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How May I Impress You? A Content Analysis of Online Impression Management Tactics of YouTube Beauty Vloggers

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HOW MAY I IMPRESS YOU? A CONTENT ANALYSIS OF ONLINE IMPRESSION
MANAGEMENT TACTICS OF YOUTUBE BEAUTY VLOGGERS

by

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A thesis submitted in partial fulfillment
of the requirement for the

Master of Arts – Journalism and Media Studies

Hank Greenspun School of Journalism and Media Studies

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ABSTRACT

How May I Impress You? A Content Analysis of Online Impression Management Tactics of YouTube Beauty Vloggers

by

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This research aims at investigating how YouTube beauty vloggers utilize impression management tactics to convey the intended image in an online environment by analyzing their self-presentational behaviors. Two individual coders coded one hundred videos that top trending on YouTube, featuring some single human vloggers who used English as the primary presentation language.

Results revealed that first, vloggers had engaged with all four self-presentational behavioral strategies (verbal expressions, nonverbal cues, artifactual displays, and purposive behaviors) in the seemingly amateur videos. Second, a commonly shared feature of top trending vlogs was that they were all designed with abundant and diverting content, indicating that viewers favored the content more than the structure of the vlog. Third, most presenters demonstrated extraverted and likeable personality traits. Fourth, viewers preferred to watch the vlogs with natural props and in simpler environmental settings. Lastly, vloggers chose to use more acquisitive impression management tactics than protective ones in top trending vlogs, and the results showed that viewers also displayed consent to receiving more positive framing.

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DEDICATIONS

To my husband and daughter, Sungsoo and Skylar.

You are the light of my life.

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CHAPTER ONE

INTRODUCTION

With the rapid development of technologies, social media now play an essential role in the arena of mass media and concurrently, broaden the horizon of the public by presenting various channels for deriving information. In particular, online social video made free expression possible.

As one of the dominant social video platforms, YouTube provides functions that serve users in multiple ways: teaching and learning, entertaining and marketing, and debating and demonstrating (Sanchez-Cortes, Kumano, Otsuka, and Gatica-Perez, 2015). Among various types of social videos on YouTube, conversational video blogs (vlogs) are increasingly prevalent, and attract young audiences to present themselves through the platform so that they are able to interact with people who are seeking relevant content. According to YouTube's official statistics, overall, "As of March 2015, creators filming in YouTube Spaces have produced over 10,000 videos which have generated over one billion views and 70+ million hours of watchtime" (YouTube, 2016, <http://www.youtube.com/yt/press/statistics.html>). As a key component of YouTube videos, the number of vlogs has grown promptly as well.

Social video creators who have been named as video bloggers (vloggers) are able to gain both fame and profit by presenting themselves in a way that accommodates the social trends. YouTube statistics also mentioned that, "The number of channels earning six figures per year on YouTube is up 50% y/y (year over year)" (YouTube, 2016, <http://www.youtube.com/yt/press/statistics.html>).

[//www.youtube.com/yt/press/statistics.html](http://www.youtube.com/yt/press/statistics.html).).

For most of the vloggers, the initial purpose of producing and posting a self-presentational vlog is pure entertainment instead of fame or profit seeking. Surprisingly, some videos went viral and viewers start searching and discussing the content of the videos and the products appearing in the videos. Consequently, companies announced that the sales of certain products presented in the video increased in a short period of time after being released (Maguire, 2015). Driven by the tremendous potential profit behind these vlogs, increasing numbers of young adults are stepping into this area, presenting on a regular basis on the Internet.

After Google acquired YouTube from its original founders, this industry giant never stopped trying to “professionalize YouTube by making it more advertiser friendly and removing some of its rough edges” (Lobato, 2016, p. 350). Leading by this operational strategy, Google decided to look for external industrial experts proficient at talent management, marketing promotion, and digital video production. Thus, Multi-Channel Networks (MCNs) quickly formed and dove into YouTube, optimizing the resources while signing management contracts with vloggers. MCNs accelerate the marketization of YouTube in many ways. First, they provide a standardized style of video production with witty editing, background music, and natural lighting. Second, they establish new advertising standards and pricing across video sharing sites. Third, they train vloggers with specific self-presentational skills, also known as impression management tactics, to attract subscribers (Cunningham, Craig and Silver, 2016). Vloggers manage their images in the self-made videos in order to be accepted by the viewers and generate larger view counts.

Utilizing content analysis, the purpose of this study is to explore how YouTube beauty vloggers present themselves in self-presentational video blogs in order to gain social popularity and attractiveness. Goffman’s theory of impression management will be the theoretical support,

and the study of impression management tactics by Jones and Pittman (1982) will be significant to the analysis Goffman argued that social behaviors are based on a theatrical metaphor where actors constantly manage their appearance in certain ways that others will accept as sincere (Goffman, 1959). In comparison with daily face-to face interactions, online self-presentations allow individuals to manage their self-presentational behaviors in more complex and strategical ways. When interacting in the face-to-face circumstances, successful impression management requires individuals to convey desired images through physical performance and certain shared culture contexts. For online self-presentations, actors are not constrained to their offline social background, it is therefore possible to convey a seemingly “true” self by using strategic performance and manipulating contextual settings (Mehdizadeh, 2010). Accordingly, YouTube beauty vloggers are able to take more control over their impressions in the online environment than face-to-face situations.

Background

YouTube and the “Three Boosters”

Founded in February 2005, YouTube was originally designed for the purpose of sharing user-generated videos. Freeman and Chapman (2007) stated in their article that after Google took the ownership at the end of 2006, YouTube promptly grew into an online “entertainment capital” where users were able to view various type of video clips including movie trailers, “extracts of televised programs, such as shows or news broadcasts, commercials, music videos; as well as amateur videos, such as original short films and vlogging” (Dyner, 2014). Over time, YouTube has undergone three critical innovations to become the online “entertainment capital” it is today.

In Dijck (2013)'s book *The Culture of Connectivity*, he briefly narrated that between 2005 to 2007, YouTube was dedicated to revolutionizing the video-sharing experience, so that the unprecedented way of sharing UGC (user-generated content) has made users' viewing experiences critically different from watching PGC (professional-generated content) on TV. From 2008 to 2012, YouTube attempted to make a transition from only presenting user-generated content to create a more diverse platform by cooperating with the traditional media—televised advertising. Ever since TV productions became part of the social media ecosystem, viewers have been able to watch some of their favorite TV shows edited into segments via YouTube. Moreover, the movie industry is gradually engaged in reaching out to YouTube users by promoting new movie trailers. YouTube is now in its twelfth year and it has become the third most popular Internet site in the world from 2013. Attributing the success to its stepparent, —Google, YouTube made incredible profit in return¹. There are two major types of marketing strategies that are displayed on YouTube: 1) promoted video; 2) in-video advertising (Dijck, 2013, p. 125). Promoted video typically appears on top of all search results with a visible “ad” tag right next to the channel or brand name. The more viewers who click on the ads, the more advertisers pay. In-video advertising refers to ads that run before the actual video starts. For longer length of videos, multiple ads may pop up during playing (Dijck, 2013, p. 125). There are three essential factors (the “three boosters”) that contributed to the development of YouTube. First, there are the growing numbers of digital users (active users of PC, mobile devices, portable recording systems, etc.) with the increasing demand of wireless sharing channels. Second, the rise of mobile technologies enables people to engage in a cyber world where territory restrictions are no longer a problem. Third, the shifting of purchasing behaviors is actually the process of

¹ As one of the best acquisitions of Google, YouTube made “5.6 billion in gross revenue” in 2013 alone (Lipton, 2014).

digitalization of retail, and it reveals that consumers are seeking more convenient and timesaving way of shopping. They are part of the digital revolution², paving the way for social media outburst and the rise of the influencers.

1. The Digital Citizenship

Gomez, Barron and Pinkard (2014) defined a “digital native” as an individual who is deeply engaged in digital activities via electronic devices or mobile devices such as camera, video gaming equipment, personal computers, and smart phones. Digital devices are now ubiquitous, and they are no longer “toys” for younger generations. Therefore, some scholars claim that in order to offer a better definition for people of all ages “who are using Internet regularly and effectively—that is, on a daily basis”, the concept of “digital citizenship” should be used (Mossberger, Tolbert, and McNeal, 2008, p. 1).

Compared to a digital native, digital citizenship focuses more on the status of all groups of individuals who are fully engaged with the Internet. It describes not only who you are, but also what you are capable of as a citizen in the digital community. According to the original definition of citizenship by British sociologist T. H. Marshall, social community members who have obtained citizenship are endowed with some particular rights such as political, civil, or social rights. In the cyber community, digital citizenship endows Internet users with the rights of free speech, economic opportunities, civic engagement, and political participation (Mossberger, Tolbert, and McNeal, 2008).

However, not all Internet users are digital citizens. Greater frequency of use and advanced computer skills, are two things that define digital citizens. Others, who have both access and ability to use the Internet, but do not regularly access them, are not considered digital

² Digital revolution refers to technological innovations from the use of mechanical tools to digital and electronic devices since the 1960s till present (Ramasubramanian, 2010, p. 20)

citizens. In a survey conducted almost eleven years ago (in 2006), nearly 35 percent of all respondents claimed that they were digital citizens (Mossberger, Tolbert, and McNeal, 2008). After eleven years of rapid growth, this number surely has increased, indicating that the Internet has taken an essential role in the daily life of an increasing number of Americans.

2. The Rise of Mobile Technologies

As society entered the second wave of new technology revolution, the rise of mobile technologies significantly differed from computer-based technologies (Lu, Yao, and Yu, 2005). Mobile devices in early ages include portable devices such as the Walkman (Sony), PSP (Play Station Portable), and iPod (Apple). They pushed consumers' expectations forward on the portability of electronic devices. However, the most distinctive feature between early generation electronic devices and what we now called the smart mobile devices is the adoption of cellular data (Goggin, 2012). Since the invention of smartphones, telecommunication has evolved from pure voice communication to a multi-functional platform where users are able to perform various activities like “text messaging, fashion, identity-construction, music, mundane daily work routines, remote parenting, interacting with television programs, watching video, surfing the Internet, meeting new people, dating, flirting, loving, bullying, mobile commerce, and locating people” (Goggin, 2012, p.2). Wireless services play an essential role as mobile technologies rapidly expand. Most mobile features now require users to subscribe to wireless services with users' experiences being evaluated by the speed of wireless Internet services.

As the performance of modern smartphones evolves and improves, users' expectations also increase. Under high demand of more integrated PC-like mobile devices, computer science engineers successfully implanted computer-based applications into mobile devices (Gutierrez et

al., 2011). The vast majority of industries quickly absorbed the new technology and adopted it as another way to interact with consumers.

3. The Shifting of Purchasing Behaviors

Consumers' shopping behaviors have changed in many ways. Rigby (2011) stated that nearly every fifty years, retailing experienced various types of industrial shake ups. For example, early on, city-based department stores formed due to the revolution of transportation tools and the rise of metropolis. Fifty years later, department stores confronted their first-ever challenge with newly developed shopping malls housing individual retailers and being built near residential areas. Soon after that, Walmart - gained tremendous success in suburbs and reached into cities. Almost at the same time, a whole new genre made their debut in the retailing arena—category superstores, like Home Depot and Circuit City.

After 2000, the era for e-commerce retailers had come. Although the beginning of electronic shopping underwent bubbles of consumer trust issues, all surviving e-commerce retailers such as eBay and Amazon become well established with loyal customers, ample categories of products, appropriate marketing strategies, and secure payment and personal information protection systems (Rigby, 2011).

Despite some traditional retail store victims who failed to adjust their strategic plans, the majority of physical shopping retailers quickly adapted to the new technologies and upgraded to a more sophisticated shopping system, that John Lewis Partnership (JLP) calls, Omnichannel retailing, and it is gradually replacing a previous mode called, multichannel retailing (Rowell, 2013). The difference between multichannel and omnichannel retailing is that multichannel retailing aimed to break the wall between physical and online shopping experience, whereas

omnichannel retailing would allow consumers to use all possible channels (PCs, mobile devices, physical stores) to accomplish any shopping goals (Piotrowicz and Cuthbertson, 2014). For example, a woman in need of a pair of shoes can watch a Macy's "one-day sale" advertisement on YouTube, open the Macy's shopping App on her smart phone, select a pair of shoes, and then choose to pay by in-store pick up. After arriving to the local Macy's store, a sale associates can help her collect her reserved shoes while the customer scans an Internet site for a coupon (to save another 10%), and then she pays with her smartphone. This is a typical omnichannel shopping experience involving three different channels: YouTube, smartphone app, and in-store experience. As it evolves, more channels will surely be merged into the retailing process, to include "website, physical store, kiosks, direct mail and catalogs, call center, social media, mobile devices, gaming consoles, televisions, networked appliances, home services, and more" (Rigby, 2011, p.66).

YouTube is now one of the channels in this omnichannel retailing ecosystem, where potential buyers receive preliminary information associated with brand recognition, eWOM³, and purchase persuasion⁴ from direct advertisement or indirect influencers (i.e. the vloggers).

Vlog and Vlogger

YouTube proposed the "broadcast yourself" idea, paved the way for the birth of conversational video blog. Conversational video blog (vlog) is a form of social blog in which demonstrators record themselves sharing their own thoughts, what they wear, what they use, or

³ eWOM occurs among people with no preceding social ties or relationships (Lee & Youn, 2009). Individuals are capable to spread either positive or negative messages about certain products or service experience, for profit purposes, companies devote efforts on their marketing strategies of promoting brand images, so that positive eWOM could spread out wider and faster among consumers (Dellarocas, 2003).

