Transparency as a Marketing Method for Product Launches in the Cosmetics Industry

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Transparency has become a trending topic in the cosmetics industry in recent years, and consumers are demanding cosmetics companies to be more transparent with their products and business operations. In late 2019, Shane Dawson revealed a web series that provided consumers transparency into the cosmetics industry, more specifically into the operations of Jeffree Star Cosmetics. The web series brought upon this Bachelor's thesis topic to use transparency as a marketing method for product launches.

This thesis aimed to study how transparency could be used during new product development to generate consumer engagement for the prelaunch of a cosmetic product. The goal of the thesis was to provide a new marketing method and demonstrate how cosmetics companies could implement the method. To answer this question, the thesis focused on the web series about the Jeffree Star x Shane Dawson Conspiracy Collection and analyzed the content of the episodes.

The thesis established the theory of transparency and the concepts that appear in the web series. The theory section discussed the basic knowledge of corporate transparency, the marketing methods used for transparency, new product development, and knowledge about the cosmetics industry.

The research section of the thesis was split into two phases. The first phase included qualitative research that concentrated on the web series and analyzed how the company displayed transparency. The second phase included quantitative research that concentrated on the success of the case company from the consumer point of view.

The research revealed that the web series provided consumers with a comprehensive look at the new product development process of the Conspiracy Palette. By using the web series as an outlet for transparency, the case company disclosed the new product development process before the product was launched. The research also revealed the consumers buying behavior towards the case company's transparency and what aspects of the web series impacted them the most.

This thesis, and the studies conducted, helped cosmetics companies to understand transparency and presented a general layout for using transparency as a marketing method. Cosmetics companies are recommended to transparently display their new product development process through video marketing. The video(s) should also reveal a deeper look into the personal lives of those creating the product, allowing consumers to build a connection to the product and the company.

Keywords

Transparency, New Product Development Process, Cosmetics, Video Marketing, Jeffree Star, Shane Dawson

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1   Introduction

This is a research-based bachelor's thesis for the Degree Program in International Business taught at Haaga-Helia University of Applied Sciences, and specifically, for the major of marketing. The thesis topic is introduced in this chapter with the research question and its accompanying investigative questions established. The demarcation of the thesis goes through what content is included in the thesis and what is left out. This chapter explains how the thesis fits the international criteria of the International Business degree program. Finally, the benefits that the thesis provides are explained along with the definitions of the key concepts and an introduction to the case company.

1.1   Background

Transparency has had many definitions over the years depending on the context in which it is used in. Recently, transparency has been used in the context of business and their operations, especially in the cosmetics industry. Transparency, however, is not a new concept in the cosmetics industry, but there is an increasing demand from consumers for beauty brands to become more transparent about product contents and business practices. Due to social media and digital distribution, transparency was flung into the marketing arena, and information that was previously held back was now available to consumers. (Brown 2019.)

This $535 billion industry will only become bigger with its increase in transparency (Biron 2019). Therefore, transparency became the new goal for beauty brands. Only a few brands have been able to achieve this, though, it wasn't until the 2nd of October in 2019 when YouTube channel *shane* blew open the cosmetics industry. The YouTube web series openly displaying the Jeffree Star Cosmetics company and the creation of a product from idea to result was unheard of before in the cosmetics industry. The web series was the first of its kind to unveil the mystery of the billion-dollar industry and everything that goes into the new product development process.

I had watched the web series when it was first released and became amazed by the operations of the Jeffree Star Cosmetics company and what the cosmetics industry is like. This clarified the industry for a person who does not use many beauty products compared to others today. The web series motivated and intrigued me to investigate and analyze the Jeffree Star x Shane Dawson product pre-launch with its accompanying web series, as

well as, to examine their use of transparency throughout their new product development process.

1.2 Research Question

The objectives of this thesis are to analyze the new product development process of the Jeffree Star x Shane Dawson eyeshadow pallets, the accompanying web series, and the success of combining these two components.

The research question (RQ) depicts the use of transparency during new product development to generate consumer engagement for the pre-launch of a cosmetic product. The question defines the components of transparency in marketing, how it is used at different stages of new product development, and the result of using transparency.

RQ. How to use transparency during new product development to generate consumer engagement for the pre-launch of a cosmetic product?

The investigative questions (IQ) are divided into the following questions:

IQ 1. How did the case company display transparency about the origin and the scope of the product idea?
IQ 2. How did the case company display transparency about the product design and development?
IQ 3. How did the case company display transparency about its assessment of competitors?
IQ 4. How did the case company display transparency about their collaboration to ensure manufacturing, packaging, distribution, and launching of the products?
IQ 5. How did the case company display transparency about financial aspects?
IQ 6. How did the case company display transparency about the success of the collaboration and the collection?

Table 1 below presents the theoretical framework, research methods, and results chapter for each of the six investigative questions.

Table 1. Overlay matrix

Investigative question	Theoretical Framework	Research Methods	Results (chapter)
IQ 1. How did the case company display transparency about the origin and the scope of the product idea?	2.1, 2.2.2, 2.4, 2.5	Documentary analysis	4.1
IQ 2. How did the case company display transparency about the product design and development?	2.2, 2.4, 2.5, 2.6	Documentary analysis	4.2
IQ 3. How did the case company display transparency about its assessment of competitors?	2.2, 2.4	Documentary analysis	4.3
IQ 4. How did the case company display transparency about their collaboration to ensure manufacturing, packaging, distribution, and launching of the products?	2.1, 2.2, 2.4, 2.5, 2.6	Documentary analysis	4.4
IQ 5. How did the case company display transparency about financial aspects?	2.2, 2.4, 2.5, 2.6	Documentary analysis	4.5
IQ 6. How did the case company display transparency about the success of the collaboration and the collection?	2.1, 2.2, 2.3, 2.4, 2.5, 2.6	Documentary analysis, Survey of cosmetics consumers that have viewed the Shane Dawson x Jeffree Star Conspiracy Collection web series	4.6

1.3 Demarcation

The thesis will mainly focus on the analysis of the JS x SD product pre-launch and how the company displayed transparency throughout the new product development process. The thesis will exclude the concept of corporate social responsibility and its connection to transparency. This is due to the wide research already established on corporate social responsibility and its irrelevance to the concept of the thesis.

Other theories excluded due to the already available research are the importance of corporate transparency from the corporate point of view, the use of YouTube as a form of marketing, and the YouTube algorithm. Even though the web series was released on YouTube, the media form will not be analyzed. Theory on YouTube is also excluded due to the scope of the thesis concentrating on transparency and new product development.

The thesis will provide recommendations for cosmetic companies to use in their next product launch and how to implement them. However, the recommendations will be universal

and can be applied by any cosmetics company. A marketing campaign plan is also missing from the thesis because of the limited time and the absence of a commissioning company.

1.4   Benefits

Small cosmetic companies can benefit from the thesis by expanding their markets and customer reach, which provides them with more visibility. Large cosmetic companies can use the thesis to add a new element to their brand image and build strong relationships with their consumers, which provides them with customer retention and differentiates them from competitors.

Customers can benefit once a company has implemented transparency efforts provided by the thesis. They can then see the inner workings of companies and make a fully rounded judgment on a company, therefore building a trusting relationship. Customers are also able to have a say in the product creation process and express their needs from the product.

The thesis will benefit the author by helping them gain expertise on a new marketing method that they will be specialized in. The author can implement the marketing method to future marketing campaigns in any company that they will work for in the future, as it can be altered to different industries.

1.5   Key Concepts

A **web series** is usually a filmed low-budget form of media that can be done by independent creators or by corporations. They follow an episodic structure which is used by independent creators to create media and stories or by corporations to use for advertising purposes. (Christian 2011.)

Transparency, in the organizational definition, is when an organization or individual allows for the whole truth to be accessible for others to see, without excluding parts of the truth to alter it and create a more positive truth (Oliver 2004, 3).

New product development (NPD) is the process used to introduce a new product into the market. These new products are usually ones that a company has never made or sold but do exist already in the market. New products can also be new inventions that do not

already exist in the market or even innovations that have modified and improved existing products in the market. (Queensland Government 2017.)

Value co-creation is a business strategy that allows the customer to influence the creation of a product along with a firm, becoming co-creators. It is important to have interactions between a firm and its customers to create value and to achieve value co-creation. (Grönroos, 2011, 290.) Once coordinated interactions are created "co-creation, then, becomes as much about the process of the product as purchasing the product itself" (Hendricks 22 February 2018).

1.6   Case Company

The thesis studies the collaboration of a cosmetic product line created by the Jeffree Star Cosmetics company and Youtuber Shane Dawson, as well as the web series created by YouTuber Shane Dawson.

Jeffree Star Cosmetics is an American cosmetics company established in 2014 by Jeffrey Steininger, otherwise known more famously as Jeffree Star. Jeffree Star gained popularity through Myspace from recording and sharing his music, which racked up to 100 million plays. Jeffree Star quit music and started his makeup brand beginning with a small line of lipsticks, in which he also moved to YouTube to become a beauty blogger. (Jung 7 September 2017.)

Today Jeffree Star Cosmetics' products include eyeshadows, concealers, setting powders, highlighters, lip liners, lipsticks, lip scrubs, glosses, lip balms, clothes, and accessories, which are all vegan and cruelty-free. The headquarters are in California, USA and the company has over 40 retailers in 30 countries. (Jeffree Star Cosmetics 2020.) Jeffree Star Cosmetics eCommerce Net Sales in 2019 was USD 89.9m (ecommerceDB 2020).

2 Corporate transparency in the cosmetics industry during product creation

Transparency is an ever-growing trend in the world, yet it holds many meanings and comes in many forms depending on the context, practice, and industry it is applied. This chapter goes over the definition of transparency and its components, different forms, practices, and the effect it has on consumers. This chapter also dwells on new product development and the cosmetic industry, and how transparency is entangled in both. Figure 1 demonstrates the content and concepts reviewed in this chapter.

Basic knowledge of corporate transparency
- Corporate transparency
- Transparency in terms of marketing
- The effect of transparency on consumer buying behavior

Marketing methods for transparency
- Video marketing
- Influencer marketing
- Transparency in YouTube beauty

New product development
- New product development process
- Consumer cocreation in NPD

The cosmetics industry
- Transparency in the cosmetics industry
- Industry specific issues

Figure 1. Theoretical framework

2.1 Corporate transparency

The definition of transparency has changed over time; previously defined as open and forthright, the current meaning, in short, is defined as active disclosure. This change derived from scrutiny for corporations from both the media and the public, the accessibility of information technology, and a growing belief for "the public's right to know." (Oliver 2004, 3 – 4.)

Corporate transparency, also known as commercial transparency, is when all of an organization's stakeholders want full access to the organization's financials, structure, and implementation of mission and vision. Transparency not only impacts shareholders, employ-

ees, customers, and the public but also suppliers, global trade, and compliance with government regulations. (Oliver 2004, 6.) Accentuating corporate transparency can benefit an organization by generating competitive advantage by increasing share prices and revenue (Oliver 2004, 53, 65).

Transparency does not guarantee an organization's success, however, the lack of it will lead to the organization's down fall (Oliver 2004, 10). For an organization to be transparent they must consider the effects of not being straightforward, which brings along the ten truths of transparency (table 2).

Table 2. The Ten Truths of Transparency (adapted from Oliver 2004)

1. What's done in private is eventually public
2. What's acceptable today probably won't be tomorrow
3. If it looks bad today, tomorrow it'll look worse
4. Today's penalties will be worse tomorrow
5. Each denial generates more pressure to disclose
6. With each denial, enemies and detractors multiply
7. With each denial, more friends desert you
8. The more denial, the more severe the punishment
9. Covering up is more damaging than the original act
10. Nothing is forgotten, and seldom forgiven

When an organization commits an act in secret, therefore avoids transparency, they are trapped in the predictable cycle of the opacity spiral (appendix 1). Due to the internet and the current technology, information is abundantly and widely available. Therefore, at some point word will leak out about the secret act, which will lead the organization to deny the claims. Further information will leak, and the organization will continue to deny the claims. Irrefutable evidence will finally come out and, in the end, damage or destroy the organization's image through constant media exposure, public pressure, and litigation. (Oliver 2004, 13, 20.)

Once the opacity spiral begins it becomes difficult to stop it. The wider the gap between truth and confession becomes, the worse the outcome will be on an organization. Also, if it takes longer in both time and events for the spiral to end, the harsher the public punishment will be. Eventually, the spiral will end once an organization has gone through public exposure. These opaque events not only backfire on the organization, but it impacts the whole industry. (Oliver 2004, 17 – 18, 36.)

To create a transparent organization, the entire organization is responsible for implementing transparency, not just the leaders. Four key elements are required to achieve a transparent organization; (1) a culture that is dedicated and committed to being open starting from the senior-most leadership, (2) programs and processes that motivate and guarantee openness at any level through rewards, and administer punishments for lack of transparency, (3) training employees at all organizational levels with the knowledge of what is right and to identify and act when an individual or the organization is not doing what should be done, and (4) having customary means of proactive communication with important stakeholders of the organization. (Oliver 2004, 31.)

2.2   Transparency in terms of marketing

For organizations to exercise transparency in their operations, a trusted relationship should be built and maintained between the organization, its stakeholders, and the public (Leitch 2017, 1503). This concept can be applied to corporate marketing. To build trust, organizations must concentrate on honesty and therefore, provide a transparent people-based marketing approach (Claytor 14 September 2016).

Due to the rise of digital marketing and consumer empowerment, provided by the abundance of information on the internet and the accessibility of today's technologies, now more than ever transparency is important for an organization to gain trust from stakeholders. No longer do marketers persuade and entice consumers to buy products, instead the power has shifted to the consumers and the stakeholders that partner with the marketers to generate their marketing approaches. (Leitch 2017, 1505 – 1506.) The practice of vulnerability and honesty in marketing is the definition of transparent marketing (Congdon 2018).

2.2.1   Practices of transparent marketing

To understand the practices of transparent marketing in organizations, the definition of transparency developed by Rawlins (2009, 75) is dissected. Rawlins defines transparency in organizations as:

> Transparency is the deliberate attempt to make available all legally releasable information—whether positive or negative in nature—in a manner that is accurate, timely, balanced, and unequivocal, for the purpose of enhancing the reasoning ability of publics and holding organizations accountable for their actions, policies, and practices.

The first section of the definition 'the deliberate attempt to make available' implies the motivated approach to sharing information. In practice, an organization will consistently share information with the public without the need for an external request for information. The second section, 'all legally releasable information' in practice means, that unless there is a legal hindrance for the information release, then all information should be shared by an organization by default. The third section of the definition 'whether positive or negative in nature' in practice means, an organization will share information regardless if it is good or bad news. Those who receive the information will come to trust it, despite the circumstances to when it is shared. (Leitch 2017, 1504 – 1505.)

In the fourth section, 'in a manner that is accurate, timely, balanced, and unequivocal', Leitch (2017, 1505) implies the section sets a criterion for reliable information that will build trust between the organization, stakeholders, and the public. In practice, an organization should ask themselves four questions preliminary to releasing information. The questions presented by Leitch (2017, 1505) are as follows:

- Is the information accurate?
- Is the organization releasing information when it has prevalence for stakeholders?
- Has the organization examined other perspectives than those that are advantageous to the organization in the way the information is framed during its release?
- Has the organization strived to communicate its stance on issues to stakeholders?

These questions relate to the final two sections of the definition and the purpose to which an organization ratifies transparency. The fifth section of the definition, 'enhancing the reasoning ability of publics', implies the responsibility of engaging stakeholders to communicate with organizations about issues that matter to them. This in practice means, an organization has a procedure to communicate with stakeholders and include them in corporate marketing efforts. (Leitch 2017, 1505.)

The final section, 'holding organizations accountable for their actions, policies, and practices' in practice means, an organization recognizes and accepts the obligation they have to take full societal responsibilities than what is normally recognized in marketing. Once an organize accepts their obligations, they are then committed to transparency. (Leitch 2017, 1505.)

Organizations should be aware, however, of not releasing large amounts of information as it may cause over-sharing. Over-sharing may contribute to the organization's projects becoming opaquer, causing the loss of stakeholder empowerment. (Leitch 2017, 1507.)

2.2.2 Components of transparent marketing

The marketing and sales operations of an organization play an important role in transparency. Some components can include the protection of customer privacy, providing valid advertising claims, showcasing candid package labeling, and most importantly, maintaining and engaging in open and honest communication between the organization, stakeholders, and the public. (Oliver 2004, 36.) However, this only displays small specific components organizations can do to provide transparent marketing.

Vulnerability is one of the larger components of transparent marketing. This is because honesty and vulnerability build trust in an organization's stakeholders, such as consumers, as mentioned previously. Consumers feel more connected to the human side of an organization and care more for an organization's story than just the attributes of the product they sell. When an organization makes its story transparent in its marketing, consumers will be more likely to trust the organization's outputs. Consumers are therefore more likely to purchase from the organization as Berlin (2019) displayed, "people buy from people, not companies". (Berlin 2019; Congdon 2018.)

Another component of transparent marketing is price. Price transparency is defined as a company being open about the 'actual cost' of their products. This includes a price breakdown of the product from the cost of materials, labor, shipping, and even the company's profit from the sale. Consumers want to understand the reasoning behind a product's price and price transparency helps consumers determine if a product is priced fairly, or if they are being manipulated by the company. (Berlin 2019; Kim, Kim & Rothenberg 2020, 3.) When a consumer can make a fair judgment on price between similar products in a market, it is more likely to lead to price satisfaction (Kim & al. 2020, 3).

Finally, reputation transparency is another component of transparent marketing. When rumors, allegations, or blunders of a company become public, people begin to make assumptions about the company. For a company to avoid this, it must address and acknowledge the facts of the situation openly. In recent years, the popularity of corporate apology ads has increased and if done right, prove to be an effective form to release the pressure on the company. Honesty, authenticity, transparency, and good communication are highly valued by people and builds trust. However, if they are unsuccessful and the company comes across as insincere, the repercussions could be more damaging to the company. (Berlin 2019.)

2.2.3 Brand transparency

Brand transparency is defined as the way a brand actively portrays itself to be open, authentic, and honest. However, it does not exclude a brand from being dishonest. Brand transparency is a tool that can be used to gain consumer trust and loyalty for the brand. Also, due to the rising trend of transparency and today's technology, brands cannot avoid the amount of information available to consumers today and the expectations consumers have for brands to be more transparent. (Schmidt 29 July 2020.)

To achieve brand transparency, brands should communicate with customers, be available to target audiences, be open and honest about all business activities, be willing to show their mistakes, and circumvent half-truths and deception. More specifically, brands can be transparent about their pricing, products, materials, ingredients, values, ideals, and previous mistakes. All these components demand clarity on specific values and ideals of a brand. They also demand a brand to reveal a backstage look at their products and services. (Schmidt 29 July 2020.)

Companies that include brand transparency in their business activities will see to reap many benefits. The first benefit of brand transparency is the increase in customer loyalty. Every experience a customer has with a transparent brand reinforces the relationship and builds customer loyalty. 65% of customers have been reported to remain loyal to brands that are authentic and 75% of customers are willing to pay more for a transparent brand. (Schmidt 29 July 2020.)

