to 54.48. By contrast, the length of the Chinese market mavens' microblogs turns out to be medium short.

[illegible]

(1) Branding Strategies

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they do not relate fashion brands to fashion weeks. Instead, they focus celebrities' fashion styles on fashion weeks in Example 3. In addition, they are also apt to link fashion brands with tourism (Example 2), which is similar to one of the Irish occasion leaders' microblogging strategies. Through reviewing their trips, they state their travel plans, brands of their hotels, tourist attractions, and places of the restaurant in order to market brands indirectly.

Example 1: I will marry the person who gives me this LV giraffe box. The transparent acrylic one only costs 30w, which is rather cheap and worthy (From Gogoboi, 2016).

Example 2: Travel notes: Iceland, the perfect trip at the end of the world (From Gogoboi, 2017).

Example 3: Where can monsters run / New York Fashion Week Review Conference on Stars (From Shi Liu Po Bao Gao, 2018)

(2) Product Strategies

With regard to product strategies, there are several differences between Chinese product leaders and Irish fashion microblogging influencers. For one thing, Chinese market mavens do not present their understanding of fashion on the basis of their selfies like Chinese product leaders. Instead, they review fashion products in order to help solve fashion consumers' questions like Example 1. For another, Chinese market mavens also prefer to recommend fashion products of big brands like other Chinese fashion

microblogging influencers. Example 2 illustrates that the bag and other fashion products mentioned in that microblog come from Givenchy 2019 collections. Besides, they do not establish their brands or market their fashion products like Chinese product leaders. They do not offer any link in relation to fashion products or online shopping websites like Irish fashion microbloggers.

Example 1: Readers' Comments: the most inseparable jean is this one though you have already bought a lot (From Shi Liu Po Bao Gao, 2018).

Example 2: When I encounter the right bag, it feels like it grows out of the body (Without it, I am not bad; but with it, I am different) (From Gogoboi, 2018).

(3) Entertainment Strategies

As for entertainment strategies, Chinese market mavens are not limited to Asian entertainments. Instead, they explore the fashion styles of celebrities both at home and abroad. For instance, Example 1 talks about face fashion based on the illustrations from western celebrities such as Ryan Reynolds, Jeff Bridges and Prince William as well as Chinese celebrities like Bai Yu and Chen Xiao. In other words, the Chinese market mavens' entertainment strategies tend to be more comprehensive than those of Chinese entertainment leaders.

Moreover, Chinese market mavens also connect fashion styles to leading characters' fashion in the films and TV series. Compared with Chinese entertainment leaders, they give detailed explanations. For instance, Example 2 uses nine long photos to analyse heroine's fashion in the TV series. More importantly, the form of long photos is considered to be distinctive in Chinese fashion microblogs. Chinese microblogging influencers prefer to apply attractive headlines to the main textual body of fashion microblogs at first. Then, they use nine long photos to give further detailed information. Each long photo not only involves several pictures, but also contains a great number of texts for supporting microbloggers' arguments. This form of microblogging stands out key points of microbloggers' hypothesis. At the same time, it is not limited to the word limit of microblogging so that it supports microbloggers' hypothesis strongly. The advantages of this form imply that it could be taken into account by Irish fashion microbloggers.

Last but not least, the Chinese market mavens also take care of their followers by means of free prizes. In general, the prizes are attractive for fashion consumers because they come from big brands and turn out to be very expensive like Example 3. At the same time, this example shows that fashion consumers are asked to participate in Gogoboi's live video streaming. By this means, fashion consumers can win the prize. Chinese microbloggers apply live video streaming to build and keep relations with

their fashion consumers. This form of building consumer relations can be regarded as another distinctive feature of Chinese fashion microblogging, which cannot be seen in Irish fashion microblogging. This form becomes popular in China after 2015 because it is at low cost, convenient and interactive. Owing to these strengths, it is advised that Irish fashion microbloggers could also apply this microblogging strategy to their microblogs.

Example 1: Male stars’ “head change” is more effective than bone cutting. Super jealous (but don’t want to have it) (From Gogoboi, 2018)

Example 2: It is embarrassing to say that *Ruyi’s Royal Love in the Palace* is not good because you cannot understand it (Only the insiders understand this is a comedy!) (From Gogoboi, 2018).



Example 3: Company fashion competition, the champion prize is 48 YSL lipstick sets! (From Shi Liu Po Bao Gao, 2018)

4.3.2.5 The Comparison of Chinese Typology

Likewise, Chinese typology is also made of four types of fashion micro-influencers—Brand Adopters, Product Leaders, Entertainment Leaders and Market Mavens. By comparison, the study discovers that they are entirely different from one to another in their microblogging keywords, characteristics and marketing strategies.

Specifically, four keyword clouds illustrate that four types of micro-influencers prefer to use different keywords in their microblogs. The keyword cloud of Chinese brand adopters shows that they are ready to use well-known names of global brands rather than local brands as the keywords in the microblogs. Unlike this keyword cloud, the keyword cloud of Chinese product leaders reveals that they take advantage of the names of products and occasions instead of brand names for their keywords in the microblogs. Next, the keyword cloud of Chinese entertainment leaders indicates that they are good at linking brand and product names with names of entertainments. As a result, many names of celebrities are included in the keyword cloud apart from fashion brands and products. Last but not least, the keyword cloud of Chinese market mavens states that they are prone to utilise varieties of fashion keywords.

Similarly, characteristics and marketing strategies of fashion micro-influencers lead to the differences of four keyword clouds. In other words, Chinese brand adopters tend to present their profound fashion background and relations with fashion companies. Consequently, they like to mention brand names in their microblogs so as to show off their strong abilities in fashion. Unlike Chinese brand adopters, Chinese product leaders are interested in marketing their fashion products. Relatively, product information is probably to be more important than brand names because consumers online are supposed to know their brand names. Thus, product names turn out to be keywords in their microblogs. Moreover, Chinese entertainment leaders are keen on the gossips of current fashion news, which result in the appearance of many celebrities' names as fashion keywords in their microblogs. Additionally, Chinese market mavens specialise in a high number of fashion areas. For this reason, the keywords are various including names of brands, products and entertainments.

4.3.2.6 The Comparison of Irish and Chinese Typologies

In summary, the study discovers that Irish typology has several differences in comparison to Chinese typology. Firstly, keyword clouds reveal that Irish lexical diversity is higher than the Chinese one. Namely, Chinese fashion micro-influencers tend to have a higher keyword frequency in the

microblogs. Then, the keyword clouds of brand adopters indicate that Chinese fashion micro-influencers prefer to use more luxury brands in their microblogs though both Irish and Chinese fashion micro-influencers mention brand names a lot in the microblogs. Next, the keyword clouds of product leaders describe that product microblogs are more detailed in China than in Ireland because the keyword cloud of Chinese product leaders contains more specific fashion information such as wool and colour. More importantly, keyword clouds of Irish occasion leaders and Chinese entertainment leaders are entirely different. Irish occasion leaders are motivated to give recommendations to fashion consumers online on the basis of occasions while Chinese entertainment leaders are interested in making a comment on fashion news online on the ground of entertainments. Accordingly, the differences in these keyword clouds lead to two types of fashion microblogging influencers in the research. Finally, keyword clouds of Irish and Chinese market mavens turn out to be similar in general.

4.4 The Development of Digital Artefact

This section is devoted to accounting for the development of the digital artefact that is so crucial to analyse the microblogs dealt with the above. The digital artefact goes through two stages — The initial stage and the final stage. As for the initial stage, the study analyses the advantages and disadvantages of current digital tools for text mining. Afterwards, it turns

out to be a digital tool on the computer on the basis of these advantages and disadvantages. At the same time, it reveals technical problems that are faced in the process of creating the digital tool, which are resolved in the final stage of digital artefact. In this manner, it explains how this digital artefact becomes an interactive website in the end thoroughly.

4.4.1 The Initial Digital Artefact

4.4.1.1 The Programming Language

In order to innovate a digital artefact, the first thing to be concerned with in this study is the programming language. According to the latest TIOBE Index 2018 (Please see Figure 35), there are many programming languages at present, including Java, C, C++, Python and JavaScript.

Figure 35 TIOBE Index for January 2018

Jan 2018	Jan 2017	Programming Language	Ratings
1	1	Java	14.215%
2	2	C	11.037%
3	3	C++	5.603%
4	5	Python	4.678%
5	4	C#	3.754%
6	7	JavaScript	3.465%
7	6	Visual Basic .NET	3.261%
8	16	R	2.549%
9	10	PHP	2.532%
10	8	Perl	2.419%

With regard to text mining analysis, three programming languages — Java, Python and R are popular nowadays. Referring to this research project, Python is considered to be the most suitable programming language at the beginning. Compared with other programming languages, the strength of Python is apparent. It is more straightforward, interpreted, procedural and object-oriented. Also, it is free open source software, which allows researchers for further exploration in line with their desires. As a result, it affects varieties of fields such as the Internet, networking and multimedia. Moreover, Python is a relatively new programming language in comparison with Java. That is to say, Python provides researchers with more opportunities to make innovations. Besides, R admits that Python is better considering the practice of NLP. “[...] but if you were going to do only NLP then the NLTK would be a clear winner” (RPubs, 2018). For these reasons, primarily Python is chosen as the programming language for the digital tool in this study.

4.4.1.2 The Current Digital Tools

At the same time, the study analyses advantages and disadvantages of current digital tools in relation to text mining analysis before the innovation of this digital tool because these advantages and disadvantages are important guidelines for developing a new digital tool. In other words, the digital tool tries to take full advantage of these strong points, and also make

up for those weak points. Referring to TAPoR3, there are already 501 textual research tools from sorts of perspectives ranging from editing, natural language processing, network analysis, programming language, publishing, sentiment analysis, and search to social media analysis, text cleaning, text gathering, collaboration, comparison and visualisation. Among these hundreds of textual research tools, with regard to research topics, this study mainly pays attention to two popular textual analysis tools at present named Voyant Tools 2.0 and ICTCLAS.

4.4.1.2.1 Voyant Tools 2.0 (<https://voyant-tools.org/>)

Voyant Tools is an overwhelming digital tool for textual analysis, especially in the field of digital humanities. In 2003, Stéfan Sinclair and Geoffrey Rockwell designed Voyant Tools for students and scholars in the digital humanities in particular but also for the general public. Megan E. Welsh indicates, “[...] one can spend hours experimenting with Voyant Tools (<http://voyant-tools.org/>), a textual analysis tool through which the written word can be understood in new ways” (Welsh, 2014, p.96). By the end of October 2016, Voyant Tools was viewed 81,686 times from 156 countries, and it was downloaded over 2,000 times (Sinclair & Rockwell, 2016).

Compared with other digital tools for textual analysis, Voyant Tools has several distinctive merits. First of all, it can deal with digital texts as well as

local texts. Voyant Tools can deal with varieties of formats of textual data.

The textual data can be a single document and a collection of documents. In addition, researchers can type in textual data, copy and paste textual data, type in URLs of textual data as well as upload textual data from local computer files. The uploaded textual data include almost all formats of documents, ranging from the doc, docx, and HTML to XML, pdf, and RTF. That is to say, the varieties of forms for textual data allow researchers to collect and prepare their textual data easily.

Secondly, Voyant Tools helps researchers to learn how computer-assisted textual analysis works. It has five main panels after inputting textual data. The top left panel is to count each word in the textual corpus. The result is shown from the most frequent words to the least frequent words, together with the numbers of words' appearance. By clicking each word, researchers can check its specific distribution, collocation and correlation. Furthermore, the result can be visualised in a colourful word cloud, and a node-link graph as well. In the bottom left, the panel summarises the textual data from the perspectives of total words, unique word forms, vocabulary density, average words per sentence, the most frequent words, phrase length, word counts, and word trends. In the top middle, the panel shows the whole textual data, and the result can be presented by TermsBerry that visualises high-frequency words and their collocate frequencies. Moreover, the top right panel indicates word frequency trends throughout the whole textual

data by interactive line graph visualisation. By clicking the specified node in the line graph visualisation, it changes the result shown in the bottom right panel. Last but not least, the bottom right panel is related to the context of high-frequency words. In other words, it presents left and right texts in addition to the high-frequency words by means of bubbleline visualisations. In other words, Voyant Tools has a great number of useful functions for textual analysis, which can be utilised and understood by researchers easily.

Last but not least, Voyant Tools can provide interactive evidence for hypotheses. To be noted, all of the results in Voyant Tools can be simply exported and shared with others. Depending on different formats of results, in general it can export views (tools and data), visualisations and current data in a variety of formats.

However, Voyant Tools reveals its shortcomings when executing a textual analysis in this research project. For one thing, it seems to work rather slowly when dealing with big data. Although Voyant Tools can deal with digital texts through copying and pasting URLs, it requires considerable time for analysing texts when the number of microblogging URLs is ten. If the number of URLs is more than ten, eventually it fails to come up with results. As the large volume of microblogs, one fashion microblogging leader is capable of posting over ten microblogs per day. As a result, Voyant Tools is not likely to find the relations among fashion microblogs as a whole.