⁴ Purchase persuasion refers to any types of marketing strategies and tools that apply to consumers to enhance purchase intentions (Hsieh, Hsieh & Tang, 2012).

how they feel in a very natural-seeming way (Sanchez-Cortes, Kumano, Otsuka, and Gatica-Perez, 2015). As a sub-genre of blogs, vlogs share similarities but stay distinctive. For both blogs and vlogs, the majority of them feature only one individual—the blogger or vlogger. This individual is responsible for creating and maintaining the content showcased on the blog or vlog. Moreover, in both genres, viewers are able to post written comments. However, unlike blogs, vlogs are produced in the form of video which involves spoken language and moving actions. Accordingly, Frobenius (2011) defined vlogs as “a video sequence similar to a blog that a user (vlogger) shoots of him- or herself taking into a camera and, after optional editing, uploads to the Internet, where viewers can rate it and/or leave comments in written or video form” (p. 816) .

When the production takes place, vloggers tape video footage of themselves talking about prepared topics (mostly personal matters or concerns) that are later edited and uploaded onto the Internet for public viewing.

Keats (2012) demonstrated “hauling” as a phenomenon of young people (primary females) sharing and showing the beauty or fashion items they purchased recently. Additionally, Jeffries (2011) explained “hauling” as the act of showcasing products or clothing in the format of tutorial. More specifically, a video featuring a vlogger giving directions on how to put on makeup is known as a “makeup haul”, and these specific types of vloggers are acknowledged as haulers or influencers. The length of a typical makeup haul is approximately ten minutes or less, and the creators (the vlogger) utilize webcam (for novices) or personal camcorder (for experts) to tape themselves alone in private spaces, commonly in their bedrooms or closets. Products presented by haulers include makeup brands from high-end ones found in Sephora to over-the-counter ones found in drugstores, in addition to clothing and jewelries from industry dominated brands.

Beauty Vloggers: The Rise of the Influencers

The term, beauty vloggers, refers to a group of young individuals (primarily females) who create videos which depict their daily routines: what brand of makeup they use and how they put it on, how to apply hair product efficiently, and which colors match their clothing. On YouTube and other video-sharing sites, they tag themselves as “haulers” and “influencers.” Beauty vloggers portray themselves in a personal and relaxed way that, viewers can more likely accept as sincere and intimate. Beauty vloggers may look like your everyday next-door neighbor, a young relative in the family, or a co-worker. Basically, they create the notion of “I am one of you, if I can do this, you can do it too” (Sykes, 2014). A typical example of beauty vlogger on YouTube is Jenna Marbles who has her own YouTube channel with millions of subscribers and shares home-made videos (Maguire, 2015).



Figure 1: Nicole Guerriero, a YouTube Beauty Vlogger Doing Her Ulta Beauty Haul.

(<https://www.youtube.com/watch?v=JlqOjL14GV0>)

Young consumers (Gen X-ers and Gen Y-ers) have grown up in an era that alters from day to day. The majority of them are intensely engaged with social media and they are aware of the importance of maintaining appearance (Jeffries, 2011). Nowadays, beauty-care products are not only consumed by females, but also widely accepted by males. Statistics shows that “the U.S. market itself has experienced a two percent growth in 2010 and a four percent growth in 2011. Consequently, U.S. retail sales of cosmeceuticals reached \$9.7 billion in 2011, with ongoing annual sales gains expected to boost to \$11.7 billion by 2016” (Meng and Pan, 2012). When compared to technical product or food and beverage product influencers, beauty vloggers not only utilize more tactics to reveal their physical attractiveness in front of the camera in order to show the effectiveness of the product, but also inspiring new styles for viewers’ daily lives (Silvera and Austad, 2004). Therefore, beauty vloggers are selected as the research subject of this paper.

Theoretical Framework

Impression Management in Face to Face Situations

The purpose of self-presentation is to elicit a desired reaction (Goffman, 1959), and Fisk and Grove (1996) defined impression management as the “efforts to convey a particular image through actions, symbols or words in order to evoke desired response” (p. 7).

Impression management or self-presentation refers to social behaviors in which one attempts to control or affect others’ impression or perception of them (Tedeschi and Riess, 1981). People manage their images in front of others for many reasons. First, according to George Herbert

Mead (1934), individual behaviors are shaped by the context of the society they are in, and people learn how to take the role of others through social interactions. While interacting with others, individuals gain social experiences and label themselves with different identities, and perform each identity in a way that others may accept as sincere. Second, people manage their impressions to avoid blame and gain credit. Generally, in interpersonal relationships, people recognize and reward other social group members who act positively, while disputing the ones who behave negatively. Therefore, the consequences of managing impressions matters the most to actors because it is related to credibility and authentication. Third, people tend to present themselves in associated with positive perspectives for social attractiveness. Tedeschi and Riess (1981) stated that “we tend to like others who provide us with positive reinforcements” (p. 10), therefore theoretically, vloggers who portray themselves positively would more likely be accepted by the viewers.

However, Goffman’s (1959) theory was based on studying individuals’ behaviors in face-to-face situations. To be more precise, actors can tailor their behaviors in real-time according to the responses and feedbacks they receive. In a networked world, especially for online video creators and their audiences, video creators present one version of the “self” which is seemingly natural to the viewers who respond with subscriptions and comments. Without concern about immediate responses, online self-presentations allow the video creators to manage the impressions more strategically (Krämer and Winter, 2008).

Impression Management 2.0: Online Self-Presentations

Krämer and Winter (2008) proposed impression management 2.0 and utilized it to study self-esteem, extraversion, self-efficacy and self-presentations in the online environment. In face-

to-face situations, Goffman argued that the presentation of self is a social process through which actors give and give off expressions⁵. Online self-presentations are constrained by the absence of social contexts and uncertainty of potential audience. In order to be accepted by viewers to the greatest extent, online presenters have to control and manage their performance meticulously and strategically (Papacharissi, 2002).

Unlike self-presentations in text-based blogs where social presence is minimized and one is capable of inventing a fictional character out of oneself, vloggers have to show up in front of cameras to give speeches or performances. In most cases, to reduce the risk of revealing identity manipulation, vloggers take careful control over their impressions (Papacharissi, 2002).

Significance of the Study

There are substantial numbers of studies about vlogging or vloggers since the year of 2010 (Frobenius, 2013; Snelson, 2015; Gibson, 2015; Phelps-Ward and Laura, 2016). Most of those studies focused on revealing the phenomenon of vlogging and the effect of vlogging or vloggers on consumer behaviors, but none have examined how vloggers perform in those vlogs in a way that consumers perceive them as appropriate or acceptable. Fisk and Grove (1996) argued that the key to conveying a desired image to a target audience is to understand how perceptions are formed. To be a theoretical supplement to marketing professionals, it is important to study the origins of the vlogging phenomenon in order to make sense of vloggers' influences on consumer behaviors.

⁵ Miller (1995) stated that the distinguish between the information “given” and “given off” by Goffman is: information “given” refers to expressions that are intentionally acted out by actors, and “given off” information normally leaks through unintentionally during interactions.

Vloggers, especially those with the highest subscription rates are influential, and their effects on young generation viewers have been noticed by numerous marketing professionals (Burgess and Green, 2009). Exploring and analyzing their self-presentational behaviors will provide evidence to support MCNs' (multichannel networks) production processes. Moreover, the purpose in this study is to obtain data associated with viewers' preferences such as the use of BGM (background music), the use of marketing promotions, and the tone of presenting.

From an academic perspective, Goffman's impression management has been researched for decades and scholars have extended it to the online sphere. However, the vast majority of existing studies about online impression management have focused on text-based online communities and social media platforms including MySpace, online chat rooms, Facebook and Twitter, but nearly none of them have studied online impression management on video-sharing sites. This study extends this area of research by analyzing the online self-presentational strategies of the most popular vloggers through their visual and verbal behaviors.

CHAPTER TWO

LITERATURE REVIEW

This study investigates how beauty vloggers utilize impression management strategies to gain social popularity and attractiveness. Studies about social media and their characteristics, impression management, online impression management, and beauty products marketing and consumption in the online environment are reviewed here. Schneider (1981)'s four items of self-presentational behaviors are of particular relevance for this study.

Social Media Characteristics

Nowadays, due to the widespread use of the Internet, research about social media is trending. Distinct from traditional media such as newspapers, magazines, television, and radio, social media have their own unique characteristics and have shifted the consumption habits of individuals.

Haenlein & Kaplan (2010) claim social media started when two scholars from Duke University created an information sharing site in 1979 that allowed users to post messages worldwide. In the years that followed, "Open Diary" was created by Bruce and Susan Abelson in the 1980s and brought online diary composers together into a web community. When high-speed Internet stepped into the arena, blogs took the place of online diaries, and led to the development of MySpace in 2003, and Facebook (in 2004). As the Haenlein & Kaplan (2010) noted in their article, User Generated Content (UGC) is the sum of all the ways in which people make use of social media. There are three requirements for online content to be considered as UGC. First, all the contents need to be either published on a publicly accessible webpage or any social

networking website, where certain selected groups of people are granted access for viewing. Second, that content needs to show certain degrees of creativity. Third, no content can be associated with professional practice.

Three major characteristics of social media were defined in a study by Chou (2014): 1) interactivity; 2) platform quality; and 3) a knowledge sharing mechanism. Interactivity is one of the features of social media that had been studied by a number of researchers. According to Chou (2014), interactivity provides “a compelling user experience in business settings” as a combination of abundant content and collaborative communication (p. 131). On the other hand, traditional media utilized one-way communication channels in which audiences passively obtained news and information in front of communication terminals and found nowhere to express their thoughts or give feedback. Platform quality, according to Chou (2014), consisted of two factors: information quality and system quality. Information quality indicated the collection of data and information while online content was updated over time. Information quality was determined by “accuracy, completeness, currency and format of produced information” (p. 132). System quality referred to the maintenance of the Internet system that supplied fully functional accessibility to users and the determinants for system quality included “accessibility, reliability, response time, flexibility and integration of the information system” (p. 132). Social media functioned as a knowledge sharing mechanism primarily promoting the knowledge transfer between users and expanding the distribution of information. Osatuyi (2013) noted that the major factors influenced knowledge sharing were trustworthiness of origins, expertise of sources, attractiveness of original information, and the type of multimedia.

Impression Management

Goffman (1959) explained the concept of impression management in his best-known book *The Presentation of Self in Everyday Life*. For Goffman, all social behaviors are based on a theatrical metaphor where individuals attempt to present an image of themselves that others will accept as sincere. Goffman believes that there is motivation behind all human behavior. In other words, in order to obtain social approval and avoid social disapproval, people are motivated to constantly manage their public images (Jellison and Gentry, 1978).

Many others have examined impression management. For example, Schneider (1981) suggested that impression management occurs for various reasons. Approval seeking is the most common one and it has been widely studied. Other than that, individuals are motivated to “have others like them, think them competent or morally worthy, people may also want to have others fear and feel sorry for them” (p. 25).

Jones and Pittman (1982) examined five types of motivations as impression management strategies. The first one is ingratiation in which individuals attempt to be seen as likeable. When ingratiation is involved in one’s process of impression management, actions such as agreeing, volunteering, and offering favors may take place. Typically, when vloggers utilize ingratiation tactics, they will use words such as “I agree with you guys”, “I want to show you how to look better at a party”, or “This will help your skin be wrinkle-free.” The second motivation is exemplification in which individuals behave as dedicated. Exemplifiers are people who seek to project impressions such as loyalty, honesty, and morally worthiness. In an exemplifier’s vlog, she or he would attempt to deliver messages such as “I recommend this product to you because I tried it myself”; “I create the video because I want to share my makeup skills to improve your life qualities”. The third one is intimidation. Opposite to ingratiation, intimidators attempt to

convey to their target subjects that they are in danger. In this type of motivation, the actors typically portray impressions of soreness, annoyance, or stressfulness. They wish to be feared so that receivers will passively accept what they say. In this type of strategy, vloggers tend to threaten or warn the viewers in certain ways such as “I got lots of breakouts after using this cream”; “Do not buy or use this lotion because it will damage your skin.” The fourth motivation is called self-promotion. As a sub-genre of self-presentation, self-promotion allows actors to enhance their images as competent. Ranging from general appearances to particular skills (in this paper, makeup skills and the ability of improving one’s outlook), actors want to reinforce their capacity of accomplishing tasks with positive outcomes. In order to be seen as competent, vloggers will normally compare their dressing or makeup skills with other vloggers or even well-known, national celebrities, and will sometimes tell the audience that, “I have the best beauty tips that I learned from one of the [celebrity]” And last, but not the least, Jones and Pittman (1982) argued that “supplication—the strategy of advertising one’s dependence to solicit help—works best when there appears to be an arbitrary or accidental component in the power differential” (p. 247). To be specific, when supplication is involved, actors tend to seek support or assistance by revealing their own weaknesses. Vloggers may ask for help with their skin problems or seek suggestions on beauty related topics, i.e. “let me know if you guys have better suggestions,” “you guys can tell me if I missed any colors in this line.”

