

**AN EXAMINATION OF THE COMMUNICATION STRATEGY  
UNDERTAKEN BY BEAUTY INFLUENCERS ON INSTAGRAM**



AN EXAMINATION OF THE COMMUNICATION STRATEGY  
UNDERTAKEN BY BEAUTY INFLUENCERS ON INSTAGRAM

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เรื่อง An Examination of the Communication Strategy Undertaken by Beauty  
Influencers on Instagram

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### ABSTRACT

With the beauty industry shifting its focus more towards online and the majority of marketers planning to increase their influencer marketing budgets year-on-year due to increased competition, it has become necessary for beauty brands to understand what type of content engages consumers; as the level of engagement a brand receives is an indication of the impact a brand has towards the consumer's decision making process.

This study thereby analyzed 311 Instagram posts, published between October 2017 to December 2017, from the top 5 beauty influencers of the world, in terms of post type, creative composition and caption composition. The results indicated that there was no correlation between the frequency of posts and that despite photos being the most popular format published by influencers, video posts were the most engaging. Furthermore in terms of creative, posts that showed the influencer's face resulted in a higher engagement rate, as implied by the literature.

*Keywords: Instagram, Beauty Influencers, Communication Strategy, Consumer Decision Making Process*

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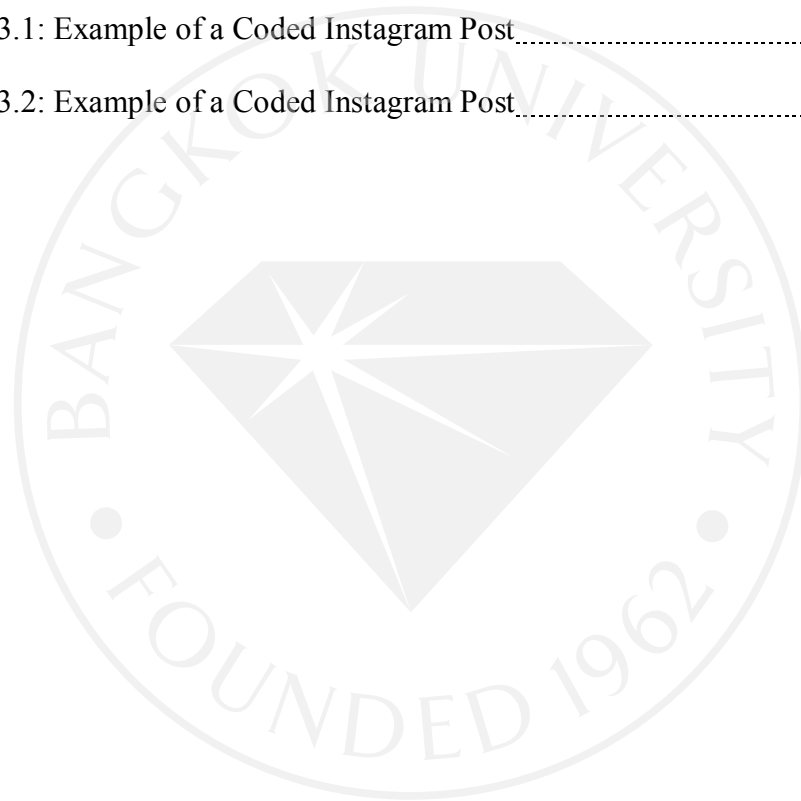


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# CHAPTER 1

## INTRODUCTION

### 1.1 Research Rationale

With beauty products being frequently brought and sold online, cosmetic companies are shifting their focus not only to online marketing, but also influencer marketing in particular (Gilliand, 2018). This is due to an emerging need to reach certain individuals in a target market as a result of increased competition (Geurin & Burch, 2016) as well as an expectation from digitally savvy consumers, also known as Generation Z (Criteo, 2018; Gilliand, 2018).

According to Kestenbaum (2017) and Gilliand (2018), 65% of Generation Z consumers, discover and select beauty products from social media, which has resulted in a change in the type of content and influencers used by brands, since word-of-mouth still remains one of the most influential sources, with 15% of consumers being more likely to become customers as a result of a referral (Woods, 2016). This figure is expected to rise even further with increased mobile usage and social networks (Woods, 2016).

Hence social media is at the forefront of digital communication, as it assists consumers in learning and sharing information (Hudson, Huang, Roth & Madden, 2016) at a global scale; and as a consequence, influencers can now be found across all social media platforms, such as YouTube, Facebook and Instagram (Ehlers, 2017; Fresh Networks, 2011, p. 3).

With 59% of marketers planning to increase their influencer marketing budgets over the next year (Matthews, 2016) and numerous studies indicating the

significant role influencer marketing plays on the decision making process of consumers (Chang, 2016; Wong, 2014; Woods, 2016), it therefore poses the question, ‘what type of content should be posted by influencers on social media to ensure maximum return for beauty brands?’.

## **1.2 Research Aim & Objectives**

Beauty companies therefore need to understand what communication strategy is utilized by influencers, in terms of how they should post about a product and what level of interaction they will receive as a result, in order to exploit the findings and ensure high levels of positive engagement towards the brand/ product in a highly competitive landscape.

Hence the aim of the study is to determine whether or not there is a correlation between the level and/or type of social engagement received by an influencer and the type of posts published by the influencer, through the exploration of the following objectives:

- 1) To examine the communication strategy undertaken by influencers (Primary research).
- 2) To determine if there is a correlation between the communication strategy used by influencers and the level and/or type of engagement received (Primary research).

## **1.3 Scope of Study**

The study will be limited theoretically to word-of-mouth, the consumer decision-making process and influencer marketing - with the beauty industry being of primary focus.

Since the study will touch upon the notion of social commerce, the study will therefore be restricted to only content posted on Instagram, dated between October 2017 to December 2017, since the majority of marketing activities related to the Christmas period have a tendency to start in October.

#### **1.4 Significance of the Study**

The findings from this study will help inform the marketing communication strategy of beauty companies to garner high levels of engagement from influencer posted content.

#### **1.5 Definition of Terms**

For the purpose of this study, the following terms are defined as below:

- 1) Consumer Decision Making – a process undertaken by people to choose whether or not to do or use a product or service.
- 2) Generation Z – consumers born in 1995-2012, who are comfortable with technology and communicate by texting and/or through social media.
- 3) Influencer – individuals who have an affect on prospective consumers.
- 4) Social Commerce – a form of electronic commerce that uses social media to assist in the buying and selling of products.
- 5) Stakeholder – a person, group or organization that has interest in an organization, such as customers, employees and suppliers.

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

The beauty industry is a digitally driven vertical whereby the discovery of new products is usually made online (Chang, 2018), with influencer marketing through social media channels being a key driver of growth for the industry (Forbes, 2016; Weinswig, 2017); which globally is expected to grow from 432.7 billion US dollars in 2016 to 750 billion US dollars in 2024 (Andjelic, 2018).

Influencers can thereby be described as individuals who have an affect on prospective consumers (Ranga & Sharma, 2014; Wong, 2014), and may be further defined by Ranga & Sharma (2014) to fall into one of the following categories: (1) a potential buyer; (2) part of the supply chain such as manufacturers and retailers; and (3) value-added influencers such as journalists, academics, and professional advisors.

Each type of influencer therefore has a different level of power to affect the purchasing decisions of others, due to their credibility, knowledge, position and relationship with their audience (Matthews, 2016; Range & Sharma, 2014; Roelens, Baecke & Benoit, 2016; Woods, 2016).

Many brands are therefore turning towards influencer marketing, as it can allow them to have some control over the message communicated, whilst exploiting the fact that influencers have already established some degree of trust with their followers; allowing them to show the application of products in real-life scenarios and elicit a sense of authenticity (Geurin & Burch, 2016; Woods, 2016), which according to Chang (2018) is a growing need amongst consumers. This belief is further

supported by Socialbakers (2018) who argue that consumers are actively looking for authentic content and that recommendations from influencers are the new currency of transparency to build trust.

Influencer marketing can thereby be defined as, “a growing industry in which social media users are ranked according to measures of influence and compensated for promoting products online” (Carter, 2016, p. 1).