Another benefit of brand transparency is gaining internal inspiration and energization within a company. A transparent brand will positively affect the enthusiasm of a company's employees, which in turn will affect the recruitment process. More candidates will be drawn to the company, allowing a wide selection of recruits. The energized and inspired employees will boost creativity and positivity throughout the company and can be felt and seen by potential customers, attracting them to the brand. (Schmidt 29 July 2020.)

Brand transparency also helps to build brand advocacy. A brand advocate has exponential value to a brand, due to the widely available communication platforms and the estimation of 40% of purchases made through recommendations. When customers are inspired by a brand's authenticity, they become brand advocates, advertising a brand's message

to other potential customers on communication platforms, and increasing sales (figure 2). (Schmidt 29 July 2020.)
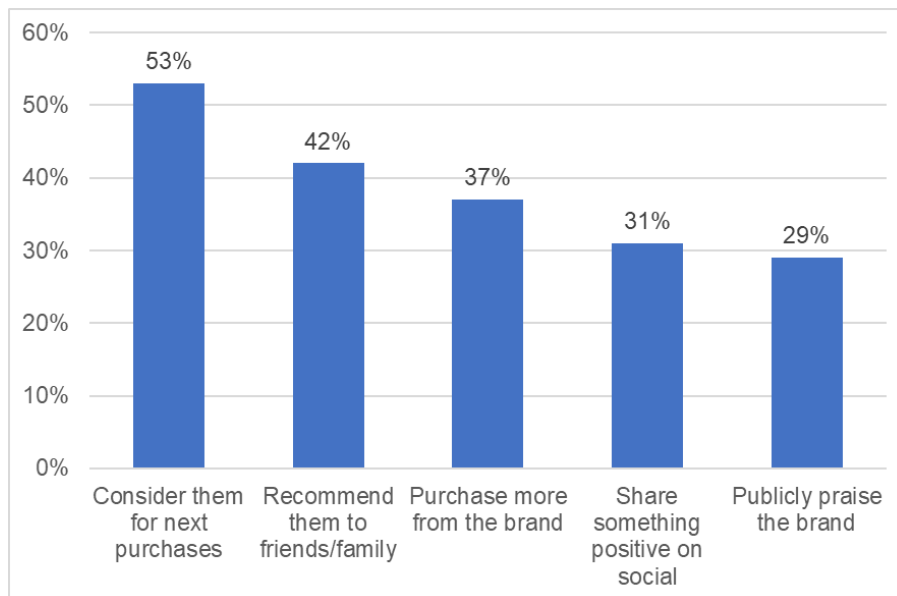
Figure 2. Customer reactions to brand transparency on social media (adapted from Schmidt 29 July 2020)

There are many benefits of brand transparency, however, if a brand fails to be transparent it may result in potential consequences. One consequence of a brand failing to be transparent is the loss of control. When a brand is transparent, that brand can control and dictate the narrative for customers, therefore, when a brand is not transparent, customers will look to find information from elsewhere. This may lead to customers finding false information and make assumptions about the brand, while the brand losses control of the narrative. (Schmidt 29 July 2020.)

Another consequence of a brand failing to be transparent is the loss of customers. Customers expect transparency and if the direct competitors of a brand are transparent, compared to the brand itself, customers will move on to those brands that offer transparency. The lack of clarity and openness will lead to a lack of customers. (Schmidt 29 July 2020.)

A lack of brand transparency will also eventually bring the consequence of getting exposed. With the amount of information available today, customers can easily search through the data. For a brand to conceal information from the public, to later be uncovered, will lead the brand to fall down the opacity spiral and suffer the consequences of the

aftermath. Having a brand instead be transparent and reveal the mistakes, while maintaining the brand's ideals and values, will prove to be more acceptable and have a more favorable outcome for the brand. (Schmidt 29 July 2020.)

2.3   The effect of transparency on consumer behavior

Brand loyalty is defined as a consumer's dedication to repurchase products from a brand, as well as the consumer's repurchase intention and probability to advocate the brand (Pan 2014, 15). Research conducted by Label Insight and reported by Karapetian (7 September 2016), indicated that 94% of consumers surveyed are more likely to be loyal to fully transparent brands, with 56% of them likely to remain loyal to the transparent brand for life. The research also found that 39% of consumers surveyed would switch to a brand that provides more transparency from the brand they currently favor. 73% of consumers were also more willing to pay a higher price for a transparent product. (Karapetian 7 September 2016.)

A smaller component to transparent marketing is product transparency, not previously mentioned. Product transparency is the full disclosure and release of information about a product's ingredients, attributes, and production process (Pan 2014, 7). The effect of product transparency and brand loyalty in consumers towards cosmetics brands was researched by Pan (2014). According to their research, the more transparent a cosmetics product was, the more the research participants trusted the brand; and the more they trusted the brand, the more loyal they were to it.

The large correlation between product transparency and brand trust, and between brand trust and brand loyalty, reveals the effect product transparency had on brand loyalty due to the contribution of brand trust. Therefore, consumers are more likely to repurchase products from the transparent brand, as well as advocate the brand. (Pan 2014, 30 – 32, 35 – 36.)

Including transparency and vulnerability in marketing builds trust between a company and its stakeholders, as mentioned previously, and trust is needed to build and maintain brand loyalty. However, brand loyalty, in the aspect of repurchases, is not the only effect of transparency and trust. Maintaining good communication with stakeholders is also a component of transparency, but it can also be the effect of transparency. Marketers have reported seeing an increase in engagement in stakeholders when a company has included vulnerability and transparency in their marketing efforts. (Congdon 2018.)

2.4 Marketing methods for transparency

Marketing is typically used as a tool to convey and intrigue audiences to purchase a product or service, though marketing can also be used for transparency. This chapter will explain what marketing methods can be used to increase transparency efforts, as well as how and why these methods can be used.

2.4.1 Video marketing

Video marketing is defined as the use of videos by a company to raise awareness, market a product or service, increase engagement via digital and social channels, educate people, raise sales, and provide a new method of reaching a company's audience. Over the years video marketing has risen in popularity and has transformed from a single marketing method to a whole business strategy. Videos have become a large aspect of companies' marketing plans and are ever-growing in importance to reach audiences. (Biteable 2020; Collins & Conley 7 May 2020.)

Videos are studied to be processed by the brain 60,000 times faster than text, which means people can process more information in a shorter amount of time. 90% of consumers are reported saying that the more detailed information they received about a product in a video, the more confident they became in their purchase decisions. 50% of consumers have also reported wanting to see more videos from brands than any other type of content (figure 3). (Amplomedia 11 March 2017, 1:05; Collins & Conley 7 May 2020.)
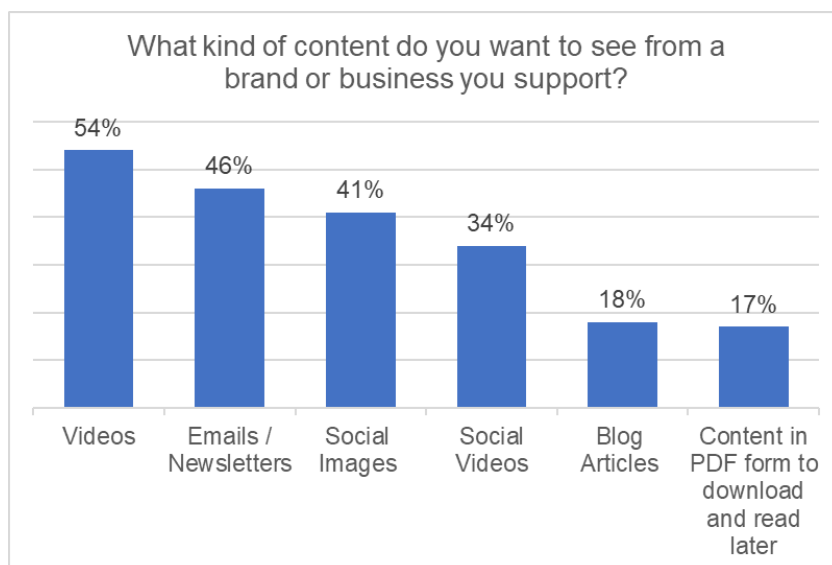

Figure 3. Preferred content type from a brand or business for consumers (adapted from Collins & Conley 7 May 2020)

Videos not only increase engagement but differentiates the company from other competitors and strengthens the trustworthiness of a brand. Up to 70% of marketers have reported the conversion rate of videos being higher than that of any other content type. (Amplomedia 11 March 2017, 1:43; Collins & Conley 7 May 2020.)

Videos can also create a more in-depth, personalized experience for customers that helps to build trust, as it helps them to see inside the company and hear the company's story. Customers prefer simple, lower quality, raw footage over high-quality, production-style videos because it makes the content more authentic and real. (Collins & Conley 7 May 2020; Digital Marketing Institute 2020.) Consumers value video marketing as they are better able to create a connection to a brand and build a relationship with a company.

There are many different types of marketing videos companies can use to share information. Appendix 2 dictates the twelve types of marketing videos according to Collins & Conley (7 May 2020). Social media platforms are mainly used to share video content with large audiences. Due to the abundance of these online platforms, companies have many options as to where to host and share their video marketing to gain a wider reach. (Collins & Conley 7 May 2020.) These online platforms include YouTube, Vimeo, Twitter, Facebook, Instagram, Snapchat, and TikTok.

2.4.2 Influencer marketing

Influencer marketing is defined as a company's engagement with people who are influential online, so that these authoritative figures may share the brand's message with their audience through sponsored posts (Lincoln & al. 2016, ch. 1). Influencers are also not only used to promote content but 59% of marketers have been reported using influencers for product launches and content creation according to eMarketer (2015).

Influencer marketing is not a new concept, as for many years companies have used celebrity endorsements to raise awareness of a brand and improve brand perception. This was because people tend to aspire to be like the celebrities they admire and trust. However, what has changed in the concept of influencer marketing is the definition of celebrity. (Lincoln & al. 2016, ch. 1.) It has also been estimated that the influencer marketing industry is expected to be worth $15 billion by 2022 (Insider Intelligence 2020).

Influencers are experts in their specific niche and have built a high level of trust and two-way communications with their audiences. Influencers have built a solid following base and have a significant impact on online communities and networks. They have generated connections to others around them and are usually gone to for advice or opinions. An influencer's audience trusts that the products or brand they endorse are researched and holistic than just an agreement with a company. Anyone can be an influencer, however typical roles they play include content writers, journalists, bloggers, CEOs, creative people, entertainers, advertisers, or advisors. (Positive Revolution 4 October 2017, 0:50.)

The idea of influencer marketing is that an influencer will share a product with their audience, which inspires the audience to act. These actions can be as small as remembering the brand name, which leads to brand recognition and the possibility of buying from that brand in the future, or it can be as immediate as commenting and sharing the influencer's post to others. Sometimes, an audience member will be so inspired and take the action of buying the reviewed product immediately. (Lincoln & al. 2016, ch. 2.) These actions also demonstrate Milgram's Law, which states that a marketplace will blindly believe the words of an expert (Positive Revolution 4 October 2017, 1:58).

People trust word-of-mouth marketing more than any other form of marketing and, essentially, that is what influencer marketing is and why the idea works. However, influencer marketing is only successful if a company allows an influencer to freely communicate and connect with their audiences. When a company allows an influencer to remain authentic to themselves, the more an influencer will share the brand message in their voice, which will cause the message to resonate more with the audience. (Lincoln & al. 2016, ch. 2.)

As influencer marketing is not commercial, this means companies are not paying influencers to share only positive reviews and messages of the brand. Brands instead offer compensation for an influencer to authentically review and share a company's products or services. (Lincoln & al. 2016, ch. 2.) However, when companies give up control there are some risks involved. An influencer is seen as an extension of the brand and any negative actions made by the influencer, will negatively affect the brand through association. (Woods 2016, 20 – 21.)

For a company to begin engaging with influencers, it must sift through the many online influencers to find the ones that meet the company's demographics. This includes looking through the abundance of platforms where predominant influencers are based in. These

social media platforms include blogs, Instagram, Twitter, Facebook, Pinterest, and videos. (Lincoln & al. 2016, ch. 1.)

Due to the scope of the thesis, influencers in video platforms will be the main concentration. Video influencers have the capabilities to reach millions of devoted viewers waiting to watch their next video on product recommendations (Lincoln & al. 2016, ch. 1). A study by Woods (2016, 7) found that around 40% of participants said to have purchased a product after seeing it used by an influencer on Instagram, Twitter, Vine, or YouTube. YouTube influencers were also seen to be even more popular among U.S. teens than conventional celebrities. Due to this, popular video influencers can directly affect the sales of specific products. (Lincoln & al. 2016, ch. 1.)

Influencer marketing is sometimes confused with direct marketing. Both focus on understanding who the customers are and where they are, both have a specific call to action, and analytics has a large role in influencer marketing and direct marketing. However, influencer marketing and direct marketing achieve different goals, use different tactics, have different metrics, and are connected to different parts of the sales funnel among other things (table 3). (Lincoln & al. 2016, ch. 14.)

Table 3. Direct marketing versus influencer marketing (adapted from Lincoln & al. 2016, ch. 14)

	Direct marketing	Influencer marketing
Goal	Conversion	Awareness, consideration
Messaging	One way — from brand to customer	Multiple directions — between brand and customer, between multiple customers and prospects
Content	Generated and controlled by the brand	Generated by influencers; can sometimes be guided or suggested by brand, but not controlled
Call to action	Specific and usually related to conversion or sale	Generalized and measured by activity volume as a metric of awareness
Metrics	Return on investment, specific and quantifiable	Return on engagement, largely qualitative, and requiring interpretation
Audience	Target customer	Customer, as well as people who are adjacent to the customer
Research	Who will buy and when, where, and how to touch them	Who and what the customer will consider when

		deciding to make a purchase, and where they find that information
Sample tactics	Paid search, display ads, telemarketing, coupons, infomercials, catalogs, and direct mail	Blogger programs, Instagram and Pinterest contests, Twitter parties, YouTube video reviews, Facebook amplification

2.4.3 Transparency in YouTube beauty

Beauty content creators on YouTube fall under the concept of influencer marketing, which means they are experts in their niches and have articulated communication and trust with their audiences. Trust that is built through authenticity, vulnerability, and transparency. YouTube beauty content creators also fall under video marketing, as they drive authenticity while marketing products in their videos.

However, while transparency is seen linked to beauty content creators, the methods and tangible tactics as to how they communicate transparency are not well known.
A study held by Dekavalla (2020), which concentrated on a content analysis of three beauty and fashion content creators on YouTube over a period of one year, discovered a degree of uniformity with beauty content creators in their transparency tactics.

Such transparency tactics seen in YouTube beauty content creators as studied by Dekavalla (2020) include:
- openly receiving compensation for featuring products in videos and the process of receiving paid promotions
- acknowledging PR influence of featured products and what the creator(s) received, whether free or discounted, to raise awareness of a product
- clarifying products are featured and recommended due to personal experiences
- judging the products the creator(s) choose to feature
- disclosing the process of working with brands
- adding a disclaimer for ads, sponsors, or paid promotions.

The tactics discern transparency by revealing to viewers how and why a product is featured in a video, as well as when a product is featured because of compensation received. These tactics also help to build trust between the viewer and content creator and credibility for the creator, as the content creator separates themselves from companies and instead shares their own experiences. Dekavalla (2020.)

Transparency generated by YouTube content creators through specific tactics helps provide viewers with a glimpse into the process of beauty content creation. However, the tactics prove to provide more benefit to the creators' perception than to a viewer's understanding of the whole process. Dekavalla (2020.)

2.5 New product development

New product development (NPD), as defined previously, is when an invention, or a product not made by one company but exists, enters the market. The process of creating a new product in the company goes through many steps and is usually made up of a team of employees. However, this section will not only go through the new product development process but will also introduce transparency during the process.

2.5.1 New product development process

For an idea to enter a market it must first go through many reviews and screenings. This will help to hone and sculpt the idea so that it may pass all the business criteria set throughout the new product development, abbreviated to NPD, process (figure 4). To begin the NPD process, all ideas go through a screening and a concept brief. During the idea screening, all ideas are assessed by either management or new product teams and all probable ideas and projects will move forward to the idea screen. (Karol & Nelson 2007, 168-169.)

The idea screen includes three steps, the first being to describe the idea, the second is to select the best ideas of those described, and finally third is to create an idea portfolio to display the best ideas that were selected. An idea portfolio demonstrates how the idea fits with the criteria important to or set by the company. Once an idea portfolio is created, it moves on to the next step, the concept brief. (Karol & Nelson 2007, 117).

The River of Development

Ocean of Opportunity
• Ideas and concepts

Idea / Concept Screen

Feasibility Review

Interim Reviews

Launch Review

The Market

= Ongoing projects
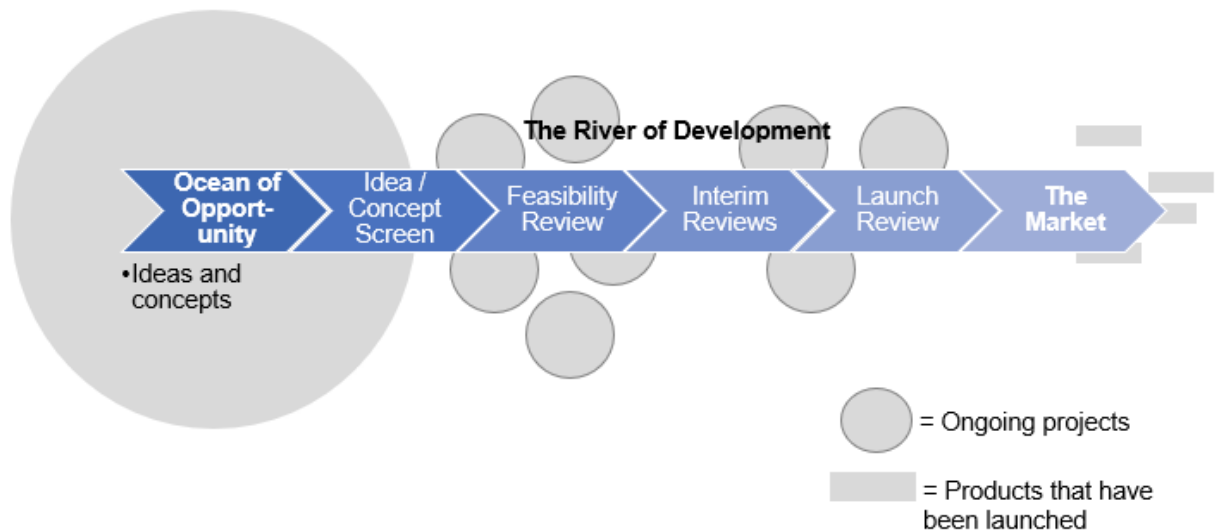
= Products that have been launched

Figure 4. The new product development process (adapted from Karol & Nelson 2007).

During the concept brief, the new product team will choose a handful of ideas from the idea portfolio that they will turn into concepts. The team will then need to explain how the idea fulfills the customers' needs by providing more information on the ideas. The information usually consists of estimates and descriptions of factors, such as market opportunity, market segment, market size, product attractiveness, technology, and financial cost and return. These factors in the concept brief will provide decision-makers a way to judge whether a concept is worth investing in and spending resources on. (Karol & Nelson 2007, 121, 169).