It is clear that individuals may have personal preferences regarding how they want to present themselves, as well as how they would like their images to be conveyed. Arkin (1981) discussed the styles of self-presentations and specifically focused on analyzing the existence of protective self-presentations. The motivations behind self-presentational behaviors are varied, but most likely for maximizing social approval. Among the five essential tactics, three of them -

ingratiation, exemplification, and self-promotion - can be categorized into acquisitive self-presentation. Arkin (1981) derived acquisitive self-presentation as a series of “attraction-seeking” behaviors that are associated with desired benefits (p. 313). To be specific, the purpose of acquisitive self-presentation is to obtain certain social rewards (social popularity, monetary profits, social status privilege, etc.) by revealing the most attractive side of the presenter. However, some presenters prefer using intimidation and supplication tactics to avoid social disapproval or blaming, and Arkin (1981) indicated those behaviors as protective self-presentations. Therefore, the first research questions can be advanced:

- *RQ1: Between acquisitive self-presentation and protective self-presentation, which one is preferred by YouTube beauty vloggers?*

Online Impression Management

Impression management relies heavily on contextual settings to explain the interactions between actors and the audience. In the online environment, communication is not limited to the “real” self. Rather, it has provided opportunities for individuals to modify their identities or even reinvent a new one. Siibak (2009) demonstrated three degrees of “self-domains:” the *actual* self, the *ideal* self, and the *ought* self. In face-to-face situations, the first two types of self can be easily achieved. When presenting the actual self, the presenter reveal the true side of themselves without modifications. When presenting the ideal self, people act in a way that others would like them to behave. However, in the third degree, the ought self, it is fairly difficult for individuals to switch between the first two degrees and the third degree in face-to-face interaction. The ought self refers to the characteristics that others expect one should possess. For example, there are

certain duties and responsibilities one would assume one's significant others to hold, thus this identity reflects the "ought" self of one's significant others. Bruckman (1992, as cited in Siibak, 2009) called online communities "identity workshops" where presenters are able to switch between the "real" self and the "ought" self with little effort due to the absence of contextual presence.

Davis (2014) furthermore discovered how individuals handle the ideal self and the true self through self-presentation in an online environment. By conducting face to face interviews and collecting text-based responses, the author argued that to keep the balance between the ideal and the true self, actors tend to process it by triangulating the self. Davis defined triangulation as "two (or more) separate phenomena pointing to the same conclusion" (p. 6), in her study, the triangulating of self happens when the online and offline identity reflected the same self. She emphasized that the process of the self is complicated, and online identities are even harder to maintain since "the identity performances of networked individuals are collaborative, multi-sited, multi-media, and multi-modal" (p. 7). One of her most important argument in this study was the diversity of selfing process: it is multi-dimensional, integrated, and complex. It may include the utilization of Internet technologies as well as physical maintenance offline.

Kramer and Winter (2008) used "impression management 2.0" for online impression management and they conducted a study to explore the relationships between personality traits and online self-presentations. Admittedly, they indicated the differences between face-to-face interactions and online communications, claiming presenters would have to sacrifice some of their self-presentational goals because they are confronting a much broader audience. By reviewing previous studies that focused on revealing the motives behind self-presentation, they concluded that impression management and self-revelment are significant factors for hosting an

online homepage. When reviewing past research studies, they also found an insufficient amount of research examining the relationship between self-presentation and personality traits.

Therefore, they selected three steady personality traits that are closely related to self-expression: self-esteem, extraversion, and self-efficacy.

They then conducted a survey of 150 randomly chosen website users. After measuring the independent (extraversion, self-esteem, and self-efficacy) and dependent variables (number of virtual friends, number of groups, number of photos, number of completed information, and number of words used), they found a slight positive correlation between extraversion and “a more experimental profile picture” (Kramer and Winter, 2008, p. 113) but most of them revealed insignificant p values (p values less than 0.05). For self-esteem, the results showed no relationship between the two variables (all results were not significant). On the contrary, the results supported the existence of strong relationships between self-efficacy and self-expression online.

In summary, this study analyzed the relationships between three major personality traits which have been commonly used in online self-presentations. The results of did not support the assumption that low self-esteem individuals tend to show up more in positive self-presentations. For extraversion, the results revealed that extraverted individuals tend to use less conservative profile pictures for online-presentations. Additionally, self-efficacy showed strong correlations to online self-presentations and the authors suggested that self-efficacy is one of the significant indicators to measure the online self-presentational behaviors.

Pearson (2010) also utilized images as the subject to study online impression management. Unlike Kramer and Winter’s (2008) study which focused on personality traits, Pearson emphasized the importance of “visual cues” managed by social network site (SNS) users. In this

study, the author first indicated that Goffman's theory of impression management was based on face-to-face interactions and depended on social contexts. However, for online impression management she reasoned "there is a growing collection of studies showing that people can use 'lean' media⁶ for effective social interaction..." (Browning and Stephens, 2008 as cited in Pearson, 2010, p. 120). After interviewing 21 people and surveying 610, the author summarized that online presenters should acquire the "rule of conduct"⁷ which is preferred by a majority of audience. Also, users tend to keep their identity consistent across all social network sites. Lastly, for pure text-based sites, it is important for presenters to use some "shared symbology" such as emoticons in order to effectively deliver their impression management tactics to their audience (p. 128).

As the fundamental theoretical support of my study, scholars had argued that online impression management is more complicated than face-to-face interactions, it allows presenters to take more control over the desired images, and individuals attempt to keep the consistency of their online and offline identities.

Schneider's Self-Presentational Behaviors

Schneider (1981) analyzed presenters' behaviors in four ways: "a) verbal presentations; b) nonverbal expressive behaviors; c) artifactual displays; and d) purposive behaviors" (p. 26).

Verbal expression refers to communication in coherent verbal form, most likely with voice. Schneider (1981) argued that verbal expression is one of the most evident tactics a presenter utilizes to enhance personal image. He gave an example of daily greetings which suggests the

⁶ Lean media here refers to content that is insufficient with contextual background.

⁷ Rule of Conduct, defined by Erving Goffman (1956) in his article "The Nature of Deference and Demeanor", means a series of instructions for action.

politeness of the presenter such as "Hi, Hello, and Hey." Gardner and Martinko (1988) explained in more detail and proposed seven types of verbal self-presentation: "self-descriptions, opinion conformity, accounts, apologies, acclaiming, other enhancement, and favor" (p. 331). They claimed that scholars focus on these seven categories when studying verbal self-presentation.

Nonverbal expressions may include "prosody, gaze, facial expression, posture, gesture, etc." (Biel and Gatica-Perez, 2011). These are significant factors when "creating impressions about interpersonal style traits such as warmth, intensity, sincerity, and modesty" (Schneider, 1981, p. 27). In addition, Gardner and Martinko (1988) also mentioned body movement and tone of voice, suggesting future studies take them into consideration.

Artifactual displays are another key element when studying self-presentational behaviors. Schneider argued that "situational contexts for behavior affect perceptions of people" (p. 27). Typical artifactual displays include control and manage of environmental settings, contextual appearance, and the utilization of props (Gardner and Martinko, 1988). According to Sykes (2014), situational contexts make vlogs distinctive from professionally produced media. The major difference between UGC (users generated content) and PGC (professional generated content) is naturalness.

Purposive behaviors reflect presenter's personality and characteristics. This type of behavior can be found in ingratiation, intimidation, as well as supplication tactics. Schneider listed some of common purposive behaviors: "conformity, gift giving, or aggression, request for help, and careful listening" (p. 27). The purposiveness of self-presentational behaviors is the core of this category in which presenters behave in accordance with the expectation of target audience. Accordingly, the second research question can be generated based upon these four behaviors:

- *RQ2: How do YouTube beauty vloggers present themselves through verbal expression, non-verbal cues, artifactual displays, and purposive behaviors?*

Beauty Products Marketing and Consumption in the Online Environment

Bissell and Shen (2013) conducted a content analysis study and revealing how social media were used for marketing strategies in beauty-care industry. By reviewing previous research on the characteristics of social media the authors concluded that interactivity is key to promoting brand value and brand loyalty. Past researchers devoted efforts on discovering the definition and nature of social media, as well as the relationship between a specific social platforms (Facebook) and brand value. In this article, the efforts were committed to investigating “how beauty brands employ social media” (Bissell and Shen, 2013, p. 629). Six questions were generated based on “six rules to achieve success of viral marketing” (p. 634). Due to the nature of social media and the demand of a new marketing strategy, it is clear that viral marketing theory linked the two factors (marketing strategy and social media) smoothly. The authors also analyzed the implicit meaning of each rule and applied to social media.

Data was collected from six beauty brands (Estee Lauder, MAC cosmetics, Clinique, L’Oreal, Maybelline and CoverGirl) in accordance with “their digital rankings and functions” (p. 633). They analyzed post time, comments, number of “likes” and “shares” over the course of eight months. A total of 469 posts were coded. In order to test their research questions, three types of analyses were applied in their investigation. First, descriptive analyses were used to obtain the percentage showing the most frequently used tool of all six brands on their Facebook site. Saliently, the category “entertainment” was the one that was most used across all the

marketing tools. Second, ANOVA was performed to test distinctions among all sub-categories under “entertainment.”

Interestingly, their findings suggested that posting promotion information or discount opportunities on social media platforms was not the only way to gain profit. They also found that brand loyalty might be achieved by collecting feedback or advice from consumers through Q&A or calendar sharing. My third research question therefore, will focus on the relationship between the popularity of vlogs and the marketing promotional behaviors of vloggers.

- *RQ3: Are the marketing promotional behaviors of vloggers related to the popularity of vlogs on YouTube?*

Darden and Worden (1994) studied the process of cosmetics consumption as a social construction. They examined four essential elements of cosmetics consumption: producing, selling, buying, and using cosmetics. They found that, “women learn about cosmetics from other women, through advertisements and magazine articles, from demonstrators, and from their own empirical ‘playing with make-up’” (Darden and Worden, 1994, p. 277). By analyzing the content of relevant advertisements, they found that most of ads enhance the functions of both natural and scientific ingredients of the product, suggesting that consumers are able to enhance their natural beauty by using products from scientific labs where natural ingredients were extracted.

When demonstrating the selling cosmetics, the authors focused more on the sales techniques of “specially trained agents” who got involved with consumers in the purchasing process (Darden and Worden, 1994, p. 280). The authors explained that the agents can be demonstrators, advisors, technicians, cosmeticians, and their major duties included helping customers select the proper products according to their skin types or the right color to fit their skin tones.

The authors also argued that lots of consumers believed the application of cosmetics is a personal matter, so they choose not to purchase their cosmetics alone in an open public environment such as the department stores, and they usually went shopping in pairs or groups.

After consumers purchased their cosmetics, the next step would be using the cosmetics. Two initial conclusions from the authors were that: 1) most of the consumers interviewed remembered their first experience using beauty-care product; and 2) they confirmed the effectiveness after using the products, claiming they enhanced the “naturalness of the results” (Darden and Worden, 1994, p. 288).

Sykes (2014) reported her observations of fashion and beauty vloggers utilized self-presentational videos on YouTube to reinforce their impact among young consumers. When depicting the process of vlogging, vloggers were categorized into amateurs and experts. More experienced vloggers chose to use professional filming tools such as DSLR camera, editing software, and some lighting enhancement equipment. But both amateurs and experts prefer natural light, and sometimes even rescheduling their filming date just for better weather with better natural light. Another finding among popular vlogs was that most of video creators had a tendency to select their bedrooms as the primary filming space. Other common visual displays included decorative candles, jewels and accessories, and make-up products.

Taking the enhancement of naturalness into consideration, the fourth research question asks if there is a meaningful relationship between highly viewed vlogs and vloggers’ artifactual displays that enhance naturalness:

- *RQ4: Is the use of natural light and private filming space (bedroom, walk-in closets, bathrooms, etc.) related to the popularity of vlogs?*

CHAPTER THREE

METHODOLOGY

The method for this study is audiovisual content analysis based on Schneider's (1981) study analyzing self-presentational behaviors. Schneider suggested that scholars study impression management strategies by analyzing presenters' verbal expressions, nonverbal cues, artifactual displays, and other related purposive behaviors. It is important to note that Schneider's method of analysis was developed based upon face-to-face interactions and alterations were needed when analyzing online self-presentational behaviors to fit the new research domain – video sharing websites.

The Key Self-Presentation Variables

All four variable categories (verbal expressions, non-verbal expressions, artifactual displays, and purposive behaviors) were conceptualized and operationalized with the goal of current study in mind.

For verbal expressions, Gardner and Martinko (1988) summarized seven genres from past research: self-descriptions, opinion conformity, accounts, apologies, acclaiming, other enhancement, and rendering favors (p. 332). These seven types of self-presentational verbal expressions were studied by other scholars and had been proved effective (p. 331). Accordingly, verbal expressions were conceptualized and operationalized as follows.

1. Self-Descriptions: Gardner and Martinko (1988) defined these as personal statements that

depict presenter's basic information. They gave an example of an interviewee's self-introduction to a recruiter, just as how some of the vloggers introduce themselves to the audience. Self-descriptions play vital roles in forming the first impressions since presenters (vloggers) use this as their opening statement in most cases. When analyzing the vloggers, three variables were counted as self-descriptions: greetings (i.e. Hi, Hello, Hey, etc.); self-introduction (i.e. "I am..., my name is" ...etc.); and purpose of the presentation (i.e. "I am doing this haul video, because" ...; "I will show you how to use these products, because"... etc.).

2. Opinion Conformity: in order to obtain approval and enhance attractiveness, expressing conformity is favored by most of the presenters. In beauty vlogs, some vloggers mention viewers or subscribers' comments while recording, showing consent to their responses, advice, and even critiques (i.e. "I completely agree with you guys" ...; "I read your comments and I love some of your suggestions" ... etc.). This variable was coded "1" if present and "0" if not present in a vlog (see V10 on the coding instrument in the Appendix).
3. Accounts: in face-to-face situations, accounts refer to explanations of an event and justifications of the presenter to the event to ensure desired images. When conceptualized for vlogging, vlogger's justification of certain beauty products was considered as accounts – positive comments of beauty products (i.e. "It has many benefits to your skin; I love the color of this nail polish" ... etc.).
4. Apologies: Gardner and Martinko (1988) described self-presentational apologies as "admissions of blameworthiness for an undesirable event that are coupled with an attempt by the actor to obtain a pardon from the audience" (p. 332). To match with beauty

vloggers' characteristics, this variable was created as an expression of apologies to viewers for misbehaves in the past videos (i.e. "I am sorry that in the last video I have given you guys some misleading information of XXX product"; "I apologies that I haven't uploaded this video on time". etc.).

