

Building brands on Youtube:

Communication strategies of three successful beauty vloggers

Student Name: Ellen Franssen

Student Number: 417767

Supervisor: Dr. Yuping Mao

Master Media Studies – Media & Business

Erasmus School of History, Culture and Communication

Erasmus University Rotterdam

Master thesis

June 26, 2015

Abstract

Social media is of increasing importance to businesses and branding, but the inclusion of social media into a marketing strategy does not come without struggles. One ‘business area’ that has overcome these struggles is the business of being a Youtuber. This relatively new phenomenon has sent ordinary people posting video content on social media to stardom. One type of successful Youtuber is the beauty vlogger. Beauty vloggers, a popular content section on Youtube, have surpassed corporate beauty brands in terms of success and subscribers on Youtube and can be defined as being their own brand. What are their communication strategies to achieve this? This study uses a qualitative content analysis to find out what communication strategies beauty vloggers use in building their brand on Youtube. To help guide this analysis relevant literature on customer engagement, social media marketing and the elaboration likelihood model of persuasive communication was used. The results are a first step into filling the gap in literature on communication strategies by the new popular Youtuber phenomenon.

Keywords: social media, elaboration likelihood model, persuasive communication, Youtube, beauty vlogger

Table of Content

1. Introduction	5
1.1 Research Question.....	6
2. Theoretical Framework	9
2.1 Social media for business purposes	9
2.1.1 Social media and customer engagement	11
2.1.2 Social media and branding	13
2.2 Personal branding on Youtube	15
2.3 Youtubers: Micro-celebrities	16
2.4 The beauty industry and online promotion	18
2.4.1 Celebrity endorsement	18
2.4.2 Beauty brands and digital marketing.....	19
2.4.3 Beauty vloggers.....	20
2.4.4 Product placement.....	22
2.5 Elaboration Likelihood Model	23
2.6 Research Question.....	26
3. Methods	28
3.1 Qualitative content analysis: Thematic analysis	28
3.2 Units of Analysis.....	30
3.2.1 Youtube data	31
3.2.2 Youtube data: Zoe Sugg.....	31
3.2.3 Youtube data: Tanya Burr	32
3.2.4 Youtube data: Louise Pentland	33
3.3 Data validity and Steps of Analysis	34
4. Results	36
4.1 Fan engagement	36
4.1.1 Direct personal approach.....	37
4.1.2. Gratitude.....	38
4.1.3 Interactivity	39
4.2 Online opinion leader	41
4.2.1 Authority	42
4.2.2 Credibility	44
4.2.3 Social attractiveness	46
4.3 Promotion.....	49
4.3.1 Self-promotion	49

4.3.2 Product placement	50
4.3.3 Cross-promotion.....	52
4.4 Summary	53
5. Discussion.....	55
5.1 Key findings	55
5.2 Theoretical implications.....	58
5.3 Societal implications	59
5.4 Limitations and further research	60
6. Conclusion.....	62
7. References	63
8. Appendix	68

1. Introduction

Social media is a tool used by many. Individuals use social media to connect to others and share personal information (Henderson & Bowley, 2010), companies use social media to improve their customer engagement (Kietzmann, Hermkens, McCarthy & Silvestre, 2011) and for social media branding (Yan, 2011), and celebrities use social media stay in touch with their fan base and to promote the celebrity brand and its products (Kaplan & Haenlein, 2012). To companies and celebrities, social media can thus be very effective if it is applied in a strategic manner. This is however, a thing many companies struggle with. One example of a business, that has overcome these struggles and succeeded, is the business of being a Youtuber.

Youtubers are “those who regularly broadcast videos to the Youtube audiences” (Chau, 2010, p. 67). Successful Youtubers are followed by many, sometimes even millions of fans and are essentially a mix between business and celebrity. However, contrary to many companies and celebrities, they succeed, where many companies have tried and failed, in producing successful videos on Youtube (Rich, 2013). As stated by Rich, the surprising thing is that those who do succeed are often “teenagers and young adults who create and star in the videos that ultimately go viral on Youtube and attract millions, or in a few cases, billions of views – without big budgets, state-of-the-art studio equipment, and often with very little experience” (2013, chapter 15). The way in which user-generated content is fast in production, allows for consistent posting and low budgets (Cha, Kwak, Rodriguez, Ahn & Moon, 2007). Because of these characteristics of Youtube, and their popularity, successful Youtubers are even making money from their videos, meaning they are in a way dependent on their social media usage when it comes to followers and income.

First of all, Youtubers make money by employing product placement in their videos (Rich, 2013), which means that the audience is being influenced through “deliberate and subtle insertion of a product into media entertainment” (Perloff, 2010, p. 291). Popular, and thus influential, Youtubers get sent products by companies who pay for the product to be featured in the video (Fischer, 2014). Next to this, there is a recent development where popular Youtubers are crossing over to traditional media outlets, making money with radio shows and book deals.

With the rise of the popularity of such user-generated content used to gain money, come implications for marketers (Cha, et al., 2007; Liu-Thompkins & Rogerson, 2012). “Youtube has become an essential channel for every marketer” (Jarboe, 2011) in the sense that it allows for creativity and engaging with a mass audience through one long-term

platform (Jarboe, 2011). However, as has been stated, Youtubers seem to do better than marketers are (Rich, 2013), by using successful strategies to interest the masses and only using user-generated content on social media to do so (Rich, 2013). Youtubers start with nothing and build their way up towards millions of followers, or subscribers on Youtube. What are their strategies to make them achieve this?

In understanding the nature of their user-generated content, this thesis analyses the role social media plays to the success of a Youtuber, with success defined as having many subscribers (Smith, 2014). According to Liu-Thompkins and Rogerson (2012) creators of user-generated content, share valuable opinions on products to others. They claim that the opinion of a famous user-generated content creator, which is what a successful Youtuber would be defined as, will be more influential than traditional marketing. This is because Youtubers are “viewed as ‘one of us’” (Liu-Thompkins & Rogerson, 2012, p. 72), more so than companies are.

Therefore, looking into communication strategies employed by Youtubers will be useful for the following two reasons. First of all, it contributes to existing literature by taking a branding approach in understanding how Youtubers use persuasive communication towards their viewers in order to build their brand, which is their name that is synonymous to their product (Smith, 2014), instead of focusing on video blogging as self-presentation and building relationships through the sharing of videos (Aran, Biel & Gatica, Perez, 2014). Previous research has mainly focused on the common Youtuber, but this thesis will add to the existing literature by focusing on the famous Youtuber, allowing for a different “fan-centric media” (Lange, 2007, p. 377) and shedding “light on other types of media-supported” (Lange, 2007, p. 377) environments. Second of all, the findings of this research will thus give new insights to the Youtuber phenomena and might pose to be interesting to successful video marketing (Jarboe, 2011).

This study will look at three popular beauty vloggers, a specific section of the Youtuber community who have a significant presence on Youtube (Fischer, 2014), to determine which communication strategies are employed in their success.

1.1 Research question

As mentioned in the introduction, this research aims to look at how Youtubers make use of communication strategies to help build their brand on Youtube. Since this is a broad area of research, the choice was made to focus on beauty vloggers. The reason for this is, first of all,

the fact that beauty vloggers make up a large portion of the Youtuber community (Fischer, 2014), with 14.9 billion beauty related videos found on Youtube (“Beauty on Youtube”, n.d.), and that they have reached high levels of popularity, with beauty vloggers being treated as celebrities. This “celebrification process is one that allows for the creation of a brand, a name that is synonymous with a kind of product” (Smith, 2014, p. 262). The name of the popular vlogger, or the brand, goes together with expectations that viewers have from watching previous vlogs. As Smith (2014) puts it: “the name suggests what one will get” (p. 262) and acts as a brand name people can recognize. The creation and maintenance of this branded self is thus of importance for vloggers when it comes to staying in the Youtube business. Social media is one tool to take “personal control of their public presentation” (Turner, 2013, p. 74).

Furthermore, vloggers prove to be an interesting research area, in the sense that they are symbolic for “new forms of mediated participation culture” (Tolson, 2010, p. 280). Up to this date, there has been a “relative absence to date of such empirical research” (Tolson, 2010, p. 279) in the vlogger phenomena. Tolson himself has therefore looked at beauty vloggers in 2010, but, first of all, with knowledge within social media platforms changing quickly (Jarboe, 2011), these findings have become outdated. Beauty vlogs have changed dramatically in the past few years, with them now looking a lot more professional and more focused on business. Secondly, this thesis will look at the beauty vlogger ‘stars’ instead of the common beauty vlogger. New research into this area is thus of scientific relevance. Taking all of this into account, the research question of this thesis is as follows:

Research question: *How do popular beauty vloggers use communication strategies on Youtube to help build their brand?*

With the previously mentioned implications of popular user-generated content for marketers (Cha, et al., 2012) and to answer the main research question, looking into the way Youtubers communicate with their fans seems useful. Therefore, the sub-question to the research question is as follows:

Sub-question: *How do popular beauty vloggers use Youtube to engage with their fans?*

First of all, in order to answer these research questions a background on and relevant literature to the key concepts related to this topic of analysis will be discussed in a theoretical

framework. Literature on social media and its implications for marketing in terms of branding and the rise of customer engagement, the beauty industry in the era of digital marketing and the rise of the beauty vlogger, the elaboration likelihood model and relevant source characteristics to the beauty vlogger, and more, will be provided in detail.

In analysis, this study will take a qualitative content analysis approach. Video data from three successful beauty vloggers, in a time period in which a clear branding strategy already existed, will be transcribed and analysed through open coding, guided by relevant literature on branding, customer engagement and the elaboration likelihood model.

Finally, after stating the findings to this analysis, this study will provide a discussion in which the results will be linked back with the literature discussed in the theoretical framework. After answering the research questions, theoretical implications of the findings as well as societal implications related to the corporate beauty industry will be given. Lastly, this study will end with a concise conclusion of the findings.

2. Theoretical framework

This chapter offers a theoretical framework that will discuss the different concepts important to this study. Social media and all its characteristics are an important contributor to the success of Youtube personalities, as social media is simultaneously the way for Youtubers to communicate with their fans and what has built their career. Therefore it is important to really understand what social media is and how social media can be used in marketing strategies. Furthermore, this chapter will look into the beauty vlogger phenomenon and accompanying corporate beauty industry, and will end with discussing a persuasive communication model important to the analysis of this study.

2.1 Social media for business purposes

As has been mentioned, Youtube is a social media platform that popular Youtubers have used in order to create their business. In trying to understand exactly how social media can be used for business purposes, it is first important to discuss what social media entails and to discuss the broader term of Web 2.0, as social media is related to this. Web 2.0 is a term that was first used in 2004 (Kaplan & Haenlein, 2010), indicating a shift in the usage of the Internet during the Web 1.0 era: Online content is no longer only created by individuals, but is now also constantly being altered by users in a collaborative and participatory way (Kaplan & Haenlein, 2010, p. 61) leading to a maximization of collective intelligence (Hoegg, Martignoni, Meckel & Stanoevska-Slabeva, 2006). In short, the Internet is no longer used for just the retrieval of information; individuals can now create content themselves and share this with others. Web 2.0 is the technology that enables these changes (Berthon, Pitt, Plangger, Shapiro, 2012). However it is important to state that Web 2.0 is not a new development, but rather a series of progressions (Berthon et al., 2012) that keep developing.

According to Kaplan and Haenlein (2010) Web 2.0 can thus be seen as the “ideological and technological foundation” (p. 61) that allows for the more collaborative and participative usage of the Internet to function. These functions have been categorized into the encompassing term of social media.

Social media and Web 2.0 are thus closely related to each other, in the sense that social media wouldn't be possible without the foundation of Web 2.0, and the two terms even are often used interchangeable (Constantinides & Fountain, 2007). However, as mentioned before, the two are not the same. Web 2.0 allows for a more social use of the Web, which bring us to the following definition of social media:

Social media is a group of Internet-based applications that built on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content (Kaplan & Haenlein, 2010, p. 61).

Social media thus uses the technological developments made during the Web 2.0 era, which leads to a more collaborative fashion amongst Internet users where participation, information sharing and connectivity is key (Henderson & Bowley, 2010). It is a broader term, holding several social network sites, where conversations between people and mutual interests take place (Evans, 2012). Social network sites allow users to create a profile, through which they can form a list of other users they share a connection with and view their connections on this list or connections made by others (boyd & Ellison, 2008). These platforms are thus based on enabling participation between users through the sharing of information (Kaplan & Haenlein, 2010). All these characteristics add up to social media allowing high levels of engagement between users, who can be classified as creative consumers.

The term creative consumer goes hand in hand with the characteristics of social media mentioned. People are able to create their own profiles on social network sites (boyd & Ellison, 2008) and share their own content with others. This user-generated content is thus of high importance to the added value of social media (Berthon et al., 2012). Creative consumers, the users who share their own content on social network sites, are essentially those who “constitute the social” (Berthon et al., 2012, p. 263) in social media. It is therefore important to keep in mind that the social media platforms, like Youtube, are only the facilitator of content creation by users. Social media would not work without creative consumers.

Thus, when it comes to using social media for business purposes, organizations need to take into account the fact that Web 2.0 has allowed for a shift in focus from businesses to consumers and individuals to communities (Berthon et al., 2012). The customers are now the ones who are empowered (Constantinides & Fountain, 2007). This new development leads to marketers having the opportunity to use social media to inspire creative consumers to create content related to their organization, which in turn can lead to many benefits for customer engagement and branding practices. The next section will discuss this relation between social media and customer engagement and social media branding in detail and will make clear how these topics are important to understand the beauty vlogger phenomenon.

2.1.1 Social media and customer engagement

Engagement between users is a key feature of social media, but the platforms also bring plenty of opportunities to businesses. Since social media has led to the empowerment of customers, companies now have to get active on social media platforms in order to communicate with their customer base (Kietzmann, Hermkens, McCarthy & Silvestre, 2011). The interactions between company and customer have changed in the sense that there is now a two-way communication with consumers (Evans, 2012), instead of a one-way directed message from the company. If done right, these two-way communication interactions can build customer engagement, which has many benefits in terms of customer relationship building (Sashi, 2012), but also requires adaptations to current business models. Customer engagement requires the “existence of a customer’s interactive, cocreative experiences with a specific engagement object” (Brodie, Hollebeek, Juric & Ilic, 2011, p. 13), with this engagement object being the brand. In the social media environment of today there is a need for involvement and participation between the brand and the consumer to achieve high customer engagement. Youtube is a social media platform in which these conditions important to customer engagement are very applicable. It allows high levels of two-way communication and interactivity, as it features people talking to each other or showing each other their interests through video. In other words, interactivity is essential to organisation-public relationship building, and is thus an important communication strategy in creating customer engagement (Waters, Burnett, Lamm & Lucas, 2009).

In terms of customer relationship building, social media can thus be very effective if strategies are applied well. According to Baird and Parasnis (2011), it is important to look at what your customer community values and expects from social media and to use this knowledge to choose your strategy in building customer engagement between customers and the company. To do this effectively, it is key to only focus on a few social media networks instead of choosing them all (Kaplan & Haenlein, 2012) and to put all the efforts into these chosen platforms, like popular Youtubers have done. Knowing your audience is key to a great social media strategy.

