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Micro-celebrities, Internet celebrities and their audiences

- the moving image analysis on the cultural and social influence

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Abstract

In societies, with increasingly rapid development of social media platforms, internet celebrities and micro-celebrities have become remarkable phenomena. Clearly; it is essential to investigate mediated online practices in order to understand how they change everyday life, but also culture at large. Most current studies mainly emphasise the power of micro-celebrities and internet celebrities in gender issues. However, this thesis discusses a new form of ‘authenticity’ behind the performance of micro-celebrities as well as the interpersonal relationship in mediated communication.

Through the use of practice theory, this case study consists in two genres ranging from the whole world, namely, the tutorials about the technical capital and vlog about lifestyle in Asia. Moreover; through the use of practice theory, these online practices provide deep insight into the inner workings about micro-celebrities and internet celebrities in the cultural field and social field. By investigating visual performance from micro-celebrities and Internet celebrities and textual analysis, this thesis combines authenticity, impression management and intimate relationship, in order to generalise the deeper meaning beyond the visualised phenomena.

Keywords: vlog; micro-celebrity; everydayness; extraordinariness; performance; self-branding; tutorial; Goffman; authenticity.

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1.0: Introduction

1.1: The digital media context

Spreadable media is an emerging concept that is changing the understanding of how media is consumed. The notion of spreadable media mainly talks about that the dispersion of media is “instantaneous” and “interactive” (Jenkins et al., 2013). Spreadable media is comprised of both technological affordance and cultural practices; On the one hand; technological affordance means spreadable media needs sufficient technology platforms for sharing content in order for spreadability to occur. The emergence of new media has brought about tremendous changes in the society, social media platforms enable one's thought to spread without temporal and spatial limitations to reach the wider scale audiences. The advancement of social media provides an opportunity for content creators to employ spreadable media to share their content with their own purpose. It also enables individuals to form new connections and communities. In this point; spreadability is a necessary condition for individuals to become a micro-celebrity. The definition of micro-celebrity is “a state of being famous to a niche group people... and the presentation of oneself as a celebrity regardless of who is paying attention.” (Marwick, 2013)

To the certain extend; spreadable media empower the grassroots for circulating the content to gain the attention. Spreadable media proposed an approach to ... circulation which encourages a greater respect for the agency of grassroots participants...” (Jenkins et al., 2013) Micro-celebrities can be considered as one of these participants, spreading ideas through the digital media platforms, in order to get attention from others. (Jenkins et al., 2013)

Furthermore; spreadable media represents the trend of media shifting toward participatory involvement (Jenkins et al., 2013). Jenkins coined the term “participatory culture”, which highlights the relationship between “cultural production and social interaction” (Jenkins et al., 2013). In the context of participatory culture based on the digital media, the social media strengthens the power of content creators. According to the different interpretative content created by individuals’ producers in the digital age, the intimate relationship among micro-celebrities and audiences has been developing, so as to investigating the impression of micro-celebrities.

Another change in the media landscape is the phenomenon known as “media convergence” (Jenkins, 2008) accompanying the development of spreadable media. Jenkins states that convergence is, "the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences who would go almost anywhere in search of the

kinds of entertainment experiences they wanted”. From the aspect of content flow, media convergence combines at least two or more media channels, and is generalised these qualities of “a consistent storyline, look and feel” (Drula, 2015). Clearly, media convergence is the precondition for making cross-media happen. Micro-celebrities and Internet celebrities who adopt the different social media platforms as a tool of self-branding now have more freedom to choose the type of medium that they would like to transmit their stories, and have thus used those mediums to maintain their relationship and relevance to their audiences.

1.2: The emergence of micro-celebrities and Internet celebrities on YouTube

YouTube provides a platform for users to upload, publish and watch streaming videos in a simple way. Users can upload videos without limitations and they are offered an online community in which they can communicate with other users and create a social network. Although YouTube is a media company, it is not a media production company like most of the traditional media companies. YouTube does not produce content itself. YouTube provides a platform for others to publish their content and communicate with their audience. Both YouTube and the content provider benefit from the community created by their users. “YouTube serves a discovery role for video producers, drawing attention to content, as well as offering revenue streams from advertising sold on the website.” (Burgess and Green, 2009) YouTube encourages non-professional users to produce content, rather than targeting professional media companies or professional content makers. According to the statement from Burgess and Green, YouTube provides global opportunities for content creators to distribute their contents on garnering wide exposure and gaining high attention due to the parasocial interaction between fans and media characters. (Lim and Kim, 2011) The pursuit of attention from micro-celebrities is associated with attractiveness, “though in parasocial interactions, attractiveness includes physical appearance and personality, or perceived commonalities”(Rasmussen, 2018) Additionally; “authenticity is merely one affect of the personal branding required by social-media performance, which, by extension, works to simultaneously brand social media” (Hall, 2015) Vital to become a micro-celebrity is the affective bond they were able to create with their viewers. Micro-celebrities craft the persona by their authentic performances and video styles. “Audiences develop intimate bonds that mirror real-life social interactions” (Rasmussen, 2018).

Furthermore; “YouTube has always oriented its services toward content sharing, including the sharing of mundane and amateur content, rather than provision of high-quality video” (Burgess and Green, 2009). There is a good explanation of YouTube's value proposition, YouTube encourages non-professional users to produce content, rather than targeting professional media companies or professional content makers. From this point of view, YouTube gives users more opportunities to produce content as an interest, not a career or a job. In fact, the emergence of micro-celebrities is on the basic of this background. Micro-celebrities even create the different genres of videos on the YouTube platforms; this thesis mainly focuses on the genre of tutorials and vlogs in order to generalise the deeper meaning behind the social-cultural phenomena.

1.3: Research question

This research aims to get an insight in the deeper meaning behind the popularity of micro-celebrities. There are two aspects to investigate this phenomenon in this thesis.

The first aspect is to investigate the cultural meaning behind micro-celebrities and influencers on YouTube by analysing the visual communication of micro-celebrities and influencers. The second aspect is to explore the visual meaning behind this phenomenon. In order to achieve these goals, a variety of micro-celebrities and influencers on YouTube will be chosen and serve as case study objects in order to gain the deep insight. To be specific; two types of YouTubers were chosen, namely; working in the tutorial and vlog genres. By investigating performances of YouTubers; the method of moving image analysis will combine authenticity theory, theories about presentation of self and impression management, and the quality of internet celebrities. On the other hand; the comment analysis was adopted in order to gain the deeper understanding about how audiences perceive these performances from micro-celebrities and what kind of intimacy is developed.

There are the following questions:

In what ways to particular micro-celebrities develop their self brand on YouTube?

How does the style of genre influence their presentation of the self?

In what ways to users comment on these videos and micro-celebrities self-presentation?

2.0: Literature review

2.1: Digital Media Theory

YouTube provides a platform for users to upload, publish and watch streaming videos in a simple way. Users can upload videos without number limitations, and offers an online community in which people can communicate and develop the social network. Although YouTube is a media company, it is not the media production company like most of the traditional media companies, YouTube develops a platform for users to communicate with each other and then to benefit each other in the community created by users per se. In fact; “YouTube serves a discovery role for video producers, drawing attention to content, as well as offering revenue streams from advertising sold on the website.” (Burgess and Green, 2009). According to the statement from Burgess and Green, YouTube provides a huge opportunity for content creators to distribute their contents on garnering wide exposure and gaining high attention. Furthermore; “YouTube has always oriented its services toward content sharing, including the sharing of mundane and amateur content, rather than provision of high-quality video” (Burgess and Green, 2009). There is a good explanation of YouTube's value proposition, YouTube encourages non-professional users to produce content, rather than targeting professional media companies or professional content makers. From this point of view, YouTube gives users more opportunities to produce content as an interest, not a career or a job. On the other hand, from the perspective of cultural studies, the success of YouTube illustrates the success of the practice of participatory culture on business. The definition of participatory culture from Jenkins is one in which “fans and other consumers are invited to participate in the creation and circulation of new content”. For YouTube is typically the users-generated content model community or website by sharing online videos, in turn, YouTube as a community also provides more opportunities to bridge the new audiences and new participants by algorithms. More importantly, based on the characteristics of participatory culture, in fact, YouTube has developed many different genres of videos as a part of popular culture for the audience to consume. For instance, the vernacular video sharing the mundane and private life for audiences is created by YouTube’ users.

2.1.1: Cross-media

“Cross media can be defined as any content (news, music, text, and images) published in multiple media (for example print, Web, and TV)” (Veglis, 2008). The medium can be considered means of mass communication or means of social media platforms. Clearly; the strategy of cross-media highlights the significance of adopting multiple media platforms which are not restricted to media channels between social media and traditional media.

The term “cross-media storytelling” is originated in relation to cross media. The definition of cross media storytelling was introduced by Monique de Haas (2004) as “communication where storyline will direct the receiver from one medium to the next” (Hannele Antikainen, 2014). Obviously; the transformation of cross-media enables the content flow from the single-channel to multiple-channels, obviously; “the same content is delivered to end-users in more than the one media” (Hannele Antikainen, 2014), so as to reach more depth and further with the same effort. According to efforts for defining the cross-media from the different media scholars, actually, the biggest meaning for media development is that cross media achieves the integration between mass media and digital media (Hannele Antikainen, 2014). Additionally, the strategy of cross-platform for individuals represents strong identities by the multiple media platforms, in order to achieve deeper and active interaction on self-branding in the digital media. Internet celebrities strategically sustain the relationship between audiences and themselves “through ongoing communication and interaction” (Marwick and boyd, 2011). Also, the content flow in the cross-media platforms on self-branding enable Internet celebrities to hone a comprehensive “360 angle” persona for their followers. Internet celebrities usually have links on their main media platform to their secondary media platforms, by doing so the internet celebrities gives the audiences more information about themselves in order to gain stronger affective bonds with audiences.

2.2: Celebrities

2.2.1: Traditional celebrities

Daniel Boorstin introduced the definition of celebrities: “the celebrity is a person who is well-known for their well-knownness” (Boorstin, 1971). Also; the Rojek’s definition of celebrity is one “as the attribution of glamorous or notorious status to an individual

within the public sphere” (Rojek, 2001). Essentially; celebrity is about the fame or influence on the society. Rojek (2011) delineated celebrities into three categories according to how celebrities is attributed, namely, “ascribed, achieved and attributed”. Ascribed celebrities were decided by bloodline or biological descent, this type of celebrities is predeterminate, normal people can not achieve this status by working hard (Rojek, 2001); In contrast; achieved celebrities concerns accomplishment celebrities pursuit in the open competition, this type celebrities also can be recognised by individuals by special talents and extraordinary skills they possess (Rojek, 2001). The last type is Attributed celebrity who is one who are famous by promotion of the mass-media. This type of celebrities “is constituted discursively, by the way in which the individual is represented” (Turner et al., 2000).

On the other hand; according to the intrinsic nature of celebrities; celebrities can be explained by two parts, namely, “the private self” and “the public self” (Rojek, 2001). Undoubtedly; the private self is that celebrities’ original self without the public attention (Rojek, 2001); while the public self is the public persona on the staged activity (Rojek, 2001). There are also significant points on understanding authenticity of celebrities. In the mass-media age provides massive opportunities with audiences to know celebrities, but the relationship between celebrities and audiences is “with mythic characters” (Fraser and Brown, 2002). In fact; ‘the mythic characters’ is the space between private self and the public self; in which audiences have a huge space to wonder between celebrities and themselves. Accordingly; celebrities, in essential, is not only about the extraordinary talents, but also it is the promotion from media tactically.

2.2.2: Micro-celebrities and Internet celebrities

The definition of micro-celebrity from Marwick is “a state of being famous to a niche group people... and the presentation of oneself as a celebrity regardless of who is paying attention.” (Marwick, 2013) Marwick points out that “micro-celebrity treats themselves as a celebrity” (Marwick, 2013). If micro-celebrities want to be successful on the digital media, they have to craft personas or construct the way of self-presentation.

According to popularity or fame of micro-celebrities; there are two types of micro-celebrities; the type of “ascribed micro-celebrity” (Marwick, 2013) is only famous in the specific group, they identify themselves as celebrities. In contrast; “achieved micro-celebrities” (Marwick, 2013) is more like traditional celebrities, this type of micro-celebrities has the comprehensive strategy about positioning and promoting themselves like crafting a persona, sharing personal lives in order to develop intimate and close relationship with audiences. Marwick points out that “micro-celebrity exists a continuum, from ascribed to achieved.” (Marwick, 2013). However; ascribed micro-celebrities consider themselves as celebrities or have a higher status than their audiences in mentality. However; achieved-micro-celebrity tends to develop an equal and intimate relationship without any celebrities’ traits.

Abidin articulates that “Internet celebrity is a product of performance and perception” (Abidin, 2018). In essential; the meaning of micro-celebrity and internet celebrity are the same meaning. However; micro-celebrity is more accessible for everyone; in contrast; Internet celebrity is more difficult to reach for video-makers; as some internet influencers has their special express and editing skills, which enable them to stand out among the pool of micro-celebrities. Internet celebrities intentionally performance on the social media sites during the process in which audiences perceive interests unwittingly. According to the account of achieved micro-celebrity, achieved micro-celebrity is part of influencer in some intrinsic essentials.

Abidin also generalises four qualities of internet celebrities to understand the phenomena of why viewers pay attention on internet celebrities, respectively, “exclusivity”, “exoticism”, “exceptionalism” and “everydayness” (Abidin, 2018). The quality of Exclusivity has very high demanding of economic capital, clearly, for ordinary people has a high threshold. Internet celebrities with quality of exclusivity usually display the luxury lifestyle and material possess. Exoticism of Internet celebrities refers to viewers who hold the completely different culture capital are raised their interests or curiosities. In other words, the term “exoticism” on understanding the phenomena of internet celebrities is against the normal or mainstreaming culture embodied audiences. Exceptionalism of internet celebrities usually points out that Internet celebrities has extraordinary skills or technologies in specific field, via the digital media sites, to gain the massive attention. Everydayness usually present the daily aspect or create the feeling of participation that viewers feel they can anticipate

your daily life. To sum up, everydayness highlight interacting with audience based on the sense of belongings and intimacy, as well as “building a sense of anticipation” (Abidin, 2018) with Internet celebrities.

2.2.3: The comparison between micro-celebrities and Internet celebrities (Influencers)

Although many scholars do not distinguish between the influencer and micro-celebrity in details; Abidin summed up the differences between them. Firstly; Abidin mentioned that micro-celebrities have smaller scale than internet celebrities in popularity, or the number of followers on their channels. (Abidin, 2018). Anyone has potential to become micro-celebrities, but no everyone can become an influencer/ Internet celebrity. In addition; Micro-celebrities has the regional influence; while internet celebrities has more influence around the world. (Abidin, 2018) However, the most important factors that distinguish the relationship between micro-celebrities and internet celebrities cannot focus solely on measure the scope of influencing; because of differences in cultural language and other social factors. For instance; it is easier to become an influencer for Vloggers who speaks English; while Vloggers who speak the languages with few speakers are finding it more difficult to become influencers on a global scale. More importantly, the depth of impact from Vloggers can reflect the difference between internet celebrities and micro-celebrities. Influencers always create the new model of making videos or a new trend to present themselves, some even start doing business by using their influence power; while micro-celebrities only have a small influence on the certain region or learn what influencers did.