5. **Acclaiming:** This is a statement describing favorable situations that enhance the desired images. Vloggers tend to portray themselves as honest and trustful figures, additionally they aim to enhance the authentication of their identities. Accordingly, product introduction and declaration of self-consumption instead of brand sponsorship were included in this category (i.e. "this is the BB cream that I bought from CVS"; "I went to Sephora and got this newly released mascara". etc.).
6. **Other Enhancement:** This is a statement made by presenters that attempt to increase their attractiveness through the application through a preferred way of entertaining. For beauty vloggers, making jokes with humorous and cheerful tone while sharing personal experience is their way of entertaining viewers. Therefore, two variables were added accordingly: 1) making jokes (i.e. "I know I have six million brushes, but I am still buying new ones"), and 2) speaking with humorous and cheerful tones.
7. **Rendering of Favors:** In the original definition, Gardner and Martinko (1988) stated that "doing something nice for a target audience in order to gain the target's approval" (p. 332). When confronting the special case of beauty vloggers, it is plausible to consider the way beauty vloggers showed their makeup skills and the process of tutoring as they were doing a favor for their audience to enhance their physical appearance. This alteration resulted in adding the description of how to apply certain beauty products into this category (i.e. "When you apply foundation, you should start from..."; "You should use

XX type of primer before you put your eye shadow on..." etc.). In addition to the seven categories proposed by Gardner and Martinko (1988), one more significant variable was added – the closing statement. As an essential segment of organizational structure in a presentation, a closing statement can effectively influence the audience's impressions (Spiecker and Worthington, 2003). A typical closing statement for a vlogger includes expressions of gratefulness by verbally thanking viewers for watching the video (i.e. "Thank you guys for watching my video"; "I really appreciate you guys watching this video". etc.).

To sum up, there were twelve verbal variables created on the basis of Gardner and Martinko's (1988) seven items: 1) greetings; 2) self-introductions; 3) purpose of presentation; 4) product introduction; 5) positive comments on product; 6) detailed description of how to apply and use products; 7) speaking with a humorous or cheerful tone; 8) making jokes to entertain viewers; 9) declaration of self-consumption of presented products; 10) mention viewer's comments and show consent; 11) expression of apologies to viewers for misbehaving (mistakes, incorrections, and negligence) in past videos; and 12) thanking viewers for watching the video.

Nonverbal expressions are subtle cues made by presenters go along with verbal expressions to enhance the desired images. In this study, seven variables were developed to understand the motives behind their self-presentational behaviors: 1) facial expressions, 2) eye contact, 3) sitting posture, 4) dressing, 5) limb posture, 6) action, and 7) body movement (Schneider, 1981; Gardner and Martinko, 1988). The primary goal of self-presentation is to be seen as likable (Schneider, 1981) and the likeable personality study of Wortman and Wood (2011) claimed that personality traits such as warmth, sincerity, self-assertion /confidence,

simple/relaxed, extraverted, and practical might increase the likeability of an individual.

Therefore, these likeable traits can explain how vloggers use nonverbal expression to form positive impressions:

- 1) Facial expression – To smile while presenting is associated with having a "warm" trait;
- 2) Eye contact - gazing into the camera (some vloggers choose not to present their face straight into the camera providing a form of eye-contact for the audience, instead they look away during presentation). This is associated with a "caring/sincere" trait;
- 3) Good sitting posture - sitting straight and upright is associated with having a "self-assured/confident" trait;
- 4) Dressing - wearing no (or light) makeup at the beginning of a presentation or wearing home style or casual clothing for the majority of the recording time is related to the "simple/relaxed" trait;
- 5) Limb posture - using open postures (head is raised, arms are not crossed, and fingers are spread) are associated with the "extraverted" trait;
- 6) Action - applying products while describing them in front of camera is related to the "practical" trait; and
- 7) Movement - displaying a complete look (face and body) at the end of presentation (particularly using fashion model posing skills with hands on hips, chin up, knees in, leaning forward, and turning the body side to side) is associated with the "self-assure/confident" trait.

Artifactual displays include situational settings, aesthetic designs, and props positioning (Gardner and Martinko, 1988). Presenters are capable of controlling viewers' cognitive acknowledgement by manipulating the surrounding displays. For example, if a broadcaster who is physically in a studio located in California, but is sitting with the background of famous

Washington D.C. views, the audience may think that the broadcaster is reporting the news from Washington, D.C. So, a production team utilizes artifactual displays to manipulate viewers and ensure the delivery of planned images. According to Sykes (2014), situational contexts make vlogs distinctive from professionally produced media and the major difference between UGC (user generated content) and PGC (professional generated content) is naturalness. Similar to the strategies TV production use, vloggers can also enhance the naturalness of the self-presentations by manipulating: 1) the filming space (in private room or home-based studio); 2) the use of lighting (natural light or daily room lighting); 3) the use of background music (atmosphere enhancement); and 4) interruptions (not editing out interruptions in order to reveal that the video was recorded in a casual and relaxed way with minimum professional editing).



Figure 2: A Youtube Beauty Vlogger Was Filming Her Weekly Makeup Tutorial (Sykes, 2014, p. 22). (<http://www.youtube.com/watch?v=fozUq1Hhuko>)

Purposive behaviors can be defined as an impression management mix which involves comprehensive combinations of verbal, nonverbal, and artifactual settings. The core of the purposive behaviors is the purposiveness that drives presenters to constantly manage their images (Gardner and Martinko, 1988). In tailoring this category for this study's specific purposes, it is plausible to consider the motives behind YouTube vloggers' self-presentations: to gain social popularity and monetary profit. Therefore, two variables were generated in terms of the motivations of vlogging: 1) promotional behaviors – which includes gift-giving and advertising a personal account for the purpose of popularity enhancement; and 2) brand endorsement – mentioning or displaying product brand or retail price for the purpose of attracting potential sponsorships.

Here is a complete list of the self-presentation variables along with their variable names:

- Verbal Expressions:

- V1: Greetings.

These are recomposed from one of the seven self-presentational verbal behaviors of Gardner and Martinko (1988): self-description. Greetings enhance the politeness of oneself (Wortman and Wood, 2011) and meanwhile, it is a significant component of all types of presentations.

- V2: Self-introduction.

As a sub-genre of self-description, self-introduction provides an overview of the presenter. Decent self-introduction may high possibly lead to positive first impression (Sclafani, 2015).

- V3: Purpose of the presentation.

This is a brief description of the initial goal of the presentation at the beginning.

Giving the purpose of the presentation reflects one's awareness of "order" and "structure" (Haber and Lingard, 2001).

- V4: Product introductions.

This is basic information of the featured subject in vlogs. Vloggers display and demonstrate the product in front of camera, providing general fact of the product including the name, the shape, the color, etc.

- V5: Positive comments on product.

This is giving explicit expressions to emphasize the effectiveness of the product.

- V6: Detail description of how to apply or use product.

This is a descriptive statement of product instructions, teaching and coaching viewers on how to use the product correctly.

- V7: Speaking with humorous and cheerful tone.

These are indications of humorous remarks as well as pleasant tone in performance.

- V8: Making jokes.

This involves intentionally saying or doing something untrue that make viewer laugh. The primary goal of making a joke is amusement.

- V9: Declaration of self-consumption of presented product.

This is explicitly addressing the channel of purchasing – products were purchased personally.

- V10: Mention viewers' comments and show consent.

This is directly read out specific comments or indirect reference to viewers' overall comments.

- V11: Expression of apologies to viewers for any misbehaves.

These are messages that vloggers delivered to viewers to express that they were sorry for any misbehaves.

- V12: Thank all viewers for watching the video.

This is using and grateful expressions to show appreciations to viewers.

- Nonverbal Expressions.

- NV1: Facial expressions that enhance the warmth of the presenter. Example: smile.
- NV2: Eye contact. Signs of gazing at camera highlight the sincerity of the presenter.
- NV3: Sitting posture. Straight and upright sitting pose can be interpreted as confident and self-assured by viewers.
- NV4: Dressing. Indications of wearing no (or light) makeup in prior to product p or tutorial presentation.
- NV5: Limb posture. The use of open postures. For example, presenter's head is raised, arms are not crossed, and fingers are spread. Open limb postures suggest extraverted personalities (Wortman and Wood, 2011).
- NV6: Actions. Showing the entire process of applying or using certain beauty product.
- NV7: Body movement. Displaying the complete look at the end of presentation.

- Artifactual Displays.

- Art1: Environmental settings. The recording takes place in private spaces such as bedroom, walk-in closet, or restroom.
- Art2: Lighting. Using natural sun light or non-professional lighting equipment such as table lamps, ceiling lights, and wall spotlights.
- Art3: Atmosphere enhancement. Playing background music or any types of audio effects during the presentation.
- Art4: Interruptions. Any sudden disturbance while the presentation takes place, such as pet interruptions, second-person interruptions, and environmental interruptions.
- Purposive Behaviors.
 - P1: Strategic marketing promotions such as gift-giving, sharing discount information, and advertising personal social account.
 - P2: Displaying or emphasizing specific brand or price.
- Impression Management Tactics.
 - T1: Ingratiation:

When ingratiation involves in one's process of impression management, actions such as *agreeing*, *volunteering*, *offering favors* may be taken place. In beauty vlogs, ingratiation can be indicated when coders encounter any signs of behaviors that associated with verbally agreeing with viewers or offering any types of favors by saying "I agree with you (your opinion)", "I can help you with...", "I think you are right", "I'm here to help you choose the right color for your holiday party". Sometimes vloggers do not actually speak out the words of "agree" or "help", if coders are able to receive the latent feeling of ingratiation from the

vloggers, they can code this vlogger as an ingratiation. Deluga and Perry (1994) claimed that individual who attempt to deliver their images to be accepted as appropriate by the target ingratiation audience could be considered as an ingratiation.

- T2: Exemplification

Exemplification refers to individuals behave as dedicated. Exemplifiers are people who seek to project impressions such as loyal, honest, and morally worthy. Therefore, when coders detect any behaviors (verbally and nonverbally) that vloggers attempt to reveal the fact that they actually purchased the products, they recommend this product because they tried on their own (“I am actually wearing this under my eyes right now”), or they create the video for inspiring new styles (“This product will absolutely change your makeup game, make you more beautiful...”), if so, that vlogger can be noted as an exemplifier.

- T3: Intimidation

Intimidators attempts to convey their target subjects that they are in danger. In this type of tactic, the actors typically propagate their capabilities to enforce soreness, annoyance, or stressfulness. They wish to be feared so that receivers will passively accept what they say. There is one type of vlog, focusing on complaining the actual beauty products, the frustrated purchasing experience, or the negative outcomes after applying the beauty products. In this category, vloggers usually adopt intimidation tactics to warn the viewers or to gain sympathy. To code a vlogger as an intimidator, coders have to focus on whether the vloggers complained about certain product, or showed the negative outcomes

for using certain product (lots of breakouts, damaged their skin, or exposed weakness of their body). More importantly, if the vlogger uses any kind of warning words such as “Do Not buy this cream”, “I’m warning you guys...”, or “It will ruin your skin if you keep using this”, this vlogger can be code as an intimidator.

- T4: Self-promotion

As a sub-genre of self-presentation, self-promotion allows actors to enhance their images as competent. Ranging from general appearances to particular skills (in this paper, makeup skills and the ability to improving outlooks), vloggers want to reinforce their capacity of accomplishing tasks with positive outcomes. For these tactics, coders will be trained to search for activities that can be perceived as competent. If the vlogger compared his/her makeup or fashion skills with other vloggers or any other competitors, or the vlogger use any words as “I am introducing you this product that has not been used by others”, or “I have the best beauty tips that I learned from one of the...”, this vlogger will be categorized as a self-promoter.

- T5: Supplication

“Supplication—the strategy of advertising one’s dependence to solicit help—works best when there appears to be an arbitrary or accidental component in the power differential” (Jones and Pittman, 1982, p. 247) To be specific, when supplication involves, actors tend to seek support or assistant by revealing their own weakness. If any of the vloggers ask for help with their skin problems or seek for suggestions on beauty related topics, it is count as supplication tactics. For

example, if a vlogger says, “let me know if you guys have better suggestions”, or “you guys can tell me if I missed any colors in this line”.

- Were multiple (more than one) impression management tactics used in this video?

No evidence shows that presenters are only capable of utilizing one of the impression management tactics to convey the desired image. Therefore, it is plausible to examine the complexity of their strategies.

Additional Variables

Besides the self-presentation variables above, several additional variables were part of the coding instrument. These included the following:

- 1) Coders. Two individual coders coded the assigned samples independently.
- 2) Upload Date. All results were sorted according to view count (provided by YouTube system). It is possible that among all selected videos, some were recorded in the same year, and others were recorded in different years. The distribution of upload date will show popularity trends in timely manners.
- 3) Vlog Title. There are many different types of beauty vlogs (beauty haul—only presenting beauty product and its usage; beauty tutorial—present an instruction of how to accomplish a full makeup look; beauty vlogs—providing personal inspirations or beauty-related events), the title of vlog states its type in most cases.
- 4) Vlogger. Some vloggers use their real names while others use nick names, and it help to determine the percentage of vloggers who are willing to reveal actual identities to the public for both positive and negative comments.

- 5) View Count. As mentioned above, all results will be sorted according to view count to reveal its popularities on YouTube.
- 6) Video Duration. The length of each vlog is varied, ranging from less than two minutes all the way to more than twenty minutes. Coding the video length might help to determine that among all popular vlogs, which length attracts more viewers—short, medium, or long?