There are thus many features that are of importance in building customer engagement. A model that explains these features, important to the way the beauty vloggers engage with their fans as well, is the ‘customer engagement cycle’ by Sashi (2012). The following image gives a clear picture of this model, after which it will be explained in detail:

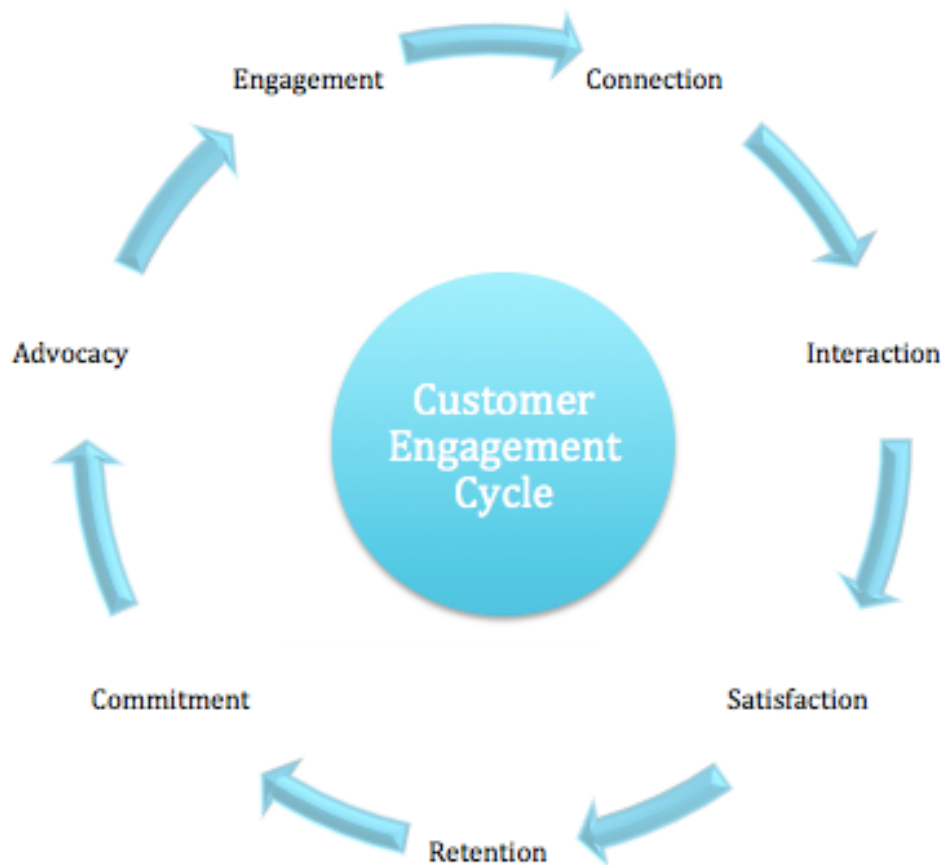


Figure 1: Customer Engagement Cycle (Sashi, 2012)

Looking at this model, connection is the first important aspect to customer engagement (Sashi, 2012). The creation of an emotional bond between customer and seller is of high value and the starting point to customer engagement. Without the emotional bond, other practices will not work as well. Interaction, already mentioned above, is the next important step to engagement. Social media allows for virtual communities, which allow for the sharing of thoughts between seller and customer. This two-way dialogue between customer and brand leads to value creation (Sashi, 2012). Discussed earlier on, knowing your audience and what your audience wants from your brand is very important to the choosing of a communication strategy (Baird & Parasnis, 2011). Moreover, when interactivity is done right and people feel like they are being listened to, high levels of satisfaction can be achieved helping in a stronger connection between customer and organisation. Then the next feature to customer engagement is commitment. Commitment can be divided into two different categories: Calculative commitment and affective commitment (Sashi, 2012). In calculative commitment, people commit to a certain brand for lack of choice. Committing to a brand is

this matter is done through rational thinking (Sashi, 2012). Affective commitment however, is based on emotional thinking and “results from the trust and reciprocity in a relationship” (Sashi, 2012, p. 263). In the case of affective commitment, customers become so-called “delighted customers” (Sashi, 2012, p. 263). This brings us to the last point of the customer engagement cycle, namely advocacy. Delighted customers share their positive experiences in their social networks and become advocates for the brand. This in turn leads to positive word-of-mouth through social media, something that is of high value to any brand.

These steps to customer engagement will be of importance in analysing the communication strategies of the beauty vlogger. By using the two-way communication that social media allows, Youtubers can not only benefit from the positive effect on the interactivity aspect related to customer engagement, in the way fan and celebrity can communicate with each other, they also can “take advantage of unmediated communication with their fans” (Turner, 2013, p. 74). By using social media Youtubers and organizations can bring forward the message they themselves want to spread, without interference of different media outlets before the message gets spread. Moreover, by following the steps from the customer engagement cycle, as explained above, Youtubers can bring in a lot in terms of creating positive feelings and high levels of engagement towards their brand.

2.1.2 Social media and branding

Social media not only has benefits to customer engagement; the way in which organizations can push forward their own message through social media has many benefits for branding practices. Brand images are important to organizations, since the brand is “the mental image that an individual has when he or she hears the organization’s name” (Waters & Jones, 2011, p. 249). Putting Youtubers into this context, this means that their Youtube name is synonymous to their products (Smith, 2014) and people will associate with a certain mental image when hearing this name. According to Waters & Jones this goes further than just brand logos or slogans, visual elements, as brands represent “the entire entity based on an individual’s experience with the organization, the mission and activities of the organization and its success stories” (Waters & Jones, p. 249). Social media has made it easier to spread messages that fit the brand image, but the presence of the many creative customers (Berthon et al., 2012), moreover customers who feel empowered (Constantinides & Fountain, 2007) has also made it harder to control this message. Branding before the rise of the Internet has been characterized by the creation of an image for the brand, which was then delivered to customers, without interference from other opinions (Christodoulides, 2009). Everything sent

out by the company was controlled. The Internet and social media have caused changes in branding strategies in the way companies no longer have total control over the message they want to spread.

A social media branding strategy is thus of high importance when it comes to communication strategies. First of all, it allows for competitive advantages in the raising of brand awareness and brand loyalty, both important factors to the success of an organization, to companies who do not make use of social media in a similar matter (Yan, 2011). According to Bresciani & Eppler (2010) it is even seen as crucial for starting companies, as a clear branding strategy “helps customer acquisition, retention and to build a favourable reputation” (p. 356). Second of all, a systematic approach to online branding will help in gaining and keeping customers (Rowley, 2004). Social media branding strategies must always “serve the organization both internally and externally” (Yan, 2011, p. 691). In sending out information in their social media strategy, companies should work on a feeling of belonging within the brand, where brand values are communicated and engagement between consumers is encouraged (Rowley, 2004; Yan, 2011). To reach this, brands must be genuine (Yan, 2011) and stay true to their values (Christodoulides, 2009), allowing a particular brand voice that makes the brand feel personal. Since Youtubers are not just adopting a human voice or personifying their brand, but actually are a personal brand, this step will be easier. If done right, the creation of a genuine and personal brand will lead to the consumer feeling personally connected to the brand, which will bring benefits such as positive word-of-mouth (Yan, 2011). The needed facilitation of conversations around the brand (Christodoulides, 2009) on social media with a systematic online branding communication strategy, can thus really help in building a brand.

However, the careful construction of a brand image and its values might get lost in the way social media has allowed for consumers to gain power in the expression of their opinions (Christodoulides, 2009). The benefits of word-of-mouth by consumers also means that brands now have to deal with stories generated by consumers, which can leave an impact on their brand image if negative (Christodoulides, 2009; Gensler, Völckner, Liu-Thompkins & Wiertz, 2013). Brands that have products that are high in the visibility of consumption are more affected by the introduction of social media than brands related to private consumption (Gensler et al., 2013). Youtubers can be classified in this first category, especially in the way their entire business is based online, since people watch or consume their videos in a public space and will spread opinions in this public space as well. Comments can however be monitored and to keep a positive brand image, firms, or in the case of this thesis the popular

beauty vloggers, can “try to actively influence consumer-generated brand stories” (Gensler et al., 2013, p. 244) through correct social media use.

2.2 Personal branding on Youtube

Recognizable corporate brands “project an image of unity to various stakeholders” (Lair, Sullivan & Cheney, 2005, p. 313). This unified image determines name recognisability, important to organizations. However this branding process is not exclusive to products on organizations like discussed previously, but can be applied to persons as well. This so-called personal branding has been taken up by important public figures as well as everyday employees (Chen, 2013). Popular beauty vloggers can be seen as an example of these important public figures, but before going into personal branding practices on Youtube, it is first essential to explain personal branding in a broader context.

When it comes to personal branding, corporate branding practices originally developed for products and companies are applied to people (Shepherd, 2005): “similar to product branding, personal branding entails capturing and promoting an individual’s strengths and uniqueness to a target audience” (Labrecque, Markos & Milne, 2010, p. 39). Personal branding thus becomes important to doing business (Chen, 2013), especially in the celebrity field. Linking back to customer engagement, the two-way communication that social media allows for, helps personal brands to “develop stronger bonds with the consumers much like consumer-brand relationship developments” (Chen, 2013, p. 336). An example of this is thus the relationship building between celebrity and fan on social network sites.

Name recognition is key to corporate branding. Brands need to be “simple, clear and consistent” (Shepherd, 2005, p. 595) and this can be applied to personal brand images as well. In personal branding, the individual is selling himself or herself as a brand, and to do so social media platforms can be created and maintained as self-branding tools (Labrecque et al., 2010). Youtube in particular seems to be a useful platform to do so as the sharing of videos on the Youtube platform “offers self-expression and self-presentation” (Chen, 2013, p. 333) that “may contribute to self-marketing and personal branding” (Chen, 2013, p. 333).

Once a person is known for a certain image, this allows for recognition, which Smith (2014) mentions is an important step to the creation of a Youtube brand. Youtube names act as recognizable corporate brand names, and goes hand in hand with expectations that viewers have from watching previous videos. Beauty vloggers, the main focus of this study, can then thus be seen as using a combination between personal and business branding, as they build their brand around their persona, but their persona has become their business. Similar to

celebrities, they use their name recognition, which is used to brand themselves, to gain economic benefits (Lair, Sullivan & Cheney, 2005).

Youtube is thus seen as a platform especially suited to personal branding in the way it allows for the expression of the self in a self-marketing context (Chen, 2013). According to Chen (2013), there are three stages to personal branding on Youtube related to finding a personal image: “extract, express, and exude” (p. 338). These three stages are important to understand communication strategies by the beauty vloggers.

Extraction is the first phase to personal branding on Youtube. Youtubers are “encouraged to look inside themselves to dig out their key identifying attributes” (Chen, 2013, p. 339). This helps in the creation of personal brand value important to the brand image.

The second phase is expressing these key characteristics the Youtuber just extracted from themselves (Chen, 2013). By uploading multiple videos expressing these values, Youtubers create the recognisability that is crucial to personal branding.

Finally, the last stage to personal branding on Youtube is to exude, meaning the importance of the display of a branding strategy to a worldwide audience. The showing of individuality is important to differentiate from the multiple other personal brands present on Youtube (Chen, 2013). A sense of uniqueness to the Youtuber is thus crucial to personal branding practices on Youtube.

This thesis will take these three stages into consideration, but will focus on the third stage of personal branding during the analysis. The successful beauty vloggers have already applied the three stages very well as they stand out from the many other beauty vloggers with their self-marketing. Therefore, videos set during the third stage of Chen’s theory will be analysed.

2.3 Youtubers: Micro-celebrities

Youtubers, “those who regularly broadcast videos to the Youtube audiences” (Chen, 2010, p. 67), are a great example in effectively applying social media in terms of personal branding and customer engagement discussed in previous sections. In fact, Youtubers get famous *because* of their great use of social media. The advice by Kaplan and Haenlein (2012) to mainly focus on one or a few social media platforms, by carefully assessing which community can benefit your business, has been applied by Youtubers. They have based their entire business around the social media platform Youtube and use this platform to gain and keep an audience (Marwick, 2011). According to Marwick (2011), the use of social media in such a manner can be defined as micro-celebrity:

Micro-celebrity can be understood as a mindset and set of practices in which audience is viewed as a fan base; popularity is maintained through ongoing fan management; and self-presentation is carefully constructed to be consumed by others” (p. 140).

Youtubers fall into this category of micro-celebrity (Page, 2012): First of all, when it comes to successful Youtubers, their millions of followers are treated as fans. Their popularity is indeed maintained through on-going fan management seen in the continuously updated social media accounts. Through the uploading of Youtube videos they keep the dialogue between the ‘celebrity’ and fan going. Lastly, Youtubers make use of the extract, express, exude method (Chen, 2013). They highlight their key characteristics to perform a clear identity. This identity, their brand, is played up in their videos for consumption. It is important to consistently keep up these practices related to micro-celebrity, since a recognizable brand is needed to reach “social or economic benefit” (Page, 2012, p. 182).

However, a closer look into the term micro-celebrity shows that these practices assigned to micro-celebrities are not far from what real celebrities try to do on social media in terms of fan management and performing an identity. For celebrities, the staging of the self, or the staging of a clear public identity, has always been an important aspect of the way they sell themselves to the public (Marshall, 2010; Marwick, 2011). Social media has become an important tool for this promotion of the self (Marwick, 2011) as it gives a further look into the personal lives of celebrities (Marshall, 2010), which can help gain more fans. This “insider information, first-person pictures and opinionated statements” (Marwick, 2011, p. 142) that celebrity social media accounts allow, adds to the feeling of intimacy between fan and star.

Taking this into account, it can be argued that successful Youtubers fall into the bigger celebrity category as well (Burgess & Green, 2013). Moreover, benefits of social media for fan engagement might be even bigger. Youtubers have the luxury position in which they stand closer to the actual public of those who mainly use social media: the millennials. Famous Youtubers are often ‘normal, young people’ that an audience can relate to (Fischer, 2014). Because of this girl or boy-next-door position, the feeling of intimacy between celebrity and fan will be intensified.

However, even though Youtubers might be like a celebrity to the many young people who watch their Youtube videos, they will not be known with the greater public (Keel & Natarajan, 2012). Therefore, Burgess and Green argue that the shift where everyday people use their own creativity to become celebrities has led to a different type of celebrity: The

‘ordinary celebrity’ (Burgess & Green, 2013). The boundaries between ordinary and celebrity are now blurred.

2.4 The beauty industry and online promotion

An example of Youtubers who used their own creativity on social media and have now become celebrities are the beauty vloggers. The beauty vlog is one of the most popular video categories on Youtube (Fischer, 2014). Before describing the beauty vlogger phenomenon more in-depth, it is first important to contextualize the beauty industry, which a beauty vlog is essentially part of.

The current beauty industry, made up out of several product categories, is a global industry aiming to sell cosmetic products to a target group of mainly young women (Black, 2004). Even though often only make-up is referred to when talking about the beauty industry, product categories such as skin care, hair care, makeup, fragrance and personal hygiene are part of this industry as well (Kumar, 2005). In this multi-million dollar industry (Black, 2004), beauty brands aim to persuade their audiences in buying their products. Celebrity endorsement through press advertising and television advertisements are considered to be main tools to do so, but the beauty industry has also expanded to digital marketing practices in trying to broaden their market. Beauty vloggers, although they are no official corporate beauty brands, are part of this online beauty industry, and feature the corporate beauty products through product placement. While similarities between the beauty vlogger and celebrity endorsement can be found, the beauty vloggers using product placement in their videos is a new phenomenon to the beauty industry and digital marketing.

2.4.1 Celebrity endorsement

Celebrity endorsement is a common tool for promotion in the beauty industry. It has been used in a wide range of product sectors and is defined as “a means of disseminating positive information through an identified third party rather than the advertiser or an anonymous endorser” (McPherson & Li, 2012, p. 34). In endorsing products celebrities can take on different roles: Celebrities can be represented as experts of the product, as a spokesperson “associated with a product in long-term capacity” (Seno & Lukas, 2007, p. 123), or as a person to be aspired, reflecting positively upon the product endorsed (Seno & Lukas, 2007). Previous research has proven that celebrity endorsement positively influences customer’s buying behaviour, as the message that is delivered is considered to be more powerful and credible (McPherson & Li, 2012).

Because of these benefits cosmetic companies spend a lot of money to sign one or multiple celebrities “to act as brand or product ambassadors” (McPherson & Li, 2012, p. 34). Specific to the beauty industry is the fact that their products call for female celebrity endorsement (McPherson & Li, 2012). Four separate categories are considered when selecting celebrity spokespeople: credibility, likeability, familiarity and attractiveness (McPherson & Li, 2012; Hung, 2014). Even though all these aspects are important to successful celebrity endorsement, attractiveness is of high importance to endorsement in the beauty industry. It is important that the appearance of the celebrity matches up with the characteristics of beauty products, in that they are made to make you beautiful. When a “physically beautiful celebrity” (Seno & Lukas, 2007, p. 127) is connected to a beauty product, consumers are more likely to establish an associative link between product and celebrity (Seno & Lukas, 2007, p. 127). Moreover, attractiveness in general is an effective attribute in persuading consumers to buy cosmetic products (Seno & Lukas, 2007; Trampe, Stapel, Siero & Mulder, 2010), as attractiveness is what people expect to gain from the use of beauty products. The use of celebrity endorsement in beauty marketing is thus effective in both positively affecting brand image and boosting sales.

2.4.2 Beauty brands and digital marketing

Beauty brands have traditionally mainly marketed their products through press advertising (Rábová, 2015). Advertisements are printed in magazines aimed at women, reaching a large audience with a relatively low budget (Rábová, 2015). Next to this, products are promoted through television advertisements and non-media objects, such as “posters, transport means, bus stops, institutional programmes, shopping bags, bills, shirts or pens” (Rábová, 2015, p. 49).

