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DESIGNING FOR THE COMMERCIAL EXPLOITATION OF ONLINE IDENTITY

DIALECHTI-CHRISTINA EMMANOUIL

Thesis submitted to the School of Computer Science, University of Nottingham in partial fulfilment of the requirements for the degree of Doctor of Philosophy

January 2017

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Designing for the Commercial Exploitation of online identity

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To my sister.

Abstract

In our digital era, social networking sites are becoming increasingly relevant to multiple aspects of individuals' lives, including personal and professional. A group of professionals who heavily rely on these platforms for commercial purposes is book authors, as they use them to connect with readers and promote their books. In their attempts to establish their professional identities in these platforms, they face multiple challenges that public self-presentation carries. Three studies were conducted for this dissertation giving both qualitative and quantitative insights to the ways authors use social networking sites. The findings resulted in the identification of design opportunities that could facilitate online identity management for commercial purposes.

The first study surveyed 103 authors about their attitudes and behaviours regarding information sharing via their professional social networking. It found that authors engage in rich self-presentation concerning multiple life aspects but avoid sharing information of a personal nature. This finding led to the development of Layered Identity Theory that represents all identity aspects, both intimate and non-intimate, as layered with inner layers conveying more personal information. Another practice of authors is the management of multiple accounts in a single platform to support different life aspects. There are also authors who use pen names to avoid links between their author selves and their personally identifiable life aspects when publishing their books and managing their social networking. A novel hybrid self-presentation was identified, as there were authors who reported sharing real information about themselves but alter it to prevent their mass audiences from knowing their real name identities. Multiple challenges could rise for them, such as accidentally sharing content in wrong accounts or revealing personally identifiable information.

The second study, an online investigation that was based on observing authors' behaviours in social networking sites, provided insights about authors' activities across platforms and the content they generate in the most popular ones. The study verified that authors cover a variety of topics about multiple life aspects, including family and relationship; however their sharing cannot be considered personal. This finding established the relevance of Layered Identity Theory to online information sharing. The study also found that authors form online networks and employ their relationships with other users to further establish their professional identities. At the same time, they use social networking sites for creative purposes, such as feedback collection and direct promotion. Indications that authors' online identity management conveys underlying tensions were identified and discussed. These tensions involve identity incoherence across platforms, difficulties in managing audiences, blurred profiles, and the possibility of negative involvement of others in their self-presentation.

The final study, which comprised of two co-design workshops, explored how authors relate to tensions that were previously identified in the studies conducted. In addition, the workshops uncovered authors' experiences with other users of social networking sites who were negatively involved with their identity management. Managing multiple accounts in a single platform was confirmed by authors as a challenging activity, whereas sharing multiple life aspects was described as a positive common practice among authors when there is an overall balance in the types of information shared. Interestingly, authors' motivation for sharing multiple life aspects with their online audiences is their desire to attract large audiences and be discovered by publishing companies. Authors acknowledge the underlying tensions that sharing multiple life aspects could generate, such as attracting audiences not interested in writing. When it comes to others' involvement in their self-presentation, it was found that despite authors' attempts to balance boundaries between their professional and other life aspects in social networking sites, the information fluidity that characterises the online world makes their different identities come together. Authors acknowledged not being fully aware of the

different features that exist in social networking sites; however they had novel design ideas, such as prioritisation and categorisation of generated content, extra layers of security before content sharing, and greater control over others' content about them.

Overall, the findings of this dissertation reveal that even though social networking sites lack features to fully support authors' self-presentation, the creativity that characterises this group of professionals allows them to use these platforms in ways that partially fulfil their needs; yet remain challenging and need to be facilitated. The studies conducted suggest that many opportunities rise for them online, such as the development of personal relationships with readers and other authors, despite the fact that their self-presentation is based on carefully planned activities. Moreover, the findings uncover that authors establish a new identity aspect online that is formed using a pen name and slightly altered information from their other identity aspects. By identifying Layered Identity Theory to precisely study information sharing online, hybrid self-presentation, as well as other commercial online practices, underlying tensions, and design recommendations, this dissertation raises considerations that could be used to further investigate the commercial use of social networking sites and design relevant supporting technology.