After the concept brief, the next stage in the process is the concept review. The new product team will present the preliminary business case to reviewers, in which the reviewers will judge the product idea according to the business criteria. However, as the review is held early in the NPD process, there is little concrete information provided in a concept brief. Therefore, reviewers use ranges and estimates to judge the concept. The same criteria used in this stage will now also be used at every review throughout the NPD process until the product is launched. (Karol & Nelson 2007, 169-170).

Once the concept has passed the review, a potential product's full business case is created. For a business case to be generated the new product team will research more about the concept, and to do so will need more resources. The business case includes developments made by the new product team for the concept review, a project overview, a business strategy, development plans, grounds for the product, resources needed to develop

the product, target customers for the new product, customers' benefits of the product, the market potential of the new product, market competition, technical development details, and manufacturing of the product. (Karol & Nelson 2007, 170-171).

The next step, once the product's business case is completed, is for it to go through a feasibility review. During a feasibility review, reviewers and the team will establish if the product is viable and possible. The new product team will demonstrate the reasons as to why the product should move forward in the NPD process, while reviewers will address the risks and gaps missing in the business case. If the business case is accepted, the team will update and refine the business case in the parts commented on by the reviewers, then demonstrate it again during a project status review. (Karol & Nelson 2007, 172).

The following stages in the NPD process will draw out the product's path from concept to market, which is called the development phase. After the business case is accepted, the next step is to define the product. This step is similar to the concept brief step; however, the product definition should have a clear understanding of the customer needs and then meet those needs. Requirements of the product definition, other than meeting customer needs, include a specific price point to fill out a product line, hitting a seasonal market or other 'window of opportunity' moments, technology that is compatible for an entire platform of products, and meeting regulatory and environmental requirements. (Karol & Nelson 2007, 172-173).

The next step after defining the product is designing the product. To finally bridge the gap between concept and final product, the product is designed, and it begins with understanding the customer and their needs. Product designers can understand these needs, as well as understand the material and technological requirements of a product while adding creative and artistic applications to it. During this phase, drafting and modeling the product requires that the new product team goes through different versions of it. This can include making a prototype and testing it with customers to gain beneficial feedback on the product. (Karol & Nelson 2007, 175).

Designing the product morphs into the developing the product step, which is the heart of the NPD process. If the new product team has done everything on time and adequately up until this point, then the development step should move forwards smoothly. A checklist of activities done during this step is used to manage the team's process throughout the step.

The next step after developing the product is testing the product. During the testing stage, the new product team moves from concept to prototype to actual product, to determine and define the product goals and set precise product goals. The team then determines if the product meets the criteria for product performance and reliability through Alpha tests. Alpha tests are held using a small number of 'friendly testers', usually employees of the company, to test and report any faults or issues of the product. Alpha tests help to pin-point any defects in the product and remove them before releasing the product to the market, therefore, the product does not need to perform correctly at this step. Alpha tests are also expected to be run by the new product team and ready before the next review of the product. (Karol & Nelson 2007, 177-178).

Reviews are held throughout the NPD process, during and at the end of each step. During the NPD process, there is a hand full of projects moving forwards, and reviewers check in consistently to weed out the projects that are not fulfilling expectations and do not meet the company's strategic objectives. After the feasibility review, reviewers continue to check which projects do not meet expectations or come across unexpected challenges. Though, usually, projects are far enough down the NPD process, and have enough information, for both the team and reviewers to see into the market and tell which projects will succeed. (Karol & Nelson 2007, 178).

After all the tests and reviews the new product team will swiftly move from the development phase into the final step, launch and commercialization. In principle, the target customer, potential market, and market entry should be established at the very beginning of the NPD process. A sub-team for the product launch should be working with the new product team all along the NPD process, and leaving the launch planning till the very end is a mistake. Once the product is launched into the market, the company's reputation is dependent on it. The product also affects other products created by the company due to association. The product can enhance customer attitude toward the company, or increase the sales of the company's other products, or it can dismantle the other products. (Karol & Nelson 2007, 179).

2.5.2 Consumer co-creation in NPD

Customer co-creation is defined by O'Hern & Rindfleisch (2010, 86) as "a collaborative NPD activity in which customers actively contribute and/or select the content of a new product offering." It is a business strategy that requires transparency from the company to provide customers, employees, and non-customers the chance to be involved in building

better products, services, and experiences with companies. (AE Marketing Group 14 February 2019, 0:26; Chandy, Dorotic, Hoyer, Krafft & Singh 2010, 283; Rossi 11 October 2017, 0:26). Now, more than ever, co-creation is easily attainable due to today's internet, technology, and vastly available communication methods (Chandy & al. 2010, 283).

There are two main processes in line with the definition of customer co-creation, the first being contribution, which is to propose content, and the second being selection, which is to choose the proposals to reserve. NPD activities are usually firm-centered and have little to no involvement by customers throughout the process. However, due to the rise in customer empowerment and the growing distrust in marketing communications, customers are actively seeking a greater influence in NPD activities. For companies to include customers in the NPD process, they can release control of one or both main co-creation processes, contribution and/or selection. By releasing control of NPD activities, companies can gain access to more creative and successful products, in theory. (O'Hern & Rindfleisch 2010, 84, 86, 87, 89.)

While contribution and selection are two NPD activities companies can release control of, the degree to which a company releases control and allows for customer empowerment varies. The varying degrees provide four different types of customer co-creation: collaborating, tinkering, co-designing, and submitting (figure 5). (O'Hern & Rindfleisch 2010, 89.)
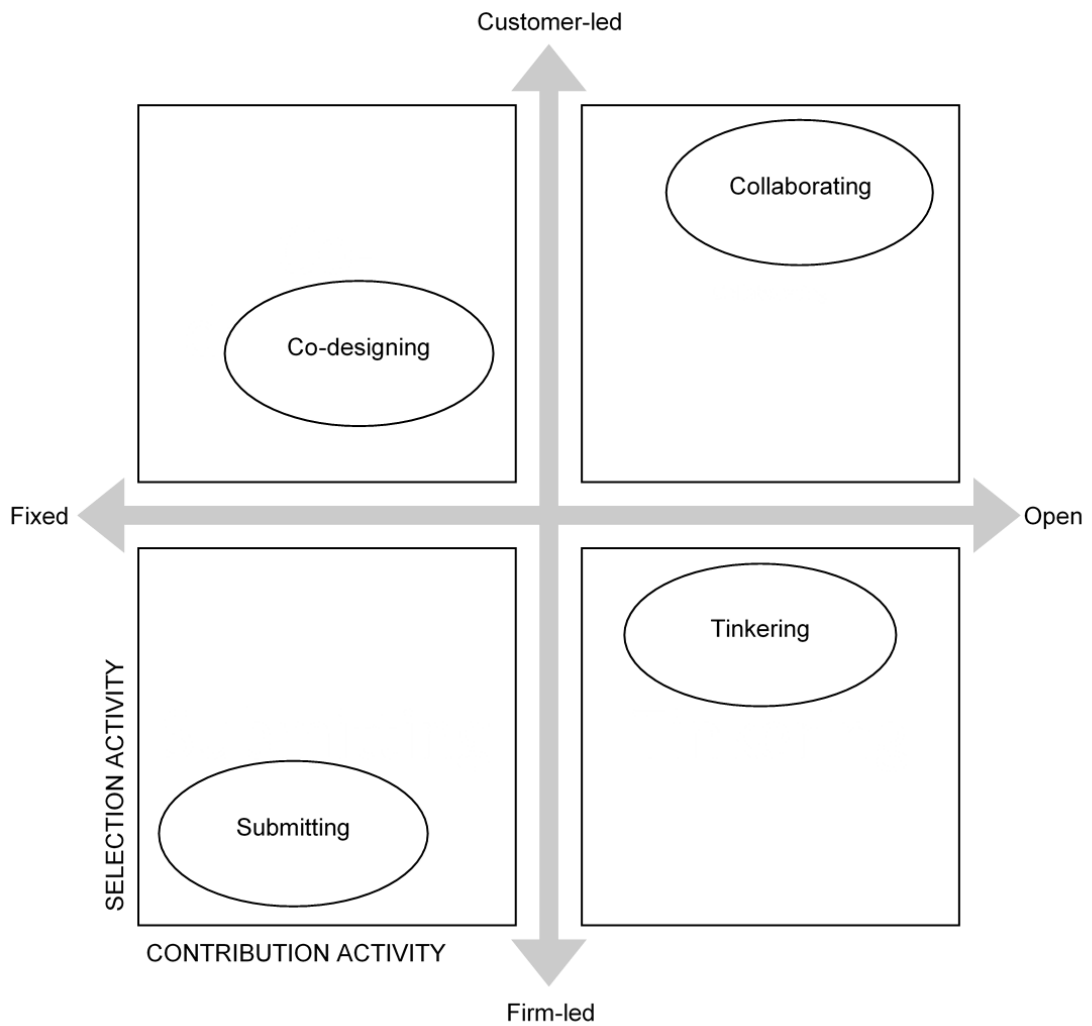
Figure 5. The four types of customer co-creation (adapted from O'Hern & Rindfleisch 2010, 91)

Collaborating is the process where customers can control a new products' key components and primary structure by developing and enhancing it. This process provides the customers with the greatest amount of control, by allowing them to propose their ideas, and the ability to select the components to include in a new product they deem important. (O'Hern & Rindfleisch 2010, 91.)

Collaborating helps to motivate customers and increase involvement, as customers feel that their work is important and are allowed the chance to share their ideas (Evans & Wolf 2005). Collaborating can also improve NPD performance by providing the company with a diverse source of customer-held knowledge. In effect, collaborating produces innovation and successful products. Collaborating, however, is best suited for information-rich applications such as software development or medical research, than conventional industries

such as packaged goods. Collaborating also requires customers to have a high level of skills and knowledge to generate innovation, therefore, excluding lower-skilled and less knowledgeable customers from joining the NPD process and losing possible ideas. (O'Hern & Rindfleisch 2010, 92-93.)

Tinkering is the process that allows customers to make changes to a commercially available product, in which some of the changes will be included in future product releases. This process allows customers a large amount of control over contributions, but companies maintain control over selection. Tinkering allows customers access to a product's foundation, like collaboration; however, they do not have full access to the core component itself. This prevents the customer's improvements for a product as they are only able to build off the foundations but not make improvements on the product's core. Tinkerers usually must sign an end-user licensing agreement as well, which allows the company to take away tinkerers' rights to the use of developmental tools and limit their ability to share their innovations. This allows a company to maintain control over the selection of customer-generated improvements that will be included in the new product. (O'Hern & Rindfleisch 2010, 93-94.)

Tinkering provides companies with product differentiation, increased customer satisfaction, extend market reach, and increase market acceptance of inner NPD efforts. However, tinkering also has its challenges. Like collaborating, tinkering requires customers to have a high level of skills and knowledge for the product, as well as the technology for the product to be modified. Companies also take a risk with tinkering as modifications and improvements made freely available by tinkerers can discourage customers from buying future products released by the company. Companies may also reap negative side effects from tinkerers, as any negative actions made by a tinkerer will negatively affect the company through association. (O'Hern & Rindfleisch 2010, 94-95.)

Co-designing is the process when a company receives contributions in the form of new product content or designs from a small group of customers, then selections are made by a larger group of customers. This process has a fixed approach to the contribution, but it does allow high customer independence over the selection of the contributions. (O'Hern & Rindfleisch 2010, 95.)

The application of this process is usually through online voting on customer-generated contributions. Customers would create and submit their content to a central hub, such as

a company website, where a community of customers will evaluate and vote on the submissions. Once the submissions are evaluated, the company will produce and market the product based on the customer evaluations. Unlike tinkering, where customers have the liberty to modify the product's foundation, co-designing restricts customers' contributions by following a specific layout provided by the company. (O'Hern & Rindfleisch 2010, 95.)

Co-designing provides various advantages to companies by lowering the cost of design and content development as it is outsourced to the customers, reducing cycle times, and launching new products faster due to customer selection. This method allows a company to gain higher levels of customer satisfaction and commitment as both highly skilled and lower-skilled customers can be a part of the NPD process. (Herrmann, Hertel & Niedner 2003, 1173-1174; O'Hern & Rindfleisch 2010, 95.) It can also help companies reduce the risk of product failure, reduce inventory holding costs, and evade price markdowns, all because contributions are evaluated before product launches (Ogawa & Piller 2006, 66; O'Hern & Rindfleisch 2010, 96). Co-designing can, however, prove to be challenging to a company if they are unable to attract enough contributors to ensure quality content (Cook 2008). This may be especially challenging for companies who have competitors with an established co-designing process (O'Hern & Rindfleisch 2010, 96).

The fourth and final type of customer co-creation is submitting. Submitting is a process that allows customers to provide ideas for new products. This process is different from customer inquiry because customer inquiry asks customers to answer a set of questions. Submitting, on the other hand, requires customers to use more thought and energy. It requires customers to develop tangible contributions for new products by creating graphical representations and prototypes. (O'Hern & Rindfleisch 2010, 96.)

This process provides the company with the greatest amount of control, by maintaining full control of the selection process and allowing less freedom for customer contribution. However, customers are still able to directly submit their contributions to the company and share their skills and knowledge. The application of the process begins with customers submitting their comprehensive new product ideas, prototypes, or solutions following the company's format, in which the company selects which customer-generated content moves further down the NPD process. (O'Hern & Rindfleisch 2010, 96-97.)

Submitting can benefit companies by reducing the time spent on developing a new product, increasing innovation, increasing customer engagement, improving market-sensing

capabilities, and enhancing customer relationships (Cook 2008; Huston & Sakkab 2006; O'Hern & Rindfleisch 2010, 97). Submitting can also generate challenges for companies by decreasing the likelihood of true innovation and losing contributors due to low levels of customer empowerment (O'Hern & Rindfleisch 2010, 97).

2.6   The cosmetics industry

The use of cosmetics can be traced back thousands of years, and even though the reasons for using cosmetics and its trends has changed over the years, they remain widely used around the world today. Today, cosmetics is a multi-billion-dollar industry where companies around the world compete against each other to gain the largest share. In recent years, consumer empowerment has brought upon a need for transparency in the industry. In this section, the transparency practices in the cosmetics industry are examined, as well as the problems that arise.

2.6.1   Transparency in the cosmetics industry

Transparency in cosmetics has been a continuous trend for many years in the industry and, though many companies still have a lot to learn to provide transparency to their consumers, the industry has already established some transparency practices. Transparency in the cosmetics industry is seen as providing clear information on the processes and ingredients of their products to consumers. The disclosed information companies in the industry typically include product content, all ingredient information, clear descriptions of the ingredients and their purpose, business practices, product processes, product tests including how it is tested and if it is cruelty-free, social impact, and environmental impact. (Beauty Packaging 2019; Brown 2019; The Provenance Team 2020.)

The cosmetics industry doesn't only have transparency practices but must follow guidelines and regulations required by governing bodies throughout the world. Cosmetics products marketed in the USA must adhere to the Federal Food, Drug and Cosmetic Act (FD&C Act), the Fair Packaging and Labeling Act (FPLA), and the Food and Drug Administration (FDA). These actions include visibly stating all ingredients in order of most to least prominent on a label or a package insert, noticeable warnings and directions for safe use, the legal responsibility of the safety of a product, products must be able to be tracked back to the raw materials, and established procedures for manufacturing, distribution, and packaging of products is required. (Dumonceaux, Kumar & Massie 2006, 297; FDA 2020a; FDA 2020b.)

Besides all the practices and regulations set for the cosmetics industry, transparency cannot be achieved without proof to consumers. Without disclosing proof of such adherence to practices and regulations, it is the equivalence to a marketing line. Cosmetics companies can provide proof through certifications, actions, and information releases. (Brown 2019; The Provenance Team 2020.)

Transparency in the cosmetics industry and practiced by companies is carefully thought out. Companies in the industry weigh out the upsides of transparency compared to the consequences of not being transparent, as transparency can be difficult, expensive, and ultimately a risk for the company. Audits may be needed for a company to be transparent, but they may pose a risk for exposure of business elements. Risks include rivaling companies possibly stealing formulas or consumers retaliating about product flaws. (Brown 2019.)

2.6.2   Industry-specific issues in transparency

The cosmetics industry has seen a rise in demand from consumers for more transparency from companies and their products. However, there are current issues in the industry related to deception and loopholes from companies. These companies and their products are made to appear transparent but are in turn preventing transparency in the industry. One large issue in the cosmetics industry is ingredient transparency.

Many beauty products contain chemicals and synthetic ingredients that imitate nature's substances, yet are labeled as natural, pure, and safe. Nevertheless, many of these chemicals and synthetics in beauty products have been studied to have caused many health issues such as rashes, redness, acne, other symptoms of contact dermatitis, asthma, infertility, birth defects, and learning disabilities. The problem of these chemicals and synthetics lies within government regulations. (Luken, 14 October 2020.)

The FDA and the industry's own Cosmetic Ingredient Review Expert Panel (CIR) have evaluated the safety of 11% of the standard chemical ingredients used in beauty products, this leaves 89% of the ingredients unaccounted for safety. Some of these chemicals that have been considered safe by authorities have been researched to be harmful. It is not only the lack of research done by the authorities on standard chemical ingredients, but the regulations they have set for cosmetics manufactures. (Environmental Working Group 2006; Luken, 14 October 2020.)

The authorities are not the only source of the issue, but the companies play an almost symbiotic role as well, as there are a few loopholes cosmetics companies may use to deceive consumers. The FDA requires all ingredients must be listed in order of prominence, however, ingredient concentrations less than 1% can be listed in whichever order after the higher ingredient concentrations. Therefore, excusing companies from listing all the ingredients of a product, either by covering up chemicals as fragrances or trace contaminants or by excluding ingredients altogether. The FDA also does not require cosmetics manufacturers to disclose fragrances or incidental ingredients on labels, neither test their products for safety, although, it is encouraged. Manufacturers also do not need the approval of the FDA on cosmetics products and ingredients before it is released into the market. (Brown 2019; Dumonceaux & al. 2006, 296; FDA 2020b; Luken, 14 October 2020.)

Companies have also been seen to bend the truth in marketing their products, they are especially known for greenwashing. Unclear and deceptive marketing phrases on labels and packaging such as natural, pure, organic, and additive-free, have led consumers to believe the product is authentic and therefore, healthy. In actuality, the loopholes and poor regulations permit these products to contain harmful ingredients. (Luken, 14 October 2020.)

Even so, not all issues derive from the authorities or the companies themselves. Many companies may be unaware of their products and the ingredients inside them. Suppliers along the supply chain may conceal the raw materials used, manufacturing methods, origin of raw materials, or labor practices from the companies. Therefore, making it difficult for the company to be truly transparent. (Brown 2019.)

3 Research Methods

This chapter will explain the research design by indicating the methods used for each research phase and their connection to the investigative questions, as well as examine literature to explain what the chosen methods are suited for. The methods that will be explained are the type of data to be collected, the data collection method, and the data analysis methods. This chapter will also illustrate how the thesis will ensure reliability and validity.