However, next to these more traditional forms of marketing, with the rise of social media and benefits for corporations discussed earlier, it is no surprise that the beauty industry has incorporated digital marketing into their marketing strategies as well (Rábová, 2015). Next to social media leading to the rise of the beauty vlogger, corporate beauty brands are adapting as well: They are releasing online advertisements and are present on social media networks. First of all, a big advantage to this new way of advertising is the fact that campaigns can be created in a relatively short amount of time (Kumar, 2005), compared to “three month lead-times often required when advertising in glossy monthly magazines” (Kumar, 2005, p. 1270), saving money. Secondly, digital marketing allows for a more fast-paced and engaging form of marketing, something that press advertising does not allow.

However, beauty brands have been dealing with difficulties with the adaption to digital marketing more than other sectors have: The cosmetics industry is “dependent on face-to-face consultation” (Kumar, 2005, p. 1270) when it comes to sales. Consumers want to physically try out beauty products in real-life to get a feel of the products (Kumar, 2005) before purchase, and this is not possible through just online marketing. Digital advertisements might help in getting customers to beauty counters to get this personal advice, but these online and offline aspects can not be seen separately.

This personal approach to selling beauty products and the celebrity endorsement tool for promotion come together in the beauty vlogger phenomenon. Beauty vloggers, successful micro-celebrities, make videos online in which they recommend products and test them out on-screen, conveying colour and texture important to the persuasion of consumers (Kumar, 2005). Since this inclusion of the personal face-to-face sales aspect addresses one of the struggles the beauty industry is facing when it comes to digital marketing enhancing sales, it is interesting to look into strategies employed by beauty vloggers, as they seem to have found the right strategy for promoting beauty products in the digital marketing environment.

2.4.3 Beauty vloggers

As mentioned before, the beauty vlog is one of the most popular video categories on Youtube (Frobenius, 2014). Important here is to first define what a vlog is. According to Frobenius (2011) a vlog is:

a video sequence similar to a blog that a user (vlogger) shoots him- or herself talking 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).

Burgess and Green (2013) claim that vlogging is an “emblematic form of Youtube participation” (p. 53). Vloggers employ several communication strategies that differ from those seen in traditional media. According to Tolson, the main feature of vlogs is the fact that they employ a “conversational character” (Tolson, 2010, p. 279). This conversational character characteristic results in people finding vlogs more authentic than traditional media’s broadcasting, since it reminds them of everyday face-to-face communication (Tolson, 2010). Frobenius however, mentions that he differentiates between how-to videos and vlogs. The vloggers that will be analysed in this study are beauty vloggers. They do make how-to videos, but since this is not their entire video spectrum, this study will not make the differentiation

between vlogs and how-to videos. Moreover, Frobenius mentions that the editing of the vlog is optional. The beauty vloggers analysed in this study definitely make use of editing to a professional standard.

Beauty vlogs are Youtube videos in which vloggers, often young women and girls in the beauty category, give reviews on cosmetic products, give make-up tutorials, share daily beauty routines and more (Fischer, 2014). When successful, beauty vloggers can have a broad connected network of subscribers who are influenced by their opinion, making the beauty vlogger an online opinion leader: those who have a “higher status, education, and social standing and thus ability to influence followers” (Li & Du, 2011, p. 190). Because of their high status within the Youtube community, and perceived knowledge about make-up, the beauty vloggers are viewed to be honest and trustworthy (Turcotte, York, Irving, Scholl & Pingree, 2015), their ordinary celebrity status (Burgess & Green, 2013) supporting this status. The beauty vlogger is thus very influential.

Popular content uploaded by beauty vloggers are tutorial videos, in which specific make-up looks are created step-by-step, reviews on beauty products, of which the monthly favourites is a specific category, and the so-called ‘haul videos’ in which recently bought beauty or fashion products are shown (Fischer, 2014). However, next to these popular beauty related uploads, more personal videos, showing insights to the personal lives of the beauty vloggers, get posted as well. These videos can be completely personal, or still show links to beauty products, seen in the ‘daily morning routine’ videos.

This personal aspect gives insights into the personal brand performed by the Youtuber, needed for fan engagement, but is countered by the business aspect of the beauty vlog: Successful vloggers get paid by beauty brands to talk about, or advertise, a certain product, for which they receive money, also known as product placement (Tolson, 2010). This new form of press advertising is again relatively cheap to the beauty brand, but reaches a large audience.

Successful beauty vloggers have a high following, with millions of subscribers, resulting in some of them now achieving the before mentioned celebrity status. However, since there are so many beauty vloggers present on Youtube (Fischer, 2014), the fame of these celebrity-like beauty vloggers can not come from just their make-up knowledge alone. The engaging of fans, or viewers, and from thereon building relationships is a very important aspect to their business (Spyer, 2011). The creation of a clear brand identity is important to the success of the famous beauty vloggers, together with main characteristics of vlogging

communication strategies, such as self-promotional aspects of asking for more subscribers and ‘hitting the like button’ (Fischer, 2014).

2.4.4 Product placement

Beauty vloggers thus have to balance between the authentic conversational character that is key to vlogs and the business aspect of being a Youtuber, where promotional dialogue comes in to play (Tolson, 2010). While the personal characteristic of the vlog is important to the building of an authentic brand image, in the end the beauty vloggers try to make money with their channel. As mentioned, this can be done through so-called product placement. Before going into product placement within the beauty vlog, a broader context to product placement will be given. Product placement in general can be defined as:

a marketing practice in advertising and promotion wherein a brand name, product, package, signage, or other trademark merchandise is inserted into and used contextually in a motion picture, television, or other media vehicle for commercial purposes (Williams, Petrosky, Hernandez & Page, 2011, p. 2).

Product placement is not a new phenomenon, with the film industry using this strategy frequently for many years. However, it has become more developed in the sense that products are used contextually to the entertainment practice they are woven into (Hudson & Hudson, 2004) and are not just blatantly shown. Product placement is thus a marketing strategy through which companies can bring attention to their products “being used or consumed in their natural settings” (Williams, et al., 2011, p. 2). The insertion of products into entertainment settings without interrupting the storyline, is also known as branded entertainment (Hudson & Hudson, 2004). These so-called branded entertainment forms of product placement tend to be more effective in terms of convincing customers to buy a product than the forms in which products are explicitly shown (Williams, et al., 2011). Even more recent developments have lead to advertisers creating “entertainment content that mimics traditional media forms” (Kretchmer, 2004, p. 51) but is from the start developed to advertise a certain product. Because of these new developments, product placement has also got criticism in the sense that it is a form of subliminal advertising, that misleads the customer, as they are not aware they are watching an advertisement (Kretchmer, 2004).

One of the downsides to product placement is the fact that it is hard to measure its effectiveness (Williams et al., 2011). However, if done right, it can have benefits to the

increasing of brand awareness as well as sales. Moreover, product placement is a cost-effective strategy to reach a target group (Williams et al, 2011).

Putting product placement into the context of the Internet, it becomes clear that marketers need to make use of the two-way communication that social media allows and listen to interests of their target group (Williams et al., 2011). Afterwards “they can provide that information in an engaging format including storytelling, articles, images, and video” (Williams, et al., 2011, p. 3). In a sense, this is the case in the beauty vlog. While the corporate beauty brands do not create engaging content themselves, they do send their products to the beauty vlogger to be featured in a vlog (Tolson, 2010). Since the target group of many corporate beauty brands is young women, the interests of this group will lie with the beauty vlog, as both have a young, female audience (Black, 2004; Fischer, 2014). Moreover, a sense of celebrity endorsement comes into play: People tend to be influenced easier if they associate a certain product to something else (Perloff, 2010). Because of the trust people have in Youtubers (Tolson, 2010; Liu-Thompkins & Rogerson, 2012) positive feelings towards the brand shown will increase. Product placement in a beauty vlog can thus have many benefits to corporate beauty brands in terms of sales, as well as the beauty vlogger, in terms of salary.

In conclusion, the balance beauty vloggers need to keep between personal fan engagement and promotional branding strategies such as product placement, leads to contradicting communication: On the one hand, beauty vloggers are seen as authentic, while on the other hand they make use of product placement. A theory that explains these persuasive communication strategies and the marketing practice of association (Perloff, 2010) that are important to the building of a brand as well as promotional techniques, is the elaboration likelihood model.

2.5 Elaboration Likelihood Model

As mentioned before, successful vloggers are a combination of a personal and corporate brand and they thus need to keep a balance between both in their communication strategies. The contradicting communications related to vlogging are especially applicable to beauty vloggers, as their business is created around talking about corporate beauty products. In talking about these products to their fans on Youtube, they act as non-official celebrity endorsers of certain beauty products. They use persuasive communication in both promoting these beauty products as well as in promoting their own brand, seen in the constant asking for likes and subscribers. A theoretical model that explains persuasive communication is the elaboration likelihood model (Cacioppo & Petty, 1983):

The elaboration likelihood model tells us that people process information differently under high and low involvement, and that this has important implications for persuasion strategies (Perloff, 2010, p. 296)

High or low involvement with a product or brand is thus of influence on whether people are persuaded by a message and two different routes to persuasion exist. When there is high involvement, people will process the message via the central route, meaning they will think deeply about what the message states (Perloff, 2010), so “active cognitive processing” (Cho, 1999, p. 41) takes place. Individuals carefully scrutinize the information given and “draw on prior experience and knowledge to assess and elaborate on presented information” (Lien, 2001, p. 301). If the arguments given outweigh counterarguments persuasion takes place. However, this might be a biased process in terms of brand loyalty (Lien, 2001), something that might well occur in regards to the beauty vloggers.

The second route is the peripheral route, which occurs when involvement is low (Perloff, 2010). Low involvement means less thinking about the message content, as the message is not deemed personally relevant (Cacioppo & Petty, 1983; Perloff, 2010). However, instead of active cognitive processing non-content elements of the message are used to form an opinion:

Peripheral cues can be a number of message arguments, source characteristics (e.g., likeability, expertise, attractiveness), music, affective reactions generated by the ad (Lien, 2001, p. 302)

As the attention is thus taken away from the message, a new factor comes into place: association (Perloff, 2010). Much like celebrity endorsement, people associate the beauty vlogger shown with the products shown. As regular viewers already have a positive opinion on the celebrity beauty vlogger, this can be seen as a positive peripheral cue (Cacioppo & Petty, 1983), as factors such as credibility, likeability, familiarity and attractiveness are of importance to celebrity endorsement (McPherson & Li, 2012; Hung, 2014). Highly related to this are the three main source characteristics of a successful persuasive communicator: “authority, credibility, and social attractiveness” (Perloff, 2010). These characteristics are thus of importance to the communication of the beauty vlogger as well. First of all, authority figures try to influence their audiences through compliance: people do not change their

behaviour because they agree with the content of the message, but because of the social status of the speaker and they “hope to obtain rewards” (Perloff, 2010, p. 159). Second of all, if communicators are perceived to be credible, they change attitudes through internalization (Perloff, 2010). People perceive the source to be similar to their own “values or attitudes” (Perloff, 2010, p. 159). This is where expertise and trustworthiness comes into play (Ohanian, 1990). Lastly, attractiveness of a source is important to persuasion. Communicators who are attractive in both likeability and physical appeal (Perloff, 2010) “influence through more affective processes, such as identification” (Perloff, 2010, p. 159). The importance of social attractiveness seems to be highly applicable to beauty vloggers, as the focus of the videos is on beauty. The three main source characteristics of authority, credibility and social attractiveness will be of importance to the analysis of the persuasive communication strategies of the three beauty vloggers.

For clarity, both routes to the elaboration likelihood model can be seen in the figure below:

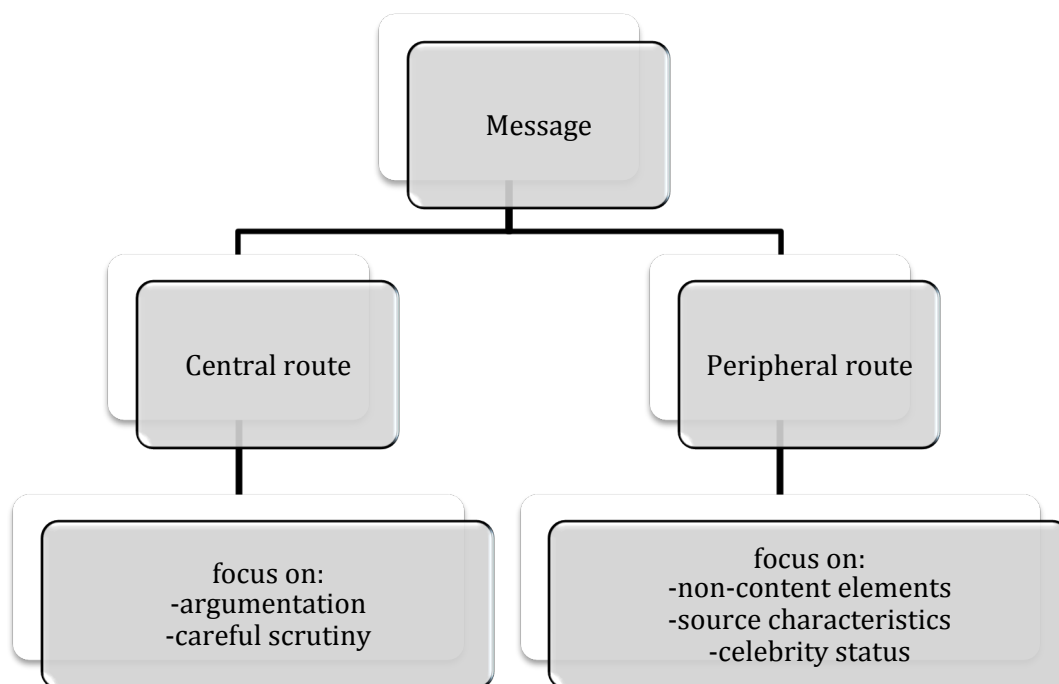


Figure 2: Elaboration Likelihood Model (Cacioppo & Petty, 1983; Perloff, 2010)

The two different routes to persuasion are thus of influence on the type of advertising brands choose to use, as high-involvement products will require more argued information than low-involvement products do (Cacioppo & Petty, 1983). However, beauty vlogs are neither high or low involvement: ‘products’ and personalities of viewers will differ (Perloff,

2010). On the one hand, viewers who specifically watch for product reviews and arguments that are made, will be highly involved and process the message through the central route. On the other hand, viewers might mainly watch for the Youtuber and their brand personality, allowing the message to become secondary to the video content. In this case the message will thus be processed peripherally, on a low involvement level (Perloff, 2010).

Beauty vloggers thus need to take this into account in their messaging. Since they are a personal brand, their brand personality, seen in their appearance and speaking style (Guthrie & Kim, 2009; Mohammadi, Park, Sagae & Morency, 2013), might lead to a more peripheral style of messaging, focussing on the association and positive peripheral cues that comes with the celebrity status (Cacioppo & Petty, 1983) they own and the trust people seem to have in Youtubers (Tolson, 2010). This is where source credibility and social attractiveness are effective peripheral cues (Petty, Cacioppo & Kasmer, 2015). However, because of the corporate aspect of the beauty vlog, the advertising of products and self-promotion, central messaging comes in to play as well, when arguments are made. As stated by Franzen and Moriarty (2008), “depending on the function that a brand fulfils within a relationship with consumers, brand personality has a more central or more peripheral meaning” (p. 252). In relation to branding strategies, it will be interesting to find out how persuasive communication is used in the videos.

2.6 Research question

In branding practices, it is important to create recognisability with consumers through the creation of a consistent brand image (Waters & Jones, 2011). In the case of this study, Youtubers are these brands, and brand images are of importance as well. Since Youtubers are personal brands, the creation of a brand image is done through the careful extraction of personality characteristics (Chen, 2013) and constant exuding of these key attributes in their social media strategy. When done successfully, micro-celebrity, or so-called ordinary celebrity status is achieved: Everyday people use their own creativity to become celebrities (Burgess & Green, 2013). However, this celebrity status is not all that is exuded. Especially in the beauty vlog phenomenon, there is a need for a balance between personality and fan management on the one side and corporate branding practices on the other side. Beauty vloggers use persuasive communication with their followers in promoting corporate beauty products, as well as promoting their own brand, while keeping up the performance of a personal brand image. In order to analyse these contradicting communication strategies by beauty vloggers, this study will look at the elaboration likelihood model to persuasive

communication (Petty & Cacioppo, 1986). The following research question will be answered:

How do popular beauty vloggers use communication strategies on Youtube to help build their brand?

