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Men in Makeup

Performances of gender transgression in male beauty vloggers'
makeup consumption

by

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Abstract

The aim of this research was to uncover how gender transgressing practices are performed in male beauty vloggers' makeup consumption and to contribute into the understanding of how men are constructing their gender identity when entering feminine consumption spaces. Positioned within the consumer culture theory field, the research aims to expand current perspectives on gendered consumption on a theoretical level. Current theoretical alignments in consumer culture theory acknowledge gender as a social construct and see masculinity and femininity as instruments for identity construction. Past research on men entering feminine consumption spaces relies heavily upon the concept of hegemonic masculinity, resulting in the conclusion that men pursue to masculinize the feminine field they are entering. This research pursued to critique this conclusion within the context of male beauty vloggers' makeup consumption.

The research was conducted using netnographic methodology. The researchers observed, interpreted and analysed 100 YouTube videos from five different male-identified beauty vloggers. The findings suggested that the makeup consumption in these videos infer to a fluid hybridisation of gender constructs. The vloggers portrayed both very masculine and feminine traits in the videos and mixed them in a free, fluid manner. The makeup consumption carries meanings beyond the pursuit of beauty for the vloggers, it acts as a means for conspicuous self-presentation, experimentation and creativity. The vloggers portray a message of diversity, inclusivity and equality within the context of the traditionally very gendered consumption sphere of makeup.

Keywords: gender, gender transgression, masculinities, hybrid masculinities, feminised masculinities, makeup consumption, consumer culture, YouTube, vlog, netnography

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Table of Contents

1	Introduction.....	1
1.1	Background.....	1
1.2	Problem formulation.....	4
1.3	Research Purpose.....	6
1.4	Outline of the Thesis.....	6
2	Literature Review	8
2.1	Perceptions on gender.....	8
2.2	Gender transgression and masculinities.....	10
2.3	Men entering feminine consumption spaces.....	13
2.4	Beauty consumption.....	14
2.5	Conspicuous self-presentation	16
2.6	Online influencers.....	18
2.7	Chapter Summary	20
3	Methodology	22
3.1	Research Approach.....	22
3.2	Research Design.....	23
3.3	Data Collection	26
3.3.1	Sampling the vloggers.....	27
3.4	Data Analysis	32
3.4.1	Coding guide.....	34
3.5	Limitations and ethical concerns	36
3.5.1	Trustworthiness and authenticity	36
3.5.2	Limitations	37
3.5.3	Ethical considerations	38
3.6	Chapter Summary	38
4	Analysis and Discussion.....	39
4.1	Constructing Gender.....	39
4.1.1	Mixing Gender Terms.....	40
4.1.2	Cursing like a Man and Acting Coy like a Girl	41
4.1.3	The Fluid Hybrid Nature of Gender Constructs	43
4.2	Expressions of Self through Art and Experimentation	44
4.2.1	Makeup is not a Serious Game	45
4.2.2	The Quest for Coverage and Blinding Highlights	47

4.2.3	Sculpting the Face to Perfection	48
4.2.4	Makeup as an Art of Self-expression.....	48
4.3	Conspicuous Self-presentation.....	49
4.3.1	Outrageous and Outside the Box	49
4.3.2	Loving, Living and Breathing to the Fullest.....	51
4.3.3	Unique Self-presentation of the Vloggers.....	52
4.4	Influencers of the Online Beauty Community	52
4.4.1	Connoisseurs of the Makeup World	53
4.4.2	Welcome to the Family.....	53
4.4.3	Crave for Connectivity.....	55
4.5	Makeup is a one size fits all.....	55
4.6	Performances of gender transgression through a hybridisation of masculinity and femininity	56
5	Conclusion	58
5.1	Research Aim and Main Findings.....	58
5.2	Theoretical Contribution.....	59
5.3	Practical Implications.....	60
5.4	Limitations and Future Research	60
	References.....	63
	Appendix A: Descriptions of the pilot study videos.....	76
	Appendix B: The videos gathered in the study	90
	Appendix C: The vloggers.....	98

List of Tables

Table 3.1: Coding guide.....	35
Table 4.1: Codes used in the theme Constructing Gender.....	40
Table 4.2: Codes used in the theme Expressions of Self through Art and Experimentation...	45
Table 4.3: Codes used in the theme Conspicuous Self-Presentation.....	49
Table 4.4: Codes used in the theme Influencers of the Online Beauty Community.....	52

List of Figures

Figure 1.1: Makeup looks on male beauty vloggers showcased on Instagram.....	3
Figure 3.1: Jeffreestar in a screenshot from one of his videos.....	29
Figure 3.2: Manny Mua in a screenshot from one of his videos.....	30
Figure 3.3: PatrickStarr in a screenshot from one of his videos.....	31
Figure 3.4: James Charles in a screenshot from one of his videos.....	31
Figure 3.5: Gabriel Zamora in a screenshot from one of his videos.....	32
Figure 4.1: Jeffree Star appears without a shirt, exposing his tattoos.....	42
Figure 4.2: Manny Mua showcasing the foundation, blush and highlighter with a beard.....	42
Figure 4.3: PatrickStarrrr posing in the look he has recreated from Jennifer Lopez.....	43
Figure 4.4: Jeffree Star and Manny Mua laughing at the hate comments they have received.....	46
Figure 4.5: James Charles with a colorful look he has titled as “Rainbow half cut crease festival makeup look”.....	47
Figure 4.6: Jeffree rocking a dashing eye makeup that he want everyone to wear when shopping for groceries.....	50

1 Introduction

The following chapter provides an introduction into the topic of this thesis and presents its purpose. It highlights the key aspects of the research background and challenges some of the assumptions presented in previous studies. Moreover, the chapter suggests how an investigation of the male beauty vloggers' makeup consumption can serve as a contribution both theoretically and practically. Finally, the outline of the thesis is presented.

1.1 Background

Recent trends in the Western societies have showcased new perceptions on gender. Whereas a biological sex is restricted to male and female, the concept of gender can include an array of traits between the extremities of masculinity and femininity. These new perceptions have generated a considerable body of research most notably within sociology and consumer culture theory (eg. Kacen, 2000; Kimmel, 1996; Klasson & Ulver, 2015; Thompson & Üstüner, 2015). For example, in Nordic countries there has been a lot of discussion during recent years about the use of gender pronouns in education (Eskner Skoger, Lindberg & Magnusson, 2011; Lappalainen et al., 2012). In fashion, high street brands like Zara and H&M are disrupting the highly gendered industry through ungendered clothing collections which offer pieces that appeal for both women, men and everything in between (H&M, 2017; Monnlos, 2016). A topic of interest in the societal discussion has also been concerning a larger acceptance towards minority groups with more fluid identities of gender and sexual orientation. Representations of these more fluid identities are for example pansexuality, meaning a sexual choice not limited in regard to biological sex, gender or gender identity, and non-binary, meaning that a person is relating to a gender or sexual identity that is not defined in terms of traditional binary oppositions such male and female or homosexual or heterosexual (Oxford University Press, 2017a; Oxford University Press, 2017b). It can be argued that there is a larger trend to be seen in the Western societies towards a more fluid gender perception that it is not limited to the juxtapositions of masculinity and femininity. This trend is also reflected in how these two concepts are defined.

For example, several studies have addressed how young men are increasingly showing interest towards grooming and looks (Gill, Henwood & McLean, 2005), interests usually attached to femininity. Whereas metrosexuality in the 1990s and the beginning of 2000s was a term referring to a particular trend of urban men pursuing a rather finely groomed look, the male vanity in the 2010s is taking a more mainstream switch among the liberal young crowd (Kynaston, 2015; Simpson, 1994; 2002). Today, a coiffed hairstyle, a top-notch outfit, a trained

body and posting selfies on Instagram are not merely for the girls and the gays, they are a norm amongst the teenage boys. Teenage stars within music, such as the boys of One Direction and Justin Bieber, or the online stars like Tyler Oakley and Joey Graceffa are leading the way for the boys who show pride in their appearance, style and standout personalities.

These online stars have grown into a significant influencer group, promoting their personal brands on platforms like Instagram, Snapchat and YouTube (Freberg et al, 2011). According to Lamb et al. (2011) consumers interact socially with reference groups. Reference groups are formal or informal groups that a consumer belongs to and which affect consumer's buying behavior. Recent studies (Girard, 2010; Henning-Thurau & Walsh, 2014; Lamb, Hair, & McDaniel, 2011) also show that these reference groups are used as a platform to seek opinions and experiences from others about certain products, as well as feedback and approval. Within the reference groups more experienced individuals that influence other members can be spotted out. Influencers are opinion leaders with more knowledge about a market and its products than others and often the first ones to explore and try new products (Lamb, Hair, & McDaniel, 2011). They also hold a higher standing and are more interconnected (Li & Du, 2011). Thus, influencers hold an important position when it comes to the decision making process of a consumer. Consumers actively seek opinions of the influencers to make purchase decisions that satisfy their needs in a better way and reduce risk (Flynn, Goldsmith & Eastman, 1996).

YouTube vloggers can be considered as one of the important influencer groups of our time, especially for the younger generation (Lee & Watkins, 2016). YouTube is the leading video content platform online with over a billion users - almost one-third of all people on the Internet - and everyday people watch video content for hundreds of millions of hours on YouTube, largely based on user-generated content (Burgess & Green, 2009; YouTube, 2017). The term vlogger or a YouTuber refers to an individual producing regular video content on the media platform YouTube (Oxford University Press, 2017c).

Beauty videos are one of the biggest content spheres on the platform and growing rapidly. According to a study by Pixability (2015), YouTube remains the world's leading online beauty video consumption platform with 45.3 billion total beauty views and over 123 million total beauty subscribers. In 2016, there was a 65% increase in total beauty views in 2016 compared to the previous year and conversation around beauty brands increased by 53% (Pixability, 2016). YouTube's beauty videos include various content subcategories, such as makeup tutorials, hair tutorials, product purchase hauls and skincare routines. Beauty consumers are increasingly turning to these online videos to shape their brand preferences over traditional web search, making the beauty vloggers important influencers for the industry (Pixability, 2016).

As makeup is a highly feminised consumption sphere, most of the YouTube influencers within the beauty community are female. During the past few years though the industry has seen a rise of male beauty vloggers that have gained impactful momentum in the platform. Although men only account for 11% of the YouTube beauty viewers, male grooming focusing mostly on hairstyling and shaving is one of the high growth segments of YouTube beauty videos (Pixability, 2016). Not only are men establishing their stand on the hairstyling segment, they are also entering the makeup category. They are producing makeup tutorials and introducing

their beauty regimes in a similar way as their female colleagues. As seen in Figure 1.1, many of these male beauty vloggers combine both traditionally masculine and feminine physical traits in their appearance, transgressing the conventional gender boundaries. While they are showcasing very feminine, spectacular makeup looks with long lashes and bold lip colors, they might combine them with a traditionally masculine hairdo, clothing and facial hair.



Figure 1.1: Makeup looks on male beauty vloggers showcased on Instagram (Jeffree Star, 2017; James Charles, 2017b; Manny Gutierrez, 2017)

We can already start to see the influence of these male beauty vloggers in the cosmetic industry. At the end of 2016, the makeup company Maybelline recruited beauty vlogger Manny Gutierrez as its first male beauty ambassador (Natividad, 2017). At the same time, also the iconic makeup brand CoverGirl named the YouTube sensation James Charles as its very first CoverBoy (Andrews, 2016). Moreover, influencers like PatrickStarr are collaborating with major beauty brands like Benefit on various campaigns while the online personality Jeffreestar has his own makeup brand (Jeffree Star Cosmetics, 2016; PatrickStarr, 2016a). A major cosmetics brand Anastasia Beverly Hills regularly features male models on their Instagram page and made an entire advertising campaign dedicated to male models wearing makeup (Anastasia Beverly Hills, 2017; Bryant, 2016). Furthermore, major high-end makeup brands like Tom Ford and Marc Jacobs have already launched special makeup lines for men (Natividad, 2017). In March 2017, the Swedish department store chain Åhlens released a campaign celebrating diversity and self-expression through makeup and featured a male spokesperson wearing makeup (Åhlens, 2017). In one of the Facebook posts of this campaign, the male spokesperson Amir Akrouti (Åhlens, 2017) states that the cosmetic industry needs more male faces in makeup. He continues that even though many societies have managed to push gender boundaries, the cosmetic industry still sends a signal that makeup is only for women. This contradiction was the biggest inspiration for this research to look into the gender transgressional consumption of makeup by the male beauty vloggers.

As influencers, it is easy to see the immediate commercial value they represent for the beauty industry. But as a marketing professional or a consumer culture academic, it is valid to see this phenomenon as part of a larger cultural shift. There is plenty of evidence that a cultural shift is happening, as mentioned earlier, in fashion and education as well. Although the vloggers might seem at first like caricatures of a subcultural consumption community, they tell a larger story of our time. They represent a mirror into how the perception on gender and gendered consumption is changing. Not only do the male beauty vloggers represent a rise of a new customer segment, they represent a new way of constructing gender identities through consumption.

1.2 Problem formulation

Current theory of gender identity largely acknowledges that gender is a socially constructed concept that forms through discourses and is not restricted by biology or by traditional concepts of male and female (Butler, 1990). Therefore, the boundaries of gender and the perceptions of masculinity and femininity have been blurred. Previous research agrees that masculinities have become more culturally complex in today's gender fluctuation atmosphere where masculinities are combined with feminine traits of appearance, domesticity and nurture (Kimmel, 1996).

Past research on men entering feminine consumption spaces has been approached before in the consumer culture theory field from a rather strict white, heterosexual, middle-class men demographic (Barber, 2008; Bridges & Pascoe, 2014; Coad, 2008; Coskuner-Balli & Thompson, 2013; Hall et al., 2012; Klasson & Ulver, 2015; Thompson & Holt, 2004). The studies have touched upon frameworks such as feminised masculinities and hybrid masculinities but view them as nonetheless trying to avoid feminisation and create distance between the traits they consider subordinate, such as femininity or homosexuality. The results of the studies have supported the notion that the perceptions of masculinity versus femininity have changed and become more intertwined, but that these new perceptions still support the framework of hegemonic masculinity. Feminised masculinities are regarded as men engaging in practices traditionally coded as feminine, taking a step further from hybrid masculinities (Klasson & Ulver, 2015). Hybrid masculinities then again refer to men's selective incorporation of performances and identity elements associated with marginalised and subordinated masculinities and femininities (Bridges & Pascoe, 2014). Raewyn (2005) defines hegemonic masculinity as a concept that proposes to explain how and why men maintain dominant social roles over other gender identities, which are perceived as feminine in a society. Thus, they take a stance strongly focusing on the power positions between masculinity and femininity. From an appearance perspective, men's grooming habits have been researched in relation to metrosexuality (Cheng, Ooi, & Ting, 2010; Harrison, 2008; McNeill & Douglas, 2011), a term referring to a young man living in urbanised setting and interested in and spending time and money on his own physical appearance (Simpson, 1994; 2002). Grooming in metrosexual terms

still pursues to contribute to the masculine power and is focused on beauty regimes of hair styling and shaving. Although these studies provide essential insights into the background of the historical evolvement of men's beauty ideals, this research stream has yet to study men's use of makeup.

When looking into the makeup consumption of the male beauty vloggers, it is also important to make a distinction between these vloggers' and drag artists and transgender women. A drag artist or a drag queen describes a man creating a performative character, often an eccentric caricature of a woman, external of the performer's 'real' identity (González & Cavazos, 2016; Greaf, 2016). The term drag queen therefore is used to refer to "male performers who dress as women for entertaining others at bars, clubs, or other events (The National Center for Transgender Equality, 2017)". Although the male beauty vloggers' here are portrayed in a performative setting, that is YouTube, and the act of doing makeup vlogs is performative in nature, this performance is still a reflection of the reality. The vloggers' are performing on YouTube as themselves and therefore they should not be considered as an external, eccentric character. Moreover, The National Center for Transgender Equality (2017) defines transgender as "a term for people whose gender identity, expression or behavior is different from those typically associated with their assigned sex at birth" and transgender woman is "a transgender individual who currently identifies as a woman". All of the vloggers to be studied in this research publicly identify themselves as men. Therefore, they neither should be seen as transgender women.

In conclusion, past research has thus focused on looking at men's entrances in feminine consumption spaces with the lenses of hegemonic masculinity; either concluding in a powerplay of men pursuing to masculinize the feminine consumption space, like in the case of at-home-fatherhood, cooking and metrosexual grooming habits, or men making an extravagant performative caricature of womanhood like in the case of drag artists. The male beauty vloggers of YouTube provide an interesting new possible outlook to reconsider these lenses. This research aims to gather theory-building insights in order to formulate an eye-opening understanding of modern varieties of gender identity in the context of consumption and consumer culture. The researchers believe the gender transgressing practices of the male beauty vloggers in their striking way of using makeup provide insights that differ from the previous researches' notions of pursuing to masculinize the field. The power struggle between feminine and masculine is not that obvious in this case. Since the vloggers' are mixing masculine and feminine traits in their looks, this research aims to gain a comprehensive understanding into the prominent features of this consumption phenomenon in the beauty industry and gain insight on how the concept of gender identity is reflected through the male vloggers' makeup consumption.

1.3 Research Purpose

The purpose of the research is to uncover how gender transgressing practices are performed in male beauty vloggers' makeup consumption and to contribute into the understanding of how men are constructing their gender identity when entering feminine consumption spaces. Positioned within the consumer culture theory field, the research expands the understanding within perspectives on gendered consumption on a theoretical level.

Along with the theoretical contribution, the research aims to also provide value for marketing practitioners. Understanding patterns, trends and cultural shifts is always essential from a practical perspective. It enables the industry agents to react faster, provide offerings that meet the needs of the customers, reach new customer segments with purposeful marketing and enhance the brand value (Day & Schoemaker, 2005; Lindgren & Bandhold, 2009). Day & Schoemaker argue that an active exploitation of peripheral vision, that is scanning for important weak signals in the market and thus being able to react faster, creates significant advantage for a company.

The cultural wave of gender fluidity encourages the blurring of traditional gender boundaries, having implications on consumer culture and therefore marketing. For marketing practitioners, this means that as we move further into gender fluidity mode, products across gendered categories should become increasingly more inclusive (Monnloss, 2016). Ruth Bernstein (cited in Monnlos, 2016) states that "as androgyny and gender fluidity become the norm rather than the exception in today's cultural landscape, brands are faced with the challenge of tackling gender norms both in their advertising and the products they offer". Therefore, it can be argued that the insights provided by the research into the male beauty vloggers' makeup consumption are relevant for marketing practitioner within the beauty industry. Not only do the male vloggers' represent a growingly important influencer group for the makeup users in general, but this niche group may indeed reflect a larger phenomenon in the beauty industry. Makeup is currently marketed almost exclusively towards women. Perhaps the male vloggers' reflect the rise of a completely new customer segment for the makeup brands. If so, it is sensible to argue that this new customer segment requires a new approach towards marketing of makeup products. As research shows that consumers respond more favorably to advertisements that reflect their self-identity (Jaffe, 1991), this marketing approach needs to address not only women, but also the men that use makeup and the self-identity that they carry.

1.4 Outline of the Thesis

The outline of the thesis is divided into five different parts. Chapter 1 introduced the topic of gender and its construction in the context of male beauty vloggers' makeup consumption practises. Moreover, the research question and aim of the research were presented. Chapter 2,

literature review, presents relevant past research, theories and concepts to the research question examined. Chapter 3, methodology, provides the methodological choices used in the research, examining the research approach, research design, data collection method, data analysis methods as well as limitations and ethical concerns of the research. Chapter 4, analysis and discussion, consists of the empirical findings based on the observations intertwined tightly to the analysis and discussion of these two, reflecting also on the past research presented in Chapter 2. Finally, chapter 5, conclusions, summarizes the main points of this thesis in relation to the research aim. It also presents the practical implications of the findings as well as limitations of the research and recommendations for further research.

2 Literature Review

The following chapter provides insights into the previous research conducted on the themes closely related to the topic of the research. They are categorized into the following topics: perceptions on gender, gender transgression and masculinities, men entering feminine consumption spaces, beauty consumption, conspicuous self-presentation and online influencers. Finally, a summary of the chapter is presented.

The research topic will be looked through the lens of a social constructionist perspective in the consumer culture theory field. The most important construct for the research is gender identity and how it is constructed and performed. From this departure, the researchers are assuming that gender is a fluid concept that consists of various perceptions on masculinity and femininity and their hybridizations. Moreover, the researchers are interpreting that gender is performed through discourses and that they may change in different times and occasions. This perspective has also guided the literature review. The primary sources of theory come from the consumer culture theory field, sociology and gender theories.

The theoretical mooring of this research lies in the sociological frameworks of gender. On a meso-level, the theorizing covers perceptions of masculinity and how these alter when men enter feminine consumption spaces. Contextually the research is anchored in makeup consumption and therefore the literature review reflects into the meanings behind beauty consumption in general. As the research subjects, the vloggers, are acting online and the medium is part of the phenomenon, the literature review will also cover some past research on conspicuous self-presentation in online environments and the distinction between the ‘real-life’ self and the digital self. Finally, research on online influencers and their relationship to the audience is discussed.

2.1 Perceptions on gender

Judith Butler (1990) has expressed that gender is seen as a performance, meaning it is what one does at particular times, rather than a permanent and immutable part of one's being. This makes it easy to see that gender identity is not a fixed attribute but a fluid quality that shifts and changes in different contexts at different times. Butler (1990) states that the limits of gender are always set within the terms of hegemonic cultural discourse, predicated on binary structures that appear as the language of universal rationality. In other words, gender is socially constructed through discourses that lie on the traditional feminine/masculine binary. Raewyn Connell (2005)

conceptualizes gender as being simultaneously cultural forms, structures of social activities and identities. Thus, she sees gender as a fluid, constantly changing state of an individual. Moreover, Simone de Beauvoir (1973) argues that gender is constructed and seen as a variable and volitional account. De Beauvoir also states that constructing gender identities happens always under a cultural compulsion. Jacqueline Kacen (2000) again expresses that gender identity becomes a cultural product, an instrument of self-expression, a pastiche of possibilities. She argues that masculinity and femininity become component parts which consumers can construct other possible selves. She adds that consumers are not merely recombining feminine and masculine traits to mold new identities; the very meanings of masculinity and femininity are being actively deconstructed and reconstructed to create new, unique selves. She sees gender as a set of masks and roles that allows consumers to search for new meanings with which to construct a sense of self. From this point of view Kacen argues that gender is an individual accomplishment, not a socially constructed one. Kacen also points out that in today's consumer society that is obsessed with appearance and consumption, a style is a substitute for identity and presentation overshadows essence. Gender can therefore be seen as performed not only through discourses, but also through different consumption practices.

Previous research shows that consumer behavior is filled with gender symbolism (Levy, 1959) and products are perceived as gendered and expressive of gender (Iyer and Debevec, 1989). Pierre Bourdieu (1984) presented that consumption plays a central role in the construction of gender identities. He argues that people create a sense of who they are through what they consume. People try to become the being they desire to be by consuming the items that they imagine will help to create and sustain their idea of themselves, their image and their identity (Belk, 1988; Bocoock, 1993). Holt & Thompson (2004) argue that consumer behavior is driven by the need for the creation and attainment of a desired self-image, identity and self-concept. Kacen (2000) states that products are used as tangible markers through which individuals create, transform, and reconstruct themselves as they actively engage in trying to create and maintain a sense of identity through the display of purchased goods.

As a social construct, gender and the development of one's gender identity also relates to external factors: culture and the perceptions that the society brings up to the individual. Bocoock (1993) then again argues that traditionally becoming gendered is about encountering with roles and stereotypes already at child's early ages. He states that for example physical appearance is an important part of these roles and stereotypes. He continues that gender identity is based on hierarchical differences between men and women. According to Aaltio & Mills (ed 2002) feminine and masculine gender perceptions consist of the values and ideals that originate from culture.

In summary, theoretically it is largely acknowledged that gender identity is constructed through discourses in cultural context. It is an instrument for self-expression and is not a fixed attribute, but a fluid one. Moreover, not only are new, individual identities constructed by combining masculinity and femininity, the very meanings of masculinity and femininity are continuously redefined. Gender identity is also both constructed by and reflected through different consumption practices. The traditional gender dichotomy of femininity and masculinity is

culturally bound and builds upon matters such as physical appearance, hierarchical differences between men and women as well as values and ideals of the culture.

2.2 Gender transgression and masculinities

Butler (1990) defines gender fluidity as gender being not restricted by biology or by traditional concepts of male and female. According to Kacen (2000) gender identity is in a constant state of chaos. She states that gender-blurring characterizes postmodern gender identities. She claims that the ascendance of a culture of consumption has destroyed masculine/feminine differences by making everyone a consumer. Moreover, Firat & Venkatesh (1993) agree that the traditional dichotomies of male/female, mind/body and producer/consumer have disappeared by the ascendance of consumption culture. According to Kimmel (1996) masculinities have become more culturally complex in today's gender fluctuation atmosphere where masculinities are combined with feminine traits of appearance, domesticity and nurture. Thus, different types of masculinities, femininities and their transgressions can be identified.