Human behaviour flows from three main sources:
desire, emotion, and knowledge.

Plato (c. 429 – c. 347 BC)

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CHAPTER 1

Introduction

1.1 INTRODUCTION

This dissertation aims to investigate how the online identity management of individuals who use social networking sites for commercial purposes could be facilitated through design recommendations about these platforms. The foundation of this project lies in identity and self-presentation theories, such as personal and social identity, role-playing, audience management, and selective self-presentation. The singularity of self-presentation as a research topic derives from the fact that, according to Goffman (1978), it is an adjustable construct, dependent on the social goals that different groups attempt to achieve and the social contexts in which it takes place. Over the last decade, the widespread adoption of social networking sites has resulted in the increasing interest of researchers in examining how individuals engage in self-presentation within these platforms. The research conducted regarding the ways different groups of individuals, such as teenagers (boyd, 2007), college students (Lampe et al, 2006), employees of companies (Marwick, 2012), and artists (Hoare et al, 2014; Dowthwaite et al, 2015) use social networking sites suggests that individuals encounter difficulties in managing their online identities.

One important characteristic of social networking sites that complicates self-presentation is that these spaces tend to bring together different aspects of users' lives. Donath and boyd (2004) mentioned that friends, family, acquaintances, and colleagues are some of the groups that users interact with in social networking sites, resulting in collapsed contexts between different social situations. They highlighted that time and space are employed in offline settings to keep the incompatible contexts of individuals' lives apart, however this is not possible online (Donath and boyd, 2004). Zhao et al (2013)

underlined the necessity to inform the design of social networking sites to facilitate online self-presentation. However, relevant changes in social networking sites have yet to be implemented. One possible explanation is the argument of Marwick (2005) that the self-presentation processes, which can be employed in social networking sites, are influenced by these platforms' commercial purposes rather than the needs of users. This dissertation will argue that extensive research on the identity management practices of different groups of users can uncover a relationship between users' requirements and these platforms' commercial purposes.

A good example of individuals who use social networking sites for commercial purposes is book authors. Davidi (2013) stated that in recent years, the interest of readers to communicate about books online is growing and authors use social networking sites to respond to this call for communication. Consequently, authors cease to exist as only names on book covers and professionals attending book signings. When using social networking sites, which as mentioned previously complicate self-presentation, authors become available to their audiences who can search for them online and discover them as individuals. Garber (2015) discussed that even before the rise of these platforms, there have been cases of authors who perceived their audiences' attention as hard to manage. Therefore it is interesting to examine how this group of professionals responds to the complexity that social networking sites add to their self-presentation.

This dissertation reveals that authors discovered novel ways to separate the different aspects of their lives in social networking sites; however there are underlying tensions that they are not always able to manage. This necessitates the recommendation of a robust design to assist them in guarding their self-presentation. Studying their online behaviours adds understanding about the behaviour of an unexplored community of creators and uncovers ways to facilitate it. Moreover it develops the concept of online self-presentation, as it reveals a new type, different from previously identified user behaviours in the significant work of Turkle (1999) and Sundén (2003). At the same time, it introduces a new theory about identity aspects and information sharing that aims to add further precision to methodologies previously used in studies of online sharing behaviour by Ozenc and Farnham (2011) and Farnham and

Churchill (2011). The insights that this dissertation delivers suggest that even though online self-presentation is a well-researched topic, it demands on-going investigations, as online creativity evolves and results in novel uses of online platforms.

1.2 THESIS MOTIVATION

When Walther suggested in 1996 that Computer Mediated Communication allows individuals to engage in 'selective self-presentation', he argued that the messages sent with the use of technological advances are better planned than those of face-to-face interactions and allow individuals increased opportunities for self-censorship. He added that this enables users to put on their best faces, as there is no need for their less-than-best faces to show. Selective self-presentation online was described as a regular process that waives obstacles that face-to-face interactions convey, such as social anxiety (Walther, 1996). Nowadays, selective self-presentation is a multifaceted phenomenon, as social networking sites are more complex ecologies, compared to the digital channels of the 1990s. For example, one characteristic of social networking sites that other digital channels do not share, and which complicates selective self-presentation, is described in the work of boyd and Heer (2006) who argued that the visible online connections with other users via "friend lists", play a role in the inferences that audiences make about individuals.