In building a brand, the aim in the end is to persuade viewers to stay and create brand loyalty. Persuasion thus takes place when people decide to subscribe to a channel or come back. Customer engagement is one of the most important tools in reaching this goal (Waters, et al., 2009). Since the popular beauty vloggers have millions of followers, they seem to be good at building a brand and keeping up fan engagement important to the survival of this brand. Therefore, the following sub-question, related to the personal brand image discussed, will be posed:

How do popular beauty vloggers use Youtube to engage with their fans?

Finally, after answering these questions, it will be interesting to mention how the strategies of these beauty vloggers could be of use to the corporate beauty industry. Since the beauty industry is having trouble with adapting to digital marketing (Kumar, 2005), and beauty vloggers seem to have found a gap in the market which is used effectively, combining business with personality (Fischer, 2014), case studies on successful cases like these could be informative for useful strategies.

3. Methods

In order to answer the main research question of how popular beauty vloggers use persuasive communication on Youtube to help build their brand, this study will use a qualitative content analysis approach to study the Youtube content of three successful British beauty vloggers. First of all, the chosen method will be discussed. Second, the units of analysis will be introduced. Lastly, the steps of analysis will be mentioned in detail.

3.1 Qualitative content analysis: Thematic analysis

This thesis aims to answer the research question of how popular beauty vloggers use persuasive communication on Youtube to help build their brand. In order to answer this question, a qualitative content analysis is the chosen method. This analysis will focus on three successful British beauty vloggers, with a follower count of over 1 million, and will analyse three months worth of their Youtube videos in order to find out more about strategies employed in their social media plan.

A qualitative content analysis can be conducted in multiple ways. This thesis will analyse the data using thematic analysis, which can be defined as “a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes and patterns” (Hsieh & Shannon, 2005, p. 1278). This open coding with the aim of identifying of themes and patterns is done through “segmenting the data and reassembling them” (Boeije, 2010, p. 94). Since this thesis aims to identify persuasive communication strategies by beauty vloggers by analysing themes and patterns, this method is the right fit for the research question.

Even though the data derived from the beauty vloggers consists of Youtube videos, the data that will be analysed will be textual data: the visual data will be transcribed, preparing it for thematic analysis. As is the case in thematic analysis, this study will take an inductive approach to qualitative content analysis, meaning that the data will be analysed through open coding (Elo & Kyngäs, 2007). In this open coding process, the data will be grouped together in specific categories, coding the data according to themes. As stated by Elo and Kyngäs the inductive approach “moves from the specific to the general, so that particular instances are observed and then combined into a larger whole or general statement” (Elo & Kyngäs, 2007, p. 109). Thus, categories will later be grouped together under “higher order headings” (Elo & Kyngäs, 2007, p. 111) and information found will be used to make sense of the communication strategies employed by beauty vloggers.

To guide the open coding process, the theoretical model on the elaboration likelihood model will be used. The content of the Youtube videos will be analysed by looking at whether central messaging strategies or peripheral messaging strategies are used in the communication style. Central messaging is characterized by argumentation and giving general information on products (Lien, 2001; Perloff, 2010). Peripheral communication is found in the three key characteristics of a persuasive communicator: Authority, credibility and social attractiveness (Perloff, 2010). This is thus where source characteristics such as likeability, attractiveness and expertise (Lien, 2001) come into play. They can be found in the brand personality of the beauty vlogger seen in appearance and speaking style (Guthrie & Kim, 2009; Mohammadi, et al., 2013). By coding the messages in the videos guided by this theory, themes and patterns on persuasive communication strategies in the branding of the beauty vloggers can be found.

Next to this, findings on branding on social media will be taken into account during the coding process. In a social media strategy, brands should stay genuine (Yan, 2011) and stay true to their values (Christodoulides, 2009). A brand image and brand consistency is thus key for recognizability, and is of high importance to the beauty vloggers as well in creating their brand (Smith, 2014).

Thematic analysis, through open coding, will thus be the main method of analysis. However, since the Youtube videos are visual data, more information on these persuasive strategies can be found besides the textual data of the transcripts. While this thesis will not perform a semiotic analysis, it will take into account several non-verbal elements as well. Body language, intonation and setting first of all are of importance to the context of the verbal text, and second of all can bring forward several strategies related to personal identity, related to personal branding, and persuasive communication. These factors can help in peripheral messaging, as they take away the attention to the message. However, they can also help in argumentation key to central messaging as it can help in emphasizing statements. Therefore, before transcribing the visual data to textual data, the following points will be noted:

- Setting of the video: Background of the video. The setting relates to the brand image of the Youtuber as it brings forward more information on the beauty vlogger.
- Non-verbal cues: Facial expressions and tone of voice. These cues are helpful in contextualizing the verbal text and relate to personal brand image.
- Appearance: Look of the beauty vlogger and outcome of the make-up tutorials. Their appearance is related to the source characteristics of credibility and social attractiveness.

In the end, the transcript together with the notes on these non-verbal aspects will bring forward how non-verbal and verbal communication in combination helps with persuasive communication strategies.

3.2 Units of Analysis

Youtube videos from three successful beauty vloggers from the United Kingdom will form the Units of Analysis. Since this thesis aims to look into persuasive communication strategies by beauty vloggers that are successful, purposive sampling has been used in order to analyse the three top beauty vloggers from the United Kingdom. Based on their subscriber count, with all of them having more than one million subscribers, the following three beauty vloggers have been selected: Zoe Sugg, with the Youtube username Zoella, Tanya Burr, with the Youtube username TanyaBurr, and Louise Pentland, with the Youtube username SprinkleofGlitter. The reason for looking at beauty vloggers who have reached the one million subscriber milestone, has to do with the fact that it shows communication strategies while being in the third stage of personal branding on Youtube, discussed by Chen (2013). Youtubers who are in the third stage already have exuded their brand personality well, and are now in the phase of maintaining this branding strategy, instead of building one.

Moreover, purposive sampling has led to the choice for the three most popular beauty vloggers from one country, the United Kingdom. The reason for this is that a sample from one country allows for a more in depth research, as a comparability feature is achieved that would not be there if the beauty vloggers would all come from different countries. Persuasive strategies and communication styles might be different in another cultural context. The focus on one cultural context will allow for the analysis to go deeper and will give more control on the study (Warmbrodt, Sheng, Hall & Cao, 2012).

The choice for the United Kingdom as a country in which three top beauty vloggers were selected, has been made because the top beauty vloggers from this country did not reach the milestone of one million subscribers until 2013. The most popular beauty vloggers from the United States already reached this amount of subscribers in 2010. Since the look and content of Youtube videos by beauty vloggers has changed a fair bit in those years, with beauty vlogs now looking very professional instead of the more amateur look, the choice was made to analyse the three British beauty vloggers, as they are still more up and coming and thus more relevant to today's Youtube environment.

3.2.1 Youtube data

Purposive sampling has been used in selecting the three beauty vloggers from the United Kingdom and the same has been done in selecting the units of analysis, the vlogs. According to the theory by Chen (2013) on personal branding on Youtube, there are three stages to this self-marketing process: “extract, express, and exude” (p. 338). These three stages are related to finding the personal image needed for branding strategies. The first two stages both have to do with finding key personality attributes and applying these characteristics to the videos by expressing them, and essentially performing a brand identity. The last stage of exuding is of importance to the purposive sampling process of the units of analysis. The exude stage relates to the importance of displaying a branding strategy to a worldwide audience. Youtubers at this stage know their brand personality very well and apply it in their complete strategy. Since this thesis will analyse the communication strategies of the three most popular beauty vloggers of the United Kingdom, the choice has been made to only look at videos from this third stage from Chen’s theory to personal branding on Youtube. All the videos that have been selected are within the time period of three months before the beauty vlogger reached one million subscribers. This allows for a sample of videos in a period of time in which the branding strategies were already applied and exuded very well, as the videos are those leading up to the milestone of reaching one million subscribers.

First of all, it is important to state that, because of this three month time period before reaching one million subscribers, the amount of videos per beauty vlogger will slightly differ. A total of 46 videos will be analysed. Moreover, since the beauty vloggers have not reached their milestone in the same period of time, the date of the vlogs will differ too. However, all videos were made in the year 2013.

Second of all, the videos that will make up the units of analysis are derived from the main Youtube channels of the beauty vloggers. Most vloggers now have a separate so-called ‘vlogging channel’, on which video diaries of normal daily activities are posted. These videos have not been edited and planned like the videos on the main channel. Even though these videos might help in the projection of the brand identity of the vlogger and in keeping up fan engagement, this study will only look at main channel videos in order to find the planned and thought of branding strategies there.

3.2.2 Youtube data: Zoe Sugg

Zoe Sugg is the first and most successful beauty vlogger of the three. Twenty-five years old and going by the Youtube username Zoella, she reached one million subscribers on

April 26th, 2013. In the year 2014 Sugg launched her own range of beauty products called ‘Zoella Beauty’ and signed a book deal. Her fictional novel, called ‘Girl Online’, became a bestseller and the fastest selling book of 2014 (Wyatt, 2014). As of now, in 2015, Sugg has over eight million subscribers to her main channel, resulting in her being the most watched female vlogger in the United Kingdom (Retter, 2014). It is thus fair to say the brand Zoella is very successful.

The videos selected for analysis were chosen within the time period of January 26th 2013 until April 26th 2013. A total of 15 videos were uploaded in this period of time. A more detailed list can be found below:

Date	Video Title
27-01-2013	“What Guys Look For In A Girl”
03-02-2013	“Topshop Haul & £500 Giveaway”
07-02-2013	“January Favourites”
10-02-2013	“Love & Valentines Day”
19-02-2013	“My Pamper Evening Essentials”
24-02-2013	“50 Facts About Me”
03-03-2013	“February Favourites”
10-03-2013	“My Brother Does My Makeup (Take 2)”
17-03-2013	“Huge Collective Haul & Giveaway”
24-03-2013	“Things I’d Tell My Teenage Self”
31-03-2013	“Huge Florida Haul”
03-04-2013	“March Favourites”
07-04-2013	“British Slang With Joey Graceffa
14-04-2013	“Draw My Life”
26-04-2013	“1 MILLION SUBSCRIBERS!”

3.2.3 Youtube data: Tanya Burr

Tanya Burr, aged twenty-five, is the second beauty vlogger selected for analysis. On Youtube she goes by the username TanyaBurr. On July 5th 2013 Burr reached the one million subscribers milestone. In 2014 she launched her own makeup line called ‘Tanya Burr Cosmetics’ (Marr, 2014) and in early 2015 she released her own book ‘Love, Tanya’

(Adejobi, 2015), a non-fiction beauty guide. As of now, Burr has just over 3 million subscribers.

Videos from Tanya Burr were selected within the time period of April 5th 2013 until July 5th 2013. A total of 14 videos were uploaded in this period of time. A more detailed list can be found below:

Date	Video Title
06-04-2013	“My March 2013 Beauty & Random Favourites”
12-04-2013	“Perrie Edwards Makeup Tutorial – One Direction Girlfriend Series!”
19-04-2013	“Get Ready With Me! My Weekend Morning Routine!”
28-04-2013	“Beauty Haul with Zoella!”
03-05-2013	“My April 2013 Beauty & Random Favourites!”
10-05-2013	“Natural Everyday Makeup Tutorial Inspired by Eleanor Calder!”
17-05-2013	“Kim Kardashian Makeup By Alfie! (Pointlessblog)”
22-05-2013	“Draw My Life”
26-05-2013	“Selena Gomez ‘Come & Get It’ Makeup Tutorial”
07-06-2013	“May 2013 Beauty & Random Favourites”
14-06-2013	“My Birthday Makeup Tutorial 2013”
21-06-2013	“Get Ready With Me- My Bedtime Routine!”
28-06-2013	“What’s In My Makeup Bag!”
05-07-2013	“1 Million Subscribers Celebration Video!”

3.2.4 Youtube data: Louise Pentland

Louise Pentland is the last selected beauty vlogger. Thirty years of age and going by the Youtube username SprinkleofGlitter, Pentland reached one million subscribers on December 29th 2013. Besides beauty vlogs, she also uploads so-called advice videos. As of now, Pentland has just over 2 million subscribers.

Videos from Louis Pentland were selected within the time period of September 29th 2013 until December 29th 2013. A total of 16 videos were uploaded within this time period. A more detailed list can be found below:

Date	Video Title
30-09-2013	“HELP! Tumblr Addiction!”
03-10-2013	“‘Candy’ Testing with Hannah Hart”
06-10-2013	“Ask Baby Glitter #2”
13-10-2013	“Current Beauty & Fashion Faves”
20-10-2013	“Curvy Autumn Lookbook”
25-10-2013	“Flying with Baby Glitter”
04-11-2013	“Huge Lush Haul!!”
10-11-2013	“Baby Glitter Room Tour 2013”
17-10-2013	“My Beauty Faves!”
24-10-2013	“Louise or Zoe??”
03-12-2013	“Not My Hands with Oli!”
05-12-2013	“Snog, Marry, Kill?”
08-12-2013	“Mini Baby Glitter Christmas Lookbook”
19-12-2013	“Christmas Would You Rather w Amazing Phil! Sprinkle of Glitter”
22-12-2013	“Get Ready With Me Sprinkle of Glitter”
29-12-2013	“Thanks a MILLION!” Sprinkle of Glitter”

3.3 Data validity and Steps of Analysis

As has been explained above, a qualitative content analysis through thematic analysis is the chosen method for this research. Qualitative content analysis tends to be seen as problematic in terms of reliability as the methodology requires a lot of interpretation of the researcher when it comes to the coding process (Riessman, 2008). However, according to Riessman (2008), thematic analysis is the most useful method to analyse large textual data sets and is a well accepted method in qualitative research. In order to validate the analysis process further, three steps of analysis to open coding, stated by Boeije (2010, p. 98) have been applied. Even though the open coding process tends to be quite messy, following these three steps will allow for a more structured and reasoned approach, more so because of the guidance by literature.

First of all, after the Youtube data has been selected according to the selective criteria mentioned and the visual data has been transcribed, the textual data will be loosely organized through open coding. To do so, the transcribed data will be read carefully. In this process it will be made clear whether and which segments of the transcript are relevant for research. In

the open coding process, concepts from the theoretical framework on personal branding, customer engagement and the elaboration likelihood model will be applied, as has been explained beforehand. Next to this, interpretative codes will arise from going through the transcripts.

After open coding, the process will move forward into axial coding (Boeije, 2010). Different segments of the coded transcripts will be compared to each other. The goal of axial coding is to reassemble the codes derived from open coding into clearer codes. To do so, irrelevant codes will be disregarded and codes alluding to the same topic will be merged together, “interrelating the substantive categories that open coding has developed” (Guest et al., 2012, p.). This process will thus involve looking at similarities and differences between codes.

The final step to the coding process is selective coding. In this last step core themes that are derived from the codes are categorized. Questions on the relation between themes and messages in the data will be taken into account. Themes that have arisen from open and axial coding will be compared in order to further group together categories and thus thematize the data. Finally the key themes will be discussed in the results section, accompanied by examples from the data.

It is important to point out that this thesis will not look at Youtube comments made by subscribers or replies to tweets of the Youtuber by fans. The reason for this is that this study has chosen to look only at the strategies employed by Youtubers, and Youtube comments by fans will therefore be excluded in the analysis. This thesis will solely look at the information that is being sent out instead of reactions to this information.

4. Results

The following chapter will elaborate on the results found in the analysis of the Youtube data collected from the three British beauty vloggers. After coding and organizing the data into themes, the following findings will attempt to give more insight into communication practices of beauty vloggers and how they relate to building a brand.

In looking into communication strategies by the three beauty vloggers, the two research questions guided the analysis. As successful customer engagement is an essential feature to the building of a brand, and of high importance before persuasive communication strategies come into play, the first findings will be mainly related to the answering of the sub-question of how popular beauty vloggers use Youtube to engage with their fans. However, this first theme can not be seen separately from the other themes found related to persuasive communication strategies. In the end, a total of three key themes related to communication strategies by the beauty vloggers have been found: fan engagement, online opinion leader and promotion.