Instead, Voyant Tools can only deal with a small scale of fashion microblogs, which leads to more time-consuming understanding of a fashion microblogging influencer's whole microblogs.

For another, it fails to deal with textual analysis on Chinese fashion microblogs properly. In addition to English, the interface of Voyant Tools is translated into nine languages, including Arabic, Bosnian, Czech, Croatian, French, Hebrew, Italian, Japanese and Serbian. Chinese is not included. For instance, when trying to analyse texts of Boy Mr K's fashion microblogs, the result shows two problems: (1) It can not segment Chinese texts into correct basic words or phrases; (2) The most frequent words in the corpus turn out to be prepositions, which indicates the meaningless result of textual analysis.

In addition, Voyant Tools turns out the similar problem of word segmentation when dealing with Irish fashion microblogs. Take HelpMyStyle fashion microblogs for example. It separates Louis Vuitton into two words. However, Louis Vuitton as a whole is a brand name, which should be analysed as one-word phrase. Similar cases can also be easily found in the illustration such as Brown Thomas and Gigi Hadid. Please see more cases in the following Figure 36. All of them should be regarded as one-word phrase, but finally they are considered as two words by Voyant Tools.

Moreover, bag and bags are separately counted as five times and three times. However, it belongs to one fashion product, which should be counted as a whole. Consequently, the result of the most frequent words may turn out to be different, which causes more attention to this word. In other words, Voyant Tools tends to fail to recognise fashion-related words and phrases such as brand names, fashion figures and locations in the process of textual analysis. Therefore, the failure of parsing these words leads to the inaccuracy understanding of textual data in the fashion microblogs in the end. For instance, the word brown is counted three times in HelpMyStyle's fashion microblogs. However, it is uncertain that brown refers to the colour of fashion products or the shopping location named Brown Thomas. If it is one of the most frequent words, then the result turns out to be worthless.

Figure 36 A Wordlist Example of Applying Voyant Tools in

HelpMyStyle's Fashion Microblogs

Term	Count	Term	Count
✧ helpmystyle.ie	144	summer	7
✓ darren	45	✓ hadid	6
✓ kennedy	45	menswear	6
shared	43	new	6
http	21	year	6
✧ www.helpmystyle.ie	20	✧ bag	5
fashion	19	boot	5
got	19	christmas	5
post	18	kenzo	5
it's	17	outfit	5
need	15	✓ hifiger	4

like	14	shoe	4
time	13	✓ tommy	4
video	13	✧ bags	3
weekend	13	✓ brown	3
look	11	✧ darren's	3
photo	11	humpday	3
week	11	ireland	3
best	10	✓ thomas	3
dress	10	kylie	2
dublin	10	✓ giorgio	2
wardrobe	10	✓ armani	2
✓ gigi	8	✓ vuitton	2
festival	8	littlewoods	2
monday	7	✓ louis	2

Besides, Voyant Tools seems to be inappropriate for dealing with raw data in English and Chinese. From both examples of using Voyant Tools in Boy Mr K's and HelpMyStyle's fashion microblogs, the results of the most frequent words in the corpus turn out to be meaningless for the further textual exploration when coping with raw textual data in these fashion microblogs. In other words, the top frequently used terms are microblogger's name (Darren Kennedy) and microblogger's website address (helpmystyle.ie, [http, www.helpmystyle.ie](http://www.helpmystyle.ie)). All of them tend to be unconcerned with the textual analysis in the fashion microblogs. That is to say, the first step of utilising Voyant Tools is to sort out raw textual data before applying it to textual analysis. In this way, it can come up with more valuable results.

4.4.1.2.2 ICTCLAS (<http://ictclas.nlpir.org/nlpir/>)

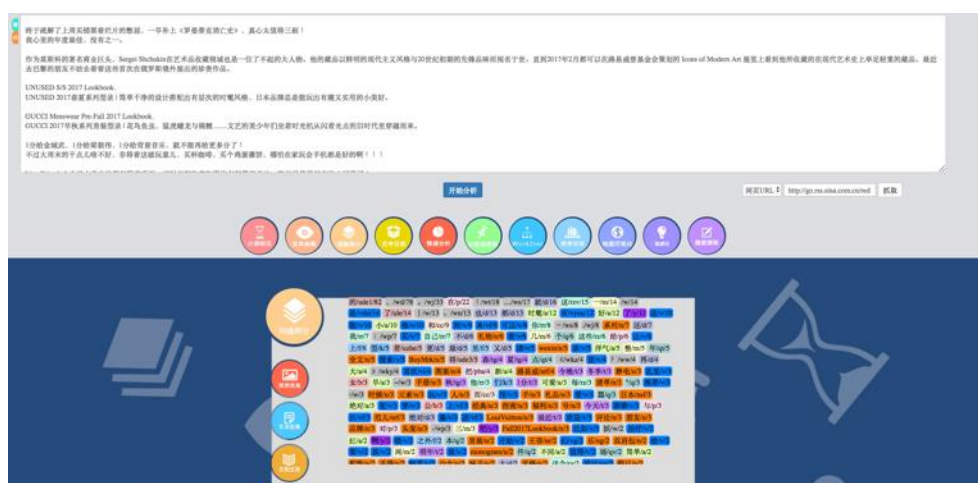
Similarly, ICTCLAS stands for Institute of Computing Technology Chinese Lexical Analysis System, which was developed by Dr. Zhang Huaping in 2013. It is one of the most famous Chinese digital tools for textual analysis. “It ranked top in the official evaluation... As a free project in Chinese NLP platform and a free product in the Institute of Computing Technology, CAS, ICTCLAS was popular with research and industry” (Zhang & Liu, 2004, p.91). Currently, ICTCLAS has over 200 thousand users home and abroad. Besides, the source code of ICTCLAS can be accessible from Github for free, which is convenient for research developers to explore further.

It consists of three critical functions: (1) Word Segmentation; (2) New Word Recognition; (3) Keyword Extraction. Firstly, word segmentation applies part-of-speech (POS) tagging to break words and word phrases in varieties of colours. Please see the example of Boy Mr K’s fashion microblogs in the following Figure 37 for more details. After testing Boy Mr K’s fashion microblogs, ICTCLAS is found to necessarily improve its accuracy of word segmentation, especially for fashion-related words such as names of celebrities, brands and products. As for brand names, ICTCLAS can only respond to some specified luxury brands such as Louis Vuitton in Chinese. However, it cannot recognise Chanel in Chinese, though it is a prevalent luxury brand. Instead, it considers Chanel as three words, two nouns and one verb, which turn out to be improper.

Moreover, it cannot identify Louis Vuitton as a brand name when Louis Vuitton is in English. Instead, Louis Vuitton is regarded as two nouns by ICTCLAS. Relatively, the result is similar to the names of celebrities. ICTCLAS can only identify some specified names of superstars such as Zhang Ziyi and Zhao Wei while it is unable to recognise other names of celebrities such as Lu Yi and Jing Tian. Besides, ICTCLAS has a high accuracy of the names of general fashion products such as clothes, shoes, hats and trousers. However, it cannot identify specified fashion products and new hot fashion products. For instance, fishnet is one of the most popular fashion trends in 2016. Unfortunately, ICTCLAS fails to recognise it. Instead, it represents fishnet in Chinese as two separated nouns.

Figure 37 An Example of Applying ICTCLAS in Boy Mr K's Fashion

Microblogs



In order to make up for this weakness, ICTCLAS allows users to define

their new words in the process of textual analysis, which tends to be very creative and extensive. Last but not least, the keyword extraction is to present keywords in the textual data as a colourful word cloud graph. The word cloud is automatically formed, which cannot be customized by users. Furthermore, some keywords in the word cloud cannot be shown completely, especially the edges, which should be considered for further improvement.

In addition, ICTCLAS has many other significant functions. For instance, it can count the numbers of POS tagging respectively, and then it visualises the words and their numbers. Moreover, it can classify textual data according to the emotions of positive, negative, good, happiness, anger, horror, sadness and hate, and finally it shows the result in a colourful pie chart. Furthermore, it can summarise the textual data, find sensitive words, support cartographic visualisations, and provide related words. All of these results are visualised, and eventually they can be exported as graphs. As for uploading the textual data, users can copy and paste them directly, and also they can input the URLs of textual data, which are both convenient for users. However, there is another weakness for the textual data. That is to say, ICTCLAS limits the number of words in the textual data. In other words, the number of words should be between 30 and 3000. Otherwise, it cannot work.

4.4.1.3 The Original Digital Tool

To summarise, both Voyant Tools and ICTCLAS have their strengths in the analysis of NLP and presentations of data visualisations. However, both of them have similar defects. That is to say, they fail to deal with English and Chinese textual data at the same time. Also, they are impossible to handle specific fashion-related textual data. The critical points of Voyant Tools and ICTCLAS reviews are shown in the following figure.

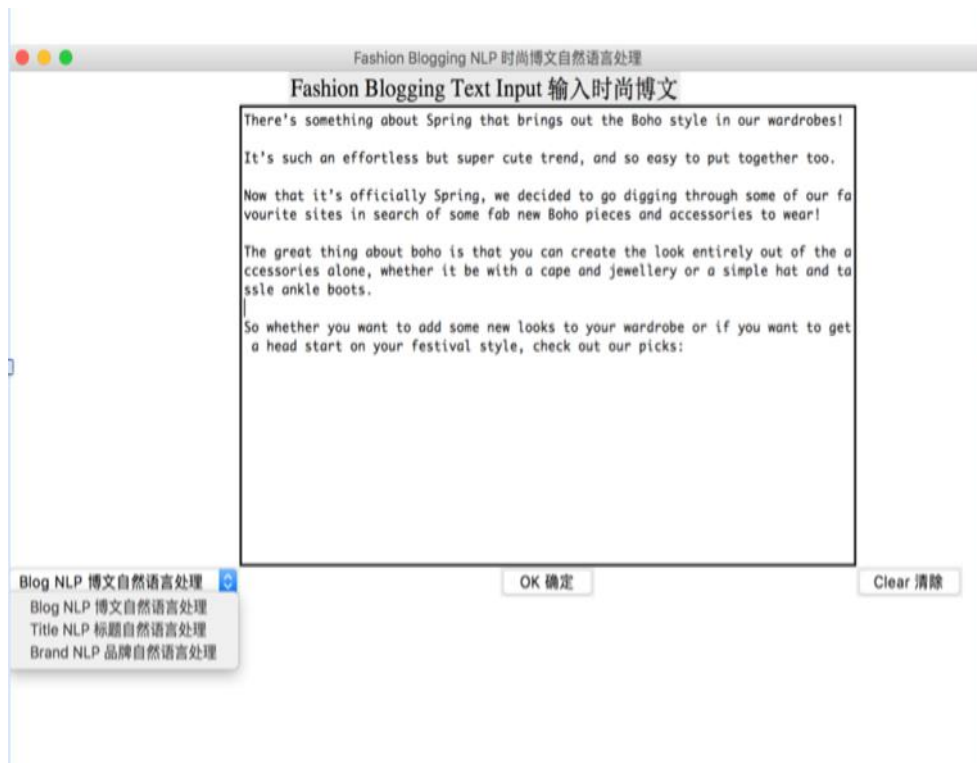
Figure 38 The Summary of Voyant Tools and ICTCLAS

	Voyant Tools	ICTCLAS
Data Collection	Varieties of data forms, but data needs to prepared	Limited data forms and data numbers
Data Analysis	English textual analysis, no Chinese textual analysis General fashion-related textual analysis, but specific fashion-related textual analysis needs to be improved	Chinese textual analysis, no English textual analysis General fashion-related textual analysis, but specific fashion-related textual analysis needs to be improved
Data Representation	Word clouds, bubbleline, line chart, etc.	Word clouds, colors, etc. But word clouds need to be improved

These weak points can not only be represented by Voyant Tools and ICTCLAS, but also apparently found in other digital tools for textual analysis at present. Therefore, these major defects have thrown useful

enlightenment to develop this digital artefact. In other words, this study attempts to overcome these main shortcomings with the creation of this digital tool for textual analysis. Consequently, the embryo of the digital tool is completed as below:

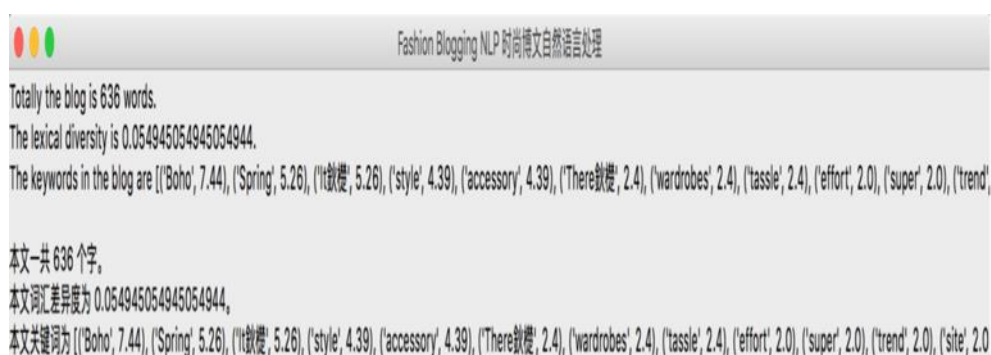
Figure 39 The Original Digital Tool



The digital tool is programmed by Python version 3.5.0. More concretely, the interface is constructed on the basis of the Tkinter module. In the parameter input area, textual data can be typed, edited, copied and pasted. More importantly, textual data refer to English and Chinese texts. Besides, there is no word limit for the input area. In other words, the length and volume of textual data tend to have no influence on data analysis in this digital tool. At the bottom of the input area, there are three functions for data analysis. The first function is a selector. The selector has three choices —

Blog NLP, Title NLP and Brand NLP. After the choice of the selector, it comes up with the second function named OK, which starts with the textual analysis of textual data in the input area according to the specified selection and shows the final results automatically in a separated window. The last but essential function is Clear. It resets the input area after the previous textual analysis. For instance, one of So Sue Me’s microblogs is analysed by Blog NLP in this digital tool. The sample result is as follows:

Figure 40 The Sample Result of Original Digital Tool



As can be seen from the above, the sample result involves the total word number, the lexical density, and the keywords of textual data. In addition, the sample result is shown in not only English but also Chinese automatically.