Holt & Thompson (2004) have identified three types of different masculinities that form through everyday consumption. According to them these masculinities are breadwinner, rebel and a man-of-action masculinity. Holt & Thompson state the breadwinner masculinity is being built upon the American myth of success. Nevertheless, the breadwinning men are presented as paragons of family values and community pillars. Holt & Thompson state that rebel masculinity celebrates all types of men who stand apart from powerful institutions. They then continue that breadwinner masculinity combined with rebel masculinity creates a man-of-action type of masculinity. Man-of-action type of masculinity is drawing the best out of two other forms of masculinities. These heroic men-of-action embody the rugged individualism of the rebel while maintaining their allegiance to collective interests, as required of breadwinners. This framework is related especially for an American ideology of heroic masculinity. The core of this type of masculinity is heroic enactments and doing for others. Related to these masculinities Holt & Thompson argue that consumption is determined by the seek of thrill and stage of competition. More closely to be examined related to the concept of this research is the rebel type of masculinity and how it forms through everyday consumption. As Holt & Thompson (2004) state the rebel masculinity celebrates all types of men who stand apart from powerful institutions, men who refuse to "fit in". These rebellious men are also seen as threatening the status quo. Rebel type of masculinity can thus be challenging the traditional societal institutions. For example, Kates' (2002) ethnographic work on gay, urban subcultures reveals that the subcultural capital forging social distinctions can be an expression of opposition toward the alienating heterosexist norms.

The rebellious model has also been researched from a female point of view. Thompson & Üstüner (2015) have studied how 'derby grrrls' are challenging orthodox gender boundaries in the field of women's flat track roller derby. Roller derby is a sport that includes rather masculine traits such as high speed, aggressiveness and an urge to win. Just as male beauty vloggers are

turning a stigma of men using make-up, derby grrrls are embracing the rebel model by reworking the ideological meanings and gender norms of femininity through their sport. Thompson & Üstüner talk about 'derby grrrls' as consumers-as-performers, acting in performative spaces that are autonomous enclaves in which these consumers-as-performers express resistance toward dominant norms. Also Martin et al. (2006) discuss in their study of female Harley-Davidson motorcycle riders about gendered identity projects, from a feminist point of view. The woman riders in a hyper-masculine consumption context are engaging, resisting and co-opting hyper-masculinity as part of identity projects wherein they expand and redefine their own personal femininities. In these enclaves of 'derby grrrls' and female Harley-Davidson riders, women have the freedom to challenge ideological meanings and norms they regard oppressive, dehumanizing or societally detrimental.

A growing amount of research among sociology and consumer culture theory addresses how men are challenging gender norms by incorporating feminine traits in how they behave, look and identify themselves (Barber, 2008; Bridges & Pascoe, 2014; Coad, 2008; Coskuner-Balli & Thompson, 2013; Hall et al., 2012; Klasson & Ulver, 2015; Thompson & Holt, 2004). Terms used in these studies to describe new perceptions of masculinities are hybrid masculinities and feminised masculinities. Bridges & Pascoe (2014) argue that hybrid masculinities may be considered as contemporary expressions of gender and sexual inequality. Hybrid masculinities refer to "men's selective incorporation of performances and identity elements associated with marginalized and subordinated masculinities and femininities" (Bridges & Pascoe, 2014, p. 246). This type of picking up of different traits or constructs from various genres and styles, mixing them into an individual combination can also be regarded closely related to the theoretical concept of bricolage. Dick Hebdige discusses how an individual can be identified as a bricoleur when they "appropriated another range of commodities by placing them in a symbolic ensemble which served to erase or subvert their original straight meanings" (2008, pg. 592). Thus, like bricolage, hybrid masculinities can be understood as an artistic expression of individuality where gender identity is a canvas for appropriating feminine or subordinated traits, creating an ensemble that redefines the original meanings of those traits.

Feminised masculinities or feminisation are regarded as men engaging in practices traditionally coded as feminine (Klasson & Ulver, 2015). This is a step further from hybrid masculinities. Messerschmidt (2012) states that feminised masculinities should be appreciated as equality masculinities. As an example, Kristen Barber (2008) studied white, middle-class, heterosexual men in professional men's hair salons as an example of men engaging in the feminine beauty work. She finds that these men are distancing the beauty work from its association with feminised aesthetics and instead construct it as a practice necessary for them to embody a class-based masculinity. A term closely linked to the context of feminised masculinities is metrosexuality. Metrosexual is term popularized by Mark Simpson (1994; 2002), meaning a young man is interested in and spending time and money on his own physical appearance, thus aiming to acquire a certain image. In the late 1990's and beginning of 2000's the growing of male grooming product segment in Western cultures was part of the metrosexuality trend (Harrison, 2008). Previous research on men's consumption habits with grooming products such as shaving, haircare and skincare (Cheng et al., 2010; Harrison, 2008; McNeill & Douglas,

2011) are largely focused on the trend of metrosexuality. Metrosexuality challenged the traditional notions of gender and sexuality, representing a change in categorizing people as masculine/feminine and hetero/homo (Coad, 2008; Hall et al., 2012).

Nonetheless, according to Klasson & Ulver (2015) feminised masculinities are shaped into hegemonic structures of gender and consumer culture. Hegemonic structures of gender are distinguished in hegemonic masculinity. Raewyn (2005) defines hegemonic masculinity as a concept that proposes to explain how and why men maintain dominant social roles over other gender identities, which are perceived as feminine in a given society. As the past research shows, power struggle is an inevitable part of gender perceptions in the patriarchal society (Connell, 2005). Bourdieu (1986) argued how the accumulation of cultural capital converts into economic, social and symbolic capital. These three forms of capital then reflect upon one's overall social status, also interpreted as power, in the socioeconomic hierarchy. Sarah Thornton (1996) introduced the concept of subcultural capital. She argued that social groups with lower positions in the socioeconomic hierarchy can create their own systems of status. This form of subcultural capital differs in positional value from the mainstream fields. The argument of subcultural capital has been supported by many other researches on subcultures of consumption or consumption communities (Kates, 2002; Martin et al., 2006; Schouten & McAlexander, 1995). According to Bourdieu (1986) two forms of cultural capital can be distinguished: field-dependent and broader. Broader cultural capital refers to individual's knowledge and intellectual skills that provides advantage in holding a higher social-status in society. Field-dependent cultural capital then again refers to individual's cultural capital in a certain specific situation that can be mobilized to a status in that given situation, not in others. Thus field-dependent cultural capital is more about understanding and explaining consumption practices within the specific field of consumption. How these interrelate, especially from a gender-specific perspective, is rather unstudied. As influencers in the online beauty community, the male vloggers are accumulating this field-dependent cultural capital, but as they are simultaneously battling against the traditional gender norms of the society, they are facing a differing position in the larger perspective of society.

In conclusion, masculinities have become more culturally complex in today's gender fluctuation atmosphere where masculinities are combined with feminine traits of appearance, domesticity and nurture (Kimmel, 1996). Thus, different types of masculinities, femininities and their transgressions can be now identified. New perceptions on masculinities such as hybrid masculinities, contemporary expressions of gender and sexual inequality, and feminised masculinities, men engaging in practices traditionally coded as feminine, reflect how men are challenging gender norms by incorporating feminine traits in how they behave, look and identify themselves. Feminised masculinities are shaped into hegemonic structures of gender and consumer culture (Klasson & Ulver, 2015), meaning that they fortify the power structures of the patriarchal society.

2.3 Men entering feminine consumption spaces

Past research of men entering feminine consumption spaces has largely focused on how men's gender transgressing practices are pursuing to reinforce hegemonic masculinity. Thompson & Holt (2004) researched how men are portraying and pursuing phallic masculine power through their consumption activities. They researched white, heterosexual, middle-class men and their everyday consumption activities like housing and interior decor, special possessions, dining and food, clothing, mass media consumption (i.e., television, movies, and music), exercise routines, and leisure activities and hobbies. They argue that men engaging in feminine consumption activities were conducting gender tourism, a term introduced by Suzanne Moore in 1988. Thomson & Holt tell that through gender tourism, they were visiting, 'taking a vacation' or playing with feminine activities on a temporary basis, being free to return to their phallic masculinity and dominant male position. According to Thompson and Holt's (2004) definition, "gender tourism includes not only movements between masculinised and feminised consumption practices, but also among different kinds of masculinity" (p. 335). They argue that gender tourism, as well as switching between breadwinner, rebel and a man-of-action masculinity, gives men space to interpret their masculinity in every given situation. Nonetheless, they state that the patriarchal society and its phallic ideals, largely diffused by the American middle-class culture, dominate the masculine norms. These norms and power formations are reproduced even when men are visiting feminine consumption spaces, as these spaces are merely temporal oases of identity play, as Thompson and Holt argue. They state: "Rather than threatening masculine identity, the feminine becomes a resource that men use to facilitate their own phallic identity games" (p. 334).

The concept of gender tourism indicates that the consumption activities are only temporal. Nonetheless, other studies have showed that gender transgressing activities can also be a more significant part of a consumer's identity. Coskuner-Balli and Thompson (2013) are reflecting upon Bourdieu's concept of cultural capital from the perspective of stay-at-home fathers. As this social group is still largely stigmatized, according to Coskuner-Balli and Thompson these fathers are completely vesting their identities in the lower status field and therefore facing the prospect of status loss and cultural marginalization. Coskuner-Balli and Thompson are theorizing how stay-at-home fathers are increasingly converting their domesticated and subordinated cultural capital to economic, social and symbolic capital. Therefore, they are building greater cultural legitimacy for their marginalized gender identity. The research of Klasson & Ulver (2015) about middle-class urban men's domestic foodwork in Sweden reflects also into Bourdieu's (1984) concept of cultural capital, combining the theory with Connell's (2005) concept of hegemonic masculinity. Klasson and Ulver's research examines the concepts of hegemonic masculinity and how men configure their gendered identity in relation to a traditionally feminised activity and domain in the heterosexual field. Their research subjects are masculinizing domesticity, capitalizing on field-dependent capital. Thus, Klasson and Ulver argue that feminised masculinities should be regarded as equality masculinities, contributing into the framework of hegemonic masculinity.

In conclusion, studies mentioned are focusing on heterosexual, middle-class, white males who are attaining greater cultural legitimacy for their alternative performances of masculinity, contributing to hegemonic masculinity. Even though they are embracing the feminised consumption sphere, the studies show how they still seek to masculinize it. Thus Klasson & Ulver (2015), Coskuner-Balli & Thompson (2013) and Thompson & Holt (2004) agree that men do not seem to feel threatened or stigmatized when balancing the features of both feminine and masculine character. These studies have revealed insightful accounts on men's masculine identity constructs, but have focused on the dominant heteronormative sphere. The researchers argue that the way the male beauty vloggers use makeup presents a consumption space that does not similarly follow the pattern of masculinising the feminine consumption spaces that these previous researches have showed.

2.4 Beauty consumption

The term of self-concept is substantive in the context of beauty consumption. According to Jon Schouten (1991) that covers the cognitive and affective understanding of who and what we are. Self-concept is thought to encompass such issues such as role identities, personal attributes, relationships, fantasies, possessions, and other symbols that individuals use for the purposes of self-creation and self-understanding (Belk, 1988; Csikszentmihalyi & Rochberg-Halton, 1981; Hazel & Nurius, 1986; McCall, 1987). Schouten's research about plastic surgery draws out few implications about the reasons behind symbolic consumer behavior in the maintenance of reconstruction of self-concept. In Schouten's terms, 'putting on the face' can be seen as a role transition. This passage can be seen in an emphasized way in male makeup affiliated with theatre, filmography and drag entertainment, where makeup represents a transition to an entirely separate character or 'alter-ego' (González & Cavazos, 2016; Greaf, 2016). Schouten argues that the decision of using time and energy into beauty rituals is a form of taking control of individual's life and pursuing self-creation.

Thompson & Hirschman (1995) have likewise studied how consumer's sense of body image and consumption behavior is motivated by aspirations of acquiring a certain image. In their terms, body is an object. However, Thompson & Hirschman's study is based on the dualistic conceptions in self-perceptions, its main dichotomy being masculinity/femininity. Rebecca Holman (1981) discusses beauty rituals as affecting individual's identity projection in both negative and positive as well as in an ambivalent way. According to Holman positive and negative identification possibilities reflect to person's ritual behavior. She states that the dichotomy of this identification lies in before and after of using beauty products. Many studies have shown evidence that women use makeup to make oneself more feminine and increase attractiveness (Holman, 1981; Kay, 2005; Malkan, 2006; Marwick, 1988). According to several studies women who wear makeup are perceived to be more physically attractive or associated with a positive impression (Cash, Dawson, Davis, Bowen, & Galumbeck, 1989; Cox & Glick, 1986; Graham & Jouhar, 1981; Nash et al., 2006; Mulhern et al., 2003; Workman & Johnson,

1991). Making yourself attractive is traditionally seen important when charming the desired possible mate and thus the increase in individual's makeup use is somewhat connected to women's peak of ovulation (Gueguen, 2012). Erik Erikson (1955) researched teenage girls' use of makeup relating it to the idea of different stages of crisis. According to Erikson use of makeup is a transition from a girl into a grownup, sexual person. He argues that this ideological passage in adolescence occurs when an individual overcomes the identity versus diffusion problem. This particular stage involves individuals to explore who they are as individuals, the construction of self. Erikson disclaims that the sense of self and personal identity is constructed through an intense exploration of personal values, beliefs and goals.

The focus on men's beauty consumption studied previously has been on metrosexual style grooming habits (Cheng, Ooi, & Ting, 2010; Harrison, 2008; McNeill & Douglas, 2011) and the performances of drag artists (González & Cavazos, 2016; Greaf, 2016). Make-up use among men however is not completely new phenomena. Royal Courts in the early 20th century powdered their faces to differentiate themselves from the common people (Arneson, 2014). Arneson also reminds about the 1970's, the era when glam rock'n'roll ruled and so did male rockers who sported the heavily eye lined eyes as part of their daily looks. Today use of makeup among men is most of all seen as a creative outlet, way to transform yourself into whatever you want to be (Hess, 2016). Few cosmetics companies have already spotted this new segment and are offering makeup lines targeted for male users only (Brooker, 2016; Natividad, 2017), although remaining a niche category.

According to Holman (1981) makeup products can also be seen as adornments, either having a parasomatic function or working as remedies, camouflages or enhancers. She argues that makeup products can have a parasomatic function by enhancing the attractiveness of individual characteristics that contribute to the overall appraisal of attractiveness. She continues that makeup products can also impart the attractiveness of the adornment itself to the user, in other words having intrinsic aesthetic functions. In this case makeup products work as in interaction with the physical characteristics of the user. Nevertheless, they have an aesthetic meaning primarily when they are applied to the consumer. Holman argues that the use of adornments is connected to a public self-consciousness of a person. Use of makeup usually increases individual's public self-consciousness (Miller & Cox, 1982). Russel Belk (1982) states that use of beauty products comes from hedonistic motives, those being focusing on oneself, desire for novelty and ownership of things. According to Belk positive reactions from others are sought through use of beauty products. Belk argues that use of makeup is a form of extended self, involving consumer behavior that holds meanings beyond the identity and body of the individual. The concept of extended self can be somewhat connected to the concept of ideal self. Ideal self being the self that individual thinks and strives to be (Rogers, 1959). Makeup products can then work as instruments in individuals' construction of identity.

Beauty consumption has been studied also from a behavioral versus ritualistic perspective. According to Erik Erikson (1977) ritual is a larger, plural experience, while habits tend to be singular behaviors. Rituals are further differentiated from habits by their dramatic scripting. Ritual scripts typically have beginnings, middles and ends (Leach, 1958). These different stages

are acted out by participants who acquire dramatic identities (Bird, 1980). Rook (1958) states that rituals share other common features with behavioral habits, thus grooming is performed habitually. He remarks that rituals and behavioral habits represent overlapping sets: not all habits involve rituals, nor do all rituals necessarily represent habitual activity. Holman (1981) states that beauty rituals affecting individual's identity projection reflects one's ritual behavior. Rook also studied grooming habits as a ritualistic behavior amongst young male adults, already in 1958. Daily grooming habits are closely linked to the psychosocial identity crisis, the respondents in the study reflected their awareness of both positive and negative identification possibilities via their grooming fantasies. Study also revealed that grooming artifacts are invested with ritual significance. Young adults in the study projected grooming rituals as preparation for dating and sexual interactions. The subjects described various grooming effects being characterized as ritual magic. The emphasis was on the dichotomy before/after use of a grooming product. Personal grooming being everyday ritual it has psychologically complex and intense meanings on it. This type of highly involving behavior is not merely habitual. Grooming is rather ritualistic than behavioral behavior.

Summarizing, makeup consumption largely relates to the meaning of self-perception, the cognitive and affective understanding of who and what we are and who we wish to be. Makeup consumption among women is traditionally seen being intertwined to making oneself more attractive, feminine and desirable (Holman, 1981; Kay, 2005; Malkan, 2006; Marwick, 1988). Thus, it relates to pursuing to acquire an ideal image of self and the acceptance of others. Furthermore, makeup is also seen a transitional instrument. Dichotomy of this ritualistic identification lies in before and after use of beauty products.

2.5 Conspicuous self-presentation

Thompson & Hirschman (1995) state that consumption is a form of self-expression and self-defining for an individual. Erving Goffman (1959) presents self-presentation as the intentional and tangible component of identity. According to Goffman social actors engage in complex intra-self-negotiations to project a desired impression. Individuals attempt to control or guide the impression that others might make of about them by changing or fixing the setting they appear, their appearance and manners. Impression of the individuals are maintained through consistently performing coherent and complementary behaviors (Schlenker, 1975; Schlenker, 1980; Schneider, 1981). In other words, individuals try to behave in a consistent way in order to establish the desired impression about themselves to others. Schlenker (1975) states that presentation of self is contextual, based on a specific setting and facing a definable and anticipated audience. According to him the presentation of self happens in the framed context where individuals try to anticipate the way they are assumed to present themselves.

Presentation of self in today's society is highly overarched with a constant pressure to look like the best possible version of oneself. Being present on social media and showcasing oneself builds up pressure to constantly be the most desirable version of oneself. Mass media overall

increases body dissatisfaction among people (Hargreaves & Tiggeman, 2004). According to Hargreaves & Tiggeman body dissatisfaction results from unrealistic societal beauty ideals. These ideals transmit through the mass media. Self-objectification is another component that can be seen to increase the body dissatisfaction of individuals (Martins, Tiggeman & Kirkbridge, 2007). Objectification theory asserts that individuals who live in sexually objectifying cultures may adopt an observer's perspective. As observers, they base judgments about themselves and their bodies on the sexual and body ideals of their culture and start to emulate them (Fredrickson & Roberts, 1997, McKinley & Hyde, 1996). In other words, people identify themselves more as objects rather than human beings, internalising an observer's perspective to their own bodies (Fredrickson & Roberts, 1997). Makeup is an outlet for individuals to cope with the pressure to constantly look like the best version of themselves.

Objectification theory has mainly been studied within women (Fredrickson & Roberts, 1997; McKinley & Hyde, 1996). Nonetheless, Parent & Moradi (2011) argue that the basic premise of objectification theory, that is objectifying sociocultural pressures and internalization of those pressures that may promote body image problems, is also applicable to men. Body dissatisfactions and constant pressure to look desirable is a concern for both genders. Westmoreland, Corson & Andersen (2004) state that body dissatisfaction and weight concerns have become more widespread among men in Western countries. A study executed by Ålgars, Santtila & Sandnabba (2010) showed that participants with a conflicted gender identity showed higher levels of body dissatisfaction.

Self-presentation is also performed in digital environment. Individuals generate and share content online to express their personal identity (Schau & Gilly, 2003). Anarbaeva (2016) has studied how female beauty vloggers perform their identity through their beauty videos. Based on her research, she states that through video blogs, these women perform their gender, race, and identity. Schau and Gilly (2003) researched how people construct their identities by digitally associating with material objects, signs and symbols. They also researched how people make a separation between the 'real-life' self and the digital self. Schau and Gilly argue that new modes of consumer self-expression reveal innovative self-presentation strategies that inform the discourse on self-presentation and possessions. In other words, being present on digital environment enables individuals to present themselves in a different way rather than traditionally in face to face type of situations. Digital identity construction (Nguyen & Alexander 1996) makes it possible to express latent and nested identities (Herb & Kaplan 1999) or to more fully disclose aspects of the self that are difficult to represent physically. In the research of Schau and Gilly (2003) self-creation and self-presentation is a conspicuous self-presentation where every element is chosen of its semiotic potential. According to them extending the self means that the real-life self is conspicuously invested in a chosen set of possessions. The possessions thus represent an extended part of the self. They state that in a digital world modifying one's self-presentation requires only the manipulation of digital stimuli rather than altering the set of possessions individual carries. Digital stimuli is used to present themselves to an assumed audience, constructing and managing impressions at whim with no financial or physical constraints. Schau and Gilly state that web allows consumers to self-present continuously beyond a regional setting into the virtual world. They continue that the

digital self does not need to correlate with the real-life person. Therefore, the medium and its formations build a notable context for digital self-presentation which needs to be considered when analysing self-presentation in online environments and how this digital self-presentation correlates with the real-life self.

Personal branding online is seen as a form of conspicuous self-presentation. The phenomena of personal branding gained momentum together with the rapid growth of social media (Chen, 2013). Communicating one's uniqueness is the key in personal branding (Arruda, 2009). According to Shepherd (2015) self-branding or self-marketing has been taken up by an increasing number of leaders and celebrities in business, politics and the entertainment industry. He (2005) states that the access for different online tools have allowed personal branding to become an important marketing task for also for regular consumers. Study made by Chen (2013) reveals that YouTube is a place where individuals can freely create a personality desired. Creating this desired personality leads to the phenomena of personal branding. The development of personal branding is a result of consumer empowerment on YouTube (Aaker et al. 2004; Fournier 1998.) The way YouTube vloggers represent themselves in their videos are true to their own personal brand.

In summary, self-presentation is the intentional and tangible component of identity (Goffman, 1959). Self-presentation also reflects the pressures created by the society, and for example social media, on how to look and act. This related to the basics of objectification theory which considers how individuals see themselves as observers and the objectifying constructs created by the societal environment. The presentation of self is contextual, based on a specific setting and facing a definable and anticipated audience (Schlenker, 1975). Thus, the context of the self-presentation is always important to consider. In online environment, the relationship between the real-life self and digital self are intertwined is the matter to be considered.

2.6 Online influencers

YouTube beauty vloggers are the influencers of our time (Lee & Watkins, 2016). Applying Everett Rogers' (2003) diffusion of innovation model, these vloggers are the ones on the beginning of the innovation curve. This theory seeks to explain how, why and at what rate new ideas and technology spread in society. Online influencers, the vloggers, are innovators or early adopters of new ideas. They influence the opinions of others' and thus help to spread new innovations, ideas and opinions.

As online influencers affect and communicate online it is reasonable dissolve the meaning of online communities. Consumers communicating online tend to form online communities around certain mutual interest in common (Kozinets, 2002). These online communities hold a real existence for their participants and thus have consequential effects on the consumer behavior (Muniz & O'Guinn, 2001). Muniz and O'Guinn state that online communities consist of discussions where consumers participate in various discussions attempting to inform and

influence fellow consumers about certain products or brands. Online influencers behold a strong influence power over the rest of online community (Li & Du, 2011). Their hierarchical position is inevitably valued and their opinions listened (Lamb, Hair & McDaniel, 2011). As Muniz and O'Guinn state, a sense of belonging is commonly rather strong in online communities. They state that the consciousness of kind perpetuates in community members' experiences and traditions thus creating a sense of belonging. Gusfield (1978) states that consciousness of kind is the intrinsic connection that members feel toward one another, and the collective sense of difference from others not in the community. Consciousness of kind is shared consciousness, a way of thinking about things that is more than shared attitudes or perceived similarity.

This sense of belonging was also seen among the vloggers themselves in a study by Anarbaeva (2016). When analyzing vlogs by female beauty vloggers, Anarbaeva distinguished a sense of belonging and connectedness as one of the main themes of the videos. She argued that "underrepresented women go to YouTube to relate to others who are like them, which gives them a sense of belonging and connects them to millions of others who are craving the same connection" (p. 1). Thus, the aspect of belonging and connectedness in online communities not only concerns the relationship between the viewers and the online influencer, but also between the vloggers.

Parasocial interaction (PSI) is a concept to be recognized when discussing online influencers. PSI is conceptualized as interpersonal involvement of the media user with what individual consumes (Horton & Wohl, 1956; Rubin, Perse & Powell, 1985). These researchers state that this involvement includes seeking guidance from a media persona, seeing media personalities as friends and desiring to meet these media performers. When viewed from a marketing perspective, PSI is defined according to Labreque (2014) as illusionary experience, such that consumers interact with personas, such as mediated representations of presenters, celebrities or characters, as if they are present and engaged in a reciprocal relationship. PSI is considered to represent a kind of friendship with a media personality (Perse & Rubin, 1989). According to them individuals feel that they know and understand the persona in the same intimate way they know and understand their real-life friends. Rubin, Perse and Powell (1985) argue that when the relationship continues to develop the viewer will start to see the famous person more and more as a trusted source of information. This eventually leads viewers to seek information from the influencer and highly value the influencer's advice. However, it is valid to comment that PSI cannot be fully integrated into the field of YouTube, since the core idea of PSI focuses on one-sided interaction. YouTube, being a social online platform, offers a possibility for the viewers to comment and discuss with their peers and with the vlogger. The relationship between YouTube vloggers and their viewers from a point of PSI concept has been researched previously by Stever and Lawson (2013). They however state that with even the possibility to comment and discuss with the vlogger on one's YouTube channel, the relationship between the viewer and the vlogger is strongly parasocial. Nevertheless, they argue in their research that this parasocial dialogue is meaningful to the ones participating.