Hence, as reiterated by Woods (2016), there is a blurred distinction between organic and paid endorsement, making influencer marketing a powerful marketing tool, as well as deeming it as the modern day form of word-of-mouth in an era of social commerce.

## **2.2 Word-of-Mouth**

Defined by Arndt (1967), word-of-mouth is a person-to-person communication process, which takes place between a receiver and a sender, in which the receiver obtains non-commercial information. This is further emphasized by Cheung & Thadani (2010, p. 329) who state that word-of-mouth can be “any positive or negative statement”.

Various academics (Geurin & Burch, 2016; Sashi, 2012; Tham, Croy & Mair, 2013; Woods, 2016) have gone on to stress the impact of word-of-mouth on the decision making process, with Young (2008) pointing out the fact that consumers will always be talking about companies and therefore other consumers will always be more inclined to believe their word over what a company has to say. Hence the greatest challenge for companies is to ensure virality of positive consumer perceptions, as it is the most reliable and cheapest form of marketing communication.

With the advancement of technology, it has also caused word-of-mouth to evolve and become electronically available through social media (Tham, et al., 2013). Hence when compared to traditional word-of-mouth, electronic word-of-mouth is deemed to be more influential due to its speed, ease and wide spreading reach (Phelps, 2004).

This belief is further reiterated by various academics (Hudson, et al., 2016; Kim & Srivastava, 2007; Soltis, 2013) who state that social media has allowed consumers to easily share their opinions and search or request for the opinion of others since it facilitates word-of-mouth dispersion to move faster and at a larger scale.

Social media can thereby be defined as an existence of social networks formed of “relationships and interactions within a group of individuals, which often plays a fundamental role as a medium for the spread of information...and influence among its members” (Kim & Srivastava, 2007, p. 294).

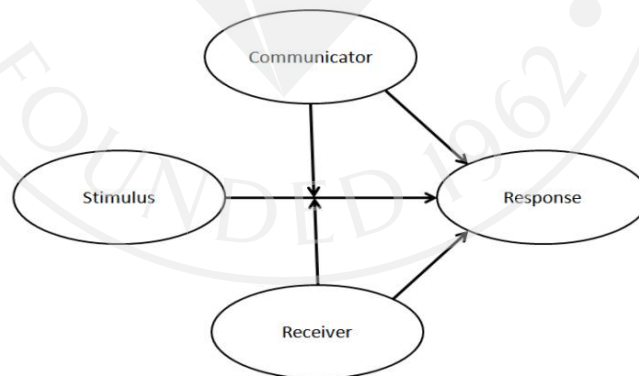


Figure 2.1: Electronic Word-of-Mouth Communication Framework

Source: Cheung, C. M. K., & Thadani, D. R. (2010). *The Effectiveness of Electronic Word-of-Mouth Communication: A Literature Analysis*. Retrieved from [https://domino.fov.unimb.si/proceedings.nsf/0/7d01f166eebae8e3c1257757003c5e98/\\$FILE/24\\_Cheung.pdf](https://domino.fov.unimb.si/proceedings.nsf/0/7d01f166eebae8e3c1257757003c5e98/$FILE/24_Cheung.pdf).



The electronic word-of-mouth communication framework proposed by Cheung & Thadani (2010), thereby emphasizes information being freely exchanged amongst geographically dispersed people, whom may or may not be associated with one another; demonstrating the possibility for consumers to form relationships with brands through two way communication (Duffy, 2013; Wallsbeck & Johansson, 2014). Hence social media gives companies the chance to engage with their consumers and build trust, understanding and brand loyalty (Chartered Institute of Public Relations (CIPR), 2012).

However, there is an argument to be made that using social media as a channel for communication can affect the credibility found through traditional word-of-mouth channels, as usually traditional word-of-mouth is done face-to-face or over the phone between individuals who have a long, established and somewhat personal relationship (Tham, et al., 2013).

Therefore with social media creating a free flow of information, in a highly competitive industry such as beauty, the credibility of the source, although subjective, needs to be taken into consideration (Martineau, 2018); which is why many brands are now turning to user generated content online, as it is deemed somewhat credible and authentic.

Furthermore, it is a cost effective and measurable means of communication, since it allows real time feedback, in addition to helping develop a stronger relationship between all stakeholders, due to the ease of interactions (Daugherty & Hoffman, 2013; Geurin & Burch, 2016).

Numerous academics (Cheung & Thadani, 2010; Daugherty & Hoffman, 2013; Roelens, et al., 2016) further support the argument of cost efficiency, due to

electronic word-of-mouth being more measurable than the traditional form, as it has the ability to be available indefinitely and can be tracked across different platforms, to truly understand the effect it has on the consumer decision-making process.

### 2.2.1 The Consumer Decision-Making Process

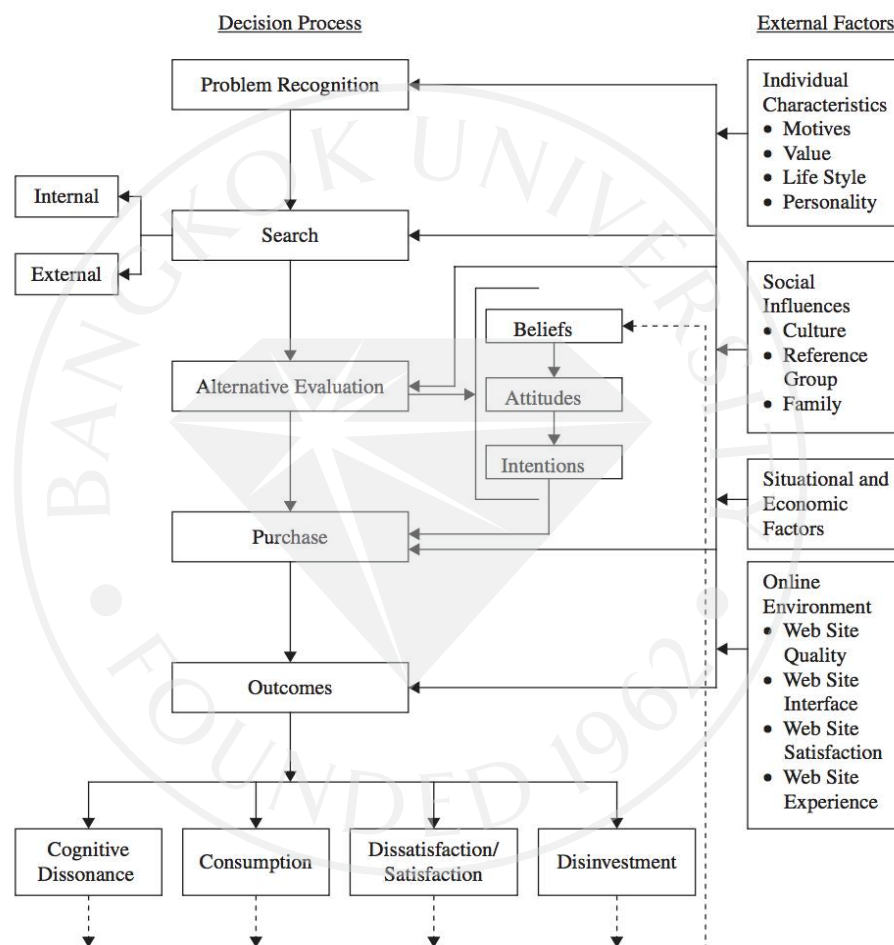


Figure 2.2: Online Consumer Behaviour & Decision Making Model

Source: Darley, W. K., Blankson, C., & Luethge, D. J. (2010). Toward an integrated framework for online consumer behavior & decision making process: A review. *Psychology & Marketing*, 27(2), 94-116.

The consumer decision-making process as outlined in image 1, outlines five key stages: the recognition of a need (problem recognition), the search for information (search), evaluation of alternatives (alternative evaluation), making a purchase (purchase) and post-purchase evaluation (outcomes).