Accordingly, this initial digital tool has two sharp points. For one thing, it is a bilingual digital tool for textual analysis. As mentioned previously, the interface is shown in both English and Chinese. Also, the final results can be found in English as well as Chinese respectively. More importantly, this

digital tool can manage textual analysis on not only English textual data from Irish fashion microblogs but also Chinese textual data from fashion microblogs in China. Hence, this bilingual digital tool contributes to understanding Irish and Chinese fashion microblogs at the same time. For another, it is not only limited to NLP in general. Instead, it specialises in the NLP analysis from the perspective of fashion microblog marketing simultaneously. In other words, it enhances the accuracy of NLP analysis in the specified fashion-related studies.

4.4.2 The Final Digital Artefact

In order to publish the original digital tool, it is necessary to look for a proper web hosting server. However, the original digital tool has difficulties in accessing to current web hosting servers, which are further discussed in the subsequent section. As a result, the original digital tool has to be recoded in other programming languages, and eventually turns out to be an interactive website for textual analysis on fashion microblog marketing.

4.4.2.1 The Web Hosting Servers

Recently, there are two most frequently used web hosting servers named WordPress and Reclaim Hosting. WordPress (WordPress.com), developed by Matt Mullenweg and Mike Little in 2003, is one of the most natural

methods for the creation of free websites and blogs. Till April 2018, it has been utilised by 32.1% of all the websites, which occupies 59.5% of the market share of the content management system (W3Techs, 2018). The high adoption of WordPress is caused by its interactive, sharing and social features. Another web hosting server is Reclaim Hosting (reclaimhosting.com), created by Jim Groom and Tim Owens in 2013. Similar to WordPress, it consists of a great number of free plugins such as Scalar, Omeka and Drupal, which allows users to add, edit and develop their websites. One of the outstanding characteristics for Reclaim Hosting is to enable users to have their domain names without undesired domain suffixes.

Although WordPress has a higher adoption for web hosting servers, this study considers that Reclaim Hosting is a more suitable web hosting server. For one thing, it is more attractive to have individual domain names freely. To some extent, WordPress allows researchers to have their domain names. However, the names should end with suffixes such as WordPress. In order to remove these suffixes, researchers have to pay for their domain names like Reclaim Hosting. For another, WordPress is included in the Reclaim Hosting as one of the free plugins. Although this WordPress does not have all functions of original WordPress, it has enough functions for researchers to build websites. At the same time, Reclaim Hosting has many other free plugins, which enable researchers to apply them. Moreover, Reclaim Hosting turns out to be more comfortable for users to code the websites as their wishes. As for WordPress,

it contains more given templates and themes of websites, which seem to be simple for users to construct the websites. However, it limits the room for personalised websites. On the contrary, Reclaim Hosting gives web developers more freedom to design their websites. As a consequence, this study chooses Reclaim Hosting as the web hosting server for this digital artefact eventually.

4.4.2.2 The Problems of Developing Digital Tool

After the decision of the web hosting server, the original digital tool tends to be published online. However, the publication of the original digital tool has met severe technical problems through Reclaim Hosting. First of all, the current development of front-end web lies primarily on HTML, CSS and JavaScript. As Python is a new emerging programming language, it is more active in the development of back-end web. In other words, it tends to be deficient for Python to develop the front-end web in comparison to HTML, CSS and JavaScript. At present, the development of front-end web in Python is on the basis of Django and Flask, which are two different open-source web frameworks. In relation to Reclaim Hosting, it enables to set up Python, and install Django and Flask afterwards. But their versions affect the real presentation of the original digital tool. For instance, the Tkinter module fails to involve Tkinter.ttk widgets, which are essential for the components of an interface in the digital tool.

More importantly, it lacks one of the most necessary Python modules for this research project—NLTK, which affects the capacity of text mining analysis in this digital tool. That is to say, it is obliged to establish NLTK, Tkinter.ttk and other modules at first and then improve the adaption of Django and Flask in the study if the front-end web of the original digital tool is developed in Python. Considering it is extremely time-consuming to achieve them, this study decides to give up the selection of Python for developing front-end web. In addition, it indicates that Python cannot be applied to develop back-end web of the digital tool either. Due to the deficiency of Python nowadays, the back-end web written in Python tends to be incompatible with the front-end web written in HTML and CSS. Consequently, this study tries to program the digital tool in other languages in order to find a solution to these problems.

4.4.2.3 The Outcome of Digital Artefact

So as to solve these technical problems, finally the original digital tool is made the decision to recode in HTML, CSS and JavaScript. Thus, the terminal digital artefact is an interactive website (<http://zhengshen.3dfashionshow.org/>) for textual analysis in fashion microblog marketing. Besides, this website is connected to the research website in the study which is mentioned in Figure 13. Please see the details

in the following Figure 41.

Figure 41 The Outcome of Final Digital Artefact I

Text Mining in Fashion Microblog Marketing 时尚微博营销文本研究

Zheng Shen UCC PhD Final Digital Artefact 2015-2018

Fashion Microblogging Marker 时尚微博标记

Example 1 例1: The first of my big announcements this week I'm thrilled to announce that I'm collaborating with everyone's favourite retail giant Penneys on an EXCLUSIVE lash collection. As you saw from my teasers over on SOSU by Suzanne Jackson, I've designed 3 deluxe lashes that can only be found in Penneys/Primark. Price: €6 Kylie Belle Holly I'll be doing an in store launch later this week in Swords, more details to follow! Who's excited?

Example 2 例2: 这是条充满荷尔蒙的微博~因为宇博在@GUCCI 北京SKP旗舰店新装开幕活动上,采访了荷尔蒙喷射机张孝全!跟你讲,不光在电影里激情,他说生活里碰到喜欢的人就会很主动,按在墙上直接吻的那种主动!至于喜欢的是清纯还是性感,大8岁还是小8岁也给你打听出来了耶~

Warm Tips 建议词语: Missguided Jo Malone 迪奥 香奈儿 white shirts little black dress 军装风 人鱼姬 Cork Black Friday 上海 圣诞 Gigi Hadid Olivia Palermo 权志龙 鹿晗

Notes 注释: Texts in the fashion microblogs are marked as **BRAND 品牌**, **RETAILER 零售商**, **OCCASION 情景**, **ENTERTAINMENT 娱乐**

The first of my big announcements **this week** I'm thrilled to announce that I'm collaborating with everyone's **favourite** retail giant **Penneys** on an **EXCLUSIVE lash collection**. As you saw from my teasers over on **SOSU** by **Suzanne Jackson**, I've designed 3 deluxe **lashes** that can only be found in **Penneys/Primark**. Price: €6 Kylie Belle Holly I'll be doing an in store launch later **this week** in **Swords**, more **details** to follow! Who's excited?

这是条充满荷尔蒙的微博~因为宇博在@**GUCCI**北京SKP旗舰店**新装**开幕活动上,采访了荷尔蒙喷射机**张孝全**!跟你讲,不光在**电影**里激情,他说生活里碰到喜欢的人就会很主动,按在墙上直接吻的那种主动!至于喜欢的是清纯还是性感,大8岁还是小8岁也给你打听出来了耶~

As can be seen from the above, the final digital artefact is also bilingual.

Similar to the original digital tool, the interface of final digital artefact is

shown in both English and Chinese. In detail, there are two main functions

of textual analysis on fashion microblog marketing in this digital artefact.

The first one is named as Fashion Microblogging Marker. At the beginning

of the website, it presents two random examples of fashion microblogging

in English and Chinese respectively. Subsequently, it gives some keywords

suggestions and explains how this function works. Afterwards, it is an input

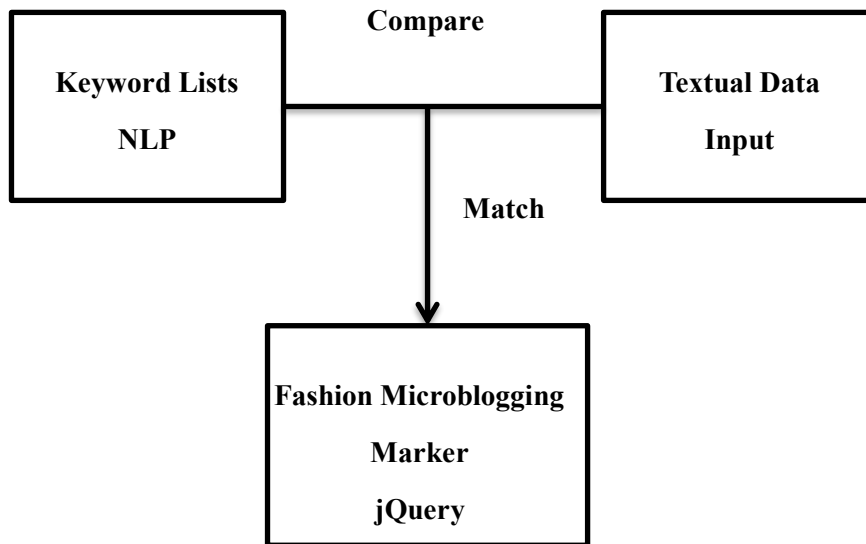
area, which allows to type and copy textual data. It is designed for handling

English and Chinese textual data from fashion microblogs at the same time,

which remains the core of developing this digital artefact. The results of textual analysis on fashion microblogs are presented in the same input area automatically by means of textual highlights in different colours.

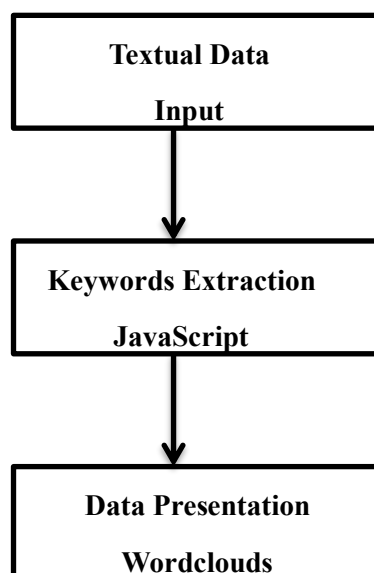
The design process of Fashion Microblogging Marker is to establish specific fashion-related keyword lists at first. According to the keywords from the typologies of fashion microblogging influencers mentioned above, four types of fashion-related keyword lists are categorised as Brand, Product, Occasion and Entertainment respectively. They are most frequently used by fashion microblogging influencers in their microblogs, and they also characterise current fashion microblogs. Thus, the keywords from given keyword lists are compared with those from a random fashion microblog at present. When the given keywords match with the keywords in the current fashion microblog, the key specific fashion-related words turn out to be visualised spontaneously in line with jQuery. That is to say, the Brand keywords are marked in green; the Product keywords are marked in blue; the Occasion keywords are marked in yellow; finally the Entertainment keywords are marked in pink. Therefore, it can be concluded in the following flow chart.

Figure 42 The Design Process of Fashion Microblogging Marker



Another function of this digital artefact is Fashion Microblogging Wordclouds. In order to realise this function, it is made up of three processes. The first process is to input textual data from fashion microblogs. Afterwards, it extracts the keywords from these textual data automatically on the basis of JavaScript. Eventually, the result of keywords is shown in the visualisation of wordclouds. The whole process of designing this function is presented below:

Figure 43 The Design Process of Fashion Microblogging Wordclouds



Therefore, this function consists of two parts. One part is the textarea at the bottom, which allows inputting, editing, copying and pasting English as well as Chinese textual data from fashion microblogs. Similar to the first function, it is also able to deal with the visualisation of English and Chinese textual data from fashion microblogs at the same time.

As a consequence, another part of this function is above the textarea, which eventually presents the result of this function. That is to say, the result is shown in a colourful wordcloud. The colour is regarded as one of essential factors when designing this digital artefact because it can not only draw readers' attention to specific texts but also convey quantitative data accurately. Antonino Galletta et al. (2018) consider that the use of colour in visualisation can help interpret big data as well as present the understanding of big data efficiently. In particular, Vidya Setlur and Maureen C. Stone claim that objects such as brands should be categorised by semantic colouring strongly (Setlur & Stone, 2016: 698). In favour of her viewpoint, this digital artefact takes categorical colours into account. Namely, keywords of fashion microblogs are categorised by different colours in this digital artefact automatically. As a result, these keywords of categorical colours are beneficial to guide readers' view and show typologies of Irish and Chinese fashion microblogging in the digital artefact.