The appreciation these YouTube vloggers hold may also relate to Veblen's (1994) emulation theory. Vloggers can be seen as an interpretation of the upper class. Viewers try to pursue similar

status through emulating the habits and behavior of the vloggers. Viewers seek for advice and copy the behavior and the ideas the vloggers present. Thus, vloggers influence the buying behavior of the viewers by giving recommendations about different makeup products. Vloggers are the trendsetters, influencing the opinions and trends of others through a trickle-down effect. According to McCracken (1988), further modified from Veblen's (1994) concept, trickle-down effect explains how the trends spread from the upper class into the lower class or in the context of this research from influencers into the majority. Online influencers thus hold some celebrity value. This celebrity worshipping can have a prevalent influence on shaping consumers' values, attitudes and behaviors (Schultze et al., 1991). Chan & Prendergast (2008) state that upward comparison consumers have towards celebrities elevates consumption intentions and desire for possession. The celebrity worshipping can even lead to the point where vloggers' messages can even become a part of the individual's social construction of reality (Alperstein, 1991).

In conclusion, YouTube vloggers are the influencers of our time (Lee & Watkins, 2016). They are the innovators who create and address new trends (Rogers, 2013) and influence the opinions of others. Despite the parasocial nature of the relationship between the vlogger and the viewer, this relationship is seen meaningful for the viewers (Stever & Lawson, 2013). Online communities hold a sense of belonging and connectedness that is also cherished among the vloggers.

2.7 Chapter Summary

Theoretical foundation of this research consists of four bigger main themes: gender and its perceptions, beauty consumption, conspicuous self-presentation and online influencers. The first, gender and how it is constructed, is the most important and determining theme for this research. Theories and previous research on gender and its constructs, gender transgression, different masculinities as well as men entering feminine consumption spaces form the underlying theoretical mooring and mirror to this research. The understanding how gender is constructed through social discourses and is not restricted by biology or by traditional concepts of male and female (Butler, 1990) is the biggest guiding concept for the research. Moreover, how masculinities have become more culturally complex in today's gender fluctuation atmosphere where masculinities are combined with feminine traits of appearance, domesticity and nurture (Kimmel, 1996) aligns the core theme of the research. Thus, it can be argued that the boundaries of gender and the perceptions of masculinity and femininity have become increasingly blurred. Previous research on how men are entering feminine consumption spaces has resulted in the statement that these men are pursuing to masculinise these feminine consumption spaces, thus contributing to the concept of hegemonic masculinity (Barber, 2008; Bridges & Pascoe, 2014; Coad, 2008; Coskuner-Balli & Thompson, 2013; Hall et al., 2012; Klasson & Ulver, 2015; Thompson & Holt, 2004).

The three other themes, beauty consumption, conspicuous self-presentation and online influencers, are relevant to understand the context of this research. These themes offer insights

to understand the nature of the field where the transgression practices of male beauty vloggers occur. Beauty consumption as an instrument of self-presentation and self-concept are the key concepts to build upon the theoretical contribution of this research. With women, beauty consumption related strongly towards making oneself more desirable and attractive, providing an interesting reflection point when studying the makeup consumption of men. Also, presenting oneself in a digital world and its distinction with the real-life self was also discussed together with the traits of online communities, Parasocial Interaction and the influence power of online influencers. Vloggers are important influencers in the online community and have the power to guide the opinions of their viewers. Moreover, previous research shows that among female beauty vloggers, a sense of connectedness was an integral part of the vlogging activity.

3 Methodology

The following chapter outlines the research approach and the research design that guide the method for data collection and data analysis applied in this research. Data collection and data analysis methods are then presented in further detail. The chapter finally addresses the limitations and ethical concerns related to the research design and ends with a summary of this chapter.

3.1 Research Approach

Assumptions and views about the nature of social phenomena and how the research should be conducted influence the research process (Bryman & Bell, 2015). Therefore, it is important to reflect upon and communicate the epistemological and ontological considerations that are fundamentally guiding the conduct of this research. Although the research relies upon various constructs provided by previous research, the aim of this thesis is to build and develop theory as its outcome, thus taking an inductive approach (Bryman & Bell, 2015). This approach is taken because the topic has not been researched before and because it supports the ontological and epistemological positions of the researchers. This approach means that even though theory forms an underlying backdrop for the thesis, it does not guide the research. Moreover, new insights and theory are aimed to rise from the data itself. The researchers then analyse how these insights infer from the previous theory. Moreover, according to this inductive approach, the researchers wanted to remain open for interesting insights risen from the data that supplement the research question, describing the male beauty vlogger phenomenon also from a broader perspective, outside narrower look focusing strictly on gender constructs.

The fundamental ontological assumption of this research is that the social world is regarded as something that people are in the process of constructing. This means that “social phenomena and categories are not only produced through social interaction but are also in a constant state of revision” (Bryman & Bell, 2015, p. 33). This research approach is guided by the fundamental theoretical framework of gender as a social and ephemeral construct, in line with Judith Butler’s (1990) work. According to this framework, gender, separate from the concept of the biological sex, is performed through symbolic acts and discourses and that an individual’s masculinity and/or femininity may vary from situation to situation and is thus not a fixed construct. Therefore, our ontological position is within nominalism, as our assumption is that there is no single truth to be examined (Easterby-Smith, Thorpe & Jackson, 2015). With this approach of not believing it is possible to pin down a definitive answer or a truth is closely related to a postmodernist stance (Bryman & Bell, 2015). In conclusion, the research approach relies upon

the assumption that social reality only exists in discourses and is created, in a continuously evolving manner, by humans themselves.

To understand these discourses and the meanings created by them, the researchers rely on a social constructionist epistemology. The aim is to increase the general understanding of the situation, rather than demonstrate external causes or fundamental laws, since in a socially constructed world people are always going to have different experiences. Bryman & Bell (2015) then again conceptualise this epistemological position as interpretivism, describing it as pursuing to understand the social world through interpreting that world by its participants. It is prominent in this epistemological position that the researchers as observers cannot be separated from the sense-making process and therefore their own assumptions play a great role in the way researchers interpret the discourses and make conclusions. These assumptions influence not only how the researchers see things but also what they see.

Ideology assumptions (Alvesson & Sandberg, 2011), that is personal values, and pre-understanding about gender-related issues frame already the mindset on how the researchers have problematized the research question and its importance to the field. The pre-understanding and interest of the researchers related to the YouTube beauty world not only formed the initial spark for conducting the research on the topic of male beauty vloggers, but also partially guided the choices made during the research process. The researchers are familiar with the YouTube platform and its beauty category due to having made beauty vlogs themselves and having followed the beauty scene on social media for multiple years. This background automatically creates an engaged approach for the research. Moreover, this pre-understanding can be even considered as essentially needed in to conduct the research within the 10-week-timeframe. This is because the beauty vlogging world, and makeup world in general, includes a lot of sayings, customs, product and brand knowledge and other inside information typical to the community and familiarization with these would have taken a lot of time without prior knowledge.

The researchers' interest and emphasis on studies towards the consumer culture theory (CCT) field also guided the aimed theoretical contribution to CCT. Arnould & Thompson (2005) state that CCT refers to a family of theoretical perspectives that address the dynamic relationships between consumer actions, the marketplace, and cultural meaning. Their definition of CCT explores the heterogeneous distribution of meanings and the multiplicity of overlapping cultural groupings that exist within the broader sociohistorical frame of globalization and market capitalism. According to Arnould & Thompson's (2007) clustering of CCT's common structures of theoretical interest, this research approach will be focusing on the domain of consumer identity projects.

3.2 Research Design

As a social constructionist CCT study taking an inductive approach, the research design will be qualitative. Qualitative research gives descriptive, in-depth descriptions and understandings

about the research question examined (Bryman & Bell, 2015). As the researchers position their epistemological stand as strong constructionists, it largely eliminates quantitative research design. Moreover, it can be argued that a quantitative research would not give the kind of data needed to answer to the research aim which is about the question *how* are the male beauty vlogger transgressing gender boundaries, an aim pursuing to provide thick descriptions of the topic. Qualitative research design also allows flexibility in terms of data collection and analysis (Bryman & Bell, 2015), when studying current, a fairly new phenomenon. To understand the complex meanings in gender transgressing practices and behavior, the research approach is engaged, having similarities with structuration theory (Bryman & Bell, 2015). This paradigm is strongly based on the idea of ‘duality of structure’ formed by Anthony Giddens (1984), meaning that structures are created and recreated through social action and the agency of individuals. Giddens states that at the same time structure then guides individual agency. As the research approach is based on the notion that there is no universal truth, the context of discourse affects its meaning and is thus vital to consider in order to provide insightful analysis.

The goal of the researchers is to get rich, fruitful data that describes and demonstrates subjects examined. As the research question is about how the male beauty vloggers transgress gender norms through their makeup use via their videos, the researchers argue that the study needs to be conducted in the online environment. Thus, the focus is on how male beauty vloggers use makeup in the videos, not how they use makeup outside the online platform. Nonetheless, the results provide a reference point for a broader approach for possible future research on male makeup consumption, but this is not the purpose of this study.

Thus, to provide insights on how gender is performed in the videos posted by the vloggers, netnography was chosen as the research methodology. The data to be gathered will be discourses and visual experiences. The aim of the analysis is to make sense and understand the content to create new, meaningful insights. The data will then include observations of the content that male beauty vloggers have produced online.

Researchers are using netnographic research methods to gather data, as the rise of male beauty influencers has happened specifically online. According to Kozinets (1998), netnography is a qualitative method devised specifically to investigate the consumer behavior of cultures and communities present on the Internet. Netnography is a way to understand discourses and interactions of people participating in computer-mediated communication about market-oriented topics (Kozinets, 2002) or a qualitative method devised specifically to investigate the consumer behavior of cultures and communities present on the Internet (Kozinets, 1998). According to Kozinets (1998) netnography is naturalistic and unobtrusive by its nature.

Moreover, another matter to be considered in the choice of research method is access. Bryman and Bell (2015, p. 313) state that the method of content analysis is considered appropriate to use when investigating “social groups that are difficult to gain access to”. Netnographic research methods enables researchers to access the most influential male vloggers within the given time frame. Since previous studies about the same subject have not been performed, it is important that the research method allows researchers to explore the content and look for patterns that emerge along the way. Netnography allows movement between different stages of

data collection, analysis, interpretation and conceptualization quite freely (Bryman & Bell, 2015). This allows researchers to identify themes in a systematic yet flexible and analytical manner. Researchers act as complete observers throughout the research process, not participating to the research by any actions.

It is worth to note that the research thus focuses on observing the gender transgressing practices from an outside perspective. This choice was made to account the observational nature of the research aim. The aim is to look how the male beauty vloggers are transgressing traditional gender boundaries through their use of makeup in their videos. Therefore, although the concept of gender identity closely relates to the research aim, the focus was not on the vloggers' own account of their identity. For future research, this approach would indeed be interesting as a continuum to this research, but would then require ethnographic interviews as a methodological choice. A choice for ethnographic interviews would then also require a rather deep trust-relationship between the research subjects and the researchers, as gender identity is a sensitive and highly personal topic. As Alvesson (2003) points out, trust is an essential prerequisite in the romanticism position in order to be able to explore individual's inner world, those being meanings, feelings and intentions. Given the ten-week time frame for the conduct of the research, building this trust would not have been possible without pre-existing relationship with the vloggers. Furthermore, the focus of the study is on the performances of gender transgression and an insightful analysis of these performances. Moreover, the netnography is focused on the content of the videos, not including the comments on the video, since the aim is to observe the transgression performances of the vloggers, not the reception of them by the viewers. Thus, the researchers argue that the choice of observational netnographic research design is well-grounded in the research aim.

The netnography will be conducted on the video platform YouTube since it is the medium the vlogger use for their videos. It has “over a billion users - almost one-third of all people on the Internet - and everyday people watch hundreds of millions of hours on YouTube” (YouTube, 2017). YouTube is also the leading online platform for user-generated content (Alexa, 2017). Beauty videos are one of the biggest content spheres on YouTube and beauty vloggers have grown into important influencers for the beauty industry (Bianchi, 2016; King, 2016; Pixability 2014, cited in Coursaris & Van Osch, 2016). Since the indisputable influence and popularity of the beauty vlogs, it is reasonable and mostly truthful to study vlogs rather than any other social media content male beauty vloggers produce. Vlogs compared to other content available for netnography on different social media channels also give more content to be analysed from the perspective of the vloggers. One Instagram picture with a short description and few hashtags gives quite a small amount of content to be analysed compared to a 10-minute YouTube vlog. Moreover, the longer video format gives an opportunity and space for more loose storytelling that gives more content to be analysed in the context of this research. Vloggers express themselves, in addition to their striking use of makeup, verbally in a vivid language that researchers assumed to give further insights. As researchers study YouTube vlogs, it is notable to regard the performative character of the public YouTube vlogs. Vloggers are assumably aware of their status and impression power. Thus, they could perform a desired character rather than showing their own personality and real emotions in their videos. However, this research

does not specifically focus on whether the vloggers perform their identity as real, faked or precisely planned, although the contradiction between the real-life self and digital self-presentation in the literature review provide an understanding of the context. It is the message vloggers are communicating and the way they perform in the videos that the researchers are interested about and how the gender transgressing practices are conveyed in this context.

To effectively focus on studying gender transgressing practices of male beauty vloggers, it is important to understand the format of the beauty vlogs. As stated before, understanding the context and customs of the beauty vlogger world guided the research into a focused approach. This includes being familiar with the general format that many of the beauty vlogs follow. A key feature in the beauty vlog format is sharing opinions and evaluations of beauty products and instructions on how to use products or create certain looks. The format also includes specific features of the beauty vlog format like starting the video with the full makeup look so that the viewers can see the finished look, and only after this continuing with the tutorial from the start, addressing the viewers in the beginning of the video and ending the video with a request for the viewers to subscribe to the channel and give the video a ‘thumbs up’. Some of the main video types then again include for example presenting favorite products of the month, reviews of new products, step-by-step makeup tutorials of complete looks or tutorials focusing on a specific part of the look and ‘haul’-videos where the vloggers present all the products she/he has bought on a specific shopping occasion. Due to the pre-understanding of the researchers, they were familiar with the general format of beauty vlogs and also knew that the male vloggers mostly followed the same format as their female colleagues. This pre-understanding also supported the underlying assumption of the researchers that the male beauty vloggers are not pursuing to masculinize the feminine consumption space of makeup, as they are following the same format as the women. This also guided the researchers not to focus on the actual general format of the vlogs, but to gain insights specific for the male beauty vloggers.

3.3 Data Collection

According to the research design, the empirical data to be collected was video content produced by the chosen vloggers and publically published by them on the video sharing platform YouTube. The process began by choosing representative vloggers for the study in relation to the research aim. The sampling strategy for choosing the vloggers is presented in section 3.3.1 Sampling the vloggers. After the sampling, a pilot study was conducted to get a clearer starting point for the research process and form an initial coding guide to ease and simplify the further process of analysis. The pilot study was run in one day during which the researchers watched two videos from each vlogger. The videos chosen for the pilot study were the two newest uploads of the vloggers’ at the time of conducting the pilot study. The researchers transcribed the videos by writing thick descriptions, accounting for both what the vloggers said but also the visual cues they portrayed (see descriptions in Appendix A). From these thick descriptions, the researchers looked for emerging bigger themes and patterns. Then, these patterns and themes

from the pilot study were grouped into larger themes to create an initial coding guide for further data collection.

After the pilot study, the data collection and analysis was continued until the saturation point for empirical findings had been reached and enough messages with sufficient descriptive richness were gathered. This approach was guided by Kozinets (2002) statement that the collection of data “should continue as long as new insights on important topical areas are still being generated”. This saturation point was reached by watching 18 more videos per each vlogger to gather more data, thus watching 100 videos altogether in this research. The videos were chosen chronologically going from newest video downward, starting from the newest video on the 19th of April 2017. The videos gathered for the research were given specific codes that are later used in the coding and analysis process. The videos are listed with their video codes, video titles, publishing dates, view counts and URLs in Appendix B.

As the approach for the research was exploratory and inductive, the data collection phase was continually accompanied with simultaneous coding, analysis and interpretation, following the orientation of constant discovery and constant comparison (Altheide, 1996, cited in Bryman & Bell, 2015). Researchers wrote rough field notes for each of the sampled videos. While collecting data, the researchers simultaneously analysed the content referring to the coding guide but also forming new themes and patterns that rose from the material. The coding guide was thus continually developed and supplemented. This coding guide is presented in section 3.4.1 Coding guide.

3.3.1 Sampling the vloggers

Sampling for the data collection was done using purposive sampling, meaning that the sample participants are chosen in a strategic way so that those samples are relevant for the research question and may generate fruitful insights (Bryman & Bell, 2015). As the sampling strategy includes features from multiple sub-groups of purposive sampling, it can be seen as a generic purposive sampling strategy according to the description of Bryman & Bell. This strategy is further elaborated in the next section.

As the research focus was to study the makeup use of male beauty vloggers, the sample needed to be male beauty vloggers. The researchers thus looked for a sample with vloggers that portray rather strong characteristics of combining masculinity and femininity, but publicly identifies themselves as men. Initial search for appropriate candidates for the research was largely based on the researchers’ prior familiarity with YouTube’s beauty category. It was then complemented by number of online news articles (Arlexis, 2016; Beck & Valenti, 2016; Hess, 2016; Monnlos, 2016; Natividad, 2017; Wilbur, 2016) covering the topic of men in makeup and male beauty vloggers. The samples were thus discovered one by one through a thorough reading of the topic in online publications, identifying typical cases of men in makeup who have also gathered public attention in the press. The vloggers found based on this initial search were ranked by their subscriber amount to choose the vloggers with the largest audience, and

thus the largest influence group. Following this, three different criteria were chosen for narrowing down the sample. The number of vloggers to be considered in the research was narrowed down to five to be able to analyse enough videos per vlogger for a fruitful analysis. The criteria that the chosen vloggers had to meet were based on the research question and aim. They needed to establish that the chosen vloggers were self-identified male beauty vloggers and that they were influencers in the makeup industry according to their audience size and commercial connection with a makeup brand. The criteria were:

1. The vlogger has publicly identified himself as male
2. The vloggers' content is mainly makeup related
3. The vlogger has had a commercial collaboration with a makeup brand
 - a. Commercial collaboration was defined as working as a brand ambassador, appearing in a commercial of a brand, co-creating a makeup product with a brand or producing a paid, user-generated content for a brand
4. The vlogger has to be an adult at the time of this research is published due to ethical considerations

The five male beauty vloggers chosen for the data collection based on this sampling technique were Jeffreestar, Manny Mua, PatrickStarr, James Charles and Gabriel Zamorra (see Appendix C for channel information). Each vlogger is now shortly introduced in the following section.

Jeffreestar

Jeffrey Lynn Steininger, using the online name Jeffreestar, is an American beauty vlogger and entrepreneur and can be considered as one of the most popular beauty personalities online with his Youtube channel of over 4 million subscribers (Jeffreestar, 2017b) and his own makeup brand Jeffree Star Cosmetics (Jeffree Star Cosmetics, 2017). On the brand's website (2017), Jeffree claims the brand to be for "anyone who's fearless enough to be their own person". Before his rise in makeup industry, he had gained publicity through his music and fashion careers (Taylor, 2016). Already in his early days in the public eye, he has been known for his transgressing, gender-bending appearance and persona and started to wear makeup already at the age of 12 (Taylor, 2016).



Figure 3.1: Jeffreestar in a screenshot from one of his videos (Jeffreestar, 2017a)

Manny Mua

Manny Gutierrez, a key male influencer in the YouTube beauty community goes by the online name Manny Mua and has almost 3 million subscribers on his channel (Manny Mua, 2017b). He was appointed as the first male beauty ambassador for the drugstore makeup giant Maybelline at the end of 2016 (Natividad, 2017). He has previously worked for makeup counters at M.A.C and Sephora (Beck & Valenti, 2016). In an interview by Beck and Valenti (2016), he has said that for him makeup is about creative freedom, “about transforming your face to make it look a different way”. In his YouTube channel page (Manny Mua, 2017b) he states that “honestly, I believe that men can wear makeup, teach makeup, and vlog about it just as much as girls can and I am fighting for that equality with my channel.”



Figure 3.2: Manny Mua in a screenshot from one of his videos (Manny Mua, 2017a)

PatrickStarr

Patrick Simondac is a male beauty vlogger that goes by the name PatrickStarr on Youtube and has over 2 million subscribers (PatrickStarr, 2017b). Beck and Valenti (2016) write in their article that Patrick started experimenting with makeup as a teenager in pursuit of covering his acne and carried on to working at the cosmetics department of Macy's. They continue to tell that now as a full-time vlogger, Patrick has worked with makeup brands like Benefit, Sephora, Smashbox and NYX Cosmetics. As an advocate for bringing awareness for men in makeup, he says in his video titled I AM A MAN | PatrickStarr (PatrickStarr, 2016b) that "I am a man. I am a man in makeup. And I love makeup so much."



Figure 3.3: PatrickStarr in a screenshot from one of his videos (PatrickStarr, 2017a)

James Charles

The vlogger James Charles Dickinson, known online as James Charles, has almost 900 thousand subscribers in YouTube (James Charles, 2017c). He is a brand ambassador for the beauty brand CoverGirl, named as the iconic brand's very first CoverBoy (Andrews, 2016). In an interview by Beck and Valenti (2016) James talks about his use of makeup in regards to his family questioning his gender-identity as a man: "It took a lot of thorough conversations to explain that it's an art form for me. I'm still confident as a boy and I will always be a boy. I can be confident with bare skin and with a full face."



Figure 3.4: James Charles in a screenshot from one of his videos (James Charles, 2017a)

Gabriel Zamora

Gabriel Zamora is a beauty vlogger with over 160 thousand subscribers on his Youtube channel (Gabriel Zamora, 2017b). He also works for the beauty box subscription service Ipsy (Gabriel Zamora, 2017) and has released a signature lipstick together with the global makeup brand M.A.C (Morel, 2017). In an interview by Arlexis (2016) Gabriel revealed he got into the world of makeup through googling how to make eyes look bigger and ended up browsing through various beauty tutorials on YouTube. In the same interview, he states that his “overall goal as a 'boy in makeup' is to normalize the idea of men wearing makeup". He continues that "makeup has no limits, and if I can break our gender norms and bring a little more life to this industry, then I will feel like I am doing something right."



Figure 3.5: Gabriel Zamora in a screenshot from one of his videos (Gabriel Zamora, 2017a).

3.4 Data Analysis

In the analysis stage of the research process, the researchers identified prominent, connecting and recurring insights from the data collected. These categories were named into different codes (presented in the coding guide in section 3.4.1). The coding was an ongoing process as new codes were added, and previous ones edited, continually as the data gathering progressed. As the analysis progressed, these codes were refined and grouped together into more analytical and larger categories to finally arrive to the core themes, into which the final analysis of the thesis would focus on. This approach is specified as thematic analysis (Bryman & Bell, 2015). Nonetheless, the researchers' approach to the codes is that they are merely 'sensitizing' concepts. As Blumer (1954, p. 7) argues, these sensitizing concepts provide “a general sense of reference and guidance in approaching empirical instances”. The codes do not therefore dress

the analysis into a straightjacket with definite types, but rather pursue to guide the analysis towards clearer conclusions.

To provide insights from the data, qualitative content analysis, also known as ethnographic content analysis (ECA), was used. This method is aligned with the inductive approach of the research, enabling a flexible process in the analysis (Bryman & Bell, 2015). Altheide (1996, cited in Bryman & Bell, 2015, p. 569), states that:

the aim [of ECA] is to be systematic and analytic but not rigid. Categories and variables initially guide the study, but others are allowed and expected to emerge during the study, including an orientation to constant discovery and constant comparison of relevant situations, settings, styles, images, meanings and nuances.

Thus, this method of analysis permits an ongoing and free movement between the stages of data collection, analysis, interpretation and conceptualization (Bryman & Bell, 2015). It also enables one to consider not only the explicit messages the vloggers are conveying but also to delve deeper into the latent messages they are portraying.

The aim of ECA in the research focused on pointing out the various constructs of gender. The analysis focuses on individuals, the vloggers. The researchers pursued to interpret how gender is performed in the discourse of the videos and the visual elements of the physical traits and behavioral aspects of the vloggers, searching for both explicit and latent messages. The process of ECA is thus constructed through visual analysis and discourse analysis. Analysis was guided by the hermeneutic interpretation seeking to analyse the male beauty vloggers' transgression practices in a comprehensible and fruitful way (Arnold & Fischer, 1994). As Thompson, Howard and Locander (1994) present, a hermeneutic interpretation will delve into the social and historical contexts of the data for its explanations while providing a subtle, specific, nuanced cultural interpretation.

The visual analysis focused on the actual imagery of the video, looking for visual meanings and symbols (Easterby-Smith, Thorpe & Jackson, 2015). The researchers delved into traits such as what aspects were the vloggers emphasizing or disguising in their makeup looks and how did they combine masculine and feminine traits in their style. The discourse analysis then again focused on the language itself and how it was used (Easterby-Smith, Thorpe & Jackson, 2015). The researchers also observed discourse aspects such as gender pronouns in relation to the vloggers themselves and their audience and other gender-related notions brought up in their descriptions about the makeup looks, how were the vloggers describing their motives for using makeup and how did they describe their makeup consumption habits or rituals. Discourse analysis also accounts for the different ways and emphasis of the language spoken. Taking inspiration from critical discourse analysis, the researchers also looked into the discourse as a power resource related to ideology and socio-cultural change (Bryman & Bell, 2015). Thus, the context of where the language is spoken and the factors beyond the talk itself is accounted in the analysis.