3.1 Research design

The research took an inductive approach concentrating on descriptive research that was theory-driven. The research was mainly qualitative but combined a small part of quantitative research to create a partially integrated mixed method. The information researched were elements of the new product development process, how the case company displayed them transparently, and the effect transparency had on the success of the campaign and the product. The mixed research method consisted of two phases in the research design (figure 6).

Phase 1 had the case company be the data source, due to the amount of information about the company provided by their secondary documentary data, the web series, social media, and the company website. The data collection method was documentary due to the abundant amount of data that provided a description of events and their sequence, key players, external influences, and outcomes. Lewis, Saunders & Thornhill (2016, 183 – 184, 377 – 378) clarified that documentary research also supplies analysis on the decision-making process of an organization, and videography, especially, creates a permanent record that can strengthen accuracy and interpretations. This method was used to depict the new development process demonstrated in the web series. The data analysis method used for the web series was a qualitative thematic analysis, which included transcribing the web series. Phase 1 had a relationship to all the investigative questions (figure 6).
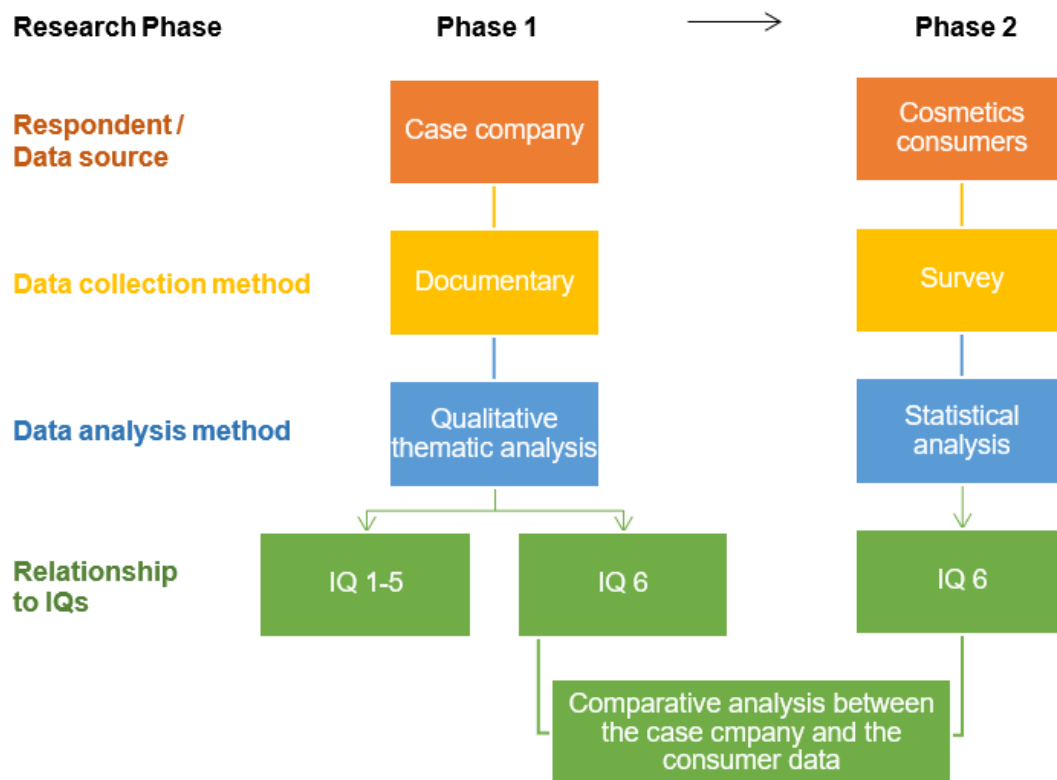
Figure 6. Research design

Phase 2 had the cosmetics consumers, more specifically, those who have seen the web series released by Shane Dawson, be the respondents. The data collection method used was a survey as it is typically used for descriptive research. Surveys allow for the collection of data from an easily comparable population; therefore, the data collected from surveys uncover relationships between variables and provide possible reasoning behind them, especially in cause-and-effect relationships (Lewis & al. 2016, 181 – 182, 439). The survey saw the reach of the web series; if the web series impacted the respondents buying behavior, and if there was an impact, how did the web series impact them. This method strengthened investigative question 6 and the claim of transparency being a factor towards the case company's successful product launch. The data analysis method for the survey was a statistical analysis that concentrated on correlation.

3.2   Data collection

This next section will explain more in-depth the data collection methods used for each research phase. The section discusses the creation of the data collection methods, what data was collected, and how the data was collected.

3.2.1 Quantitative research

Research phase 2 was composed of a survey for quantitative research. The survey was created to provide a structural backbone for investigative question 6. It yielded supplemental evidence for the investigative question from the data collected during the qualitative research. The target population of the survey consisted of cosmetics consumers between the ages of 15 to 50 and above and was gender-inclusive. The survey also targeted cosmetics consumers who specifically watched the Shane Dawson x Jeffree Star Conspiracy Collection web series, to maintain relevance and demonstrate a correlation to investigative question 6.

The survey provided a sampling space through demographic questions, such as age, gender, and country of residence. Since the quantitative research aimed at representing and making inferences about a target population, the convenience sampling method was used. Convenience sampling has no restrictions on who can participate in the survey; therefore, all respondents had an equal chance of being selected for the survey. The survey was sent out to Facebook groups related to Jeffree Star Cosmetics or Shane Dawson. Such Facebook groups included Jeffree Star Cosmetics Buy, Sell, & Trade - Welcome Back to My Group (6.9K members), Jeffree Star Finland (628 members), and Shane Dawson's little piggies (29.6K members).

The survey was created using Webropol, an online survey tool, provided by a license through Haaga-Helia University of Applied Sciences (www.webropol.haaga-helia.fi) and generated in both English (appendix 3) and Finnish (appendix 4). To motivate possible participants, a $25 eGift card to JeffreeStarComstics.com was raffled between all respondents. The survey link was open for 2 weeks between February 8th, 2021 - February 20th, 2021 and collected a total of 155 respondents.

The survey consisted of 12 questions focusing on the outcome of the web series, the impact it had on consumers and their buying behaviors, and the sections of the web series that contributed to the success of the collection. The first question in the survey included a filter question so that only those who have watched the web series are eligible to take the survey and have prior knowledge to answer the survey. Therefore, the total amount of respondents analyzed was 110.

3.2.2   Qualitative research

Research phase 1 was composed of a transcription for qualitative research. A transcription for each of the seven episodes of the web series (table 4) was generated to accurately analyze the transparency efforts of the case company throughout the new product development process.

Table 4. List of episodes in the Conspiracy Collection web series

Episode	Release Date	Title
1	October 2nd, 2019	The Beautiful World of Jeffree Star
2	October 5th, 2019	The Secrets of the Beauty World
3	October 12th, 2019	The Dangerous World of Jeffree Star
4	October 19th, 2019	The $20 Million Dollar Deal with Jeffree Star
5	October 29th, 2019	The Ugly Side of the Beauty World
6	October 30th, 2019	The Conspiracy Collection Reveal | Jeffree Star x Shane Dawson
7	November 23rd, 2019	The Beautiful World of Shane Dawson

The type of transcription method used was a gisted condensed transcription, also known as the edited transcription method. This method leaves out the unnecessary utterings and backchannels in speech, leaving a simplified version of the audio while retaining the exact words (Dempster, Lester & Paulus 2014, 98). Accordingly, several quotes used in chapter 4 will include an ellipsis (…), indicating omitted speech.

3.3   Data analysis methods

This next section will comprehensively describe the data analysis methods used for each data collection method. The section will discuss the software used to analyze the data and the procedures used to analyze the data.

3.3.1   Quantitative research

The results of the survey were transferred to and analyzed in the SPSS software from Webropol. Microsoft Excel was also used for data analysis and graphical representations of the data from the SPSS software. The survey received a total of 155 respondents and all answers provided by the respondents were used in the analysis. The gender categories "Male" and "Other" both only had 1 respondent; however, the survey analysis did not examine differences between gender. Cosmetics products are not gender-specific and the survey's target population includes all cosmetics consumers who have watched the Shane

Dawson x Jeffree Star Conspiracy Collection web series. Therefore, the results were not misleading and did not shift the focal point.

The data was primarily analyzed using descriptive statistics, more specifically means, and frequency tables. However, to analyze the nominal variables for the responses of questions 7 – 9, a crosstabulation was used with the visualization of a 100% stacked bar chart. To measure for any correlations in the nominal variables, a contingency coefficient was used with the chi-square tests.

To analyze the ordinal variables (Likert scales) for the responses to questions 4 – 6, a crosstabulation was used with Spearmen's correlation coefficient to measure correlations. A 100% stacked bar chart was also used to visualize the analysis of the ordinal variables. Statistical inferencing was also used to analyze the data for any statistically significant differences and whether it could be generalized to the whole population. To demonstrate statistically significant differences, the means were calculated.

3.3.2 Qualitative research

Each episode of the web series was transcribed in Microsoft Word and analyzed in Microsoft Excel (appendix 5). To begin the analysis, the transcription was coded to find the larger topics covered throughout the web series. The codes were then organized into individual rows into Microsoft Excel with their corresponding quotes. The quotes were also colored to indicate which episode of the web series the quote is mentioned. The codes were then categorized with their corresponding quotes. As the investigative questions were directly related to the web series, six categories were used to divide the codes.

3.4 Reliability and validity

To establish the reliability and validity of the research, table 5 demonstrates how the findings and analysis ensured trust for the reader. Measurement validity is the scope to which a measuring instrument calculates the data that it is intended to measure (Lewis & al. 2016, 720). This was ensured in the thesis by making clear and concise data requirements. Construct validity is the scope to which the measuring instruments calculate the constructs that it is intended to measure (Lewis & al. 2016, 713). To ensure construct validity, relevant evidence from existing literature in the theoretical framework was used to support the data received.

Criterion-related validity is the ability of a statistical test to make accurate predictions and interpretations (Lewis & al. 2016, 714). The use of correlation and quotations were used in the analysis to provide accurate predictions and interpretations. Content validity, also known as face validity, is that a measuring instrument agrees to accurately mirror what it is intended to measure (Lewis & al. 2016, 716). Observing secondary documentary data that relates to and answers the investigative questions ensures content validity.

Table 5. Ensuring reliability and validity

Reliability	Validity
Use of the same survey and documentary data with its corresponding analysis to maintain consistency	The use of relevant evidence from existing literature to support the data received
Defined a clear respondent group for the survey to maintain consistent relevance to the investigative question	Clear and concise data requirements made to receive accurately measured data
Correlated answers to questions from the survey with each other measuring the consistency of responses (Cronbach's alpha)	The use of correlation and quotations to make accurate predictions and interpretations
	Secondary data that relates to and answers the investigative questions observed

The concept of reliability is defined as the operations of the study demonstrating consistency and repeatability throughout the study (Yin 2014, 240). Reliability was ensured by using the same survey and documentary data with its corresponding analysis to maintain consistency, defining a clear respondent group for the survey to maintain consistent relevance to the investigative question, and using Cronbach's alpha to correlate the answers to the questions from the survey with each other, as to measure the consistency of the responses.

4　Research Results

This next chapter will present all the results obtained from the research by answering each investigative question. The chapter explains how the case company displayed their collaboration and the creation of the collection transparently, together with what specific aspects were disclosed to consumers. This chapter also completes the results by evaluating the success of the collaboration and the collection from the company and consumer point of view.

4.1　How did the case company display transparency about the origin and the scope of the product idea?

Throughout the web series, Jeffree Star and Shane Dawson displayed how the collaboration began and what the scope of collaboration would be. The origin of the collaboration and the Conspiracy Collection began in the previous web series about Jeffree Star, also created by Shane Dawson. These scenes were, at the time of the previous series, omitted and revealed in the first episode of the series 'The Beautiful World of Jeffree Star', released on October 2nd, 2019 one month before the launch day.

During the first episode, Jeffree Star talked to Shane Dawson about creating his own eyeshadow palette and delving into the makeup industry. Which in turn, ignited the idea of a collaboration and the web series. Shane Dawson replied to Jeffree Star by saying "… I actually think this is going to be interesting, because we could make this palette and we could document the process of coming up with the ideas, making the actual palette, making the marketing, doing a commercial" (Dawson 2 October 2019, 1:32). This indicated, in the very first episode, that the web series would bring about full transparency in the new product development process of their collaboration, in an industry that has only recently begun to be more transparent. Jeffree Star also confirmed that the web series' form of transparency has never been seen before in the cosmetics industry. "… so, no one has ever shown the real behind the scenes of how you create a product from zero, to an idea on a piece of paper, to it's in your hand ready to be shipped. No one's ever done that" (Dawson 2 October 2019, 1:43).

With the web series, Jeffree Star and Shane Dawson were able to display the scope of their collection openly to their viewers. Between the 2nd and 6th episodes, Jeffree Star and Shane Dawson provided a consistent flow of information about what their collection included. The makeup side of the collaboration, the Conspiracy Collection, included one

large eyeshadow palette, one mini palette, a lipstick box set, one lip gloss, mirrors, and makeup bags. From the merchandise side of the collaboration, the collection included bathrobes, slime, sweaters and sweatpants, phone cases, hats, bags, and a tracksuit (appendix 6). However, not everything was revealed in the series. As viewers later found out through Jeffree Star Cosmetics Instagram post on October 31st, 2019, one day before the launch, that the Conspiracy Collection also included a lip balm. The merchandise excluded from the web series included shirts, slide sandals, and cups.

The Conspiracy Collection also acquired some extra items, for both cosmetics and the merchandise, after the restock of the products. The final episode, 'The Beautiful World of Shane Dawson' released on November 23rd, 2019, revealed to viewers the edited Mini Controversy palette that was to be added to the collection and included in the restock. However, an Instagram post by Jeffree Star Cosmetics on June 17th, 2020 revealed additional items added to both the collection and the restock, that were not previously mentioned in the web series. Appendix 6 shows the products, in bold, that were added in the restock for both the cosmetics and the merchandise side of the collection. The restock for the cosmetics side included the Mini Controversy – Emerald Edition, two new lip glosses, a lip scrub, single eyeshadow "Put It Back!", and a new mirror. The restock for the merchandise side included handbags, windbreakers, wallets, socks, and new styles for sweatshirts, cups, robes, and shirts.

4.2   How did the case company display transparency about the product design and development?

Jeffree Star and Shane Dawson displayed in the web series different factors of the product design and development process. To display the process, the web series exhibited the research Shane Dawson did to better understand makeup, and its components, as he was not accustomed to cosmetics and the cosmetics industry. For his research, Shane Dawson bought cosmetics products from popular brands, including Jeffree Star's brand, tested the makeup, and asked first-hand opinions of those who use makeup regularly.

During the second episode of the series, 'The Secrets of the Beauty World' released on October 5th, 2019 one month before the launch day, the shades of the eyeshadow palette and lipsticks were the focal point of the episode. More specifically, the naming of the shades, and choosing the shade colors. Viewers were able to get an understanding of the number of shades that would be provided in the final products, the colors that would be included in the final products, and the thought put into creating each shade.

After showing viewers the names and colors of each shade, Jeffree Star and Shane Dawson went further into the process by revealing the samples of the selected shades. During the third episode of the series, 'The Dangerous World of Jeffree Star' released on October 12th, 2019, Jeffree Star and Shane Dawson displayed the shade colors by swatching it on their hands, while also listing out the names of each shade again.

The total number of shades revealed amounted to 23 shades, in which Jeffree Star also indicated any revisions needed to be made to them (table 6). However, as viewers would later find out, 5 shades were not shown in the web series but were in the final palettes. There was one shade, "Spiraling", that was in the Conspiracy Palette that was not shown in the web series, and four shades for the Mini Controversy Palette, "My Boyfriend's Purse", "My Apology", "Cancelled", and "The Simulation". In the final palettes, three shades shown in the 3rd episode were not included, represented on table 6 in bold, and some shade names were tweaked.

Table 6. Eyeshadow shades and lipstick shade names revealed in the web series

Eyeshadow Shades	Eyeshadow shade revisions	Velour Liquid Lipstick Shades
Trisha		Shane
Just A Theory		Ryland
Diet Root Beer		Are You Filming?
Flat Earth		I Gotta Go
Food Videos	More payoff	Oh My God
My Pills		Jeffree, What the F**k?
Conspiracy		
My Uber's Here (My Ride's Here)	Name changed due to legal reason	
Ranch		
Not A Fact		
What's the Tea?	More payoff	
Controversy		
Illuminatea	Added duochrome, added more alien shift	
Inside Job (Diet Cola)	More metallic, more payoff, name changed to Diet Cola	
Pigment / Oink		
Cheeto Dust		
Flaming Hot		
Tanacon		
Cry On My Couch		
Sleep Paralysis	Shade not good, name moved to another shade	
Irrelevant		
Chem Trails		
I'll Go Home		

Not only did the web series reveal the shades, but the design and development of the palette package. Between episodes 3 and 6, viewers saw the shades for the palette be arranged by Jeffree Star and Shane Dawson, brainstorming of the palette design, the samples of the palette, and the revisions made to it. In the episodes, Shane Dawson went through the many ideas he had for the shape and design of the palette, which were later openly displayed in the first batch of samples and artwork created.

Viewers also saw the issues that arose during the creation process. The web series disclosed Shane Dawson's discontent with the first versions of the palette, in which he clearly said, "I mean, super honestly, I don't think I'm vibing with any of them [the palette samples] and I don't know what to do" (Dawson 29 October 2019, 31:09). After the setback, the web series continued to present the revisions made to the palette, until the second versions of the palette samples were revealed, and the final palette designs were chosen.

During the 7th episode, 'The Beautiful World of Shane Dawson', after the release of the Conspiracy Collection, Jeffree Star had an idea for the restock. "… I had an idea …, no brand has ever listened to the customer and … fixed or added or changed something that's already existing and then put it out …" said Jeffree Star (Dawson 23 November 2019, 1:17:04). This was when Jeffree Star pulls out the green unnamed shade that was created later but never added to final palettes. The episode then showed clips of viewers' reactions to the green unnamed shade from the 4th episode and how upset they were that it was not in the final palette.

Therefore, Jeffree Star and Shane Dawson listened to their customers by switching the shade 'Cry on my Couch' with the green shade called 'Put It Back!' in the Mini Controversy palette. They also changed the packaging slightly and provided an option to purchase the single eyeshadow. Both the single eyeshadow and the edited Mini Controversy palette would be available in the restock. Jeffree Star Cosmetics included consumers in the NPD process by using a form of customer co-creation called submitting. The company listened to the customers' submissions to add the green color back and adapted the product to the customers' needs.

The web series also displayed different design elements of the palette and their collaboration. The elements included the design and samples of the stamps pressed into the pans, Shane Dawson's logo, the design of the tissue paper package, the lipstick components, and the Conspiracy palette's unicarton.

Under normal circumstances when Jeffree Star creates a new collection or palette he also creates a separate reveal video of the products. The reveal video would typically be the first moment viewers see the design of the palette, the shades in the palette, and the scope of the latest collection. However, as the web series pulled back the curtain of the new product development process, viewers could see the palette being created throughout the web series. In which, Shane Dawson summed up the web series by saying "… the whole series is a reveal" (Dawson 30 October 2019, 0:43).