Furthermore, the wordcloud is visualised not only in different colours, but

also in different word sizes as well as word directions. Please see the details in the following Figure 44.

Figure 44 The Outcome of Final Digital Artefact II



Moreover, social connections are designed at the end of the website. For one thing, the link named Ph.D. Project allows joining together in the research website. For another, the website can be tweeted through Twitter, liked and shared on Facebook. All of these further achieve the motivation of social media marketing.

Chapter Five: Discussion of the Findings

5.1 Introduction

This chapter discusses the key findings in the study by means of comparison.

First of all, Section 5.2 compares Irish fashion microblogs with Chinese fashion microblogs in order to find the similarities and differences of texts in the fashion microblogs. Secondly, Section 5.3 compares Irish fashion microblogging influencers with Chinese fashion microblogging influencers in light of sex, age, microblogging time, and microblogging frequencies. Also, it is compared with previous features of adopters, opinion leaders and market mavens so as to find out distinctive characteristics of microblogging influencers nowadays. Last but not least, it compares Irish fashion microblog marketing with Chinese fashion microblog marketing. Consequently, Section 5.4 shows the current model of how fashion marketers communicate with their target consumers on social media. At the same time, Section 5.5 summarises Irish and Chinese fashion microblog marketplaces at present. Relatively, Section 5.6 gives suggestions for fashion marketers on how they model their fashion microblogs to increase the influence of social media marketing in Ireland and China based on the findings of this study.

5.2 The Hierarchy of Fashion Microblogs

Based on the discussion on the typologies of Irish and Chinese fashion microblogging influencers, several highlights can be summarised as below in relation to textual features. On the whole, nowadays there are four main types of fashion microblogs in Irish and Chinese marketplaces: Brand, Product, Occasion and Entertainment microblogs. Brand microblogs are one of the earliest types. Companies reimburse bloggers to generate posts about specific products and brands on social media (Hughes et al., 2019, p.81). The study finds that their influence on fashion consumers and fashion consumers' engagement are the lowest in comparison with other kinds of fashion microblogs.

Figure 45 Samples of Brand Microblogs



As can be seen from Figure 45 above, there are two random samples of

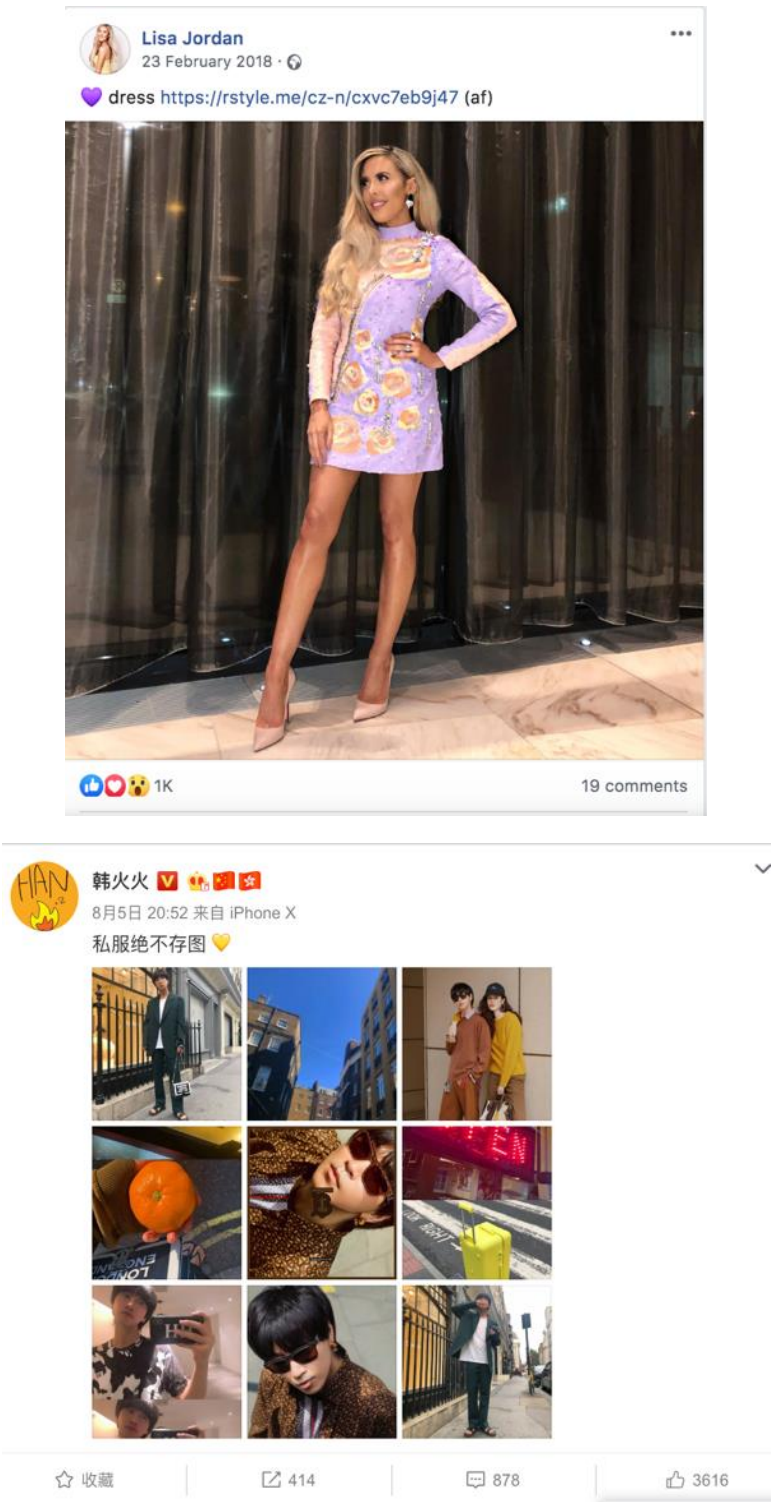
brand microblogs. In the first photo, Helpmystyle mentions the brand name, Best Menswear, directly and intends to market this brand in the microblog. The microblog has 927 views, 2 likes and no comments. The second photo represents Boy Mr K's typical brand microblogs. Boy Mr K promotes Louis Vuitton exhibition in Shanghai this year in the microblog, which aims to raise brand awareness of Louis Vuitton in consumers' minds. Similarly, the brand name Louis Vuitton is evident in the microblog, and he mentions more than once to emphasise the brand. The microblog has 108 shares, 2 comments and 26 likes. In the study, the average influence and engagement of brand microblogs are below 500 responses, which is the lowest in comparison with other types of microblogs.

As mentioned by Eva A. van Reijmersdal et al. (2016), consumers turn to resist the persuasion from sponsored blogs. Specifically, consumers incline to have the freedom of choice for fashion and refuse to be manipulated by fashion marketers and micro-influencers. "Consumers today are not susceptible to one-way advertising. Besides, consumers have more autonomy and product options, so the advertising effectiveness of most advertisements is unsatisfactory" (Ho et al., 2015, p.359). That is to say, consumers feel threats to the freedom of choice when they recognise persuasive marketing information in the microblogs like brand names, which further cause consumers' resistance to responding to micro-influencers' messages in the microblogs. For this reason, brand

microblogs maintain the lowest influence and consumers' responses among the four types of microblogs.

Next, one of the explanations for the popularity of product microblogs is the marketing failure of brand microblogs. At present, they have a medium influence on fashion consumers and fashion consumers' engagement. The average influence and consumers reactions for Irish product microblogs are between 500 to 1,000, and those for Chinese product microblogs are thousands. Figure 46 implies that consumers start to have different types of reactions for product microblogs, especially the occurrence of consumers' comments (See the details in Figure 46). In line with Li-Shia Huang (2014), the difference is led by consumers' trust in product review blogs. That is to say, micro-influencers' product evaluation in the microblogs and the popularity of microblogs result in consumers' cognitive as well as affective trust. Based on the trust, product microblogs tend to not only influence consumers' attitudes towards products but also evoke consumers to feedback micro-influencers' intentions towards the microblogs. Hence, fashion consumers tend to engage with product microblogs better than with brand microblogs.

Figure 46 Samples of Product Microblogs



Currently, occasion and entertainment microblogs are overwhelming in Irish and Chinese fashion microblogging markets. They are featured by relatively strong influence on fashion consumers and fashion consumers’ engagement.

In the study, consumers' responses to occasion and entertainment microblogs are at least 1,000 reactions. Figure 47 shows a representative example of the occasion microblogs. Pippa introduces boots and other top fashion picks following occasions in the microblogs. It has 1.5k responses, 304 comments and 10 shares from consumers, which is considered active feedback of consumers in comparison with other types of microblogs. The good traffic from consumers' reactions implies that the messages on occasions have powerful effects on consumers.

In the words of Ramya and Ali (2016), consumers buying behaviour is affected by their motivations, which drive them to take purchase actions and satisfy individual needs. The life style is one of these motivations, which influences buyer behaviours (p.80). Consequently, the occasions in the microblogs offer consumers motivations to achieve their demands for life styles. In this microblog, Pippa mentions two occasions—Pay Day and autumn/winter season to motivate consumers. In detail, for instance, the seasons of autumn and winter are right timing for consumers to look for new boots and other fashion products. At the same time, Pay Day is another occasion for consumers to purchase new fashion products. In response to consumers' requirements, Pippa enhances the influence of fashion products in the microblogs corresponding to occasions so as to stimulate consumers' purchase behaviours. For this reason, this type of microblogs is popular among consumers.

Figure 47 Sample of Occasion Microblogs



Likewise, Figure 48 shows that Chrison links the latest fashion trends with a mainland Chinese actor named Zhan Xiao, who has had a high popularity and big influence recently because of the character played in *The Untamed*. Without the brand names and product descriptions, it still has 1796 shares, 1,943 comments and 17,892 likes from consumers due to actors' traffic. This is one of the most frequently used strategies for Chinese micro-influencers to market fashion in the microblogs. The high volume of consumers' engagement indicates that the information on entertainment is favoured by online fashion consumers in the microblogs. According to Kontu and Vecchi (2013), the influence of blogging on consumers is built by

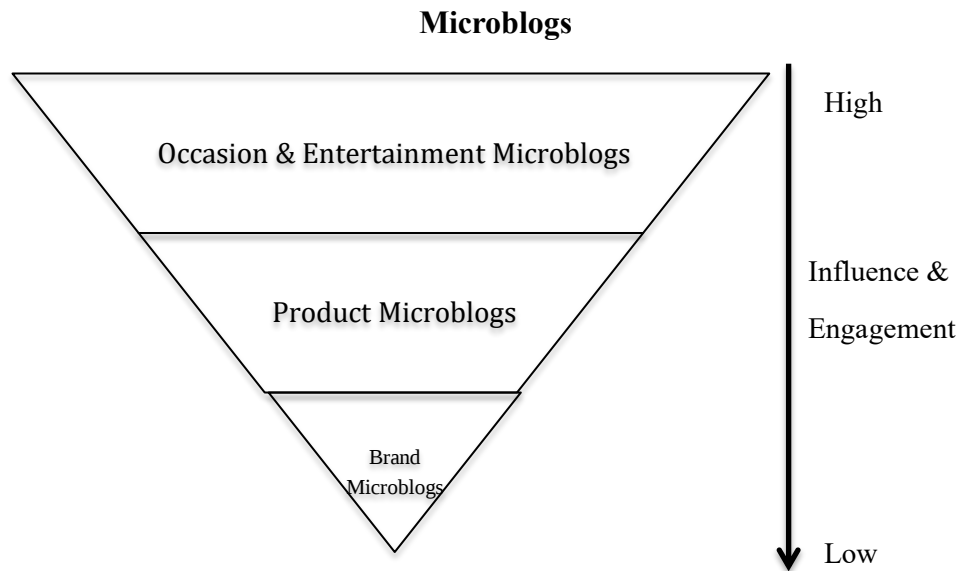
consumers' trust in bloggers as credible sources (p.215). Thus, microbloggers are inclined to use authoritative sources to increase their credibility. Celebrities are such sources. Brands often use celebrities to connote sophistication due to their undeniable influence on consumers (Cuevas, 2016).

Figure 48 Sample of Entertainment Microblogs



Therefore, owing to effective marketing results, more and more fashion microbloggers are using occasion and entertainment for fashion microblog marketing. In other words, it is a tendency to apply these strategies to fashion microblogging in order to affect a wide range of consumers in Ireland and China. On the ground of the discussion above, the influential hierarchy of Irish and Chinese fashion microblogs can be expressed as on Figure 49.