3.4.1 Coding guide

Through the process of discourse and visual analysis, the researchers looked for recurring and connective patterns, themes and interesting insights rising from the data. As Bryman and Bell (2015) put it, coding is about managing data, reducing the vast quantity of information gathered to make sense of it. These recurring and connective patterns and insights were thus collected into larger themes. From the pilot study, an initial coding guide was formed to represent these themes. As Kozinets (2010) presents, categories for coding emerge inductively through a close reading of the data, not from prescribed categories. The coding guide was thus continually updated and developed throughout the rest of the study, and the coding process involved active interpretations of the observations, meaning that the analysis process aligned with the data gathering process throughout the coding process. Through this coding system, observations were categorized into ten different codes which were: Gender Bender, Masculine Manifestation, Girly Cuteness, Diva Deviance, Mirth and Merriment, Pursuit of Perfection, Extreme Emotions, Prancing like a Peacock, Expressions of Expertise and Sense of Community. These codes were created to represent the most prominent observations and their characteristics in an expressive way and ease the analysis process by condensing the observations into more easily controllable themes. They also helped to provide a more descriptive account for the reader of what the male beauty vlogging phenomenon is about. As the video content as data was vast and included a lot of observations, both discourse and visual wise, the coding process made the interpretations process more focused.

The codes were based on the interpretations of the researchers on first of all what emerged as prominent, but also how for example girlyness or masculinity was understood. Throughout the coding process, the researchers pursued to stay receptive for insights that were not directly related the clearest gender traits. As stated before, the researchers were familiar with the general format of the beauty vlogs, and therefore they looked for insights that either related directly to gender traits or insights that emerged as prominent outside the general format of beauty vlogs or different from female beauty vloggers. Also, some uncategorized insights that did not fit into the the codes presented in the coding guide but still considered as important and descriptive of the phenomenon were depicted.

The final coding guide is presented in table 3.4.1. It presents the name of the code in the left column and its explanation in the right one. The explanations give very concrete descriptions on what type of observations were categorized into them so that the reader can understand how the researchers have interpreted concepts such as masculinity and femininity. The codes emerged during the pilot study are presented first with the orange background, followed by the codes with the grey background that emerged during the rest of the study to complement the initial ones. The initial codes emerged from the pilot study were the most prominent ones, and focused more clearly on the gender transgressing aspects. Later in the study, the researchers identified other codes by differentiating certain patterns from the initial codes into their own codes, also finding new codes from the data. The code Prancing like a Peacock was differentiated from Diva Deviance to depict more elaborately the actual prominent traits in the makeup looks the vloggers' portrayed. Also, Extreme Emotions was differentiated from Diva

Deviance to describe the emotion-laden language the vloggers used when talking about the products and the makeup look. The codes Expressions of Expertise and Sense of Community were added as new ones. These codes as general themes are typical for the beauty vlogging world in general. These codes were still added because they described the vloggers' online influencer status in the beauty industry specifically as males and the sense of community they portrayed as males within the beauty vlogging world.

Table 3.1: Coding guide

Code	Explanation
Gender Bender	Mixing gender pronouns and gendered expressions in reference to himself
Masculine Manifestation	Cursing Making sexual references Physical masculine traits like beard, snapbacks, male clothing Using male gender pronouns in reference to himself or the makeup products
Girly Cuteness	Using expressions like cute and pretty in reference to himself, the makeup look or specific makeup products Girly body language like batting eyelashes, looking coy, eloquent hand movements Referring to the audience as girls, sisters, sisterhood Referring to the makeup products as her or she
Diva Deviance	Using expressions like alien, extra-terrestrial, unicorn, out of this world in referene to himself or the makeup look Using strong expressions of amazement in language and facial expressions Expressions of deviance and not caring about others' opinions Conspicuous self-presentation and self-branding
Mirth and Merriment	Not taking himself seriously, using humour in relation to himself Having fun with makeup, experimenting Laughing Making funny voices and expressions
Pursuit of Perfection	Sculpted face, seeking definition Seeking smoothness, blurring, flawlessness, perfection Seeking brightness of the skin, anti-age
Extreme emotions	Using strong expressions of amazement in language and facial expressions Expressing strong emotions in relation to makeup
Prancing like a Peacock	Makeup looks using strong colours or flamboyant traits Appreciating high pigment of products Describing highlighter as 'blinding'
Expressions of Expertise	Giving thorough details about the product ingredients and effects Portraying himself as a connoisseur, an expert Expressions of giving advice to the viewers

Sense of Community	Referring to other YouTubers and the YouTube beauty community Referring to RuPaul's Drag Race Addressing the viewers as a group
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3.5 Limitations and ethical concerns

3.5.1 Trustworthiness and authenticity

The concepts of trustworthiness and authenticity are used in evaluating the research as they provide a fitting criterion for a social constructionist qualitative research. Trustworthiness is made up of the criteria of credibility, transferability, dependability and confirmability (Bryman & Bell, 2015). Most notably, these criteria as well as the criterion of authenticity is achieved by high self-reflexivity the researchers.

The high self-reflexivity of the researchers' is important since, as a nominalist and social constructionist research, the stance of the researchers is that bias is impossible to evade in conducting the research. Consequently, rather than pursuing to be objective the researchers seek for being reflexive in the entire research process. This reflexivity concerns the context of the data and the role of the writers as researchers and interpreters (Easterby-Smith, Thorpe & Jackson, 2015). Furthermore, the researchers aim to be transparent and conscious about their own assumptions and actively reflect upon the ontological and epistemological standpoints.

As the researchers position themselves as observers that cannot be separated from the sense-making process, their own assumptions play a great role in the way the discourses are interpreted. Furthermore, the research therefore presents a specific version of social reality, a reality existing in the social context of the researchers themselves, rather than one that can be regarded as definitive (Bryman & Bell, 2015). Since a definitive truth is not to be obtained, the criterion of credibility is pursued by being open about the process of ending up to the findings of research and following the canons of good practice. It is also noteworthy to establish that the researchers are women. Thus, they are not biased by lenses that would be colored by a personal identity of masculinity, as a man might be. In accordance with the criterion of confirmability, the researchers have pursued to do the research in good faith, meaning they have not "overtly allowed personal values or theoretical inclinations manifestly to sway the conduct of the research and findings derived from it" (Bryman & Bell, 2015, p. 403).

Still, ideology assumptions (Alvesson & Sandberg, 2011) about gender-related issues frame already the mindset on how the researchers have problematized and positioned the research question and its importance to the field. These ideology assumptions are strongly related to the cultural setting of the research and the personal values the researchers carry. Not only are the research subjects from Western cultures, but moreover the researchers have themselves grown in a Nordic culture with rather liberal understanding of gender and sexual diversity.

Communicating this context is important also, in regards to the criterion of transferability. Although the findings are understood as an ephemeral reality of a certain time and place, from a certain point of view, the aim of the researchers is to produce a thick, insightful accounts of the topic, in line with Geertz's (1973) concept of thick description. This also related to the criterion of dependability, which is pursued to accomplish by openly and thoroughly communication the research process of the thesis and method choices to the reader. Thick descriptions of the videos analysed in the pilot study are presented in Appendix A, as well as the links to all the videos analysed so that the reader has the possibility to refer directly to the primary data. Moreover, the field notes made during the data collection and analysis phase are kept in a digital format by the researcher for possible further auditing.

As said, the assumptions presented earlier inevitably guide the researchers in how they interpret and analyse the data, but they also form a certain underlying interest of the researchers wishing to contribute to a more equal and understanding world towards gender fluidity and sexual minorities. The criterion of authenticity is about providing a fair representation of the social setting and its participants, helping and empowering others to understand this setting better. Moreover, Yardley (2000) has proposed the impact and importance of the research for theory or practitioners as one the criterion with which to assess a qualitative study. The researchers pursued to fulfill this criterion but moreover, they wished to understand this criterion also as the impact and importance on larger, social level.

3.5.2 Limitations

As the timeframe of the research is limited to ten weeks, the broadness of the research results is limited. The researchers have aimed to provide a deep description of the topic with meaningful insights analysing the video content of the male beauty vloggers. Nonetheless, due to the short time frame and limited access to the vloggers, the analysis can only bring up a surface scratch to thematics from the observations of the researchers. To fully pursue an in-depth, comprehensive understanding of the gender identity and its constructs, the research would need to be complemented with ethnographic interviews of the vloggers.

It is also worthy to note that the vloggers' represent a somewhat distinctive group of men in makeup, as they only are not avid beauty enthusiasts but also spreaders of that enthusiasm in a performative online setting that is YouTube. Thus, it might be hard to generalize the insights provided by the research directly to a larger group of men using makeup. Moreover, it can be assumed that the majority of men using makeup are doing so in a more subtle manner, such as covering blemishes with concealer and diminishing shine with face powder.

Apart from the difficulty generalizing results outside the online sample, the performative character of YouTube also concerns the limitations provided by self-presentation online, one of the key limitations of netnography according to Kozinets (1998). As the videos analysed are publicly posted on YouTube and the vloggers have an extensive audience, it is valid to note

that the public format may have an effect of how the vloggers portray themselves online (Kozinets, 2002), as previously discussed in the literature review.

3.5.3 Ethical considerations

As netnography is rather new and sparsely used research methodology, there are no definite rules and regulations into how to conduct the research in an ethical manner. The greatest concern related to this 'netiquette' is whether the data collection site is considered as public or private, a line that is often somewhat blurred in online settings. YouTube is largely acknowledged as a public space and the videos posted there, as the users specifically have an option of uploading private videos as well. Only public videos were used for this research. Thus, following the suggestion of Hewson et al. (2003), as the data is voluntarily made available in the public Internet domain and accessing the data does not require signing in, there was no need to ask for an informed consent from the vloggers.

Providing anonymity of the vloggers was also not considered as essential due to the public nature of their YouTube channels. The vloggers are adults, have a large following and have appeared also in mainstream media outlets through interviews, articles and TV promotions. Thus, the vloggers have positioned themselves as public spokespersons for men in makeup and diversified gender identities, all promoting these aspects in their channel descriptions. Therefore, naming them in the research is not thought to cause them harm and reveal any sensitive information.

3.6 Chapter Summary

This chapter offered insights into the research approach and methodological choices of the research executed. An inductive research approach was taken because the topic of the research has not been researched before and because it supports the ontological and epistemological positions of the researchers. This approach means that new insights and theory is aimed to rise from the data itself. As a social constructionist CCT study, the research design was qualitative. Qualitative research design provides descriptive, in-depth accounts and understandings about the research topic. Netnography was chosen as a methodological approach since the researchers aim to understand and observe how gender is performed in the videos posted by the vloggers on YouTube. Five influential male beauty vloggers were chosen for the sample. The data gathered consisted of discourses and visual performances in the videos the vlogger have posted. Data gathering was closely intertwined with the analysis and interpretation process which combined both discourse and visual analysis. The analysis process was eased by creating a coding guide which created a more focused direction for the analysis and presentations of the insights.

4 Analysis and Discussion

This chapter presents the empirical findings. As the data analysis aligned with the data gathering throughout the research process, the results are discussed together with the analysis, relating also back to the previous research presented in the literature review. The chapter covers the four main themes that formed through the coding and analysis process. Furthermore, a concluding insight of the research that ties together all of the findings is covered. Finally, a summary of the chapter is presented.

The data analysis process was based on a coding system which is presented in the coding guide in chapter 3 (Figure 3.4.1). Through this coding system, observations were categorized in ten different codes which were: Gender Bender, Masculine Manifestation, Girly Cuteness, Diva Deviance, Mirth and Merriment, Pursuit of Perfection, Extreme Emotions, Prancing like a Peacock, Expressions of Expertise and Sense of Community. These codes were then grouped into four different larger themes, presented in this chapter. Moreover, previously uncategorized insights that stood out as interesting or overarching, were also used throughout the analysis. In the text videos are being referred to with the code of the video. These codes, with the full reference to the video, is found in Appendix B.

The analysis of the insights is discussed below categorized in four different themes which are: Constructing gender, Expressions of self through art and experimentation, Conspicuous self-presentation and Influencers of the online beauty community. First, the codes that were used for each topic are presented from the coding guide. Then, the main insights from the theme are discussed, guided by these codes. Finally, a concluding analysis of the insights gathered from each theme is presented, reflecting also back into the theory and previous research presented in the literature review.

4.1 Constructing Gender

The analysis of the data gathered supports the notion of fluid gender constructs that bend the traditional boundaries of masculinity and femininity. This insight is based upon the codes Gender Bender, Masculine Manifestation and Girly Cuteness.

Table 4.1: Codes used in the theme Constructing Gender

Code	Explanation
Gender Bender	Mixing gender pronouns and gendered expressions in reference to himself
Masculine Manifestation	Cursing Making sexual references Physical masculine traits like beard, snapbacks, male clothing Using male gender pronouns in reference to himself or the makeup products
Girly Cuteness	Using expressions like cute and pretty in reference to himself, the makeup look or specific makeup products Girly body language like batting eyelashes, looking coy, eloquent hand movements Referring to the audience as girls, sisters, sisterhood Referring to the makeup products as her or she

4.1.1 Mixing Gender Terms

The vloggers use different gender pronouns and other gendered expressions rather freely in their talk. The vloggers have stated that they identify themselves as men but use both male and female pronouns, such as boy, girl, man, he, she, queen, dude and bitch, in reference to themselves and other male beauty vloggers. "Real men drink water [while drinking water]", says Manny in video MM14, and "I'm a weird dude" in video MM12. Nonetheless, in video MM13 he says: "I'm a full coverage type of girl". The vloggers move between different gendered expressions very freely, often even in the same sentence. In video MM5, Manny Gutierrez says to the viewers: "Dude, I'm a colorful little vixen tonight huh". In video MM15, Manny refers to his fellow male beauty vlogger Jeffree Star both as dude and girl, and in video MM2, Jeffree uses the words 'queens' and 'boys' when referencing to Manny and another male character in the video. This fluidity in gendered expressions is also illustrated in Jeffree's license plate which says "Mister Diva", as he mentions in video JS20, mister being a masculine expression and diva a feminine one. Manny says in video MM6 that "people call us [Manny and Jeffree] daddy all the time online". Nonetheless, Jeffree often refers to himself in third person as 'mama' or 'mom' and in video JS6 tells that he started his handbag collecting hobby while watching *Sex and the City* "when he was a little girl". The word girl is used widely by all of the vloggers. Patrick Starr says in video PS12 that "I'm a pencil kind of girl" and "I used to be a powder girl", using the word 'girl' in reference to himself, but nonetheless in video PS16 says: "I'm a man!" and "I'm transitioning my face, I'm still a man". Patrick also mentions in video PS8 that "I'm a man but I wanna smell like a lady". However, in video PS20, he says: "I'm a beauty guru, so not a handy man, I'm a handy girl". Thus, it can be seen throughout the videos that the vloggers use both male and female gender expressions in reference to themselves and the other men in makeup and use them in a very fluid manner.

Interestingly, the vloggers are personifying even the makeup products with different gender terms. Largely, they refer to makeup products as 'she', 'girl' and 'bitch'. Still, expressions like

'bad boy' or 'this guy' are also used when referencing to a product or the more gender-neutral term 'baby'. The vloggers repeatedly use adjectives like pretty and cute, terms strongly connected to feminine traits, when describing the products and the finish they give. When addressing their audience, the vloggers usually refer to them as 'girls'. Furthermore, James Charles talks about 'sisters' or 'sisterhood' when addressing his audience, and even calls himself 'sister James' in video JC4. Moreover, Gabriel refers to himself in video GZ9 as 'sister Gabby'.

Notably, the fluidity in using gendered expressions is often accompanied by a tone of voice that is affiliated with a certain flamboyant character, ridicule, ghetto and gay slang and jargon typical for the beauty vlogger community.

4.1.2 Cursing like a Man and Acting Coy like a Girl

Manny also mixes gendered wordings in video MM19, talking about setting "their boypussies up" in reference to a makeup brand with an extremely good liquid lipstick, religious to the strong language with sexual references used by a lot of the male beauty vloggers. Gabriel Zamora also says in video GZ 1: "I mean bitch you got lady balls, if you can rock this [look] everyday." Words like bitch, whore and references to gay sex are often used. The vloggers also openly talk about their sexual orientation. This type of strong, masculine language is seen also in the recurring cursing used by the vloggers. "Fuck me man (MM19)", "that shit looks like fucking shit (MM15)" and "bitch better fucking blind me [bitch referring to a highlighter product] (MM10)" are examples of the type of language used in many of the videos. Words like fuck, shit and motherfucker occur repeatedly. Traditionally cursing is seen as a highly masculine trait and therefore is an essential factor to be analysed in the male beauty vloggers' discourse as it highlights the masculinity they portray in the feminine sphere of beauty vlogging where this type of harsh cursing is not common with female vloggers.

Physically the vloggers portray both very prominent masculine and feminine traits. Manny, James and Gabriel have short haircuts and wear male clothing. Especially Manny and James often wear a snapback, a signature style for them. Manny and Gabriel both have short, natural nails while Jeffree, Patrick and James all have long, pointed, acrylic nails. Jeffree's body is fully covered in tattoos, and appears sometimes in videos topless or only with a jacket on, exposing his tattooed chest, as portrayed in Figure 4.1. The vloggers talk about their 'bearded area' openly in relation to foundation application, something that significantly separates them from their female colleagues: "I'm gonna put some on my bearded area [applying foundation] (PS7)"; "I'm gonna smooth in the beard area because I didn't have the energy to shave today (JC5)". Gabriel explains that he needs to use a color correcting concealer to his shaved, bearded area to cover the shade the stubble created: "I do have facial hair because I'm a guy and I grow facial hair (GZ3)"; "Girls, if you have beard, this is good, fellas, if you have beard this is good [about a color correcting concealer product] (GZ1)". Manny Mua usually portrays a visible stubble in his videos and does not try to cover it: "I don't like to put too much foundation in the bearded area, I don't need that much coverage there because I have a beard, like what's the

fucking point? (MM11)”, as portrayed in Figure 4.2. Manny also mentions in video MM4 that he has had a hairline surgery since ”I care about my hair and my hairline”, receding hairline being an issue most prominently related to male beauty ideals.



Figure 4.1: Jeffree Star appears without a shirt, exposing his tattoos (JS10).



Figure 4.2: Manny Mua showcasing the foundation, blush and highlighter with a beard (MM1).

In their makeup looks, the male vloggers most often carry bold, long fake lashes, winged black eyeliner, smokey eyeshadow looks, glitter accents, overdrawn, voluptuous lips, strong eyebrows, a sculpted contour to the face and prominent highlight on their cheekbones. The strong lashes create a connection to a feminine, seductive or coy look. ”I look like a doll

whenever I use this”, Patrick says in video PS4. However, in video JS16, Jeffree says when describing one of his makeup looks: ”I’m having an androgynous look”; and that ”the look is ”boytype”. Many of the vloggers also use very eloquent, soft hand movements showcasing their long, painted nails, blow air kisses, pose in sultry positions or wink and bat eyelashes in a coy manner. Although the other vloggers dress in typically masculine clothing, Patrick differs by often wearing female clothing and even dresses and plays with wigs and recreates female celebrity looks as portrayed in Figure 4.3.



Figure 4.3: PatrickStarrrr posing in the look he has recreated from Jennifer Lopez (PS4).

The vloggers mix these feminine and masculine traits very freely in their looks. In video JC13, James adds his signature snapback, a masculine style item, and also a diamond necklace, a feminine style item, after finishing his makeup look. They might have a strong, feminine eye makeup but combine it to a visible beard or a male hairstyle and clothing.

4.1.3 The Fluid Hybrid Nature of Gender Constructs

The observations gathered from the study all point to a very fluid, free way of combining masculine, feminine and androgynous traits. The vloggers move loosely between different gendered terms, clothing items and makeup looks. In video JS9, Jeffree and his male guest on the video talk about not liking strict labels on sexuality and gender, ”preferences can change along the road”, the guest says. This well describes the outlook the male beauty vloggers seem to have towards gender norms, identities and portrayals of masculinity and femininity. Makeup for them is a realization of the no-labels attitude towards gendered categorizations. Identity is a bricolage that can differ from situation to situation and may differ and evolve during time.

This insight supports Butler's (1990) and Connell's (2005) understanding of gender identity as not a fixed attribute but a fluid quality that shifts and changes in different contexts at different times. Nonetheless, Butler limits this fluidity in the social constructs of the femininity/masculinity binary. Kacen (2000) then again sees the concepts of masculinity and femininity as a pastiche of possibilities. She understands them as instruments of self-expression which are actively constructed and deconstructed in to create new, unique selves. She also states that gender is performed by different consumption practices. This approach supports our descriptions of the male beauty vloggers' makeup consumption as a performance of a fluid gender identity.

It is also clear that the vloggers are transgressing not only traditional boundaries of gender norms through their makeup use, but also the widely dominant perception of makeup consumption as expressive of femininity and the gender identity of a woman. The makeup consumption of the vloggers manifests a fluid, hybrid nature of the modern gender constructs.

This notion differs from the past research on men entering traditionally feminine consumption spaces. These studies (Barber, 2008; Bridges & Pascoe, 2014; Coad, 2008; Coskuner-Balli & Thompson, 2013; Hall et al., 2012; Klasson & Ulver, 2015; Thompson & Holt, 2004) have presented that even though the perceptions of masculinity and femininity have changed and become more intertwined, they nonetheless support the concept of hegemonic masculinity. This means that men pursue to clearly distance themselves from the feminisation of these consumption spaces. Moreover, they are aiming to masculinise the field. This notion is not supported by the observations of the male beauty vloggers. Their makeup use does not play a role in the dichotomous power play of masculinity and femininity. Instead, their makeup consumption refers to more of a hybrid understanding of gender that is not limited to the traditional gender dichotomies. It is important to still note though that the vloggers do identify themselves as men. Their boundary breaking makeup use is more about how they construct their understanding of what it means to be a man and how masculinity is perceived. Based on the observations, their consumption is thus not related to a female gender identity nor an attempt to masculinise the field of cosmetics. They mix different masculine and feminine traits both physically and linguistically in a very free manner, creating an ensemble that destructs the limiting concepts of how a man should look and act.

4.2 Expressions of Self through Art and Experimentation

The observations from the research suggest that using makeup is largely about having fun, experimenting with products and expressing their individuality through their vivid looks. Their consumption preferences though have similarities with the makeup use of women in their quest for perfect skin and slim looks. This insight is based on the codes Mirth and Merriment, Prancing like a Peacock and Pursuit of Perfection.

Table 4.2: Codes used in the theme *Expressions of Self through Art and Experimentation*

Code	Explanation
Mirth and Merriment	Not taking himself seriously, using humour in relation to himself Having fun with makeup, experimenting Laughing Making funny voices and expressions
Pursuit of Perfection	Sculpted face, seeking definition Seeking smoothness, blurring, flawlessness, perfection Seeking brightness of the skin, anti-age
Prancing like a Peacock	Makeup looks using strong colours or flamboyant traits Appreciating high pigment of products Describing highlighter as 'blinding'

4.2.1 Makeup is not a Serious Game

The vloggers repeatedly laugh out loud in their videos, most prominently to themselves, and make comic facial expressions and voices. Moreover, they use a of tone voice that is affiliated with a certain flamboyant character, ridicule, ghetto and gay slang and jargon typical for the beauty vlogger community as a type of accent in their narrative. This shows that the vloggers do not take themselves or their makeup use too seriously. They often even mimic their own mannerisms and signature sayings in a ridiculous manner. James even goes to dedicate an entire video to recreate a viral meme of him in video JC3, saying: "It is so important to just laugh things off [talking about mean comments around the viral meme created of him]". Jeffree and Manny also make an entire video reading out loud and laughing to hater comments they receive in video JS3. Knowing well they're gender bending appearance in the online beauty community provokes strong opinions and collisions, they react to the doubters and critics with laughter and shrugs. "[reading out loud a comment on Manny's video] Roses are red, violets are blue, the number of genders is only two (JS3)", says Jeffree and looks at Manny, after which both start laugh hysterically, as portrayed in Figure 4.4. They also take a similar stand on the hateful comments about their sexual orientation: "Faggot is the most used insult, it's boring, I've been called a faggot since I was in the womb", says Manny to which Jeffree responds: "the doctor was on the ultrasound being like 'Queer!' (JS3)".

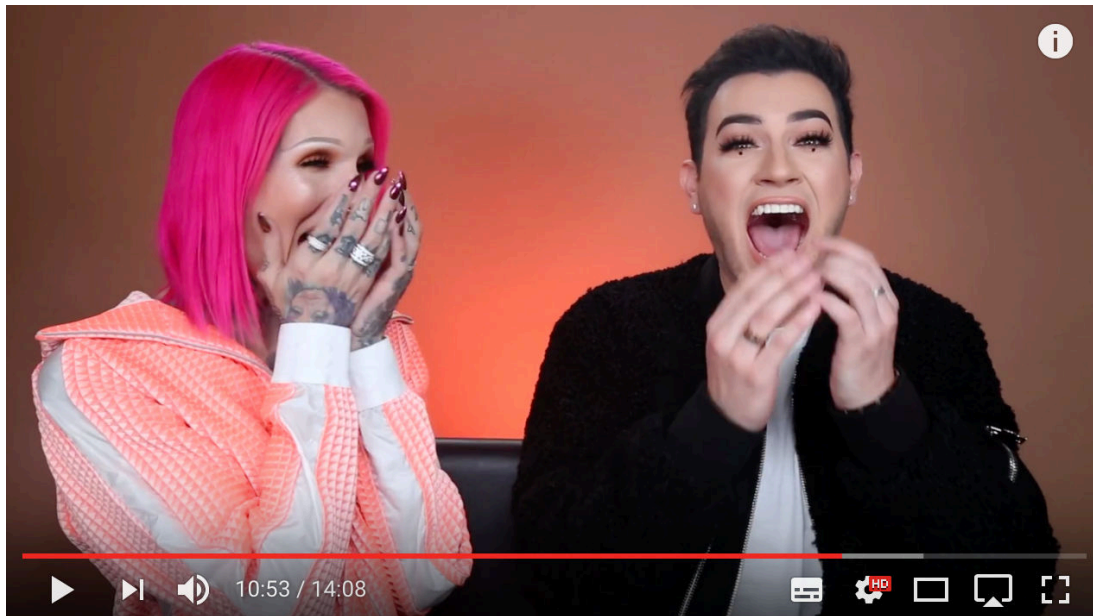


Figure 4.4: Jeffree Star and Manny Mua laughing at the hate comments they have received (JS3).