4.3 How did the case company display transparency about its assessment of competitors?

Jeffree Star made it clear in the web series who the collaboration would be competing with and provided a cost of goods sold (COGS) comparison between their competitors and Jeffree Star Cosmetics. During the 4th episode, 'The $20 Million Dollar Deal with Jeffree Star', Jeffree Star listed some of the main competitors when he was asked who the collaboration would be competing with. Some of the competitors included Urban Decay, Too Faced, Anastasia, Tarte, and Benefit.

Jeffree Star not only listed the competitors, but he also revealed to viewers a rough estimate on the competitors' COGS compared to Jeffree Star Cosmetics. In the 2nd episode, 'The Secrets of the Beauty World', Jeffree Star revealed that his COGS is higher compared to his competitors due to where the products are manufactured, the ingredients, and all the components included in the palettes. Jeffree Star Cosmetics is manufactured in California, while many of the competitors manufacture their products in China where ingredients, and packaging, are cheaper.

Jeffree Star also explained the retail cost of his product compared to his competitors. Roughly the cost of manufacturing Blood Sugar, his latest palette at the time of the web series, was 20 USD and the retail price of the palette was 52 USD. Jeffree Star commented on his COGS by saying

> … and that is a lot; and when other brand owners are going to be watching this series, if this is in here, they're gonna be shook because a lot of them are making even more profit than me, but they're selling less. So, their cost of good could be $7 and they're selling it for $48, which is … a 700% mark up and it's astronomical (Dawson 5 October 2019, 25:27).

This communicated to viewers the quality of his products, the time spent making them, and the money spent creating them. However, it was also revealed that, due to Jeffree Star Cosmetics' high COGS, they could be selling the palettes for 75 to 80 USD. Jeffree Star commented on this by saying "but I'm willing to take the hit because this is art to me and I'm not in it for the money" (Dawson 5 October 2019, 26:30).

The second episode also provided viewers with an example of a collaboration deal made between a competitor and another YouTuber. Jeffree Star explained the collaboration deal between Too Faced and NikkieTutorials

> … here's an example, and this is on record, so this isn't me spilling the tea or any-thing. Nikkietutorials collabed with Too Faced, I hate that we're mentioning them again, … but she accepted a deal … where they gave her a flat fee of 50,000 and that was it, she made no money from the palettes. The brand went on to sell over 10 million dollars of product, and probably more than that, and she got just a little flat fee and some dirt, no residuals, nothing, and she didn't know (Dawson 5 October 2019, 30:15).

Mark, Jeffree Star Cosmetics' and Killer Merch's Executive, calculated NikkieTutorials' percentage of the profits compared to her flat fee to be 0.005%. This did not indicate that this is a pattern in Too Faced's collaboration deals. However, it did differentiate the collab-oration deals made between Jeffree Star Cosmetics and another competitor.

4.4 How did the case company display transparency about their collaboration to ensure manufacturing, packaging, distribution, and launching of the prod-ucts?

Throughout the web series, timelines and deadlines for product development processes were emphasized, and scenes from the manufacturing and packaging operations are shown. The time needed to create the scope of the Conspiracy Collection, which was re-vealed to be 6 to 8 months depending on their distribution method, was already revealed in the first and second episodes. The web series also broadcasted the deadlines of differ-ent product development processes such as samples, revisions, and ordering of ingredi-ents. Jeffree Star and Shane Dawson disclosed for the first time in the 4th episode, 'The $20 Million Dollar Deal with Jeffree Star' released on October 19, 2019, the launch date of the Conspiracy Collection. This reveal and the airing of the episode came nearly two weeks before the launch date.

While the timelines were revealed, the web series also offered viewers a behind-the-scenes look at the manufacturing, packaging, and shipping process of Jeffree Star Cosmetics. Some scenes portrayed in the web series included Jeffree Star and Shane Dawson pictured in the laboratory seeing the shades being filled into the pans and stamped, and a factory lined with the shades that were already pressed and ready to be assembled. More scenes revealed both eyeshadow palettes being constructed on an assembly line; from gluing the shades into the palettes to the final product being packaged into its unicarton ready to be shipped.

In the 6th episode, 'The Conspiracy Collection Reveal | Jeffree Star x Shane Dawson', Jeffree Star Cosmetics' and Killer Merch's Executive, Mark, explained openly about their shipping method for the Conspiracy Collection, "…we're gonna … shut down Killer Merch for a week and it'll they'll be part of the Jeffree shipping team, so its' basically able to triple our amount of shipping … capabilities" (Dawson 30 October 2019, 3:42). This meant the company had acknowledged the fact that shipping takes time and that they were trying to resolve the problem, while also disclosing the company had paused shipping on Killer Merch.

During the 4th episode, Jeffree Star and Shane Dawson also gave viewers insight into their distribution plans, and their intention to have an exclusive in-store collaboration with Morphe, a beauty retailer. Jeffree Star went over the assortment of the Conspiracy Collection, and what Jeffree Star Cosmetics would be interested in to sell in-stores, with Morphe's representatives and Morphe's Executive, Emine. Morphe, Shane Dawson, and Jeffree Star reviewed the launch date scheduled for the Conspiracy Collection and the plan to launch at the same time. The episode also revealed the final number of units that Morphe will distribute to their stores (table 8).

The 7th and final episode of the web series, 'The Beautiful World of Shane Dawson' released on November 23rd, 2019, 11 days after the launch, gave viewers a look at the launch day from the company's perspective. The episode displayed the Jeffree Star Cosmetics team geared up for the launch and Shopify, Jeffree Star Cosmetics' e-commerce platform, on the office phone helping with the launch. However, as the Conspiracy Collection launched, the online store experienced technical difficulties due to the influx of online visitors. Products were missing from the site, customers were unable to checkout their products, and the website crashed including the websites of their distributors, Beautylish,

Morphe, and Beauty Bay, as they were all using the same e-commerce platform. The episode also provided a look at customers' reactions to the technical issues, to compare what was happening from both inside and outside the company.

As the company and Shopify fixed the technical issues due to the overload of visitors, Jeffree Star and his team realized the Mini Controversy palettes, and other items, were never published on the site nearly 3 hours after the launch. "I have real numbers on my phone. They never had the mini up, there is only 16 thousand conspiracy palettes left and the mini was never put up for sale with 130 thousand units sitting there" (Dawson 23 November 2019, 41:49). said Jeffree Star. Despite this, the company's distributors' websites were sold out, including the items currently released on the company's website. To conclude the technical difficulties, the issues emerged from Shopify's operations, not from Jeffree Star Cosmetics' operations. As the web series included the launch day from the point of view of the company, viewers were able to understand what was going on behind the scenes during the technical problems, and recognize the steps taken by the company to solve the issue.

4.5 How did the case company display transparency about financial aspects?

The web series and Jeffree Star gave viewers an exclusive look at many financial aspects of the Jeffree Star x Shane Dawson collaboration. Revealed mainly during the 2nd, 4th, and 6th episodes of the web series, Jeffree Star and his team disclosed deal points of the collaboration contract, projections of sales, retail orders, and merch sales.

During the 2nd episode, 'The Secrets of the Beauty World', Jeffree Star went over the deal points of the collaboration, in which he illustrated what the contract included and the percentages each party would get. He clarified that his companies, Jeffree Star Cosmetics and Killer Merch, would handle customer service, the website, fulfilments, shipping, manufacturing, and that the company would front all the cost to produce the collection. Jeffree Star also explained the percentages of the collaboration, "… a normal collaboration would be … 20% on a very fair end. So, … if you're involved, I think it … would be 25 or 30, I think that would be … really fair and we would ask you to put up no money, so … it's all profit" (Dawson 5 October 2019, 29:13) (table 7).

These percentages showcased the cosmetics side of the operations, as for the merchandise side Jeffree Star and his team had pitched a 70/30 deal. This meant 70% of the sales would go to Shane Dawson and 30% of the sales would go to Jeffree Star (table 7). Not

only did the episode reveal the deal points of this specific collaboration, but what was normally used in other collaborations.

Table 7. Profit split between Shane Dawson and Jeffree Star for the collaboration

	Shane Dawson	Jeffree Star
Cosmetics	25% / 30%	75% / 70%
Merchandise	70%	30%

In the 2nd, 4th, and 6th episodes of the web series, projections of sales and units were stated to provide transparency about the magnitude of the collaboration. Jeffree Star tells Shane Dawson in the 2nd episode a profit estimation, according to Shane Dawson's cut of the sales, on the Conspiracy Palette alone, "In your first launch you could come home with … 5 million, that's … a guesstimate" (Dawson 5 October 2019, 29:36).

In the 4th episode, Jeffree Star and Mark, Executive of Jeffree Star Cosmetics and Killer Merch, established further the sale and unit projections of the collection. They had projected the number of palettes needed to fulfill all the retail orders, including the company's website, would be just under a million palettes. However, in the 6th episode, the final combined estimate of palettes was revealed to be 1,007,500 units. During the 4th episode, Mark also calculated the projected sales of the palettes, liquid lipsticks, and lip gloss, which amounted to 17.5 million USD in retail value. If the whole collection were to sell out, the projections calculated a total of 35 million USD in sales, leaving Shane's cut of the sales at approximately 10 million USD. This estimate was double the projection provided in the 2nd episode.

The 4th and 6th episodes not only displayed sales projections, but the retail order of one of their distributors, Morphe, and the total sales on the collaboration's merch. The 4th episode of the web series provided insight into the company's distribution plans with Morphe. During this conversation of the distribution plans, Morphe also revealed their retail order. The order consisted of a combined amount of about 350 to 500 thousand units for both palettes, with 44% of the units for the Conspiracy Palette, and 15 thousand units per liquid lipstick shade, which added up to 90 thousand units of liquid lipsticks (table 8).

Table 8. Retail order from Morphe

Eyeshadow Palettes	Velour Liquid Lipsticks
Conspiracy Palette (18 shades): 154,000 – 220,000 units	All 6 shades: 15,000 units per shade
Mini Controversy Palette (9 shades): 196,000 – 280,000 units	90,000 units total
350,000 – 500,000 units total	
14 – 20 million USD in sales	

The 6th episode, 'The Conspiracy Collection Reveal | Jeffree Star x Shane Dawson', also briefly shared the sales of the collection's merch. The episode revealed, after only 30 minutes since the merch launched, all products were sold out. At the 28-minute mark of the launch, Jeffree Star and Shane Dawson had accumulated 530,082.42 USD in sales. The web series also provided viewers with the financial aspects of the Conspiracy Collection and its palettes, more specifically on the final sales, however, this aspect would be reviewed in chapter 4.6.

4.6   How did the case company display transparency about the success of the collaboration and the collection?

This next section is divided into two sections, the results from the web series and the results from the survey. The section will produce a multilateral understanding of the success of collaboration and the collection from the case company's and the consumer's point of view.

4.6.1   Web series results

Jeffree Star and Shane Dawson unveiled in the web series the finances that they had acquired through their retail order and merch sales, as mentioned in chapter 4.5. The web series also provided analytics of the merch launch, which indicated the possible reaction consumers would have to the launch of the Conspiracy Collection. The launch of the Shane Dawson merch had brought about one million page visits in 20 minutes and sold out in 30 minutes. Jeffree Star responded to the page visits by saying "we … tweeted it 12 – 20 hours before; and remember we really just said it … once, and you had more traffic on your merch store with us barely sneak peeking it, than my jawbreaker launch" (Dawson 30 October 2019, 8:15). This suggested the appeal of the collaboration's products were substantial even with scarce marketing and provided a forecast on what to expect for the Conspiracy Collection launch.

The final episode, 'The Beautiful World of Shane Dawson', provided analytics of the launch during the launch day. The episode presented the collective amount of page visitors an hour before the launch, as well as the current amount of page visitors, minutes before the launch. Approximately an hour before the launch, the Jeffree Star Cosmetics online store had a collective of 1.5 million visitors with currently 101,000 page visitors. As the launch got closer, the current page visitors went up, and approximately 10 minutes before the launch, the site had 192,617 current visitors. On the launch day, Shopify, Jeffree Star Cosmetics' e-commerce platform, revealed that the store was the top shop on the e-commerce platform. This was out of one million stores on the platform and before the collection was launched.

After the Conspiracy Collection was launched, the 7th episode revealed to viewers live analytics on the day of. Shopify revealed to Jeffree Star, Shane Dawson, and the Jeffree Star Cosmetics team that 2.5 million people were waiting in queue to checkout their products. Mark commented by saying "that's … 3 months' worth of traffic for us in the checkout, that's not even visitors..." (Dawson 23 November 2019, 35:13). This comment indicated the appeal of the Conspiracy Collection compared to other launches by Jeffree Star, as well as briefly indicated the average page traffic during a Jeffree Star launch.

In the end, the Conspiracy Collection was sold out from the Jeffree Star Cosmetics site and other online retailers to which the company had distributed to. The web series disclosed that 410,000 Conspiracy Palettes were sold on the Jeffree Star Cosmetics e-commerce store, and 1.1 million units were sold of both the Conspiracy and the Mini Controversy Palettes, not including any other products of the collection.

The finances and analytics of the product launch and its sales were, however, not the only indication of the collection's success. The web series itself also laid down the foundation of the collection's success. One commentator seen in the final episode said "It is so crazy having watched the entire series and just feel so invested and so … in it with them. I really feel like I went through this entire process with them, and I'm just here celebrating with them because I'm just so proud of what they did" (Dawson 23 November 2019, 1:15:54). Due to the web series, viewers had built a connection to the Conspiracy Palette. Viewers had seen the palette being made and went along with the creation journey, in which, they bought the palette to experience the surreal moment of holding it in their hands.

Viewers were also more likely attracted to the products and the web series due to the content creators Shane Dawson and Jeffree Star. Shane Dawson and Jeffree Star are both influencers that have been in the YouTube community for many years. They have built up their audiences and gained trust from their audiences through their videos over the years. Shane Dawson, with 20.6 M YouTube subscribers, is known for his fun and authentic videos where he provides an inside look into his own life and talks about different mysteries. Jeffree Star on the other hand, with 16.5 M YouTube subscribers, is known for his review videos on different makeup products, releasing his own makeup products, and providing an exclusive look into the life of a rich person.

Table 9. Number of views per episode of the web series

Episode	Title	Number of views
1	The Beautiful World of Jeffree Star	28M views
2	The Secrets of the Beauty World	23M views
3	The Dangerous World of Jeffree Star	22M views
4	The $20 Million Dollar Deal with Jeffree Star	21M views
5	The Ugly Side of the Beauty World	18M views
6	The Conspiracy Collection Reveal | Jeffree Star x Shane Dawson	22M views
7	The Beautiful World of Shane Dawson	22M views

By using these two trusted influencers, the web series helped gain a large audience and awareness for the episodes and the products. In nearly all the episodes, the collaboration of the two content creators had attracted over 20 million views to the web series (table 9). The wide audience reach, the number of views, the raised awareness of the collection, and the new product development journey experienced by viewers, had directly resulted in the collection selling out.

4.6.2 Introduction to respondents

The survey had asked respondents whether or not they had watched the Shane Dawson beauty web series. Table 10 shows that 71% of survey respondents had claimed to watch the web series and therefore, were eligible for the survey. Of these respondents, over half were young people; 81.8% of respondents were between the ages of 15 – 29 (table 11). The majority of the respondents were also women, with 108 (98.2%) females, 1 male, and 1 non-binary.

Table 10. Distribution of respondents that watched the Shane Dawson beauty web series

	Frequency	Percent
Yes	110	71.0
No	45	29.0
Total	155	100.0

The survey also received a wide range of answers for the respondents' country of residence. These countries included Australia, Belgium, Bulgaria, Canada, Finland, Germany, Hungary, Ireland, Lithuania, Malta, Netherlands, Norway, Sweden, United Kingdom, and the United States.

Table 11. Distribution of age

	Frequency	Percent
15 – 19	22	20.0
20 – 24	42	38.2
25 – 29	26	23.6
30 – 34	12	10.9
35 – 39	6	5.5
40 – 44	2	1.8
Total	110	100.0

4.6.3 Survey results

Out of the 110 respondents that had watched the web series, half of them owned the Conspiracy Palette, which was the focus of the web series (figure 7). However, nearly 37% of the respondents did not own any product of the conspiracy collection. This indicated the web series had the largest impact on the main product alone. The web series alone was not the only inspiration to buy the Conspiracy Palette and the rest of the products in the Conspiracy Collection.
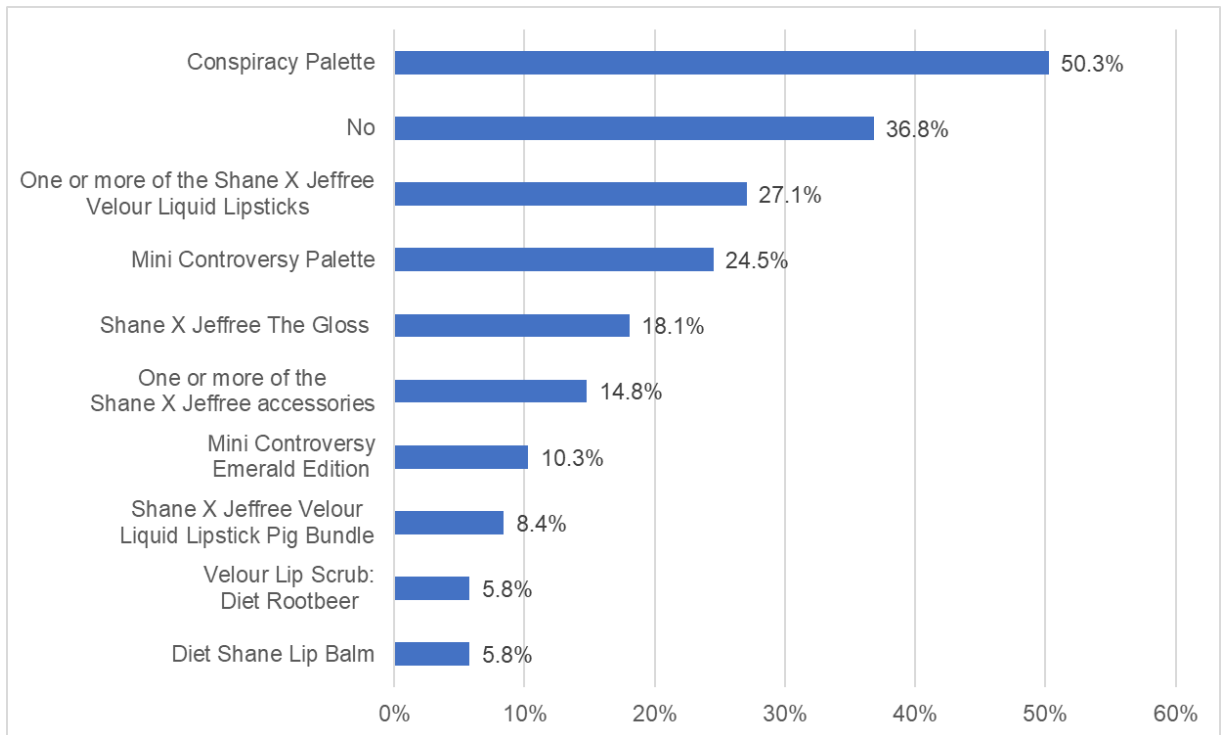
Figure 7. Conspiracy Collection products owned by respondents

Approximately 35% of respondents bought the products as a way of supporting both content creators Shane Dawson and Jeffree Star (table 12). On the other hand, over a quarter of respondents gave other reasons for buying the products. These reasons included being attracted to the Conspiracy palette and the shades it offered, being attracted to the shades of the velour liquid lipsticks, Jeffree Star's product quality, cruelty-free products, budget-friendly for most respondents, and some respondents collected Jeffree Star products. A few respondents who did not purchase the products were mainly intrigued by the content of the web series.