Secondly; Abidin articulated the scale of platforms is a vital component to make a comparison between internet celebrities and micro-celebrities (Abidin, 2018). She pointed out that micro-celebrity only manage one main platform, while internet celebrities use cross-media strategy to promote themselves on different social media platforms. However, more and more micro-celebrities adopt more than one social media platform, most of them also use cross-platform marketing strategy to present themselves, but the biggest differences between micro-celebrity and internet celebrity on operating cross-media strategy are the way of managing. Micro-celebrities tend to adopt cross-media strategy without any systematical managing plans, they just learn

more about what influencers are doing. In contrast; internet celebrities operate cross-media strategy in which influencers engage with their fans in the way of authenticity and intimacy regardless of the size of followers. Also, internet celebrities used cross-media strategy tactically, internet celebrities always different functions of social media to extend the way of communication with their audiences. For example, internet celebrities might use the story of Instagram to show the process of shooting, maybe they also post pictures a short clip as a trailer on the different social media platforms to promote themselves.

To sum up; internet celebrities makes all of these social media platforms connected in order to develop a more authentic, interactive persona. Thirdly; Abidin also argues that the intrinsic nature is different between them, micro-celebrities only engage in the social media, probably as hobbies or the complementary tool of business. (Abidin, 2018) In contrast, internet celebrities maintain social media platforms as a job, they even have a professional team and develop their brands, in some extent, most of internet celebrities transfer themselves from internet celebrity to entrepreneur. Excepted for pursuing the fame; they also consider how to make the virtual number from social media platforms into the economic income. They are not only selling what they make, but also influencing more people based on their possession. In this regard; internet celebrity is an entrepreneur but with fame.

2.2.4: Celebrities and Internet celebrities

Boorstin mentioned that “celebrity is created by the media” (Boorstin, 1971), although the account of relationship between media and celebrities only aims at the traditional celebrities, it is also suitable for understanding the phenomenon of micro-celebrities. It is significant for celebrities to maintain constantly media attention. In essence, whether the individual is a traditional celebrity or internet celebrity, they are both securing attention albeit at different levels of intensity. Alberoni also articulated that the status of traditional celebrities is dependent on public attention. (Alberoni, 2007) Even though public attention is really difficult to measure for traditional celebrities. In contrast, for internet celebrities, the number of followers, like, and comments, at least, can be considered as the basic standard to measure the public attention.

Furthermore; Chris Rojek argues that the fame of celebrity in mass media regarded as products that emphasise the value of people, enlarge the specific quality of them, and promote them as being worthy attention for audiences or fans (Rojek, 2001). Similarly, it also can adopt to the fame of internet celebrities, in some extent, internet celebrities crafting themselves as a specific persona on the social media also can be considered the same essence of normal celebrities, although there are some subtle differences in some aspects. The persona from traditional celebrities was crafted by the profession team, and then promoted tactically in the different media platforms. While micro-celebrities develop personas by themselves during the process of self-presentation. Abidin also argued that self-presentation of micro-celebrities is more accessible (Abidin, 2018). Compared with traditional celebrities, personas of micro-celebrities are more reductive. As traditional celebrities can be developed various and complicated personas in the market, however, micro-celebrity crafted the persona only based on the intimated feeling from audiences.

As the development of social media, internet celebrities pursue the fame in the similar way as ordinary celebrities, based on achievements, special skills and positions and so on. Thus, to some extent, the practice of internet celebrities leans upon experiences from ordinary celebrities and what they have done. In other words, ordinary celebrities established the benchmarks and development track of the entertainment industry, despite of the rapidly change with the introduction of internet celebrities on the different social media platforms (Abidin, 2018). In addition, compared with ordinary celebrities, internet celebrities also have more obligation with their followers. Clearly, Internet celebrities present audiences holding same interests by semiotic productivity in the digital media.

2.2.5: Interpersonal relationship

“Internet-mediated interactions can facilitate meaningful and intimate social interactions, highlighting the potential of this medium for cultivating well-being through high-quality social engagement online” (Lomanowska and Guitton, 2016). Due to advancements of social media, internet-based relationships cannot be ignored, especially communicate with strangers online. During the process of the social engagement on the social media with strangers, it also can be a way of shaping the identity and values. Fraser and Brown defined “the identification as the process by

which individuals reconstruct their own attitudes, values, or behaviours in response to the images of people they admire...” (Fraser and Brown, 2002). In the digital media age, in some extent, internet celebrities mediated the society through the presentation themselves online, in this regard, internet celebrities help individuals to shape their opinions and worldview.

Klein argued that television as one means of medium has more synchronicity with everyday life than other media (Klein, 2008). However, the social media platforms seems to have more sync capacity of presenting everyday life than television. Although traditional celebrities and internet celebrities both cultivate the feeling of intimacy in exchange of sensation, it is easier for internet celebrities to produce the feeling of intimacy with audiences, as compared with the performance of reality shows, internet celebrities have less performances. In general; ordinary celebrities on the reality show are following the basic scripts in their performances, audiences develop the intimate relationship or feel entertaining during the process of what ordinary celebrities do in their performances. In contrast, internet celebrities are more free-style in talking or performances, in general, they don't set up any scripts on their videos, the content they present is completely based on the same real life as audiences experience everyday. In addition; internet celebrities use the editing skills which combine the background music and special shooting skills in order to make content more entertaining based on the reality.

Furthermore; “Interpersonal intimacy is regarded to be at the core of the most fulfilling, affirming, and gratifying human social exchanges” (Lomanowska and Guitton, 2016). The significance of Interpersonal intimacy on human exchange is obviously emphasised in understanding this specific relationship between internet celebrities and audiences. Internet celebrities develop the intimate relationship through the casual way of talking to represent personas which were crafted as a friendly, close and intimate friend.

Abidin (2016) explains the intimate connection between followers and Internet celebrities by four intrinsic elements, namely, “accessibility, believability, authenticity and emulatability” (Abidin, 2016a). Therein, for explanation of emulatability derives from the research about celebrities in the mass media about that audiences attempt to “emulate the appearance and behaviours” (Fraser and Brown, 2002) from media

characters. In fact, compared with micro-celebrity; the social effect of emulatability is usually created by internet celebrity because of the number of followers and the influence power. The process of emulatability is also a process of identification, internet celebrities have a power to influence audiences to construct their identities and values, in turn, it also constructs their identities by the interactive communication. Dalessandro also explains the intimate relationship in the digital media, arguing that intimate experiences contribute to make sense of individuals' identities during the process of engagement on the social media. (Dalessandro, 2018). However; Jenson seems to have a prejudice on understanding celebrity culture or the online intimate relationship, articulating that “people who enjoy consuming celebrity culture have often been pathologised, portrayed as miserable or lonely, or viewed as culture dupes” (Marwick, 2015b). In fact; the vast number of audiences who ‘consumed’ the internet celebrities culture within the various social media platforms currently, this type of relationship cannot all simply be explained by that way.

The intimate relationship between audiences and hosts in mass media argued by Abidin(2018) is the one-direction communication and content flow from hosts to audiences, however, it exists a gap between audiences and hosts. Although the social media platform is raising, it also cannot solve this issue. Yet, compared with the traditional celebrities, internet celebrities seem to have more communicative space for audiences, at the same time, to be a contrast of traditional celebrities, the identity of internet celebrities is more easier to arouse the feeling of intimacy for audiences.

2.2.6: Self-performance

Fraser and Brown argue that the process of identification by which individuals adopt the value and behaviours of media persona (Fraser and Brown, 2002). Internet celebrities construct their identities by share their value or believes. Self-disclosure and social support are thought to be extremely significant for developing intimate relationship online (Lomanowska and Guitton, 2016), they also become a social tie to maintain interaction online. Self-disclosure is as means to express and identify yourself online to deal with the relationship between society and individuals. While social support also can be understood as a mediated way to support each other.

“Self-disclosure and social supports as mediators both have received a lot of attention attributing to social engagement and intimacy” (Lomanowska and Guitton, 2016). As a matter of fact, Internet celebrities should be concerned, as it is changing quietly our interpersonal relationship. “The honest self-disclosure” and “expressing the real self” (Baym, 2015) also can be seen as performance; Goffman mentioned that performance is “the benefits of other people” (Goffman, 1956). Especially; the situation is when receiving the positive comments or resonate their audiences by watching their videos. Also; Baym points out that “authentic self-representation is not always a simple question of true and false... with its potential to liberate people from the constraints of their social context” (Baym, 2015). In fact; Baym turns authenticity on self-representation into a two-way interpretation; authenticity is not only embodied in internet celebrities; it also inspires the audience's authentic response.

According to the account of authenticity; the authentic can be explained in individuals as “the inner self” and “the outer self” (Banet-Weiser, 2012a). Thereinto, the inner self refers to “the space of the self, of creativity, of spirituality” (Banet-Weiser, 2012b).

In contrast; the term “the outer self” is about “a performance, the expression” (Banet-Weiser, 2012b). However; Goffman explains these performances by introducing the term “belief”, rather than using the concept of the inner self and the outer self. By investigating the belief from performers in their expression, the first is that performers “sincerely convinced that the impression of reality which he staged is the real reality” (Goffman, 1956). This articulation can be adopted to understanding the inner self on investigating authenticity. The second is that performer reserves their sincere for their audiences, the performance is only as a mean to convince their audiences without any ultimate concern (Goffman, 1956). For this type of performance can be linked to understand the outer self from Banet-Weiser. Meantime; this type of performance attempt to achieve “private gaining” by meeting audiences’ demanding (Goffman, 1956). Furthermore; excepted for articulating of performance from performers per se, Goffman also introduce the term of the concept “front” (Goffman, 1956) to investigate the objective elements affecting the effects of performance. Goffman defines the front as a mean of expressive equipment which includes scenic setting and personal setting. The term Scenic setting emphasised “the relationship between environment and performance; while personal setting is bodily languages.” (Goffman, 1956)

In addition; Banet-Weiser emphasises the importance of authenticity, as authenticity is the core of “how individuals organise their activities everyday and craft their very selves” (Banet-Weiser, 2012a). Obviously; the theory of authenticity can be combined to the the theory of Goffman to understand the phenomenon of internet celebrities, as authenticity mainly talks about everyday life and how everyday life shapes individuals. Combining the qualification of everydayness of internet celebrities, in fact; the theory of performance can be as a tool to explain how internet celebrities and micro-celebrities adopt these settings to develop personas. However; as explained by the authentic in media exposure, there are some subtle different about authenticity on performance between micro-celebrities and internet celebrities. More specifically, audiences watch the videos from internet celebrities and micro-celebrities, in general; micro-celerities tend to performance; while internet celebrities are more authentic and honest to share their lives, at the same time, internet celebrities also performance but in a nature and subtle way. Obviously; the authentic of internet celebrity is the combination of the outer self and the inner self. Even though Abidin points out four dimensions to evaluate intrinsic nature of internet celebrities, however, these four dimensions (believability; accessibility; authenticity and emulatability) also can be adapted into explain then authenticity of internet celebrities.

2.2.7: Self-branding

“The wide uptake and global prominence of internet celebrity have cultivated an elite economic group that has been able to turn their digital fame into a self-brand and eventually a business” (Abidin, 2018). Abidin extend internet celebrity to self-branding, as the craft public images process of internet celebrities is the process of self-branding in which internet celebrity establishes the sensational relationship by the content they make. At the same time, Marwick articulates that “a self-presentation strategy that requires viewing oneself and consumer product and selling this image to others” (Marwick, 2015a). Marwick gives us a deep insight of how internet celebrity makes profits by self-branding. Compared with traditional celebrities, the images of Internet celebrities have more close connection feeling with their audiences, as internet celebrities tend to display real issues about themselves (Abidin, 2018). Although internet celebrities always use the editing skills to beautify themselves on the digital

media, the authenticity of what they performance per se has more power to resonate with their audiences.

Internet Celebrities, To some extent, represent an imaginable and touchable persona on social media for audiences, in this regard, there is a specific differentiate from normal celebrities, in the era of digital media, each internet celebrity has his or her own market niche for the special group with common interests, which means the typical feature of the micro-celebrity definitely obtained the favor from companies compared to the normal celebrities in the widespread transmission marketing strategy (Mazzella, 2016). Shepherd also mentioned “self-branding is essentially an attention-getting device, and is frequently sold as the key to helping the aspiring professional to achieve competitive advantage in a crowded marketplace” (Khamis et al., 2016). Obviously, internet celebrities obtain the attention by narratives and images posted on the social media, and viewed over time, and then generating economic value. Social media significantly boosts the development of the attention economy, but it also has the potential for normal individuals gaining fames and celebrity. “The trustworthy and intimate relationship between the influencers and communities, built through narratives...” (Hou, 2018). Also; the trustworthy can be adopt to the videos on YouTube, audiences believe the content what they talk or share; at the same time; micro-celebrities resonate with audiences by their performances and talking, and then audiences share their stories by the means of some comments. The intimate relationship was developed by trustworthiness, only if they are enough to trust a person, they can share their own stories. On the other hand; Internet celebrities maintain and attract a massive attention and following through the unique way in which internet celebrities craft highly engaging and personalizing content on the digital platforms (Abidin, 2018). These highly engaging and personalized content is the process of self-branding; it also is the important means to resonate with their audiences. Clearly; crafting highly engaging and personalizing content is the basis for building intimate relationships between audiences and micro-celebrities.

“The self-brand... is a complex relationship one has not only with the outside world but also with oneself ” (Banet-Weiser, 2012b). Obviously, the brand culture cannot be only investigated in the field of business, it also reflects the cultural and social practices. These also can be linked to the performance theory from Goffman; self-performance serves as a part of branding expression, the unique self-performance

enables the process of self-branding recognizable. To sum up; “self-branding and emotional authenticity emblematised in the figure of the YouTube celebrity Vlogger.” (Lovelock, 2016) Banet-Weiser also iterates the benefits of branding in affective economy. She iterates that as the rapid development of affective practices branding has been becoming more diffuse, more permeable and more wide-reaching which are complementary and mutual influence (Banet-Weiser, 2012b). These typical benefits of branding also can be one aspect to understanding internet celebrity’s business. The key relationship between internet celebrities and audiences in the digital media is the affective engagement. By highly emotional engaging with internet celebrities on the social media platforms, the strategy of self-branding of internet celebrities impacts on the behaviors of consumers in a slowly immersive way. In the contemporary economy, “building a brand is about building an affective, authentic relationship with consumer” (Banet-Weiser, 2012a). In other words, the process of building brands is also constructing the relationship with consumers. At the same time, considering the brand culture cannot neglect the component of emotion. In addition, “the engagement of consumers as part of building brands” (Banet-Weiser, 2012a) are becoming dominant as the prevalence of social media platforms.

Besides; the self-branding is also the way of establishing personal identity. People get inspiration and motivation by watching the videos from micro-celebrities. This process can be seen as a means to develop identity for audiences. Furthermore, self-branding is “a new social arrangement that relies on different strategies for identity construction and hinges on more progressive ideals such as capability, empowerment, and imagination” (Banet-Weiser, 2012b). Clearly, excepted for constructing identity, it also reflects social and political practices in our society. Self-branding is full of struggle “between empowering oneself as a producer and occupying this empowered position within the terms and definitions set up by broader brand and commercial culture” (Banet-Weiser, 2012a). The rapid development of social media platforms offers a huge opportunity to mediate society, the interactive technology creates the huge space to encourage and authorise the users activities, individuals participate in and through with ease. Self-empowerment was presented by “the capacity and productivity” (Banet-Weiser, 2012b), especially in the digital media. While micro-celebrities are more random to update their videos, they have less productivity on the social media, but it does not mean that micro-celebrities have less creativity in their content. In addition; the more important thing is that micro-celebrities also could have a big influence to

their audiences, but it just has the smaller scale influencing power. Whether micro-celebrities or internet celebrities, their depth of influence on the audience is similar, they can both have highly-engaged audiences.