While the vloggers know how to laugh at themselves, they also largely look at makeup as a fun activity and a possibility for experimentation. "It's a fun challenge (MM3)", says Manny. The vloggers use the words fun, challenge and play around when talking about creating different looks. "Let's just see what happens (JS8)" and "mix foundations into a little cocktail if you will (JS7), says Jeffree. "We're having so much fun, it's all about having fun (PS13), says Patrick. "My favourite part is eyeshadow because it's fun and something new every time I do it (JC15)", says James. "You can do whatever the hell you want with it, it's not that serious (JC5)", says James. These quotes represent the attitude of experimenting the vloggers are taking towards makeup. Although makeup is a passion for them, they are not taking it too seriously. Makeup is more about having fun, trying new things and expressing their creativity through experimentation.

4.2.2 The Quest for Coverage and Blinding Highlights

The act of expressing their creativity is seen in the makeup looks the vloggers create in their videos. "That's what makeup is, it's art. There is no limitations (GZ14)", says Gabriel. They use bold colors in their eyes and lips and top them off with rhinestones and glitter accents, as portrayed in Figure 4.5. "Crazy out-of-the-box looks (JC20)", says James about some of his makeup looks. "I'm so excited to just dunk our whole lives in glitter (JS4)", Jeffree shouts. "I know a lot of you guys are into color, glitter and dramatic and glam and that makes me so happy because that is a bitch after my own heart (MM5)", says Manny. The vloggers indeed state that they rarely go for the natural look: "Sometimes you just want a natural look. I don't like natural (GZ14)"; "I'm gonna keep it really glam and neutral. Neutral, not natural (PS5)"; "Even for a everyday glam I need to be a little bit extra (JC11)".



Figure 4.5: James Charles with a colourful look he has titled as "Rainbow half cut crease festival makeup look" (JC1).

Even in their more conventional looks, the vloggers turn to full coverage foundation and pigmented shadows and highlighters. "I wear so much more makeup than the average woman, or man (PS11)", Patrick explains. "This is basically gonna cover my entire soul, it already concealed my life (JS8)", says Jeffree jokingly about a foundation. Notably words like sheer and buildable are used in a negative manner. "I'm not Bob the Builder, I don't wanna build", says Manny jokingly in video MM4, talking about a product he finds as too sheer.

"I'm a highlighting god, I love bathing in highlight (JS6)", Jeffree comments. The case of highlighters is notable with the male beauty vloggers. All of them like to use extremely pigmented and glowing highlighters on their cheekbones, nose bridge and cupid's bow and most often connect the adjective blinding to a highlighter of their liking. "It's so beautiful, it's so blinding, it's so intense (MM6)", says Manny about a highlighter. "Make sure the highlights are popping (JC5)", guides James.

4.2.3 Sculpting the Face to Perfection

The vloggers' infatuation with full coverage face makeup represents their longing for a perfected, smooth and even skin. "Alright the face is fucking bronzed, girl, the jaw is cut, the forehead is on fleek today..." says Jeffree about his face makeup and later continues "so that we look airbrushed and fucking snatched (JS2)". In video JS8 talks about his face with a full coverage foundation: "My face looks like it's computer generated". In video MM4, Manny describes the look of a foundation on his skin as "almost mannequin like finish".

The vloggers also concentrate on their contour to create an effect of a sculpted, lean face. In the previous quote Jeffree talks about a cut jaw while in video JC2, James talks about wanting to carve out his face. Patrick then again states in video PS2 that the contour gets rid of his double chin. "When you wanna make your forehead invisible, use a little contour (JS7)", says Jeffree. Gabriel talks about wanting to "give myself more definition" in video GZ17. "Carve out them cheekbones (PS4)", Patrick guides while contouring his cheeks. "I personally love a good snatched nose (JC5)", says James. The word snatched is used by the male beauty vloggers to mean contoured, perfected and good looking. Moreover, the vloggers often overline their lips in their makeup looks for them to look bigger and fuller. Jeffree and Gabriel have also stated (JS14; GZ9), that they take lip injections and botox to their forehead. "I just need that drama and volume (JS14)", Jeffree comments about his lip fillers.

Skin care is also mentioned by the vloggers in relation to their makeup. They seek to keep their skin moisturized, brightened, radiant and smooth. Especially Jeffree likes to emphasize if the products have ingredients that are anti-aging or moisturizing. Also Gabriel mentions in video GZ16 that "I don't want to get wrinkles, it's my biggest fear." Patrick then again mentions in video PS2 of wanting to get rid of his skin's hyper pigmentation

4.2.4 Makeup as an Art of Self-expression

These observations show that not only are the vloggers trying to create a perfected face through makeup, they also consider it as a fun game and an act of art and experimentation. Schouten (1991) argues that devoting oneself to beauty rituals is a form of taking control of individual's life and pursuing self-creation. This aspiration of acquiring a certain image as a motivation for consumption behaviour is also covered by Thompson and Hirschman (1995). Studies on women's use of makeup have shown that women use makeup to make oneself more feminine and attractive, especially for the opposite sex (Holman, 1981; Kay, 2005; Malkan, 2006; Marwick, 1988). Erikson (1955) then again has argued that teenage girls' use of makeup relates to a transition from a girl into a grownup, a sexual person. These studies provide an interesting point of reference to the insights gathered in this research of male beauty vloggers' makeup use. Their makeup consumption relates to seeking a perfected, more attractive image but nonetheless represents an act of pushing traditional norms and ideals. These previous insights support the conclusion that using makeup for these men is more about fearlessly expressing themselves and their individuality through a creative act of playing with makeup.

4.3 Conspicuous Self-presentation

Self-presentation of the male beauty vloggers is an important factor to be analysed regarding the gender transgressing practices of male beauty vloggers. The following insights are based on the codes Diva Deviance and Extreme Emotions. These codes mainly focus on the way male beauty vloggers address other people’s opinions and how they present themselves. Also, the way they express their emotions is further analysed.

Table 4.3: Codes used in the theme Conspicuous Self-Presentation

Code	Explanation
Diva Deviance	Using expressions like alien, extra-terrestrial, unicorn, out of this world in reference to himself or the makeup look Using strong expressions of amazement in language and facial expressions Expressions of deviance and not caring about others’ opinions Conspicuous self-presentation and self-branding
Extreme Emotions	Using strong expressions of amazement in language and facial expressions Expressing strong emotions in relation to makeup

4.3.1 Outrageous and Outside the Box

Code Diva Deviance is all about the overall attitude vloggers have towards other people’s opinions. The essence of this attitude is not caring about negative opinions and comments, as well as embracing their own uniqueness in a vivid way. As Manny shouts out in video MM17: “no rules, no regulations”. This is the attitude the male beauty vloggers examined embrace to the fullest. They do whatever they like and ignore the general rules about how society expects them to act and be as men. This refusal to follow traditional guidelines comes through in their open-minded way of using and experimenting with makeup. Diva Deviance is also tightly related to recognizing one’s value to the highest. Jeffree states in Manny’s video MM16: “Manny knows I’m perfect”. Manny continues in another video MM18: “We’re so extra”.

Different expressions of deviance were observed from the videos. The male beauty vloggers foster out of this-world kind of vocabulary to highlight their individualistic, norm-braking looks. Fiction and fairy tale type of expressions like alien, extraterrestrial and unicorn pop out repetitively in their discourse. Highlighters are described being from outer space, mystical, mermaid fantasy, a surface of the moon or glitter ombre. Highlighter makes them feel like a tin man as in JS6, shook them to their cores as in JC2 and blinds their entire world as in JS8. Vloggers live and breath in a glitter-fantasy world where magic is in the air, as Jeffree states in JS15: “there is some extra magic going on”.

Male beauty vloggers are eager to try out new, out of ordinary, some might even regard as weird looks as portrayed in figure 4.6. For instance, a full makeup look without eyebrows on is seen on Jeffree in video JS1 and on James in video JC19. As Jeffree states in video JS6: “I just love outrageous things”. He then continues in another video JS17: ”anything unique, you know I’m all about”. Besides experimenting with different makeup looks, beauty boys also sport various extreme rainbow colored and styled hair. Gabriel’s signature look is all about his bright, neon blue hair. Jeffree is seen in his videos in a bright pink hair. Patrick changes his hairstyle from enormous afro as seen in PS16 into Minnie Mouse inspired buns as in PS20. He is quite often seen wearing a turban on his head in his videos. Vloggers are the pioneers trying out new things that majority might still perceive as weird. As James says in JC11: ”I kinda do a lot of crazy looks”.



Figure 4.6: Jeffree rocking a dashing eye makeup that he wants everyone to wear when shopping for groceries (JS19)

The vloggers portray their rebellious attitude by expressing their low tolerance towards the hateful comments they receive. Manny states in all of his videos: ”If you guys don’t like this video, if you guys don’t like me, please don’t fucking watch it. You know the drill with that, I say it in every single video”. This statement, said with an aggressive tone of voice, originates from the negative comments Manny has received throughout his vlogging career. Manny knows that he is not everyone's cup of tea, but would prefer people who just bash him to stay away from his channel and let him keep doing what he does in a couraging, loving atmosphere. Jeffree agrees with Manny and states in JS20: ”If you don’t get sarcasm, please do not watch my channel”. He does not want people to keep watching his videos if they get offended by his sarcastic way of presenting himself. Offended viewers tend to comment in a negative way and occasionally even start false rumors. Jeffree, as any other vlogger, would prefer having his channel as a place for inspiration rather than a place where viewers come to bash out their

negative feelings. Patrick also addresses his audience in PS16: "if you want to tap out, tap out, if you want to stay, stay". He also tells in PS14 how he has "no shame in his game". Patrick is proudly himself and takes an enormous pride about his channel and content he creates, as he says in PS20: "this is my video, stay at your lane". Addressing the audience to not watch their channels aligns with the appreciation male vloggers have about themselves. They would rather lose viewers than have negative comments floating around on their comment field from viewers that are just there to make them feel bad about themselves.

Overall, the male beauty vloggers portray themselves in an extremely self-confident way and stick true to themselves to the very end. Jeffree states in video JS6: "Personally, I'm really happy with myself and how I look, now of course how others view me is how others view me". James emphasizes his uniqueness and playfulness in the similar way as the other vloggers in JC13: "me being me, I'm going to do something really crazy". The vloggers are aware of their unique, dissimilar and quirky way they present themselves to their audience.

4.3.2 Loving, Living and Breathing to the Fullest

The male beauty vloggers love to exaggerate their feelings and reactions. Shouting out from the bottom of their lungs out of excitement or being amazed about the greatness some makeup product possesses is seen constantly in the videos. Extremeness of the emotions can be interpreted through vloggers' dashing body movements such as waving their hands out of excitement in the air. Vloggers are often obsessed and overly excited about the makeup products. They are quite often, as seen in JC7, JC13, JC14, MM11 & MM13, shook to their cores because some makeup product is extremely good. The positive, highly energized way of speaking about products is a permanent trait in the videos. Expressions like wow, oh my and different amazed sighs are constant in vloggers' discourse. Different emotions are frequently emphasized using more or less religious words such as holy, god, lord and hell. Another way to accentuate their saying is the use curse words. Vloggers' discourse thus is very vivid and colorful.

In addition to the colorful language male beauty vloggers use, they all seem to feel their emotions in a highly contradictory way. They seem to either love or hate. It is a black or white kind of world, no grey area between. Expressions like in PS18 "that scared the shit out of me", in PS17 "it's so excited to be here" and in PS16 "I freaking love it" are descriptive examples of the way vloggers' feelings are narrated and transferred to the audience. Something is fairly often, as seen in MM6, MM13, MM15 & PS9, "to die for". Manny states in MM10 that summarizes how vloggers express their extreme emotions when he talks about his new favorite lipstick: "I'm literally living and breathing for it, it's so fucking beautiful".

4.3.3 Unique Self-presentation of the Vloggers

All male beauty vloggers studied portray themselves in a vibrant way. They present themselves in a highly positive and flamboyant tone. They are bravely, outrageously true to themselves. This can be seen through the constant way they present themselves in their videos. Male beauty vloggers are a representation, as Holt & Thompson (2004) have stated, of a rebel type of masculinity. These beauty boys stand apart from the powerful, traditional institutions such as dichotomy of feminine/masculine. Vloggers refuse to “fit in” as Holt & Thompson state it. The male beauty vloggers do not apologize their presence, personality and their looks, not even when they get hate comments and negative feedback to the comment section of their vlogs. As Goffman (1959) expressed, self-presentation is an intentional and tangible component of identity. Presenting oneself in a certain way portrays the male beauty vloggers' sense of themselves.

Male beauty vloggers' conspicuous self-presentation is a form of self-branding online. Male beauty vloggers have strongly branded themselves being flamboyant, colorful and true to themselves type of persons. Schau & Gilly (2003) state that one of the main reasons individuals generate and share content is to express their personal identity. YouTube is the channel where vloggers share their personal message and present themselves in a desired way. All the vloggers emphasize their uniqueness and being proudly who they are. Arruda (2009) states that communicating one's uniqueness is the key in personal branding.

4.4 Influencers of the Online Beauty Community

Male beauty vloggers are the influencers within the beauty community as well as among the bigger audience. Codes Expression of Expertise and Sense of Community constructs the theme. These codes present the way the expertise of the vloggers is portrayed in the videos as well as how YouTube builds up the essence of community among the male beauty vloggers and their viewers

Table 4.4: Codes used in the theme Influencers of the Online Beauty Community

Code	Explanation
Expressions of Expertise	Giving thorough details about the product ingredients and effects Portraying himself as a connoisseur, an expert Expressions of giving advice to the viewers
Sense of Community	Referring to other YouTubers and the YouTube beauty community Referring to RuPaul's Drag Race Addressing the viewers as a group

4.4.1 Connoisseurs of the Makeup World

Vloggers' expression of expertise is a substantive feature in their videos. Beauty vloggers are the connoisseurs of the makeup world. The expertise of the vloggers can be heard in their professional opinions about makeup products. It comes through to the audience by the way they want to give thorough details about the makeup products they are testing and using. For instance, when Jeffree reviews a new makeup product he always enters into company's website to read out loud the exact product description including the ingredients and effects that certain makeup product should portray. "I don't like to judge it before knowing all the facts" he says in JS5. He also emphasizes in JS17 how he appreciates the product doing what it promises. James also accentuates in JC17 how he "will never promote crappy products". Patrick also promotes himself in PS9 as a "powder connoisseur". Besides giving insights and tips about makeup products vloggers promote their own makeup products and different collaborations frequently in their videos.

Ability to find and use cheaper, drugstore products versus high-end, expensive ones is a popular topic in many videos. All the vloggers tend to prefer more expensive products, especially Jeffree. However, they occasionally use drugstore products as well, but the expensive feel and element of luxury is appreciated even with inexpensive products. Manny tells in MM3 when creating a makeup look using only drugstore products: "I don't use a lot of drugstore palettes". Luxury lover Jeffree states in JS5: "I love their packaging, it's always looking expensive" when he talks about a drugstore product. Nevertheless, vloggers' urge to find cheaper alternatives that work due to acknowledging their audience who cannot spend as much money into makeup products as these makeup gurus do for the sake of their job.

Besides offering insights about new makeup products, do they function or not, male beauty vloggers have a desire to share their knowledge about how to do some makeup looks or overall how to wear makeup. They want to spread their love for makeup to everywhere and for everyone. James tells in JC15 how: "it's always fun for me to teach people how to do their makeup". Patrick and Gabriel emphasize in their videos PS14 and GZ18 how easy the look is to recreate. They also want to accentuate how they are themselves the pros, while viewers being the amateurs do not need to possess the same skillset vloggers do to create these makeup looks. For instance Patrick tells in PS14 how the look is "something you can try at home". Patrick also talks about his life as a makeup artist in PS3 to pinpoint the experience he has gained comes throughout many years of practice. James tells in JC17 how he takes his time doing his makeup but: "it is what I love to do". James also refers to himself as a makeup artist in his video JC19.

4.4.2 Welcome to the Family

The data shows a strong sense of community throughout the videos. This communal feeling relates both to the vlogger-audience relationship as well as the relationship between the vlogger and his fellow beauty vloggers. Male beauty vloggers refer to other vloggers and the beauty community overall repeatedly in their videos. They like to give credit to fellow vloggers for

product recommendations, about their accomplishments and brand collaborations, as seen in videos JS17, MM4, MM5, MM9 and PS16. Moreover, the vloggers visit in each other's videos, as for example in videos (MM6; JC13), travel together (GZ16; PS17) and even collaborate in different projects (MM4; MM6).

One recurring topic brought up in the videos is the tv-reality show RuPaul's Drag Race. This popular tv-show is about American drag artists competing to be named the top drag artist of the season by the drag culture icon RuPaul. Vloggers refer to this show often, stating they are fans of the show and informing about a drag convention they are going to appear on. Jeffree's own makeup brand Jeffree Star Cosmetics is the official sponsor of the convention, as he mentions in video JS8. Video JC4 is made by James in collaboration with one of the show's participants who does a 'drag makeover' for James. This makeover can be seen as a play, a masquerade, and thus outside the beauty content James normally makes. Still, the vloggers seem to feel a sense of community towards the concept of the show and artists appearing on the show. This is interestingly in contradictory with the aspect that these male beauty vloggers have quite strongly identified themselves specifically as man, and thus distinguish themselves outside the drag artistry. Male beauty vloggers occasionally even comment makeup being too draggy if it is too extreme. The vloggers in this context use 'drag' as an adjective to describe the makeup look as in a negative tone. However, Jeffree, who also has perhaps the most androgynous and individual look of the sampled vloggers, states in video JS5: "I need that full drag eye every other day." By this he refers to preferring a strong eye makeup look with heavy eyeshadow and long fake lashes on a regular basis. Nonetheless, the vloggers differentiate the drag culture as something else than what the vloggers are doing by using makeup as men. But as an artform, the vloggers have a high appreciation for the drag artist culture. For instance, James states in JC5 about his nose contour: "so that it looks really really snatched, but not too drag queeny, although we love that look too". Thus, the vloggers do not identify themselves within the drag community, but convey strong messages of support for it and a sense of connectedness.

The sense of community in the videos is embodied especially within the way vloggers address their audience. These male beauty vloggers address their viewers as a one group that has a sense of belonging together. James addresses this in JC11: "it's so cool how the internet brings people together like that". Vloggers nurture the sense of community and belonging through practices such as addressing the audience with a specific group name or talking about how well the viewers know the vlogger. Manny refers to his viewers and subscribers as 'maniacs': "How have my maniacs been? (MM12)". James talks about the 'sisterhood' and welcomes his viewers to join the family, also referring to himself as "sister James". "We here on the James Charles channel love sisterhood", says James in video JC4. Vloggers repetitively keep reminding their viewers how much they appreciate their support, as seen in videos MM5, MM6, PS9, PS17, JC17, JC20 and GZ13.

Inspiration and ideas between vloggers and viewers work in a reciprocal way. Vloggers get inspired by the requests the viewers leave for them. Occasionally vloggers even create makeup looks based on the requests gotten from the viewers. Vloggers encourage viewers to leave comments and to tell how they perceived the video, product or some makeup look. Manny says

in MM7: "I'm totally down for trying out things for you guys". The vloggers expressions of gratitude towards viewers comes deep within. Patrick sums it up in PS10: "I can't believe all my dreams have come true and I have each and every one of you guys to thank for it. Remember anything is possible". They empower their viewers by giving credit about their personal success partly to them as well".

4.4.3 Crave for Connectivity

As mentioned previously, the beauty vloggers chosen for this study are all considered having a status of an online influencer. YouTube vloggers being influencers of today (Lee & Watkins, 2016), they hold a vast influence especially among their viewers. As innovators and early adopters (Roger, 2003), they possess a strong insight into the future trends and phenomena. Through parasocial interaction (Horton & Wohl, 1956; Rubin, Perse & Powell, 1985) their opinions spread widely across their audience. As beauty vloggers produce their content in the highly social atmosphere of YouTube, the sense of community as a code is important to be rendered.

The communal aspect is strongly shown throughout the videos, both in regards to the relationship between the vlogger and the viewers and between the vlogger and other beauty vloggers. The vloggers appear in each other's videos and refer to other beauty vloggers often. The referrals to other vloggers' concern both the other male beauty vloggers, but also the female ones. It can be argued that this sense of community then is more of a trait of the general beauty vlogger community, regardless of gender. Nonetheless, through aspects like typical use of language, jargon, for the male vloggers that differs to that of female ones and references to gay culture through sexual innuendos, mannerisms and tones of voices it can be said that the male beauty vloggers showcase a community of their own. A male vlogger community within the larger beauty vlogger community. This sense of belonging and connectedness was also shown in Anarbaeva's (2016) study on female beauty vloggers. She argued that "women go to YouTube to relate to others who are like them, which gives them a sense of belonging and connects them to millions of others who are craving the same connection (p.1)". The insights of this research show this notion to be true for male beauty vloggers as well. YouTube acts as a platform for the vloggers to connect with likeminded people, bring awareness for the ungendered consumption of makeup and act as spokespersons for this common cause of the community.

4.5 Makeup is a one size fits all

The themes presented above also tell a larger story of the phenomenon. Makeup carries meanings beyond the pursuit of beautiful. It can act as means for self-actualization, as an outlet for creativity and most importantly for these men in makeup, as a manifestation of diversity. The cause of ungendered makeup culture is strongly seen in the videos of the vloggers.

“Literally anyone can wear this look, if you’re young, if you’re old, if you’re a girl, if you’re boy”, says Patrick in video PS4. ”This is a tutorial for you girl, or boy, nowadays everyone can wear makeup”, Gabriel tells in video GZ18. All the vloggers openly talk about how anyone, including men, can wear makeup and that through their videos, they are driving the message of a more open, non-categorizing culture through their makeup consumption. They also acknowledge fiercely that they are proudly who they are, and that they do not tolerate any hateful attitudes towards gender and sexual diversity. They portray that gender is not restricted to the barrier between masculinity and femininity, but more so it can be a hybridization of various gender constructs that can change in different situations. They bring forward makeup as a celebration of diversity, a push towards breaking traditional gender boundaries and a consumption space of brave self-expression. The core of this message the male beauty vloggers represent is crystallized in Patrick’s words in video PS4: “Don’t be afraid of makeup, makeup is a one size fits all”.

4.6 Performances of gender transgression through a hybridisation of masculinity and femininity

In conclusion, the findings of the research demonstrate how the male beauty vloggers are portraying gender transgression through their consumption of makeup. They are mixing both very masculine and very feminine traits, and do this as an act of creativity and self-expression. Notably, the combination of these traits is created in a fluid manner, meaning that they freely mix different traits in different situations. Thus, their practices of gender transgression are not set in stone. They move between the lines of masculinity and femininity as nonconformists and use the makeup as an embodiment of their fluid gender identity.

The vloggers have stated that they identify themselves as men. Nonetheless, they include very feminine traits in their makeup looks, but do not try to disguise their masculinity either. The fluidity is also strongly seen in the way they use gendered expressions in their language. The vloggers use the word girl, boy, dude, man, bitch, mama as simply words of personification, not of gender set in two different boxes. Therefore, this fluid hybridisation of gender constructs provides an insightful new approach to look at the concepts of masculinity and femininity. Previous research in the field of consumer culture has largely focused on looking at consumption activities through the lenses of hegemonic masculinity and rather restricting understanding of what masculinity and femininity mean. The insights of the research show that as the male beauty vloggers are entering the dominantly feminine consumption space of makeup, they are not pursuing to be a woman nor trying to masculinise the field. This conclusion is further fortified as the male beauty vloggers’ follow the same format in their videos as the female beauty vloggers. This consumption activity does not thus follow the conclusions of the previous research has provided on men entering feminine consumption spaces. Moreover, it sheds light to the more diverse understanding of gender constructs and gendered consumption spaces as a portrayal of the fluid hybridisation perception. This

perception means that gender identity, and the consumption activities that embody it, works as if painting a picture. Painting a picture of oneself, with an array of different colors, textures and finishes, and repainting that picture continuously.

The fluid hybridisation also explains the meaning of makeup to the male beauty vloggers. As the gender transgressing practices of doing makeup is a means for combining different traits of masculinity and femininity in a fluid manner, doing makeup becomes an act beyond beautification. Although sculpting the perfected face is a prominent part of their consumption activity, they are not conveying into the traditional beauty ideals of males or females as they flamboyantly are pushing gender boundaries. Makeup seems to be more of an outlet for creativity, self-expression of individuality, passion, playing and even empowerment. Through their message of 'makeup is a one size fits all', the vloggers are proudly on the quest to push the message of acceptance towards diversity.