Though the stages of the consumer decision-making process remain undisputed, many academics (Court, Elzinga, Mulder & Vetvik, 2009; Solomon, 2002) stress that it is not necessarily systematic. Instead, stages may be skipped or reversed based on previous experiences. Yet companies must execute different marketing activities for consumers at varying stages, with the search and evaluation stage being the most critical, as there is leeway for each stage of the consumer decision-making process to be influenced by social influences (Barnes, 2014; Darley, et al., 2010).

#### **2.2.1.1 Recognition of a Need**

Regardless of the consumer decision-making process being systematic or not, it always starts with identifying a need to satisfy a hedonic or utilitarian motive; which may be triggered by internal stimuli, such as problem recognition, or external stimuli, such as interest initiated from advertisement or word-of-mouth (Court, et al., 2009), which may take the form of an Instagram post.

#### **2.2.1.2 Search for Information**

The involvement of word-of-mouth can also be a part of the search for information stage, as this stage is defined as a search for experience and/ or knowledge to inform the consumer's decision, due to lack of existing information (Neal, Quester & Hawkins, 2000). Zhenguan & Xueyin (2010) reiterate this, stating that consumers rely on electronic word-of-mouth to help reduce the perceived risk

associated with buying a product, in which they may have insufficient knowledge. Yet the amount of information required to inform a consumer's decision is arguably variable (Goodrich & De Mooij, 2013).

### **2.2.1.3 Evaluation of Alternatives**

When it comes down to evaluating alternatives, consumers will then measure the product or brand's ability to fulfill their need against a set of criteria they have established, based on their experience or knowledge (Court, et al., 2009).

### **2.2.1.4 Purchase**

For low involvement products, which tend to be purchased more frequently and are available at a relatively low price, a minimal amount of information is required before a decision to purchase the product is made. Yet for high involvement products, whereby the opposite is true, a more extensive search for information is usually required during the purchase stage (Mueller, 2006).

### **2.2.1.5 Post-Purchase Evaluation**

The post-purchase evaluation is the last stage of the decision-making process, which weighs the consumers' expectations against the perceptions towards the product or service; also known as cognitive dissonance theory (Buttle, 1998).

The theory, as detailed by Buttle (1998), states that consumers who experience negative emotions, due to their evaluation of the product's attributes and benefits being outweighed by their expectations, will seek word-of-mouth to relieve their level of discomfort to see if other's experience the same discontent or have alternative solutions.

Yet negative experiences are not the only reason for consumers to participate in sharing their perceptions; satisfactory experiences may also be

disseminated through social media (Buttle, 1998; Wang & Yu, 2017) through review mechanisms such as commenting, liking a post or even posting about the product through the consumers' own social media channel (Wang & Yu, 2017), which may in turn trigger a recognition of need and/ or search for information from another consumer.

Nevertheless, Sashi (2012) warns that each type of social media channel has its own pros and cons for transitioning consumers through the consumer decision-making process.

### **2.2.2 Social Learning Theory**

Nonetheless, Wang, Yu & Wei (2012) argue that although word-of-mouth via social media can positively affect consumers' purchase intentions because of product endorsement, they can also be influenced by the need to conform. This argument supports Bandura (1971) belief that behavior can change based upon observing the behavior of others, either deliberately or inadvertently, which he defines as social learning.

Chen, Chen & Xi (2016) place further emphasis on this by stating that conformity exists in social media, hence the uptake of social media by businesses to influence purchase intentions.

Furthermore, Wang & Yu (2017) build upon the social learning theory by arguing that learning through observation could have both negative and positive impact on a person's behaviour, as people will look to others in order to simplify the decision making process and information overload.

Tajeddini & Nikdavoodi (2014) research also indicated that there was a direct and positive correlation between the behaviours and attitudes observed from others

towards purchase intention of beauty products. Thus, the use of influencers by beauty brands to recommend products through tutorials and reviews increases the likelihood for consumers to purchase beauty products for themselves.

### **2.2.3 Relationship Marketing**

As established in the literature so far, word-of-mouth is successful and heavily dependent on the relationship established between the sender and receiver (Croft, 2014). Whilst similarly, social media is also founded on relationships and the need to connect.

The significance of forming a relationship is thereby emphasized by Wang, et al. (2012), who highlights the importance of strengthening relationships with consumers, by suggesting that marketers engage in active communication and sponsorship of online communities to develop relationships between people who share similar interests, so that knowledge and experience can be exchanged to effectively result in product and brand interest amongst numerous people.

Geurin & Burch (2016) help reinforce this belief by stating that relationship marketing is key for long-term sustainability, as engaged consumers are less price sensitive and more loyal (Roy, Balaji, Soutar, Lassar & Roy, 2018). Hence many companies will aim to form relationships with their customers, by engaging with them on a personal level as part of a long-term strategy.

Benouakrim & Kandoussi (2013, p. 148-149) define relationship marketing as a “strategic process aiming to establish, develop, maintain and strengthen the network of relationships”.

However, since time and resources may be seen as a constraint for many brands, the option to rely on influencers is a good alternative for many brands to be

present in consumers day-to-day lives, whilst scrolling through their social feeds (Woods, 2016).

### **2.3 Influencer Marketing**

This notion is then emphasized by Fresh Networks, a marketing consultancy, who state that it is important for marketers to establish and develop relationships with those who are able to affect a group of people's thoughts, perceptions and/ or behaviours (Fresh Networks, 2011); with Roelens, et al. (2016) concluding that in order to find the best influencer, it is necessary to consider the target audience's perception of the influencer, as well as the relationship between individuals and the influence of their connections, otherwise word-of-mouth will not spread very far. Hence, it is therefore important to not only take into consideration the number of people that the influencer can affect, but also who they can affect (Fresh Networks, 2011).

Woods (2016) argues that the real reason to work with influencers is to get their followers to share and amplify the message about the brand or product, since influencers are required to refer or tag the brand in their posts, which should result in a snowball effect.

Yet in order to achieve a balance, brands should identify influencers and include them in their social media strategies to help ensure the outcome of results and positive attribution to brand equity (Booth & Matic, 2011). Similarly, Geurin & Burch (2016) recommend the collaboration between brands and influencers to ensure a consistency in the intended message as well as authenticity, since content generated

from influencers is viewed as more genuine, as influencers are perceived as irreverent in nature (Slidebean, 2018).

A way in which brands are incorporating influencers more into their marketing strategies is to invite influencers to be a part of their branded events, whereby influencers can use the events as a backdrop for their content, i.e. photo opportunities (Butler, 2018) that they can keep as stock, whilst brands gain amplified real-time impressions and engagement, due to events being attended by multiple influencers at the same time.

### **2.3.1 Factors of Influence**

As recognized by numerous academics (Carter, 2016; Hu, Manikonda & Kambhampati, 2014; Roelens, et al., 2016; Woods, 2016), when determining the level of power an influencer has it is not just about who the individual is, but rather their position in their social network - as their function is to connect two unconnected parties. Thus an influencer may have fewer followers than another, but their position within the network allows them to reach a larger number of users overall, as indicated by node A in image 3.



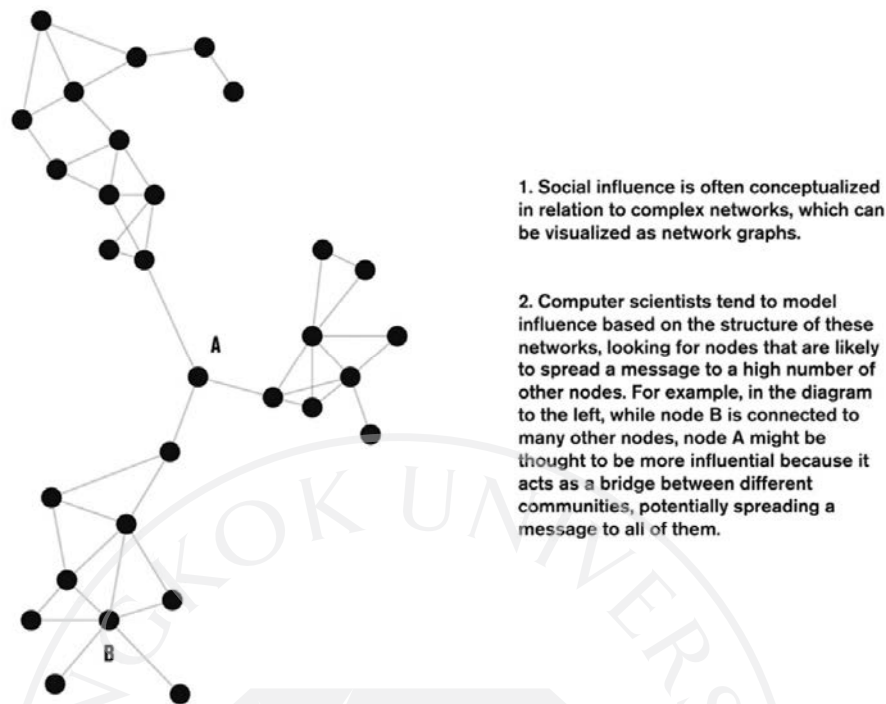


Figure 2.3: Structural Measures of Influence

Source: Carter, D. (2016, July-September). Hustle & brand: The sociotechnical shaping of influence. *Social Media + Society*, 2(3), 1-12.