3.0: Method and Methodology

This thesis examines the phenomena of micro-celebrities and internet celebrities on YouTube, through six YouTube channels within two different genres. The methods used are the moving image analysis and comments analysis. The data is collected on a qualitative basis, with a few in-depth cases from each channel. To deepen the knowledge accumulated are the videos combined with the comment analysis.

3.1: Cultural and social values influencing on YouTube

YouTube as a representative of social media platforms "creates space for stereotyped and marginalised people to speak for themselves"(Bell, 2012). In this regard; the technological affordance of YouTube represents the feature of 'the logical destination for amateur home videos' (Strangelove, 2010), which means everyone has access to medium, especially, the new genre emerges on YouTube like vlog and tutorials. At the same time, McLuhan mentioned that what really matters for the development of human society is not "the content of communication" spread under the media environment at the time, but the medium itself used to disseminate information (McLuhan and Fiore, 2005). Clearly, YouTube provides the platform to disseminate information to reach a broader and wider scale. In addition; Lance points out "the user is content" in the social media platforms. (Lance, 2008) By saying that Lance means that every user of YouTube can be a content creator, with their own purpose.

For the perspective of content creators, micro-celebrity "requires a certain propensity for self-revelation and even self-promotion" (Burgess and Green, 2009), which "have narrowed the gap between celebrities and their fans or followers" (Jerslev, 2016). Micro-celebrities "strategically manage their affective relations and engage in a socially mediated performance of the self as brand" (Duffy, 2015). According to the feature of self-revelation and self-promotion, it needs to introduce the term authenticity to explain the self-revelation and self-promotion as a part of performance for micro-celebrities on their videos. "Authenticity is defined as a post or photo that demonstrates some aspect of the celebrity's true self" on social media (Kowalczyk and Pounders,

2016). This “true self” can be an anchor connecting the audiences and micro-celebrities as a way of “emotional attachment” (Kowalczyk and Pounders, 2016). “Intimacy can be capitalized in manifold and intersecting ways” (Raun, 2018). According to the different genre of video, the intimate relationship was developed in the different way, at the same time, the way of intimacy was illustrated also different. Furthermore; “Intimacy is an important and necessary signifier in relation to both the form and content of the videos and the relation between the creators and their audience” (Raun, 2018). The sense of intimacy is the signifier which was represented by the comment on the videos. Clearly, analysing comments is a good way to investigate the intimate relationship between audiences and micro-celebrities (Internet celebrities). In the end; “Intimacy also involves an aspiration for a narrative about something shared, a story about both oneself and others that will turn out in a particular way” (Berlant, 1998). The genre of Vlog; micro-celebrities can be as visual narratives in a way which audiences develop the sense of intimacy. At the same time; the genre of tutorial, micro-celebrities/ influencers based on the technical capital build up the intimacy by sharing editing knowledge or representing aesthetic travel videos.

3.2: Why Qualitative approach is matter for this study

This study uses a qualitative approach because this study is “learning about the social world” (Macionis, 2015). Qualitative research can provide insights for complicated phenomena, which can be a tool to “uncover emerging themes, patterns, concepts, insights, and understandings” (Suter, 2012). This consists of a set of interrelated, complex concepts and assumptions (Denzin and Lincoln, 2011). This thesis attempts to reveal micro-celebrity phenomenon around the world by exploring a series of topics in the area of an audiences' “behaviours, feelings, thoughts, etc” (Hesse-Biber, 2017). At the same time, a qualitative approach can obtain first-hand information by surveilling the target population, and provide researchers with new sets of data that can assist in generating new ideas and new strategies to combine existing concepts (Buston et al., 2018). This research requires analyzing several cases towards this topic. Flyvbjerg mentioned that “a case study cannot be provide reliable information about the broader class, but it may be useful in the preliminary stages of an investigation” (Flyvbjerg, 2001). This is a reason why I choose a large number of varied cases to analyses systematically in order to develop a deeper investigation. Additional ; the another advantage of case study is that “it can “close in” on real-life situations and test views directly in relation to phenomena” (Flyvbjerg, 2001). The case study is the way of “incorporating specific data collection and analysis approaches to investigate phenomena in real-life contexts” (Simons, 2009). For understanding the phenomena of internet-celebrities and micro-celebrities, the value of case

study in my thesis is “exploring subject experiences” and “commonsense” the individuals’ daily life (Fereday and Muir-Cochrane, 2016).

On the other hand; the interpretive sociology refers to “the study of society that focuses on the meanings people attach to their social world” in order to “understanding the meaning that people create in their everyday lives” (Macionis, 2015). The interpretive approach can be adopted by the means of reviewing the comments and analysing the moving image in order to generalise the better understanding about this phenomena based on the cases I choose. Kress and van Leeuwen also asserts that “language and visual communication both realize the same more fundamental and far-reaching systems of meaning that constitute our cultures, but that each does so by means of its own specific forms, and independently” (Kress and Van Leeuwen, 2006).

According to Smith, there are three basic steps to interpret social reality: “description, explanation and analysis” (Smith, 2013). The step of description in this thesis can be considered as the brief case description by watching the whole playlist of each micro-celebrity and influencers, categorising the video genre, generalising the basic understanding about each YouTubers and basic metrics about numbers of followers, frequency of updating etc.. The second step can be regarded as the process of visual analysis. Moreover, the visual analysis concerns the performances inherent to the video combining the concept of authenticity so as to form the brief understanding about self-branding of micro-celebrities. Taking notes about the each videos about how they performance, and the technical dimensions about the way of colour grading; the option of music; editing skills etc.. The third step is to combining comments and the moving image with the theories, so as to generalise different impressions for each channel.

3.3: Moving image analysis

The aesthetic form of visual representations has been becoming accessible for everyone to tell tell personal life stories (Plummer, 2001). ‘Visual research methods’ are methods which “use visual materials of some kind as part of the process of generating evidence in order to explore research questions” (Rose, 2014), since the moving image embodied in the “sensations, perceptions and thoughts” (Vä liahö, 2010). Obviously, the moving images analysis can be a tool to achieve the aim of this thesis about finding out how micro-celebrities arise the audiences’ sensation by their performances, the authenticity of performances from micro-celebrities, and the way of which micro-celebrities and influencers adopt as a tool of self-branding based on these performances. On the other hand, the moving image analysis is “drawing attention to the real-time visible and material

resources that underpin work's production" (Hindmarsh, 2009) and "visual experience is understood as embedded in social and cultural practices" (Rose, 2014). The image is still the basic unit of analysis and the main carrier of visual communication, the visual methodology framework is based on "four Sites" (Rose, 2016), opening up a theoretical perspective for image research and analysis.

Firstly; the site of production refers to circumstances for image generation and characterise the genre of media production (Rose, 2016). My study based on two genres on youtube. The genre of vlog basically is at home, sometimes on the publics, while tutorials also shooting at home. Through analysing environments in which different micro-celebrities and influencers produce videos, it can be a reflective element to understand the micro-celebrities' performances, and how audiences perceive these performances based on the different environments. Goffman also discussed the importance of environment for self-presentation on the impact of "the direction of an interaction" and "the performance of role-governed behaviour" (Leary and Kowalski, 1990). To sum up, the site of production highlights how the setting influences the performance of micro-celebrities and influencers.

Secondly; the site of the image itself mainly refers to the visual content per se which includes visual effects, content composition, and image meaning (Rose, 2016). More importantly; the appreciation of visual images should be connect to the affection or sensory (Rose, 2016), as the different people always arise the different feeling even though facing the same images. Therefore, capturing certain meaningful moving image is vital. In this regard; it also serves as a standard to investigate the sensory relationship between micro-celebrities and their audiences in the different genre of videos. The genre of vlog can be connected to the quality of everydayness by analysing the performance of micro-celebrities, while the genre of tutorials presents the exceptionalism by analysing the content representation. On the other hand; the compositional interpretation of the image consists of several intrinsic elements affecting the express of images, such as content; color, sound, light, spatial organisation and even editing skills etc.. (Rose, 2016). These inner elements cooperate with each other and complement each other to communicate with audiences, so as to "evoke its affective characteristics" (Rose, 2016). Micro-celebrities and Internet celebrities build their own personal brand by emphasising these qualities and "sell" them by launching a "personal visibility campaign" (Chambers, 2013).

Thirdly; the site of circulation refers to the place in which "the production of images take place" (Rose, 2016). In this study, the site of circulation can be considered as the platform in which the

image can be seen. Thereinto; YouTube as the representation of social media platforms affect how images can be shared. This also can be linked to the technological affordance for social media platforms. The accessibility of social media massively changed the way of the images you know. Also; the digital media platforms include a variety of mediated interaction in which “the media platforms or channels are involved in supporting the intimate interaction” (Chambers, 2013). Micro-celebrities and Internet celebrities articulate intimate relationship by a form of self-display and serve as a tool for self-branding (Chambers, 2013). Furthermore, micro-celebrities and influencers take fully advantage of social media affordance to create new forms of expression and interaction with the audience in a cross-media manner. (Franquet and Villa Montoya, 2012)

Fourth; the site of audiencing refers to the renegotiate occasion when the image is in direct contact with the reader (Rose, 2016). These are three aspects to understand the process of audiencing. The compositionally of image can be considered as the means of audiences “making their own integration of the image” (Rose, 2016). The understanding on the image for audiences may or may not agree with the interpretation of images made by micro-celebrities. They will put forward their own interpretation according to their own cultural background. In this regard; audiences have their own feelings and understandings when they watch different genres of videos micro-celebrities make; the comments can be a reference fo investigating the intimate relationship between the content creators and audiences. The comments analysis based on Classical hermeneutics and A grounded theory is to discover new findings which are hidden in data (Kuckartz and McWhertor, 2014). “Categorising and coding of the data” is the vital part of my research about how audiences perceive the performance and the process of self-branding (Kuckartz and McWhertor, 2014).

3.3.1: Pilot

Taking an example of exploring Indonesia as my pilot. Frisly; I watch this video and write notes about this episode, in order to generalised the basic understanding about this video shooting and editing (see Appendix 3). Secondly; according to the note I take, I categorise the note based on the four sites. The site of image is the key for investigating how Kold promote himself by highly editing kills. The site of circulation mainly focuses on the algorithm and cross-media strategy. The algorithm is really different to analyse, as the algorithm recommends content according to personal watching preferences. The cross-media is an efficient way to understand the self-branding. Kold operates the Instagram account professional, the picture style completely matches his YouTube channel. The site of production depicts scenes on the video. As the channel of Kold mainly makes

travelling videos; this episode mainly shoots in the outdoor like beach, sea etc.. In the end; Although comments as a tool of the site of audiencing can be used investigating audiences' perceptions, it is really difficult to find valuable comments.

3.4: Comments analysis

In order to gain the deeper insight about the intimate relationship between micro-celebrities and audiences, the coding process has three phases, “open phase”, “axial phase” and “the selective phase” (Kuckartz and McWhertor, 2014). The objective of open coding is to generalise the basic understanding of insights, which refers to “the process of investigating, compare, conceptualise, and categorise data” (Kuckartz and McWhertor, 2014). To be able to do this, I collected all these comments into a set of data depending to the different genres. And then, formulating the different categories and made a comparison between each other in the different genre. Categorising the comments and to add codes to specific categories which you discover in the content (Kuckartz and McWhertor, 2014) Second; Axial coding is comparing parts of the text with the same code for differences and similarities (Kuckartz and McWhertor, 2014). Axial coding also involves comparing a category with other categories. Instead of comparing different texts, I can also compare different videos and different comments from viewers. Like with my research, I start with an idea or explanation for the phenomena of micro-celebrities and internet celebrities that is based on known facts but has not yet been proved. Third; Selective coding is searching for exceptions of found codes, connecting the theories to empirical materials (Kuckartz and McWhertor, 2014).

3.4.1: Pilot

Firstly; I collect comments putting into the file from the episode of exploring Indonesia. And then I categorise the comment based on the highly-mentioned vocabulary. For example: a lot of audiences mentioned transitions and inspiring etc. Next; I compare several comments based on the same categories. I find several comments use the same word, but it completely expresses the different thing. For example; inspiring can be understand in two ways. First; audiences highlight Indonesia is inspiring. Second; audiences emphasises the editing is inspiring. Subsequently; I compare each category. Putting the similar meaning comments together and forming the key categories. In the end; according to these key categories; I start to look for materials. However; comments is unclear for researching the intimate relationship for this case.

3.5: Ethical consideration

Digital research ethics has become an important consideration for research in recent years. Due to the rapid development of social media, what we post on the social media can be considered as an intermediate between private and public (Waskul, 1996). In addition; Hookway pointed out the personal thing about writing a blog, but every blogger have their audiences on their minds (Hookway, 2008). Similarly; this account also can be adapted to take into consideration of videos on social media platforms. The genera of vlog and tutorial can be treated as personal aspect to understand the process of content-making, while these micro-celebrities and influencers intend to achieve more audiences and gain larger scale followers. Of course, although these data were showed in the public, I will present them carefully in a respectful way in order to avoid inconvenience for these micro-celebrities and Internet influencers. On the other hand, I will anonymise commentators for the reason of privacy.

4.0: Analysis

This thesis focuses on the video of the micro-celebrities using the four sites from Rose and the comments analysis. Accordingly, the site of production involves to genre of videos, coined the term ‘genre’ that “is a way of classifying visual images into certain group in which images share the certain feathers”(Rose, 2016). In this chapter, all chosen videos as a case were categories two genres. Tutorials teaching and sharing photo shooting and editing skills; and vlog representing the individuals’ daily life. Thereinto, the one case should belong to traveling genre according to the mundane genre definition about travel, however, in here, it will be regarded as a tutorial genre, as this case also can be seen as a representation of cinematography and editing skills. Furthermore; the site of circulation emphasises how the different platform shapes the image distribution (Rose, 2016). The site of circulation can be linked to the cross-media strategy to investigate how different genre micro-celebrities and Internet celebrities use the cross-media strategy to develop their self-branding, and the biggest differences between micro-celebrities and internet celebrities on operating cross-media strategy. Next, the account of authenticity and impression management theory by Goffman adopted to the site of the image in order to analyse the performance from micro-celebrities and internet celebrities on the platform of YouTube, especially how micro-celebrities and internet celebrities performance as a part of self-branding by the means of editing skills or shooting skills. At last; the site of audiencing, it will be adopted by the comment analysis, which can be considered as a reference to investigate the performance, the expression and intimate relationship as micro-celebrities’ ultimate end (Rose, 2016). However, there are subtle differences between two genres on understanding intimate relationship. “Intimacy, represented by the depth dimension, indicates the degree of emotional closeness” (Conville and Rogers, 1998). In the tutorial genre; the comments analysis can be examined two things, namely, validating the quality of exceptionalism and examining the authenticity of performers. While the genre of vlog will examine the authenticity of performers, at the same time, investigating the intimate relationship based on the performance of YouTubers. As a result, this thesis explore the phenomena of YouTubers and understand the intimate relationship by adopting the four sites from Rose and comment analysis based on the impression management theory from Goffman, authenticity theory and the online fame from Abidin.

4.1: Tutorials

4.1.1: The tutorial: the channel of Sean Tucker

4.1.1.1: Visually performing tutorial practices

Sean Tucker is a tutorial YouTuber for sharing and teaching how to shoot and edit photos. His followers are 220 thousand, ranging four years with 67 videos. The updating frequency is not fixed per month, but at least updating once per month. His video views are about 100,000 times, with about 5,000 likes and 50 dislikes. Audiences watch his channel to gain the knowledge and skills related to photography. Also; his channel as a community for audiences who are professional photographers is to share their experiences. Compared to other tutorial YouTube channels; his channel is stylish and aesthetic focusing on light and shadow shooting. At the same time; he also shares their career experiences which is linked to his life philosophy in order to inspire and communicate their audiences who hold the same interest.