Table 12. Respondent's inspiration to buy products from the Conspiracy Collection

	Frequency	Percent
I wanted to support content creator Shane Dawson because they were a co-creator of the Conspiracy Collection	22	20.0
I wanted to support content creator Jeffree Star because they were a co-creator of the Conspiracy Collection	5	4.5
I wanted to support both Shane Dawson and Jeffree Star	38	34.5
The web series attracted my attention towards the product(s)	17	15.5
Other	28	25.5
Total	110	100.0

After understanding which products the respondents had purchased, and why, the impact of the web series was researched further. Scenes from the web series were split into 3 main sections; influencers, sequences, and business operations, and respondents were asked what aspects of the web series impacted them the most on a scale of 1 to 3, where one equaled "Not at all" and three equaled "Impacted a lot". According to the respondents, seeing inside the factories and the laboratory had the largest impact out of all the scenes in the web series (mean 2.41), with seeing the products in advance a close second (mean 2.40) (figure 8). This demonstrated that people were impacted by seeing behind the scenes of the creation process. People also wanted to see the products in advance to better understand what they would be buying.
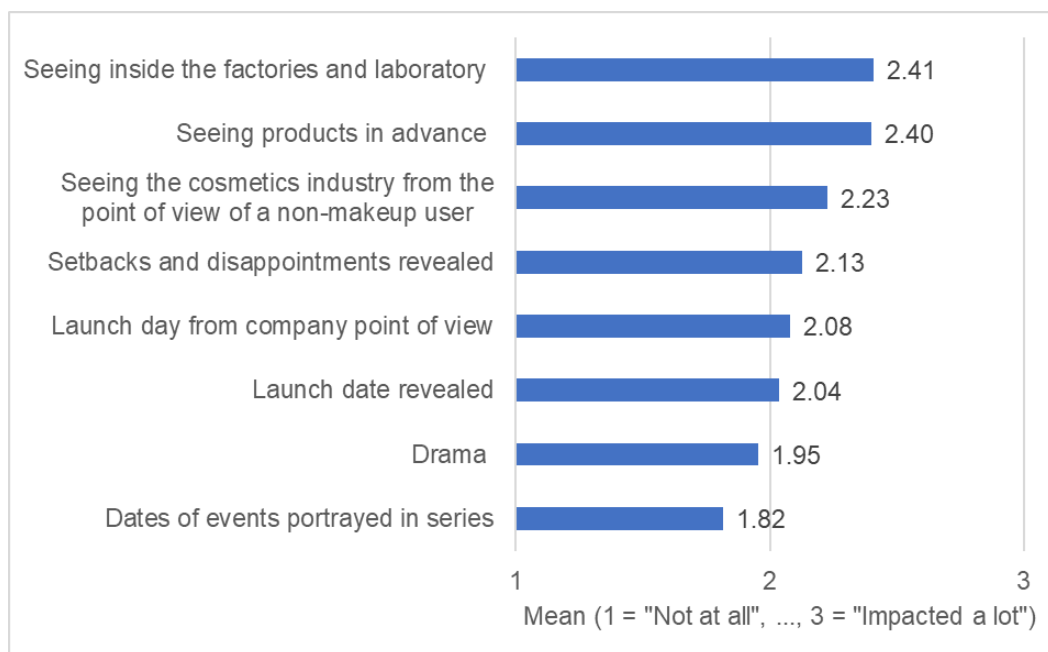

Figure 8. Impact on respondents according to sequences in the web series

In the influencer aspect of the web series (figure 9), respondents were most impacted by scenes demonstrating the content creators' personal fears, insecurities, concerns, and problems (mean 2.33). People were impacted by influencers' vulnerability and honesty; therefore, they found influencers to be more relatable and were more likely to trust them.
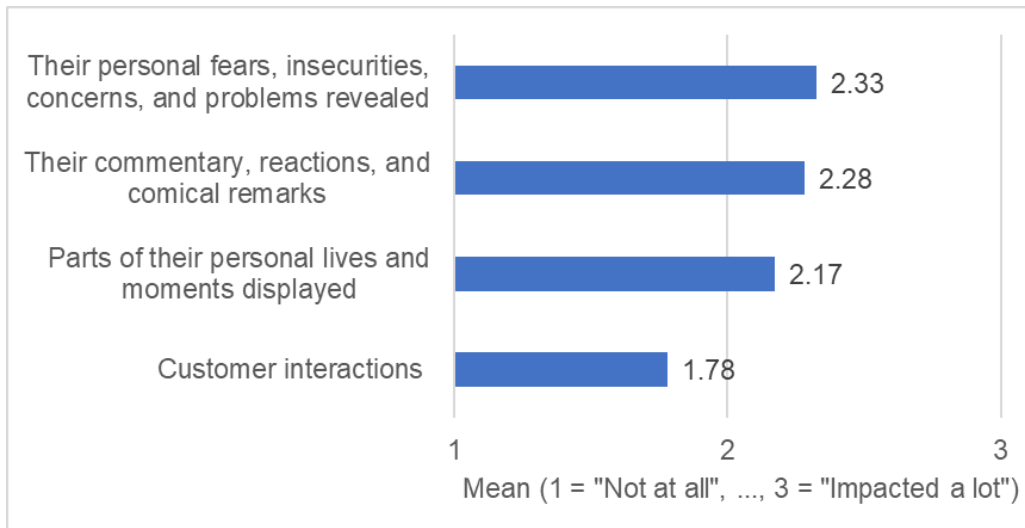
Figure 9. Impact on respondents according to influencer aspects of the web series

For the business operations aspects of the web series (figure 10), respondents were most impacted by seeing Shane Dawson and Jeffree Star brainstorming the scope of the collection (mean 2.35) and seeing the products be created (mean 2.32). The data demonstrated that people were interested and impacted by seeing the new product development process. With this and all the above data combined, people were more willing to buy a product when they trust the brand and a company is transparent about their new product development process.
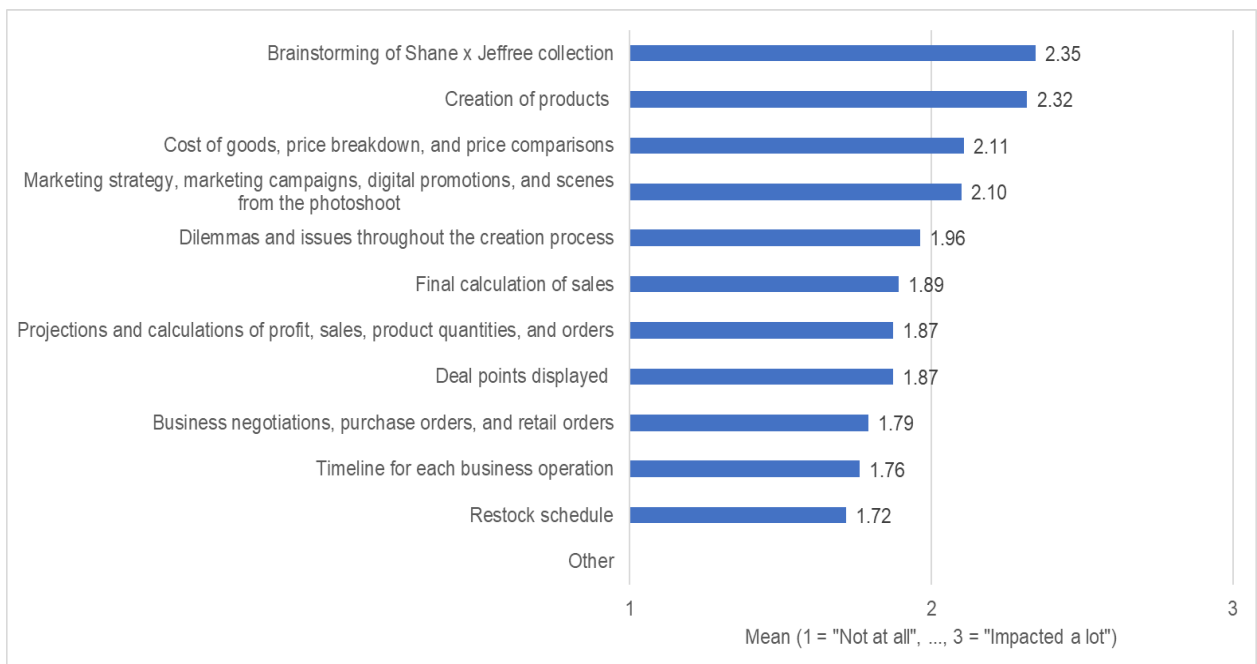

Figure 10. Impact on respondents according to the business operation aspects of the web series

Continuing with the different scenes from the web series, statistical inference testing found that there were differences between the impact a scene had and the respondents' inspiration to purchase a product. Respondents that wanted to support both content creators were the ones most impacted by the influencer aspects of the web series compared to the other respondents (figure 11). These scenes included "Parts of their personal lives and moments displayed" (p=0.006, appendix 7), "Their commentary, reactions, and comical remarks" (p=0.009, appendix 7), and "Their personal fears, insecurities, concerns, and problems revealed" (p=0.002, appendix 7).

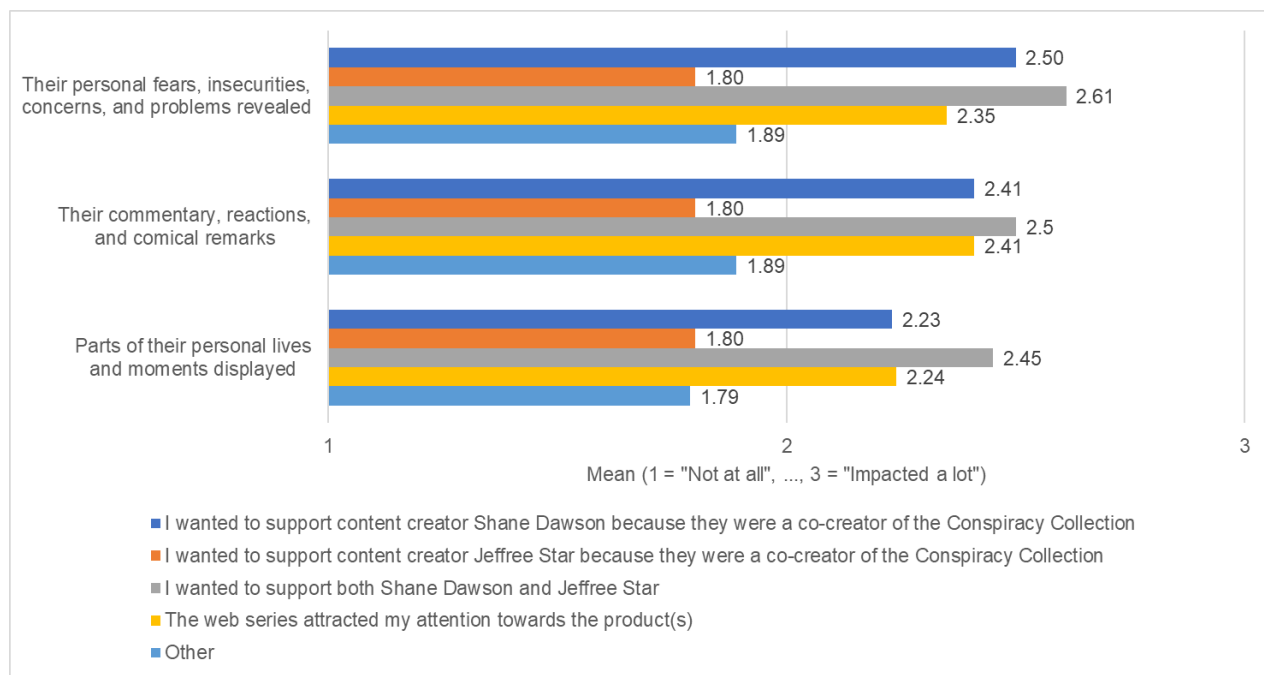
Figure 11. Respondent's inspiration to buy a Conspiracy Collection product according to the impact of the influencer aspects of the web series

Respondents that wanted to support both content creators were also most impacted by the reveal of the launch date (p=0.005, appendix 7) and sequences portraying the date of each event (p=0.023, appendix 7) compared to the other respondents (figure 12).
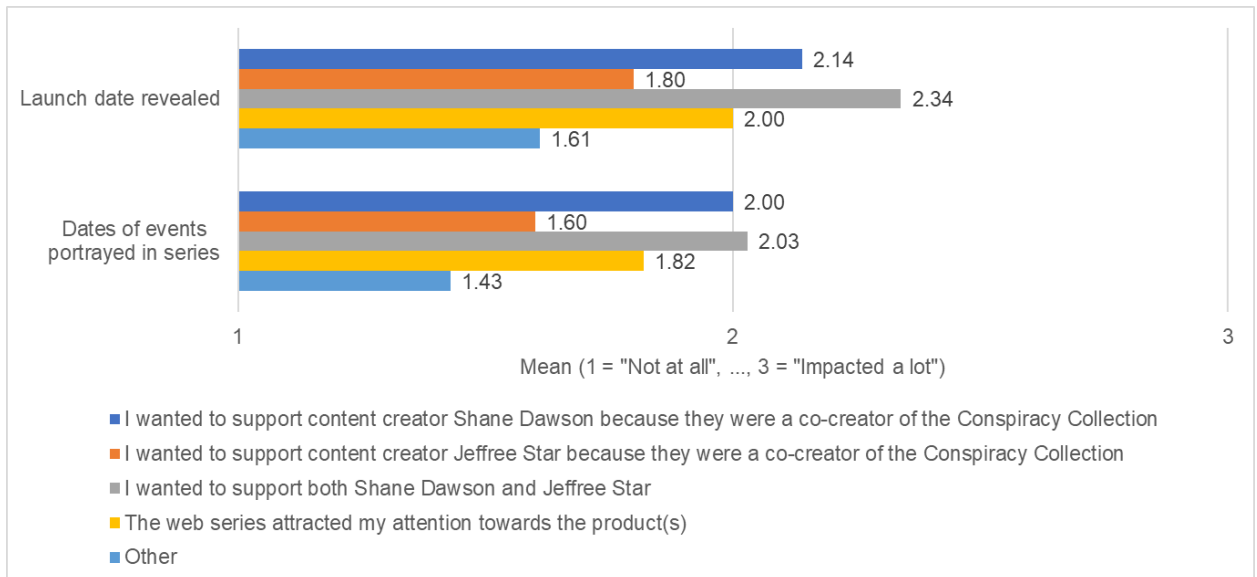
Figure 12. Respondent's inspiration to buy a Conspiracy Collection product according to the impact of the sequences in the web series

Regarding the business operation aspects of the web series, respondents that wanted to support content creator Shane Dawson were most impacted by the brainstorming scenes (p=0.013, appendix 7) compared to respondents that wanted to support only Jeffree Star, or even both content creators (figure 13). However, when it came to scenes about the re-stock schedule, respondents who wanted to support both Jeffree Star and Shane Dawson were again the most impacted group (p=0.019, appendix 7) compared to others (figure 13).
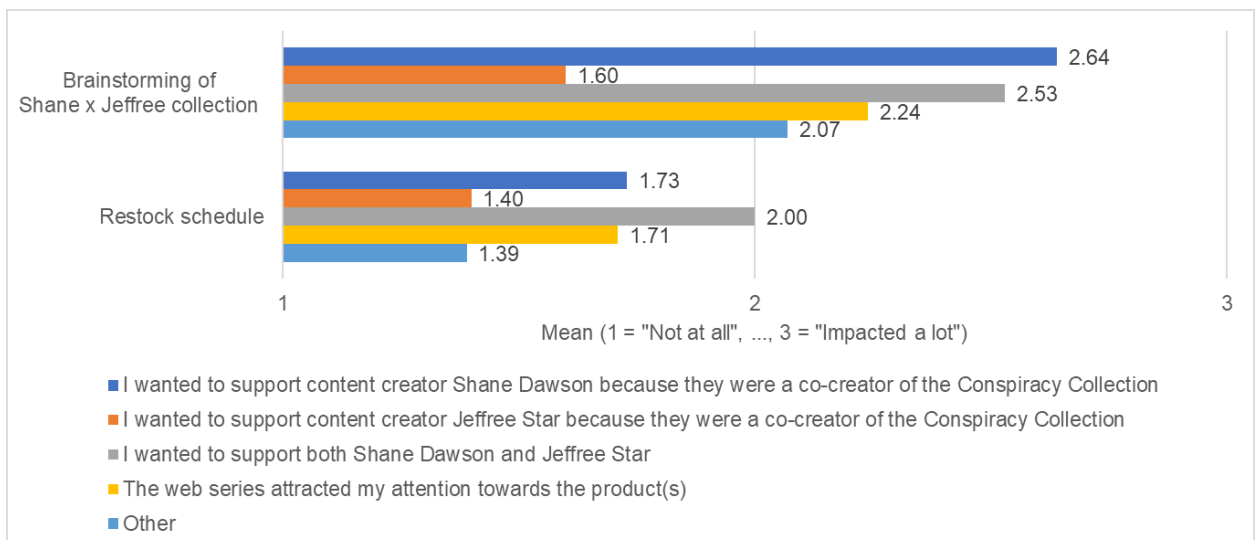

Figure 13. Respondent's inspiration to buy a Conspiracy Collection product according to the impact of the business operation aspects of the web series

To finalize the analysis of the respondents, correlations were studied to find any significance between the web series and the age of the participants. When respondents were asked how much each aspect of the web series impacted them (questions 4 – 6, see appendix 3), one correlation was found for age. The analysis found a correlation between age and scenes depicting the final calculation of sales in the web series (figure 14). The older the respondent, the less impact the final calculations of sales have on the respondent (r= –0.352, p=0.000, appendix 8).