5 Conclusion

This last chapter includes a summary of the entire study reviewing the research aim. Furthermore, theoretical contribution as well as practical implications are discussed. Finally, limitations of the research are examined and recommendations for future research are provided.

5.1 Research Aim and Main Findings

The aim of the research was to uncover and observe the transgressing practices male beauty vloggers perform through their makeup consumption. This aim is directed towards achieving a better understanding on how gender constructs are reflected through the male vloggers' use of makeup as they are entering a feminine consumption space. This aim was fulfilled successfully, and insights gathered from the research provided a descriptive account of how the vloggers are transgressing gender boundaries, and what kind of meanings these performances on gender transgression carry. The research also succeeded to provide expressive insights on the nature of the male beauty vloggers' makeup consumption, describing how and why these male vloggers use makeup.

The research was conducted by using a qualitative research design, using netnographic methods. The researchers watched 100 videos by five different male beauty vloggers, gathering recurring patterns and prominent insights. Adapting an exploratory and inductive approach to the research, data gathering was accompanied by an ongoing process of coding, interpreting and analysing the insights risen from the video content. The researchers used qualitative content analysis, combining both discourse and visual analysis, looking into the language used and the visual representations and analysing the meanings behind them.

The findings suggested that the male beauty vloggers are transgressing gender boundaries in a hybridised, fluid manner. This means that they mix different masculine and feminine traits both physically and linguistically in a very free manner. Thus, the makeup consumption of male beauty vloggers refers to a hybrid understanding of gender that is not limited to the traditional gender dichotomies. Male beauty vloggers' boundary breaking makeup use is nevertheless about how they construct their understanding of what it means to be a man and how they perceive masculinity. Based on the observations gathered during the research, the vloggers' gender identity is not related to a female gender identity nor is it seen as an attempt to masculinise the field of makeup consumption.

The research also revealed insights into how and why the vloggers use makeup in their videos. Makeup is an outlet for creativity, self-expression and individuality. Although the motive relating to a pursuit of beauty is seen in how the vloggers use makeup, the underlying seeking of self-expression through art and experimentation is showcased more prominently. The results also showed a strong sense of community and connectivity within the male beauty vloggers, the beauty vlogger community in general and between the vloggers and their viewers.

In conclusion, findings from the research portray a larger story of the phenomenon. For the male beauty vloggers, use of makeup carries a bigger meaning than making oneself more desirable. It works as an outlet for inspiration and creativity, as well as enables people to play with their identity in a fluid way. Male beauty vloggers are breaking traditional gender boundaries and barriers of gendered consumption spaces. The findings show that gender is not performed by the dichotomy of masculinity and femininity in the vloggers' videos. Rather, the transgressing performance should be viewed more as a hybridisation of various gender constructs that can change in different situations.

5.2 Theoretical Contribution

Research on men entering feminine consumption spaces has been executed previously for example in the context of nurture and cooking (Barber, 2008; Bridges & Pascoe, 2014; Coad, 2008; Coskuner-Balli & Thompson, 2013; Hall et al., 2012; Klasson & Ulver, 2015; Thompson & Holt, 2004). The main conclusions of these studies have contributed towards the overarching concept of hegemonic masculinity. Thus, the studies have resulted in the conclusion that men aim to masculinise the specific feminine consumption field when entering it, and diminish the traits considered subordinate from the perspective of hegemonic masculinity. Men therefore clearly distance themselves from the feminisation of these consumption spaces studied previously. These studies have also focused merely on white, heterosexual, middle class men. Based on the previous familiarisation of the researchers to the topic of this research, the concept of hegemonic masculinity and the pursuit of masculinisation of feminine consumption spaces was not seen as descriptive in the context of male beauty vloggers and their makeup consumption practices.

The findings of the research showed that the vloggers' gender transgressing practices promoted a perception of a fluid hybridisation of different gender constructs to be a fitting approach in the context of male beauty vloggers' makeup use. This fluid hybridisation is about moving between the lines of masculinity and femininity as nonconformists and using makeup as an embodiment of their fluid gender identity. The vloggers mix both feminine and masculine traits freely, and moving fluidly between these traits in different situations. Their makeup consumption as an embodiment of a fluid hybridisation of various gender constructs works as an act of creativity, self-expression and empowerment. Thus, it carries meaning beyond beauty and the pursuit of physical perfection. The fluid hybridisation shows that an entrance to a traditionally gendered consumption space does not need to be an act of power play between

masculinity and femininity. It reflects a broader understanding of gender identity and how it is constructed when entering a gendered consumption space like makeup.

5.3 Practical Implications

The findings of this research contribute into the field of consumption culture and values. Understanding patterns, trends and cultural shifts is always essential for practitioners. It enables the industry agents to react faster, provide offerings that meet the needs of the customers, reach new customer segments with purposeful marketing and enhance the brand value. As the modern western world, increasingly is seeing a more diversified version of gender identity, it is worthwhile to consider gender identity and the definition of masculinity and femininity more broadly. The fluid hybridisation of gender constructs portrays how a consumer does not always follow the rules of either or, and thus should not the marketing activities either.

Marketing in this increasingly ungendered atmosphere, where the dichotomy of feminine and masculine is not highlighted, enables novel, creative ways to approach consumers. As proved by this research, this shift in approach is noteworthy in beauty industry. The male beauty vloggers are increasingly important online influencers of the beauty community. Recognizing this influence power the male beauty vloggers hold requires sensitivity from the marketing practitioners to understand the signal this phenomenon represents on a larger scale. The male beauty vloggers are message carriers of the fluid hybridisation of gender identity and its constructs. Not only do they have direct influence in the online beauty community, they also can indeed signal a larger shift the makeup industry which is still dominantly targeted towards women. The cultural shift in gendered consumption opens new possibilities for new market segments if male makeup grows to see a rising demand.

5.4 Limitations and Future Research

As the theme of the research being regards a vast, complex concept such as gender identity where insights are hard to grasp and dissolve, more research would provide a better and deeper understanding of the complex constructs. Due to the limited time the analysis of this research can be seen more as a surface scratch into the bigger themes.

Since the research was conducted within a ten-week time frame, the researchers decided to limit the aim of the research into how makeup was used in a transgressional manner in the videos of the male vloggers. Thus, netnography and content analysis was chosen as the research methodology to gather enough observations to provide a descriptive enough account of the makeup use in the videos. Nonetheless, as gender, gender identity and gendered consumption spaces are not only rather intimate, personal issues but also very complex, a larger research into these topics from the perspective of male makeup use would be insightful. To get a more

comprehensive and in-depth understanding about the gender identity and its constructs within the male makeup consumption, ethnographic interviews would be a reasonable next step to supplement the insights gathered from this research. Interviews would give more data to be analyzed and thus the analysis itself would dig deeper into the theme of gender identity and its constructs. But most importantly, it would give the possibility for the vloggers, or other men using makeup, to bring forward their own interpretations and thoughts on their makeup consumption and how it relates to their gender identity. Thus, interviews might offer completely different insights due to the sensitive matter of gender and how individuals perceive it as the observations executed by the researchers are highly intertwined to their personal stand. As these issues are highly personal and value-ridden, establishing a close and trusted relationship between the interviewer and interviewee would be needed for expressive findings.

This research was executed in a Western atmosphere due to the origin of the vloggers sampled and observed, as well as the researchers' own ideology assumptions and stand to the matters of gender, how it constructs and the dichotomy of feminine and masculine. Further research in another cultural setting would presumably give other type of interpretations and insights about the research theme.

The sense of community and connectivity within the vloggers themselves, and also between them and their viewers, was touched upon in the analysis since it rose from the data as an integral part of the vloggers' performance in their videos. This insight aligned with Anarbeava's (2016) research on female beauty vloggers. The insight was considered as noteworthy to frame the context of the male beauty vloggers, but was not analysed further since it did not directly relate to the research question, which focused on the gender transgression perspective. Nonetheless, this insight on the communal aspect of the male beauty vlogger's makeup consumption would be an interesting resource for further research. Sense of community has been touched upon often in relation to topics like online platforms, social media and user-generated content but it would also be compelling to study how this perspective would be related to male makeup use as a consumption activity.

The research focused on the influencers as innovators and trendsetters. Another aspect for future research on men's use of makeup and how their gender identity constructs through it would be to observe the makeup consumption practices amongst men who are not social media influencers. Male makeup use is still rather shunned among the majority of men. Therefore, getting truthful insights and opinions on how this majority of men would potentially perceive wearing makeup in their daily lives would give another point of view to consider at.

Nevertheless, even though the spectrum of this research was limited, the researchers are confident that the research provides compelling insights and findings for theoretical and practical relevance. But it is good to note that this research told one side of the story to how the perceptions on gender, gender identity and gendered consumption are changing. This story inclines to a world of diversity, inclusivity and equality. Nonetheless, culture shifts are always a battle between different views and power shifts. As various signals, such as fast risen popularity of male beauty vloggers, can be identified for a trend towards a more liberal view on issues like gender and sexuality, the political atmosphere in the Western world is also

simultaneously seeing a push towards conservative values and suspicion towards issues like immigration and sexuality and gender diversity. Therefore, the path towards the culture and values the male beauty vloggers represent through their gender transgressing consumption activity may not be a given, or at the very least easy. This research provided a description of a certain story in a certain time and context. As this cultural context evolves, the story will inevitably change. Thus, a deeper look into the cultural context in broader perspective would be an attractive approach to support the findings of this research and the message it carries.

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Appendix A: Descriptions of the pilot study videos

YouTuber	JeffreeStar
Video URL	https://www.youtube.com/watch?v=veSA5XgCpG0
Video Headline	\$4.99 DRUGSTORE HIGHLIGHTER VS. \$70.00 CHANEL HIGHLIGHTER
Publishing Date	16.4.2017
Date of Analysing	19.4.2017
Length	13 min 46 sec
Views	1 701 300
Thumbs Up	76 194
Thumbs Down	1109
Comments	7634
Description	<p>Jeffree appears on the video with his pink hair from chest up, in front of burgundy colored background. Starts video by welcoming the viewers back to his channel. Flips around two makeup brushes in both of his hands, crossing them and waving them in the air. Points out how matte his skin looks today and how he does not have any panties on, just his bathrobe. The main idea of the video is to test out and compare two different highlighters, another a lot cheaper, drugstore brand Wet N Wild and the other 14-times more expensive from the luxury brand Chanel. The battle is about "which one of the sides (of his face) glows brighter". Jeffree talks about how Wet N Wild megaglow highlighting powder used to be his favorite shade back in 2016, so now he is super excited to try out the new shades. He expresses this by saying "hmm okay girl" and points out to his cheekbones with his fingers. Tries out two different shades, pinkish colored "the sweetest bling" and lilac colored "lilac to reality". Points out how the highlighters have hearts in the center of the palette and how cute they look. Intros Chanel limited edition highlighter, the "chamilla day shade luminating powder". He expresses how 70 dollar highlighter should "girl work, and illuminate this face". This is not the first highlighter battle video, refers back to previously done one. Chanel highlighter is formulated to the shape of the flower, it is "gorgeous". After presenting both to be tested highlighters, Jeffree tells that he is going to test them out on top of his eyebrows, while pointing out to his non clearly showing eyebrows "who even needs eyebrows, it's 2017." Before actually testing the products he wants to read exact product descriptions from the webpages to be sure that the products work in a way they are mentioned to work. Reads product descriptions trough in a very descriptive face and a tone of voice. You can hear upbeat music playing silently on the background on the video when Jeffree is trying out highlighters. Tests out first the pinkish colored "sweetest bling" by Wet N Wild, swatches the highlighter first to his finger, "oooo look at that". The highlighter is super pigmented, "really blinding". Swatches it to his balm and is still impressed. Does the same for the lilac color with his other finger. Highlighter seems to be more reflective. "Baam" when Jeffree swatches the highlighter next to the previous one. Describes the color to be like an unicorn color. Jeffree is impressed about the blind fullness of the highlighter, leans back and demonstrates how it blinds him. Then he takes a brush and gently swirls it to the surface of highlighter and applies it to his cheekbone. "Ooo that is nice you guys!" Builds up the layers, "cakes it". He is impressed and even says that was not expecting to like it as much instantly as he does. Takes the lilac color and applies it over the highest points on his cheekbone. "Omg oo", he expresses when he applies it to the corner of his eye. Next is his cupid's bone. "Ooo i love it" and makes an illustration of licking something. Takes the Chanel one and touches it with clean finger. Jeffree testes the highlighter next to the two previous ones on his balm. Shouts out: "Let the best highlighter win" before taking his brush. This is soundeffected with echoing sound. Takes the brush and applies highlighter to other cheekbone (not used one). Describes the highlighter look like almost wet. Applies highlighter to his nose. It is very blinding. "Come on outerspace how are you!". Compares the highlighters. Zooms in with his mirror to see "what the hell is going on". He is shocked about the fact that both highlighters worked well and they didn't suck. Suddenly another male, pops up to the video. Jeffree wants to try out the products in Nathan's face (Jeffree's boyfriend) before giving a final judgement. Introduces the</p>

	<p>product (Wet N Wild Lilac) that he is going to apply to Nathan's face to Nathan. Nathan seems interested about the product as well and compliments Jeffree's face, especially the highlighter on the top of his lip. Jeffree adds the highlighter and is impressed. He points out that Nathan does not have any other makeup on. "Looks cool". Then switches to Chanel one. Jeffree emphasizes how pretty the packaging is. Laughs out for the name of the powder, since it's super complicated to pronounce. "Girl I took some Spanish." says Jeffree. Both giggle. After Chanel highlighter is applied, they start to compare those two. Nate turns his head and tilts both his cheekbones to get the light to hit them better. Jeffree grabs his phone and turns on the flash, since he wants to compare highlighter in a more direct light. Thanks Nathan for being there for him to test out the products. Jeffree tells that he will give his final opinion about the products and Nathan disappears from the screen. Jeffree starts his final call by giggling and tells that everytime he thinks about Nathan he giggles. Special effect used to get a closer look from Jeffree laughing. Jeffree has all the highlighters he used in his hands and tells how he liked the both brands, "they got the job done". While talking about the products Jeffree moves his hands and suddenly he drops another Wet N Wild highlighter from his left hand. Special effect used to emphasize the dropping, drops happen repetitively. It dropped but it still "looks good bitch". Grasps all the highlighters again and tells how they are both "Jeffreestar approved". Approved stamps with Jeffreestar logo appear on the screen on the top of both products. He points out that drugstore product can be as good as luxury brand product. Compares the packing how it is more detailed in the Chanel one. When comparing the products (left them out from his hands) Jeffree uses his hands a lot, highlighting the comparing factor. Ends video by encouraging viewers to leave a comment if they would like to see more battles and makes a proper air kiss using his both hands while saying bye.</p>
Codes	
Gender Bender	Refers to himself: "okay girl",
Masculine Manifestation	Does not have any panties on (sexual reference). "What the hell is going on". Curses a lot.
Girly Cuteness	Eloquent hand movements. Cuteness of the Wet N Wild highlighters (heart shapes). "They look really cute", "that is cute", "pretty" (cuteness). Blows an airkiss. Bitch, she in referral to the product
Diva Deviance	Highlighter battle: which one shines brighter. Refers to his eyebrows: "who even needs eyebrows, it's 2017". Highlighter is "really blinding", "unicorn color". "Come on outerspace how are you!" he yells when he has applied blinding highlighter. "mystical" Different expressions of amazement: "Uuuuh", "oooh", "oh my god", "wow".
Mirth and Merriment	Showcases how highlighter blinds him leaning back and looking astonished. After applying the highlighter on top of his cupid bone, imitates licking it, since it so good, delicious. Shouts out: "Let the best highlighter win!" and echoing sound effect is added. A lot of laughing when Nathan comes along to the video. Drops the highlighter, laughs about it: "It still looks good bitch"
Pursuit of Perfection	Soft, smooth.

YouTuber	Jeffreestar
Video URL	https://www.youtube.com/watch?v=UH1DaBrvDHw
Video Headline	FULL FACE FIRST IMPRESSIONS TRYING NEW MAKEUP!
Publishing Date	15.4.2017
Date of Analysing	19.4.2017
Length	22 min 6 sec
Views	2 024 886

Thumbs Up	92 706
Thumbs Down	1390
Comments	9689
Description	<p>Starts the video addressing the viewers by saying: "Hey guys, welcome back to my channel!". Jeffree is holding a big powder brush, having his pink hair tied down and wearing a black leather jacket with rhinestone studs. He is without any makeup. His eyebrows are shaved off and has tattoos on his neck, on the side of his face and on his hands. He has long, pointed nails with dark burgundy nail polish. Video is shot against a purple background and is frames Jeffree from the chest up. He explains that the video is about him trying on new makeup products he has never used before and reviewing them simultaneously, a video content type he has not done before on his channel. He continues: "If you guys wanna see me try some new stuff and play with makeup, then keep on watching!" He then says he has put on a serum by La prairie before he started filming [showcasing the product in a close-up shot], saying he should have done that on camera. He tells that the brand sells very expensive skin care and makeup products specializing in anti-aging and moisturizing. He continues to say that "Ahhh, they're such a good brand" while closing his eyes and touching his face with his hand in a caressing manner. He then describes the products' features in further detail, saying it "protects you from all the dangers in the world" in an ironic manner. Jeffree then starts to put on makeup starting with the first product he is trying, an Armani primer. He tells that it should provide a blur-effect for the skin and keep the makeup on place all day long. He describes the products' texture, feel and smell thoroughly while putting on the primer with his fingers. Then he starts describing the foundation by Sisley he is going to put on next. He says he loves the brands' products because they all have "really expensive skincare in the makeup, it's supposed to be nice over time" while touching his cheekbones in a dabbing motion. He says the foundation is supposed to give a soft, glowing, "second-skin" like finish. He first dots the foundation to his face with the makeup sponge Beauty Blender but switches to a brush after the foundation didn't blend well with the sponge. Then, he puts on a concealer by NARS. While he is applying the concealer, he says in positively surprised expression: "Ohhh, she's [referring to the concealer] thick, which I like." He describes the product as "like butter" while swaying his hands over his face in smooth, eloquent movements. Jeffree then puts on a loose powder by the brand La Prairie, referring to the product as her: "Let's open her up." He keeps on saying "oh my god" when opening the package, being extremely impressed with it. Continuing with this impression, he uses expressions like "oh wow", "that's like everything" and "that's unreal" while applying the powder. After powdering he uses a contouring stick by Benefit, referring to a recent trip he took which was sponsored by the brand. He applying the product under his cheekbones and shouts "oh honey are those cheekbones or what". He addresses the viewers saying "everyone's at home like bitch [referring to Jeffree] settle down, you've lost your damn mind" because of the vast contrast of the contour color. After blending the color, he explains it sheers out nicely and "gives you that really definitive what's up bitch, what it is, you gotta problem? [in an arrogant-like tone of voice]". When contouring his nose, Jeffree describes the process as cutting her [referring to his nose] in half, using the same expression of 'cutting in half' for his forehead. Jeffree then says he usually uses a M.A.C finishing powder for his face at this point of the makeup process but since it's not a new product, he says to the M.A.C product in his hand: "Sorry girl, not today". He then uses a YSL powder, referring to the brand logo on the package as "to live for, to die for". Next he takes a Benefit cheek palette describing the packaging as cute. Afterwards he describes the whole face makeup so far saying: "Alright the face is fucking bronzed, girl, the jaw is cut, the forehead is on fleek today". He continues to apply a blush and a highlight. He says the Anastasia highlight is cute and subtle but that he is used to "blinding" and wants a more intensive effect. He then says he does not have any new brow products to try on and decides not to do brows at all. he says since he doesn't have any brows naturally, he doesn't have to draw them if he doesn't want to, adding that that is a cool thing about him. He says that by not drawing the eyebrows, he is going to do a "little cute alien, soft glamour" makeup look. He then moves on to eyes with an eyeshadow primer and an eyeshadow palette, using light beige and purple shades. Blending a shade at the arch of his brow bone, he says he is doing it "so that we look airbrushed and fucking snatched". He also mentions that he likes to bring up the crease shadow to his nose when he is doing makeup looks without brows in order to create "an extraterrestrial feel". He then puts on a purple eyeliner. At this point he says that "this look is like so subdued for me but I'm living for it". He adds a black mascara, saying "that shit is crazy". He then adds false lashes saying they are "massive, dramatic and amazing, kind of like Nathan's [his boyfriend] dick." He uses a liquid lipstick from his own brand's collection, using a moment to promote his new upcoming lipstick collection. He then returns to his eyes, adding a purple glitter, using</p>

	<p>an expression of "mermaid fantasy" in referral to the look of the glitter. He then finishes the makeup look with a setting spray. Jeffree finishes the video thanking the viewers for watching and asking them to leave comments. He says that by doing the video he learned a lesson of trying new things. He says: "Try new things, whether it's three guys at once, three girls at once, six people at once, try new things people". Lastly, he tells which were his favourite products of all the ones he tried on the video. During this, he continuously refers to the viewers as girls and refers to himself in third person as 'mom' when saying he had to go eat in the middle of shooting the video. He ends the video saying "buy guys" and shaking in his head with hair flying for side to side in ridiculous manner, and then laughing at himself.</p>
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Codes	
Gender Bender	Wears a black leather jacket with rhinestones. "everyone's at home like bitch [referring to Jeffree] settle down, you've lost your damn mind" because of the vast contrast of the contour color. During the end recommendations, he continuously refers to the viewers as girls and refers to himself in third person as 'mom'.
Masculine Manifestation	When adding false lashes he says they are "massive, dramatic and amazing, kind of like Nathan's [his boyfriend] dick." "Try new things, whether it's three guys at once, three girls at once, six people at once, try new things people". Swears a lot: "Fucking.."
Girly Cuteness	Eloquent hand movements. Long pointed nails. "Ohhh, she's [referring to the concealer] thick, which I like." "Let's open her up". "Sorry girl, not today" when talks to the powder. Cute packaging.
Diva Deviance	"oh my god". "That's unreal" when talks about powder. "oh honey are those cheekbones or what" after applying the contour. "Gives you that really definitive what's up bitch, what it is, you gotta problem? [in an arrogant-like tone of voice]". "blinding" and wants a more intensive effect out of his highlighter. Doesn't need eye brows. Wants to create "an extra-terrestrial feel". "mermaid fantasy" when adds glitter.
Mirth and Merriment	"Protects you from all dangers from the world" when talks about the serum. When saying byes, he shakes his head with hair flying for side to side in ridiculous manner, and then laughs at himself.
Pursuit of Perfection	Blur effect (of a primer). A soft, glowing, 'second-skin' like finish (foundation). Cut's her nose and forehead to the half of the size by contouring. "Alright the face is fucking bronzed, girl, the jaw is cut, the forehead is on fleek today" after finishing his face makeup. "so that we look airbrushed and fucking snatched" when applies eye shadow. Smoothing, blending, buffing in when applies makeup.