However in contrast, Glucksman (2017) argues that an influencer's success is not reliant on their position in the network, but rather their authenticity, confidence and ability to engage with their followers.

To elaborate on Glucksman (2017) meaning of authenticity, it is to elicit an honest and open relationship, in terms of sharing their personal thoughts and opinions; whilst being confident, by using positive terminology, such as 'excited', 'amazing' or 'success' in their captions to reiterate their support for the product or brand, along with positive body language. Hence showing real-life application of a product is

essential. Lastly, engagement in terms of invitations to experience the product or service and encouraging conversation on the post, is also deemed a necessary requirement.

Yet Ewers (2017) argues that within the beauty industry, authenticity is not enough; instead, the attractiveness of the influencer must also be taken into account when determining their influence.

Nevertheless, Fresh Networks (2011) argues that both beliefs hold true, in the sense that to be authentic, the influencer must be perceived as an expert in the relevant topic, as well as be in a position where they have a large number of people in their direct or indirect audience to elicit a certain level of power. They also go on to state that the method or format in which influencers present the information will affect their credibility.

The social impact theory further strengthens this argument, as it proposes that the amount of influence a person exudes depends on their social status (Strength), physical or psychological distance (Immediacy) and number of people in the network exerting influence (Number of Sources) (Moeller & Bushman, 2007). Thus, an influencer within a large network of people, with a high social status and who is deemed approachable, would exert the most influence.

Conversely, Woods (2016) argues that instead of measuring reach and frequency, impressions and engagement should be the key metrics used to determine which influencer should be selected as part of a brand's marketing strategy, since these metrics indicate the level of awareness of a specific audience.

Thus, influencer marketing is not only seen as a controllable marketing method, but also a way to decrease customer acquisition costs and increase overall

profitability, since the company no longer has to participate in mass marketing but instead can use key individuals to target specific audiences. This then aligns with Wallsbeck & Johansson (2014) conclusion that marketing communication is evolving to be more personalized and consumer focused, whilst the role of mass marketing continues to deteriorate.

#### **2.4 Social Commerce**

The rise of social influences has therefore led to businesses taking advantage of social commerce to communicate with consumers through social networks such as Facebook and Instagram (Yildirim & Barutçu, 2016). With an article from Campaign (2018) magazine supporting the notion that social media has given rise to a new business model, with Instagram and YouTube becoming marketing and sales channels in their own right, due PR, advertising, influencer marketing and organic influencer behavior.

However, Astuti & Putri (2018) would argue that the fundamental factor driving the growth in social commerce is the mechanism of trust that social networks are built upon, which has facilitated word-of-mouth, awareness for brands, social support for consumers, and an increase in sales.

Social commerce is therefore defined as an opportunity to buy and sell products via social media channels, based on an infrastructure of communication mediated by people sharing their experiences and recommendations (Barnes, 2014).

Wallsbeck & Johansson (2014) further support this argument by stating that the growing shift towards social commerce is due to consumers being increasingly willing to report their purchases, and use of products, via their personal platforms.

Hence, social media is now a key consideration for product design, sales and community interaction (Pitt, Plangger, Berthon & Shapiro, 2012), with many beauty brands being born on Instagram, such as Kylie Cosmetics (Campaign, 2018).

### **2.4.1 Instagram**

This is highlighted further by Kottke (2013) who draws attention to the fact that many entrepreneurs are using Instagram as a medium to not only connect with consumers, but also sell products directly through the platform, by leveraging additional platforms such as Whatsapp and PayPal to form a simple business infrastructure (Joel, 2013). In short, Instagram is now a storefront for many businesses, as well as a viable marketplace, with 96% of beauty brands establishing and maintaining an Instagram presence (Statista, 2016), due to its ease of use, scalability and low barriers to entry.

Criteo (2018) research then only supports this further by indicating that the use of Instagram as a tool to drive sales through retargeting ads, results in a 12% uplift in sales.

Furthermore, Instagram's move to develop a new app dedicated to shopping also solidifies the growth in social commerce and the notion of Instagram as a platform that moves beyond one-way communication and social discovery (Alcantara, 2018).

#### **2.4.1.1 Instagram as an Influencer Marketing Platform**

According to Socialbakers (2018), the beauty industry is one of the most engaging on Instagram, with influencer content being center stage. This is inline with a report carried out by Fashion & Beauty Monitor, which found that Instagram is

the best platform for influencer marketing by 78%, followed by Facebook, YouTube, Twitter and Snapchat, due to the high levels of engagement on Instagram (Fleming, 2018). However, the study also showed that only 5% of marketers believe that Instagram delivered the best return on investment (Fleming, 2018).

Nevertheless, the use of Instagram as a medium for influencer marketing is particularly interesting, due to the ability to generate user engagement and increase brand loyalty through visualisation (Dutta, 2010; Statista, 2016); considering that Instagram (“What is Instagram?”, 2018) define themselves as “a free photo and video sharing app” whereby people can view, comment, like, tag and send private messages – allowing communication between influencers and their followers to be two-way (Fjeld, 2017). Hence language is not a key barrier in terms of cross-border communication, since the platform is primarily visual.

In addition, there are no barriers to people becoming an influencer on Instagram, due to the platform’s empowerment for self-expression (Hudson, 2017), with Mooroo (2017) arguing that there are more images of real people than celebrities or supermodels. As emphasized further by Hudson (2017), “the platform has been instrumental in breaking the boundaries between brands and people, allowing for outside voices to be heard.”

Its increase in popularity, not only from a consumer perspective, but also from brands, can also be attributed to its optimized interface for mobile, ease of engagement and suitability to the consumption habits of consumers (Geurin & Burch, 2016), who now pay more attention to images than text (Young, 2016); making it a good platform to explore the relationship between followers and influencers, as well as the communication undertaken by users through posts and comments (Ferrara,

Interdonato & Tagarelli, 2014). Furthermore, Instagram can be deemed as a low cost tool to connect brands, influencers and consumers (Dutta, 2010; Fjeld, 2017), to build a highly engaged community. This further supports Sashi (2012) belief that engagement helps create experiences and connections to build meaningful and sustainable interactions between different stakeholders.

Engagement for businesses has also moved beyond views, likes and comments on a post, but more towards the use of a particular hashtag which is able to gain virality globally across the platform, to define participation in a campaign or event (Criteo, 2018).

The use of hashtags by brands also enables them to highlight their product's key selling points easily through hashtags such as #crueltyfreebeauty (Criteo, 2018), as well as gain user generated content which they can repost, through the promotion of branded hashtags such as #NYXCosmetics or #MyArtistCommunity which brands encourage users to use for the chance to be featured.

This corresponds with Ferrara, et al. (2014) argument that hashtags on Instagram fall into one of four categories: 1) application related, 2) geographical, 3) subject based in terms of feelings or nature, and 4) attention seeking or micro-community tags such as #photooftheday.