Figure 49 The Influential Hierarchy of Irish & Chinese Fashion



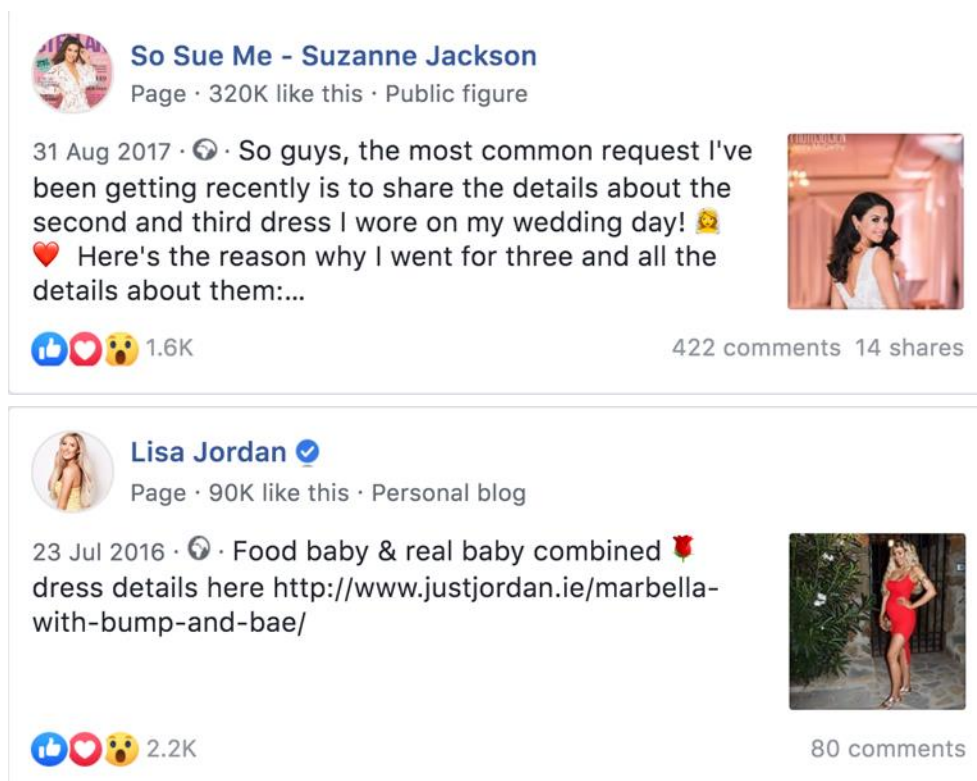
Through comparison, the study reveals several differences between Irish and Chinese fashion microblogs. Specifically, Irish fashion microblogs consist of more affordable brands such as Penneys, H&M and Topshop while Chinese fashion microblogs merely focus on luxury brands like Louis Vuitton and Chanel. Various characteristics of fashion consumers consider to be one of the reasons for the difference. On the one hand, Irish fashion consumers prefer more practical and helpful fashion products for them to stand out of others. On the other hand, the Chinese concept of “face” is another explanation for this difference. Chinese consumers turn out to be affected by their reference groups, relate product brands and prices to their “face” or reputation, and consider the prestige of the products in other-oriented consumption (Li & Su, 2007, p.251). It may be for this reason that they seek to buy luxury brands, because affordable brands challenge their face culture. The fashion products of luxury brands are

easily recognised by other fashion consumers owing to their vast fame. By this means, fashion consumers can construct the identities of upper and high class in society. The other fashion consumers' envy saves fashion consumers' faces and satisfies fashion consumers' psychological reputations. Namely, the influence of face results in the luxury brand consumption (Hann, 2012; Meng & Zhu, 2016). It is so-called face consumption. This is why some luxury brands have prominent brand logos for products in China but not in the West (Zhang, 2012). Consequently, fashion microbloggers tend to discuss affordable brands on the Irish fashion marketplace, and use luxury brands for the Chinese fashion marketplace.

Furthermore, Irish fashion microblogs are more feminine than Chinese fashion microblogs, in the sense that promoting the fashion is stereotypically done by females. According to Louise North (2014), some areas like fashion and health are traditionally allocated to women. The global market research company, the NPD Group (2018), implies that "fashion is consumed and financed, for the most part, by women – who spend on average three times more on clothes than men". That is to say, fashion markets are largely contributed by female consumers. Also, 80-90 percent of graduating students are women from top fashion programs at Fashion Institute of Technology, Parsons School of Design and Ryerson University (Ghanem, 2017). In other words, fashion design is a feminised occupation. Therefore, fashion is regarded as a predominantly female

industry (Strokes, 2015). Correspondingly, Irish fashion microblogging is such a case. The Irish microblogs in fashion are more concerned about issues that have been traditionally understood to be the concern of women, such as weddings and babies. For instance, Suzanne Jackson from So Sue Me officially added the wedding blog to her blogging in May 2016. Afterwards, she microblogs a great number of wedding blogs based on her preparation for the wedding. Also, Lisa Jordan from Just Jordan has posted a large number of microblogs in relation to babies after she disclosed her pregnancy in 2016. Since these microblogs refer to microbloggers' experiences, they are very instructive and convincing for fashion consumers.

Figure 50 Examples of Irish Fashion Microblogs I



By comparison, these issues, which in China may be considered ‘women issues’, are not common in Chinese fashion microblogs, although Chinese microbloggers explore how to attract people and make them fall in love with you. As mentioned previously, the study indicates that males lead Chinese fashion microblogging. As Chinese microbloggers’ followers are also old enough to get married and give birth, it is beneficial to add women issues to their microblogs so as to appeal to more potential fashion consumers.

Figure 51 Examples of Chinese Fashion Microblogs I



As a result of the huge masculine influence, plenty of Chinese fashion microblogs refer to men’s wear and fashion styles. These texts can even be noticed in female Chinese fashion influencers’ microblogs according to Figure 51, which is unusual for Irish fashion influencers. However, gender

identity in fashion is shifting. The fashion industry is not merely dominated by women. Instead, men begin to be interested in fashion, read fashion magazines regularly, respond to fashion advertisements and buy fashion clothing (Barry & Phillips, 2015, p.438). Mark Simpson (2002) uses the term “Metrosexual” to describe the young man with money to spend, living or working in a metropolis, and points out that the metrosexual man is one of the most promising consumer markets. Likewise, Matthew Hall (2014) also claims that “modern men the world over are becoming increasingly fascinated with their image, spending more of their disposable income on beautification products and services” (p.viii). Thus, fashion micro-influencers should extend their targets to social media marketing and attract male consumers as well as female consumers. In particular, Irish fashion microbloggers are recommended to include men’s fashion in their microblogs in order to enlarge their influence on a variety of fashion consumers. Additionally, Chinese fashion microbloggers should learn from Irish microbloggers’ providing links to online products for consumers’ convenient shopping like Figure 50.

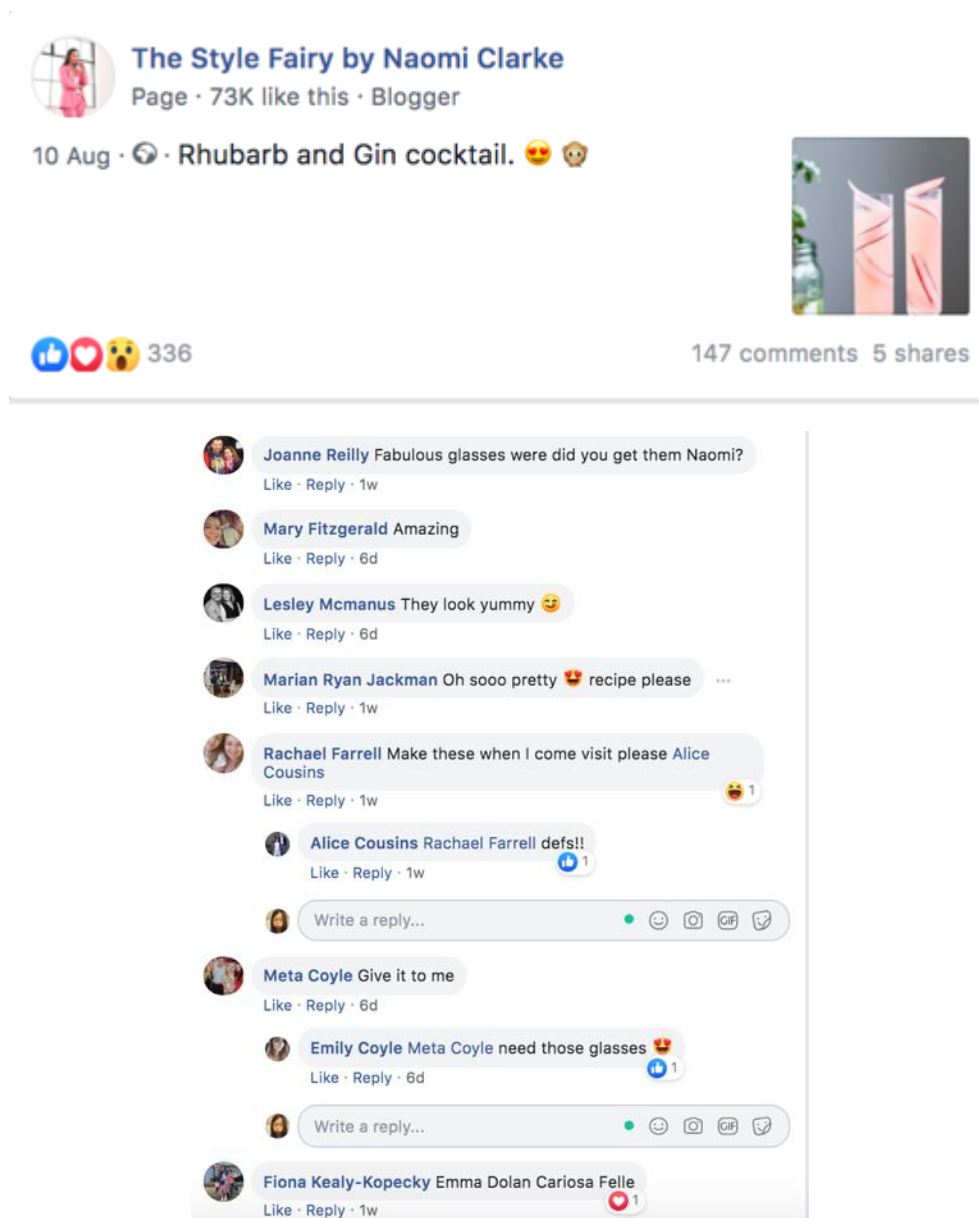
Besides, Irish fashion microblogs are more situational while Chinese fashion microblogs are more recreational. As mentioned before, every day for Irish fashion microbloggers is a fashion festival. In particular, they post a high number of microblogs on every Thursday and Christmas. On those occasions, Irish fashion consumers are eager to look for fashion suggestions.

Thus, they tend to think about fashion microbloggers' advice in the microblogs, and their ideas are likely to be affected by microbloggers at that time. The occasions in Chinese fashion microblogging are like accessories, which are not the mainstream of microblogging. They are connected to tourism, seasons and holidays. The two most crucial Chinese occasions are November 11th and December 12th. On these days, fashion products from online shops are on sale. Hence, Chinese microbloggers like to publish some posts to release information on brands' promotions. However, compared with the high frequency of Irish occasion microblogs, the number of Chinese occasion microblogs is rather small. Instead, they have a large number of entertainment microblogs, which can also be seen in Irish market mavens' microblogs, sometimes. As a consequence, it is enlightening that Irish and Chinese fashion microbloggers could learn from each other. In other words, Irish microbloggers can increase more microblogs referring to entertainment while Chinese microbloggers can add more microblogs concerning occasions.

Moreover, Irish fashion microblogs are less interactive with consumers in comparison with Chinese fashion microblogs. The study finds most interactive microblogs are published by Irish market mavens. For other fashion microblogging influencers, most posts are not in relation to consumer service. Take Figure 52 as an example. The microblog has 147 comments, however, Naomi Clarke does not respond to any of them. The

customer service benefits the development of customer relationships and customer experience management in marketing (Wilson et al., 2016). Also, it contributes to consumers' satisfaction and loyalty (Hill & Alexander, 2017). Therefore, it is necessary for fashion micro-influencers to maintain relations with consumers through interactive customer service, especially for Irish fashion micro-influencers who do not have enough feedback channels.

Figure 52 Examples of Irish Fashion Microblogs II



By comparison, more Chinese fashion influencers' microblogs involve consumer engagement, and contain a variety of methods for this such as votes, competitions and questions. Furthermore, the study discovers that they follow communicative trends. That is to say, they not only use texts, photos and videos, but also textual photos and live video streaming to communicate with fashion consumers (See Figure 53). Chinese textual photo, for instance, is an innovative format of microblogging. Each microblog is made of nine textual photos, and each textual photo contains another microblog. Hence, a microblog consists of nine posts. The textual photos involve more information than other formats, which are beneficial for micro-influencers to provide more evidence and improve the credibility of social media marketing. Currently, the textual photos and live video streaming are not easily found in Irish fashion microblogs. Therefore, it is advised that Irish fashion microbloggers could take these methods into account together with their microblogging. On the other side, aphorisms in Irish market mavens' microblogs cannot be seen in the Chinese fashion microblogs. They lead to fashion consumers' high involvement and fashion microbloggers' creditability. Thus, Chinese fashion microbloggers could take advantage of them in their microblogs.