YouTuber	Manny Mua
Video URL	https://www.youtube.com/watch?v=70Bi67I775Y
Video Headline	TESTING THE MERMAID TAIL BRUSH! DOES IT WORK? Manny MUA
Publishing Date	15.4.2017
Date of Analysing	19.4.2017
Length	6 min 59 sec

Views	997 234
Thumbs Up	49 540
Thumbs Down	1431
Comments	2686
Description	<p>Video is shot against a purple, glittery background and Manny is framed in the shot from chest up. Manny has black short hair, dark eyebrows and a stubble on his jaw. and is not wearing makeup in the beginning of the video. He is wearing a white t-shirt and has clear diamond stud earrings. He begins the video welcoming viewers back to his channel and telling that the video is about reviewing the mermaid tail brushes which he says are going viral. These are makeup brushes which have a handle in the shape of a mermaid tail. He describes them as thin and tiny and thus assumes they are for contouring. He asks if the viewers notice that he is tanned and continues to tell that he was doing a shoot for the makeup brand Benefit where he was "really, really, really, really, really bronzy". He says he will see if the mermaid tail brushes actually work or not or if they are just a gimmick. He then says that "if you guys don't like this video, if you guys don't like me, please don't fucking watch it, you know the drill with that, I say it every single video". But he continues that "if you do like this video, subscribe to my channel if you weren't already" and "thank you so much for being here, I really appreciate it". He then finished the intro, placing the brushes next to his cheek while looking to the side with an ethereal, empty look [mimicking a model-like pose]". The shot is being switched through a Manny Mua branded animation, first showing a cartoon-like animation of his face with red lipstick and long lashes and then switching to Manny Mua his logo with a crescent moon on a white background. He then begins the review telling he has already done his base makeup off camera. He tells he wants to test the mermaid tail brush with a cream or liquid contour product. He has reasoned that the brush is made for contouring because of the "intense sleekness". He then checks from his phone where he bought the brush from and notices the brush is actually a foundation brush. He is surprised by this and says "I would never use this kind of brush for foundation though which is kinda funny, I don't know, right?" He then takes up a foundation stick telling he is going to try the brush on his forehead with the foundation: "let's just try it, let's just fucking try it". He then says is a surprised tone of voice "I mean it's definitely adding some coverage [emphasis on coverage]", further elaborating that this is due to the compact and intense bristles. He then takes up a dark concealer for trying to do the contouring with the brush. He says he "can't fuck up" because he is going to an event after filming the video. When swatching the concealer to his hand he says: "oh my god that is so dark, I really should not risk that, I really should not risk that [ends the sentence talking in a childish, slobbish tone of voice]". He suddenly then shouts: "My fucking Hoola stick is broken!" and takes up a cream contour palette to replace the dark concealer color. He takes up a dark brown color off the palette and says: "I'm gonna take a little bit of the shade shade" and laughs at his word play. He then starts to put the contour color on his cheek, saying: "So, let's try this little mermaid-mother-ffffricking-hecker". He applies the product with the mermaid tail brush and after a little bit, looks to the side with a pondering, unsure look on his face and says "Okay..." and then continues with the application. He stops and makes spastic face making a anguished sound. "This is not blending for shit" he says and switches to another brush. He makes another anguished face and says "okay we got some color down, but, that was a little rough [in a ridiculed manner]" referring to the mermaid tail brush. He tries the mermaid tail brush again in the other side of his face but says again "okay that shit ain't blending for nothing" in an annoyed manner. He then says he is going to do some smidging on his nose, saying "do I think this is a good idea? No I don't, because honestly I really shouldn't be doing this." He then contours his nose while music is playing, continuously having a doubting expression on his face. He then laughs and says "my nose is fucked". He finishes the review saying the brush is gimmicky, funky, uncomfortable and not worth the money. He also says: "I don't even know how to hold this thing, do I do it like this like a fucking flipper, fucking heeerm [holding the brush by its tail, moving it in a jittery manner and making a high-pitched voice]". He says that "I think it's cool little collector's item and f you wanna get it for that reason, fuck yeah". But he continues "but if you guys wanna get it for, actually like, use it for your foundation, and be like sick nasty and looking sick and beat to the ground, I just don't think it's that practical". He says it's fun but not practical, but says that "it's your money, you spend it the way you want to, I'm just giving my two cents and my review on what I think of it personally". He then says again that his face is fucked and that it really is not a good thing since he needs to an event. He finished the video emphasizing that this was just his opinion, and that is just one of many, and thanks the viewers for watching the video. The video ends off with a few blooper clips of Manny Mua making the video.</p>

Codes	
Gender Bender	
Masculine Manifestation	Has a stubble on his jaw. "let's just try it, let's just fucking try it", "can't fuck up", "My fucking Hoola stick is broken" "This is not blending for shit". Wears a regular white t-shirt.
Girly Cuteness	Diamond earrings. Finishes the intro, placing the brushes next to his cheek while looking to the side with an ethereal, empty look [mimicking a model-like pose].
Diva Deviance	"if you guys don't like this video, if you guys don't like me, please don't fucking watch it, you know the drill with that, I say it every single video". Cartoonish type of logo. "So, let's try this little mermaid-mother-fffriking-hecker". "This is just my opinion".
Mirth and Merriment	"I'm gonna take a little bit of the shade shade" and laughs at his own word play. Different facial expressions. He laughs and says "my nose is fucked". "I don't even know how to hold this thing, do I do it like this like a fucking flipper, fucking heeerm [holding the brush by its tail, moving it in a jittery manner and making a high-pitched voice]". Bloopers.
Pursuit of Perfection	Looks tanned. Can't fuck up his look since he is attending the event later on.

YouTuber	Manny Mua
Video URL	https://www.youtube.com/watch?v=FfcnU0ZYhVk
Video Headline	JEFFREE STAR'S BOYFRIEND DOES MY MAKEUP!
Publishing Date	9.4.2017
Date of Analysing	19.4.2017
Length	21 min 16 sec
Views	2 581 066
Thumbs Up	125 835
Thumbs Down	1822
Comments	12 798
Description	Manny Mua appears on the turquoise-colored screen with Jeffree Star's boyfriend Nathan from the waist-up. Manny is wearing a black t-shirt that has a slogan "I'm here for the orgy." across his chest and Nathan wears a white t-shirt with some black animal prints. Manny also wears diamonds on his ears and few bracelets in both of his hands. They seem extremely friendly and happy, and are hugging each others after saying hi to the viewers. Manny explains on a upbeat way how he, Jeffree and Nathan are in a three-way relationship. The idea for this video came from the video Nathan did in Jeffree's channel where Nathan does Jeffree's makeup. And since Manny "needs another male person in his life" as he states, they're trying to do the same. They're dialogue is very bouncy and fast-spaced. Before getting into business, Manny states that "if you do not like him, please do not watch this". Last statement before Nathan starts his work is by Manny: "Nathan, glam me up!" After Manny's logo appear on the screen, the tables have been turned. Boys are facing each other in order Nathan to put on Manny's makeup. Manny is talking to Nathan, while Nathan is looking down to the makeup filled table in front of him, where he is supposed to pick the products he is about to use for Manny's face. He seems little bit confused and says that some of the products seem familiar. The point here is that Nathan is not one of the beauty boys, he just happens to be in a relationship with one. Before applying first makeup product, Manny asks if Nathan's hands are clean. Nathan smells them and says that they are. They both giggle. "I don't usually put stuff on people's faces", Nathan says. Manny wants to make sure he look's okay, and views her face from a mirror put to the table. Moving to the foundation, Nathan grasps familiar looking one, La Mer, and applies it with bouncy motions to Manny's face. During this phase, boys are chatting how they met (at the mall). When Nathan wants to put on concealer, he expresses "I don't know what the fuck I'm doing". Manny: "You're hands feels steady, seems like you know what you are doing." "You're so knowledgeable, you should set up you own channel." Before moving to concealer phase, Manny gives "few options to try out". When Nathan is hesitating, Manny refers to him as "dude,dude". Manny to Nathan when he applied the contour: "I know you love it, love it." Says in a funny, even a child like voice, that: "this is my myrtle voice, he (refers to Nathan) doesn't like when I do this voice" Manny does funny faces and they both laugh. Nathan trying to pick up next brush to use, Manny: they all are dirty (referring that all the brushes on

the table have been used). Between chitchatting about their friendship, Manny says with a childish voice: "You're turning me into a little princess". After Nathan has applied highlighter, they're discussing about how blinding the highlighter is. Nathan grasps a makeup stick from the table and accidentally breaks the product inside. This is emphasized with dramatic music. Both are shocked. Manny: The lid just slid off like the piece of shit. It's on to ground now. Looks like Tootsie roll." They're trying to fix it. Moving on to the brows, when Nathan chooses to product he is about to use, Manny demonstrates giving a blow job. When Nathan applies brow color, Manny says: "That's a hard touch. You're a man. Nathan is going to "finger that shit around Manny's eyes" when he starts to apply eye makeup. While chitchatting Manny says "holy shit you're like a ..." The last word is censored. This is emphasized by blurring Manny's mouth and also making a loud beeping noise. Throughout the whole video, boys are laughing all the time and touching each other's to the shoulders. "What the fuck, fuck, fuck" Manny yells when Nathan puts on the fake eyelashes on him. Nathan applies lipstick and says he is lining the lip little bit overboard, Manny: "are we talking about manny style or drag queen." Third voice appears to the video. "I love to walk in to the room, when I hear open it up" a male voice states. "Please, you queens" the same voice continues. Jeffreestar walks is wearing an orange tracksuit and also fourth man appears to the screen. "OMG the eyes are sick". Manny poses in the middle, when everyone is talking about his makeup. Manny takes Nathan's seat and starts to reapply lipstick to Manny. He is "bumping" him. Few censored effects appear when Jeffree speaks. After fixing the upper lip, Jeffree applies some contour color to Manny's forehead. Nathan takes the "hot seat" under his command again. Fourth, unknown blonde man also appears again to the back of other people. All three have setting spray's on their hands, they all spray Manny's face at the same time "soft and gentle" as Jeffree states it. "Yes honey, keep breathing" says Jeffree when Manny starts to cough. Jeffree and the other unknown blonde male move a side and a mirror is given to Manny to take a look of Nathan's makeup. All laugh, Jeffree pops to the back for a second and disappears. Though you can hear his laugh and comments. Manny seems surprised how good does the makeup look. Manny thanks Nathan for being on his channel. "Love you guys, see you on my next video" says Manny. Then some bloopers are introduced. Those include a lot of laughter while jazz type. upbeat music is playing on the background. Video ends with links to two other Manny's vlogs.

Codes	
Gender Bender	"You're turning me into a little princess" Nathan is lining the Manny's upper lip a little bit overboard, Manny: "are we talking about manny style or drag queen." Jeffreestar refers them as queens and as boys when walks in to the video.
Masculine Manifestation	"I'm here for the orgy." says Manny's t-shirt. "dude,dude" when talking to Nathan. Manny demonstrates giving a blow job. "That's a hard touch. You're a man. When talking to Nathan. Nathan is going to "finger that shit around Manny's eyes" when he starts to apply eye makeup. Censored words. "What the fuck, fuck, fuck", putting things on face.
Girly Cuteness	Wears diamond earrings. "Nathan, glam me up!" Poses in a model type of way.
Diva Deviance	"if you guys don't like this video, if you guys don't like me, please don't fucking watch it" Cartoonish type of logo. Blinding highlighter.
Mirth and Merriment	Laughing a lot together with Nathan. Gives Nathan to do his makeup even though Nathan is not a makeup guru by himself. Changes his tone of voice and makes funny faces throughout the video. Nathan dropping the product and they both just keep laughing at it. Bloopers.
Pursuit of Perfection	

YouTuber	PatrickStarr
Video URL	https://www.youtube.com/watch?v=YKqE4ghKUV0
Video Headline	March Favorites and Disappointments PatrickStarr
Publishing Date	11.4.2017
Date of Analysing	19.4.2017
Length	11 min 37 sec
Views	211 876
Thumbs Up	10 877

Thumbs Down	166
Comments	853
Description	<p>Video is shot against a blue background with colorful tassels and puffs. Patrick is framed to the shot from chest up. He is wearing a black, sheer mesh shirt and black turban with yellow tassels. He is wearing a makeup look with heavy black liner, long lashes and a glossy brown lip color. Video begins with Patrick talking in a high-pitched, sped up voice and waving his hand as a hello. He explains that the video is about his favorite products of March. He says that on March was his best friends, Peter's, birthday who is behind the camera. Patrick addresses Peter asking whether he is not going to thank him for congratulating him. Peter says thank you behind the camera to which Patrick responds "attagirl!" and smiles widely. Patrick speaks using a high-pitched tone of voice stereotypically attached to the gay culture, also using some expressions typical for the afro-american ghetto culture. He explains that the backdrop is made by his nail technician's, his girlfriend's, "sistah", and that he loves it, saying that his technician "was like: Giiirl, let me hook you up with some pom poms, okay". He then begins the video telling about his trip to the Necker island with the beauty brand Benefit. He tells how he was sweating a lot during the trip and thus used a powder by Dermablens, his first favorite. He explains that the brand is known for being effective enough for covering up tattoos and that "I like full coverage, I like to cover everything up, why not trust a company that is know for their full coverage", touching his chest as a referral to himself. He says he is "obsessed" with the product and was referred to it by his girlfriend, a fellow beauty vlogger he names in the video by her Youtube channel name. He says this person always looks flawless and told him she always gets compliments when wearing the product. He then continues to tell that he also got compliments like "Oh my god you're skin looks so good, oh my god, you look smooth" when wearing the product for the first time. His second favorite is Desio light grey colored contacts, of which he says he has gotten a lot of questions about. He then showcases the contacts by blinking his eyes and looking to the camera in a dainty manner. He then continues to talk about his third favorite, a foundation. He describes it as beautiful, full-coverage and that "it feels like nothing on the skin". He says he has used the bottle for two months and that he uses four pumps per use, but he wants to go for a full coverage he goes in with a second layer. He then tells he uses an Elf buffing brush with the foundation. He recommends the product for brides. He then begins with his fourth favorite telling: "So for a great base for the face, you would have to commit to skin care". He says the product, a Tatcha essence, has changes his life in his skin care regimen. He continues to explain that essences are popular in Asia, how essences help other products to sink in better and how he himself uses the product. He describes the patting motion he uses when applying the product while patting his face with his hands. His voice then changes into a sped up where he says: "I just had coffee, I'm in such good mood today, I don't if it's because it's colorful or because my makeup looks good and my liner looks good". He then brings up the fifth favorite, a nude liquid lipstick by the Jeffreestar and Manny Mya collaboration collection. He then starts with the disappointing products of March. First is a liner, which was disappointing because it kept on going away in the waterline although the color was pretty. He then continues to recommend a sleeping oil which is good "if you guys have texture, if you're oily, if you're a man in makeup, if you're a drag queen, if you got facial hair, if you got large pores". He says a doctor would recommend Retin A for problematic skin but if you were a Patrick Star you would recommend this particular sleeping oil. The product was recommended by his friend, a fellow male online beauty influencer, who said: "Girl, you gotta try this". He says people with oily skin are usually afraid of oils but that they should trust him and try the product and commit to skincare. His next favorite is a cleanser, which together with the oil and essence mentioned before, forms a great combination in his skin care routine. His final favorite is lip butter he believes to be Brazilian. He smells the product and says it smells like honey nut cereal, adding that he is "obsessed with honey". He says the product is his go-to lip balm. He then finishes the video saying his viewers are always his favorites. At the end he adds he has been watching and loving RuPaul's drag race and asks which drag queen of the television show is the viewers' favorite, telling Valentina is his own favorite.</p>
Codes	
Gender Bender	"Girl, you gotta try this" when someone recommended product to Patrick.
Masculine Manifestation	
Girly Cuteness	Video is shot against a blue background with colorful tassels and puffs. Patrick wears a turban. "attagirl! Long, decorated nails."sistah" as her nail technician. Looks to the camera in a dainty manner. Pretty color.

Diva Deviance	
Mirth and Merriment	Changes in his tone of voice (chipmonkey style of voice). Pouts his mouth in a childish manner when talks about disappointments.
Pursuit of Perfection	"I like full coverage, I like to cover everything up, why not trust a company that is know for their full coverage". Someone looks always flawless. "Oh my god you're skin looks so good, oh my god, you look smooth" when wearing a certain makeup product. "So for a great base for the face, you would have to commit to skin care".

YouTuber	PatrickStarr
Video URL	https://www.youtube.com/watch?v=E0bGJ7_lkHc
Video Headline	GET READY WITH ME AWARDS SHOW
Publishing Date	7.4.2017
Date of Analysing	19.4.2017
Length	18 min 3 sec
Views	366 473
Thumbs Up	15 454
Thumbs Down	575
Comments	898
Description	<p>Patrick appears to the screen from the waist up, wearing a black lace type of sleeveless skirt and some sort of a black hat. He is super excited for the yet another get ready with me, and wiggles his body from side to side in a joyful matter. A man appears to the screen as well, Ronny. A third man, Peter appears as well. They all "strike a pose to the carpet". All pose in a model way. Patrick explains for being a host at GLAAD event and pictures for his final look later on appear to the screen. "Look how skinny I look" Patrick states when starts to get ready and poses again both of his hands on his waist. Turns, so that his side faces the camera, "ooh, it's all illusion" he giggles. A change of setting, Patrick appears on the screen from chest up, without any make up on, his hair tied up over his head with a turban/towel. He welcomes viewers to his video and explains how last night was a chaos of getting everything done in the "Patrickspa". He touches his face a lot in a gentle way when talks about his skin problems; hyper pigmentation and freckles. Patrick always holds up products he is talking about close to his face to show them properly to a camera. He presents a Clinique serum in a precise matter, since he really wants to get rid of his hyper pigmentation and this serum should help. Ronnie appears again behind Patrick. He is helping Patrick to get ready for the event as a makeup artist. He is going to bronze Patrick's arms. Patrick smoothly touches his arms at the same when talking about the bronze he is going to get. They talk about Ronnie's role while Ronnie has already exited from the screen, but you can hear his voice. Ronnie's role as makeup artist becomes a powder artist, just to "touch him (Patrick) up". Back to Patrick's beauty routine. Foundation is put on. "I'm trying to look good" Patrick says. Blends the foundation with the brush while at the same time talking about the importance of good prep for flawless skin and the bug bite he has on the side of his nose. When almost done blending the foundation he states in a joyful and sassy matter: "I look full coverage hmmm I look like a have some skin!". Talks about his excitement but at the same time about the nervousness of being in today's event. And why his snapchat was deleted. "Can't a girl get a warning" he says about the deleting of his Snapchat account. He also tells about his future plans, different places for filming his vlogs. Applies cake powder underneath his eyes. Changes his voice when he talks about "how crazyyy" things have been. Wants to get more healthy and asks viewers to send him recipes or let him know if someone has lost weight a lot recently. A man's figure appears on the back of the screen, wearing only underwear and jiggling his body. Patrick continues doing his eye makeup. Talks about his Snapchat stories, image changes into old Snapchat video, where Patrick and his friend wear wigs and dance in a living room setting to Shakira's song in a comedian kind of way. Focus back to Patrick doing his eye makeup. Put's on fake eyelashes "up to the Jesus". "Are my eyes dramatic to too settle?" he ponders. Ronnie appears again, Patrick asks him to do his contour. They want to get rid of Patrick's double chin. Ronnie asks Patrick "to pull back" and they laugh about it. Ronnie disappears, Patrick continues with his eyes. Talks about who would be his favorite person to meet up in the red carpet? His is or was Tyra Banks,</p>

	<p>but they met and filmed an YouTube video together. Ronnie appears to the back again, now applying makeup to his own face as well. Talks about the brush he used in his previous video and people were commenting how "she doesn't even know her". States this in a tone of a voice typical for ghettoculture. Ends the talk by yelling "uuuuuu" with a high pitch voice. Chitchatting with Ronnie in Spanish before camera shows his final look all clothes on. Dress appears to be a jumpsuit. Thanks the viewers for watching the video and asks them to let him know if they would like to see more these get ready with me videos.</p>
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Codes	
Gender Bender	"Can't a girl get a warning" when refers to himself.
Masculine Manifestation	
Girly Cuteness	Wears a lace dress and black turban. Soft and gentle hand movements.
Diva Deviance	Put's on fake eyelashes "up to the Jesus". "Are my eyes dramatic or too settle?"
Mirth and Merriment	Three poses in a model type of way: "strike a pose to the red carpet". Changes his tone of voice. Old Snapchat stories shown where Patrick is goofing around with his friend.
Pursuit of Perfection	"Look how skinny I look" Wants to get rid of his hyper pigmentation. Excited about the bronze he is going to get. "I'm trying to look good" "I look full coverage hmmm I look like a have some skin!". Wants to get more healthy and asks viewers to send him some tips. Contour is done to get rid of Patrick's double chin.

YouTuber	James Charles
Video URL	https://www.youtube.com/watch?v=xqEw53Iiav0
Video Headline	RAINBOW HALF CUT CREASE FESTIVAL MAKEUP TUTORIAL
Publishing Date	11.4.2017
Date of Analysing	20.4.2017
Length	12 min 00 sec
Views	250 927
Thumbs Up	15 172
Thumbs Down	466
Comments	1 096

Description	<p>The shot is frames James from the chest up against a bright pink backdrop. He is wearing a white t-shirt and a white snapback backwards. The video starts him showcasing the finished makeup look which he is about to create in this tutorial video. The makeup look includes a flawless, full-coverage face, dark brows, a pink cheek going to the sides of the face, a light pink highlight on the cheek bone, a colorful eye makeup with pinks, purples and electric blues, dark lashes and a natural mauve lip with a bright blue line on the lower lip. James is shown in the intro shots looking intensely into the camera from different angles while electronic music is playing. Finally, he winks and laughs. He begins then the video by saying in a cheerful tone of voice: "Hi sisters, James Charles here and welcome back to my channel." The shot in then transitioned into the next through an animation of a cartoon-picture of him in a grey background. This cartoon-picture has James Charles in a grey sweatshirt, long lashes, dark brows, freckles on his nose and a light blue halo around his snapback. The animation switches then to the actual video, him telling that the festival season is here and that he created this look for all the festival-goers on a budget, using drugstore products, as he knows that the festival tickets are very expensive. He says he is going back to the regular James Charles style and that the makeup look of the video is "a rainbow, half-cut crease, pink, glowy look using products from all my favorite brands out there". The look is inspired a female instagammer, the queen of festival season, he says. It focuses on the eyes and the contour and highlight area. The shot switches to him having only the base face makeup on. He begins to use an eyeshadow palette with a orange shade in his eyelid crease. He says that "I'm just gonna throw stuff out there and you guys are just gonna have to follow me as go along" since the look is very complicated. He says he wants the look to be very defined but that shades to be very blended, and not harsh. He switches to another palette and a pink shade, while mentioning that the palette is one of his favorites and that he has a discount code for it. He tells he is bringing the pink color all the way to the temple of his forehead, where it'll later on mix with the blush and highlight. Suddenly a fire truck sound is heard in the background and James says to this in a singing manner: "Move out of the way bitch, there's a fire, I'm coming, yeaah" while a female voice is laughing in the background. He then continues with the eyeshadows, winging the shadow creating a v-effect he explains. Taking a black color he says: "We're really testing the waters here". He then adds a glitter to the lid to add some pop [se says stressing the word pop]. Finally he adds a blue clay liner to his lower lash line, telling the product is "so freaking pretty". He says that he chose to ass blue liner for some pop of color and "just to switch things up, keep you on your toes". After adding the liner he shouts excitedly: "Ah, you're kidding me, that's so pretty, oh my god!" He adds a blue eyeshadow on top, a product recommended by a fellow youtuber. He continues with contour and blush. He says blush is his least favorite makeup product and thus it "hurts his soul" a little bit using it, but that it is necessary for this look. He adds a pink loose pigment as a highlight and then a regular highlight for browbone and inner eye corner. He adds dark false lashes and a coat of mascara. He then adds a lipstick of light pink, mauve shade. He did not like the look of the first lipstick he chose and switched to another one, to which he gives a promotional discount code. Finally he adds a blue line to his lower lip and finishes the makeup look with a setting spray. He finished the video telling it's 3 in the morning but he really loves the look. He asks the viewers to subscribe to his channel and "join the sisterhood". He also promotes his other social media channels.</p>
Codes	
Gender Bender	
Masculine Manifestation	Wears a snapback backwards. "what the fuck"
Girly Cuteness	A colorful, pink toned makeup. "Hi sisters, James Charles here and welcome back to my channel." when addressing the audience. "so freaking pretty" "join the sisterhood". Refers other vloggers as queens.
Diva Deviance	Cartoonish type of logo. The makeup look of the video is "a rainbow, half-cut crease, pink, glowy look" "Ah, you're kidding me, that's so pretty, oh my god!" after adding a eyeliner.
Mirth and Merriment	"Move out of the way bitch, there's a fire, I'm coming, yeaah" he yells when fire truck drives by.
Pursuit of Perfection	

YouTuber	James Charles
Video URL	https://www.youtube.com/watch?v=PilBN9w-T5A
Video Headline	FESTIVAL DRUGSTORE MAKEUP TUTORIAL
Publishing Date	7.4.2017
Date of Analysing	20.4.2017
Length	15 min 53 sec
Views	424 108
Thumbs Up	20 832
Thumbs Down	825
Comments	1608
Description	<p>Video starts a shot of James presenting golden glitter coming down from the side of his temples down to his cheekbone. He is wearing a snapback backwards. Upbeat techno type of music playing in the background. James turns his face and confronts the camera straight up. You can see glitter on his collarbones, torso being naked. His makeup is shown from a various different angles. James flicks his eyes in a sultry type of way when presenting his face. Music ends and video is cut. James appears to the screen from closeup. "Hey sisters, welcome back to my channel" he begins. James Charles logo appears to the screen. Then he continues his video talking about the beginning of festival season in a super excited voice. Waves his hands in enthusiast way and viewer sees his long, sculptured grayish nails and silver ring on his ring finger. In this video he will show how he created festival inspired look by using drugstore brands. Extra attention is given to the glitter, and he showcases it by flickering his fingers on top of it. A video is cut, and James appears to the screen with no makeup on. He starts to apply his makeup from his brows. "Superduperheavy Instagram brows" he refers when talks about how he does not want his brows look today. Next up, concealer. After that, different eyeshadows are applied. James is going for the halo eye effect. False lashes are applied and then mascara, that James used to campaign for. After both his eyes are finished, James applies foundation. Talks about his bronze, "I cannot" while at the same time rolls his eyes to the ceiling to emphasize his saying. "As you can see, I'm gleaming" and waves his shoulders to showcase the glow. "Godly glow". Concealer, powder follows. He touches up his eye makeup then again since he is not satisfied how it looks like. Adds false lashes into his lower lashes. Bronzer is added since he wants to look like a "bronze goddess". Uses powder to carve out his face. Apologizes his choice of highlighter since he was not able to find drugstore one with golden glow, since that is the looks he is going for. Applies the highlighter to his cheekbone. "Oo, it's really pretty, damn" he reflects while posing in front of a small mirror in his hand. Before applying the lipstick he tells that Tati recommended it: "I want it to my face asap". Last product used is a finishing spray that he splurges to his face while having his eyes closed in a pleasant look on his face. "Shine bright and everyone shook to their core" he intros the golden craft store bought glitter he is going to apply to his face. After finished applying the glitter: "Alright sisters, this is the final and finished festival makeup look". Finishes the video by telling how he posts new videos twice in a week and welcomes everyone into "the sisterhood". Introduces his social media channels with a big smile on his face while at the same time moving his hands and head in a joyful type of movement. "Alright sisters, thanks for watching, and I see you on the next one, bye!" Video finishes to recommendations to check our other videos done by him.</p>
Codes	
Gender Bender	"bronze goddess" when he talks about himself.
Masculine Manifestation	Wears a snapback backwards.
Girly Cuteness	Poses to the camera in a cute way. "Hey sisters, welcome back to my channel". Long, pointy nails. "Alright sisters, this is the final and finished festival makeup look" "Welcome to the sisterhood". Wants to make his eyes look "really, really pretty".
Diva Deviance	Cartoonish type of logo."Oo, it's really pretty, damn" when talks about the highlighter. "Shine bright and get everyone shook to their core" when he talks about the glitter. Godly glow as he talks about his bronze.
Mirth and Merriment	he is having so much fun.