#### **2.4.1.2 Quantifying Engagement**

Ding, Cheng, Duan & Jin (2017) argue that the action of liking a post on social media creates a positive, real time impact on performance for a business; with research carried out by the Global Web Index (2017) also implying that the more likes a post receives on social media, the more likely consumers are to purchase a

beauty product. This is because of the perceived trust placed upon the brand (Astuti & Putri, 2018).

These statements, thereby support the observation made by Ferrara, et al. (2014) that users who are already active on Instagram have a higher tendency to continue being engaged in the platform, and that interactions can follow one of two theories: (1) posts with a large number of likes are likely to gain more likes, and (2) the costs associated in terms of time it takes to perform an action would increase.

It can thereby be presumed that the social learning theory outlined in the literature previously by Bandura (1971) and Chen, et al. (2016) holds true, that Instagram users will either deliberately or inadvertently conform by liking a post, if they can see that the post has already received a lot of positive interactions.

Yet engagement does not only account for likes; as defined by Facebook (“Post engagement”, 2018), engagement includes all actions that people take on the post, such as: liking, commenting, sharing, viewing the photo or video and/ or clicking a link.

In order to measure the effectiveness of a post and draw a fair comparison between different influencers, it is therefore necessary to calculate the engagement rate (Komok, 2018; Plann 2018), which is calculated by taking the total number of actions divided by the total number of followers, multiplied by one hundred (Komok, 2018).

According to a study by Hype Auditor, who calculated the average engagement rate across 37,000 Instagram accounts, the average engagement rate of each influencer will vary by the number of followers that they have; whereby influencers with a small number of followers will have a higher engagement rate than

those with a large number of followers, as can be seen in image 4 (Komok, 2018).

This argument thereby diverges from the argument posed by others (Moeller & Bushman, 2007; Fresh Networks, 2011) that the more followers an influencer has, the higher the engagement rate.

	Tier 6	Tier 5	Tier 4	Tier 3	Tier 2	Tier 1
Number of followers	0–1K	1K–5K	5K–20K	20K–100K	100K–1KK	>1KK
Average ER	10.58%	4.26%	2.28%	1.62%	1.55%	1.54%
Median ER	16.99%	6.45%	3.76%	2.63%	2.57%	2.56%
Min ER	0	0	0.001%	0.001%	0.001%	0.001%
Max ER	6600%	281.17%	220.69%	268.76%	98.16%	34.77%

Figure 2.4: Instagram Engagement Rate Benchmark 2018

Source: Komok, A. (2018). *What is instagram engagement rate & how to calculate it*. Retrieved from <https://hypeauditor.com/blog/what-is-instagram-engagement-rate-and-how-to-calculate-it/>.

Thus it can be argued that the average engagement rate of each influencer needs to be considered alongside the number of followers that they have, in order to figure out if the influencer is worth hiring. This is because, when the engagement rate



and follower number are viewed in relation to one another, it may indicate that one influencer is not connecting with their followers as well as another, and/ or that the influencer's posts are not being seen, since Instagram changed its algorithm to give more visibility to popular posts (Mooro, 2017).

Similarly, Sashi (2012) stresses that the percentage of consumers engaging with a post as well as other factors, need to be taken into consideration when forming an analysis behind the types of interactions a post receives. For instance, the level of product involvement in a post, and the number of posts an influencer publishes during a set period of time, as the typical Instagram user posts on average every 6.5 days (Manikonda, Hu & Kambhampati, 2014a).

A study carried out by Bakhshi, Shamma & Gilbert (2014), found that posts with faces were 38% more likely to receive likes on Instagram and 32% more likely to gain comments, regardless of the publisher's reach or frequency in usage. In addition, the number of faces present and/ or the age and gender of those shown in the post had no effect on engagement.

Similarly, clear communication of a post being sponsored or product placement has no correlation to the quantity or sentiment of engagement a post receives and thus no consequence on the consumer decision-making process (Ewers, 2017).

As more focus is placed on engagement, more and more marketers are therefore implementing social listening tools to determine what consumers are interested in, in order to create content specifically curated for their target audience (Campaign, 2018).

## 2.5 Summary

From the literature, it can be concluded that positive word-of-mouth has a direct correlation to the consumer decision-making process, due to the relationship/trust established between an influencer and their followers.

In order for an influencer to elicit a sense of trust, they must therefore show authenticity in their posts, whether it be through the use of a product in real-life scenarios or an honest review, which may have negative consequences for a brand.

The way trust or a sense of relationship is portrayed on social media is therefore through likes and comments; with posts that receive higher levels of engagement being more likely to affect the consumer decision-making process in a positive manner, in regards to product/brand related posts.

Hence posts that are comprised of influencer faces should perform better for brands, as they garner higher levels of engagement.

In addition, the influencer's reach can also have an effect on the level of influence they exude and due to user conformity, the amount of engagement they receive.

However, it should also be noted that the frequency and format of posts published needs to be examined more closely, to establish if there is a correlation with the amount of engagement received, as it has not been previously established in the literature.

Lastly, the use of Instagram as a medium to spread word-of-mouth is quintessential, not only due to its global reach but also due to its foundation of being built on relationships and low barriers of use.

### 2.5.1 Hypotheses

Thus the formation of the following hypotheses:

H1: The influencer's reach has a positive correlation to the amount of engagement their posts will receive.

H2: Posts, which show the influencer's face will gain higher levels of engagement than those without.



## **CHAPTER 3**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

Having evaluated each available research method carefully to determine its suitability towards this research project, this chapter will outline the research philosophy, approach, design and strategy chosen to examine the communication strategy of the world's top 5 beauty influencers on Instagram, between October 2017 to December 2017.

#### **3.2 Research Philosophy**

The research philosophy underlines the strategy and methods used to carry out the research.

For the purpose of this research project, an interpretive philosophy approach will be undertaken, as the aim is to derive a link between an action performed by an influencer on Instagram and the consequent outcome performed by the influencer's followers, through subjective analysis of the meanings and social phenomena observed by the researcher (Fisher, 2010; Saunders, Lewis & Thornhill, 2009).

#### **3.3 Research Approach**

Since the research area is still fairly new and thus no theoretical frameworks specific to the area of marketing communication strategies undertaken by beauty influencers on Instagram have been established from academic literature, an inductive approach will be undertaken to allow correlations to be identified from the

observations made, in order for a new conceptual framework to be developed (Saunders, et al., 2009).

### **3.4 Research Strategy**

A research strategy is the method employed throughout the research process, from data gathering to analysis (Saunders, et al., 2009).

For this research project a qualitative research strategy will be adopted, as it is commonly associated with the interpretive research philosophy, which collates and conceptualizes themes observed and discussed based on the researcher's subjective judgment, to reveal in-depth insights.

### **3.5 Sampling Method**

According to Berg & Lune (2014), social sciences often use non-probability sampling methods, as populations can usually be described but not listed.

Having reviewed the four most common non-probability sampling methods, purposive sampling was deemed the most appropriate, as the researcher needs to identify individuals who represent the world's top 5 beauty influencers on Instagram.

In order to validate the sample, the researcher has therefore chosen to refer to Forbes (2018) Top 10 Beauty Influencers list of 2017, as Forbes is a global media, branding and technology company, widely known for its lists (Investopedia, 2018); with Harpers Bazaar (2017) stating that "the men and women on Forbes' Top 10 Beauty Influencers list have become somewhat of an authority in the world of cosmetics".

As defined by Forbes (2018), the world's top 5 beauty influencers' posts who will be analyzed for the purpose of this study are: Nikkie de Jager, Christen Dominique, Wayne Goss, Manny Gutierrez and Shannon Harris; who have been ranked according to their overall scores, determined by the number of followers, resonance, propensity for virality and engagement in their industry.

### **3.6 Data Collection**

For the purpose of this study, data collection will take the form of content analysis, which Berg & Lune (2014) define as a detailed, systematic examination and interpretation of varying forms of communication in order to identify patterns, themes and meanings.

As pointed out by Saldana (2008), preliminary codes must be determined to summarize the amount of data that can be analyzed, before final codes can be assigned to refine the data and establish if patterns are present.

#### **3.6.1 Data Coding**

Hence it was necessary for the researcher to review all of the posts published by the influencers, to determine how the data could be categorized, before actual analysis could take place.