4.1 Fan engagement

The first key theme found is fan engagement, mainly related to answering the first sub-question of: *How do popular beauty vloggers use Youtube to engage with their fans?* In terms of customer engagement strategies of the beauty vloggers, fan engagement seems to be a more suitable term. All three beauty vloggers make use of fan engagement strategies highly, as this is the way to keep personal dialogue between vlogger and viewer going. In fact, this two-way interactive communication between vlogger and viewer can be found in some way in every single video, alluding to this being a big success factor in the relationship building practices employed by the beauty vloggers. Fan engagement is key to relationship building and maintenance (Sashi, 2012). When first of all looking at the sheer amount of followers the three selected beauty vloggers have, they are expected to do something right and heavily focus on engaging their fans. When looking at the number of likes on comments on each video, this expectation intensified.

Three sub-themes related to fan engagement, or three substantially individual strategies, were found: applying a direct personal approach, expressing of gratitude and the high level of interactivity. These three findings will be discussed in detail below.

4.1.1 Direct personal approach

Across data of all three beauty vloggers analysed it is found that in their customer engagement strategies, with fan engagement being a more suitable term to the beauty vlogger phenomenon, they all use a very personal approach in connecting to their viewers. Connection is the first important aspect to customer engagement, as it allows the creation of an emotional bond between customer and seller (Sashi, 2012). The three beauty vloggers are aware of the importance of this emotional bond, as they in their communication seem to address their viewers as being their friends and of great significance to them.

First of all, the direct personal approach used can be found in the way the beauty vloggers address their viewers. Throughout the videos the viewer is addressed in a manner that is best described as personal and friendly. Sugg, Burr and Pentland all speak directly into the camera as if talking to a friend. This communication strategy creates intimacy needed for relationship building and to ultimately increase engagement, as it connects the viewer to the beauty vlogger (Sashi, 2012). An example of this strategy can be found below in this excerpt of Pentland ending one of her videos.

“And I am off now to go and pack my suitcase because this time tomorrow I’ll be on a plane. Yeah baby. Alright-y, see you soon! Thanks for watching! Bye!”
(SprinkleofGlitter, ‘Flying with Baby Glitter’)

It is thus clear that the beauty vloggers all use the same informal personal style of addressing their viewers. Across all data from the three beauty vloggers this style of addressing the viewer is implemented throughout the videos. However, it is found to be most common at the start of the video, when greeting their viewers, and at the end of the video, when saying goodbye.

Secondly, this personal approach is found in the applying of asking questions directly to the viewer. Asking direct questions on video content is of high value to reaching high levels of interactivity, which will be discussed below, but this is not the only way in which the beauty vloggers ask questions to their audience. In their videos quick, seemingly unimportant questions are asked, increasing the goal of strengthening the emotional bonds through a personal approach. The questions that are asked increase the feeling of the beauty vlogger talking directly to you, the viewer. Viewers become a part of the conversation, showing the possibilities to two-way communication on Youtube with it being a visual social media platform instead of textual. Examples of this strategy can be found below:

“I also got one in white as well, because, I don’t know.. In fact this is all very black and white so far.. that’s not very holiday is it?” (Zoella, ‘Huge Collective Haul & Giveaway’)

“I’ve got one fashion item to show you and I am obsessed with these and I bought them in May time. I think I bought them in like the first week of May or something. And it’s these shoes. How amazing are they? I just, I know that some of you will hate these and think they’re really kind of gross, but some of you hopefully will love them like I do.” (TanyaBurr, ‘May 2013 Beauty & Random Favourites!’)

Questions like these can be defined as tag questions, a form of unassertive speech which is a strategy to “humanize and seem more down-to-earth” (Perloff, 2010, p. 213), important to the perceived caring and personal approach of the beauty vlogger. Moreover, by asking questions like these, viewers become included in the video content. In a haul video, their opinion on the attractiveness of the products is asked, and in a makeup tutorial, their opinion on the end result is asked. The last quote by Burr shows both subthemes of the direct personal approach: The viewer is addressed directly as if they are a friend, and the question asked includes the viewer into the video content. The beauty vlogger invites her viewers into her room, her personal space, and addresses them as if they are her friends, creating strong emotional bonds and a high level of intimacy needed for relationship building.

4.1.2 Gratitude

The next recurring theme throughout the data of the Youtube videos is the expression of gratitude. In over half of all the videos analysed, some form of gratitude by the beauty vlogger is found. The expression of gratitude to the viewers will help in strengthening the connection between fan and beauty vlogger. Next to reaffirming their normal status, as they speak about how their current lifestyle would not have been possible if it wasn’t for all their subscribers, it also increases affective commitment. Viewers get their emotional bond to the vlogger reciprocated, which is an important feature to the customer engagement cycle as explained by Sashi (2012), as all three vloggers express their feelings towards their viewers multiple times. Interesting to see is that this expression of gratitude is not done briefly either. Time is taken to really state how thankful they are. A statement from Pentland can be found below:

“And also, as well as all the good that hopefully you’re doing for other people, I don’t think that you can really comprehend how much good you’re doing for me. I feel like almost selfish to say it, but like, you make my life what it is. You enable me to stay at home with my daughter. Thank you so much from me and also from her, because I know that when she grows up she’ll be glad that we spent this time together. I really, really am so grateful for it” (SprinkleofGlitter, ‘Thanks a MILLION!’)

This excerpt was taken from the video in which Pentland celebrates her milestone one million subscribers. These videos were naturally found to be most important to the expressing of gratitude, but even the regular videos are of importance to this strategy. The word ‘love’ and the emphasis on the creation of a viewer community, sometimes given a special nickname, are recurring throughout all videos.

4.1.3 Interactivity

Interactivity might be the most essential tool to organisation-public relationship building, and is thus of importance to customer engagement (Sashi, 2012). Interaction between customer and brand is essential for customer understanding as thoughts on product ideas can be shared. Virtual communities that exist because of social media are especially important in this process.

When analysing the Youtube data of the three beauty vloggers, it is found that the promotion of interactivity is high on the list of engagement strategies. First of all, all three vloggers ask their viewers questions on video content and to leave their answer in a comment. Viewers are asked what kind of videos they would like to see and involvement is encouraged. Next to increasing levels of interactivity, this also helps in making their videos more noticeable, as more comments and likes will showcase the video on Youtube faster and positive word-of-mouth can spread. By asking their viewers these type of questions, emotional bonds will be strengthened as fans in fact become part of the process of creating the Youtube videos. The following example by Burr shows the way in which interactivity is encouraged:

“Also, whilst I remember to say this, please leave me comments telling me what tutorial you’d like me to do next, because I always have like a list of videos that I’m going to do and I think next week I might do a Get Ready With Me, My Morning

Routine video, because you guys were asking me to do that so much. Let me know in the comments if you'd like to see that video" (TanyaBurr, 'Perrie Edwards Makeup Tutorial – One Direction Girlfriend Series')

Interesting to see is that the vloggers not only ask their viewers for input, but also take into account their wishes. As seen in the quote by Burr, suggestions to video content are taken into account. In fact, quite often, videos are started by stating that this specific type of video content has been requested a lot. This level of customer understanding is of high importance to reaching customer engagement (Sashi, 2012). Moreover, the connection between the Youtuber and will become stronger, as high levels of satisfaction are reached: viewers feel like they are being listened to.

Next to this interaction between vlogger and viewer on the video content, another common strategy to interactivity is found: The asking for viewers to comment simply because the beauty vloggers 'love' to read their views on things. This type of interactivity is often used at the so-called favourites videos, in which the beauty vloggers talk about their favourite products of the month. Interactivity is encouraged with the vloggers stating that they would like to see lists of their viewer's favourite products, with the addition of this being used as inspiration and recommendation for themselves. This thus gives the viewers a chance to share their own input with the vlogger, and, on top of that, gives them the chance of being noticed, showing the beauty vlogger understands the importance of finding out what your customer community values (Baird & Parasnis, 2011). The following excerpt of one of Sugg's videos demonstrates this strategy:

"I would love it if you could leave any interesting facts about you, because obviously now you know a lot more about me and I just never know anything about you guys! So do let me know some interesting fun things about you that I can read in the comments." (Zoella, '50 Facts About Me')

Overall, in answering the sub-question of how popular beauty vloggers use Youtube to engage with their fans, it is first of all important to state that, after analysis of all 45 videos, fan engagement is a highly important and visible strategy to the building of a brand of the beauty vloggers. In fact, in all videos at least one of the three themes discussed was visible.

Fan engagement is thus an important aspect of the video content of the three beauty vloggers, showing the importance of this communication strategy. It is only the start to the

building of a brand, but nevertheless very important. By focusing on a very personal communication style in which interactivity is encouraged and emotions are reciprocated, beauty vloggers exercise a great strategy to the creation of lasting emotional bonds and delighted customers (Sashi, 2012).

Important to state is that the discussed theme of fan engagement does overlap with the other two themes, which are to be discussed in detail. The addressing of the viewers in a personal and direct manner, the expression of gratitude and the encouragement of interactivity, are present in the following two themes, the building of an online opinion leader and promotion, as well, as the viewers are addressed in this way constantly. However, it is important to mention this as a separate theme, as the friendly way in which the viewers are addressed is related to other communication strategies that will be discussed in the next section.

4.2 Online opinion leader

As the previous theme mainly answered the sub-research question, the following two themes will give insights into the main research question: *How do popular beauty vloggers use communication strategies to help build their brand?* During analysis of the Youtube data, the elaboration likelihood model, together with the three main source characteristics of authority, credibility and social attractiveness, has been used to guide the research.

Beauty vloggers have build their brand using social media, resulting in the creation of a strong brand image that many people follow on a daily basis. This brand recognisability is key to further personal branding communication strategies (Smith, 2014), in which persuasive communication comes into play. The beauty vloggers from this study have already created this strong brand image and have acquired many subscribers. It can be stated that the beauty vloggers are online opinion leaders. Opinion leaders are those who are very interconnected, in this case in terms of their social media network, and have a “higher status, education, and social standing and thus ability to influence followers.” (Li & Du, 2011, p. 190). A comprehensive definition of an opinion leader is:

Engaged and competent individuals who are viewed as honest and trustworthy by opinion followers, with whom they frequently discuss issues (Turcotte, et al., 2015, p. 3).

Highly related to this definition of an opinion leader are the three source characteristics of persuasive communication: authority, credibility and social attractiveness (Perloff, 2010), as these are needed in persuading audiences, something the vloggers do in terms of self-promotion and corporate promotion. Moreover, highly related to these source characteristics of a persuasive communicator, are the key factors to a successful celebrity endorser (McPherson & Li, 2012; Hung, 2014), such as credibility, likeability and attractiveness. These thus seem to be of high importance to the success of a beauty vlogger and to the establishment of a role as an online opinion leader. Therefore, the findings on communication strategies employed by the beauty vloggers are categorized according to the three source characteristics of persuasive communication: authority, credibility and social attractiveness.

4.2.1 Authority

As has been mentioned before, authority is an important characteristic to successful persuasive communicators. It is a way to influence people that relies back onto social status, instead of the content of the message (Perloff, 2010). After analysing the data it is found that in their videos all three beauty vloggers actually downplay their authority, by constantly reaffirming their viewers of their normalcy and actual social status. They do this in two ways: through the downplaying of themselves in terms of the adoption of fashion and beauty trends, and the downplay of their expertise in the beauty industry.

First of all, within the data, the vloggers mention several times that they have been scared to try a new beauty product or a new fashion trend because of the fact that they ‘could not pull it off’. By statements like these, they reaffirm their normal, everyday status, by saying they are just like everyone else, playing into the ordinary celebrity status (Burgess & Green, 2013) important to their brand image:

“Now I’m not too sure if I’ll ever be brave enough to wear these [shorts] without tights? Because I don’t like my legs. But maybe if I’m abroad somewhere and I’ve got myself a nice tan, then I might be brave enough to wear these.” (Zoella, ‘Topshop Haul & 500 Giveaway’)

Not only do they downplay themselves in regards to beauty and fashion trends, they also more than once mention the fact that they are no expert in describing beauty products, especially when it comes to describing scents, textures and colours. They thus downplay their

own expertise to avoid becoming anything but normal. Two quotes from Pentland give an example of this:

“I will tell you now, my descriptive words are very poor, so everything is going to be described as sweet or sugar-y or citrus-y. I’m afraid I’m not the best at describing smells.” (SprinkleofGlitter, ‘Huge Lush Haul!!’)

“Do you know what? If you’re really struggling you can just google Lush and they have like the ingredients for everything on there, so if you’re like really into what exact smells things are, I don’t think I’m the right person... Soz.” (SprinkleofGlitter, ‘Huge Lush Haul!!’)

Another way in which normalcy is reaffirmed is through the previously discussed laughing at own mistakes. The blooper reels especially show that the final content that is seen in the Youtube video does not get filmed without mistakes. Through this, likeability is reinforced, as humour is shown, while at the same time the brand image of ordinary celebrity is reinforced.

However, these discussed examples of the downplaying of authority create a different type of authority, by claiming their social status as the ordinary beauty vlogger, who is just like their audience in terms of social status. By claiming this social status, they do confirm that within the Youtube community they are top of the league and in fact do exude authority. The way in which this is done, through downplaying authority, definitely plays into their brand image of the ordinary celebrity (Burgess & Green, 2013), that is crucial to their trustworthiness and thus credibility. They are everyday people who have used their own creativity and succeeded in achieving large audiences. This ordinary factor is of high importance to the beauty vlogger, as this is what makes them so trustworthy to viewers: they are as influential as they are, because of the fact that they are seen as ‘one of us’ (Liu-Thompkins & Rogerson, 2012). This aspect is thus important to keep up.

The following subtheme will delve into the importance of this communication characteristic of credibility to the beauty vlogger and the way this is found in their videos in detail.

4.2.2 Credibility

Establishing credibility when communicating to an audience is of importance to successful persuasive communicators. Several strategies have been employed by the beauty vloggers to increase credibility towards their audience, categorized by the three characteristics of a credible communicator: Expertise, trustworthiness and goodwill (Perloff, 2010).

The beauty vloggers exude their expertise in two different ways. First of all, after analysing the video data, expertise is found within the non-verbal cue of appearance. Highly related to source attractiveness, the appearance of the beauty vlogger gives the audiences peripheral cues of expertise. An example of this can be seen in figure 3 with a before and after shot of a make-up tutorial. This specific type of video content provides the audience with a detailed transformation of appearance and shows them that the beauty vloggers are good at what they do: applying make-up. Tanya Burr, the beauty vlogger who uploads the most make-up tutorials out of the three, even ends her videos with a side-by-side shot of before and after. While these shots allude to source attractiveness, they can also be counted as showing expertise.

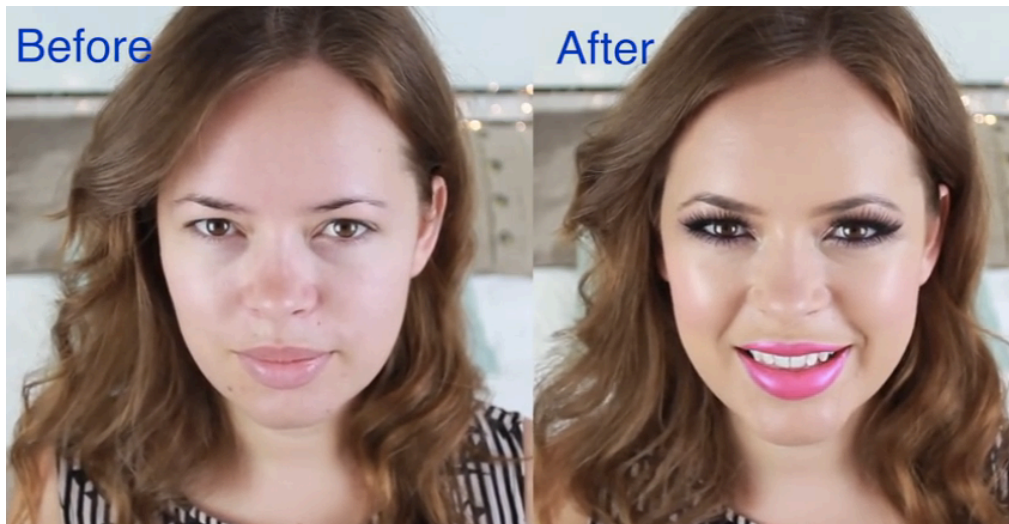


Figure 3: Tanya Burr: Before and after ('Perrie Edwards Makeup Tutorial - One Direction Girlfriend Series!')