Figure 14. Impact of the final calculation of sales by age
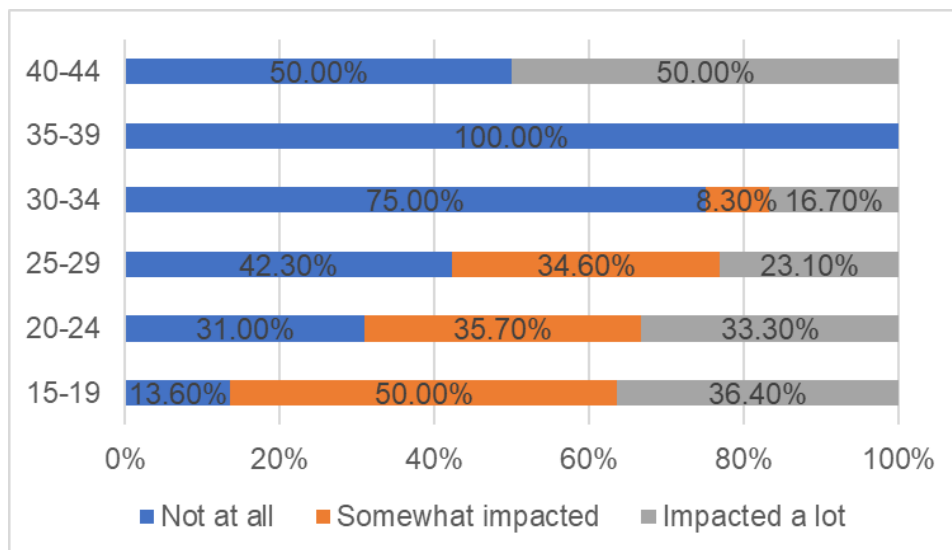
Another correlation was found between age and the sections of the series that respondents believed led to the success of the collection (questions 7 – 9, see appendix 3). Respondents, between the ages of 15 – 19, believed that the setbacks and disappoints revealed in the web series had an impact on the success more than other age groups (C=0.357, p=0.007, appendix 9).
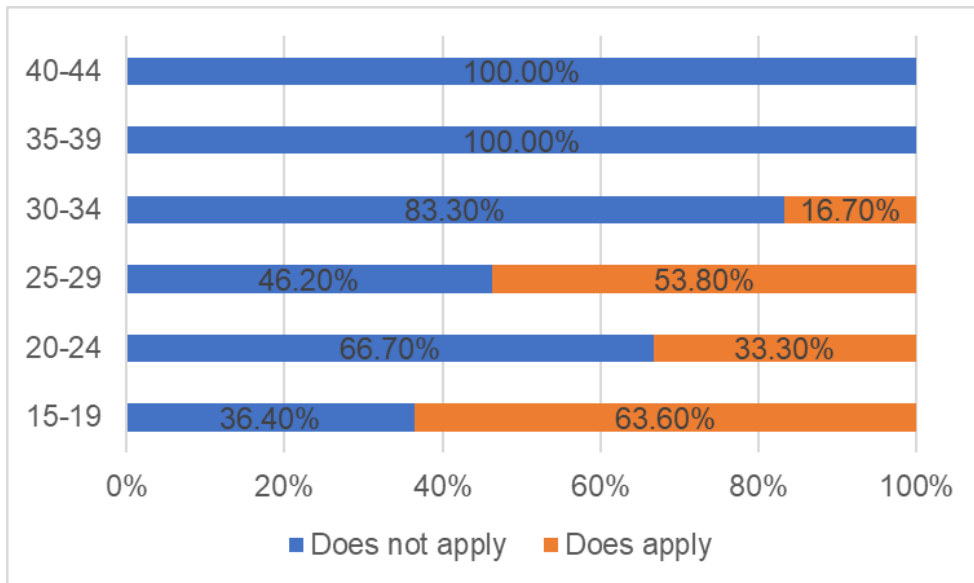
Figure 15. "Setbacks and disappointments revealed" as a section in the web series that lead to the success of the collection by age

Respondents that were 35 and older believed revealing the setbacks and disappoints had no impact on the success of the web series or the collection (figure 15). However, this correlation was not statistically significant as the significance value is 0.07 (=7%). The significance value needed to be less than or equal to 0.05 to be a statistically significant correlation. Therefore, this correlation could not be generalized to the whole population.

5 Conclusion

To conclude the thesis, a question is answered. How can transparency be used as a marketing method for product launches in the cosmetics industry?

Transparency, if done right, could benefit a company by boosting awareness and increasing the potential profit of a product before it launches. To market transparency, a company must be honest, authentic, and vulnerable with its consumers. By using transparency in marketing, consumers can connect with the company and trust the brand, which in turn could lead to brand loyalty and increase consumer engagement.

To enable a consumer to connect with the company and understand the product the company is selling, the company should incorporate the consumer into the new product development process. By allowing the customer to see the process of the product being made from an idea to a physical product, the customer is then involved in the process. There are different forms of consumer involvement in the new product development process, but once the customer is involved, they are more likely to be satisfied with the product and build a deeper connection to the product.

To display a company's transparency efforts in the new product development process, a mixture of influencer and video marketing is used. Videos help to raise awareness, differentiate the company, and capture the attention of consumers, as videos are processed by consumers better than text. Influencers, on the other hand, engage and inspire their audiences, have built a high level of trust and impact in their community, and are sought after for advice. Combining the two marketing methods to convey transparency helps companies receive higher consumer engagement, brand recognition, lower consumer resistance to purchasing products, and strengthens consumer relationships. All the above combined provide consumers to connect to a more human side of the company.

The next section will continue to answer the question by using the company Jeffree Star Cosmetics and the web series created by Shane Dawson as an example.

5.1 Key findings

The Shane Dawson x Jeffree Star Conspiracy Collection web series provided viewers a comprehensive view into the cosmetics industry and the new product development process of a makeup collection, more specifically the Conspiracy eyeshadow palette. Shane

Dawson and Jeffree Star used the web series as a form of video marketing to convey transparency throughout the process.

In the web series, Shane Dawson, and Jeffree Star disclosed many phases of the new product development process. The web series began by transparently displaying the concept and scope of the collection. Jeffree Star and Shane Dawson explained the idea of the collection and throughout the web series revealed more products that were included in the collection. Viewers were already able to see what they could purchase once the products launch nearly a month before the release.

The web series, Jeffree Star, and Shane Dawson moved deeper into the new product development process by taking viewers along the product design and development phases. In this phase, the web series showed viewers the shades of the Conspiracy Palette being named, the colors being chosen, the shades being sampled, and the revisions made to some shades. The web series not only concentrated on the eyeshadow shades, but it also considered the design of the palette. The brainstorming of the palette design, multiple versions of the palette, and the final design of the palette were all disclosed in the web series.

Shane Dawson and Jeffree Star also touched on the topic of their competitors in the web series. Jeffree Star and the Jeffree Star Cosmetics team had blatantly compared the COGS of their recent eyeshadow palette to that of their competitors. Jeffree Star had also openly compared the collaboration contract between the company and its competitor by providing an example of a recent collaboration contract.

The web series moved towards the next phase of the new product development process by candidly demonstrating the manufacturing, packaging, distribution, and launch of the product. Timelines of the product development process were emphasized, and viewers could see the products being manufactured and packed. Episode 4 of the web series disclosed to audiences the distribution plans of the company, who the products would be distributed to, what products would be distributed, and how much of each product was distributed. The web series also allowed viewers to see the product launch from the point of view of the company. Viewers were then able to understand how the products were launched, what happens during a typical launch day, and what was truly happening during the launch day issues.

A few episodes of the web series also revealed financial aspects of the collaboration and the collection. Jeffree Star and the Jeffree Star Cosmetics team provided precise information on what the collaboration contract entails and each party's percentage of sales. They also provided specific projections for both sales and units for the collaboration. The web series disclosed to viewers the retail order of one of the company's distributors, as well as the final sales of the merch launch.

Finally, Jeffree Star Cosmetics concluded the new product development process by presenting viewers with a look into the success of the collaboration and the collection. The company did so by analyzing the number of page visitors to previous launches and the number of units the company was selling of each product. Jeffree Star also revealed that everything was sold out and the number of units that were sold of both eyeshadow palettes. The web series itself was also an indication of the success as viewers had watched the new product development process and went on that journey, to finally end up holding the product in their hands. As both Shane Dawson and Jeffree Star were perceived as influencers, their status, wide audience reach, and how long they have been a part of the YouTube community also affected the success of the collection.

The survey looked at the consumers' point of view of the web series and the case company's success. It revealed that over 50% of the web series viewers owned the main product that the web series was focused on, the Conspiracy Palette. Most of the viewers that had purchased a product from the Conspiracy Collection, had done so to support both content creators Shane Dawson and Jeffree Star. These respondents were most impacted by the influencer aspects of the web series, the dates of each event, when the products were launched, and the schedule for when the products would be restocked.

Those that had watched the web series were most impacted by seeing inside the factories and laboratories that created and assembled the products and by seeing the products in advance. This way viewers were able to understand what the company was selling and what they could possibly purchase. It was also revealed that viewers under the age of 30 were more likely to be impacted by disclosing the final calculation of sales. The same group were also more likely to believe that the success of the collection was led by the company being transparent about any setbacks and disappointments that had occurred during the new product development process.

5.2   Recommendations

For a cosmetics company to engage consumers to new products being launched and expand their customer reach, transparency during the new product development process is essential. Allowing consumers to see the process that goes into creating a new product, from idea to physical product, empowers the consumer to build a connection to both the company and the product. Consumers are more likely to show interest in a new product pre-launch and purchase the product once it launches.

To begin transparently displaying the new product development process, using video as the communication format helps to convey transparency. The following list will lay out the processes, phases, and topics of the new product development process a company should consider when using transparency as a marketing method. A company should video

- the idea and concept stage (the origin story)
- the design and development of the product (product samples and versions)
- the reviewing of the product (revisions)
- the business operations (timelines, manufacturing, packaging, and distribution)
- the product launch (day of the launch)
- and the financial aspects of the product (COGS, projections, and final sales).

If a cosmetics company wants to build a deeper connection to the consumer and humanize the company, the video(s) should also include a personal touch. This includes allowing consumers to see into the life of the person creating the product, why they are creating it, see the daily routines of the person, and revealing personal fears, insecurities, concerns, or problems. This can especially be used if the company does a collaboration with an influencer. Using transparency as a marketing method for pre-launches of cosmetics products will help companies to bring more awareness to a new product, build stronger relationships with consumers, differentiate from competitors, strengthen the brand, and increase sales.

5.3   Assessment of reliability and validity

The plan to ensure reliability and validity during the research had gone in accordance with the plan. For the analysis of the quantitative data, all data collected from the respondents were analyzed with the consent of the respondents and maintained anonymity. Data requirements were clear and concise, therefore, the data received corresponded directly to the investigative question. During the analysis, correlations were used to provide accurate interpretations of the data, and the data used came directly from the respondents.

The survey was sent out to a clearly defined respondent group to maintain consistent relevance. It was answered by respondents residing in different areas of the world, providing a closer representation of the general population and diverse results. However, the survey could've received more respondents to statistically represent the results to the whole population. With more respondents, the data would've provided a deeper understanding of the effect of the web series and why it was successful from the consumer point of view.

The data requirements were also clear and concise for the analysis of the qualitative data, therefore the data received correlated directly to the investigative questions. The analysis of the qualitative data consisted of processing the transcription, coding, categorizing the data, and developing patterns, which helped to present the data objectively. Full exclusion of subjectiveness could not be avoided, however, the use of quotes helped to provide accurate interpretations. Reliability is ensured by using the same data source throughout the analysis, and that the data came directly from the case company.

5.4   Further research

The concept of transparency in the cosmetics industry has only recently emerged and has become ever more demanded by consumers. Diving deeper into how to use transparency to a company's advantage can be researched further. To gain more insight into what to include in transparent marketing campaigns, research can be done to see what consumers would like to see from the cosmetics industry and their products. This would include what aspects of the business operations, new product development process, or the company the consumers would like to see.

Further research can also be done on the main product of the web series, the Conspiracy Palette. Studying further, what about the product or what components of it intrigued consumers, can help cosmetics companies develop their own products. Companies would be able to understand what aspects of the product to concentrate more on during a transparent marketing campaign.

5.5   Reflection on learning

This thesis provided the author with a new definition for transparency in a company and in marketing. An understanding of the importance of transparency and how it affects both companies and consumers were also gained. Through the research, the author was able

to unravel a new marketing method that companies could use to their advantage. The research also found the aftermath of using transparency in marketing, which provided the author with knowledge of the advantages and disadvantages of the method before implementing it in the future, therefore reducing risks. After deeper analysis, how to implement the transparent marketing method was also acquired. The author was able to gain the expertise of this transparent marketing method that they could use in future marketing campaigns and could adapt it to fit accordingly with other industries.

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Appendices

Appendix 1. The Opacity Spiral (adapted from Oliver 2004)

Imagined Impunity

Opaque Event

Disruptive Occurrence

Minor Information Leak

Emphatic Denial

Major Information Disclosure

Repeated Denials

Incontrovertible Truth Emerges

Confession / Litigation

Calls for Punishment

Public Castigation
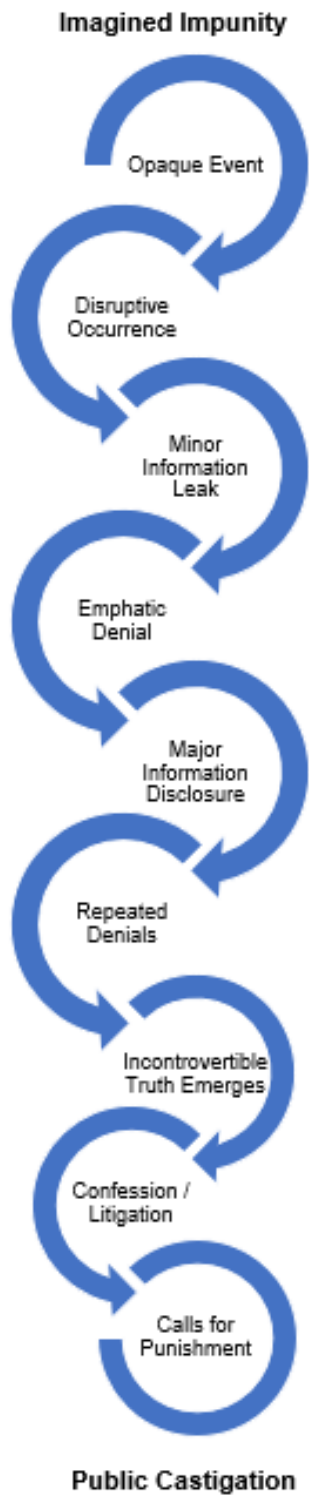
Appendix 2. 12 different types of marketing videos (Collins & Conley 7 May 2020)

Demo videos	Videos that display how the product works.
Brand videos	Videos created to raise awareness of a company and build interest and attract the target audience. They are usually a part of a larger advertising campaign that display a company's distinguished vision, mission, or products.
Event videos	Videos created for an event hosted by a company that showcases the highlights of an event.
Expert interviews	Videos of internal experts, influencers, or industry leaders being interviewed. These videos help build trust and authority with a company's target audience and provides the audience with key takeaways.
Educational or How – To videos	Videos to provide instruction for people or provide a knowledge base needed to better understand a company and its solutions.
Explainer videos	Videos that better clarify why a consumer needs a company's product or service. They are usually represented through a fictional persona journey struggling with a problem, which is fixed by a company's solution.
Animated videos	Videos used for concepts hard to understand, or an abstract service or product, that needs visuals to clarify it
Case study and customer testimonial videos	Videos that showcase loyal advocates of the brand, praising a company. These videos help to prove a product can and will solve the consumer's problem.
Live videos	Videos that provide a behind-the-scenes look into a company through live interview, presentations, and events and live commenting.
360° and virtual reality (VR) videos	Videos that allow viewers to take control of their own experience and see the content at every angle. These videos are usually used for a location or an event and used on special VR devices.
Augmented reality (AR) videos	Videos that allow a digital manipulation to the surrounding world around the user, usually using a mobile device's camera.
Personalized messages	Videos that pursue conversation between individuals through personalized responses and recommendations.

Appendix 3. Survey (English)

Shane x Jeffree Conspiracy Colletion web series

Haaga-Helia
University of Applied Sciences

1. Have you watched any of the episodes of the Shane Dawson beauty web series? *

The episodes are as follows:
1. The Beautiful World of Jeffree Star
2. The Secrets of the Beauty World
3. The Dangerous World of Jeffree Star
4. The $20 Million Dollar Deal with Jeffree Star
5. The Ugly Side of the Beauty World
6. The Conspiracy Collection Reveal | Jeffree Star x Shane Dawson
7. The Beautiful World of Shane Dawson

○ Yes

○ No

2. Do you own the Jeffree Star X Shane Dawson Conspiracy palette or any of the other items in the Conspiracy Collection? If yes, select all that apply. *

☐ Conspiracy Palette

☐ Mini Controversy Palette

☐ Mini Controversy Emerald Edition

☐ Shane X Jeffree Velour Liquid Lipstick Pig Bundle

☐ One or more of the individual Shane X Jeffree Velour Liquid Lipsticks (Ryland, I Gotta Go, Shane, Oh My God, Jeffree What the F***?, or Are You Filming?)

☐ Shane X Jeffree The Gloss (Shane Glossin')

☐ One or more of the Shane X Jeffree accessories (Pig mirrors and Pig makeup bags)

☐ No

☐ Diet Shane Lip Balm

☐ Velour Lip Scrub: Diet Rootbeer

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Shane x Jeffree Conspiracy Colletion web series

Haaga-Helia
University of Applied Sciences

3. What inspired you to buy the Conspiracy Palette or any of the other products in the Conspiracy Collection? *

○ I wanted to support content creator Shane Dawson because they were a co-creator of the Conspiracy Collection

○ I wanted to support content creator Jeffree Star because they were a co-creator of the Conspiracy Collection

○ I wanted to support both Shane Dawson and Jeffree Star

○ The web series attracted my attention towards the product(s)

○ Other

Previous   Next

Shane x Jeffree Conspiracy Colletion web series

Haaga-Helia
University of Applied Sciences

What aspects of the web series impacted you the most?

Rate on a scale of 1 to 3 (1= Not all, 2= Somewhat impacted, 3= Impacted a lot) on how each feature of the web series affected you. This question concentrates only on the web series.

4. Shane Dawson and Jeffree Star

	1= Not at all	2= Somewhat impacted	3= Impacted a lot
Parts of their personal lives and moments displayed *	○	○	○
Their commentary, reactions, and comical remarks *	○	○	○
Their personal fears, insecurities, concerns, and problems revealed *	○	○	○
Customer interactions (Meet and Greets) *	○	○	○

5. Scenes from the series

	1= Not at all	2= Somewhat impacted	3= Impacted a lot
Drama (Twitter feuds, Charles and Tati, competition, robbery, etc.) *	○	○	○
Seeing the cosmetics industry from the point of view of a non-makeup user *	○	○	○
Seeing products in advance (shades for eyeshadows and lipsticks, merch, accessories, final cosmetic products) *	○	○	○
Seeing inside the factories and laboratory (storage and assembly line) *	○	○	○
Launch day from company point of view *	○	○	○
Dates of events portrayed in series *	○	○	○
Launch date revealed *	○	○	○
Setbacks and disappointments revealed *	○	○	○

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6. Business operations and processes

	1= Not at all	2= Somewhat impacted	3= Impacted a lot
Brainstorming of Shane x Jeffree collection (theme, colors, designs, products, logo) *	○	○	○
Cost of goods, price breakdown, and price comparisons *	○	○	○
Deal points displayed (Contract provisions and percentages) *	○	○	○
Projections and calculations of profit, sales, product quantities, and orders *	○	○	○
Timeline for each business operation *	○	○	○
Creation of products (revisions, drafts, designs, naming shades, selecting shades, packaging) *	○	○	○
Business negotiations, purchase orders, and retail orders *	○	○	○
Marketing strategy, marketing campaigns, digital promotions, and scenes from the photoshoot *	○	○	○
Dilemmas and issues throughout the creation process *	○	○	○
Final calculation of sales *	○	○	○
Restock schedule *	○	○	○
Other	○	○	○

Previous   Next

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Shane x Jeffree Conspiracy Colletion web series

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University of Applied Sciences

What sections of the web series do you believe lead to the success of the Conspiracy Collection? Select all that apply.