The Coding Process

The primary coder coded all collected data, and the second coder coded 30% of the entire sample. Before starting, the second coder was required to read instructions on the coding instrument (see Appendix), and learn the coding process. Meanwhile, both coders discussed some key components of the study, ensuring that all terms were clearly defined. In the actual coding process, all eligible beauty vlogs in the sample were coded no matter what length they were, but for videos more than ten minutes' duration, coders only coded the first five minutes and the last two minutes (These two-time frames typically contain the most code-worthy information including marketing promotions, sponsorship displays, closing remarks, etc.)

As the primary coder, I explained the definition of manifest content and latent content to the second coder. Manifest content refers to countable, visible, and evident sources that coders are able to capture and categorize (Babbie, 2016). In this study, for example, verbal expressions are manifest content because coders are capable of counting the actual number of times vlogger speak with the word "hello." Coding latent content is the overall evaluation of the content's underlying meaning (Babbie, 2016). Impression management tactics in the current study are latent content due to their complexity and integration. Each of the tactics is consisted of multiple

strategical acts including audio and visual effect. Therefore, to code impression management tactics required coders to make an overall assessment of the video.

The entire coding process for each variable was as follows:

1) Coder. Coders entered “1” for Maxie (the primary coder), and “2” for Sungsoo (the secondary coder);

2) Upload Date. Coders recorded the date of publication displayed on the site;

3) Vlog Title. Coders found the title of each vlog and coded it as it was (included all special characters;

4) Vlogger. Coders coded the name of the video creators (included seemingly real name and YouTube account user name);

5) View Count. Coders coded the total number of view count at the moment of observation;

6) Video Duration. Coders recorded the total length of the video.

7) Verbal Expressions. Coders were asked to only look for verbal “indicators” and capture them while watching each vlog. Coders coded “1” for yes if they captured corresponding verbal expressions that fit the criteria, and coded “0” for no if the listed verbal behaviors were not observed. Coders used “88” for not able to identify any related behaviors;

8) Nonverbal Expressions. To code nonverbal expressions, coders will search for vloggers’ nonverbal behaviors such as facial expressions, eye contact, sitting posture, dressing, limb postures, actual actions, and body movement. Coders coded “1” for yes if they could link certain nonverbal behaviors with the appropriate likeable personality trait, thus they coded “0” for no if there were no evident visual expressions associated with any listed likeable personality traits. If “88” was coded, it meant that coders could not capture any nonverbal behaviors

depicted in the code book;

9) Artifactual Displays. Coders looked for all displays that reveal naturalness of vlogs. For the first element-the filming space, coders coded “1” for yes if the vlogger recorded the video in a private space (bedroom, wardrobe, closet, restroom, etc.), and coded “0” for no if the filming location was not a private space (professional studio, theater, etc.). But coders were also notified that some vloggers record their videos at multiple locations within one video, thus coders will code the location where she or he displayed the product or tutored the audience. In some cases, vloggers artfully blurred the background of the filming space, accordingly coders coded “88” for answers not available. For lighting, coders coded “1” for yes if natural sunlight or room light was used in the video, and coded “0” for no if coders spotted professional lighting equipment in the video, and “88” if the coder was not sure what type of lighting had been used in the video. Thirdly, coders coded “1” for yes if background music could be detected in any part of the video, coded “0” for no if there was no background music played throughout the whole video, and coded “88” if the background music was distorted or unclear. The last one-interruptions, coders coded “1” for yes if anything or anyone showed up suddenly while the video was recording so that the regular filming process had been interrupted or cut off. And coders coded “0” for no if such interruptions did not exist throughout the entire vlog;

10) Purposive Behaviors. To code this type of self-presentational behaviors, coders primarily focused on two areas. First, coders coded “1” for yes if the vlogger were involved with any gift-giving behaviors (or attempt), or promote additional personal account in other social media platforms (twitter, Facebook, Instagram, Flickr, Vimeo, etc.). Second, coders coded “1” for yes if the vlogger verbally or visually displayed the brand name of a product or a retail shop. If no purposive behaviors were noted, a zero “0” code was used for “no”. For any uncertain

behaviors that coders were not able to determine either yes or no, an “88” would be coded;

11) Impression Management Tactics. As mentioned above, all impression management tactics were categorized as latent content which required coders to make assessment based on their overall understanding of the content. Therefore, for ingratiation, when coders encountered any signs of behaviors that associated with verbally agreeing with viewers or offering any types of favors, they coded “1” for yes. On the other hand, sometimes vloggers did not actually speak out the words of “agree” or “help,” if coders were able to receive the latent feeling of ingratiation from the vlogger, they coded this vlogger as an ingratiator.

For exemplification, when coders detected any behaviors (verbally and nonverbally) that vloggers attempted to reveal the fact that they purchased the products in person, they recommended this product because they tried on their own, or they created the video because they wanted to contribute their skills to improve others’ life qualities. If so, that vlogger was coded as an exemplificator (Coders entered “1” for yes, “0” for no).

For intimidation, coders focused on whether the vloggers complained about certain product, or showed the negative outcomes for using certain product (lots of breakouts, damaged their skin, or exposed weakness of their body). More importantly, if the vlogger used any kind of warning words such as “Do Not buy this cream”, “I’m warning you guys...”, or “It will ruin your skin if you keep using this”, this vlogger can be code as an intimidator.

For self-promotion strategy, coders were asked to search for activities that could be perceived as competent. If the vlogger compared his/her makeup or fashion skills with other vloggers or any other competitors, or the vlogger used any words as “I am introducing you this product that has not been used by others”, or “I have the best beauty tips that I learned from one of the...” this vlogger was categorized as a self-promoter by coders.

For supplication, coders coded “1” for yes if they captured any of the vloggers asking for help with their skin problems or seeking for suggestions on beauty related topics, and coded “0” if none of these behaviors were detected; 12) Multiple Tactics Used. Coders coded “1” for yes if there were more than one impression management tactics observed in the previous section, and coded “0” for no if only one type of tactic was marked.

Inter-coder reliability for the entire study was $\kappa=.672$. According to Landis and Koch (1977), κ value from .61 to .80 indicates substantial agreement between coders (see table 1.)

Table 1

Kappa Statistic Strength of Agreement (Landis & Koch, 1977, p. 165)

Kappa Value	Strength of Agreement
< 0.00	Poor
0.00-0.20	Slight
0.21-0.40	Fair
0.41-0.60	Moderate
0.61-0.80	Substantial
0.81-1.00	Almost Perfect

For individual self-presentational behaviors, Cohen’s κ was: 1) verbal expressions: $\kappa=.658$ (the inter-coder reliability was a negative value for “V8 – Making jokes” which indicated two coders’ chance agreement was less than would be expected for this variable, therefore percentage agreement was used=.80. For data consistency, percentage agreement value was excluded when computing the average inter-coder reliability for the entire data); 2)

nonverbal expressions: $\kappa=.643$ (κ could not compute a constant data and “NV7 – Body movement” was a constant because one of the coders coded “1” for all one hundred videos. Thus, percentage agreement for NV7 and NV7.2 was .93, and it was excluded since only κ values were valid for this study); 3) artifactual displays: $\kappa=.776$; 4) purposive behaviors: $\kappa=.623$; 5) impression management tactics: $\kappa=.757$ (κ values for T2 – Exemplification, T3 – Intimidation, and T5 – Supplication were negative. Therefore, they were excluded with percentage agreement: T2=.53, T3=.90, T5=.80); 6) multiple tactics used: $\kappa=.577$.

Unit of Analysis

It is essential to recognize the appropriate unit of analysis in this content analysis study. As Babbie (2016) stated, a unit of analysis is the specific subject that researchers depict and explore by conducting an empirical study. The unit of analysis for this study is self-presentational video blogs on YouTube that, featuring individual vlogger and are pertinent to beauty-related product (skin care, makeup, hair, and clothing).

Sampling

First, a keyword search was performed. Five sets of relevant words were entered into YouTube search engine: “beauty vlog”, “beauty haul”, “beauty tutorial”, “makeup tutorial”, and “makeup haul”. These five categories were selected according to the observations of Sykes (2014). In Sykes’ in-depth study of fashion and beauty vloggers, the researcher had indicated three major genres in the area of beauty vlogging: “product reviews, tutorials, and personal clips” (p. 20). Product reviews are also named as “hauls” by vloggers, for example, beauty vloggers

typically use the title “XX Haul” if the videos are about displaying and reviewing products they recently purchased. Tutorials involve step-by-step coaching on how to complete a specific look. In a typical beauty tutorial vlog, the vlogger normally starts with a bare face on which minimum makeup products are applied, and then followed by detail instructions of how to and where to apply beauty products. Statistics show that beauty tutorials that replicate a celebrity’s or famous cartoon character’s specific look are more popular than other types (Sykes, 2014). For instance, Michelle Phan (a YouTube home-grown beauty star) is well known for her “Lady Gaga Poker Face makeup tutorial. Another million viewed YouTube beauty star, Promise Phan (more known as dope2111 on YouTube) received a hundred million accumulated views on her Disney characters’ makeup tutorial series. Personal clips offer a closer look of beauty vloggers’ daily lives, enhancing the seemingly natural and ordinary image. Vloggers produce this type of personal clips once in a while and tag them with titles such as “today’s vlog: a tour of my closet,” “vlog - family trip to San Diego,” or “my beauty vlog / what’s in my bag.” Accordingly, the key word “beauty vlog” target this style of personal clip. “Beauty haul” and “makeup haul” were for product review videos. “Beauty tutorial” and “makeup tutorials” were targeted all tutorial type of beauty vlogs. The YouTube filtering function allowed me to narrow down the results by selecting the option to view only videos (other options are: channel, playlist, movie, and show) under the “type” category. Consequently, there were about 2.6 million filtered results for “beauty vlog”, 4.2 million for “makeup tutorial”, 1.9 million for “beauty haul”, 3.4 million for “beauty tutorial”, and 3.1 million for “makeup haul”.

These results were the collection from all possible beauty-related from the beginning of 2007 to February 2017. Additional manual filtering was needed to form a manageable sample size. This included filtering out videos over thirty minutes in duration, similar to Biel and Gatica-

Perez's (2011) study which also filters in this way. Biel and Gatica-Perez (2011) indicated that due to the uploading control of YouTube, only a limited number of users are capable of uploading long videos and the vast majority of them are part of YouTube's advertising program. In order to include a broader but balanced range of sampled vlogs, I decided to set the video duration limit to thirty minutes for this study. After over two hundred random videos resulted, I found that there was a substantial number of vlogs featuring more than one person, along with some none-beauty related content but with key words in the title, so I eliminated them from the final sample. For example, "vlog / Emma Watson – Beauty and Beast". In this video, a fan of actress Emma Watson was talking about her thoughts after watching the trailer of Disney movie *Beauty and Beast*. It is obviously not related to beauty vlogs, but due to the structure of the title it contains both of the key words "beauty" and "vlog", thus it was automatically counted into the searching results. Due to the international nature of YouTube, there were non-English speaking vloggers (in the two hundred random samples, five different types of languages were observed: Korean, Arabian, Indonesian, German, and Spanish) presented in the vlogs, and they had to be excluded because language barriers disabled the possibility of studying their verbal expressions which is one of the significant variables in this study. In addition to this, there were some animated beauty vlogs featuring famous cartoon characters (e.g. the Powerpuff Girls), and they were also eliminated from the sample because this study primarily focuses on human vloggers who recorded the videos by themselves. Another major elimination pertained to prank videos that aimed to entertainment and trickery. In a typical prank video that marked itself as "beauty vlog" or "beauty tutorial", the presenter usually pretended as if he or she would tutor the viewers on how to create a certain look, but then would actually haphazardly mess up cosmetics on the face or other body part in order to achieve the goal of amusement. Unquestionably, there were some

videos that appeared under multiple filtered results due to the use of key words searching. For example, “beauty vlog”, “beauty tutorial” and “beauty haul” all contain the word “beauty”; “makeup haul”; and “makeup tutorial” both contain the word “makeup”. Accordingly, duplicated videos were excluded after cross-checking all search results. It is not useful to use only one-word such as “haul, tutorial, or beauty” because the results would be imprecise for the topic of this study.

As a result, 752 videos were extracted from the original search results: 104 videos from the pot of “beauty vlog,” 230 videos for “beauty haul,” 187 videos for “beauty tutorials,” 86 videos for “makeup haul,” and 145 videos for “makeup tutorials.” In order to make sense of exploring the impression management tactics that enhance the social attractiveness and popularities in the online environment, each category of videos was sorted by “view count” when studying more typical and popular vlogs that reveal audience preferences.

Eventually, all five categories were sorted from the most viewed to the least viewed, and the top twenty popular videos were then extracted into a more precise and representative final sample. The sample size of this study came to one hundred videos that top trending on YouTube, featuring some single human vloggers who used English as the primary presentation language.

Pilot Test

A pilot test was conducted to get a better understanding of how vloggers portray themselves as liked persons in order to gain social approval and popularities in online environment. The primary goals of the pilot test were to discover the overall flow of beauty vlogs, to test the intercoder reliability and for the continued perfection of the codebook.

The pilot test followed the same rationale of sampling except for duration. There were two filtering options under the “duration” column on YouTube: short (less than four minutes) and long (more than twenty minutes). In this pilot test, short videos were selected because for the vast majority of beauty hauls or makeup tutorials, the most valuable, code-worthy, and useful information was recorded within the first two minutes and the last one minute. Typically, in a long vlog that lasts more than twenty minutes, vloggers repeatedly introduced different types of beauty-related products or presented how to apply products onto different sections of their faces in the middle 15-minutes segment. On the other hand, the beginning two to three minutes generally included plenty of code-worthy information such as self-introduction, the purpose of the video, overall explanation of product selection criteria, and the beginning part of tutorial. Therefore, to code shorter videos (equal or less than four minutes) in the pilot test was plausible.