Second of all, expertise can be found in the referencing of others. The referencing of others is a strategy that is employed by all three beauty vloggers regularly. There are two ways in which this is done: The referral to the 'other' in general and the reference to other Youtubers. Common quotes in the referral to others are "I saw someone wear this" or "Everyone is raving about this". With the beauty vloggers referring to others in general, they show they are up-to-date with beauty and fashion trends and thus have expertise on this

subject, important to credibility (Li, 2013). The following excerpt from Sugg demonstrates how this referring to others plays out:

“I’ve never used one of these [eyeliner], and I know a lot of people swear by these and say that you can put it in your waterline and it stays put all day. So I was just, you know, interested to see how that would work. But yeah, interested to try that.” (Zoella, ‘Huge Collective Haul & Giveaway’)

Moreover, they draw upon the expertise of others, a common tool in this sub-theme to credibility. When referring to another Youtuber in terms of a beauty product purchase, this same effect takes place. First of all, this strategy is linked to the previously mentioned downplaying of authority and claiming of a social status within the Youtube community, as mentioning another successful Youtuber as a friend puts the beauty vlogger in the same category. By doing this, authority within the Youtube community is achieved (Perloff, 2010). Second of all, by referring to another Youtuber, it can be stated that a form of celebrity endorsement is achieved, as products are promoted while drawing upon the expertise of someone else, since the beauty vloggers themselves do not have to claim to have knowledge over the beauty product. This strategy thus on the one hand increases credibility, relating to the central route of persuasive communication, and on the other hand reaffirms the social status of the beauty vlogger important to authority and their brand image of the ordinary celebrity, acting as a peripheral cue. An example of this is given by Burr:

Then to complete my blush look, I’ve been using Estee Lauder Tease and my friend Zoe [Zoella] made me get this. I just love it sooo much. [...] I use this over the top of the blush and it just gives a beautiful sheen and a nice kind of pink sheen to it as well. And I just think it completes the cheek look and makes it look gorgeous. (TanyaBurr, What’s In My Makeup Bag!)

The second important feature of achieving credibility with an audience is trustworthiness. This is especially important to the beauty vloggers for whom it is necessary to create the environment where product placement is a possibility. The following passage by Li (2013) explains the importance of trust in this setting:

If message receivers perceive that the spokesperson or celebrity is trustworthy, they tend to have more preferences and affections towards the product. The preferences or affections on the spokesperson or celebrity will be projected on the product (p. 266).

The importance of emphasizing trust towards their audiences is thus great. One way in which the beauty vloggers achieve this is through the constant reminder of their ordinary celebrity status. Because of them being user-generated content creators, they are perceived to be “one of us” (Liu-Thompkins & Rogerson, 2012, p. 72). Moreover, in creating trust, the previously discussed fan engagement strategies are of importance. With the high focus the three beauty vloggers pay to interactivity, they take into account their audience wishes and actually transfer these wishes into video content. Moreover these fan engagement strategies help in achieving the third feature to credibility of goodwill: the perceived caring of the fans (Perloff, 2010), helping in developing “stronger bonds with the consumers” (Chen, 2013, p. 336).

4.2.3 Social attractiveness

The source characteristic of social attractiveness is most crucial to the beauty vloggers. Being likeable, being similar to the audience they speak to, and being physically appealing all have an impact on an audience and can act as peripheral cues in persuasive communication (Perloff, 2010). Since beauty vloggers talk about beauty and build their brand around their likeability, they maximize these three characteristics to social attractiveness. Likeability is one recurrent theme with which several other strategies go hand in hand, fan engagement being one of them. The previously discussed expression of gratitude also emphasises likeability, which on its own is important to the brand image of the beauty vlogger. The term maximization is used, since the focus on these source characteristics is present in all communication of the Youtuber, including promotional communication, which will be discussed in detail in section 4.3.

First of all, likeability of the vlogger towards the viewer is achieved through focusing on humour and friendliness. Sugg and Pentland especially, both put a lot of humour into their videos, relying on sarcasm and making fun of themselves, to increase likeability. Mistakes that have been made while filming the video have purposely been left in, with all three vloggers even adding a so-called bloop reel at the end of their videos. Adding humour to the videos creates a level of intimacy between the vlogger and viewer and moreover makes them recognizable (Smith, 2014). Viewers remember the humour and this is added to their

distinctive brand image. One example of how the vloggers implement humour is displayed below:

“The next step is to get *into* the bath. That’s not difficult. I don’t think I’ll need to talk you through that bit. You put your feet in and you get in. Take your clothes off first. I don’t have a shot of myself in the bath because I thought that would be kind of inappropriate. So you can just imagine... actually no, don’t do that. That’s not a good idea.” (Zoella, ‘My Pamper Evening Essentials’)

When looking at the friendliness aspect that is emphasised throughout the videos, another important feature is achieved: together with humour, there is a creation of a comfortable atmosphere. This in turn will also increase trust levels necessary for persuasive communication (Li, 2013).

Secondly, the emphasis on the source characteristic likeability is achieved through popular culture references. All the beauty vloggers often make references to popular culture, showing that they are up-to-date and creating recognisability to their viewers. While little references towards popular artists and songs are made by all three vloggers, Burr takes it one step further in her celebrity inspired makeup tutorials:

“As you can probably tell from the title I’m going to be doing the Selena Gomez’s makeup from the Come & get it music video. When I watched that music video I literally just couldn’t stop staring at her face. She looked so beautiful and her makeup was just flawless. So that’s the look I’m going to try and recreate for you guys today.” (TanyaBurr, ‘Selena Gomez Come & Get It Makeup Tutorial!’)

Next to this increasing likeability, as references to popular culture is something the viewers can relate to, it is also a marketing strategy that will surely get Burr more viewers due to the mention of Selena Gomez in her video title.

These references to popular culture also maximize another feature of social attractiveness: Similarity. By referencing popular culture, they do not only show their credibility in terms of being up-to-date, but they also show they are similar to their audience in terms of interests. According to Perloff (2010), emphasizing similarity is most effective when “people must make personal and emotional decisions” (p. 176), which is what takes place when deciding to buy make-up or beauty products.

Lastly, an important strategy that acts as a peripheral cue in persuasive communication is the physical attractiveness of the beauty vlogger. Being physically attractive is especially important in selling beauty products (McPherson & Li, 2012; Hung, 2014), as the “communicator’s physical appeal is relevant to the product” (Perloff, 2010, p. 179). Looking at the appearance of the three beauty vloggers, it becomes clear that they put a lot of effort into looking representable, or look physically attractive. The beauty vloggers start their videos with their make-up, hair and clothing looking on-point, as can be seen in figure 3, 4 and 5.



Figure 4: Zoella ('February Favourites')



Figure 5: SprinkleofGlitter ('HELP! Tumblr Addiction!')

Interesting is that the physical appeal acts as a peripheral cue to audiences in order to sell products, but also acts as a central argument in the case of beauty products (Seno & Lukas, 2007; Perloff, 2010). The maximization of physical appeal through emphasis on make-up is thus especially relevant to the beauty vlogger.

Next to maximization, the characteristics of social attractiveness, likeability and humour as well as physical appearance are used by the beauty vlogger to differentiate themselves, something that is important to personal branding on Youtube, as it makes them stand out from the rest of the Youtube and beauty vlogger community (Chen, 2013). While their Youtube name, or their brand name, already gives away information on what viewers can expect (Smith, 2014), with the name TanyaBurr increasing expectations of professionalism more than expectations that are raised from seeing the name SprinkleofGlitter, they also maximize certain source characteristics to aid their brand image. Non-verbal cues such as facial expressions and the tone of voice help in performing distinctive personality traits that cater to specific audiences and by focussing on the

communication of these few personality traits, they set a clear brand image, through which recognisability is achieved. Sugg mainly maximizes likeability through humour, focussing on these peripheral cues throughout her videos, emphasizing her status as an ordinary celebrity. Burr mainly maximizes her likeability and similarity through the focus on popular culture, while also emphasizing her expertise on beauty products. The difference in strategy between the two can be seen in their approach in opening a video: Where Sugg almost never goes into the detail on her video content right away, by joking or showing a random shot or blooper first, Burr dives straight into the topic that will be discussed that day. Lastly, Pentland, differentiates herself by humour, like Sugg, but also through appearance, as can be seen in figure 5. Her pink hair helps her to distinguish herself from other beauty vloggers. Moreover, her distinctive opening line of “Aloha Sprinklerinos” differentiates her even more.

4.3 Promotion

This third theme will discuss the promotional dialogue of the beauty vlogs. After establishing a role as an online opinion leader through several persuasive communication strategies, and thus gaining the trust of their audience, promotional dialogue comes into play. It is important to have gained this status as an online opinion leader, as this will help in persuading audiences to several themes found related to promotional communication. First of all, a form of promotion that the beauty vloggers employ is that of self-promotion. While the other two ways in which promotional communication is found, in product placement and cross-promotion, are more subliminal, the sub-theme of self-promotion is done in an obvious manner. However, as the brand image of the beauty vlogger and their social status as an online opinion leader stay relevant, peripheral cues are still of importance to self-promotion. This same finding applies to the subthemes of product placement and cross-promotion.

4.3.1 Self-promotion

After analysing the data it becomes clear that for all three beauty vloggers, self-promotion is a part of every video. Done in a way that is similar to all three beauty vloggers analysed, it seems to be a generally accepted process within the Youtube community.

Every video ends in a similar manner for each beauty vlogger. They first of all ask their viewer to give the video a ‘thumbs up’, the liking process on Youtube, if they enjoyed it. Second of all, they ask the viewer to subscribe to their Youtube channel if they have not already done this. The ending of one of the videos by Burr shows how this is done:

“If you’ve enjoyed this video it’d make me very, very happy if you would give the video a thumbs up. The thumbs up button is down there somewhere. Click the subscribe button if you’re not subscribed already!” (TanyaBurr, ‘My Birthday Makeup Tutorial 2013!’)

Looking at this quote by Burr, it is clear that in promoting their channel, the beauty vloggers fall back onto their online opinion leader role they have created through several strategies related to the elaboration likelihood model. Decisions are not made through the content of the message, but by the focus on their social status, where social attractiveness comes into play. The audience, if persuaded by the source attractiveness of the beauty vlogger, will identify with the vlogger and see them as a friend, someone similar, making it easier to be persuaded in liking the video, as it would make the beauty vlogger ‘very, very happy’.

4.3.2 Product placement

Product placement or simply the promoting of products is a big part of the business aspect of the beauty vloggers’ brand. Beauty products or fashion items appear in nearly every video. After analysing the data, it is found that the beauty vloggers indeed make use of celebrity endorsement techniques, in which factors such as credibility, likeability, familiarity and attractiveness are of importance (McPherson & Li, 2012; Hung, 2014).

However, it is hard to state when the beauty vloggers are making use of product placement, the showing of products for a financial fee, or when they are just showing and reviewing a beauty product they want to themselves. This is because the beauty products and fashion items are in general already a part of a beauty vlog. They are already ‘part of the message’, something that is important in persuading audiences in terms of product placement (Williams, et al., 2011, Kretchmer, 2004) While the beauty products *are* explicitly mentioned and shown in the vlogs, it does not feel like promotion is taking place, as nothing differs from the usual dialogue of the vlogger. Product placement in beauty vlogs is thus often very subliminal (Kretchmer, 2004), which might be the strength of this practice.

Important to the product placement in the beauty vlogs, is the celebrity endorsement factor that takes place. This takes place in two ways. First of all, source attractiveness is important in the persuasive communication of a beauty product. Burr, being the one who uploads the most makeup tutorials, even ends her videos with a before and after shot, as can be seen in figure 3. This shot gives a clear picture to the viewer in terms of attractiveness and

thus the products used, important in persuading the audience to buy cosmetic products (Trampe, et al., 2010). Pentland and Sugg use the same strategy, but in a more subtle way. By stating that they are wearing a certain product at the moment, they draw the attention of the viewer towards their physical appearance, maybe persuading them in buying the product. An example of this strategy can be found in the following quote by Sugg:

“And my favourite of the three [lipsticks] is this one, which is Luna, which is like a really pretty coral-y, pink-y shade. And that’s actually what I’m wearing now. So yeah I really like these so far. So far so good.” (Zoella, ‘Huge Collective Haul & Giveaway’)

While this strategy of source attractiveness plays into peripheral cues, it also functions as a central argument, as the audience can see what the make-up looks like in terms of colour and texture, without having the vlogger having to give a detailed description of the product. In general, in discussing the products in their video, almost no clear rational information on the products is given. The only exception to this is Tanya Burr, as she often draws upon her brand image of being a former professional makeup artist. However, in general, the only form of verbal central arguments that is found within the data in regards to promoting beauty and fashion products, is a quick overview of information on the brand, name of the product and the colour. An example of verbal arguments that are given can be found below:

“My Elizabeth Arden 8 hour cream. This is just the best lip balm in the world. My lips get really really dry and I’ve tried out so many lip balms and this is just the best one. Only other one that works really well for me is Birds Bees Mango Lip butter.” (TanyaBurr, ‘My March 2013 Beauty & Random Favourites’)

Arguments given when promoting beauty products, are thus mainly personal ones. This brings us to the second persuasive strategy of product placement within the beauty vlog: association. By simply stating ‘I really, really like this’, viewers that are more invested might be persuaded to buy the product because they now associate it with the beauty vlogger. The beauty vlogger is someone to be aspired, and statements like these thus positively reflect upon the product that is endorsed (Seno & Lukas, 2007). Moreover, because of the previously established source characteristics of authority and credibility, the message that gets spread is believed to be more powerful and credible (McPherson & Li, 2012).

4.3.3 Cross-promotion

Another subtheme in line with the main theme of promotion is the commonly found video content of collaborations. All three beauty vloggers upload these type of videos a lot, with 10 out of 45 videos being collaborations. Collaborations are videos in which the beauty vlogger collaborates together with another Youtuber to make video content. In these collaborations two videos are generally made, one for each Youtuber's channel. Collaborations are thus a way to achieve cross-promotion: the promotion of others while being promoted yourself as well. The three beauty vloggers all take advantage of this strategy and it is interesting to see that they can also be found appearing on each other's channels. Moreover, the three beauty vloggers that have been analysed all often mention each other and collaborate with each other, hinting at their social status within the Youtube community. By collaborating with each other, vloggers that share a common audience, they create the opportunity to really expand their audience. An excerpt from a collaboration between Sugg and Burr shows the cross-promotion strategy:

“So what we decided to do guys is on my channel we'll do the beauty/beauty stuff haul. So everything here is beauty related and on Zoe's channel we're going to do all the fashion stuff, so there will be a link to that at the end of this video.” (TanyaBurr, ‘Bauty Haul With Zoella!’)

Two videos are thus made and links to the videos are given, creating a low barrier to cross for viewers, as all the needed information to look at the other video is handed to them. Moreover, the viewer is directly asked to check out the other channel and to subscribe whilst they are there.

The collaborations often consist of joining an already existing so-called ‘tag’. This means that the video content is not originally thought of, but popular within the Youtube community. The following quote from Pentland gives an idea of these tags:

“For my channel we thought ‘why make an original idea when you can copy Zoe Sugg?’ [...] You may have seen the videos with her and her brother, where he did her makeup with his hands through a top. So thanks Zoe for the great idea. We are going to do it too. And Oli is going to make me look beautiful.” (SprinkleofGlitter, ‘Not My Hands with Oli!’)

Popular content videos like these will be watched by many and will show up as a recommendation with viewers who are watching the same tag done by different Youtubers. Relying on popular tags thus again allows for the opportunity to expand existing audiences.

After analysing the data it is found that all three beauty vloggers join in on a popular collaboration in which they ask another Youtuber, someone who is not known in the world of beauty and does not share this expertise, to do their makeup for them. While many of the collaborations that were analysed were not beauty related, and mainly focused on their personal charisma and corresponding brand image that has been created through the several communication strategies, and to increase intimacy and likeability, like the '50 facts about me' video, these beauty related collaborations do this and more. Next to increasing likeability, and thus social attractiveness, these videos show off their expertise, increasing the credibility of the beauty vlogger, all of which are important to their role as an online opinion leader (Perloff, 2010). The makeup done by the non-beauty related Youtubers ends up looking off in all three videos, showing how well the three beauty vloggers actually are at doing makeup. Moreover, comments made on what the other does wrong and laughing at the attempts to do the makeup, show that the beauty vloggers do have the knowledge.

The collaborations are thus a way to strengthen the source characteristics like authority, credibility and source attractiveness, without interference of promotional dialogue like product placement. However, they are highly related to self-promotion, meaning they do a lot in terms of the building of a brand on Youtube.