Figure 53 Examples of Chinese Fashion Microblogs II



In addition, Irish fashion microblogs are more favourable than Chinese fashion microblogs. In Irish fashion microblogging, almost all of posts are positive about fashion brands and products. For example, Figure 54 presents a typical Irish fashion microblog. When Sosueme microblogs this coat, she uses the word “Stun” and the emojis “Love” to express her positive attitude towards the coat. In other words, Irish fashion micro-influencers try to reveal the advantages of fashion brands and products. It is probably caused by Irish fashion microbloggers’ kind personality and traditional marketing minds. According to Nga Ho-Dac et al. (2013), positive online consumer reviews increase the sales of brands. That is to say, traditionally fashion marketers should avoid showing the disadvantages of fashion brands and products because the disadvantages lead to the failure of fashion consumers’ purchase behaviours. Instead, fashion marketers should advocate the strengths of fashion products and brands energetically so that fashion consumers are convinced to buy fashion products eventually. It is what happens to Irish fashion microbloggers nowadays, which makes them feel more commercial and untrustworthy. As a result, they keep away from fashion consumers. It is considered to be another reason why Irish fashion consumers have low engagement with brand and product microblogs.

Figure 54 Examples of Irish Fashion Microblogs III



By contrast, Chinese fashion consumers have a right balance of positive and negative marketing for fashion brands and products. For instance, Yang Fan Jame keeps complaining about ugly fashion styles of fashion brands, celebrities, and characters in the TV dramas through microblogging, to bring to fashion consumers' sympathy. Figure 55 is one of his representative negative microblogs that criticise the fashion styles of celebrities. It is widely accepted that negative online word of mouth has a negative effect on brand marketing, however, negative online word of mouth is proved to connect consumers to brands in marketing positively (Wilson et al., 2017, p.534). With the help of negative marketing, these fashion microblogs look like more fair and very down-to-earth, which is easily accepted by fashion consumers. Therefore, Irish fashion microblogging marketers could think about adopting negative marketing for fashion products and brands in their microblogs so as to enhance their marketing influence as well as fashion consumers' engagement.

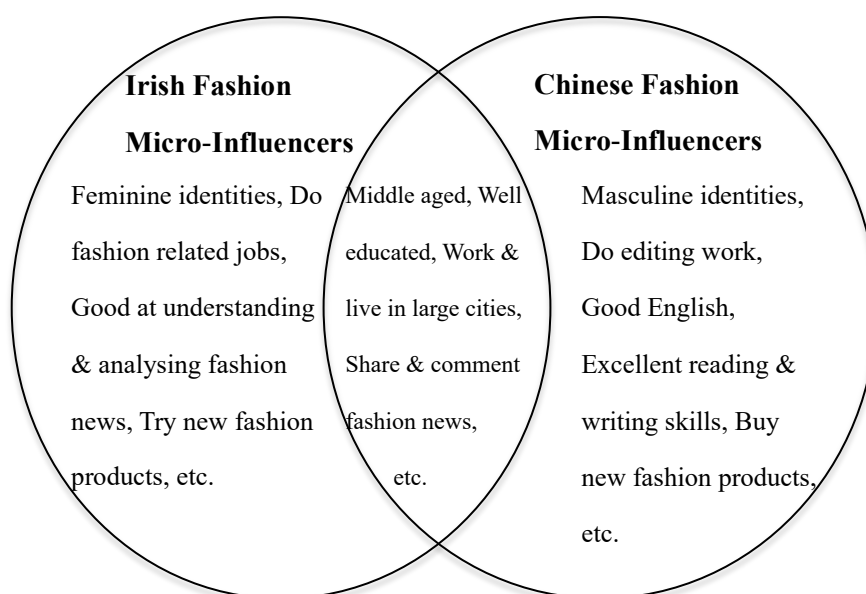
Figure 55 Examples of Chinese Fashion Microblogs III



5.3 Characteristics of Fashion Microblogging Influencers

Through the investigation of fashion microblogging influencers' backgrounds, the study finds out several exciting points of fashion microblogging influencers. They can be summarised in Figure 56 as below.

Figure 56 Characteristics of Fashion Microblogging Influencers



To begin with, Irish fashion microblogging is primarily occupied by female influencers while Chinese fashion microblogging is led by males. More concretely, in the research eight of ten Chinese fashion microblogging influencers are men. By contrast, only one of ten Irish fashion microblogging influencers is a man. In line with previous studies, fashion influencers tend to have more females than males (Ersun & Yildirim, 2010; Shehard et al., 2014). However, it is proved to be different in Chinese microblogging marketplace. Accordingly, there are more presentations of male fashion styles in Chinese fashion microblogs than Irish fashion microblogs. The reason for this difference can be linked to the strong masculine identities in China. Ford and Lyons (2012) state, men and masculinities still have been taken for granted in the organisation of labour in Asia, especially in China and Japan. Thus, Chinese men tend to be the majority of those who work in the media industry. Besides, female consumers are motivated to purchase fashion products because they are eager to be more attractive for men. As male fashion microbloggers are relatively familiar with men's favourite fashion styles, their microblogs turn out to be more convincing for fashion consumers. For this reason, male fashion microbloggers can have a substantial impact on consumers in China.

In addition, Irish fashion microblogging influencers are a bit younger than Chinese fashion microblogging influencers. For instance, Leanne Woodfull for Thunder & Threads was still a college student at the beginning of this

research. For the rest, they have already started to work for a long time. In such a case, most of these fashion microblogging influencers are in between their thirties and forties. That is to say, they are more likely to be middle-aged persons, which is different from the young feature described in the previous studies (Ersun & Yildirim, 2010; Sarathy & Patro, 2013; Yang, 2013). However, it is not difficult to understand this difference. The fashion microbloggers might be young, but the fashion microblogging influencers should be sophisticated. For example, Naomi Clarke from The Style Fairy clarifies in her introduction that she has more than eleven years of experience in fashion and blogging. As a consequence, fashion microblogging influencers manage to persuade fashion consumers successfully because of their rich experience in fashion and blogging.

Furthermore, both Irish and Chinese fashion microblogging influencers have high education. In the research project, all of twenty microblogging influencers graduated from colleges, which is in line with a high educational level in the former study (Rich, 2010, p.18). But, they are slightly different from this previous study, which states they should have a job in the technological industry. Instead, after graduation they are keeping doing jobs in relation to fashion and microblogging, which eventually leads them to become well-known influencers in fashion microblogging. For instance, Just Jordan is a makeup artist; Naomi Clarke from the Style Fairy is a qualified fashion stylist; Emma Henderson from Fluff and Fripperies works in

communications and specialises in social media as well as blogging. Thus, they tend to like reading, writing and fashion. Similarly, seven out of ten Chinese fashion microbloggers work as editors (Han Huohuo, Gogoboi, Chrison, Boy Mr K, Shi Liu Po Bao Gao), writers (Mr Kira) and journalists (Miss Shopping Li). In other words, Chinese fashion microblogging influencers are likely to have excellent reading and writing skills. In particular, for reading skills, Chinese fashion microblogging influencers turn out to have a good command of English. For example, Peter Xu is an English teacher; Han Huohuo and Shi Liu Po Bao Gao are fashion editors in English; Gogoboi majors in English. That is to say, the excellent ability of English enables them to read and understand western fashion trends through blogs and microblogs directly. As a result, they can be aware of the latest fashion news much earlier than others. Moreover, they are likely to be familiar with other languages such as Japanese. For example, Yang Fan Jame's and Chrison's microblogs are often not only in English but also in Japanese. By comparison, Irish fashion microblogging influencers seem to insist on using English in their microblogs rather than other languages. In the study, none of the Irish microblogs is in Irish or other languages. It is considered that fashion microblogs in English are more beneficial to the diffusion of Irish fashion microblogging for consumers.

In addition, both Irish and Chinese fashion microbloggers are found working and living in large cities where the fashion industry develops

rapidly. For example, Irish fashion microbloggers are mainly based in Dublin (Thunder and Threads, Pippa, So Sue Me) and Cork (Just Jordan). Similarly, Chinese fashion microbloggers are primarily in Beijing (Han Huohuo, Boy Mr K) and Shanghai (Gogoboi, Shi Liu Po Bao Gao, Chrison). In other words, it is believed that large cities enable fashion microblogging influencers to collect and learn about new fashion information easily. As for other features of influencers in previous studies like wealthy, good income, high social status and so forth (Sarathy & Patro, 2013; Forrester, 2017), it is hard to tell in accordance with the research. However, this study does find fashion microblogging influencers like to try new fashion products, show fashion styles, share fashion news, and comment on fashion.

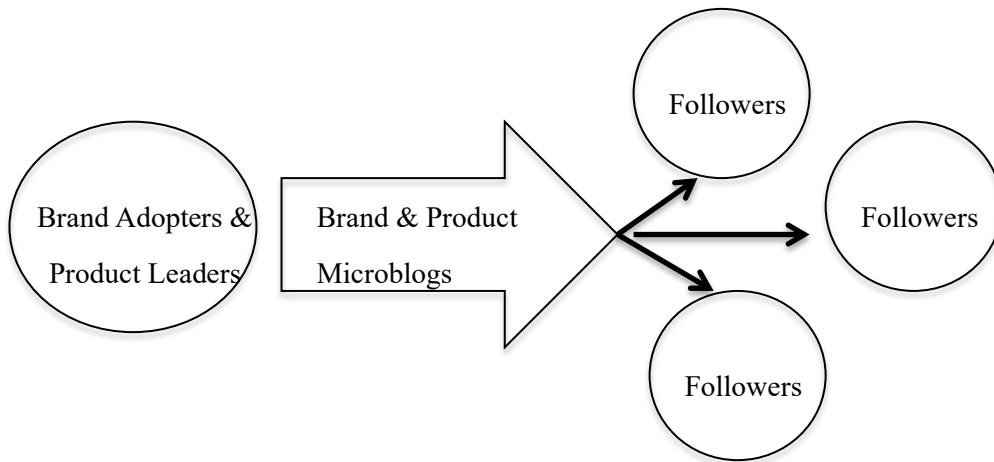
In summary, Irish fashion microblogging influencers are characterised by the female, middle-aged (30s-40s), well educated, doing fashion-related jobs, loving fashion, reading and writing, working and living in large cities, trying new fashion products, presenting fashion styles, sharing fashion news, making a comment on fashion and so forth. Likewise, Chinese fashion microblogging influencers are featured by male, middle-aged (30s-40s), well educated, doing editing work, interested in fashion, specialized in reading and writing, good at English, working and living in large cities, buying new fashion products, showing fashion styles, spreading fashion news, reviewing fashion, etc.

5.4 Typologies of Fashion Micro-Influencers' Network Impact

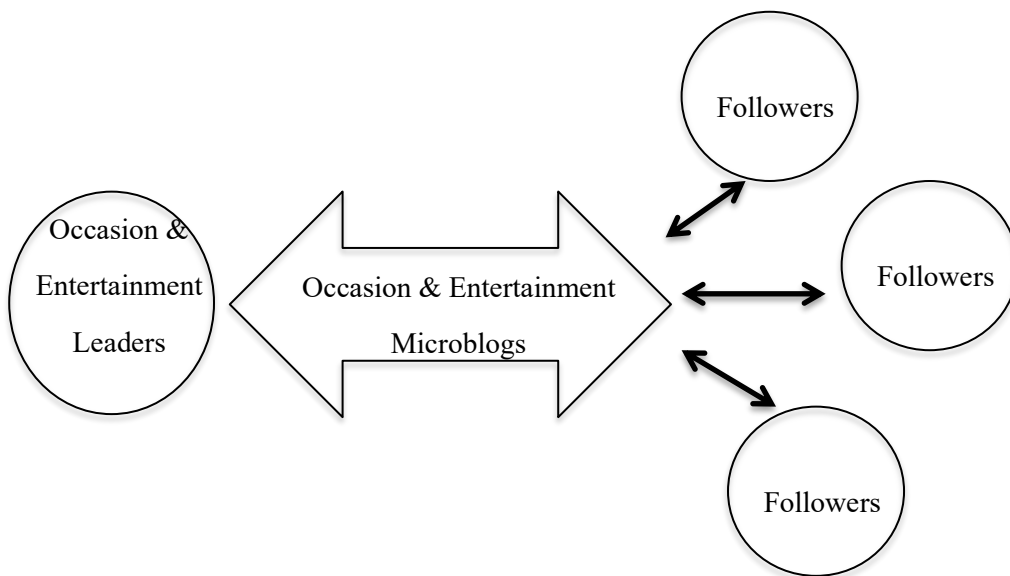
Fashion marketers are passionate about directly applying eWOM activities to target consumers one by one with the help of social media. However, in such a case a great number of manpower and material resources need to be put into the completion of fashion microblog marketing, and the results of fashion microblog marketing are unlikely to be effective. For this reason, it is a tendency for fashion marketers who greatly succeed in fashion microblog marketing to look for pertinent consumers rather than all of the consumers so as to conduct fashion microblog marketing. That is to say, the study reveals that successful fashion marketers achieve their fashion marketing in the microblogs through influencers at first. With the assistance of fashion microblogging influencers, fashion marketers eventually manage to influence other consumers through eWOM marketing in the influencers' network. As a consequence, adapted from Robert V. Kozinets' *The Evolution of WOM Theory* in Figure 1, the study discovers three eWOMM models of fashion micro-influencers. The following Figure 57 demonstrates how different types of fashion micro-influencers affect their followers online.