According to accounts of internet celebrities; although Abidin generalizes four common qualities about internet celebrities, it also can be fitted in investigating the qualities of micro-celebrities due to the intrinsic connection with them. Sean doesn't belong to the group of internet celebrity according to the scale of followers and content he created focusing on the niche market on YouTube. At the same time; his videos belong to exceptionalism based on his extraordinary skills and techniques on photo-taking and editing, it also can be illustrated by comments from audiences. Taking the case of planning and shooting a portrait project as an example; in the aspect of the site of production; there are three circumstances he used on this episode; namely; home, outdoor and studio. These different sites convey the various messages both "the emotional and identity information" (Pearson, 2010) , which was seen to be discrete about the video topic. However, these different circumstances attribute to craft his persona and develop the intimate relationship with audiences. Home and nature circumstances represent the kindness and accessible persona to audiences, while studies represent his professional skills. By the selection of deliberate location as visual cues represented on the social media, audiences engage in impression management maintained by Sean without any consciousness on YouTube, which is important for online identity performances (Pearson, 2010). In addition; technologies combining the drone shooting and camera shooting used in the making of particular images as visual cues which contribute to develop persona with diversity (Rose, 2016). Especially; usage of drone represents the natural environment such as sky, maintain, river, forest to drive up sensation combined with a monologue. Compared to the most of tutorials on the YouTube, Sean not only teaches the skills about photography, but also shares the life experiences and life philosophy, which can be arouse the different kind of emotions, rather than only the emotion based on the tutorials.

In the site of the image, expected for representing the spatial originations from outdoor, studio to home, the sound engagement is also significant to arise the sensation in order to develop intimacy

with audiences, taking advantage of music and monologue is to exaggerate the mood he sets on purpose. The dim colour style also intensified “the experiencing of images”(Rose, 2016), especially, the drone shots with monologue, this combination between images and sounds arouse the emotional resonance from audiences. In the aspect of the site of circulation, the platform of YouTube decides the videos can be seen by who by algorithms. Videos made by Sean always were recommended by the platform of YouTube. Excepted for operating the platform of YouTube, Sean also uses the cross-media strategies to promote their videos. Instagram is another self-branding tool for Sean to reach wider audiences. “Cross-platform and cross-channel consistency in visuality is also increasing in importance as some users seek to build a consistent visual identity” (Pearson, 2010). Especially; Sean uses the function of the story on Instagram to represent the process of how they shoot pictures in his daily time on the street; he also posts pictures and stories to make promotions before his video coming on YouTube. In the end; Sean shares his different personal stories concerning his life experiences, which was merged into the tutorial videos, accompanying with the form of sounds over; These sensational experiences from Sean can be considered as a part of the inner self in order to understand the authenticity. The objective of videos from Sean is “not commercial” (Banet-Weiser, 2012b), he shared his stories as a tool to make his tutorials more accessible and understandable. At the same time; "a display of the hidden inner self" (Marwick, 2013) was revealed by sharing intimate stories, which develop an intimate bond between Sean and audiences. According to the stance of impression management from Goffman(1956), “the ‘realness’ of what is presented” (Goffman, 1956) can be illustrated by the audience’s reaction. These reactions can be interpreted by the comments from their audiences.

4.1.1.2: The sentiment generation beyond tutorials

Rose mentioned that “a further aspect of audiencing involves audiences developing those other meanings by producing their own materials - visual and in other media - from what they see. ” (Rose, 2016). Obviously; commentaries can be a reference to understand the affective engagement about micro-celebrities. The comment:

"A perfect blend of the personal, the technical, the stories, wisdom, music, photography, video, dronography-- even the soundtrack was just right. 10 stars!"

This comment perfectly generalise all of features about his channel. Generally speaking; the audience praises his “expert skills”(Abidin, 2018). However, more importantly, there is the emotional expression based on the technical capital, the term technical capital is a subset of cultural capital from Pierre Bourdieu, explaining the “any broad skills” (Yardi, 2010). However;

Abidin(2018) adopted it to explain the quality of internet celebrities, coined the term exceptionalism to describe the type of internet celebrities who has the extraordinary skills in the specific field.

“A superb video and tutorial, I've been looking for one like this for sometime now, and can see how this is going to transform my workflow for the better. Keep up the awesome work, and thank you.

”

This comment explicitly validates the quality of exceptionalism as a micro-celebrity. The term ‘transform my work flow’ means that this audience is a professional photographer or filmmaker. In this point; this reflects trustworthiness which emphasises “the reliability of information shared in social media”(Moturu et al., 2009). For his tutorials; the trustworthy can be a mean of appraisal which confirms his highly professional skills.

Furthermore; some audiences even ask questions about camera technique or share their own editing skills. In this regard; it also illustrates the sense of trustworthiness and intimacy, as audiences treat his channel as a community in which everyone can communicate with others about the technical skills. Simply speaking; this tutorial channel as a medium links each other together based on the trustworthiness about his technical capital. For example;

"Hey Sean! Can you please provide some links to the lightning gear you used in this video (especially the modifier, the lastolite etc)? : D Thank you and keep up the good work with your amazing gear!"

Thanks Sean, great tutorial, if I'm not remember it wrong you can hold command (alt on pc) when you click on layer mask to get i black from the start, instead of ctrl I. All the best, love your videos.

These communication regarding technical skills are based on the “exuding expressions” (Aspling, 2011) during his tutorials. As a matter as fact; these exuding expressions form the part of self-branding. Sean develops his persona by tutorials during the process of “assessment” from audiences (Banet-Weiser, 2012b). These assessments of respondents for Sean can be considered as the successful outcome of self-branding. Also; the expression given “exudes expression”. The trustworthy and sincerity image was constructed by practices of immersive storytelling and solid photography and edit skills. This directly guides audiences to resonate with Sean.

Additionally, there is the another type of trustworthiness about his sincere and reliable personality in terms of the unique feature combining the personal story with the tutorial. Accordingly; the processes of personal branding and promotion must be recognisably linked to creativity and deeper values to appear authentic (Pruchniewska, 2017). In fact; the affective storytelling for Sean is the process of personal branding with quality of creativity. Compared with other tutorial YouTubers,

the personal storytelling endows more personalise aspects, rather than the only persona by tutorials per se. For example:

“What a great video. I like your style and voice, you could be discussing washing machines and I would probably buy from you :)”.

“I'm an introvert and I'm starting my own photography and videography business. I know it will be hard but it's my passion! Thank you for this video, my friend”.

The first comment completely reflects the image. However, this type of trustworthiness is beyond the appraisal of his extraordinary skills, rather than the emotional support for Sean. This emotional support was built by the way of authentic storytelling. Additionally, the second comment reflects the other type of trustworthiness mixed with intimacy. As the comments mainly emphasises the audience's own experience. This authentic response illustrates the affective engagement which is a dual-directional authenticity by sharing his personal stories (Banet-Weiser, 2012a). The personal story unfolds “flows from our own meaningful choices” (Murray, 1997). It means audiences understand the content with their own understandings. In fact; the storytelling is a tool which helps audiences to understand the tutorial on purpose. However; the way of sincere storytelling also becomes the way of engaging audiences affectively. In addition; the tactic of authentic storytelling enables Sean to craft a trustworthy and sincere imagines. At the same time; Marwick argued that the most basic thing to become a micro-celebrity is to create a persona, which can continuously appeal to fans or audiences (Marwick, 2013). In fact; the self-disclosure from Sean can be “a means to access authenticity” (Banet-Weiser, 2012b). The comment:

“Your YouTube channel and videos are without peer. Informative, engaging, sincere, entertaining and thoroughly enjoyable. Thank you Sean. Keep up the great work.”

This comment makes a comparison between Sean and the rest of Youtubers working in the tutorial field. Secondly; the term “informative” means the quality of tutorials, which is the fundamental of his channel. However, the term “engaging, sincere, entertaining and thoroughly enjoyable” refers to the sensation, which is a key elements of keeping unique. Basically, the channel of Sean is tutorial-based, adding more affective mechanisms to engage audiences by his personal experiences. So, his persona was developed by this type of creative format.

Furthermore; the other episode of “Why I made the Big Switch to Sony (and a message to Canon and Fujifilm)”, he clears the thing up: this video isn't sponsored by Sony. In this regard; it can reflect the sincere image on his videos. Also; the claim illustrated the hidden inner self, as sincerity is “the honesty without pretence” (Marwick, 2013).

4.1.2: The tutorial: the channel of Peter McKinnon

4.1.2.1: Visually performing tutorial practices

According to the comparison between micro-celebrities and internet celebrities, Peter McKinnon belongs to the category of Internet celebrity. There are several reasons to validate the category of an internet celebrity in which Peter McKinnon belongs. First; Abidin defines influencers “who accumulate a relatively large following on blogs and social media through the textual and visual narration”. (Hjorth et al., 2016) Peter McKinnon has around 3.55 million followers on his YouTube channel; the scale of followers is a key element to measure if or not he is an influencer. Besides; Abidin articulated that “ Internet celebrities (or influencer) are presently pursuing fame professionally as a vocation”(Abidin, 2018) which “focused on social media-based, multimedia micro-celebrities ” (Hjorth et al., 2016). Clearly; the definition of internet celebrity from Abidin combines the online fame and cross-media strategy, in this point, the online fame was reflected or visualised by the number of followers. Also; Peter McKinnon implements different social media platforms as a full job, he mainly manages his Instagram account and YouTube channel, which also reflects his quality as an influencer. Secondly; by observing the channel of Peter McKinnon, YouTube platform provides the massive benefits for influencers, especially; the phenomena of “rich-get-richer” (Borghol et al., 2012) is illustrated clearly in the context of the algorithm in social media platforms. Although Abidin didn’t point out the featured videos for influencers, the priority of the algorithm of internet celebrities on the social media platforms is a negligible quality. On the other hand; Rose articulates algorithm can affect as an aspect of understanding the site of circulation. Peter’s videos are showed top recommendation on the search result concerning the technical genre, recommendation videos on after playing and recommendation on the first page and so on. At the same time; Peter McKinnon also maintains other social media platforms to deepen his persona. The cross-media strategy also refers to interaction and coordination between media (Thomas Malsch, 1997). His Instagram completely represent how good he shoots pictures, for the pictures he posts is not relevant to his YouTube channel directly, but these aesthetic pictures on instagram and tutorials on youtube have some intrinsic connections in some extent, as the tutorial teaches audiences how to use cameras and shoot a good pictures, however, the pictures he posts on Instagram is to express how good he is doing that and set samples for his audience.

In addition; by analysing by the aspect of the site of the image, his video style affects a lot of YouTubers. In his videos, “ hey, what’s up, guys, I am Peter Mckinnon!” introduces himself in an energetic way, which becomes an iconic slogan. This unique characteristic obtains a lot of attention and emulation from other micro-celebrities. In fact; the term ‘emulatability’ can be the important quality to evaluate the impact of influencers. Abidin mainly emphasises the term emulatability as a form of power influences on followers (Abidin, 2015). However, influencers who induce imitation of other micro-celebrities should pay extra attention to it, as this reflects how influencers impact the industry and the way of video-making. The power of influencers on social media cannot only be measured by data. More importantly; these soft impact should be concerned as a key element to measure whether or not YouTubers belong to micro-celebrities or internet celebrity. Besides; this slogan performance also contributes to the persona building, which makes him recognisable for audiences. Especially; this slogan comes to the beginning of every video; this gives audiences a direct and deep impression about his personality for his video style. The performance as an expression of the outer self can be understood by “ the public self ” (Rojek, 2001), which the self-presentation from internet celebrities represent on the “front” and “a staged activity” (Rojek, 2001), this public self can “reserve the term sincere for individuals who believe in the impression fostered by their own performance”. (Goffman, 1956) Goffman emphasises how the emotion expression impacts on crafting impression. In this regard, the tutorials from Peter Mckinnon which adopts the way of self-presentation combine the active performance with skills sharing. However, his videos tend to highlight the exceptionalism, rather than sincerity or emotional sharing. Taking the tutorial of “How to EDIT VIDEOS FASTER with these QUICK HACKS!” as an example; at the begin; he talks about the weather, while drinking coffee in front of the camera. These performances represents his outgoing and active persona. Drinking coffee and slogan has already become his remarkable part of his self-branding, as accompanied by his every video. Next; he shared about editing tips, but he combines enlivens talking during the tutorial process, in this regard, this not only represents his highly editing skills as a quality of exceptionalism, but also it deepens his active impression. Another episode of “we forget why we do it”, which is a mixed-genre vlog combining with tutorials. Peter partly represents his personal life. In particular; the footage of meeting his friends at home and go to nature together. This brings audiences closer in some ways. The representation of the natural environment by the usage of the dynamic music and the unique colour grading style is also helpful for developing his quality of exceptionalism. Banet-Weiser pointed out that “Brand cultures facilitate “relationships” between consumers and branders and encourage an affective connection based on authenticity”(Banet-Weiser, 2012b). Meanwhile; the moving image mediated by several software elements like the way of colour grading, music choices and effects and so on, impacts on the interpretation of content and how audiences perceive

the authenticity (Rose, 2016). Furthermore; the vlog he made wraps several elements up in order to amp persona up (Abidin and Brown, 2019). Specifically; the combination between the persona of exceptionalism developed by his tutorials and the characteristic of everydayness deliveries the comprehensive image for crafting his self-brand. In the other hand; audiences also perceives the image of his daily life in his vlogs, which also cultivates the intimate feeling in some regards. Next; Rose articulates “the specific location with its own particular practices” (Rose, 2016). For the site of production; Peter McKinnon mainly represents three locations, namely; home, office and outdoor. Home links to his everyday based on his active performance, that facilitates “feelings of accessibility and connectedness” (Şimşek et al., 2018). Furthermore; this type of self-disclosure in the private realm (home) also cultivates a sense of disclosure intimacy (Şimşek et al., 2018). Next; the outdoor footage represents his energetic lifestyle like the illustration of the slogan. The place of office represents his quality of exceptionalism as a professional photographer and videomaker. On the other hand, in the perspective of the site of circulation, Youtube creates the accessible community in which people achieve self-improvement.

4.1.2.2: The sentiment generation beyond tutorials

The site of audiencing is a way to illustrate how audiences perceive tutorials from Peter McKinnon. The commentary can be used as a reference to understand their perceptions. In addition; “User feedback mechanisms are ways for corporations to script advertising messages that feel distinctly noncommercial, and therefore authentic”(Banet-Weiser, 2012b). According to the special quality of internet celebrity creating videos as a vocation, it means the commentary can be regarded as a user feedback to understand the sensation of audiences. Besides; Goffman also mentioned the cynical performers performance for “private gaining” (Goffman, 1956). Nevertheless; the purpose of performances of Peter McKinnon is for commercial or private gaining, but his personality is embodied in his performances, in some extent; his videos constitute to the authentic elements. For example;

“You've quickly become my new favorite youtuber. Inspiring content!”

“Your videos are AWESOOOOOOOOOOOOOOOOOOOOOOOME”

“WTF... this is amazing. Peter you blew my mind once again !”

This type of commentary is directly express their appraisements. Taking a closer look; these comments both reflects the feature of high-quality and creative video style. In this regard; it also illustrates the quality of exceptionalism in terms of the understanding of technical capital. In essence; the term of exceptionalism is part of his brand gene for Peter. Marketers McNally and

Speak define the personal brand in this way: “Your brand is a perception or emotion, maintained by somebody other than you, that describes the total experience of having a relationship with you” (McNally and Speak, 2011). The terms “awesome, inspiring and amazing” completely conveys the audiences’ perceptions about his persona. However, these comments only represent the superficial appraisal, it doesn’t arise any deeper emotional resonance. From this point; his person branding lacks of stickiness or a deeper connection with audiences.