As stated by Manikonda, Hu & Kambhampati (2014b), categorization is challenging since images and videos contain more extensive compositions compared to text, hence there is no set criteria or preconceived categories. Thus the researcher must use their own experience and reasoning to categorize posts and cross-check their definitions with an assistant researcher, to help validate the coding.

Having done so, it was found that the posts could be categorized into two types of posts: single or carousel, whereby a carousel post consisted of multiple photos and/ or videos; which could then be further defined as being presented in one of three formats: video, boomerang or photo.

In addition, the composition of the post was also determined to consist of six key components, such as: (1) the influencer, (2) product, (3) tagging of the brand, (4) location, (5) non-commercial images such as scenic views and (5) clear communication of the post being sponsored.

Based on the literature review, it is also necessary to collect the amount and type of engagement each post receives, in terms of: likes, views and comments, as well the frequency of posts being published.

Images 6 and 7 are thereby a representation of how the researcher will code each Instagram post involved in this study.



Figure 3.1: Example of a Coded Instagram Post

Source: Ingridnilsen. (2018). *Mexico, I'm coming for you!*. Retrieved from <https://www.instagram.com/ingridnilsen/?hl=en>.



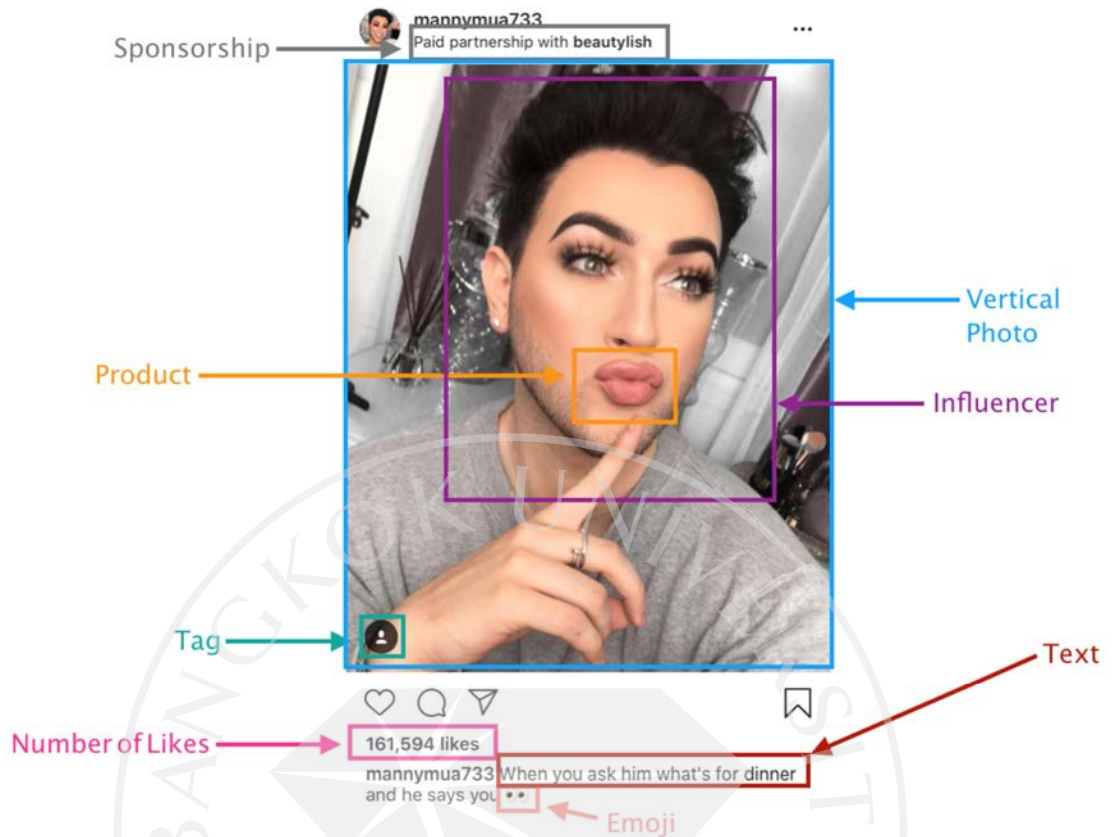


Figure 3.2: Example of a Coded Instagram Post

Source: Mannymua733. (2017). *When you ask him what's for dinner*. Retrieved from <https://www.instagram.com/mannymua733/?hl=en>.

## **CHAPTER 4**

### **ANALYSIS & FINDINGS**

#### **4.1 Data Analysis**

A total of 311 posts published by the world's top 5 beauty influencers' during October 2017 to December 2017, were analysed as part of this study.

As indicated by appendix 1, the coding sheet enabled analysis to take place in an organised and structured manner, as it separated each element of information into predetermined specific categories in a quantifiable manner, which could then be summarised and analysed as shown in appendix 2, to find anomalies and correlations.

#### **4.2 Findings**

From the content analysis undertaken, it was found that the world's top five beauty influencers posted on average 62 times throughout a three month period, from October 2017 to December 2017; posting on average every 1.61 days.

As shown in table 1, the frequency of posts has no direct correlation to the engagement rate, as the average engagement rate of Manny Gutierrez who posted once every 1.58 days is 6.98%, which is lower than Shannon Harris who posted on average every 1.05 days, but higher than Christen Dominique who posted less frequently every 1.90 days.

Table 4.1: Average Engagement Rate per Post

<b>Influencer</b>	<b>Average Number of Days Between Posts</b>	<b>Number of Followers</b>	<b>Average Engagement Rate per Post</b>
Nikkie de Jager	2.39	9,010,000	16.37%
Christen Dominique	1.90	1,330,000	6.84%
Wayne Goss	1.11	606,953	1.48%
Manny Gutierrez	1.58	4,303,166	6.98%
Shannon Harris	1.05	1,563,563	7.67%

However table 4.1 does imply that the more followers an influencer has, the higher the engagement rate a post will receive, as Nikkie de Jager who has over 9 million followers has an average engagement rate of 16.37% per post, whilst Wayne Goss who has the lowest number of followers has the lowest engagement rate per post (1.48%), which is similar to Christen Dominique who has less followers than Manny Gutierrez and thus a lower engagement rate. Despite Shannon Harris's results that are an anomaly, these results thereby indicate a positive correlation between an influencer's reach and the amount of engagement their post will receive, confirming hypothesis one (H1) and leading to an argument against Hype Auditor's study (Komok, 2018).

Table 4.2: Average Engagement Rate from Single &amp; Carousel Posts

Influencer	Number of Posts with the Following Post Type		Average Engagement Rate from Posts with the Following Type of Posts'	
	Single	Carousel	Single	Carousel
Nikkie de Jager	38	0	16.37%	0.00%
Christen Dominique	48	0	6.84%	0.00%
Wayne Goss	74	7	1.04%	0.44%
Manny Gutierrez	57	0	6.98%	0.00%
Shannon Harris	81	6	4.03%	3.63%

Table 4.2 shows that influencers tend to publish single posts rather than carousel posts, with single posts gaining a higher average engagement rate. This may be due to a carousel post consisting of many cards whereby a user must swipe right to left to see other images, which goes against the general nature of Instagram, where users are accustomed to swipe up to view the next piece of content.

Table 4.3: Average Engagement Rate from Video, Boomerang &amp; Photo Posts

Influencer	Number of Posts with the Following Formats			Average Engagement Rate from Posts with the Following Formats		
	Video	Boomerang	Photo	Video	Boomerang	Photo
Nikkie de Jager	7	0	31	65.22%	0.00%	5.34%
Christen Dominique	6	1	41	23.81%	10.60%	4.27%
Wayne Goss	1	0	80	4.60%	0.00%	0.94%
Manny Gutierrez	2	0	55	36.23%	0.00%	5.92%
Shannon Harris	22	2	63	9.86%	4.80%	1.94%

Table 4.3 indicates that the most popular format of posts published by beauty influencers are photos. Yet the post format that receives the highest average engagement rate is video, as the engagement rate takes into calculation the number of views a post receives.