Distinctive from the actual coding process (twenty top trending vlogs under each category were selected), the pilot test focused on a smaller sample size for test purposes. Therefore, I decided to choose the top three trending vlogs (15% of the actual sample size) to representatives the five categories (beauty vlog, beauty haul, beauty tutorial, makeup haul, makeup tutorial), and to represent the final sample size for the pilot test was fifteen beauty-related vlogs.

For the coding instrument (See Appendix A), there was no alternating or editing applied specifically to the pilot test. Both the primary coder and the secondary coder watched the fifteen vlogs and utilized the coding instrument to code their observations individually. After the first attempt, the inter-coder reliability on the verbal behaviors was .83 (percentage agreement was used due to the sample size), which indicated substantial agreement. On nonverbal behaviors, it scored .79. For artifactual displays, it scored .59 which was a moderate agreement level. Finally, for purposive behaviors, the score was .92. The two coders discussed the differences on

artifactual displays and decided to add the option of “88” to represent “—not available (N/A) to this question”. Two coders found that in some of the selected videos, it was impossible to indicate if the vloggers were physically located in private space or not because they blurred the background. Therefore, to add the option of “N/A” redefined the coding procedures, and clarified the confusion of unclear definitions. Consequently, on the second attempt, the intercoder reliability scored .87 and both coders agreed on how to code all four self-presentational behaviors.

Analysis

IBM SPSS data analysis software was utilized to analyze data in terms of answering all research questions.

The first research question aims to determine vloggers’ preferences on using either acquisitive self-presentational tactics or protective ones. To gain the percentage and frequency of each tactics used by vloggers, it was appropriate to run the FREQUENCIES test. The percentage of using each tactic was collected. Acquisitive self-presentational behaviors include T1, T2, and T4, therefore, I manually computed the average percentage of these three tactics to answer the first research question.

The second research question attempts to explore how vloggers present themselves through verbal expressions, nonverbal cues, artifactual displays, and purposive behaviors. To answer this question, SPSS FREQUENCIES test offers descriptive statistics of each catalog.

The third research question is to determine the relationship between popular vlogs and the use of marketing promotions. First, all vlogs were recoded per view counts, and named the

new variable as “new view count”. One hundred vlogs were recoded into four categories: 1 – four to five-digit view count (2,359 to 68,810); 2 – six-digit view count (104,876 to 977,208); 3 – seven-digit view count (1,015,982 to 9,467,978); 4 – eight to nine-digit view count (10,436,823 to 178,562,971). Second, P1 (promotional behaviors) and P2 (brand endorsement) were formed as one composite variable “marketing promotions”. Third, to determine the correlation between multiple variables, Spearman’s Rho test was deemed appropriate when there was at least one nominal variable.

To answer the fourth research question required another correlation test between view count and the use of natural light and private filming space. Before running the correlation test, two variables (the use of natural light and private filming space) were composited into one; Spearman’s Rho correlation test thus was conducted.

CHAPTER FOUR

RESULTS

To determine how YouTube beauty vloggers utilize impression management strategies to gain social attractiveness and popularities, top trending beauty vlogs were collected and analyzed. The findings revealed descriptive statistics of vloggers' self-presentational behaviors as well as the use of impression management tactics.

Research Question 1

RQ1: Between acquisitive self-presentation and protective self-presentation, which one is preferred by YouTube beauty vloggers?

To answer the first research question, SPSS FREQUENCIES test was employed, and results revealed that acquisitive self-presentation tactics are preferred by vloggers. Acquisitive self-presentations included T1 (Ingratiation), T2 (Exemplification), and T4 (Self-Promotion), the frequencies for each tactic are presented in the following tables.

Table 2

T1- Ingratiation (Acquisitive)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	25	25.0	25.0	25.0
	yes	75	75.0	75.0	100.0
Total		100	100.0	100.0	

Table 3

T2-Exemplification (Acquisitive)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	7	7.0	7.0	7.0
	yes	93	93.0	93.0	100.0
	Total	100	100.0	100.0	

Table 4

T4-Self-Promotion (Acquisitive)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	98	98.0	98.0	98.0
	yes	2	2.0	2.0	100.0
	Total	100	100.0	100.0	

In a total of 100 beauty-related vlogs, 75% of them revealed ingratiation tactics, 93% of them utilized exemplification tactics, and two-percent of them used self-promotion tactics. To determine the overall preference of all three acquisitive tactics, the average percentage was manually calculated and resulted in: 56%.

Protective self-presentation tactics included T3 (Intimidation) and T5 (Supplication), the frequencies stats are as follows.

Table 5

T3-Intimidation (Protective)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	96	96.0	96.0	96.0
	yes	4	4.0	4.0	100.0
	Total	100	100.0	100.0	

Table 6:

T5-Supplication (Protective)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	82	82.0	82.0	82.0
	yes	18	18.0	18.0	100.0
	Total	100	100.0	100.0	

For protective self-presentational tactics, four percent of the total vlogs utilized intimidation, and 18% of total vlogs revealed supplication. Therefore, the average percentage of using protective tactics was 11%.

Consequently, compared to protective self-presentational tactics (11%), the use of acquisitive self-presentation tactics (56%) was preferred by YouTube beauty vloggers.

Research Question 2

RQ2: How do YouTube beauty vloggers present themselves through verbal expression, non-verbal cues, artifactual displays, and purposive behaviors?

The second research question investigates the details of vloggers' impression management. To answer this question, FREQUENCIES test on each individual variable was needed.

For verbal expressions, the results showed that 89% of beauty vloggers greeted the viewers at the beginning of the presentation (V1); only 19% introduced themselves (V2); 91% gave a descriptive statement about why they presented the video (V3); 94% of them introduced at least one type of beauty product (V4); 85% of them complimented the positive effects of certain product (V5); 59% of them offered step-by-step coaching on how to apply or use the product (V6); 95% of them presented with humorous and cheerful tones (V7); 72% of them attempted to entertain the viewers by making jokes (V8); 42% of them emphasized that all presented products were self-consumed (V9); 45% of them verbally mentioned other viewers' comments (V10); only 18% of them gave apologetic statement for any misbehaviors (V11); and 45% of them thanked the viewers for watching the video (V12) (see Figure 3).

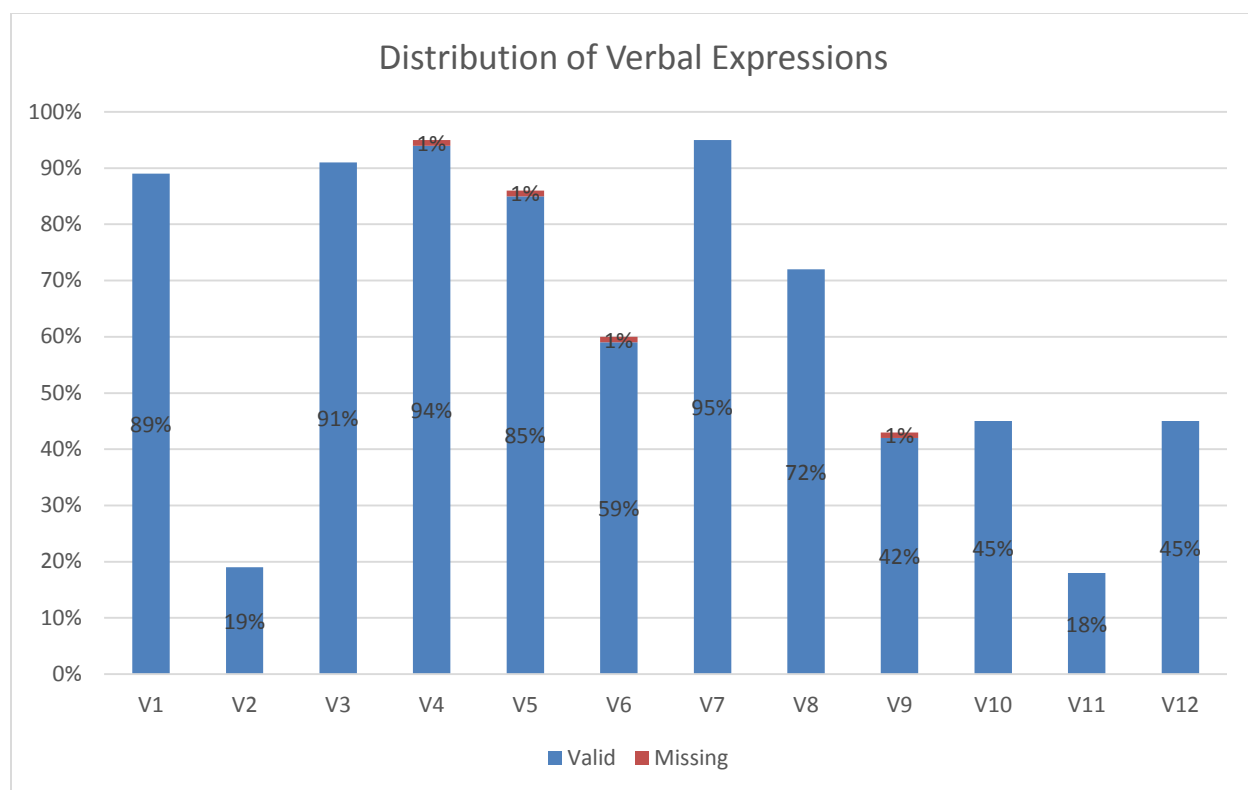


Figure 3: Bar Chart of the Frequency of Verbal Expressions

As presented above in the distribution, the top three major verbal performances were: V7 – speaking with humorous and cheerful tone (95%), V4 – product introduction (94%⁸), and V3 – purpose of presentation (91%). In contrast, the bottom two verbal expressions were: V2 – self-introduction (19%) and V11 – expressions of apologies for any misbehaviors (18%).

In regards to nonverbal expressions, the results revealed that 95% of beauty vloggers smiled while presenting (NV1), 93% of them made eye contact by gazing at the camera (NV2), 94% of them sit upright and straight (NV3), 46% of them wore no (or light) makeup at the beginning of the vlog (NV4), 96%⁹ of them used open limb postures (NV5), 82%¹⁰ of them

⁸ 1% value in V4 had been coded as missing value.

⁹ 1% value in NV5 had been coded as missing value.

actually applied or use certain products while recording (NV6), and 62% of them displayed the complete look as the ending (NV7). (see Figure 4.)

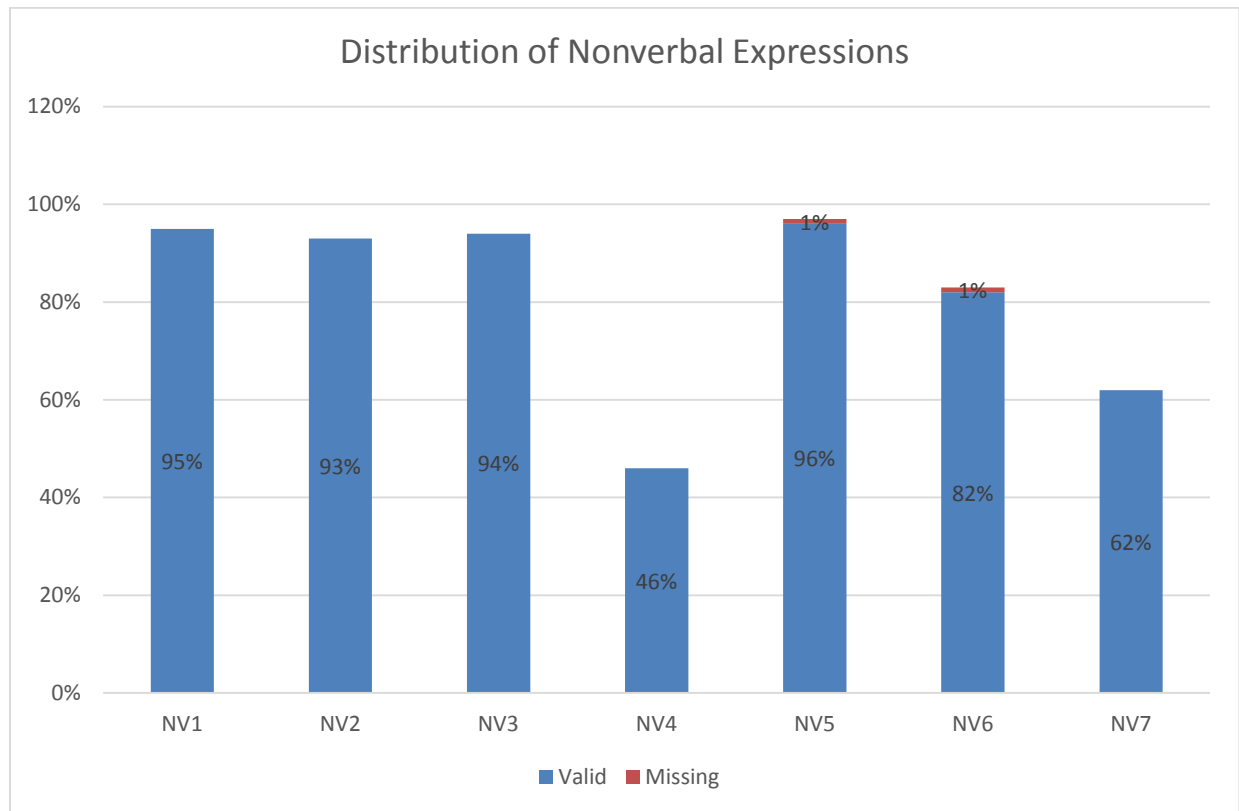


Figure 4: Bar Char of the Frequency of Nonverbal Expressions

Nonverbal expressions as a significant component of self-presentation were pervasively utilized by beauty vloggers. Among the seven key nonverbal cues, five were scored more than 80%, indicating that over 80% of researched vloggers had used nonverbal cues to convey the desired images. It is notable that less than half of vloggers chose to show their bare face (without makeup) in the beginning of the vlog (46%), and a little over half of vloggers displayed the complete look at the end of presentation (62%).