Furthermore; “brands speak through imagery and symbols.”(Kaputa, 2006) the channel of Peter McKinnon has “Strong personal tie” (Goffman, 1956) with his audiences. By combining his active personality, his tutorials are more accessible than someone else on YouTube; In fact; the combination with his strong personality in his content can be regarded as a “packaging” which “differentiates a brand among all the other brands vying for attention”(Kaputa, 2006). The creative mode combining vlogs and tutorials was imitated by variety people. The biggest advantage of this type of tutorials can “authentically” express themselves, at the same time; it becomes the fundamental part of his self-brand, which is “a way to strategically market oneself personally and professionally” (Banet-Weiser, 2012a); like:

"You are the antithetical embodiment of the Peter Mckinnon archetype that is so popular and frequently imitated in this community. Not to take away from Peter as I Having both of your content, however for very different reasons. What I appreciate about you is your vulnerability, and genuinely authentic approach to whatever message it is that your are attempting to convey. Always look forward to your video drops and I think this was a Cheers"!!

This point of imitation was mentioned this comments, it is a typical feature for influencers. Besides; the creative tutorial makes his channel recognisable, which is also a key elements why Peter McKinnon can stand out in the marketplace. The term ‘Vulnerability’ illustrate his personality by his creative content, while the term ‘genuinely authentic approach’ illustrate his the quality of exceptionalism based on the informative essence of tutorials.

In addition, his fans always ask questions about editing skills or expect some new tutorials. For example:

“Another sick video Peter keep it up your work is amazing. you talked about the importance of music and sound in a recent video. do you think you could do a tutorial of where you find music and how you choose it?”

Literally; this comment reflects the demanding of audience based on his exceptionalism. In addition, there is a comment, the audience in detail describes his own confusion, put forward their own questions, such as:

"I had a small issue with the step in Premiere where you use the pen tool to set the fade in points (around the 13 minute mark). When I expanded the clip, The line to click on with the pen tool wasn't

there. I had to click on the little settings icon (the little wrench in the upper left of the timeline section) and select Show Video Keyframes. The keyframe line appeared in the clip and I could now make my fade in points with the pen tool. Just Wanted to share in case anyone else had this issue. Thanks to Peter for another fun video.”

These questions and discussions reflect the audience’s affirmation for his extraordinary knowledges. At the same time, it illustrates that his channel belongs to the category of exceptionalism.

4.1.3: The tutorial: the channel of KOLD

4.1.3.1: Visually performing tutorial practices

The Channel of Kold has 710 thousand followers with 69 videos. His channel has three categories. Firstly; the genre of his channel is traveling video, which promotes the different destinations in the world. Secondly; monologue vlogs is to represent how his feeling or his mentality is recently. Thirdly, it is completely advertisements for promoting the brand-new gears. Sam as the director of the channel of Kold is professional short filmmaker, he and his team spend a lot of time on editing and shooting. Compared to another traveling Vloggers on YouTube, the channel is high-quality and high-aesthetic with the highly specialised skills(Abidin, 2018), in this regard, his channel belongs to the category of exceptionalism. By analysing the moving image also can prove his extraordinary skills on editing; In the site of the image, Rose pointed out that every image consists of different components (Rose, 2016). However, the fulfilment of these components should be illustrated by the technological means, especially for videos, various technological means impact on the expression of content including editing skills, colour grading, shooting skills and sound design etc. Taking the episode of exploring Indonesia as an example; this video employs the fast-speed editing style with the strong ambient music in order to pile up the grand atmosphere. Rose articulates that “the music soundtrack of a movie is also fundamental to its effect”. (Rose, 2016) Although Kold doesn’t create a film, he borrows massive movie-making techniques on producing his short videos. In particularly; the adoption of transitions amplifiers the video’s mood, arising the intensive immersive feeling for audiences.

In addition, the moving image represented by assuming the different sort of technologies offers the views of the world in particular ways (Rose, 2016). For example; The different shooting angles achieved by the different camera gears also contribute to expression of the atmosphere. For example; the usage of go pro for diving in the sea, drones for landscape shooting, cameras for horizon shooting. At the same time; the colour granding is also special, in general, the whole hint is bright but cold, it also represents the active travelling mood. Besides; Kold also takes advantage of sound effect, it contributes to immersive sense for audiences. In fact, all these components direct to “express himself in a given way solely in order to give the kind of impression to others that is likely to evoke from them a specific response he is concerned to obtain”(Goffman, 1956). All of these technological using are both to craft his high-skilled editing and world traveler persona. On the other hand; the site of production emphasises “the place images take place” (Rose, 2016), in the case of exploring Indonesia, Sam represents what he did with his friends and what was happening in

Indonesia, he also combines the genre of vlog into his traveling videos, but the form of vlog is just a complement to improve the integrity of storytelling. The interaction between him and his friends usually was considered as the connection with the next scene coming.

Furthermore; the site of circulation; YouTube helps videos discovery by the algorithm. The algorithm is “particularly important in the creation of search result” on the social platforms (Rose, 2016). The channel of Kold always appears on recommendation pages on the YouTube, and his videos also are on the top list on the searching result. In this regard, the algorithm on social media platforms is friendlier for content creators who have a larger amount of followers. In addition, Abidin demonstrates that “the attention economy of the Internet is more democratic and embracing of various skill sets” (Abidin, 2018). The success of Sam Kolder from a grassroots to influencer with special skills on the YouTube reflects its inclusive and democratic for content creators. In some ways, it also illustrates the technological affordance of YouTube as a social media platform, it enables everyone accessible. However; as mentioned before, the user-generated content on social media platforms seems to give more power to everyone, but the algorithm is only helpful to for micro-celebrities or influencers to transmit their thinking, rather than audiences. On the other hand; The cross-media strategy allows new content that “allows the creation of a great variety of media products, structured, however, by affiliation to the respective platform” (Szabo, 2016). To illustrate; His Instagram account captures moments of travelling by the form of posting pictures; while YouTube represents the process of travelling experiences by the means of video. The cross-media strategy for Sam Kolder is to gain attention by “carefully monitored” posts on the social media (Marwick, 2013). These carefully monitored posts can be considered as a representative of the process of self-branding, these online content productions as “an intricate mix of creative self-fulfillment” should be connected to “creativity and deeper values to appear authentic” (Pruchniewska, 2017). Banet-Weiser asserts that “crafting a successful self-brand, one not only has to brand oneself as authentic but literally has to be authentic” (Banet-Weiser, 2012b). Typically; the way of self-branding for the channel of Kold is not directly via a representation of himself, rather than through the creative content in which his authentic personal image and personality were illustrated. The achievement of persona from Sam who is the holder of Kold’s channel is created by the form of self-fulfillments which is the practice of self-creating and self-digging. To be special; Sam not only expresses himself to each other by his talents on shooting and editing skills, but also tries to carry out special impression processing by maintaining the same style in the different social media platforms, in order to give people same impression in a certain way.

4.1.3.2: The sentiment generation beyond tutorials

Stuart Hall(1999) argues that “Visual discourses already have possible positions of interpretation (from which they ‘make sense’) embedded in them, and the subjects bring their own subjective desires and capacities to the ‘text’ which enable them to take up positions of identification in relation to its meaning”. (Evans and Hall, 1999) Hall summarised the relationship between the moving image and the audiences. Although these comments are subjective and personal, it reflects on the specificity of that viewing by various audiences. In terms of this; the specificity can be understood the quality of self-brand of internet celebrities. In Kold’s channel; two types of comments, in general, were mentioned mostly, namely, technological appraisal concerning technical capital, and emotional engagement. Firstly; the video quality he made in the technology is inspiring, these key words include “insane editing, amazing transitions”; such as:

Nice editing and transitions bro. I'm actually going to use your ideas to come up with mine. So well made! I want so bad to have editing skills like this.

Dope editing, Sam! Wonderful Indonesia!!

In this regard; the comments mentioned the technical capital as a part of his self-brand. Banet-Weiser articulates that "a brand is the perception—the series of images, themes, morals, values, feelings, and sense of authenticity conjured by the product itself. "(Banet-Weiser, 2012b) In fact; the persona was developed by the series of image shooting and talented editing skills for Sam. As mentioned previously; the pursuit of authenticity is relevant to creativity, the core of self-branding is built on his creative work as “records of fleeting, emotional, dynamic moments that help build both memories and social relationship". (Rose, 2016) Thus; Sam just represents these factors by the direct means of his excellent technical skills. In addition; authenticity is “a state of being, a quality that most people have to hope to have”. (Banet-Weiser, 2012b) This is the main reason why audiences have the authentic relationship with Sam. In this regard; it also can explain his exceptionalism. Regarding commentaries, there are many comments mentioning inspiring contents and asking questions. Such as :

“Dude, that was sick... As usual! You're such a great inspiration for my channel. Keep it up Sam :)” “Great content and always an inspiration. Thanks!”.

Hey Sam, could you post a video at some point explaining your color grading and whatever luts you use? Your videos are so incredibly rich and detailed, and the colors bring them to the next level. Awesome vlog as usual! Cheers!

These comments also represent his exceptionalism persona. The image with the aesthetic enjoyment is an intuitive factor to attract audiences, which arises audiences’ interests about filmmaking. The inspiring content audiences mentioned highlights the technical capital about how Sam creates his videos; especially, the last one refers to ask the question about colour grading. It reflects the

affective relationship between audiences and Internet celebrities. Thanks to the single commutation with internet celebrities; audiences cannot receive the properly feedback. However, in some extent, the feeling of desirousness about technical capital is the key linkage between audiences and Internet celebrities behind the affirmation of the high-quality content.

Such a stunning video!! I can't wait to explore Indonesia like this <3

According to this comment; audience represents his desire about visiting Indonesia by his video. In this point; the trustworthiness was illustrated by these comments. Audiences trust the representation on the videos, they arise the impulse to visit Indonesia or follow the step from Sam. In addition, the sense of belonging as the type of affective engagement was reflected specifically. The sense of belonging involves to “obtain corresponding emotional satisfaction” from various social interactions (Baumeister and Leary, 1995). The channel of Kold created this visual communication for audiences by representing the travel experiences, gathering audiences who have interests about traveling and video editing.

Additionally; the patriotic feeling was illustrated by these comments; such as:

“Wooww.. I'm from Indonesia, thank you for you beautiful video.. love'd ”.

“Thank you so much ! Sam, for visiting Indonesia :) ”.

“From begining to the end of the video is perfect and beautiful, thank you for explore indonesia, Im from Indonesia and i proud of your work. its owesome. ”

These comments “assure affective connection” with Indonesian (Banet-Weiser, 2012b). The patriotisms about Indonesia can be considered as a strong emotional mechanisms associated with belongingness (Baumeister and Leary, 1995).

4.2:Vlog

4.2.1: The Vlog: the channel of 子时当归

4.2.1.1: Visually performing everydayness

子时当归, a 180 thousands followers' micro celebrity, is Chinese-Australian YouTuber, her videos mainly fit into the lifestyle category as the video depicts her daily life. In general; the mood of her videos is peaceful and calming. The representatives of her lifestyle was by cooking, eating, clothing sharing and so on. According to the quality of "everydayness" of Internet celebrities which refers to "the mundane and everyday skills" (Abidin, 2018); her channel can be assigned the quality of everydayness, as her videos only represent her daily life without face and talking with audiences. Taking the Vlog 35: ByeBye To The February|Cheesy Garlic Bread|Chinese Style Prawn Omelette as an example; First of all; according to the analysis of the site of image; She spends a large of amount of time on cooking at home, she represents the process of cooking, but without taking. In this point; the everydayness can be illustrated by "a sense of ordinariness" (Abidin, 2018) and "a sense of familiarity" (Abidin, 2018), as most of the people cook at home with talking or a few talking, especially for people living alone, this scene can resonate audiences largely. However; the sense of ordinariness is a fundamental emotional tie between herself and her audiences, as audiences feel highly engaged due to her ordinary identity. On the other hand; investing technical skills with feelings through the moving images is a means to arouse the resonance for audiences. (Rose, 2016)

Her videos emphasise the single young girl living-alone, however, basing on the mood of loneliness; the application of the sound and colour is to add more various subtle moods on her videos, in some extent; these technical skills guides audiences perceiving the moving images in the particular way, (Rose, 2016) Specifically, for understand the intimate relationship. There are three types of sounds in her videos, namely, a few talking, object sounds, and background music. For instance; she emphasises the sounds of preparing foods like cutting, washing, frying and eating. This type of sounds restore daily life to a large extent, in this regard, the engaging objective sounds are helpful to develop a sense of ordinariness and a sense of familiarity. The background music comes in the special footage like walking on the street or surrounding environments without sounds. Furthermore; the peaceful background music as a way of "over-communication of some facts" (Goffman, 1956) is useful for developing her persona. To be specific; the options of music largely decides to how audiences perceive the content, which can be a key. Apart from this, the talking merely appears

when she is playing with her cat, and occasionally mentions something she really wants to share. On the other hand; the warm style of colour grading contributes to the sense of intimacy. Marks highlights the relationship between “richness and vitality in the images” (Rose, 2016) and affective engagement. The genre of everyday vlog generates the sense of connectedness from “regularity and consistency” (Abidin, 2018), Marwick(2013) also points out that authenticity is about consistency (Marwick, 2013), in this regard; the account of consistency refers to “a reliable uniformity of self-presentation” (Marwick, 2013). According to the explanation of authenticity; Banet-Weiser (2011) coined “the outer self” about performance and the expression. Micro-celebrities seek judgements by the performance and the expression as their ultimate end in itself (Goffman, 1956). In fact; the social judgment can be considered as their persona. From this aspect, her performance attempts to convince her audiences, at the same time, viewers develop the feeling of intimacy. It is this positive influence that indicates that micro-celebrity establishes an intimate relationship with the audience.

In terms of the site of production; there are several places she represents in this episode. Firstly; meeting her parents for dinner together in the restaurant. Although this scene does not illustrate her persona directly, it is compatible with her content. There is the second circumstance is a shopping mall in which combines several different scenes, such as the bookstore, coffee shop and flower store. This circumstance completely represents her image which is exquisite, positive and self-independent. Thirdly; the most common circumstance in her videos is a supermarket and her kitchen. These circumstances are also the main part of her videos. Compared with only cooking and eating at home; the multiple circumstances embody the diversity of her lifestyle, conveying an impression that is “compatible and consistent with the overall definition of the situation that is being fostered” (Goffman, 1956). Although some elements in her videos are not directly helpful to build her persona like hangout with her parents, they are harmonious in her videos. Regarding the site of circumstance; her videos are not highly recommended by algorithm, unless audiences specifically search for this genre. Furthermore; according to the aspect of the site of audiencing, it is involved in “how an image is looked at differently in the different contexts” (Rose, 2016). In this regard; the site of audiencing can combine with comments analysis to understand the intimate relationship.

4.2.1.2: Sensational generation beyond Vlog

Rose comments that “audiences are the most important aspect of an image’s meaning” as the different audiences interpret the same image in a different way (Rose, 2016). It is obviously that the commentary is the way of addressing the interpersonal relationship between audiences and micro-celebrities. Banet-Weiser(2012) points out that self-branding is “both about a private and public

performance”. To be special; the private preference of micro-celebrities is about attempting to develop their own identities, while the public performance of micro-celebrities refers to display themselves to audiences (Banet-Weiser, 2012b). In fact; the private performance embodies the sincere experiences from performers; However; the public performance “motivates outsiders to seek it for themselves” (Marwick, 2013), to some extent which it involves the affective engagement about how audiences perceive these sensory from performances. Sentiments includes:

EVERYTHING about this channel is so amazing. So peaceful and organized. Plz never stop making these vlogs. Ur videos help me with my anxiety. I feel good and motivated after watching ur videos.