Pursuit of Perfection	Wants to carve out his face. "I'm going to look so fab". Everything should be super defined.
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YouTuber	
Video URL	https://www.youtube.com/watch?v=3-cOwLiTt8w
Video Headline	Green Smokey Eye Tutorial
Publishing Date	9.4.2017
Date of Analysing	20.4.2017
Length	12 min 23 sec
Views	29 329
Thumbs Up	3 034
Thumbs Down	30
Comments	444
Description	<p>Gabriel appears in front of purple background, deep techno sounds playing. He poses to the camera from various different angles and is on a neon light spot. The video almost has a nightclub kind of feel. He looks down and up, eyes half open in a sultry way. After the intro Gabriel appears from the chest up in front of grey background in a regular studio lightning. His blue hair pops out brightly from the background. He intros the video being a tutorial about the look he is sporting. He loves the green eye shadow, since it brings out the green in his own eyes and poses to camera to emphasize it. He flips around with his hands while talking and welcomes viewers into the makeup tutorial. New cut. Gabriel appears more close up with his base and brows already on. He introduces the products that he used. For the eyes he uses his friend's Laura Lee eyeshadow palette. Wants to properly define the crease rather adding more color. Emoji with precise explanation appears next to his phase to point this out. Bakes underneath of his eyes and poses to the camera with his mouth somewhat open. Adds more shadow: "Oo, it's so pretty". "I'm sure you bitches look good" when talks about the amount of eye shadow someone might apply. Between applying different colors of eye shadows, tries to get rid of the color firstly applied, rubs the extra shadow to his hand and mumbles: "I need to wash my blushes". Tells that never practices his looks before, just create them as they go. And for the events always wears the same look. New cut. Mascara was added. Gabriel touches his unnoticeable double chin and tells it is because he loves to eat. Grasps a Burger King bag that was apparently lying next to him. "A girl gotta eat" he says. "With fat chin, comes a big ass, so you gotta take both two" he argues. Puts on fake lashes and gives an air kiss to the camera. When putting on blush: "Did someone just pay me a compliment, no I just have blush on". "Did someone say they love me". "Would I rather have blush or boyfriend" he ponders. When contouring his nose, he tells how his sister thought he got a nose job: "Bitch, we grew up together!" Facetimes her friend suddenly since he uses brush that she thinks smells like his friend. When putting on lipstick: "Yaassss bitch". Putting on highlighter: "Don't need new one (highlighter), since this bitch last". Lastly puts on finishing spray and makes a satisfied sounding high-pitched tone. "Sick, bitch!" After everything is done, he tells how doable the look is, you can wear it to the night out, events, weddings, maybe even to grocery store: "I mean bitch you got lady balls, if you can rock this (look) everyday." Video ends with advices to tag him on Instagram pictures if you try the look at home. And asks viewers to leave comments below. Finishes the video while eating fries.</p>
Codes	
Gender Bender	"A girl gotta eat" when he refers to himself.
Masculine Manifestation	"I mean bitch you got lady balls, if you can rock this (look) everyday."
Girly Cuteness	Poses in a sultry way. "I'm sure you bitches look good" when addresses the audience. "Don't need new one (highlighter), since this bitch last". When putting on lipstick: "Yaassss bitch".
Diva Deviance	Blue hair. "Sick, bitch!" after finishing his makeup.
Mirth and Merriment	"I need to wash my blushes" to point out that he is not perfect with his cleaning routines. Tells that never practices his looks before, just create them as they go. "With fat chin, comes a big ass, so you gotta take both two" he laughs. When putting on blush: "Did someone just pay me a compliment, no I just have blush on". "Did someone say they love me". "Would I rather have blush or boyfriend" he ponders. Video ends by him eating fries.

Pursuit of Perfection	Wants to define his crease properly. Dimension from bronzer, nose snatching. Points out his unnoticeable double chin.
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YouTuber	
Video URL	https://www.youtube.com/watch?v=nqPR8W-T0hI
Video Headline	Necker Island with Benefit Cosmetics VLOG
Publishing Date	30.3.2017
Date of Analysing	20.4.2017
Length	24 min 14 sec
Views	56 015
Thumbs Up	3 971
Thumbs Down	40
Comments	552
Description	Video starts by Gabriel sitting in a backseat of a car, the image is rather dark. Gabriel is traveling and tells how tired he is. This is a vlog from his trip to Necker Island with Benefit Cosmetics. Video of the driving taxi in New York City, switches into a view of beautiful tropical island filmed from the airplane and then continues from video filmed from taxi. His snapchat account is introduced between the videos. First more close up shot from Gabriel is him sitting outside of a restaurant next to a friend with no makeup on, with blue hair and smile on his face. Gabriel introduces the hotel room he is staying at. Everything is "so cute", "so sick" and "so cool". He is obsessed with many Benefit products scattered around the hotel room. Tells about all the activities that will happen on the island during this trip. Films his activities. Day 2. Starts with upbeat music playing. Trying on blue wig and is goofing around with it. Filming different photo shoots happening throughout the day. One girl is sitting on the hammock while getting her photo taken. "Gorgeous, natural beauty and that body" Gabriel compliments. A giant tortoise appears to the video. Gabriel: "This tortoise actually put on moisturizer, Laura (another vlogger) didn't". Both are laughing out loud for the joke. Back in his room Gabriel addresses that he did his brows lightly this morning and films them closer up. He tells about getting ready for the nights festivities. Film is cut and in the next setting Gabriel has smokey eye makeup on. He tells that his look is "homelessboho": Partying filmed. Day 3. Starts the day chit chatting with his roommate, "Motherfucker dragon". Night time festivities filmed. New makeup palette introduced. Another bloggers hijack Gabriel's camera. Day 4. Talks about activities he has done today. Since his phone got broken, some part of the activities performed for the rest of the day filmed with Snapchat Spectacles. Day 5. Last day. Caribbean type of music playing on the background. The trip was organized by Benefit, many male beauty vloggers appear on the video as well as female vloggers.
Codes	
Gender Bender	
Masculine Manifestation	"Motherfucker dragon" when talking to his roommate. Appears on the video mostly without any makeup on.
Girly Cuteness	Everything is "so cute", "so sick" and "so cool". Obsessed about everything. Wears a smokey eye look on the night out.
Diva Deviance	Blue hair.
Mirth and Merriment	Wears a blue wig and goofs around wearing it. "This tortoise actually put on moisturizer, Laura (another vlogger) didn't". He describes his look being "homelessboho":
Pursuit of Perfection	

Appendix B: The videos gathered in the study

Vlogger	JeffreeStar			
Code	Title	Published	Views (25 Apr 2017)	URL
JS1	\$4.99 DRUGSTORE HIGHLIGHTER VS. \$70.00 CHANEL HIGHLIGHTER	16.4.2017	1 701 300	https://www.youtube.com/watch?v=veSA5XgCpG0
JS2	FULL FACE FIRST IMPRESSIONS TRYING NEW MAKEUP!	15.4.2017	2 024 886	https://www.youtube.com/watch?v=UH1DaBrvDHw
JS3	READING MEAN HATE COMMENTS feat. MANNY MUA	9.4.2017	2 471 654	https://www.youtube.com/watch?v=XHhdbYdR2W8
JS4	TESTING OUT VIRAL 'SPACE PASTE GLITTER' feat. Laura Lee	7.4.2017	1 979 201	https://www.youtube.com/watch?v=WPQOcRZ0qSQ
JS5	\$135 CHANEL FOUNDATION... Is It Jeffree Star Approved??	1.4.2017	1 675 170	https://www.youtube.com/watch?v=THgfWxhotUs
JS6	MARCH HOLY GRAILS... AND FAILS 2017	29.3.2017	1 705 407	https://www.youtube.com/watch?v=wYwyP4LWQ4
JS7	Jeffree Star Cosmetics X Manny MUA Collab Makeup Tutorial	24.3.2017	1 784 743	https://www.youtube.com/watch?v=9lBkKCLsMSM
JS8	TESTING THE WORLD'S MOST FULL COVERAGE FOUNDATION! Jeffree Star	22.3.2017	1 421 366	https://www.youtube.com/watch?v=wdD8oG8pOZQ
JS9	I DO MY BOYFRIEND'S BROTHER'S MAKEUP Jeffree Star	19.3.2017	3 877 778	https://www.youtube.com/watch?v=rdoUqAZBXhg
JS10	\$75 LIQUID LINER + \$70 MASCARA!! Testing NEW Christian Louboutin Beauty Products	18.3.2017	1 641 956	https://www.youtube.com/watch?v=5qKGhcOmCo8&t=4s
JS11	LANCÔME CUSTOM SHADE MATCHING FOUNDATION MACHINE! Does It Work???	17.3.2017	2 466 692	https://www.youtube.com/watch?v=Rmv-zl8FS2Q

JS12	KYLIE COSMETICS: KYLIGHTERS... Are They Jeffree Star Approved?!	12.3.2017	3 234 720	https://www.youtube.com/watch?v=lw-KiPR1m54
JS13	TESTING OUT VIRAL 'UNICORN OIL' feat. Laura Lee	11.3.2017	3 174 178	https://www.youtube.com/watch?v=cogXwKvG6co
JS14	MY BOYFRIEND GETS BOTOX... IN HIS ARMPITS!! (Graphic Content!)	3.3.2017	2 178 663	https://www.youtube.com/watch?v=qNtfkUe_zIQ
JS15	MAC Spring 17' RETRO MATTE LIQUID LIPSTICKS: Review & Swatches Jeffree Star	1.3.2017	1 739 345	https://www.youtube.com/watch?v=B9mp1gaKOW4
JS16	COVERING UP MY TATTOOS WITH MAKEUP Jeffree Star	25.2.2017	4 658 073	https://www.youtube.com/watch?v=317PJUSzJRE
JS17	NICOLE GUERRIERO x ANASTASIA #GLOWKIT - Review & Swatches	22.2.2017	2 125 106	https://www.youtube.com/watch?v=RL0M8LIOgSo
JS18	ARMANI Power Fabric FOUNDATION.... Is It Jeffree Star Approved???	20.2.2017	1 406 382	https://www.youtube.com/watch?v=uL9S_SRokCA
JS19	WALKING INTO YOUR MAN'S BEDROOM ♥ Makeup Tutorial Androgyny Palette	18.2.2017	1 605 168	https://www.youtube.com/watch?v=9XP1Vs9Hz4E
JS20	INSTAGRAM MADE ME BUY IT.... TESTING OUT *NEW* HIGHLIGHTERS!	16.2.2017	2 380 340	https://www.youtube.com/watch?v=N3u8N8k-PoI

Vlogger	Manny Mua			
Code	Title of the video	Published	Views (25 Apr 2017)	URL
MM1	TESTING THE MERMAID TAIL BRUSH! DOES IT WORK? Manny MUA	15.4.2017	997 234	https://www.youtube.com/watch?v=70Bi67I775Y
MM2	JEFFREE STAR'S BOYFRIEND DOES MY MAKEUP!	9.4.2017	2 581 066	https://www.youtube.com/watch?v=FfcnU0ZYhVk
MM3	DRUGSTORE ONE BRAND TUTORIAL - WET N WILD Manny MUA	5.4.2017	1 569 569	https://www.youtube.com/watch?v=YEA_PsjzaktY
MM4	MARCH FAVORITES AND DISAPPOINTMENTS! Manny MUA	1.4.2017	716 719	https://www.youtube.com/watch?v=WC0fs8rK_bY

MM5	Coachella Inspired - Mermaid Halo Eye Makeup Tutorial Manny MUA	29.3.2017	494 669	https://www.youtube.com/watch?v=88vAjE15Hb0
MM6	JEFFREE STAR COSMETICS X MANNY MUA COLLABORATION REVEAL!	24.3.2017	2 552 066	https://www.youtube.com/watch?v=7ohQP303KZE
MM7	WORLDS FIRST FOAM FOUNDATION! HIT OR MISS?!	22.3.2017	3 116 040	https://www.youtube.com/watch?v=cHMB0qH-Xbw
MM8	FULL FACE USING MY OPPOSITE HAND MAKEUP CHALLENGE Manny MUA	19.3.2017	863 734	https://www.youtube.com/watch?v=SU5rvkbIH3U
MM9	CURRENT SKINCARE FAVORITES!	16.3.2017	374 489	https://www.youtube.com/watch?v=EX2o7YsqwI
MM10	NEW TOO FACED DIAMOND HIGHLIGHTERS HIT OR MISS?	12.3.2017	1 037 471	https://www.youtube.com/watch?v=W17b3vSYN1w
MM11	HOW TO STOP YOUR FULL COVERAGE FOUNDATION FROM GETTING CAKEY!	9.3.2017	1 434 409	https://www.youtube.com/watch?v=YClzJhu0XnQ
MM12	FIRST IMPRESSIONS GET READY WITH ME... I NEED TO VENT Manny MUA	5.3.2017	1 332 908	https://www.youtube.com/watch?v=J1dMpAVBbo0
MM13	FEBRUARY FAVORITES AND DISAPPOINTMENTS Manny MUA	27.2.2017	792 645	https://www.youtube.com/watch?v=4V9C7c251A0
MM14	DRUGSTORE One Brand Tutorial - MAYBELLINE! Manny MUA	23.2.2017	1 296 116	https://www.youtube.com/watch?v=u2JoKyz7Dzc
MM15	NEW JEFFREE STAR ANDROGYNY PALETTE MAKEUP TUTORIAL Manny MUA	18.2.2017	1 080 935	https://www.youtube.com/watch?v=wqUXE2jvPpI
MM16	APPLYING MAKEUP WITH A CONDOM! Feat. JEFFREE STAR!	12.2.2017	3 405 838	https://www.youtube.com/watch?v=2og90tpH9II
MM17	Makeup Transformation on Scott Hoying and Mitch Grassi! Manny MUA	10.2.2017	435 870	https://www.youtube.com/watch?v=DDFmQzw5q1M
MM18	GLAM MAKEUP TRANSFORMATION ON THE GABBIE SHOW! Manny MUA	8.2.2017	1 395 990	https://www.youtube.com/watch?v=bHUZcJgogxgk
MM19	JANUARY FAVORITES and DISAPPOINTMENTS 2017	5.2.2017	921 691	https://www.youtube.com/watch?v=JQzWHKuK6J0
MM20	BOLD AND EASY Cut Crease Makeup Tutorial Manny MUA	30.1.2017	1 016 974	https://www.youtube.com/watch?v=Ix5vWgv-qPc

Vlogger	PatrickStarr
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Code	Title	Published	Views (25 Apr 2017)	URL
PS1	March Favorites and Disappointments PatrickStarr	11.4.2017	211 876	https://www.youtube.com/watch?v=YKqE4ghKUV0
PS2	GET READY WITH ME AWARDS SHOW	9.4.2017	366 473	https://www.youtube.com/watch?v=E0bGJ7_lkHc
PS3	Wedding Makeup Tutorial PatrickStarr	1.4.2017	522 578	https://www.youtube.com/watch?v=DeydZuQ6YWg
PS4	JLO BRONZE GLOW MAKEUP TUTORIAL PatrickStarr	28.3.2017	430 838	https://www.youtube.com/watch?v=TPFpwNJPigs
PS5	NEW YORK FASHION WEEK PatrickStarr	20.3.2017	110 466	https://www.youtube.com/watch?v=_ZGzLHEwO_I
PS6	GET READY WITH ME PatrickStarr	16.3.2017	258 020	https://www.youtube.com/watch?v=FXuLeYxOX9A
PS7	EASY FULL COVERAGE NATURAL MAKEUP TUTORIAL PatrickStarr	13.3.2017	557 449	https://www.youtube.com/watch?v=Mk0RRjrZxtA
PS8	WHATS IN MY BAG WITH TYRA BANKS PatrickStarr	9.3.2017	768 253	https://www.youtube.com/watch?v=OeoF427ASH4
PS9	FEBRUARY FAVORITES 2017 PatrickStarr	8.3.2017	209 588	https://www.youtube.com/watch?v=XhqrSsjMJzE
PS10	HUGE LAPTOP iPad AND MAKEUP GIVEAWAY PatrickStarr	5.3.2017	166 113	https://www.youtube.com/watch?v=rMHZheADCFk
PS11	GET READY WITH ME PatrickStarr	1.3.2017	633 709	https://www.youtube.com/watch?v=sjB1dUkp2MY
PS12	BROW ROUTINE TUTORIAL PatrickStarr	27.2.2017	220 983	https://www.youtube.com/watch?v=1ysXCnlNlwc

PS13	JESSIE J MAKEUP TUTORIAL PatrickStarr	20.2.2017	1 308 806	https://www.youtube.com/watch?v=6lpJiX_king
PS14	DRUGSTORE MAKEUP TUTORIAL PatrickStarr	18.2.2017	566 801	https://www.youtube.com/watch?v=CQRZgvR6Pvg
PS15	VALENTINES DAY MAKEUP TUTORIAL PatrickStarr	8.2.2017	381 363	https://www.youtube.com/watch?v=GkOKxzaflyo
PS16	JANUARY FAVORITES PatrickStarr	6.2.2017	317 936	https://www.youtube.com/watch?v=Q05ZuT1wQcE
PS17	ASPEN VLOG WITH MAYBELLINE PatrickStarr	4.2.2017	161 508	https://www.youtube.com/watch?v=H4Q_pjYNR4c
PS18	BEAUTY ROOM TOUR PatrickStarr	1.2.2017	491 940	https://www.youtube.com/watch?v=2IDqmKdOmfM
PS19	MICKEY MOUSE DOES MY VOICEOVER PatrickStarr	29.1.2017	398 764	https://www.youtube.com/watch?v=QNXUYr1Xn6s
PS20	CHEAP IKEA MAKEUP HACK PatrickStarr!	26.1.2017	537 720	https://www.youtube.com/watch?v=_F1HmAbzuqc

Vlogger James Charles				
Code	Title	Published	Views (25 Apr 2017)	URL
JC1	RAINBOW HALF CUT CREASE FESTIVAL MAKEUP TUTORIAL	11.4.2017	250 927	https://www.youtube.com/watch?v=xqEw53Iiav0
JC2	FESTIVAL DRUGSTORE MAKEUP TUTORIAL	7.4.2017	424 108	https://www.youtube.com/watch?v=PilBN9w-T5A
JC3	RECREATING MY MEMES	4.4.2017	1 061 112	https://www.youtube.com/watch?v=EQZl_bLeGnr0

JC4	DRAG TRANSFORMATION WITH FARRAH MOAN!	28.3.2017	774 874	https://www.youtube.com/watch?v=NgvEsUDKBw8
JC5	HOW TO TAKE YOUR SELFIES FROM DRAB TO FAB! FACETUNE TUTORIAL	21.3.2017	497 716	https://www.youtube.com/watch?v=KYbot1VxB84
JC6	MY FAVORITE MAKEUP BRUSHES	7.3.2017	149 212	https://www.youtube.com/watch?v=P8O18WkPOjE
JC7	EASY GLAM EVENT MAKEUP TUTORIAL	10.2.2017	440 716	https://www.youtube.com/watch?v=qR3q3ncjJ7c
JC8	VALENTINES DAY GLITTER MAKEUP TUTORIAL	4.2.2017	396 471	https://www.youtube.com/watch?v=e36sWuQR5zA
JC9	DADDY DOES MY MAKEUP	31.1.2017	1 007 688	https://www.youtube.com/watch?v=dO1PWjFO62M
JC10	MONOCHROMATIC PINK GLOW MAKEUP TUTORIAL	24.1.2017	264 597	https://www.youtube.com/watch?v=guwF3-nbw5w
JC11	EVERYDAY EASY GLAM MAKEUP TUTORIAL + GLASSES	17.1.2017	1 527 808	https://www.youtube.com/watch?v=o5v1MaDK4-8
JC12	DADDY DOES MY VOICEOVER	4.1.2017	2 166 374	https://www.youtube.com/watch?v=3K5vYaRQUfY
JC13	NEW YEARS EVE PURPLE GLITTER CUT CREASE Makeup Tutorial	30.12.2016	453 068	https://www.youtube.com/watch?v=4xt-zixVGnc
JC14	SLAYCATION: JAMES CHARLES TAKES PUNTA CANA	27.12.2016	556 558	https://www.youtube.com/watch?v=o6etM5DD1PA
JC15	TEACHING RICKY DILLON HOW TO DO MAKEUP!	21.12.2016	534 311	https://www.youtube.com/watch?v=qQF7H1WlvB4
JC16	CHRISTMAS HOE HOE HOE DRAG MAKEUP TUTORIAL	13.12.2016	598 989	https://www.youtube.com/watch?v=yN8GAMBgMq4

JC17	ARE YOU A TOP OR BOTTOM?	6.12.2016	426 340	https://www.youtube.com/watch?v=6FyDAroICZ4
JC18	NO MIRROR MAKEUP CHALLENGE FT. RCLBEAUTY101	29.11.2016	1 307 896	https://www.youtube.com/watch?v=UEmdknuvHCs
JC19	BLEACH BROWS SMOKEY LINER CHIT CHAT GET READY WITH ME	17.11.2016	516 196	https://www.youtube.com/watch?v=tI_B9Kr5cVk
JC20	GLITTER LINER CRANBERRY FALL MAKEUP TUTORIAL	12.11.2016	622 129	https://www.youtube.com/watch?v=HASDF_C08Qw

Vlogger	Gabriel Zamora			
Code	Title	Published	Views (25 Apr 2017)	URL
GZ1	Green Smokey Eye Tutorial	9.4.2017	29 329	https://www.youtube.com/watch?v=3-cOwLiTt8w
GZ2	Necker Island with Benefit Cosmetics VLOG	30.3.2017	56,015	https://www.youtube.com/watch?v=nqPR8W-T0hI
GZ3	MARCH Ipsy Glam Bag Review Gabriel Zamora	22.3.2017	45 758	https://www.youtube.com/watch?v=FehZ1UHMoxs
GZ4	Smash or Pass with LAURA LEE Gabriel Zamora	19.3.2017	200 991	https://www.youtube.com/watch?v=qQIP6_6_LO4
GZ5	Sweet Sexy Savage Peachy Makeup Gabriel Zamora	3.3.2017	59 534	https://www.youtube.com/watch?v=xmq07F15H7g
GZ6	February IPSY Glam Bag 2017 Gabriel Zamora	27.2.2017	32 351	https://www.youtube.com/watch?v=j6kpWKv_aws
GZ7	Easy Smokey Eyeliner Gabriel Zamora	17.2.2017	27 924	https://www.youtube.com/watch?v=NGNA1L4-CFA

GZ8	Whisper Challenge with Chloe Morello Gabriel Zamora	12.2.2017	76 533	https://www.youtube.com/watch?v=yLlpSKtjDqw
GZ9	Hi Everyone!	8.2.2017	22 553	https://www.youtube.com/watch?v=ttTobgrwUUc
GZ10	Foundation Routine for Oily Skin Gabriel Zamora	25.1.2017	156 781	https://www.youtube.com/watch?v=UTZv_c02PQg
GZ11	January IPSY Glam Bag 2017 Gabriel Zamora	12.1.2017	90 299	https://www.youtube.com/watch?v=4ZWSe6BFMkg
GZ12	LOOK BOOK 2017 Gabriel Zamora ❤️	30.12.2016	23 521	https://www.youtube.com/watch?v=aNpeA_xIBBg
GZ13	Jeffree Star Cosmetics Holiday Collection REVIEW Gabriel Zamora	22.12.2016	113 437	https://www.youtube.com/watch?v=vmkiIZfqEyM
GZ14	December ipsy bag WITH JEN ATKIN 2016 Gabriel Zamora	19.12.2016	18 534	https://www.youtube.com/watch?v=eqVNAAtIgnCg
GZ15	How To Highlight Tutorial Gabriel Zamora	6.12.2016	44 718	https://www.youtube.com/watch?v=Deab7DkDc-M
GZ16	November IPSY Bag 2016 Gabriel Zamora	21.11.2016	27 534	https://www.youtube.com/watch?v=T991R2-7FPQ
GZ17	Quick Easy 10 Minute Makeup Gabriel Zamora	13.11.2016	19 214	https://www.youtube.com/watch?v=jH0hu_o9K28
GZ18	Easy Date Night Makeup Gabriel Zamora	5.11.2016	23 694	https://www.youtube.com/watch?v=hoff12gypCE
GZ19	My EASY Skin Care Routine Gabriel Zamora	31.10.2016	42 180	https://www.youtube.com/watch?v=GF7CJJbyBuo
GZ20	PatrickStarr Transformation Gabriel Zamora	29.10.2016	65 544	https://www.youtube.com/watch?v=0KlgLykx1I4

Appendix C: The vloggers

Vlogger	Channel name	Number of subscribers (21 Apr 2017)	Number of video views (21 Apr 2017)	URL to channel
Jeffrey Lynn Steininger	Jeffreestar	4 129 805	427 966 517	https://www.youtube.com/user/jeffreestar
Manny Gutierrez	Manny Mua	2 777 065	138 748 100	https://www.youtube.com/user/MannyMua733
Patrick Simondac	PatrickStarr	2 181 188	123 308 355	https://www.youtube.com/user/theepatrickstarr
James Charles Dickinson	James Charles	882 485	21 485 855	https://www.youtube.com/channel/UCucot-Zp428OwkyRm2I7v2Q
Gabriel Zamora	Gabriel Zamora	164 746	1 759 340	https://www.youtube.com/channel/UCSWENbKZYBT6FkPIQvWbrtA/