Figure 57 Typologies of Fashion Micro-Influencers' Network Impact

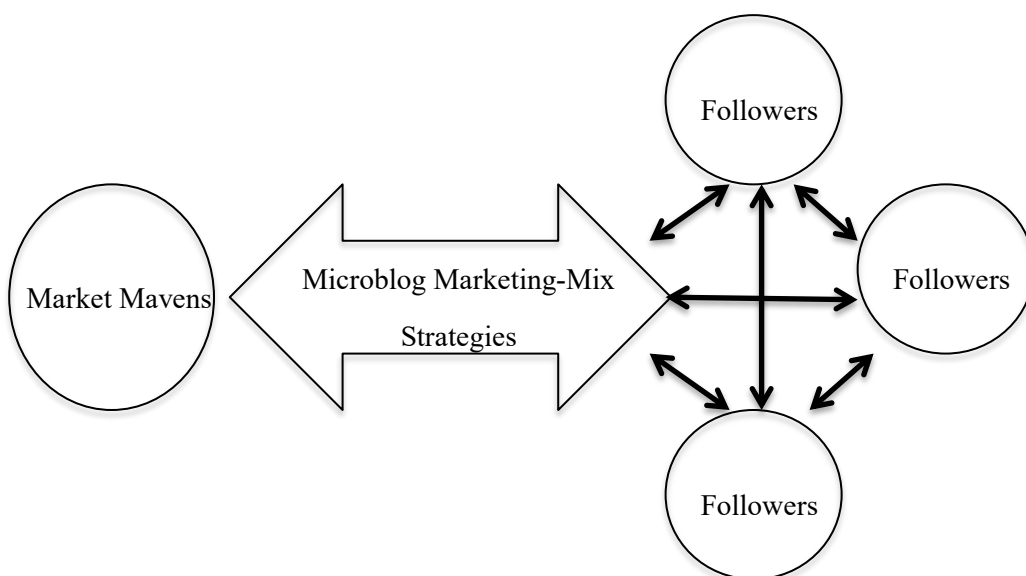
A: The Brand Adopters and Product Leaders' Microblogging Impact



B: The Occasion and Entertainment Leaders' Microblogging Impact



C. The Market Mavens' Microblogging Impact



Generally speaking, all three models show that firstly fashion marketers select targeted fashion microblogging influencers, and try to affect them one by one on social media directly. Subsequently, fashion microblogging influencers tend to have impacts on their followers in the network by means of marketing messages. In the research project, marketing messages are carried by microblogging. Consequently, different marketing messages in the microblogs lead to the diversity of effects on followers and various followers' reactions.

More concretely, The Model of Brand Adopters and Product Leaders' Microblogging Impact presents that brand adopters and product leaders deliver relevant brand and product messages to followers in their microblogs. The influence of these messages on followers is a single direction from fashion micro-influencers to followers. Namely, followers hardly respond to these messages. For this reason, brand and product microblogs have low influence and engagement with their followers.

Relatively, The Model of Occasion and Entertainment Leaders' Microblogging Impact shows that occasion and entertainment leaders send many occasion and entertainment messages to their followers in the microblogs. The influence of this model on followers is two-way communication. Followers give response by means of comments, likes, etc. As a consequence, occasion and entertainment microblogs have high

influence and engagement with their followers.

In addition, The Model of Market Mavens' Microblogging Impact reveals that market mavens convey various marketing messages such as brands, products, occasions, entertainments and other messages to their followers in the microblogs. The influence of these messages is also a two-way communication. Followers reply to these messages actively. Different from the previous two models, these messages not only affect followers but also influence followers' followers. In other words, they have significant effects on the communities of followers.

Specifically, followers refer to potential consumers and secondary fashion microblogging influencers who are also influencers but with fewer effects. These followers are not only affected by first fashion microblogging influencers, but also influenced by secondary fashion microblogging influencers as well as other followers in the network through marketing messages. At the same time, these followers are capable of affecting secondary fashion microblogging influencers and other types of followers in the network by means of marketing messages. That is to say, followers repeat this network influence model spontaneously. As a result, the effect of first fashion microblogging influencers is automatically kept affecting the next lower level of followers, which finally results in the considerable influence of fashion marketers on consumers in the online communities. For

example, in the research project Just Jordan is also one of So Sue Me followers. It is estimated that she has mentioned So Sue Me's microblogs over 14 times in her microblogging. Namely, So Sue Me's fashion microblog marketing has an effect on Just Jordan in line with this network influence model, and then Just Jordan further influences her followers with regard to this model in her network for fashion microblog marketing. To be noted, the number of times for the repetition of this network influence model relies on the influence of primary fashion microblogging influencers and previous followers. The more influence they have, the higher the number of times this model is duplicated. Consequently, consumers are more likely to be convinced by fashion marketers and engaged with more purchase behaviours in this model. Accordingly, market mavens' microblogs have the highest influence and engagement with their followers.

5.5 The Marketing Model of Fashion Microblogging

To conclude, this study proves that fashion microblogging influencers and their fashion microblogs play two decisive roles in successful Irish and Chinese fashion microblog marketing. They are executed in accordance with the figure below.

Figure 58 The Marketing Model of Fashion Microblogging



In detail, modern Irish and Chinese fashion microblog marketing has two paths for affecting the potential consumers' buying behaviours. The first path is to directly market their fashion brands and products for fashion consumers on social media. For example, a great number of fashion brands found in the study have their social media accounts such as New Look, H & M and Louis Vuitton. They are favourable to microblog their new fashion products, fashion trends, fashion news and fashion suggestions. Also, they are also actively engaged with their consumers online in order to achieve their ultimate marketing motivations.

Next, the second path is to take full advantage of fashion microblogging influencers and their microblogs. To begin with, fashion marketers adopt smart content marketing and influencer marketing in the fashion

microblogging influencers' microblogs. The specific strategies are presented in Section 4.3. Afterwards, fashion microblogging influencers' microblogs impact fashion consumers through eWOMM in accordance with the Network Influence Model, which is explained in Section 5.4. Also, fashion consumers are positively engaged with fashion microblogging influencers' eWOMM by means of likes, shares and comments. Consequently, the active engagement of fashion consumers leads to their positive attitudes towards fashion marketers' influencer marketing as well as smart content marketing through fashion microblogging influencers and their microblogs.

By comparison, the study discovers that the second path tends to be more useful for fashion marketers' social media marketing in Ireland and in China. Also, it is an upward trend for fashion marketers to support the use of the second path in digital fashion marketing. The study finds that an increasing number of Irish fashion microblogging influencers become brand ambassadors in 2018. For instance, Lisa Jordan from Just Jordan becomes the brand ambassadors for Dan Seaman Motors as well as Powder & Pout Brushes in 2018. It is because the second path is more easily followed for fashion marketers to convince their fashion consumers in contrast to the first path. In other words, fashion marketers and fashion consumers have their separate fashion worlds. The fashion influencers are the intermediate between these worlds. They connect these worlds by means of smart content marketing in the microblogs. As a result, fashion marketers' fashion worlds

overlap fashion consumers' fashion worlds, which lead to fashion consumers' consumption in the marketplace.

According to Aristotle, the convergence of two separated worlds is made of three essential elements — ethos, logos and pathos. Ethos refers to fashion marketers' characters. More concretely, it is considered that fashion marketers can influence fashion consumers in light of their distinctive features. In comparison with a mass of fashion marketers from a fashion company, fashion influencers' characteristics are more evident for fashion consumers. For instance, Emma Henderson from Fluff and Fripperies implies that she has won a significant number of awards for Best Irish Beauty and Fashion Blog, including Blog Awards Ireland 2015, and Best International Fashion Blog. As a result, Emma Henderson is regarded as a professional expert in fashion and blogging by fashion consumers. For this reason, her social media marketing in fashion microblogs is apt to persuade fashion consumers to buy new fashion products successfully.

As for the logos, it indicates that fashion marketers' and influencers' microblogs should be in line with fashion consumers' logics. In other words, fashion marketers as well as influencers are obliged to present a reasonable social media marketing in their microblogs. For example, Naomi Clarke from the Style Fairy tries to market fashion products to her followers in the microblog. At the beginning of the microblog, she clarifies the significance

of colour in the fashion style in that “it definitely lifts the spirits” so as to market the scarf and knit jumper for her followers. Then, she further shows the advantages of oversized jumper together with belt, leggings and boots. Finally, she explains the need of a belt, “it helps create a nice silhouette on any oversized knits”, in order to promote River Island belt. Compared with fashion marketers’ simple and direct marketing, fashion influencers’ microblogs are likely to be more prudent. They are always offering logic reasons and evidence to fashion consumers such as this microblog from Naomi Clarke. Hence, fashion consumers can be persuaded by fashion microblogging influencers with the help of these logical reasons and evidence in the microblogs.

Figure 59 An Example of Logos in the Fashion Microblogs



In the end, the pathos of fashion marketers as well as fashion influencers is also able to affect fashion consumers through microblogging. For instance, Irish fashion microblogging influencers are prone to hold positive attitudes towards new fashion products and strongly recommend the advantages of these fashion products in their microblogs. Compared with fashion marketers' directly active promotions, fashion microblogging influencers as a third party are likely to be of impartiality for the judgement of fashion products. Thus, their positive attitudes toward fashion products tend to be readily accepted by fashion consumers. Accordingly, fashion consumers have similar positive attitudes towards fashion products so that there are more possibilities for them to purchase the fashion products.

Therefore, on the basis of these reasons the second path turns out to make more significant contributions to fashion marketers' social media marketing. Accordingly, fashion marketers, fashion influencers as well as their microblogs, and fashion consumers constitute a stable and influential triangle model of fashion microblog marketing. For this reason, it is promising for fashion marketers to utilise this model in their social media marketing. More importantly, the digital artefact that my research project developed will be particularly useful in the cases of comparisons between the Chinese market and that of other English speaking countries, as my research on the Irish market has demonstrated. The tool poses many advantages, including the assistance of fashion marketers and microbloggers

to revise the content of their microblogs in English and Chinese, and the analysis of their microblogs by text visualisations. All of these advantages make contributions to model fashion microblogs and increase their influence on social media marketing in the fashion microblog marketing model.

5.6 Recommendations for Fashion Microblog Marketing

Accordingly, several recommendations for fashion microblog marketing in Ireland and China are introduced here on the basis of the discussion above.

1. Avoiding Microblogging Brands Only

In general, brand microblogs turn out to be of the lowest interaction among consumers in the study. Even the brand microblogs from market mavens have the same manner. It is because this type of microblogging easily gets consumers a sense of brand marketing, of which they are tired. Thus, fashion microbloggers would better not mention brands directly in their microblogs. Instead, they can conceal brands in photos, hashtags and so forth in order to arouse consumers' interest in brands indirectly. As a result, their microblogs can attract more consumers to read.

2. Microblogging Neutrally

Microblogging neutrally means that fashion microbloggers should talk about brands and products neutrally in the microblogs. For Irish fashion micro-influencers, their microblogs always have a positive attitude toward brands and products. By contrast, some Chinese fashion micro-influencers such as Yang Fan Jame are influential among consumer communities because of his negative comments on brands and products. It is because consumers would like to hear different voices rather than one voice. In other words, not only positive criticism but also negative criticism can represent consumers' voices. Therefore, Irish fashion microbloggers are advised to think about brands and products neutrally and possibly they could be negative from time to time in the microblogs.

3. Associating Microblogs with Occasions and Entertainments

The study finds that occasions and entertainments are tendencies of fashion microblogging in Ireland and China nowadays. They are also essential parts of market mavens' fashion microblogging. Unfortunately, only Irish market mavens microblog a few entertainments and other Irish fashion micro-influencers never microblog them. Likewise, Chinese fashion micro-influencers do not microblog occasions as many as Irish fashion micro-influencers. As occasion and entertainment microblogs have more significant influence of persuasion for consumers,

Irish fashion micro-influencers are recommended to add more entertainments to their microblogs, and Chinese fashion micro-influencers should microblog more occasions in relation to fashion brands as well as products.

4. Interacting with Consumers in the Microblogs

Consumers are fashion marketers' targets in the microblogs. Thus, understanding consumers is significant for fashion marketers. Currently, fashion marketers pay more attention to communicating with consumers in the comment area. They forget to take advantage of microblogging. For instance, except Irish market mavens, other Irish fashion micro-influencers do not engage with consumers in the microblogs. Compared with Chinese fashion micro-influencers, Irish fashion micro-influencers have fewer interactions with consumers. Hence, Irish fashion microbloggers should learn from Chinese fashion micro-influencers that they could contact consumers as frequently as possible in the microblogs through diverse methods such as votes, giveaways and questions.