Love the music choice and ur fashion sense. Love xoxo from pakistani fellow.

These terms ‘peaceful’ and ‘organised’ represents key qualities about her video style. It also illustrates her impressions from audiences. ‘Motivated’ audience mentioned, to some extent, is a reflection about themselves. This reflection can be considered as a deep emotional tie to connect audiences and micro-celebrities. In addition, the last sentence mentioned where audience is from. In this regard; micro-celebrities might have the global influence in some ways, but micro-celebrities might have a stronger influence on the specific region. In addition; there are several comments representing the audiences from different countries, such as:

I don't understand it, but it's very pleasant to watch Turkey I

love so much your videos! Greetings from Mexico!!!

*I'm from Brazil and i love your channel !
do is very inspiring*



Everything you

According to the comparison between Internet celebrities (influencers) and micro-celebrities; Abidin (2018) argues micro-celebrates have regional or small scales impact. However, even though her channel has the various comments showing audiences from the different countries, her channel only has smaller numbers of followers than internet celebrities. Clearly, her channel has potential to become internet celebrities in terms of global comments.

Furthermore; the lifestyle vlog provides “a better experience of social belonging... partly because of its revelations about how people can live” (Banet-Weiser, 2012b). From this point; her Channel is gathering people who hold a similar value about life together. By the form of visual self-disclosure of micro-celebrities; audiences observe ‘how people can live’ in order to “the relational self-identification with the other” (Conville and Rogers, 1998). Such as:

Love your videos as usual. You inspire me so much. Now I wanna cook those delicious garlic butter and cheese paninis 💎 .

According to this comment; it involves to the type of affective relationship between audiences and micro-celebrities. The “inspire” can be seen as a form of identification about the audience’s own life. In fact; the development of intimacy can be as the process of self-identification, the video can be seen as a load to build their own identities.

In addition; Abidin defines intimacy is “emically understood to be how familiar and close followers feel to an influencer” (Abidin, 2015). To be specific; “evoking emotion and past experiences” (Rose, 2016) for audiences can be as a typical representative to understand the intimacy. The comment mentioned:

“I have been watching your vlogs for the past 4 weeks. This is the period that i have to study for some important test. Your video relax me so much and make me think that i was in vacation. You make me think that the life is not only bad things but there are and good moments too. There is some days that I am really stressful about school and lots of time I have mental breakdowns. These moments that i am not good i watch your Beautiful vlogs and make me more happy and hopeful about my life. I know this is going to be a bit cringe but it's the true.. You are like a medicine for my mind. I hope you to be happy and healthy. Please rest well and have fun! 💎 .”

From this comment, the commentary emotionally describes the audience’s own experiences. From this point; the audience feels closeness with micro-celebrity. The behaviour of opening private self for audiences is “the sense of relatedness” (Conville and Rogers, 1998) as the audience feels connected in some extent. In addition; this comment also represents that the audience opens herself to micro-celebrities (Conville and Rogers, 1998).

“Your lifestyle is absolute goals! You inspire me to create beautiful meals like yours uwu!”

This comment highlights goals. In fact; there are a lot of comments mentioning about perfect lifestyle, goals and inspiration etc.. Literally; this type of comments illustrates a sense of self-expectation for the better life for audiences. To some degrees; she seems to become a role model for pursuing the better lifestyle.

4.2.2: The Vlog: the channel of Kimi 김이

4.2.2.1: Visually performing everydayness

When it comes to the channel of [Kimi 김이](#), she has 230 thousand followers, with 182 videos ranging four years. Usually, she updates at least one videos per month. Her videos only use the sound engagement from objects. You cannot see her face and listen to her talking in her videos. There are two categories on her channel. Firstly; the genre of vlog mainly talks about her lifestyle and daily life, obviously; her Channel belongs to the genre of everydayness according to quality of internet celebrities, as Kimi's vlogs represent the snippy of everyday life" and "selective disclosure of private"(Abidin, 2018) to cultivate the intimacies. Secondly; the genre of food making which combines ASMR including cooking receipts and bakery receipts. To be specific, Kimi showed the food making process, which aroused the audience's praise. In addition to the tempting color of the food itself, Kimi used the various sounds from objects to maintain the attention of audiences. The vlog of Countryside Daily Life in South Korea, Kimi only represents how Korean rural lifestyle is. Her video reflects the real-life situations in the different way. The circumstance is the core of the site of production to analyse images, the home in the countryside based on our real-life can be linked to the quality of everydayness, as the circumstance of everyday micro-celebrities can be considered as "a snapshot of real life" (Rose, 2016). To be specific; Kimi used a lot of clips to show how she washes the dishes and prepare her foods. These familiar scenes can invoke the sense of intimacy like "the sense of familiarity" (Abidin, 2018). In addition, in the site of image, environmental sounds can be importance on movies' content expression(Rose, 2016). These object sounds and environmental sounds provide audiences with "the sense of familiarities"(Abidin, 2018). To be specific, the environmental sounds from watching TV in her video can develop resonances, as these scenes completely represent the most of people's private life when they are living alone. In addition; in the site of image, the visual image highlights "the embodied and the experiential as what lies in excess of representation" (Rose, 2016), which also emphasise the affective and sensory meaning behind the visual image. In this regard; it can be adapted to authenticity about inner self from Banet-Weiser, as the inner self refers to the space of spirituality, in fact, this type of spirituality can be considered as a representation of affective engagement. In addition; she also represents the process of how to cooking and eating; in this regard; the process of how-to cook she represents can be thought of as a performance; however, this type of performance cannot be only explained by the outer self, as Banet-Weiser also pointed out "authenticity not only is viewed as residing inside the self but also is demonstrated by allowing the outside world access to one's

inner self” (Banet-Weiser, 2012b). To be specific; the account of authenticity for vlogs from Kimi should combine the site of image and performance per se; as these images mainly represents how she live alone everyday, the cooking alone and eating alone is also the normal routine for her day, so Kimi is only performance food, but based on her authentic self. At the same time; the peaceful music creates an experience of caring for the audience. The music enlarger the mood of warm and healing, which completely diminish the feel of loneliness. In the end; the interaction between her and her dogs are the most important element to narrow the relationship between her and her audiences. As feeding dogs and playing with dogs also can create a kind person, which matches the mood of her videos, at the same time, it is a way of crafting a persona. As regards the site of circumstances; The algorithm decides to the way of distribution of content on YouTube in order to “help bridge the gap from what we know to what we want to know” for audiences(Zafarani et al., 2014), her channel has not contracted a lot of attention because of his less amount of followers, to some extent; algorithm doesn’t help freshmen gain more attention to promote their content on the social media, as the operation of algorithm only bases on the quantised data, however, the quality of content cannot only be measure in that way.

4.2.2.2: Sensational generation beyond vlog

Rose points out that “audiences of an image will bring their own interpretations to bear on its meaning and effect” (Rose, 2016). The process of interpretation for audiences will be projected in the commentary for investigating the micro-celebrities as the self-brand. Also; Banet-Weiser articulates that the relationship between brand and consumers was increasingly conceived of as an exchange due to the rapid development of social media, in which “consumers and marketers engage in “authentic” exchanges that help to build corporate brands”. (Banet-Weiser, 2012b) Accordingly; micro-celebrities can be treated as the brand, while audiences are consumers. Especially; the commentary as the affective exchange represents how audiences perceive the micro-celebrity as a brand, although the affective relationship is unequal somehow. Taking videos of Countryside Daily Life in South Korea as an example; there are comments mentioning:

"Keep the vlogs coming. They are aesthetic and calming. Much love."

"This is so relaxing and calm! I love it! But don't You feel lonely??"

The term calm in the comment can reflects the personality of her persona. However; the latter commentary, the term ‘lonely’ also reflect the audience’s impression for Kimi’s vlog, but it also can express the affective caring for Kimi, in this regard, the intimate relationship between the audience and Kimi was embodied. Furthermore; images can “reveal about the affective aspects

about their experiences” for micro-celebrities, (Banet-Weiser, 2012b) in turn, the audience also can recall the past experiences by watching other’s experiences on videos. For example; *"Your vlogs are great! So calming and rustic. Your Pomeranian is so adorable, and your dachshund is so funny! Whenever I dry off my dog, he sneezes like that too, and wags his tail so fast."*

Firstly; the variety of comments mentioned about her dog in her videos. The pet is the important element to get closer the relationship with audiences, making audiences feel intimacy to a certain degree. By watching the dog from micro-celebrities in the video; it evokes the audience’s own experience with her/his dog. In fact, the dog becomes the affective tie between micro-celebrities and audiences. To a certain degree; the dog plays a role of the sensory catalyst in order to develop a sense of familiarity for micro-celebrities.

In addition; “intimacy scintillates with multiple meanings, ranging from cool, close observation to hot involvement ”(Zelizer, 2007). The one of ‘hot involvement’ also can be understood the engagement of audiences from affection to practice; such as:

Just tried this for dinner and it's very delicious! Thank you for providing this recipe! <3 I knew Kimi today. I was really happy to watch midnight dinner. Thank you. I hope you continue to do it even if it is not frequent updating. The feeling of the video is so much better and warmer than the others. I think it is a favorite channel. I'll see you every time! (Korean translation) Superficially; the videos share her life in the countryside, however, more importantly; audiences feel connected by food representations. As a lot of comments mentioned that they would try to make foods according to her receipts. To a certain degree; her vlog also can be considered as a food tutorial genre but combining with Vlog. Moreover; the term ‘warmer’ reflects the sensory connection with micro-celebrities, as the audience feel connected with micro-celebrities or evoke the emotion to some extent. In addition; the language issue of her channel has to take into consideration, as the most of commentaries are in Korean in Kimi’s channel, from reviewing commentaries; most of audiences are from Korean. In this point, it illustrates the sense of belonging and familiarity for their own countries. Besides; there is a comment mentioning the language issue, like:

"Oooooo loooooove!!! Thanks for sharing your recipes and translating into English! looooooove it sooooo much!!! that is a good way to understand what you do "

This comment mentioned the language barrier for foreigners. The audience feel more understandable about the content because of English subtitle. This suggestion also implicates the sense of intimacy as these emojis and the tone of writing both illustrate that audience feel closed with micro-celebrity.

4.2.3: The Vlog: the channel of Haegreendal

4.2.3.1: Visually performing everydayness

Haegreendal has 38 thousands followers; she updates at least two videos per month. There are several features on her videos, such as; without face showing, not talking but giving the impression of having a speaking. Her channel highlights the harmonious relationship between mother and kids based on her personal lifestyle. In this regard; her vlog not only belongs to the quality of everydayness, but also memorialises her kid growth (Abidin, 2018). Taking an example of the episode: SUB) 궁금한 집순이 아줌마의 하루; the warm, peaceful style of video was achieved by means of the sound design and the unique colour grading in term of the site of images. The sound design is crucial for a movies' expressive content. (Rose, 2016) In her videos, the sound design consists of environmental sounds and music soundtrack. Normally, the peaceful and relaxing parlour music is always chosen by her.

On the other hand; the colour as “compositional interpretation” involves to “expressive content” (Rose, 2016), which is “the combined effect of subject matter and visual form” (Rose, 2016). Similarly; Lutz and Collins articulates “colour is the vehicle of spectacle” (Lutz and Collins, 1993). To sum up; they highlight the importance for video interpretation. Specifically; her colour grading style are less contrast; at the same time, the scenic setting also has the intrinsic connect with her colour grading style, as these furniture and floors are natural wood style. In this regard; the less colour contrast and natural wood colour are intelligently mixed together. In addition; Rose mentioned narrative structure is important to interpret the film (Rose, 2016), although vlog is not the film, it can be adopted to understand the importance of the narratives on the social media platform, the narratives on her videos serves as a tool to deepen the persona she craft; the accompanying text in her videos as a way of the meaning expression was an obvious feature, such as describing her feelings and stating the process of cooking etc. However; narratives are Korean. Regarding of this; The channel of Haegreendal belongs to micro-celebrity due to the regional influence.

In term of the site of circumstances; the algorithm of YouTube “offers a considerable opportunities for content manipulation, based on the detailed viewing habits of the desired audience” (Bishop, 2018). For the channel of Haegreendal was distributed by algorithms, which focuses on audiences who like Korean cultures and domestic people. To some extent; it also can be understood her regional influence as a micro-celebrities. Furthermore; Bucher (2016) articulates that algorithms can influence modes of self-presentation. Abidin mentioned “Curating self-presentations so as to be

noticeable and positively prominent among prospective employers, clients, followers and fans” (Abidin, 2016b) For the channel of Haegreendal; she used the cross-media strategy to craft her persona. The posts of Instagram also aligns the Youtube channel, mainly about foods, her kid and lifestyle. These operations provide a clear and specific persona for followers, fans and clients . In addition, in terms of these performances on the social media, the degree of authenticity should be taken consideration into understand persona-building. As the perfect and refined side always is represented on the social media platform, in turn, the real and complex aspect always was removed. For example; the persona of the harmony relationship with kids as a part of her self-branding by “the edited self” (Marwick, 2013) always is deepened on the YouTube and Instagram, in order to underscore the home-made quality essential to her personal image (Banet-Weiser and Miltner, 2015). In the site of production, Although other episodes have some outdoor activities and public cafeteria etc. circumstances, in general, the whole videos she created emphasises home-based circumstances.

4.2.3.2: Sensational generation beyond Vlog

“Feeling should be as much part of understanding images as the interpretation of their meaning” (Rose, 2016) Rose articulates the importance of feeling for understanding the image. For analysing the everyday vlog micro-celebrities, the comment is the important way to illustrate the affective engagement between audiences and micro-celebrities. Meanwhile; Banet-Weiser points out that “brands become the setting around which individuals weave their own stories, where individuals position themselves as the central character in the narrative of the brand. ”(Banet-Weiser, 2012b). Accordingly; micro-celebrities posit their performances based on their personalities as a part of brand in order to develop the affective relationship. While the commentary can be as a tool to investigate the central character of micro-celebrities. There are two categories to reflect the intimate relationship. Firstly; Appraisalment for her kids was typical among the whole comments, such as: *The baby is so cute ~ ~ My son is seven years old but still cute.*

I found it by coincidence, but your baby is so cute. (translated from Korean)

Aigoo! The baby is too cute >///<

This type of appraisalment for kids reflects the result of self-branding and persona crafting as a hardworking parent. Virtually; the kid as an affective medium connecting audiences and micro-celebrity together. As the visual image analysis previously, Haegreendal is dedicated to represent the harmonious relationship. These positive comments about her kid are the outcome of self-branding as a hardworking housewife.

In addition; McQuail(1983) mentions that the one of purpose of entertaining media is to fulfil user need for “aesthetic enjoyment”. (Dolan et al., 2015). The aesthetic enjoyment was illustrated by these comments; like:

I really like the way it is filmed. A beautiful work and good to know ur husband love it. Your video is really comforting. And put me in a good mood before going to sleep. And i really love ur wood bowls ToT yup i needed to say that .

Filmed from various angle? This is not a vlog. Issa masterpiece! So well made. Omg the dedication It's a beautiful vlog I've ever seen--cause I'm not into a vlog. I found this thumbnail video interesting and the title mention there is a sub on it so I click it. It feels like I just watched a movie! No wonder your husband adore your video ♥ Keep up the good work

These comments appraise her vlog like movies and masterpiece. In this point; the aesthetic enjoyment also can be linked to the technical capital regarding how to make an aesthetic video. On the other hand; comments also mentioned her husband, although her husband has never ever appeared on her videos. Rose mentioned that “audiences bring their own ways of knowing to the images they encounter.” (Rose, 2016) To some extent; thanks to emphasise the parent-child relationship in her videos, clearly, audiences automatically come up with the ideal family or happiness family.