¹⁰ 1% value in NV6 had been coded as missing value.

The distribution of artifactual displays showed that ART1- the use of private filming space (71%¹¹) and ART2 - natural lighting (60%¹²) were more favorable among vloggers. Less than half of vlogs (43%) were accompanied by background music (ART3), and only 14% of vlogs had some interruptions (ART4). (see Figure 5.)

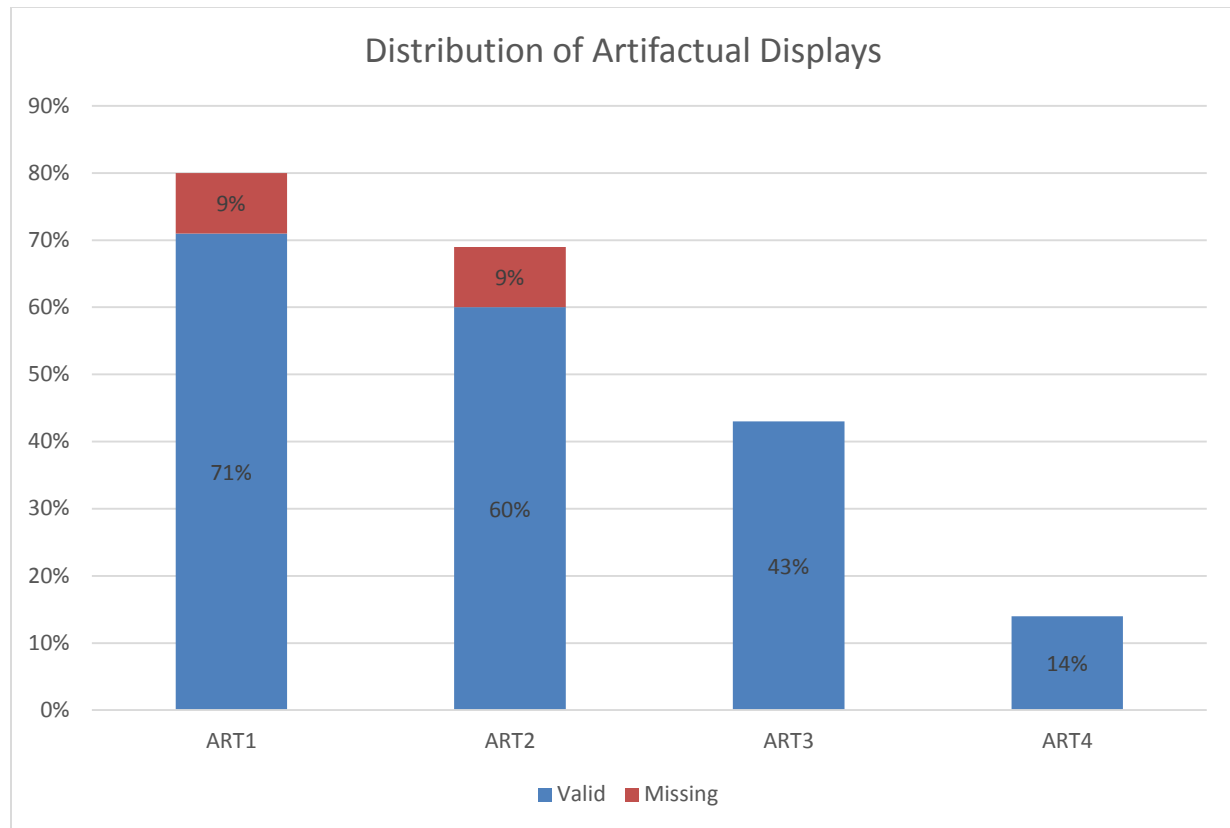


Figure 5: Bar Chart of the Frequency of Artifactual Displays

Findings for purposive behaviors showed that 93% of vloggers intentionally mentioned or displayed the brand names (P2), and some vloggers emphasized the retail price or discount information. 67% of vloggers asked viewers to subscribe or follow social media accounts in

¹¹ 9% value in ART1 had been coded as missing value.

¹² 9% value in ART2 had been coded as missing value.

other social media platforms (P1). (see Figure 6.)

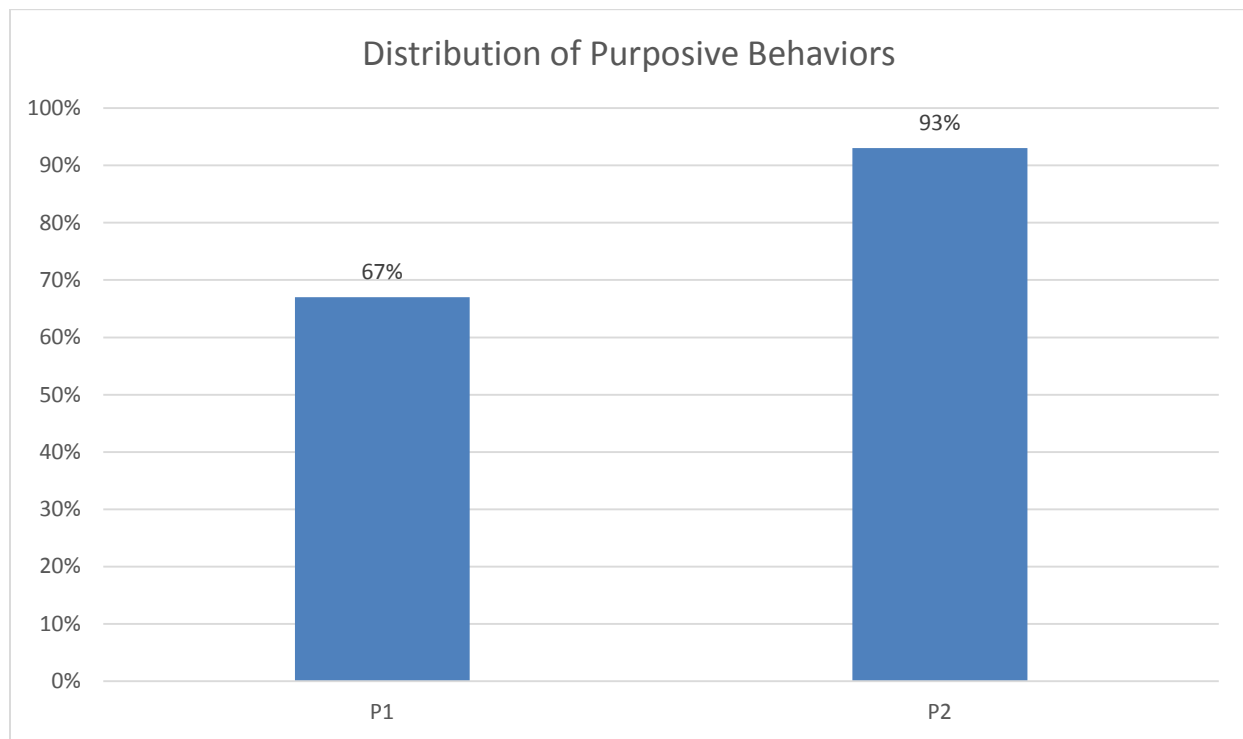


Figure 6: Bar Chart of the Frequency of Purposive Behaviors

Research Question 3

RQ3: Are the marketing of promotional behaviors of vloggers related to the popularity of vlogs on YouTube?

This research question was interested in discovering the relationship between the use of marketing promotions and the popularity of vlogs. Spearman's Rho Correlation test was employed and the result revealed that there was a negative relationship between the marketing promotional behaviors and the popularity of vlogs ($r = -.138$). But the result was significant at $p > .05$ (see Table 7.)

Table 7

Correlations: Popularity vs. Promotional Behaviors

			New View Count	PB
Spearman's Rho	New View Count	Correlation Coefficient	1.000	-.138
		Sig. (2-tailed)	.	.172
		N	100	100
	PB	Correlation Coefficient	-.138	1.000
		Sig. (2-tailed)	.172	.
		N	100	100

The sign of negative correlation coefficient and the p value indicated the existence of an insignificant negative correlation between the two variables.

Research Question 4

RQ4: Is the use of natural light and private filming space (bedroom, walk-in closets, bathrooms, etc.) related to the popularity of vlogs?

This research question aimed to find out if there would be a relationship between the use of natural lighting and private filming space with the view count of vlogs. After running Spearman's Rho Correlation test, the results showed the existence of a positive relationship between these two variables ($r = .307$, $p = .002$). The r and p value revealed that a significantly

positive correlation occurred between naturally artifactual settings and the popularity of vlogs
(see Table 8.)

Table 8

Correlations: Popularity vs. Private Space and Natural Light

			New View Count	Space& Light
Spearman's rho	New View Count	Correlation Coefficient	1.000	.307**
		Sig. (2-tailed)	.	.002
		N	100	99
	Space & Light	Correlation Coefficient	.307**	1.000
		Sig. (2-tailed)	.002	.
		N	99	99
<i>Note.</i> **. Correlation is significant at the 0.01 level (2-tailed).				

CHAPTER FIVE

DISCUSSION

The primary goal of investigating how YouTube beauty vloggers utilized impression management tactics to convey the desired images in the online environment was to extend Goffman's impression management theory from face-to-face situations to the cyber societies. Additionally, another goal was to serve as a theoretical support for industrial professionals seeking effective social media marketing strategies. Prior to this study, there have been very few that explored the area of video blogging as a social phenomenon, and nearly none of them had associated video bloggers' behaviors with impression management.

In past research, scholars had investigated some text-based online communities using the theory of impression management, and their findings had proved the feasibility of using impression management strategies in an online environment. The current study extended the research domain from text-based online communities to the audiovisual-networked societies. Additionally, the key to controlling others' perceptions is to understand how those perceptions are formed (Fisk and Grove, 1996). Therefore, to understand how YouTube beauty vloggers behaved in the way that hit millions of views required in-depth analyses of their self-presentational behaviors.

After examining one hundred top trending YouTube beauty-related vlogs, the findings revealed the trends of favorable strategies by vloggers, and there are some interesting correlations that can lead to future studies.

Acquisitive IM Tactics VS. Protective IM Tactics

The findings suggested that in top trending vlogs, vloggers preferred to use acquisitive tactics, which aimed to obtain social approval and seek rewards. In particular, 75% of vloggers used ingratiation tactics in an attempt to be portrayed as likeable; 93% of vloggers used exemplification tactics in hopes of being seen as dedicated, honest, and morally worthy. In contrast, only a few vloggers chose protective tactics (average 11%), which were used in avoidance of social blaming.

Tedeschi and Rosenfeld (1981) stated that when directing others' perceptions, the essential focus of the presenters was not the fear of being blamed or disapprovals, "but rather the immorality of the act and its implications for the person's positive impression of self" (p. 149). It explained why nearly all YouTube vloggers chose exemplification tactics, which enhanced their moral responsibilities. In an online environment where people can reinvent their identities, they are facing a much broader audience than what they would in face-to-face situations. In each uploaded vlog, vloggers had to convey the desired image in a limited time, thus showing the most positive side of oneself may be the most efficient way to achieve the goal.

Among those vloggers who utilized protective impression management tactics, 18% of them asked for help from their viewers. As part of the participatory culture, YouTube allows viewers to comment under each published video and select "thumbs up" or "thumbs down" on others' comments. The purpose of asking viewers for help could be to encourage the posting comments, to collect information, or to get suggestions for future improvement. Compared to supplication tactics in traditional face-to-face interactions, the online environment allows vloggers to alter it and use it to convey an open-minded image.

Schneider's Self-Presentational Behaviors

Verbal Expressions

Among the twelve verbal expressions, the lowest manifest behavior was the use of apologetic statements by vloggers for any misbehavior (18%). As mentioned earlier, most vloggers would rather hide their shortcomings and reveal the positive and morally worthy side of self as much as possible in the limited time. Making apologetic statements surely reinforced the sincere and earnest side of the image, but exposes oneself and risks showing the disadvantages that could lead to negative impression.

Another less commonly used verbal expression was self-introduction (19%). The findings indicated that less than 20% of vlogs contained any types of self-introductions. As a fundamental component of face-to-face presentation, self-introduction is widely used by presenters. But in a conversational video blog, several environmental conditions contributed to the negligence of self-introduction. First, viewers are able to find a vlogger's name since it is presented on the web page, and it is easily accessible and conspicuous. Second, each vlogger owned his or her unique channel and home page where self-introduction was placed. Third, most of the selected vlogs were not the vloggers' first debut, so they chose to skip the introduction section and just jumped right into hauling or tutoring.

The top three commonly used verbal expressions were "speaking with humorous and cheerful tone" (95%); "product introduction" (94%); and "purpose of presentation" (91%). These findings indicated that viewers preferred to watch the vloggers who displayed an extraverted personality with sense of humor, clearly stated the purpose of the vlogging, and shared the product information. It is important to note that viewers still intensively focused on the content

instead of the structure of the vlog. Vloggers who presented with abundant content were favored by viewers.

Nonverbal Expressions

Vloggers utilized at least four out of seven types nonverbal cues in more than 90% of vlogs: 1) facial expressions – smile (95%); 2) eye contact – gaze at camera (93%); 3) straight and upright sitting postures (94%); and 4) open limb postures (96%). The findings indicated that the vast majority of vloggers were aware of the importance of linking their personal image with likable personality traits. Smiles enhanced the “warm” characteristic of a presenter. Making eye contact conveyed “caring and sincere” trait. An upright sitting pose suggested confident attitude. And using open limb postures revealed an extraverted personality.