This question concentrates only on the products.

7. Shane Dawson and Jeffree Star

- [ ] Parts of their personal lives and moments displayed
- [ ] Their commentary, reactions, and comical remarks
- [ ] Their personal fears, insecurities, concerns, and problems revealed
- [ ] Customer interactions (Meet and Greets)

8. Scenes from the series

- [ ] Drama (Twitter feuds, Charles and Tati, competition, robbery, etc.)
- [ ] Seeing the cosmetics industry from the point of view of a non-makeup user
- [ ] Seeing products in advance (shades for eyeshadows and lipsticks, merch, accessories, final cosmetic products)
- [ ] Seeing inside the factories and laboratory (storage and assembly line)
- [ ] Launch day from company point of view
- [ ] Dates of events portrayed in series
- [ ] Launch date revealed
- [ ] Setbacks and disappointments revealed

9. Business operations and processes *

☐ Brainstorming of Shane x Jeffree collection (theme, colors, designs, products, logo)

☐ Cost of goods, price breakdown, and price comparisons

☐ Deal points displayed (Contract provisions and percentages)

☐ Projections and calculations of profit, sales, product quantities, and orders

☐ Timeline for each business operation

☐ Creation of products (revisions, drafts, designs, naming shades, selecting shades, packaging)

☐ Business negotiations, purchase orders, and retail orders

☐ Marketing strategy, marketing campaigns, digital promotions, and scenes from the photoshoot

☐ Dilemmas and issues throughout the creation process

☐ Final calculation of sales

☐ Restock schedule

☐ Other _____

☐ None of the above

[Previous] [Next]

Shane x Jeffree Conspiracy Colletion web series

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10. Age *

- ○ 15-19
- ○ 20-24
- ○ 25-29
- ○ 30-34
- ○ 35-39
- ○ 40-44
- ○ 45-49
- ○ 50+

11. Country of residence *

| Select ⌄ |

12. Gender *

- ○ Female
- ○ Male
- ○ Other (specify) [   ]

[Previous] [Next]

Shane x Jeffree Conspiracy Colletion web series

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13. If you wish to be a part of the raffle for the chance to win a $20 Jeffree Star Cosmetics eGift card, please fill in the information below.

The information will not be used for further research and will remain confidential. The information will be deleted after the raffle.

First name [   ]

Last name [   ]

Mobile [   ]

Email [   ]

[Previous] [Submit]

Appendix 4. Survey (Finnish)

Shane x Jeffree Conspiracy Collection nettisarja

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University of Applied Sciences

1. Oletko nähnyt yhden tai useamman jakson Shane Dawsonin kauneus nettisarjasta? *

Jaksot ovat:
1. The Beautiful World of Jeffree Star
2. The Secrets of the Beauty World
3. The Dangerous World of Jeffree Star
4. The $20 Million Dollar Deal with Jeffree Star
5. The Ugly Side of the Beauty World
6. The Conspiracy Collection Reveal | Jeffree Star x Shane Dawson
7. The Beautiful World of Shane Dawson

○ Kyllä

○ Ei

2. Omistatko Jeffree Star x Shane Dawson Conspiracy Palette meikkipaletin tai muita tuoteitta Conspiracy Collectionista? Valitse kaikki omistavasi. *

☐ Conspiracy Palette

☐ Mini Controversy Palette

☐ Mini Controversy Emerald Edition

☐ Shane X Jeffree Velour Liquid Lipstick Pig Bundle

☐ Yksi tai useampi yksittäinen Shane X Jeffree Velour Liquid Lipsticks (Ryland, I Gotta Go, Shane, Oh My God, Jeffree What the F***?, or Are You Filming?)

☐ Shane X Jeffree The Gloss (Shane Glossin')

☐ Yksi tai useampi Shane X Jeffree asusteista (Possu peilit ja Possu meikkikassit)

☐ En

☐ Diet Shane Lip Balm

☐ Velour Lip Scrub: Diet Rootbeer

Seuraava

Shane x Jeffree Conspiracy Collection nettisarja

Haaga-Helia
University of Applied Sciences

3. Mikä innosti sinua ostamaan Conspiracy Palette:n tai muita tuotteita Conspiracy Collectionista? *

○ Halusin tukea sisällöntuottaja Shane Dawsonia koska hän oli mukana luomassa Conspiracy Collectionia

○ Halusin tukea sisällöntuottaja Jeffree Staria koska hän oli mukana luomassa Conspiracy Collectionia

○ Halusin tukea molempia, sekä Shane Dawsonia että Jeffree Staria

○ Nettisarja herätti mielenkiintoni tuotetta/tuotteita kohtaan

○ Muu syy [   ]

[Edellinen] [Seuraava]

Shane x Jeffree Conspiracy Collection nettisarja

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University of Applied Sciences

Mikä osuus nettisarjasta vaikutti sinuun eniten?

Arvioi asteikolla 1-3 (1= Ei lainkaan, 2= Vaikutti hieman, 3= Vaikutti paljon) kuinka kyseinen osa nettisarjasta vaikutti sinuun. Tämä kysymys koskee ainoastaan nettisarjaa.

4. Shane Dawson ja Jeffree Star

	1= Ei lainkaan	2= Vaikutti hieman	3= Vaikutti paljon
Osat, jossa näytetään hetkiä heidän yksityiselämästään *	○	○	○
Heidän kommentointi, reagointi ja hauskat hetket *	○	○	○
Heidän henkilökohtaiset pelkonsa, epävarmuutensa, huoliensa ja ongelmiensa paljastaminen *	○	○	○
Asiakaskohtaamiset (Meet and Greets) *	○	○	○

5. Sarjan kohtaukset

	1= Ei lainkaan	2= Vaikutti hieman	3= Vaikutti paljon
Draama (Twitter kinastelut, Charles ja Tati, kilpailijat, ryöstö, yms.) *	○	○	○
Kosmetiikka-alan näkeminen henkilön näkökulmasta, joka ei käytä kosmetiikkaa *	○	○	○
Tuotteiden näkeminen ennen julkaisua (luomivärien ja huulipunien sävyt, merch, asusteet, valmiit kosmetiikkatuotteet) *	○	○	○
Tehtaisiin ja laboratorioon näkeminen (varasto ja kokoonpano) *	○	○	○
Julkaisupäivä yrityksen näkökulmasta *	○	○	○
Esitetyt tapahtumien päivämäärät *	○	○	○
Julkaisupäivän paljastus *	○	○	○
Epäonnistumiset ja pettymykset *	○	○	○

6. Liiketoimet ja prosessit

	1= Ei lainkaan	2= Vaikutti hieman	3= Vaikutti paljon
Shane x Jeffree collectionin aivoriihet (teema, värit, design, tuotteet, logo) *	○	○	○
Hankintamenot, hintaerittely ja hintavertailu *	○	○	○
Sopimuksen yksityiskohtien julkaisu (säännökset ja prosenttiosuudet) *	○	○	○
Arviointilaskelmat voitosta, myynnistä, tuotteiden lukumääristä ja tilauksista *	○	○	○
Kaikkien liiketoimien aikajanat *	○	○	○
Tuotteiden rakentuminen (muokkaus, luonnokset, design, sävyjen nimeäminen ja valinta, pakkaus) *	○	○	○
Liikeneuvottelut ja tilaukset *	○	○	○
Markkinoinsistrategia, markkinointikampanjat, digitaalinen mainonta ja kohtaukset kuvauksista *	○	○	○
Ongelmat tuotteiden luomisprosessissa *	○	○	○
Lopulliset myyntilukemat *	○	○	○
Täydennys aikataulu *	○	○	○
Muu	○	○	○

[Edellinen] [Seuraava]

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Shane x Jeffree Conspiracy Collection nettisarja

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Mitkä osat nettisarjasta mielestäsi vaikuttivat Conspiracy Collectionin menestykseen? Valitse yksi tai useampi vaihtoehto.

Tämä kysymys koskee ainoastaan tuotteita.

7. Shane Dawson ja Jeffree Star

- [ ] Osat, jossa näytetään hetkiä heidän yksityiselämästään
- [ ] Heidän kommentointi, reagointi ja hauskat hetket
- [ ] Heidän henkilökohtaiset pelkonsa, epävarmuutensa, huoliensa ja ongelmiensa paljastaminen
- [ ] Asiakaskohtaamiset (Meet and Greets)

8. Sarjan kohtaukset

- [ ] Draama (Twitter kinastelut, Charles ja Tati, kilpailijat, ryöstö, yms.)
- [ ] Kosmetiikka-alan näkeminen henkilön näkökulmasta, joka ei käytä kosmetiikkaa
- [ ] Tuotteiden näkeminen ennen julkaisua (luomivärien ja huulipunien sävyt, merch, asusteet, valmiit kosmetiikkatuotteet)
- [ ] Tehtaisiin ja laboratorioon näkeminen (varasto ja kokoonpano)
- [ ] Julkaisupäivä yrityksen näkökulmasta
- [ ] Esitetyt tapahtumien päivämäärät
- [ ] Julkaisupäivän paljastus
- [ ] Epäonnistumiset ja pettymykset

9. Liiketoimet ja prosessit *

☐ Shane x Jeffree collectionin aivoriihet (teema, värit, design, tuotteet, logo)

☐ Hankintamenot, hintaerittely ja hintavertailu

☐ Sopimuksen yksityiskohtien julkaisu (säännökset ja prosenttiosuudet)

☐ Arviointilaskelmat voitosta, myynnistä, tuotteiden lukumääristä ja tilauksista

☐ Kaikkien liiketoimien aikajanat

☐ Tuotteiden rakentuminen (muokkaus, luonnokset, design, sävyjen nimeäminen ja valinta, pakkaus)

☐ Liikeneuvottelut ja tilaukset

☐ Markkinoinsistrategia, markkinointikampanjat, digitaalinen mainonta ja kohtaukset kuvauksista

☐ Ongelmat tuotteiden luomisprosessissa

☐ Lopulliset myyntilukemat

☐ Täydennys aikataulu

☐ Muu [_____]

☐ Ei mikään yllä olevista

[Edellinen] [Seuraava]

Shane x Jeffree Conspiracy Collection nettisarja

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University of Applied Sciences

10. Ikä *

- ⚪ 15-19
- ⚪ 20-24
- ⚪ 25-29
- ⚪ 30-34
- ⚪ 35-39
- ⚪ 40-44
- ⚪ 45-49
- ⚪ 50+

11. Asuinmaa *

Valitse ⌄

12. Sukupuoli *

- ⚪ Nainen
- ⚪ Mies
- ⚪ Muu (mikä?) [   ]

[Edellinen] [Seuraava]

Shane x Jeffree Conspiracy Collection nettisarja

13. Jos haluat osallistua arvontaan, jonka palkintona on $20 Jeffree Star Cosmeticsin e-lahjakortti, täytä yhteystietosi alle.

Luovuttamiasi tietoja ei käytetä tutkimustarkoituksiin ja ne pysyvät luottamuksellisina. Tiedot poistetaan järjestelmästä arvonnan päätyttyä.

Etunimi

Sukunimi

Puhelin

Sähköposti

Edellinen   Lähetä

Appendix 5. Example of the web series Microsoft Excel analysis

IQ	Codes	Quotes					
Origin and Scope	Collection scope	2	3	4	5	6	
	Merch	2	4	6			
	Origin	1					
Product Design and Development	Research	2	4				
	Naming eye-shadow and lipsticks shades	2	4	7			
	Eyeshadow and lipstick shade colors	2					
	Design ele-ments/details	2	3	4	5	6	7
	Samples	2	3	4	5	6	7
	Revisions	3	4	5	6	7	
	Approvals	3	4	5	6		
	Palette pack-age/layout	3	4	5	6	7	
Competitor Assess-ment	Competition	2	3	4			
	Price compari-sons	2					
	COGS	2					
Manufacturing, Packaging, Distribu-tion, and Launch of the Products	Timelines	1	2	3	4	5	6	7
	Factory	2	4	5	6		
	Business ne-gotiations	2	4				
	Launch day	7					
	Launch day Is-sues	7					
Financial aspects	Deal points	2					
	Projections	2	4	6			
	Sales	4	7				
	Merch	2	4	6			
Success of Cam-paign and Products	Web series	2	6	7			
	Merch	2	4	6			
	Sales	4	7				
	Launch Day	7					

Appendix 6. List of all Conspiracy Collection products (Jeffree Star Cosmetics 2020; Shane Dawson 2019)

Cosmetics	Merch
Conspiracy Palette	Conspiracy Track Jogger
Mini Controversy Palette	Conspiracy Track Jacket
Shane x Jeffree Velour Liquid Lipstick Pig Bundle	Shane x Jeffree Imprint Travel Bag
Individual Velour Liquid Lipsticks: - Shane - Ryland - I Gotta Go - Are You Filming? - Oh My God - Jeffree, What The F**k	Shane x Jeffree Side Bags (Black and Pink)
Shane x Jeffree The Gloss: Shane Glossin'	Black Spa Pig Robe
Diet Shane Lip Balm	Hoodies (6 styles)
Shane x Jeffree Double Zip Makeup Bags (Black and Pink)	OHMYGOD Joggers
Shane x Jeffree Accessory Bag	Pig Backpacks (Black and Pink)
Pig Hand Mirrors (Black and Pink)	Shane Dawson Slime (4 colors)
Mini Controversy – Emerald Edition	iPhone Cases (2 styles)
Single Eyeshadow: Put It Back!	Black Pig Tumbler
Shane x Jeffree The Gloss: Slime Glossin'	Black Pig Slides
Pig Hand Mirrors (Silver and Green)	Pig Baseball Caps (2 styles)
Velour Lip Scrub: Diet Rootbeer	Conspiracy Tee
	Hoodies (4 styles)
	Pig Tumblers (Iridescent White and Matte Baby Blue)
	Spiraling Tee
	Pig Handbags (White, Black, and Pink)
	Drama Windbreakers (Black and Light Pink)
	Snout Wallets (White, Black, and Pink)
	Socks (2 styles)
	White Spa Pig Robe

Appendix 7. Statistical inference test table

<table>
<tr><th colspan="5">Hypothesis Test Summary</th></tr>
<tr><th></th><th>Null Hypothesis</th><th>Test</th><th>Sig.</th><th>Decision</th></tr>
<tr><td>1</td><td>The distribution of Parts of their personal lives and moments displayed is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,006</td><td>Reject the null hypothesis.</td></tr>
<tr><td>2</td><td>The distribution of Their commentary, reactions, and comical remarks is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,009</td><td>Reject the null hypothesis.</td></tr>
<tr><td>3</td><td>The distribution of Their personal fears, insecurities, concerns, and problems revealed is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,002</td><td>Reject the null hypothesis.</td></tr>
<tr><td>4</td><td>The distribution of Customer interactions (Meet and Greets) is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,158</td><td>Retain the null hypothesis.</td></tr>
<tr><td>5</td><td>The distribution of Drama (Twitter feuds, Charles and Tati, competition, robbery, etc.) is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,422</td><td>Retain the null hypothesis.</td></tr>
<tr><td>6</td><td>The distribution of Seeing the cosmetics industry from the point of view of a non-makeup user is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,162</td><td>Retain the null hypothesis.</td></tr>
<tr><td>7</td><td>The distribution of Seeing products in advance (shades for eyeshadows and lipsticks, merch, accessories, final cosmetic products) is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,132</td><td>Retain the null hypothesis.</td></tr>
<tr><td>8</td><td>The distribution of Seeing inside the factories and laboratory (storage and assembly line) is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,304</td><td>Retain the null hypothesis.</td></tr>
<tr><td>9</td><td>The distribution of Launch day from company point of view is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,169</td><td>Retain the null hypothesis.</td></tr>
<tr><td>10</td><td>The distribution of Dates of events portrayed in series is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,023</td><td>Reject the null hypothesis.</td></tr>
<tr><td>11</td><td>The distribution of Launch date revealed is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,005</td><td>Reject the null hypothesis.</td></tr>
<tr><td>12</td><td>The distribution of Setbacks and disappointments revealed is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,066</td><td>Retain the null hypothesis.</td></tr>
<tr><td>13</td><td>The distribution of Brainstorming of Shane x Jeffree collection (theme, colors, designs, products, logo) is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.</td><td>Independent-Samples Kruskal-Wallis Test</td><td>,013</td><td>Reject the null hypothesis.</td></tr>
</table>

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14	The distribution of Cost of goods, price breakdown, and price comparisons is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.	Independent-Samples Kruskal-Wallis Test	,100	Retain the null hypothesis.
15	The distribution of Deal points displayed (Contract provisions and percentages) is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.	Independent-Samples Kruskal-Wallis Test	,486	Retain the null hypothesis.
16	The distribution of Projections and calculations of profit, sales, product quantities, and orders is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.	Independent-Samples Kruskal-Wallis Test	,620	Retain the null hypothesis.
17	The distribution of Timeline for each business operation is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.	Independent-Samples Kruskal-Wallis Test	,354	Retain the null hypothesis.
18	The distribution of Creation of products (revisions, drafts, designs, naming shades, selecting shades, packaging) is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.	Independent-Samples Kruskal-Wallis Test	,514	Retain the null hypothesis.
19	The distribution of Business negotiations, purchase orders, and retail orders is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.	Independent-Samples Kruskal-Wallis Test	,413	Retain the null hypothesis.
20	The distribution of Marketing strategy, marketing campaigns, digital promotions, and scenes from the photoshoot is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.	Independent-Samples Kruskal-Wallis Test	,154	Retain the null hypothesis.
21	The distribution of Dilemmas and issues throughout the creation process is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.	Independent-Samples Kruskal-Wallis Test	,774	Retain the null hypothesis.
22	The distribution of Final calculation of sales is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.	Independent-Samples Kruskal-Wallis Test	,756	Retain the null hypothesis.
23	The distribution of Restock schedule is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.	Independent-Samples Kruskal-Wallis Test	,019	Reject the null hypothesis.
24	The distribution of Other is the same across categories of Inspiration to buy Conspiracy Palette or other products in the Conspiracy Collection.	Independent-Samples Kruskal-Wallis Test	,887	Retain the null hypothesis.

Asymptotic significances are displayed. The significance level is ,050.

Appendix 8. Spearman's correlation coefficient

Correlations

			Final calculation of sales
Spearman's rho	Age	Correlation Coefficient	-,352[**]
		Sig. (2-tailed)	,000
		N	110

**. Correlation is significant at the 0.01 level (2-tailed).

Appendix 9. Contingency coefficient and chi square test

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,357	,007
N of Valid Cases		110	

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	16,031[a]	5	,007
Likelihood Ratio	19,051	5	,002
Linear-by-Linear Association	8,225	1	,004
N of Valid Cases	110		

a. 5 cells (41,7%) have expected count less than 5. The minimum expected count is ,80.