5. Varying Types of Microblogs

The study reveals that market mavens still occupy a small part of fashion micro-influencers in Irish and Chinese fashion microblogging. The majority of the Irish and Chinese fashion microblogging is composed of brand

adopters, product leaders, occasion leaders, entertainment leaders and other common fashion microbloggers. However, market mavens have the highest influence of social media marketing among all of Irish and Chinese fashion microbloggers. Market mavens' varieties of microblogging strategies are shown in the study to result in their high influence of social media marketing. For instance, fashion microbloggers could apply aphorisms to their microblogs. The use of aphorisms can not only vary microblogs, but also lead to consumers' sympathy, which benefits to the increase of microblogging impact. Additionally, Irish fashion microbloggers can learn from Chinese fashion micro-influencers' use of textual photos rather than photos merely in the microblogs because textual photos can help consumers to understand microblogs better. Also, Chinese fashion microbloggers can follow Irish fashion micro-influencers' example of offering links to buy products online directly. Accordingly, fashion microbloggers are proposed to mix different microblogging strategies in their microblogs.

Chapter Six: Conclusion

6.1 Introduction

In conclusion, this study has conducted research on how fashion microblogs influence fashion consumption in Ireland and China. It has examined the question from two aspects — fashion microblogs and fashion microblogging influencers by means of a methodological combination of Netnography and Text Mining. Over the four years, the study has observed the changes in fashion microblogging in China and Ireland. Specifically, more and more micro-influencers take part in fashion microblog marketing. They are more likely to apply new technologies to their fashion microblogs and engage with their consumers online. Also, more and more fashion companies are ready to adopt fashion micro-influencers as brand ambassadors for promoting their brands and products.

For this reason, eventually the study develops typologies of fashion micro-influencers as well as the marketing model of fashion microblogging. At the same time, the study applies these theories to practice so that a digital artefact is adapted for helping model fashion micro-influencers' microblogs to increase their impacts on the communities online. To summarise the study clearly, at first Section 6.2 reviews the key findings in the previous sections. Next, Section 6.3 points out the significant implications of these key findings for the fields of marketing and digital humanities. At the same time,

Section 6.4 clarifies the limitations of this study. For this reason, it indicates several directions for future research in order to end this thesis.

6.2 Review of the Key Findings

This study looks into Irish and Chinese fashion microblog marketing. By comparison, at first the study finds textual features of Irish and Chinese fashion microblogs. That is to say, Irish fashion microblogs consist of more varieties of words than Chinese fashion microblogs. Also, Irish fashion microblogs are relatively shorter than Chinese fashion microblogs on the whole. Then, the study seeks out four types of keywords in Irish and Chinese fashion microblogs — Brands, Products, Occasions and Entertainments. Correspondingly, the study points out key features and typical examples of four types of fashion microblogs. Additionally, the study highlights the hierarchy of fashion microblogging types.

Comparatively, the study claims the popularity of occasion fashion microblogs in Irish fashion microblogging while the prevalence of entertainment fashion microblogs in Chinese fashion microblogging.

Moreover, the study discovers current Irish and Chinese fashion microblogging influencers' distinctive characteristics, which are slightly different from previous research results. In detail, Irish fashion microblogging influencers are female, middle-aged (30s-40s), well educated,

doing fashion-related jobs, loving fashion, reading and writing, working and living in large cities, trying new fashion products, presenting fashion styles, sharing fashion news, and making a comment on fashion. Similarly, Chinese fashion microblogging influencers' key features include male, middle-aged (30s-40s), well educated, doing editing work, interested in fashion, specialized in reading and writing, good at English, working and living in large cities, buying new fashion products, showing fashion styles, spreading fashion news, reviewing fashion, etc.

Furthermore, these Irish and Chinese fashion microblogging influencers are categorised into four types respectively. More concretely, Irish fashion microblogging influencers consist of Brand Adopters, Product Leaders, Occasion Leaders and Market Mavens. Likewise, Chinese fashion microblogging influencers contain Brand Adopters, Product Leaders, Entertainment Leaders and Market Mavens. Accordingly, the study identifies their notions, keywords, characteristics, strategies and representatives.

Besides, the study reveals the model of fashion microblogging marketing in Ireland and China. Specifically, there are two pathways: (1) Fashion Marketers — Fashion Consumers; (2) Fashion Marketers — Fashion Microblogging Influencers — Fashion Consumers. As for these pathways, the study indicates the increasing tendency of fashion marketers' using the

second pathway for fashion microblogging marketing. Owing to its importance, the study further figures out the Network Influence Model in order to explain the relations between fashion marketers, fashion microblogging influencers and fashion consumers with regard to eWOMM theories.

In addition, the study confirms the possibility of methodological combination — Text Mining and Netnography — in the investigation of social media marketing. It implies that social media marketing links the perspective of marketing and management with digital arts and humanities. As a consequence, the study puts the results of marketing and digital humanities together, and develops an interactive website of fashion microblog marketing for the analysis on text mining as well as marketing in English and in Chinese.

6.3 Implications for Marketing and DH

Generally speaking, this study makes its main contributions to the fields of marketing as well as digital humanities. As for marketing implications, it has not only profound theoretical meanings but also important managerial meanings. For one thing, it supplements the former research projects with regard to social media marketing, especially fashion microblog marketing in Ireland and China. Specifically, types of fashion microblogs and

characteristics of fashion microblogging influencers are redefined in the study, which turns out to be slightly different from the results of previous studies discussed in Section 2.3.4 and Section 2.4.3. The fashion microblogging model and the network influence model present how online influencers affect fashion consumers through eWOMM, which is argued to be a deficiency in previous research according to Laughlin and MacDonald mentioned in Section 2.3.4. Hence, all of these supplements assist fashion marketers in understanding the essence of current social media marketing.

For another, typologies of Irish and Chinese fashion microbloggers, fashion microbloggers' keywords and their most frequently used strategies can not only help fashion marketers to comprehend fashion microblogging marketing in Ireland and China, but also give a significant number of insights for Irish and Chinese fashion marketers as well as fashion microblogging influencers. In other words, Irish and Chinese fashion marketers avail themselves of these keywords and strategies in their microblogs. For this reason, it eventually leads to the success of fashion marketers in affecting other fashion consumers by means of social media marketing. In addition, the comparison of Irish and Chinese fashion microblog marketing allows fashion marketers to adopt different measures suiting local conditions when they conduct fashion microblog marketing. As a result, it is able to guide Irish and Chinese fashion enterprises that are thinking about the entry into digital marketing as well as give more

enlightenment to Irish and Chinese fashion firms already involved.

In terms of DH implications, similarly it has both theoretical and practical significances. Theoretically, it makes up for the shortage of academic research projects about text mining analysis on social media marketing in the fashion industry. As mentioned in Section 2.2.2 and Section 2.4, few previous studies have applied text mining to investigate fashion microblogging marketing. Consequently, this study provides strong evidence for scholars that text mining easily enables to deal with valuable textual information from a large number of fashion microblogs as well as identify hidden patterns of social media marketing in the fashion industry. For this reason, it arouses researchers' more concern about the exploration of relations between digital fashion marketing and text mining. Also, it encourages researchers to conduct relevant studies by means of text mining and methodological combinations.

In practical, the final results are in the form of text visualisation. It not only presents the research findings clearly and effectively, but also enlightens the reusability of these results through digital techniques. Similarly, the final digital artefact turns out to be interactive and visualized. It can be kept for applying to future analysis of relevant research projects. At the same time, it is beneficial for fashion marketers and fashion microbloggers to refine their microblogs so that they are possible to become fashion microblogging

influencers and affect more fashion consumers in their networks. More importantly, the final digital artefact improves the capacity of current digital tools for coping with English and Chinese texts from fashion microblogs. As discussed in Section 4.4.1.2, digital tools nowadays hardly deal with English and Chinese texts at the same time. Therefore, this digital artefact helps to solve the problem of bilingual textual analysis in relation to fashion microblog marketing. Besides, the digital artefact is convenient for sharing and collaborations on social media, which remains the sustainable significance of this research project. In summary, this final digital artefact has a beautiful future from the perspective of digital humanities.

6.4 Difficulties, Limitations and Future Research

Over the past four years, the pursuit of this research has met several difficulties and challenges. To begin with, relevant papers are not enough in terms of good quantity and quality in comparison with other research subjects. As mentioned in the previous literature review, there are not many recent research projects. In particular, Irish fashion studies still emphasise traditional fashion in the academy. In fact, Irish fashion develops fast and becomes influential nowadays. For instance, Irish micro-influencers Suzanne Jackson's Facebook account has a weekly reach of over 5+million, and her Instagram account has hit over 9 million impressions per week. It is meaningful to analyse and understand this huge influence on the

development of fashion studies. Additionally, the previous literature review also finds that there are not enough applications of advanced methodological techniques such as text mining and computer programming to the research on social media, fashion and digital marketing. For example, marketing researchers still keep using traditional techniques of netnography like surveys interviews and emails for their research projects.

As a result, it is a challenge to link digital humanities, fashion studies and digital marketing with each other in the research project. Since it is an interdisciplinary project, it is difficult to find many similar practices in the previous studies for reference. For instance, few studies concentrate on understanding fashion marketing online from the perspective of digital arts and humanities. Instead, more researchers conduct studies from the angle of marketing and management. Notably, digital arts and humanities is a relatively new established discipline in comparison with the other two disciplines, which makes harder for the combination of these disciplines. For instance, few projects are related to visualising the research findings in fashion or marketing studies. Also, few studies develop digital artefacts for fashion or marketing studies as one of the research results. However, the obstacle brings the chance for this research to enlarge the fields of digital humanities, fashion studies and digital marketing. Correspondingly, the lack of relevant studies has enlightened the research plan, which presents the feasibility of interdiscipline with this practical example.

Technically, the research project has had a few problems as well. For example, current NLP tools can not deal with English and Chinese textual data at the same time. The study has to handle English and Chinese textual data separately. Even analysing data respectively, NLP tools fail to manage fashion-related textual data. Besides, other types of data sources like emojis and links cannot be processed. In relation to the development of final digital artefact, the front-end and back-end computer programming on the microblogging platform are not compatible, as mentioned in Section 4.4. Consequently, the research project develops a digital tool to solve the problem of languages as well as fashion-related word processing. Moreover, it offers an alternative way to manage the compatibility, namely, employing Java and Reclaim Hosting to present the final digital tool successfully.

Also, this study has several limitations. At first, this study is merely concentrated on Irish and Chinese fashion microblogging marketplaces rather than other marketplaces. Through comparison, it finds several differences between Irish and Chinese fashion microblogs. For instance, Irish fashion microblogs contain more texts in relation to feminine fashion styles and occasions while Chinese fashion microblogs involve a high number of masculine fashion styles and entertainment. The differences indicate that typologies of fashion microblog marketing may vary in other marketplaces. Hence, it seems to be interesting to compare Irish and Chinese fashion microblog marketing with other countries such as the

United States and the United Kingdom in future research. The results of fashion microblogging in these marketplaces may turn out to be different from those of this study.

Afterwards, this study pays more attention to microblog marketing among social media marketing. It finds that fashion marketing keeps changing with the influence of technology. That is to say, fashion could be marketed through films and TV dramas at the beginning. Afterwards, fashion tends to be marketed through the Internet such as online shops and websites with the occurrence of the Web 2.0. Nowadays, marketers apply social media such as Facebook and Twitter to promoting fashion. In addition to microblogs, other social media also make contributions to fashion marketing online. For instance, the study discovers that Irish fashion micro-influencers engage with their consumers through Instagram and Snapchat as well. It is interesting to explore how Instagram and Snapchat contribute to fashion marketing in future studies.

Additionally, this study is mainly based on the textual analysis of fashion microblog marketing. But, there are many other parts in the microblogs such as emojis, photos, videos and hashtags. The study reveals that they also play important roles in current fashion marketing. Unfortunately, it is hard to deal with the detailed analysis of emojis, photos and videos in the fashion microblogging due to the limitations of computational methodologies at present. Hopefully, it enables further studies of them with the development of technologies. For example, it is promising to explore how emojis are used to achieve digital fashion marketing in the microblogs in future research.

Subsequently, this study follows these fashion microblogging influencers for four years. It reveals that these micro-influencers in the fourth year are different from them in the first year. For instance, Just Jordan's microblogs were more related to self-presentation in the first year. Later on, her microblogs start to include more aphorisms in order to engage with here consumers. During these four years, her microblogging strategies are more like market mavens' microblogging strategies. In other words, the change in fashion micro-influencers' strategies should arouse our attention. It is meaningful to investigate the factors of this change in future studies. Thus, it is possible to explore fashion micro-influencers for several years in future research so as to better understand the historical development of Irish and Chinese fashion microblog marketing on the whole.

Moreover, the methodological combination of text mining and netnography is considered to be an excellent solution to look into fashion microblog marketing in the study. At the same time, it can act as a significant bridge between the area of marketing and digital humanities. It is encouraging to see this method can also be applied to microblogging rather than fashion microblogging. That is to say, it is enlightening to use this method in analysing other microblogging such as political and tourism microblogs in future research. Besides, the technical problem of textual analysis in Python is solved for the design of final digital artefact at last. However, it will be significant in future research if the digital artefact is executed in Python.

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