Table 4.4: Average Engagement Rate from Vertical, Landscape &amp; Square Dimension

Posts

Influencer	Number of Posts with the Following Dimensions			Average Engagement Rate from Posts with the Following Dimension		
	Vertical	Landscape	Square	Vertical	Landscape	Square
Nikkie de Jager	20	0	18	5.23%	0.00%	28.74%
Christen Dominique	11	23	14	3.81%	6.57%	9.67%
Wayne Goss	5	8	63	1.42%	1.25%	0.58%
Manny Gutierrez	42	5	10	6.48%	4.33%	10.41%
Shannon Harris	11	7	69	4.75%	1.12%	4.18%

As can be seen in table 4.4, by the average engagement rate from posts of each dimension, the majority of influencers primarily post content in a square dimension, which in general will result in a higher engagement rate than content posted in either a vertical or landscape dimension.

Table 4.5: Average Engagement Rate from Video Posts which either have  
 Commentary or Music

Influencer	Number of Video Posts with the Following Sound		Average Engagement Rate from Video Posts with the Following Sounds	
	Commentary	Music	Commentary	Music
Nikkie de Jager	0	7	0.00%	65.22%
Christen Dominique	0	5	0.00%	25.59%
Wayne Goss	0	0	0.00%	0.00%
Manny Gutierrez	0	0	0.00%	0.00%
Shannon Harris	3	18	11.10%	9.03%

Despite the minority of video posts having commentary, these posts are the most engaging when looking at the difference of engagement rate of Shannon Harris's posts; whereby the videos with commentary garnered an average of 11.10% engagement rate compared to video posts with just music, that received an average engagement rate of 9.03%, as shown in table 4.5.

Table 4.6: Average Engagement Rate per Post Based on Composition

Influencer	Average Engagement Rate per Post	Percentage of Posts with the Following Composition					
		Influencer (face)	Product	Non-Commercial	Tag	Sponsorship	Location
Nikkie de Jager	16.37%	95%	87%	13%	68%	0%	5%
Christen Dominique	6.84%	96%	79%	13%	63%	13%	6%
Wayne Goss	1.48%	11%	58%	36%	28%	0%	0%
Manny Gutierrez	6.98%	91%	40%	53%	60%	0%	0%
Shannon Harris	7.67%	71%	68%	25%	33%	0%	1%

As indicated in table 4.6, the majority of posts published by the influencers contained their faces, with the exception of Wayne Goss's posts, whom only had 11% of his posts comprise of his face. As a result, it can be determined that posts showing the influencer's face gain a higher level of engagement than those without, thus confirming hypothesis two (H2) as having a positive correlation.

Furthermore, posts that tag a brand and/ or product have a positive correlation to the average engagement rate a post can receive, though this seems secondary to posts containing the influencer's face.



Yet on the contrary, with over half of the posts published by four out of the five influencers containing products, there was no correlation to the average engagement rate per post. Similarly, no correlation is seen between posts being non-commercial, sponsored or checked-in into a location.

Table 4.7: Average Engagement Rate per Post Based on Caption Composition

Influencer	Average Engagement Rate per Post	Percentage of Posts with the Following Caption Composition			
		Text	Emoji	Hashtag	Tag
Nikkie de Jager	16.37%	100%	100%	100%	87%
Christen Dominique	6.84%	100%	92%	94%	67%
Wayne Goss	1.48%	90%	4%	5%	64%
Manny Gutierrez	6.98%	100%	88%	21%	58%
Shannon Harris	7.67%	100%	100%	99%	52%

According to table 4.7, Instagram posts where the caption contains both text and emoji will receive a higher engagement rate, as seen by the 16.37% engagement rate from Nikkie de Jager whose posts always had text and an emoji, compared to other influencers like Christen Dominique, Manny Gutierrez and Wayne Goss who used the emoji less and thereby received lower engagement rates.

Table 4.7 also shows that captions containing a hashtag and/ or tagging have no direct effect on the average engagement rate of a post.

Despite Shannon Harris also always using an emoji in her Instagram captions alongside text, her average engagement rate per post was lower (7.67%) than Nikkie de Jager (16.37%), signifying that the engagement rate is dependent on a combination of factors making up a post in its entirety, i.e. type, format, dimension, and creative composition, as well as caption composition.



## CHAPTER 5

### CONCLUSION & RECOMMENDATIONS

#### 5.1 Research Summary & Discussion

Having analyzed 311 posts published by the top 5 beauty influencers of the world, it was found that the level of social engagement received by an influencer is directly related to the way in which they post on Instagram; with Nikkie de Jager being the most influential, since her average engagement rate per post is 16.37%.

The conclusion for her success is that engagement is dependent on the configuration of an Instagram post and continued growth in the number of followers an influencer acquires.

As seen from the study, the more followers an influencer has, the higher the average engagement rate per post, which only supports the claim made by academics (Moeller & Bushman, 2007; Fresh Networks, 2011) that the amount of influence a person conveys is dependent on the number of people in their network. This along with the combination of being a single video post, in a square dimension with commentary, will result in a high engagement rate.

The fact that a video post will result in a high engagement rate is not surprising, considering that the engagement rate takes into account the number of views a post receives. Yet the fact that a post published in a square dimension receives a higher engagement rate compared to a vertical dimension is unexpected, since vertical posts take up more screen space, and thereby should garner more attention and engagement.

However the content of the post is also quintessential; as discovered in the literature review by Bakhasi, et al. (2014) showing the influencer's face will result in a higher engagement rate, as posts with faces will gain more likes and comments, a finding which was also found in the study whereby influencers who had a higher proportion of posts showing their face had a higher average engagement rate.

Furthermore, the argument posed by Woods (2006), about tagging a brand and/ or product in the actual content of the post does have a positive correlation to the engagement rate; though product placement in the post or clear visibility of sponsorship does not have any affect on engagement, emphasizing the findings previously made by Ewers (2017) that product placement and sponsorship have no correlation to sentiment or quantity of engagement.

Similarly, the findings of this study also verified Glucksman (2017) argument that an influencer's success is due somewhat to their authenticity by sharing their personal thoughts and opinions through a caption, as posts with captions that were made up of texts resulted in a higher average engagement rate. However the results of this study also indicated that captions containing emojis also corresponded to a higher average engagement rate per post. Thus the combination of both text and emoji in the caption of a post is deemed a necessity in order to generate engagement.

All in all, it can be assumed that the findings from this study would hold true for beauty brands across the globe, considering that Instagram is a primarily visual platform with little to no barriers, and the influencers analyzed as part of this study were from various countries.

## **5.2 Limitations**

However since the research project analyzed the posts published in 2017, rather than in real time, the researcher had to rely on historic data from a third party source, Socialblade (2018), whereby the number of followers may not have been too precise, as there was no other way to validate the follower numbers accurately.

Furthermore, Forbes (2018) limited its scope to influencers who post mainly in English, therefore there may be a degree of bias from this study.

## **5.3 Recommendations**

For future research in this field it is recommended to use a multi-method approach, whereby beauty consumers are both surveyed and interviewed to gain deeper insight as to why they are influenced by Instagram posts to buy beauty products and if the type and/ or cost of a product has an affect.

Furthermore, it would be advisable to study a larger number of influencers and possibly segregate the influencers or respondents by culture, to see if these factors play a pivotal role considering globalization.

Lastly from a marketer's perspective, beauty brands should continue to use influencers as part of their marketing communication strategy, in order to increase awareness for the brand/ product. To ensure a high level of engagement, marketers must therefore hire influencers with a high number of followers on Instagram and make it a requirement for the influencers to show their face in a single, square video post with commentary, whilst tagging the brand/ product in the post, along with a caption that has both text and emojis.