4.4 Summary

In analysing the data on their communication strategies, central messaging is found a lot less than peripheral messaging, with two out of three beauty vloggers barely using rational and informative arguments in their messaging at all. The themes that have been derived from the data, in their communication strategies thus mostly relate to the peripheral messaging style and the accompanying source characteristics of likeability, attractiveness and expertise of the elaboration likelihood model. In establishing their role as an online opinion leader, it is clear that the beauty vlogger focus on communication strategies that increase credibility and social attractiveness further needed for persuasive communication in terms of self-promotion, product placement and cross-promotion. Although the three beauty vloggers all differentiate themselves through the emphasis on distinctive personality traits, important to their brand recognisability and unique image, the way in which their brand image and role as an online opinion leader is established, is similar. In this strategy the maximization of social

attractiveness, in which humour and likeability are of importance, and emphasis on credibility through this social attractiveness act as peripheral cues in their persuasive communication.

The next chapter will discuss the findings and relate them back to literature, discussing the implications of these findings to both literature and practice. It will be interesting to discuss whether these findings will be of use to the corporate beauty industry.

5. Discussion

This study focused on the communication strategies used by three successful beauty vloggers from the United Kingdom on Youtube, and the way in which they engage with their fans. After selecting the three beauty vloggers on several claims regarding their subscriber count and country origin, and selective sampling of the Youtube videos, selected within three months before the vloggers reached one million subscribers, 45 videos have been analysed through thematic analysis. The aim of this analysis was to answer the following main research question: *How do popular beauty vloggers use communication strategies on Youtube to help build their brand?* In answering this question, the following sub research question has been answered as well: *How do popular beauty vloggers use Youtube to engage with their fans?*

In the following section, the key findings of this research will be discussed, linked together with previous literature. Secondly, theoretical implications as well as practical implications of this study in regards to the corporate beauty industry will briefly be elaborated on. Lastly, limitations will be discussed and suggestions for further research will be made.

5.1 Key findings

Part of this study aimed to answer the sub question of how beauty vloggers engage with their fans on Youtube. After thematic analysis, three different strategies within the theme of fan engagement on Youtube were found. First of all, the beauty vloggers address their audiences in a personal and direct manner, by speaking into the camera and asking tag questions (Perloff, 2010) simulating an actual real-life conversation and looking more approachable and down-to-earth (Perloff, 2010). Secondly, the beauty vloggers often express gratitude to their viewers, showing them they are grateful for all the support they give them. Lastly, the beauty vloggers place high importance on interactivity. They ask their viewers direct questions on the content of the videos, giving them the opportunity to give feedback on this topic, and also actually take into account this feedback.

When applying these findings to the customer engagement cycle by Sashi (2012), seen in figure 1, it appears that the beauty vloggers execute fan engagement perfectly. Key elements from this model, seen from the side of the customer, go together with the fan engagement strategies by the beauty vloggers, confirming the high level of engagement vloggers have with their followers. First of all, a connection is made between viewer and vlogger by creating an emotional bond through the first strategy of the direct personal approach. Second of all, the high level of interactivity that the vloggers allow and communicate towards their viewers, eventually leads to satisfaction, improving the emotional

bond. As the vloggers allow their viewers to bring in feedback, and as they listen to this feedback, all while expressing gratitude, satisfaction is achieved. Finally, according to Sashi (2012), customers will form an affective commitment to a brand “from the trust and reciprocity in a relationship” (p. 263). Since the beauty vloggers show their fans trust through the interactivity strategy and show them reciprocity through the expression of gratitude, this too is achieved, resulting in delighted customers who will be more likely to share their positive experiences in a social media environment (Sashi, 2012). The way in which beauty vloggers engage with their fans plays a big role the building of a brand by the beauty vlogger, referring to the main research question of this study. Fan engagement and knowing what your customer community values, is important in creating an effective social media strategy (Barid & Parasnis, 2011). Therefore, communication strategies found during further analysis are linked together closely to the fan engagement strategies.

The main research question aimed to find out how and through which communication strategies popular beauty vloggers build their brand on Youtube. In order to find out, the research has been guided by theory on the elaboration likelihood model (Cacioppo & Petty, 1983) and the accompanying source characteristics of authority, credibility and social attractiveness (Perloff, 2010), as these are both important to persuasive communication strategies and the relation between the one who delivers the message and the audience. The results have been categorized by two separate themes: Online opinion leader and promotion. First of all, important to the building of a brand is the way in which the beauty vloggers build their role as an online opinion leader, someone who is seen to have a higher social standing within a community and the ability to influence followers because of an honest and trustworthy image (Li & Du, 2011; Turcotte, et al., 2015), making celebrity endorsement, highly applicable to product placement in beauty vlogs, a possibility (McPherson & Li, 2012). The results have thus been categorized according to the source characteristics of authority, credibility and social attractiveness, as these are important in the creation of a strong online opinion leader role and accompanying brand image.

First of all, the results indicate that the beauty vloggers in fact downplay their authority, by reaffirming their status as a normal, ordinary Youtuber, who is just like us (Liu-Thompkins & Rogerson, 2012). Since brand loyalty and buying behaviour is heavily affected by celebrity endorsement (Seno & Lukas, 2012) it was expected that their celebrity status would be emphasized. However, to the beauty vlogger it is important to keep the image of an ordinary celebrity. Moreover, by downplaying their authority in this sense, they reclaim their authority within the Youtube community, acting more like a sister or a friend instead of a

professional. Here they thus have a high social status within their social network, important to influencing their audience (Li & Du, 2011). The second subtheme of credibility is increased through a high focus on appearance, drawing upon the associative link between appearance and beauty products (Trampe, et al., 2010). Next to this, the beauty vloggers show their credibility by stating they are up-to-date with the beauty and fashion trends through referral to others, indicating expertise on the topic (Li, 2013). Finally credibility is achieved through a trustworthy image, largely related to their already existing image of an ordinary celebrity within the Youtube community (Burgess & Green). The final source characteristic that is important to becoming a persuasive communicator is that of social attractiveness. Being physically attractive is of high importance to the selling of beauty products (McPherson & Li, 2012; Hung, 2014), and the beauty vloggers thus all make an effort in terms of their appearance in their videos. Moreover, they maximize their likeability, through a heavy focus on humour and bloopers for example, also showing their similarity to their audience, another tool to increase social attractiveness (Perloff, 2010).

To summarize, the communication strategies by the beauty vloggers are thus mainly based on peripheral cues, relying on their source characteristics within their persuasive communication. Important to state is that the three beauty vloggers do lay their focus on different parts of the source characteristics, with Tanya Burr mostly focussing on credibility, while Zoe Sugg and Louise Pentland rely more on social attractiveness through likeability. In their communication the beauty vloggers thus differentiate themselves, offering the viewer unique personality traits that are maximized. These results were to be expected, because of the theory on personal branding on Youtube by Chen (2013), where the extracting of key personality traits is important, and analysis confirms these expectations. This is important in differentiating themselves from other beauty vloggers, like each other.

The already set brand image categorized by authority, credibility and social attractiveness is of importance to promotional dialogue. In terms of product placement, the communication strategies are mainly based on peripheral messaging, with the promotional message becoming part of the message (Williams, et al., 2011, Kretchmer, 2004). People who watch the videos are fans and will buy or be persuaded through the established credibility and social attractiveness, part of the brand image of the vlogger or by association to this brand image. However, the beauty vloggers do seem to take into account viewers who might not be fans as central messaging is far less used, but not non-existent. First of all, the physical appeal of the make-up can work as a central argument (Perloff, 2010) and when talking about products or fashion, brief information on the corporate brand and price or exact colour is

given, reaching out to not only those who purely watch for rational reasons, as information is given, but also giving information to those who will be persuaded to buy the product because they are fans. One of the beauty vloggers even mainly focuses on the source characteristic of expertise, giving informed personal arguments, showing central messaging strategies, but even here the focus is heavily on association, as arguments that are given are given from personal experience, relying on her expertise.

Lastly, a common sub theme found within the promotional theme is that of cross-promotion. Within the data, collaborations were found to be a common tool to promotion. The beauty vloggers collaborate together with other Youtubers to create fun and light content, often not aimed at selling or reviewing beauty products, but to show off personal charisma and to maximize social attractiveness. In terms of fan engagement and strengthening the emotional bond between vlogger and viewer, collaborations are successful. Moreover, since collaborations consist of the making of two videos between two Youtubers, cross-promotion is achieved: The beauty vlogger has the opportunity to extend her audience outside of her own social network. Interesting to see is that all three vloggers are featured on each other's channels, hinting towards a close-knit circle of Youtubers, and contributing to their success.

In short, the results of this study have shown that key communication strategies revolve around high customer engagement and the setting of a clear brand image, through the focus on source characteristics, two key features to successful media marketing, which allows the beauty vloggers to make use of peripheral communication strategies in promoting beauty products essential to their business and in the self-promotion of their own channel.

5.2 Theoretical implications

Overall, this study contributed to existing literature as the beauty vlogger phenomenon has not been looked at in-depth through a qualitative content analysis yet. The study provides insights on the communication strategies that these successful self-made celebrities employ to build their brand on Youtube.

The findings in this study confirmed theory on personal branding on Youtube by Chen (2013), showing that the third phase of personal branding, to exude key personality characteristics, is indeed a strategy employed by Youtubers. The vlogs were selected to fit within this third phase as the time frame selected was three months before reaching one million subscribers, alluding to an already existing personal branding theory. The beauty vloggers all very much relied on their unique brand image, made up of key personality traits

that were exaggerated, and it is one of the key strategies linked together with all other findings.

Despite giving insights in communication strategies by beauty vlogger, a not broadly discussed theme within communication on Youtube was found: cross-promotion. In reviewing previous literature on Youtubers, no mentions of cross-promotion have been made. Looking at the amount of collaborations found within the Youtube data, it is an important tool in gaining new audiences. It is a way for the Youtuber to promote their brand on a different channel through well-concealed promotion, as all collaborations were to be described as fun, light content.

5.3 Societal implications

Taking into account the findings found in answering the research questions, some practical implications for the corporate beauty industry have emerged. Being less popular on Youtube than the beauty vloggers are, corporate beauty brands seem to be missing out. After analysis, one of the key findings is that, in terms of fan engagement, the beauty vloggers showed that they perfectly execute the different steps to the customer engagement cycle discussed by Sashi (2012). By using a personal approach in addressing their viewers, the regular expression of gratitude and the high level of interactivity, results in their viewers becoming delighted. As mentioned by Sashi (2012), the having of delighted customers results in receiving positive word-of-mouth. This is of high importance to the building of a brand and partially explains the success of the three beauty vloggers.

Moreover, interesting to see is that, in their communication on beauty products towards their audiences, the beauty vloggers barely focus on rational information dissemination, something that is found to be of high importance to the beauty industry as providing information that resembles face-to-face communication is what drives sales (Kumar, 2005). While the vloggers do show the texture of products and swatch lipstick colours for their audiences, their information-based persuasive communication stays on a personal level. The peripheral communication feature of celebrity endorsement, also important to the beauty industry, thus plays the bigger role.

Taking all this into account it is however the question whether corporate beauty brands can make use of these findings in their communication strategies on Youtube. First of all, while celebrity endorsement, already a popular marketing tool within the beauty industry (Seno & Lukas, 2007), would allow corporate beauty brands to rely on the peripheral communication of association in trying to sell their products, they lack the trust that people

have in the beauty vlogger: The ordinary celebrity. While loyal customers of the corporate beauty brand will trust the brand in anything they say on Youtube, non-regular viewers are likely to be more skeptical about these videos: Opinions on a beauty product given by the corporate brand itself is probably perceived to be more biased than opinions given by the beauty vlogger outsider. Second of all, corporate beauty brands will never be able to achieve the same brand image that a beauty vlogger has, as these brands revolve around a personality, allowing for easier persuasion. Moreover, their ordinary celebrity brand image is what has resulted in the large following and popularity of the three beauty vloggers, something corporate beauty brands can not compete with.

It thus seems that in trying to gain audiences on Youtube, the first option for the corporate beauty brand is to either invite popular beauty vloggers onto their channel and to embrace the phenomenon, that in itself solves the problem of digital marketing versus face-to-face communication, or to make sure their product is featured in the videos of the beauty vlogger, most likely resulting in an increase in sales if reviewed positively. Collaborating together with the beauty vlogger, cross-promoting each other that has been proven to be a common strategy for the vloggers, is one of the possible solutions. Overall, for general Youtube content, the area in which beauty vloggers are more successful, celebrity endorsement by the ordinary celebrity seems to be an option.

A second option for the corporate beauty brand is to not include the beauty vlogger, but to attempt to mimic the beauty vlogger phenomenon, by producing videos in which either someone ordinary, non-famous and non-professional, demonstrates the makeup products, or in which a professional does the same, to offer different content. Since corporate beauty brands will most likely not beat the beauty vloggers in terms of popularity, showcasing a professional might offer fresh, unique content, instead of competing to win views.

5.4 Limitations and further research

This study had several limitations. First of all, because of the selection criteria leading to the choice of the three most successful beauty vloggers of the United Kingdom with data from 2013, several other factors have been excluded. First of all, by only focussing on the three most successful beauty vloggers, results might not be representable for strategies employed by lesser-known beauty vloggers. The data stems from a period in time in which they already were very successful. This choice has deliberately been made so that the vloggers would already be in the third phase of personal branding on Youtube (Chen, 2013). However, again, strategies from less popular beauty vloggers might not compare. Second of

all, by picking three vloggers from the United Kingdom, the same limitations apply. The choosing of beauty vloggers from different countries might not give the same results.

Second of all, this study has looked at communication practices on the Youtube platform. Youtube is the main platform on which the beauty vloggers have build their brand, but it is only a part of a broader social media strategy employed by the beauty vloggers. With Twitter being another major social media platform that they are active on, platforms such as Instagram, Tumblr and Snapchat are used as well. However, while they manage to reach large audiences on all of these platforms, next to Youtube, Twitter seems to be the biggest tool used for relationship building and promotion. However, due to limited access to older twitter posts, with no software available to go back as far as 2013, an in-depth analysis of this medium in combination with Youtube strategies is not a possibility at this point in time. Future research, with conditions that allow for Twitter to be included, might bring new insights into a more complete social media marketing strategy.

Finally, the choice has been made to focus this research on beauty vloggers in specific. This has been done because the beauty vlog makes up a large portion of video content on Youtube and the way in which their video content revolves around the promoting and discussing of corporate products. While this thesis has given new insights in communication strategies by this specific type of Youtuber, future research might look into a different type of popular Youtuber, like the regular so-called daily vlogger. Youtubers are rising in popularity, reaching large audiences, while uploading different types of content, often not related to a certain market like the beauty vloggers are, meaning that credibility and trustworthiness might be of less importance. It would be interesting to analyse if communication practices by these other type of popular Youtubers would be similar to the findings in this research or if strategies would be different.

6. Conclusion

All the previously discussed benefits on and strategies to social media marketing have been embodied within the beauty vlogger phenomenon. They have used social media to set up their own business, using Youtube to talk about and demonstrate beauty products. Using this platform they have successfully implemented several key features to the building of a successful brand: Reaching high levels of customer engagement and setting a clear brand image. But, how exactly do these findings help in the building of a brand on Youtube?

Looking at the findings from this study, it is clear that executing fan engagement strategies perfectly, as demonstrated by comparing the data to the customer engagement cycle of Sashi (2012), and the establishment of an online opinion leadership role with a clear brand image of the ordinary celebrity, is key to building a brand on Youtube. In this process, strong persuasive communication strategies are of importance, as these will help in selling their brand to their audiences and to succeed in product placement. To do so, the beauty vloggers highly focus on peripheral communication strategies, emphasizing their source characteristics of credibility and social attractiveness. Because of the high levels of customer engagement, the status of an ordinary celebrity and the clear brand image, viewers seem to have a lot of trust in the beauty vloggers, allowing them to fall back onto peripheral communication strategies. It is interesting to find that no emphasis has been placed upon central messaging communication. Not the information on beauty products, but their social status within the Youtube community, trustworthiness and physical appeal seems to be the most important in drawing people in to watch a beauty vlog and to ultimately subscribe to the channel, helping in building a brand on Youtube.