In addition; the parent lifestyle as the genre of content is earlier to develop the intimate relationship with audiences; audiences feel more closed and equal with her; such as:

Good job with Your video. I store my green onion the same way. I wrap newspaper in paper towel so my food doesn't touch the ink. Please make more videos. It's very relaxing to watch.

I just found your channel, and i'm in love~!! they're so relaxing and inspire me to cook more and have a home cafe of my own♥ !

As the content about parent lifestyle highlights the family life. In some points; it is easier to develop the emotional resonance like sharing their own daily tips about the storage of vegetables, and motivating audiences cooking. To certain degree; these authentic comments can be considered as the deep affective engagement, as audiences also share their part of lives as an exchange. Regarding this point; audiences feel closed with her because of the sense of belonging.

At the same time; there are some comments mentioning they learn many things about cooking; such as:

Thank you for being yourself. I love watching your videos. They're very calming but also helpful. I've learned many things I didn't know. From taking care of/ cleaning certain cookware, how to

prepare certain dishes and how to see the good in the tiniest details in life. <3 I wish only good things to you and your beautiful family. ^^ <3

According to this comment; audience deepens affective engagement by learning knowledges about cooking. These affective engagement is “the gradual accumulation of intimacy”. (Baumeister and Leary, 1995) Haegreendal provides some satisfactions to audiences to some degrees. By engaging with micro-celebrity; audience feels the self-improvement and self-actualisation.

In addition; there is the comment mentioning the sense of realism. The account of authenticity refers to “demonstrate one’s “true” self”(Banet-Weiser, 2012a). As the moving image does’t have instant quality, micro-celebrities can express whatever they want by the means of editing. For example:

Very cozy! I'm glad you don't cover up mishaps like the musubi falling apart or your son not wanting to eat it. It is a really refreshing sense of realism that most homemaking vlogs cut out to give an impression of a perfect life, which cannot exist outside of the editing room.

Audience perceives the authentic by review this comment. This mishap closes relationship with audiences. At the same time; audience feel the realness of micro-celebrities.

5.0: Conclusion

In term of the intimate relationship between audiences and micro-celebrities / internet celebrities, to certain degree; the development of the sense of intimacy is originally from traditional celebrities about interpersonal relationship. Turner mentioned about how celebrities develop the sense of intimacy with audiences, articulating that “the celebrity is integrated into everyday life as a family member would be, but without the network of responsibility and obligation such a relation normally involves.” (Turner, 2014) Similarly; this is also applicable to understand micro-celebrities and internet celebrities on intimacy, especially, for micro-celebrities with quality of everydayness, this type of vlog, superficially, represents their daily life in order to intensify the intimate relationship, but, from the affective degree, audiences rely on the micro-celebrities because of the spiritual accompanying. The everydayness micro-celebrities are aware that “they are building a brand and create only illusory “backstage” selves, everyday users are guided to be constantly engaged, easily consumable, and deeply intimate.” (Cirucci, 2018) In this regard; everydayness YouTubers emphasises the emotional engagement like being your closed friends. According to analysing cases about Vlog, most of audiences feel the sense of gratification for the content, and apprising the micro-celebrities about their everyday life skills. These three channels completely are sharing-food based, by combining the form of personal lifestyle, intensifying their personalities. For example; the channel of 子时当归 emphasises her exquisite lifestyle; Kimi emphasises the rural countryside

in Korean; the channel of Haegreendal highlights the perfect family lifestyle. However; the channel of haegreendal was appraised by audiences like a movie, from this point; it also can understand as a technical appraisal. In addition; for micro-celebrities and internet celebrities who are working on the genre of tutorials, the sense of intimacy develops by the sharing their extraordinary skills.. On the other hand; the authenticity for the genre of everyday Vlog can be considered as inauthentic authenticity, as lifestyle based on the home as “an intimate mediatized space in online micro-celebrity performances” has been (Aziz, 2018) “projected herself as a way to access her “true” self” (Banet-Weiser, 2012a). However; the reality is that micro-celebrities/ internet celebrities only represent the part of their lives which can directly link to their self-branding.

On the other hand; the affective relationship between audiences and micro-celebrities/ Internet celebrities on the genre of tutorials are more about the sense of trustworthy or authoritative. The self-improvement and self-achievement are the most obvious features on understanding the intimacy relationship between them. Thanks to the different personalities from various YouTubers; Peter Mckinon as an internet celebrity has a very strong personality as the part of self- brand, the

combination between tutorials and personalities “crafted through the joy of intimate performance” (Zhang and de Seta, 2018). By combining the joyful performance on his tutorials; it makes his channel more accessible for everyone. Basing on their own personalities, each micro-celebrities and internet celebrities has their own personas. To some extent; the persona crafted by micro-celebrities and Internet celebrities decides to which way audiences develop, and the degree of intimacy from audiences. While the channel of Sean Tucker combines his personal experiences on his tutorials, which encourages audiences deep thinking. This a key for Sean Tucker engages with their audiences with the strong affective tie. Compared with other tutorials; his tutorials focuses on advanced learners. In this point; his channel has less followers than tutorial channel which concentrates on beginners. There is a special feature on his channel. In general; his channel has more long-texting comments than the rest of tutorial Vloggers. In this regard; the ‘true self’ of micro-celebrities was represented; Audiences always give the same authentic feedback, to some degrees; that emotional engagement are deeper and stronger between audiences and micro-celebrities. The last case is Kold, Superficially; his channel is traveling channel, but from the reviewing comments, most of audiences mentioned the inspiring in the technical way. Clearly; his channel is like tutorials, but only represents the finished work. Although this channel is not teaching your any technical skills, it represent the inspiring work which can be a sample for advanced filmmakers to learn how to edit a high-aesthetic video. The persona perceived by audiences is more about his extraordinary technical skills, rather than only the world traveler. In fact; the channel of Kold is successful combination between aesthetic enjoyment and technical skills for audiences.

Furthermore; Banet-Weiser articulates the ways of self-branding is by “engaging consumers and building authentic relationships”.(Banet-Weiser, 2012a) Accordingly; micro-celebrities and internet celebrities have the subtle different on this aspect. On the one hand; micro-celebrities conveys their personas more subtle than internet celebrities. In turn; internet celebrities have very strong impressions about their channels. The cases of Kold and Peter McKinnon completely reflect this point. As seen by this regard; Internet celebrities give audiences express impressions with playful elements in a direct way; while micro-celebrities can only deliver the relatively single persona in this type of vlog. In essence; this type of vlog can be understood as the product, to some extent, this product sells the “intimacy” atmosphere developed by the ‘intimate’ space for audiences. However; if taking authenticity into consideration, this type of vlog should add more affective elements on the basis of peaceful and relaxing mood, which enables to build more authentic relationship with audiences. On the other hand; the content crated by internet celebrities is for mass market, which means it is accessible for everyone. The tutorials of Peter McKinnon is for beginners in the photo and video making market, while Sean as a micro-celebrity focuses on the advanced and skilful

photo and filmmakers, to some degree; Sean has small scale market than Peter McKinnon. In addition; the channel of Kold exploit the market combining the tutorials and travelling. Audiences can watching his videos for enjoyment, but also can be tutorials as editing samples. Clearly; Kold as an influencer also have a massive market. In addition; Internet celebrities take advantages of the cross-media strategy to promote the self brand, while micro-celebrities are not operating the cross-media very well. Among all of micro-celebrities, Only Sean and Haegreendal manage cross-media professional.

Ultimately; according to understand affective engagement; micro-celebrities and internet celebrities have the similar degree of affective engagement for audiences. The depth of affective engagement is dependent on how sincere micro-celebrities/ Internet celebrities are, rather than the category of micro-celebrities or Internet celebrities. Sean has more stickiness for audiences than the rest of YouTubers due to his openness according to the quality of comments. The rest of YouTubers have a tendency towards craft products; to some extent; it deviates from the purpose of sharing your lifestyle, in turn; it has become the sharing for sharing.

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Sean Tucker:

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Kimi :

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Haegreendal :

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<https://www.youtube.com/watch?v=bA2blNBFpLk>

Appendix 1:

The channel of Sean: Comments collection:

Grateful	Thanks	A superb video and tutorial, I've been looking for one like this for sometime now, and can see how this is going to transform my workflow for the better. Keep up the awesome work, and thank you.	Thanks Sean, great tutorial...if it's not, remember it's how you can hold command (alt on pc), when you click on layer mask to get a black from the start, instead of ctrl-I. All the best, love your videos	I'm an introvert and I'm starting my own photography and videography business. I know it will be hard but it's my passion! Thank you for this video, my friend	Ist time viewer and WOW I'm impressed. Love how you broke this down and I'm with you it doesn't seem sponsored by Sony! Subscribed after one video, looking forward to watching more. Thanks...	Wow. My Canon 5D3 Just Died On Me And Ive Spend The Whole Day Literally Doing Research On New Affordable Canon's V.S. Fuji, Sony & Pentax. Going Over & Over About The Possibility of Leaving The Brand That I Started With Since I Was A Youth V.S. Stepping Into The Future... And If It Were Not For This Video.. I Would Have Made A Decision I Would Later Regret... Thank You.	Thank you for your open and honest sharing. 🙏 Great information.	on this video and actually watch the whole thing, but I'm incredibly glad I did. I appreciate your pep talk about not getting attached to brands and not overly depending on gear for getting "my" look in pics. To be honest that's a problem I've been dealing with lately but you put it into words quite nicely. Thank you!	Excellent coverage of your subject. I especially want to shoot more with the gear I have and progress in my skills. Thank you for this very helpful blog.
	Amazing	This man is just amazing! Pure love for photography and 100% true, natural own self.. Respect man!!	What an absolute great non-biased full of common sense point(That we all know but choose to ignore for our own reasons) video, Cheers Sean, liked and subbed dude.						
	Love	This is probably the most genuine and realest approach on gear and photography in general, what most of the photographers lack these days in my opinion. And I loooooove how you emphasize that it isn't the camera that is important, its the eyes behind it.							
Content	TRUE	True statements. The same thing happens in music. While it's true each instrument has its particular tone, it's the musician and the way he plays which actually define his style. The Fender Stratocaster has been used by so many, but Jeff Beck sounds very different compared to Jimi Hendrix, Robben Ford, or SRV.	I used to think you were an amazing photographer.... But now I am convinced you are an amazing story teller AND an amazing photographer. Please keep telling these stories Sean.						
	Perfect	A perfect blend of the personal, the technical, the stories, wisdom, music, photography, video, cinematography- even the soundtrack was just right. 10 stars!	Amazing presenter. Not sure if this was scripted but your speaking is flawless.	You sir are the new voice of reason for a lot of photographers! Great stuff and your thought processes are what a lot of us feel, but are not able to articulate as effectively. Keep up the great work!					
	Style	What a great video. I like your style and voice, you could be discussing washing machines and I would probably buy from you :)	Loved this so much. All your videos are so thoughtful and insightful.						
Technical appreciation	Movie Editing Skills	Hey Sean! Can you please provide some links to the lightning gear you used in this video (especially the modifier, the lastolite etc)? : D Thank you and keep up the good work with your amazing gear!	Brilliant video! And the fact that people hold you accountable for their buying decisions is mind-boggling. Keep up the good work!						
	Equipment								

Mapping the moving image :

Video title: Planning and Shooting a Portrait Project (featuring the Godox AD200)

Author: [Sean Tucker](#)

Published: 20 December 2017

Introduction	<ul style="list-style-type: none"> -Naming the sponsor -Quotes of two inspirators: Germany Kent and George Lucas. -Landscape shots accompanied by music. -Author tells his personal history of growing up (youth, puberty and adolescent life). -Introduction of the subject of the video, the author will show how he made portrait photos of people who played a crucial role during key moments of his life, he honours them by making a portrait.
Subject of the video	Showing how to make a good portrait photo with a photo camera.
First portrait	<ul style="list-style-type: none"> -Author tells the personal story of his relation with the first person he shot a portrait of and shows a part of the photo shoot. -Portrait is shown accompanied by music.
Preparation of shooting a portrait photo	<ul style="list-style-type: none"> -Author explains how to prepare for a photo shoot: pre visualise what you want to shoot, think about the light, background and look of the photo. -Author explains how he uses light and shades to make a portrait and how he is inspired by the way Rembrandt used light and shade. The objective is to shoot an honest portrait just like Rembrandt. -The author shows his mood board and explains how he uses his mood board as an inspiration for a photo shoot.
Transition to the next part of the video	-Landscape shots accompanied by music.
Second portrait	<ul style="list-style-type: none"> -Author tells the personal story of his relation with the second person he shot a portrait of and shows a part of the photo shoot. -Portrait is shown accompanied by music.
Gear to shoot a portrait	Author tells which gear he uses such as the camera, lens, light modifier and background and the setting he uses to make the best portrait.

Transition to the next part of the video	Landscape shots accompanied by music.
Third portrait	<ul style="list-style-type: none"> -Author tells the personal story of his relation with the third person he shot a portrait of and shows a part of the photo shoot. -Portrait is shown accompanied by music.
Transition to the next part of the video	Landscape shots accompanied by music.
Final part	<ul style="list-style-type: none"> -Message of the author to his audience: find somebody to mentor so you can make a difference in his or her life. -Landscape shots accompanied by music. -Referral to the sponsor and encourage viewers to buy their products. -Landscape shots accompanied by music. -The three portraits are shown accompanied by music

<p>General introduction of the video</p>	<p>-Author sits in a room, looking outside the window talking about the weather using a famous line of the television series Game of Thrones while holding a famous prop in his hand. Soft background music</p> <p>-Atmospheric images accompanied by music.</p>
<p>Introduction about the content of the video</p>	<p>-Author explains what the subject of the video is and names the brand of the editing program he uses. Instruction of two minutes on how you can become a better and more efficient editor.</p>
<p>Subject of the video</p>	<p>-Instructional video on editing hacks</p>
<p>Two minute instruction</p>	<p>-Author talks about the room and promises to show his office later.</p> <p>-Start of instruction. Instruction is about structuring the way you work, it is not a technical instruction. Author explains that when you organise the set up of the editing program by putting your favorite settings in a separate folder, you can save time once you start editing.</p> <p>-Author shows what the result is of the instruction by showing images of the editing program while he is editing a video.</p> <p>-Instruction is accompanied by soft background music.</p>

End	<ul style="list-style-type: none">-Author describes the advantages of his instruction.-Author names the brand of the editing program he uses again.-Author refers to other videos you can watch on his channel and asks his audience to like his video and subscribe to his channel.-This part is accompanied by soft background music.-Video ends with loud music, a link to his channel and an other video and an advertisement.
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Appendix 3:

The channel of Kold: Coding comments:

Grateful	Amazing	This vlog is amazing! I feel like im exploring Indonesia via your vlog	Wow thats amazing 🤩🤩	That Sound of (Azaan) gives you Goosebumps... 🤩🤩👏👏	Amazing drone shots with the DJI INSPIRE :))👏 Just loved it🤩👏	Amazing!!! with Azan sound for Background .. amazing as always!👏	Good for ums was amazing: Sam this was on another level! Ive loved watching your videos over the past year or so, but man this was some serious cinematic brilliance!! Keep up the ete!az. work!!👏	I'm just feel Goosebumps, everytime watching your video	
	Thanks	Big thanks anw for visiting our country, big loved❤️🙏	Thank you for packed My Indonesia in this wonderful video 🤩🙏	Thank you for visiting again Indonesia , nice video .I'm from Indonesia 🇮🇩 🙏 That was dope sam, thank you for promoting indonesia 🤩🙏	thank you so much ! Sam, for visiting Indonesia :))👏	Thank you Sam, for your effort producing and sharing this, we appreciate you! 🤩🙏			
	Inspiration	Love this one .Btw what is the song played on 4.45min ?You have a unique flim style with inspiration love you	Sam you're such an inspiration for me to keep going. Lots of people just say this but I mean it thanks for all you do!👏	Jokes aside, great content and always an inspiration. Thanks!👏	I love the ADHAN in your video ! You are a legend and a master piece Sam is inspiration	Dude, that was sick... As usual! You're such a great inspiration for my channel. Keep it up Sam :))👏	I truly enjoy your films. Your visuals are crisp, clean and the transitions are flawless. Would love to take some classes from you.👏		
	Favourite	One of my favorite travel vlogs of all time							
	Incredible	Sam, this is THE BEST video I've seen so far. Period. 🤩👏	ries at a again: not going to lie, very glad you went more simple on this one. No need for crazy transitions when the cinematography and landscapes are this incredible. Keep doing man 🤩👏	Gave me goosebumps how incredible your work looks, great job, just subscribed.👏	This is so incredible 🤩🔥🔥 I really LOVE you add Adhan👏	Awesome video Sam! Do you actually enjoy being in the moment cuz you're always filming etc. Keep up the great work!!			
Travel	Inspiration	Inspirational content man. Just want my travel vids on this level haha👏	Would love to meet you in my lifetime dude you and Bryn inspire me beyond anything👏	Sam is insanely creative. This is awesome advertising for British Columbia.. I've never even thought about traveling here but it's definitely on my list now. Very cool.	I've gotta start doing more.. Great video Sam, loved the flow of everything!👏				
	Great	This video blew my mind of the beauty of my country. You should explore more than this, try to looking some information for unpopular destination in Indonesia and you will amaze dude the paradise is real.)	ahhhh take me back to Indonesia! amazing job dude!👏						
Technical appreciation	Editing	nice editing and transitions bro. I'm actually going to use your ideas to come up with mine.👏	So well made! I want so bad to have editing skills like this.👏	Dope editing, Sam! Wonderful Indonesia!!👏 nice editing and transitions bro. I'm actually going to use your ideas to come up with mine.	Anyone know the music??? And incredible sound design with the whooshes and stuff!! I feel like half the battle is having beautiful places to even fly the drone haha... but you inspire my videos so much! (P.S. I've got a Sam Kolder style review of the S20 Airplane Ticket, come check it out)👏	Its not about transitions , its about capturing every moments , well done	Sam's Color grading made the yellow Brazil jersey look a bit Orange'ish! 🤩🤩	his video is a lot more simple in terms of transitions but I think looks just as good as the transition full vids. Dope as always👏	
	Video	Dude that's some crazy drone skills, great video!👏	such a stunning video!! I can't wait to explore Indonesia like this <3👏	I just get confused. This is a movie, documentary or vlog? The quality of your footage and storytelling are awesome. Good Job bro 🤩👏	0:46 sam's transitions just keep getting more creative every video.	Do you think the Mavic air makes sense in 2019?👏	Boom mannn!!🔥🔥 Never ever had seen these kinda risky drone footages in the entire youtube !	The DJI Mavic Air is simply incredible!!! 🤩👏	
	Money	I wonder how much they paid you for this? By no means hating just genuinely curious👏. (25 audiences talked about how much he earned for this ad)	I wonder how many mavic airs he busted making this video? He probably had to take a whole rucksack of battery's and spare propellers haha.	Amazing episode! You should ask Rotor Riot to sponsor you... I bet they would ;)👏					
	Amazing	144 people who are jealous of him. Man your editing, creativity, and passion was amazing. Hopefully one day I can learn the skills you have lol. Just got a sub, and keep	This is the most breathtaking vlog I've ever seen! Awesome cinematography, incredible drone footage, intriguing story and all. 100x Likes if I may!👏	as indonesian, i never see someone taking video through lots of perspective as you did, its amazing as always.👏	Amazing video as always!!! Guys can someone help please?) where I can find good sound effects for the videos?👏				

Mapping the moving image:

Video title: Exploring Indonesia - Vlog

Author: [Kold](#)

Published: 1 March 2019

URL: <https://www.youtube.com/watch?v=NkQF5CLdqow>

Introduction	<ul style="list-style-type: none"> -Drone and city images of Indonesia. The author meets locals and we see him putting together his team. His team consists of a guide, photographer and a film maker. -Images of a hike through landscape of Lombok accompanied by music and comments of the author.
Subject of the video	Exploring Indonesia – Lombok and Bali
First part - Lombok	<ul style="list-style-type: none"> -Hike on the island of Lombok. Wide shots are interspersed with close ups (of individual members) of the group and drone images of the island. -Author shows which equipment he uses to shoot images. -Images are accompanied by music and comments of the author.
Second part – Gili islands	<ul style="list-style-type: none"> -Author introduces one of the Gili islands and the next activity, diving. -Under water images of two people diving are interspersed with shots of the under water world. -This part of the video ends with images of the boat trip back to shore and a few shots of the island. Shots are made with a regular camera and a drone. -Images are accompanied by music and comments of the author.
Transition to the next part of the video	<ul style="list-style-type: none"> -Shots of the landscape, local people and group members enjoying their trip. -Author shows which equipment he uses to shoot images. -Images of the journey to the next destination. -This part ends with drone images of Indonesia and images of the author controlling the drone.

	<p>-Images are accompanied by music and comments of the author.</p>
<p>Third part – Sumba island</p>	<p>-Author introduces the island.</p> <p>-Images of the group hiking to a waterfall and enjoying themselves at the waterfall. Wide shots are interspersed with close ups (of individual members) of the group and drone images of the island.</p> <p>-Shots of the group playing with the drone and drone shots of the island.</p> <p>-This part and the video ends with atmospheric images of the island, local people and group members enjoying their trip.</p> <p>-Images are accompanied by music and comments of the author.</p> <p>-At the end of the video an advertisement is shown for a website promoting tourism in Indonesia.</p>

Appendix 4:

The channel of Haegr eendal: Mapping the moving image:

Video title: Sub) Chun Soon's day

Author: Haegreendal

Published: 11 November 2018

URL: <https://www.youtube.com/watch?v=OB0AHofDC2s>

Introduction	<ul style="list-style-type: none">-Still shot of a room, then a split screen, on the bottom the room, on top an image of the author cycling and talking.-Images are accompanied by music.
Subject of the video	<ul style="list-style-type: none">-A day in the life of the author.
Part one – morning	<ul style="list-style-type: none">-Child selects a crayon and starts writing after and drawing, with instructions of an adult.-Child and adult are talking in Korean.-Only the hands of the adult are shown. Only for a short while a part of the back of the child is shown.-Images of finished dishes being put on a serving plate or bowl. –Dishes are put on the table one by one.-Images of the author eating the food, but without showing her face.-Author folds the drawing of the child in to an envelope and put a message inside the envelope.-Sound of the child speaking to the adult and sound of the activity. Only music at the end of this part.-A few times a text is shown in Korean and English to highlight a certain activity or explaining what is happening in the video.
Transition to the next part of the video	<ul style="list-style-type: none">-Sound of rain and showing of raindrops. Then the author opens a package.

<p>Part two – Afternoon</p>	<ul style="list-style-type: none"> -Author makes a drink on her desk. -Author starts to type on her computer. -Images of the author preparing food. Only the hands of the author are shown. -Sound of the arrival of friends, no music. -Lunch is served on the table, a picture is taken for Instagram, only the hands of the people are visible, not their faces. -During the lunch music is played and sounds of the conversation are heard. -Text in Korean and English explains what is happening, or what is said during the conversation. -Sound of the activity, arrival of friends and of conversation. Only music at the end of this part.
<p>Transition to the next part of the video</p>	<ul style="list-style-type: none"> -Author lights a candle.
<p>Part three – Evening and end</p>	<ul style="list-style-type: none"> -Author prepares snacks and drinks. -Text in Korean and English shows what she will be doing during the evening. -Shot of the face of the author while cooking. -Credentials of the video. -Image of light turned of, last shot is of empty beer cans.

Appendix 5: The channel of KIMI: Coding comments:

Grateful	Relaxing	Your vlogs are great! So calming and rustic. Your Pomeranian is so adorable, and your dachshund is so funny! Whenever I dry off my dog, he sneezes like that too, and wags his tail so fast. ☐	This is so relaxing and calm! I love it! But don't you feel lonely??	Love Part 1&2 ... So relaxing to watch.	Kimi-sama V-log is the most comfortable to me and it seems to be good 🍌 In fact, I have lived in the country since childhood, and now I am unfamiliar with being in the city.
	Healthy	I've never seen snow before in person. I hope to one day. Enjoy your time in the countryside and stay healthy!! Hello from Japan Your movie seems to be very delicious, and your life is very peaceful and leisurely. I like that too We always look forward to it! We look forward to great videos in the future 😊	I feel like I've seen a healing movie. Puppy are all cute too.	Every single image is just being healed, and I'm coming to rest in my heart.	Too much juta This calm everyday The sounds are also full of healing It is calm. ..want.....
	Delicious				
	Warm	I am living in a foreign country for a long time ... I feel like I have been to Korea for a long time ... Thank you for the warm and healing image	BIBI CHOI, And the real KIMI-sense of feeling is warm and soft and the appearance is so awesome. π π I do not know the end of the video,		
	Snow	Keep the vlogs coming. They are aesthetic and calming. Much love.			
Technical Appreciation	Inspiring Lotus		I bought a strawberry from a farm near my house.		

Mapping the moving image:

Video title: Countryside - Peppermint tea, Dang-tang bath, Tteokbokki making and eating

Author: Kimi

Published: 24 January 2019

URL: <https://www.youtube.com/watch?v=ITn5S066NZs>

Introduction	-Opening shot of a dog waking up on the couch. Music starts playing while images are shown of the surrounding of the house and garden. -Comments mention the inner thoughts of the author.
Subject of the video	-A regular day in the countryside.

<p>Part one – making peppermint tea</p>	<ul style="list-style-type: none"> -Pepper mint tea is picked from the garden, water is boiled, tea is made. The face of the person making and drinking the tea is not shown. -No music, only the sound of the activity and soft noise from the background. -Music starts playing when the dogs are shown.
<p>Part two – making and eating lunch</p>	<ul style="list-style-type: none"> -Music stops, sudden transition to the second part of the video. -Food in the garden is shown, spring onions are picked. Next shot is inside the kitchen, chopping the onions and making a sauce. -Text shows which ingredients are used for the sauce, the next text contains thoughts of the author. -Only the making of a few dishes are shown, and only a few stages of the cooking process. -All dishes are put on the table. Text shows the names of all the dishes. -The author starts eating, soft background music. -The face of the author is not shown, most of the time you can only see his hands. -Most of the time the only sound is the sound of the activity and soft noise from the background. -This part ends with the two dogs getting their food.
<p>Transition to the next part of the video</p>	<ul style="list-style-type: none"> -Music starts playing, image of one of the dogs in the garden. -Text shows a thought of the author.
<p>Part three – Bathing the dogs</p>	<ul style="list-style-type: none"> -Dogs are soaped, put in a small bath, dried and combed. Not every stage of the bathing process is shown. -Sound of the activity and at the background noise from a radio or television is audible.
<p>Part four – strawberries and dog candy</p>	<ul style="list-style-type: none"> -Unpacking, washing and eating strawberries. -First only sound of the activity and at the background the sound of a radio or television. When the plate is finished, music starts playing. -Dogs get some dog candy.

	<ul style="list-style-type: none"> -Text shows the character of the dogs.
Part five - Tteokbokki	<ul style="list-style-type: none"> -Preparing the rice cake by pulling the strings of rice apart and cutting it with a scissor. -Image of a tractor in the field. -Chopping the ingredients and cooking the main dish. The cooking and ingredients of the main dish are shown. -Text mentions the recipe of the main dish. -Preparing of a side dish is not shown. -The two dishes are put on the table and the author starts eating. His face is not shown. -Sound of the activity and at the background noise from a radio or television.
Part six – Mussel soup	<ul style="list-style-type: none"> -Mussels are washed, other ingredients chopped and cooked together. -Text shows the ingredients of the soup. -Soup is put on the table with side dishes and two people start eating. -Only the sound of the activity, no music or background noise.
End	<ul style="list-style-type: none"> -Dogs get and eat their food. -Sound of the activity and at the background noise from a radio or television. -Author peels and eats fruit. -Author is watching television with a dog on his lap. Text shows the thoughts of the author. -Dog falls a sleep, the last image of the video is the same as the first image of the video, a dog sleeping. -During the whole video the camera does not move. Movement comes from the activity shown and the dogs. -The face of people is not shown during the video, most of the time you only see their hands.

Appendix 6:

The channel of 子时当归

mapping the moving image

Video title: Vlog.35 – Bye Bye to the February - Cheesy Garlic Bread and Chinese Style Prawn Omelette

Author: 子时当归

Published: 3 March 2019

URL: <https://www.youtube.com/watch?v=OCLALMoEdBs>

Introduction	<ul style="list-style-type: none">-Video starts with short images of scenes that will be shown in the video.-Music starts playing and atmospheric images of the city are shown.-Legs of the author are shown walking into a restaurant. The music stops. Several dishes are shown and the sound of a busy restaurant.-Next shot is of the city after sunset.-Author arrives home and shows skin care routine before going to sleep. Music starts playing again.-Author does not show her face. She shows the products she uses and the brand of the products. Products and brands are also named in the text.-Author goes to bed and the screen turns dark.
Subject of the video	<ul style="list-style-type: none">-A day in February.
Part one – First morning	<ul style="list-style-type: none">-Vegetables are cleaned and breakfast is being prepared. Garlic bread with vegetables, a fruit salad, yoghurt and coffee.-Every stage of preparing the breakfast is shown.-Dishes are put on the table and the author starts eating-If it is not clear what is being portrayed in the video, the text at the bottom of the screen explains what is happening in Chinese and English. Also parts of the recipe are shown.-No music, only the sound of the activity and background

	<p>noise of a television.</p> <p>-The scene ends with the author shows what she is wearing and leaves the apartment. She does not show her face.</p>
Transition to the next part of the video	<p>-Author walks on the street, goes to a bar and orders and drinks a coffee.</p> <p>-Author goes shopping and shows the brand explicitly of what she buys.</p> <p>-Sound is of the activity and the author talking to staff of the shops.</p>
Part two – Second morning	<p>-Shot of one of the house cats.</p> <p>-Author shows what she is wearing and leaves the apartment.</p> <p>-No music, sound of the activity. Sometimes the author speaks to the camera.</p> <p>-Author walks to a bar, drinks a coffee and goes shopping. In one of the stores she shows her face when she looks in a mirror.</p> <p>-At the market the author buys food and flowers.</p> <p>-Music starts playing, author puts the flowers at home in a vase, mood is happy.</p> <p>-Scene ends with the text “Hello March”.</p>
Part three – Third morning	<p>-Music stopped playing, only the sound of the activity.</p> <p>-Vegetables are cleaned and breakfast is being prepared. Vegetable and prawn omelette, toast, yoghurt and coffee.</p> <p>-Every stage of preparing the breakfast is shown.</p> <p>-When eating the breakfast the sound of a television is heard.</p>

End	<ul style="list-style-type: none">-After breakfast music starts playing and the author makes another coffee is made.-Author drinks coffee behind her desk, a cat joins her.-Author writes in her diary, the music becomes louder.-The author cuddles her cat and the video ends with a text to thank the audience for watching.-During the whole video the camera does not move. Movement comes from the activity shown and the dogs.
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