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## **APPENDIX**

**Appendix 1: Coding Sheet**

Date Posted				
Type of Post	Single			
	Carousel			
Format of Post	Video			
	Boomerang			
	Photo			
Post Dimension	Vertical			
	Landscape			
	Square			
Sound	Commentary			
	Music			
	Silent			
Post Composition	Influencer (face)			
	Product			
	Non-Commercial			
	Tag			
	Sponsorship			
	Location			
Caption Composition	Text			
	Emoji			
	Hashtag			
	Tag			

Number of Views				
Number of Likes				
Number of Comments				
Sentiment of Comments	Positive			
	Neutral			
	Negative			
Number of Replies by Influencer	Comments			
	Likes			

### **Appendix 2: Coding Analysis Sheet**

Influencer		Nikkie de Jager	Christen Dominique	Wayne Goss	Manny Gutierrez	Shannon Harris
Average Number of Days Between Posts		2.39	1.90	1.11	1.58	1.05
Number of Followers		9,010,000	1,330,000	606,953	4,303,166	1,563,563
Number of Views		5,463,978	262,554	25,987	1,388,372	130,644
Number of Likes		463,457	53,361	5,531	248,708	24,788
Number of Comments		4,913	440	149	2,923	1,821
Average Engagement Rate per Post		16.37%	6.84%	1.48%	6.98%	7.67%
Number of Posts with the Following Post Type	Single	38	48	74	57	81
	Carousel	0	0	7	0	6

Influencer		Nikkie de Jager	Christen Dominique	Wayne Goss	Manny Gutierrez	Shannon Harris
Average Engagement Rate from Posts with the Following Type of Posts'	Single	16.37%	6.84%	1.04%	6.98%	4.03%
	Carousel	0.00%	0.00%	0.44%	0.00%	3.63%
Number of Posts with the Following Format	Video	7	6	1	2	22
	Boomerang	0	1	0	0	2
	Photo	31	41	80	55	63
Average Engagement Rate from Posts with the Following Formats	Video	65.22%	23.81%	4.60%	36.23%	9.86%
	Boomerang	0.00%	10.60%	0.00%	0.00%	4.80%
	Photo	5.34%	4.27%	0.94%	5.92%	1.94%
Number of Posts with the Following Dimensions	Vertical	20	11	5	42	11
	Landscape	0	23	8	5	7
	Square	18	14	63	10	69
Average Engagement Rate from Posts with the Following Dimension	Vertical	5.23%	3.81%	1.42%	6.48%	4.75%
	Landscape	0.00%	6.57%	1.25%	4.33%	1.12%
	Square	28.74%	9.67%	0.58%	10.41%	4.18%

Influencer		Nikkie de Jager	Christen Dominique	Wayne Goss	Manny Gutierrez	Shannon Harris
Number of Video Posts with the Following Sound	Commentary	0	0	0	0	3
	Music	7	5	0	0	18
Average Engagement Rate from Posts with the Following Sounds	Commentary	0.00%	0.00%	0.00%	0.00%	11.10%
	Music	65.22%	25.59%	0.00%	0.00%	9.03%
	Silent	5.34%	4.66%	0.99%	6.98%	2.31%
Percentage of Posts with the Following Composition	Influencer (face)	95%	96%	11%	91%	71%
	Product	87%	79%	58%	40%	68%
	Non- Commercial	13%	13%	36%	53%	25%
	Tag	68%	63%	28%	60%	33%
	Sponsorship	0%	13%	0%	0%	0%
	Location	5%	6%	0%	0%	1%
Percentage Posts with the Following Caption Composition	Text	100%	100%	90%	100%	100%
	Emoji	100%	92%	4%	88%	100%
	Hashtag	100%	94%	5%	21%	99%
	Tag	87%	67%	64%	58%	52%

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มหาวิทยาลัยกรุงเทพ

ข้อตกลงว่าด้วยการอนุญาตให้ใช้สิทธิในวิทยานิพนธ์/สารนิพนธ์

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ซึ่งต่อไปนี้จะเรียกว่า “ผู้อนุญาตให้ใช้สิทธิ” ฝ่ายหนึ่ง และ

มหาวิทยาลัยกรุงเทพ ตั้งอยู่เลขที่ 119 ถนนพระราม 4 แขวงพระโขนง เขตคลองเตย กรุงเทพมหานคร 10110 ซึ่งต่อไปนี้จะเรียกว่า “ผู้ได้รับอนุญาตให้ใช้สิทธิ” อีกฝ่ายหนึ่ง

ผู้อนุญาตให้ใช้สิทธิ และ ผู้ได้รับอนุญาตให้ใช้สิทธิ ตกลงทำสัญญากันโดยมีข้อความดังต่อไปนี้

ข้อ 1. ผู้อนุญาตให้ใช้สิทธิขอรับรองว่าเป็นผู้สร้างสรรค์และเป็นผู้มีสิทธิแต่เพียงผู้เดียวในงานสารนิพนธ์/วิทยานิพนธ์หัวข้อ An Examination of the Communication Strategy Undertaken by Beauty Influencers on Instagram

ซึ่งถือเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร นิเทศศาสตรมหาบัณฑิต ของมหาวิทยาลัยกรุงเทพ (ต่อไปนี้จะเรียกว่า “สารนิพนธ์/วิทยานิพนธ์”)

ข้อ 2. ผู้อนุญาตให้ใช้สิทธิตกลงยินยอมให้ผู้ได้รับอนุญาตให้ใช้สิทธิโดยปราศจากค่าตอบแทนและไม่มีกำหนดระยะเวลาในการนำสารนิพนธ์/วิทยานิพนธ์ ซึ่งรวมถึงแต่ไม่จำกัดเพียงการทำซ้ำ ดัดแปลง เผยแพร่ ต่อสาธารณชน ให้เช่าต้นฉบับหรือสำเนา งาน ให้ประโยชน์อันเกิดจากลิขสิทธิ์แก่ผู้อื่น อนุญาตให้ผู้อื่นใช้สิทธิโดยจะกำหนดเงื่อนไขอย่างหนึ่งอย่างใดด้วยหรือไม่ก็ได้ ไม่ว่าทั้งหมดหรือเพียงบางส่วน หรือการกระทำอื่นใดในลักษณะทำนองเดียวกัน

ข้อ 3. หากกรณีมีข้อขัดแย้งในปัญหาสิทธิในสารนิพนธ์/วิทยานิพนธ์ระหว่างผู้อนุญาตให้ใช้สิทธิกับบุคคลภายนอกก็ดี หรือระหว่างผู้ได้รับอนุญาตให้ใช้สิทธิกับบุคคลภายนอกก็ดี หรือมีเหตุขัดข้องอื่น ๆ เกี่ยวกับลิขสิทธิ์ อันเป็นเหตุให้ผู้ได้รับอนุญาตให้ใช้สิทธิไม่สามารถนำงานนั้นออกทำซ้ำ เผยแพร่ หรือโฆษณาได้ ผู้อนุญาตให้ใช้สิทธิยินยอมรับผิดชอบและชดเชยค่าเสียหายแก่ผู้ได้รับอนุญาตให้ใช้สิทธิในความเสียหายต่าง ๆ ที่เกิดขึ้นแก่ผู้ได้รับอนุญาตให้ใช้สิทธิทั้งสิ้น

สัญญาที่สร้างขึ้นสองฉบับ มีข้อความเป็นอย่างเดียวกัน คู่สัญญาได้อ่านและเข้าใจข้อความในสัญญาโดยละเอียดแล้ว จึงได้ลงลายมือชื่อให้ไว้เป็นสำคัญต่อหน้าพยาน และเก็บรักษาไว้ฝ่ายละฉบับ

๕๕๕๕ พ.ศ. ๒๕๖๕

๕๕/๕๕๕

ลงชื่อ.....ผู้อนุญาตให้ใช้สิทธิ  
(SARARIN DUANGKAE )

ลงชื่อ.....ผู้ได้รับอนุญาตให้ใช้สิทธิ  
(อาจารย์อัญญา จุลพิสิฐ)  
ผู้อำนวยการสำนักหอสมุดและพื้นที่การเรียนรู้

ลงชื่อ.....พยาน  
(ดร.สุชาดา เจริญพันธุ์ศิริกุล)  
คณบดีบัณฑิตวิทยาลัย

ลงชื่อ.....พยาน  
(ผู้ช่วยศาสตราจารย์ดร.ปฐมา สตะเวทิน)  
ผู้อำนวยการหลักสูตร/ ผู้รับผิดชอบหลักสูตร