7. References

- Aran, O., Biel, J. I., & Gatica-Perez, D. (2014). Broadcasting oneself: Visual discovery of vlogging styles. *Multimedia, IEEE Transactions on*, 16(1), 201-215.
- Adejobi, A. (2015, January 9). First Zoella... Now Tanya Burr announces release date for debut novel. Retrieved from:
<http://www.entertainmentwise.com/news/164056/Tanya-Burr-Announces-Release-Date-For-Her-First-Novel>
- Beauty on Youtube. (n.d.) Retrieved from: <http://www.pixability.com/industry-studies/beautystudy/>
- Berthon, P. R., Pitt, L. F., Plangger, K., & Shapiro, D. (2012). Marketing meets Web 2.0, social media, and creative consumers: Implications for international marketing strategy. *Business Horizons*, 55(3), 261-271.
- Black, P. (2004). *The beauty industry: Gender, culture, pleasure*. New York, NY: Routledge.
- Boeije, H. (2010). *Analysis in qualitative research*. London: Sage publications.
- Bresciani, S., & Eppler, M. J. (2010). Brand new ventures? Insights on start-ups' branding practices. *Journal of Product & Brand Management*, 19(5), 356-366.
- Brodie, R. J., Hollebeek, L. D., Juric, B., & Ilic, A. (2011). Customer Engagement: Conceptual Domain, Fundamental Propositions, and Implications for Research. *Journal of Service Research*, 14(3), 252-271.
- Burgess, J., & Green, J. (2013). *YouTube: Online video and participatory culture*. Cambridge: John Wiley & Sons.
- Cacioppo, J. T., & Petty, R. E. (1983). Central and peripheral routes to persuasion: Application to advertising. *Advertising and consumer psychology*, 3-23.
- Cha, M., Kwak, H., Rodriguez, P., Ahn, Y. Y., & Moon, S. (2007). I tube, you tube, everybody tubes: analyzing the world's largest user generated content video system. *IMC'07*, 1-14.
- Chau, C. (2010). YouTube as a participatory culture. *New Directions for Youth Development*, 2010(128), 65-74.
- Chen, C. P. (2013). Exploring personal branding on YouTube. *Journal of Internet Commerce*, 12(4), 332-347.
- Christodoulides, G. (2009). Branding in the post-internet era. *Marketing Theory*, 9(1), 141-144.
- Constantinides, E., & Fountain, S. J. (2008). Web 2.0: Conceptual foundations and marketing issues. *Journal of Direct, Data and Digital Marketing Practice*, 9(3), 231-244.

- Elo, S., & Kyngäs, H. (2008). The qualitative content analysis process. *Journal of Advanced Nursing*, 62(1), 107-115.
- Evans, D. (2012). *Social media marketing: An hour a day* (2nd ed.). Alameda, CA: Sybex.
- Fischer, T. (2014). Makeup, YouTube, and Amateur Media in the Twenty-First Century. *University of Calgary: Undergraduate Film Journal*, 2014(13), 1-8.
- Franzen, G., & Moriarty, S. (2008). *The science and art of branding*. New York, NY: ME Sharpe
- Frobenius, M. (2011). Beginning a monologue: The opening sequence of video blogs. *Journal of Pragmatics*, 43(3), 814-827.
- Gensler, S., Völckner, F., Liu-Thompkins, Y., & Wiertz, C. (2013). Managing brands in the social media environment. *Journal of Interactive Marketing*, 27(4), 242-256.
- Grbich, C. (2012). *Qualitative data analysis: An introduction*. London: Sage.
- Guthrie, M. F., & Kim, H. S. (2009). The relationship between consumer involvement and brand perceptions of female cosmetic consumers. *Journal of Brand Management*, 17(2), 114-133.
- Heller Baird, C., & Parasnis, G. (2011). From social media to social customer relationship management. *Strategy & Leadership*, 39(5), 30-37.
- Henderson, A., & Bowley, R. (2010). Authentic dialogue? The role of “friendship” in a social media recruitment campaign. *Journal of Communication Management*, 14(3), 237-257.
- Hoegg, R., Martignoni, R., Meckel, M., & Stanoevska-Slabeva, K. (2006). Overview of business models for Web 2.0 communities. *Proceedings of GeNeMe, 2006*, 23-37.
- Hsieh, H. F., & Shannon, S. E. (2005). Three approaches to qualitative content analysis. *Qualitative health research*, 15(9), 1277-1288.
- Hudson, S., & Hudson, D. (2006). Branded entertainment: a new advertising technique or product placement in disguise?. *Journal of Marketing Management*, 22(5-6), 489-504.
- Hung, K. (2014). Why celebrity sells: A dual entertainment path model of brand endorsement. *Journal of advertising*, 43(2), 155-166.
- Jarboe, G. (2011). *YouTube and video marketing: An hour a day* (2nd ed.). Alameda, CA: Sybex.
- Kaplan, A. M., & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of social media. *Business Horizons*, 53(1), 59-68.
- Kaplan, A. M., & Haenlein, M. (2012). The Britney Spears universe: Social media and viral marketing at its best. *Business Horizons*, 55(1), 27-31.

- Keel, A., & Natarajan, R. (2012). Celebrity endorsements and beyond: New avenues for celebrity branding. *Psychology & Marketing*, 29(9), 690-703.
- Kietzmann, J. H., Hermkens, K., McCarthy, I. P., & Silvestre, B. S. (2011). Social media? Get serious! Understanding the functional building blocks of social media. *Business Horizons*, 54(3), 241-251.
- Kretchmer, S. B. (2004). Advertainment: The evolution of product placement as a mass media marketing strategy. *Journal of Promotion Management*, 10(1-2), 37-54.
- Kumar, S. (2005). Exploratory analysis of global cosmetic industry: major players, technology and market trends. *Technovation*, 25(11), 1263-1272.
- Labrecque, L. I., Markos, E., & Milne, G. R. (2011). Online personal branding: processes, challenges, and implications. *Journal of Interactive Marketing*, 25(1), 37-50.
- Lair, D. J., Sullivan, K., & Cheney, G. (2005). Marketization and the recasting of the professional self the rhetoric and ethics of personal branding. *Management Communication Quarterly*, 18(3), 307-343.
- Lange, P. G. (2007). Publicly private and privately public: Social networking on YouTube. *Journal of Computer-Mediated Communication*, 13(1), 361-380.
- Lien, N. H. (2001). Elaboration likelihood model in consumer research: A review. *Proceedings of the National Science Council*, 11(4), 301-310.
- Liu-Thompkins, Y., & Rogerson, M. (2012). Rising to stardom: An empirical investigation of the diffusion of user-generated content. *Journal of Interactive Marketing*, 26(2), 71-82.
- Marr, W. (2014, August 16). Zoella, Tanya Burr and the UK's YouTube superstars. Retrieved from: <http://www.telegraph.co.uk/lifestyle/11031778/Zoella-Tanya-Burr-and-the-UKs-YouTube-superstars.html>
- Marwick, A. (2011). To see and be seen: Celebrity practice on Twitter. *Convergence: The International Journal of Research into New Media Technologies*, 17(2), 139-158.
- McPherson, M., & Li, X. (2012). Celebrity Endorsement within the Chinese Beauty Industry: Views from Beijing's Female Consumers. In S. Paliwoda, T. Andrews, J. Chen (Ed.), *Marketing Management in Asia*, (pp. 33-51). New York, NY: Routledge.
- Mohammadi, G., Park, S., Sagae, K., Vinciarelli, A., & Morency, L. P. (2013, December). Who is persuasive?: the role of perceived personality and communication modality in social multimedia. In *Proceedings of the 15th ACM on International conference on multimodal interaction* (pp. 19-26). New York, NY: ACM.

- Ohanian, R. (1990). Construction and validation of a scale to measure celebrity endorsers' perceived expertise, trustworthiness, and attractiveness. *Journal of advertising*, 19(3), 39-52.
- Page, R. (2012). The linguistics of self-branding and micro-celebrity in Twitter: The role of hashtags. *Discourse & Communication*, 6(2), 181-201.
- Perloff, R. M. (2010). *The dynamics of persuasion: Communication and attitudes in the twenty-first century* (4th ed.). New York, NY: Routledge.
- Petty, R. E., Cacioppo, J. T., & Kasmer, J. A. (2015). The role of affect in the elaboration likelihood model of persuasion. In L. Donohew, H. Sypher, E. Higgins (Ed.), (pp. 117-147). New York, NY: Psychology Press.
- Rábová, T. K. (2015). Marketing Communication of SMEs Specialized in Cosmetic Industry in Magazines for Women. *Procedia-Social and Behavioral Sciences*, 175, 48-57.
- Retter, E. (2014, June 11). Zoe Sugg – the most famous woman in Britain you’ve never heard of. Retrieved from: <http://www.mirror.co.uk/3am/celebrity-news/zoe-sugg---most-famous-3671787>
- Rich, J. R. (2013). *Ultimate Guide to YouTube for Business*. Irvine, CA: Entrepreneur Press.
- Riessman, C. (2008). *Narrative Methods for the Human Sciences*, CA, USA: Sage publications.
- Rowley, J. (2004). Online branding. *Online Information Review*, 28(2), 131-138.
- Sashi, C. M. (2012). Customer engagement, buyer-seller relationships, and social media. *Management Decision*, 50(2), 253-272.
- Seno, D., & Lukas, B. A. (2007). The equity effect of product endorsement by celebrities: A conceptual framework from a co-branding perspective. *European Journal of Marketing*, 41(1/2), 121-134.
- Shepherd, I. D. (2005). From cattle and coke to Charlie: Meeting the challenge of self marketing and personal branding. *Journal of Marketing Management*, 21(5-6), 589-606.
- Smith, D. (2014). Charlie is so ‘English’-like: nationality and the branded celebrity person in the age of YouTube. *Celebrity Studies*, 5(3), 256-274.
- Spyer, J. (2011). *Making up art, videos and fame: The creation of social order in the informal realm of Youtube beauty gurus* (master’s thesis). University College of London, London, United Kingdom.
- Tolson, A. (2010). A new authenticity? Communicative practices on YouTube. *Critical Discourse Studies*, 7(4), 277-289.

- Trampe, D., Stapel, D. A., Siero, F. W., & Mulder, H. (2010). Beauty as a tool: The effect of model attractiveness, product relevance, and elaboration likelihood on advertising effectiveness. *Psychology & Marketing*, 27(12), 1101-1121.
- Turcotte, J., York, C., Irving, J., Scholl, R. M., & Pingree, R. J. (2015). News Recommendations from Social Media Opinion Leaders: Effects on Media Trust and Information Seeking. *Journal of Computer-Mediated Communication*. 1-16.
- Turner, G. (2013). *Understanding celebrity*. London: Sage.
- Waters, R. D., Burnett, E., Lamm, A., & Lucas, J. (2009). Engaging stakeholders through social networking: How nonprofit organizations are using Facebook. *Public Relations Review*, 35(2), 102-106.
- Waters, R. D., & Jones, P. M. (2011). Using video to build an organization's identity and brand: A content analysis of nonprofit organizations' YouTube videos. *Journal of Nonprofit & Public Sector Marketing*, 23(3), 248-268.
- Warmbrodt, J., Sheng, H., Hall, R., & Cao, J. (2012). Understanding the video bloggers' community. In S. Dasgupta (Ed.), *Technical, social and legal issues in virtual communities: Emerging environments*. (pp. 63-78). Hershey, PA: IGI Global.
- Williams, K., Petrosky, A., Hernandez, E., & Page, R. (2011). Product placement effectiveness: revisited and renewed. *Journal of Management and Marketing Research*, 7(1), 1-24.
- Wyatt, D. (2014, November 25). Zoella: Youtube sensation Zoe Sugg's debut novel set to become bestseller. Retrieved from: <http://www.independent.co.uk/arts-entertainment/books/news/zoella-youtube-sensation-zoe-suggs-debut-novel-expected-to-become-overnight-bestseller-9881453.html>
- Yan, J. (2011). Social media in branding: Fulfilling a need. *Journal of brand management*, 18(9), 688-696.

8. Appendix

Appendix A: Video data Zoella

Video title	Video link
“What Guys Look For In A Girl”	https://www.youtube.com/watch?v=FS9NEyw2A_I
“Topshop Haul & £500 Giveaway”	https://www.youtube.com/watch?v=IH8rWvom_oc
“January Favourites”	https://www.youtube.com/watch?v=mYXAAVfbHBQ
“Love & Valentines Day”	https://www.youtube.com/watch?v=E47tkxNPbic
“My Pamper Evening Essentials”	https://www.youtube.com/watch?v=6TusEk5KUTA
“50 Facts About Me”	https://www.youtube.com/watch?v=9NGQm9i33Mc
“February Favourites”	https://www.youtube.com/watch?v=dpEwhkn9L2w
“My Brother Does My Makeup (Take 2)”	https://www.youtube.com/watch?v=maRVcLtV28E
“Huge Collective Haul & Giveaway”	https://www.youtube.com/watch?v=TCeyzwtIwtU
“Things I’d Tell My Teenage Self”	https://www.youtube.com/watch?v=wkSYQ2FN4og
“Huge Florida Haul”	https://www.youtube.com/watch?v=TrfuLmHcD_A
“March Favourites”	https://www.youtube.com/watch?v=N3ouU6EKpBc
“British Slang With Joey Graceffa	https://www.youtube.com/watch?v=P5-r2wfilck
“Draw My Life”	https://www.youtube.com/watch?v=qx6fwery65M
“1 MILLION SUBSCRIBERS!”	https://www.youtube.com/watch?v=UKXN1IQZKfo

Appendix B: Video data TanyaBurr

Video title	Video link
“My March 2013 Beauty & Random Favourites”	https://www.youtube.com/watch?v=JNG5y3m5yWU
“Perrie Edwards Makeup Tutorial – One Direction Girlfriend Series!”	https://www.youtube.com/watch?v=Uz1-0K4tscc
“Get Ready With Me! My Weekend Morning Routine!”	https://www.youtube.com/watch?v=qTggvQ-epsg
“Beauty Haul with Zoella!”	https://www.youtube.com/watch?v=babarOzN3IU
“My April 2013 Beauty & Random Favourites!”	http://www.youtube.com/watch?v=ApSKajaq8m8
“Natural Everyday Makeup Tutorial Inspired by Eleanor Calder!”	https://www.youtube.com/watch?v=rzIH1iydhz8
“Kim Kardashian Makeup By Alfie! (Pointlessblog)”	https://www.youtube.com/watch?v=Io97FpsBocM
“Draw My Life”	https://www.youtube.com/watch?v=4tL7ik8j9I
“Selena Gomez ‘Come & Get It’ Makeup Tutorial”	https://www.youtube.com/watch?v=bJ5XEQKNi7M
“May 2013 Beauty & Random Favourites”	https://www.youtube.com/watch?v=XdLYKCbl3lo
“My Birthday Makeup Tutorial 2013”	https://www.youtube.com/watch?v=RIbd3Geh-Zw
“Get Ready With Me- My Bedtime Routine!”	https://www.youtube.com/watch?v=4_mNiFYACCg
“What’s In My Makeup Bag!”	https://www.youtube.com/watch?v=NVdnWMqTi8E
“1 Million Subscribers Celebration Video!”	https://www.youtube.com/watch?v=QRIQXS9_h0E

Appendix C: Video data SprinkleofGlitter

Video title	Video link
“HELP! Tumblr Addiction!”	https://www.youtube.com/watch?v=EYldO3RA5Dk
“‘Candy’ Testing with Hannah Hart”	https://www.youtube.com/watch?v=VkwiEo1rIFo
“Ask Baby Glitter #2”	https://www.youtube.com/watch?v=zSPtqzuCJyc
“Current Beauty & Fashion Faves”	https://www.youtube.com/watch?v=zjLUAe8jjBM
“Curvy Autumn Lookbook”	https://www.youtube.com/watch?v=GvKVJgo94bw
“Flying with Baby Glitter”	https://www.youtube.com/watch?v=H8RIgghuZEY
“Huge Lush Haul!!”	https://www.youtube.com/watch?v=EjXO3K9mih8
“Baby Glitter Room Tour 2013”	https://www.youtube.com/watch?v=yiepr4b7CAE
“My Beauty Faves!”	https://www.youtube.com/watch?v=zQPD4T39uFM
“Louise or Zoe??”	https://www.youtube.com/watch?v=YEv-R71tZ8I
“Not My Hands with Oli!”	https://www.youtube.com/watch?v=JEVP7myMDFE
“Snog, Marry, Kill?”	https://www.youtube.com/watch?v=bv4eDrss72U
“Mini Baby Glitter Christmas Lookbook”	https://www.youtube.com/watch?v=twuO2imptzo
“Christmas Would You Rather w Amazing Phil! Sprinkle of Glitter”	https://www.youtube.com/watch?v=MD0Zp3zGDwY
“Get Ready With Me Sprinkle of Glitter”	https://www.youtube.com/watch?v=Jsi7ZX6bi4Q
“Thanks a MILLION!” Sprinkle of Glitter”	https://www.youtube.com/watch?v=GRycV6vG2ms