The less commonly used nonverbal expressions were “dressing” and “body movement.” In less than half of vlogs, vloggers chose to reveal their bare faces throughout the video (46%), which indicated the hesitation of showing the “true self”. In the networked society, individuals can hide their real identity, or even reinvent an ideal identity. Similarly, a large numbers of beauty vloggers aimed to enhance their beauty features and hide the unwanted side that didn’t have makeup. Another possible reason could be that there were a substantial number of haul videos in the sample, in which vloggers only shared the products they recently purchased with no tutoring or coaching involved.

Similar to the way in which vloggers presented in the haul videos, body movement was not required since the major purpose of hauling was to share the shopping experience and product resources. Vloggers could complete a whole haul video without leaving the chair.

Artifactual Displays

Basic frequencies test showed that 71% of vlogs were filmed in private spaces including bedroom, closet, and restroom; and 60% of vlogs were featured with natural sun light or room lamp. The result of the correlation test revealed there was a moderate positive correlation between the use of private space, natural sunlight and the popularity of vlogs. In other words, more popular vlogs were associated with more use of private filming space and natural sunlight. The findings can be interpreted as viewers potentially preferring the videos with natural environmental settings and more amateur looks.

Unlike the traditional TV endorsers, YouTube vloggers are the “home-grown” stars corresponding to the “broadcast yourself” slogan of the company. As Davis (2014) stated in her study, people are seeking the “self” that holds both online and offline identities. To be specific, the consistency of individuals displayed identities is the key of selfing process. Before entered the connected era, audience were unable to acknowledge the authentic self of celebrities because there were very limited ways of public exposure in which celebrities could separate their public images from the true self. Nowadays, with the highly-developed media technologies, the ways of presenting oneself have increased dramatically - Not only through traditional media such as TV, magazine, newspaper, and radio, but also social media and mobile devices. The ease of accessibility of other people’s lives makes it much harder for social actors to maintain a constant impression. Therefore, being more natural and seemingly amateur is one of the most efficient ways to shorten the distance between the ideal self and the true self.

For beauty vloggers, rather than waiting for a perfect filming day, they utilized technologies to create natural settings and looks. Wischhover (2016) reported a product launch event hosted by one of the major cosmetics company—Benefit—in June 2016. She was

impressed that there was an illuminated circular light presenting on each of the table for all invited beauty influencers, and they called it as the “ring light”. Some vloggers complained that it was difficult to stay on track if they had to only depend on perfect natural lighting. This led to the new trend of better lighting among popular beauty vloggers becoming the “ring light”. Vloggers claimed that the “ring light” helped to produce higher quality footages, but still gave a seemingly “amateur” look.

For the use of background music, 43% of top trending vlogs were equipped with. The findings indicated that some vloggers struggled to find the right music for the content because of copyright concerns, while other vloggers chose not to use any background music in terms of highlighting their vocal expressions.

Only 14% of vlogs contained some degree of unedited interruptions, indicating low trends of showing too much about vloggers’ private lives. Most of vloggers edited out unwanted interruptions to ensure the fluency of the video.

Purposive Behaviors

It is notable that in 93% of selected vlogs, vloggers exposed product brands to some degree that would not be categorized as intentional endorsement. Beauty vloggers would not want to be positioned as a PR personnel of certain brand, therefore they were cautious whenever they mentioned a brand or any discount information. Viewers could easily interpret their behaviors as intentional, and thus vloggers could fail to build the trust with viewers. Correlation tests showed insignificant negative relationships between the use of marketing promotions and the popularity of vlogs, therefore, conclusions cannot be made about the sign of the coefficient here.

Conclusion

With the progress of networked science and innovation of technology, the way of communication has changed—especially when social media gradually merged into people’s daily lives. Distinctive from traditional celebrity endorsers in televised advertisements, there are a growing number of new amateur influencers who are playing an essential role on effecting consumers’ minds. They are active online and passionate on sharing what they buy, how they create new looks as part of their daily routines through video footages. As a video sharing platform, YouTube had established a marketplace for video creators, allowing them to maintain constant images by posting conversational video vlogs on a regular basis.

Statistics showed that the imperceptible way influencers used to promote certain products created more than twice the sales in comparison to traditional forms of advertising (Wong, 2014). The question behind this phenomenon is why consumers comprehended and accepted what influencers presented on social media more than what they had been seeing from traditional advertisement. Fisk and Grove (1996) addressed the importance of acknowledging consumers’ understanding of a phenomenon, saying that it “can be directed by others and their attempts to frame one’s perception. To convey a desired impression successfully, however, requires a keen understanding of how perceptions are formed” (p. 6). Therefore, to answer the fundamental question raised above required in-depth analysis of the skills that influencers availed of when communicating the desired impression.

Accordingly, the current study investigated how YouTube beauty vloggers utilize impression management tactics to convey the intended image in an online environment by analyzing their self-presentational behaviors. Results revealed that vloggers had engaged with all four self-presentational behavioral strategies (verbal expressions, nonverbal cues, artifactual

displays, and purposive behaviors) in the seemingly amateur videos.

The frequency test of verbal expressions showed that one commonly shared feature of top trending vlogs was that they were all designed with abundant and diverting content, indicating that viewers favored the content more than the structure of the vlog.

The analyses of nonverbal cues revealed that in top trending vlogs, most presenters (more than 90%) demonstrated extraverted and likeable personality traits.

In regards to determining the relationship between certain artifactual displays and the popularity of vlogs, findings indicated positive correlations between these two factors. The interpretation of this finding was that viewers preferred to watch the vlogs with natural props and in simpler environmental settings.

For evident marketing promotional strategies, viewers showed insignificant negative responses that no interpretation could be made.

Last but not least, vloggers chose to use more acquisitive impression management tactics than protective ones in top trending vlogs, and the results showed that viewers also displayed consent to receiving more positive framing.

Managerial Implications

With the increased development of social media marketing, multichannel networks (MCNs) have joined the YouTube ecosystem. Aiming at talent training, legal consultation, monetization and many more, MCNs contribute to the industrialization of vlogging. Driven by the tremendous potential profits brought by influencers, MCNs are confronted with new challenges and opportunities.

To ensure the effectiveness of influencing viewers and subscribers, it is necessary to

improve the communication skills of contracted vloggers. Utilizing impression management tactics that have been tested would help with talent training and the driving of profit opportunities.

First, it is significant to recognize that viewers were pervasively attracted by content rather than structures. MCNs should focus on helping influencers develop better content instead of only offering them a fixed filming template and structure. Second, extraverted personalities are still favored by most viewers, so contracting with vloggers who are embedded with positive energy would potentially attract more subscribers. Third, the findings of the current study showed that naturalness played an essential role in the popularity of vlogs. MCNs will have to keep training their talents on how to create natural settings and avoid exposing any professional tools or techniques, meanwhile to keep their equipment supplies updated in accordance to the rapid growing demand of viewers. Next, when training new vloggers on how to conduct a product placement in the video, MCNs must pay attention to weakening the trace of intentional performance due to the sensibility of viewers. Lastly, when engaging in impression management tactics, MCNs should cautiously consider whether to utilize acquisitive or protective ones. Viewers showed more acceptance to acquisitive strategies like ingratiation and exemplification, but it should be up to vloggers to select the right tactics based on the content. It is crucial for MCNs and vloggers to understand that using the incorrect impression management tactics may bring more negative reputations as opposed to when conducting no strategies.

Limitations and Recommendations for Future Research

The limitations and challenges for the current study included the definition of the sample size. Compared with the millions of filtered results on YouTube, one hundred selected samples

might not reflect the most accurate statistics of beauty vloggers. There are hundreds of thousands of vlogs uploaded to YouTube every minute globally, and it is possible for a single vlog to hit more than millions of views in a day or two. Some of selected videos were posted almost a decade ago, and their view count could be a simple result of timely accumulation. Therefore, future studies could focus on exploring vlog trends over time, or comparing self-presentational strategies between past popular videos and newly trended videos.

Another shortcoming of this study lies in the intercoder reliability. Although the final kappa value was acceptable ($\kappa=.672$), it was still on the low side when applying to social studies. A substantial amount of content was latent content, requiring coders to make justifications based on their feelings. This was the case, for instance, when coding the vlogger who behaved as strong-minded throughout the entire presentation, but asked viewers for help with reorganizing her closet. It was difficult to decide if this vlogger used supplication tactics or not, since she delivered an overall inner-directed image while asked for assistance. Of course, the intercoder reliability could be improved by refining the coding instructions, or reinventing more manifest content instead of latent content.

Lastly, this study primarily focused on analyzing the phenomenon of how vloggers influenced the viewers, but did not touch any aspects from the consumers' end. For future studies, the effectiveness of the impression management tactics on consumer purchasing behaviors should be empirically investigated. The core of future studies would be collecting consumer feedbacks, monitoring consumer reactions, and conducting consumer engagement.

Appendix A: Coding Instrument

1. Coder:
2. Upload Date:
3. Vlog Title:
4. Vlogger:
5. View Count:
6. Total Video Length:
7. Self-Presentational Behaviors: vloggers present themselves to enhance their positive images, therefore all behaviors that lead to likable perceptions of vlogger should be considered.

1) Verbal Expression: are any of the following verbal expressions present in the vlog?

Types of Verbal Expressions	1=Yes	0=No	88=N/A
V1: Greetings (E.g. Hi, Hello, Hey, etc.)			
V2: Self-Introduction (E.g. I am..., my name is...etc.)			
V3: Purpose of the Presentation (E.g. This is a haul video, because..., I will present these products, because...)			
V4: Product Introduction (E.g. This is BB cream; this is mascara...etc.)			
V5: Positive Comments on Product (E.g. It has many benefits to your skin; I love the color of this nail polish; etc.)			
V6: Detail description of how to apply/use product (E.g. When you apply foundation, you should start from...; you should use XXX type of primer before you put your eye shadow...etc.)			
V7: Speaking with humorous and cheerful tone.			
V8: Making jokes (E.g. I know I have 6 million brushes, but I am still buying new ones)			
V9: Declaration of self-consumption of presented products (E.g. I swear I bought all my lipsticks myself at the drugstore)			
V10: Mention viewers' comments and show consent (i.e. I completely agree with you			

guys...; I read your comments and I love some of your suggestions... etc.)

V11: Expression of apologies to viewers for misbehaves in the past videos (i.e. I am sorry that in the last video I have given you guys some misleading information of XXX product; I apologies that I haven't uploaded this video on time. etc.)

V12: Thank all viewers for watching the video (E.g. Thank you guys for watching my video; really appreciate you guys watching this video)

2) Nonverbal Expression: are any of the following nonverbal expressions present in the vlog?

Types of Nonverbal Expressions	Likeable Trait	1=Yes	0=No	88=N/A
NV1: Facial Expression: smile while presenting	Warm			
MV2: Eye Contact: gaze at camera (Note: some vloggers choose not to present their front face to the audience, or looking away during presentations)	Caring/Sincere			
NV3: Sitting Posture: sit straight and upright	Self-assured/Confident			
NV4: Dressing: wear no (or light) makeup at the beginning of presentation; wear home style or casual clothing in majority of recording time.	Simple/Relaxed			
NV5: Limb Posture: use open postures (head is raised, arms are NOT crossed, and fingers are spread).	Extraverted			
NV6: Action: apply / use products with description in front of camera.	Practical			
NV7: Movement: display complete look (it can be just face or face and body) at the end of presentation. (sometimes use fashion model posing skills—hands on hips, chin up, knees in, lean forward, and turn body side to side)	Self-assured/Confident			

3) Artifactual Displays: are any of the following artifactual elements present in the vlog?

Types of Artifactual Displays	Display Element	1=Yes	0=No	88=N/A
Art1: Environment: recording location-PRIVATE SPACE (bedroom, walk-in closet, restroom, etc.)	Naturalness			
Art2: Lighting: use natural sun light or non-professional lighting tool (personal lamp,	Naturalness			

flashlight, room lighting, etc.)	
Art3: Atmosphere enhancement: use background music or any types of audio effects.	Naturalness
Art4: Interruptions: (pet interruption, third-person interruption, environmental interruption)	Naturalness

4) Purposive Behaviors: are any of the following purposive behaviors present in the vlog?

Types of Purposive Behaviors	Purposes	1=Yes	0=No	88=N/A
P1: Promotional behaviors: gift-giving, advertising personal account.	Enhance popularity			
P2: Brand endorsement: mention/display product brand and retail price	Attract potential sponsors			

8. Impression Management Tactics: select all the apply to each vlog

Type of Impression Management Tactics	Characteristics	Indicators	1=Yes	0=No
T1: Ingratiation	To be seen as likable	Agreeing, volunteering, offering favors		
T2: Exemplification	To be seen as dedicated, honest, loyal, and morally worthy	Recommend this product because they tried on their own; create the video because they want to contribute/share their skills to improve others' life qualities		
T3: Intimidation	To be seen as in danger	Showed the negative outcomes for using certain product (lots of breakouts, damaged their skin, or exposed weakness of their body); used any kind of warning signs such as "Do Not buy this cream", "I'm warning you guys...", or "It will ruin your skin if you keep using this"		

T4: Self-Promotion	To be seen as competent	Compared his/her makeup or fashion skills with other vloggers or any other competitors; used any words as “I am introducing you this product that has not been used by others”, or “I have the best beauty tips that I learned from one of the...”
T5: Supplication	To be seen as helpless	asked for help with their skin problems or seek for suggestions on beauty related topics: “let me know if you guys have better suggestions”, “you guys can tell me if I missed any colors in this line”

9. Multiple impression management tactics used (>1)? 1

1=Yes

0=No

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EDUCATION

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Bachelor of Science – Meetings and Events, December 2011

University of Nevada, Las Vegas
Master of Arts – Journalism and Media Studies, May 2017
Thesis: How May I Impress You? A Content Analysis of Online Impression Management of YouTube Beauty Vloggers