Zhao et al (2013) associated the different elements that contribute to users' self-presentation in social networking sites with artefacts displayed in different places in a house. They suggested that some of them are private and shared with a few people, while others are displayed to the public. They envisioned the ability of users to manage their online self-presentation the same way they move objects in a house, depending on their preferences (Zhao et al, 2013). To achieve this flexibility, different groups of individuals need to be studied and understood. Towards this direction, the motivation of this dissertation is to contribute to literature about the use of social networking sites for commercial purposes by focusing on a case study of book authors. Authors represent a professional group with the potential to fully operate within the Digital

Economy by using online publishing platforms to publish books and social networking sites to independently promote them. Finding ways to assist them in exploiting their online identities commercially could increase their professional visibility and encourage them, as well as other professional groups, to fully rely on digital platforms for their professional activities.

1.3 RESEARCH QUESTIONS

The first goal of this dissertation is to uncover the self-presentation approaches of individuals who use social networking sites for commercial purposes. The need emerges to understand the techniques they employ during the construction and management of their public selves online. This is pursued in a series of empirical studies, for which the primary research question is:

- What are the self-presentation practices of individuals who use social networking sites for commercial purposes?

In order to understand these self-presentation practices, the boundaries that individuals set on information sharing, both to themselves and their connections, are investigated in the studies. More specifically, the studies explore the attempts of these individuals to keep the different aspects of their lives apart and investigate identity-threatening situations they experience. The research question that guides the studies is:

- What are the boundaries of information sharing that individuals who use social networking sites for commercial purposes manage?

The investigated boundaries also involve their consideration as practical implications that endanger selective self-presentation in social networking sites. The need emerges to interpret their meaning and consequences in practice. Towards this direction, the following research question is also studied:

- What implications in practice are drawn from online self-presentation practices for commercial purposes?

This dissertation's next goal is to reflect on self-presentation practices and their implications in practice to make design recommendations. These recommendations concern the introduction of new features in social networking sites, as well as an updated approach of the ways that social networking sites manage users' online identities and data. The research question that directs these recommendations is:

- What design recommendations emerge in support of online self-presentation for commercial purposes?

Overall, this dissertation aims to develop knowledge about the self-presentation practices of individuals who use social networking sites for commercial purposes and highlight design opportunities that emerge in support of these practices.

1.4 RESEARCH AREAS

- HCI: The understanding of individuals' interactions with technology, which functions as input for design recommendations, is the main area of study for this dissertation.

- Social Anthropology: This constituent of anthropology provides this dissertation with insights about individuals' behaviours in the offline world and their application in online settings.

- Online self-presentation: The representations of individuals' selves that are constructed in computer mediated contexts frame the fundamental concept studied in this dissertation.

- User Experience Research: The employment of co-design workshops with the use of personas was inspired by research on User Experience.

- Internet Research: The method of Online Observation was adopted from studies on Internet Research.

1.5 CONTRIBUTIONS

Overall, reviewing concepts of Social Anthropology and studying online self-presentation from an HCI perspective contributes to understanding self–presentation practices (A). The implementation of studies that adopted methods from Internet Research contributes to the literature about self-presentation in social networking sites, as the studies introduce a new theory about identity and information sharing online, as well as a new type of selective self-presentation (A). The adoption of Internet Research and User Experience methods also identified implications in practice and tensions for the use of social networking sites for commercial purposes, as well as design recommendations and a new way for the management of user identities by social networking sites (B).

(A) Self-Presentation

- A report of online self-presentation practices for commercial purposes.
- A theory about identity aspects and information sharing online.
- A novel type of selective self-presentation that individuals employ for commercial purposes.

(B) Design

- Implications in practice and tensions of self-presentation for commercial purposes.
- Recommendations for new features in social networking sites that facilitate self-presentation for commercial purposes.

- A model of the management of users' identities and data by social networking sites.

There are multiple reasons for the selection of authors as a case study for the commercial exploitation of online identity, which were mentioned previously in different sections of this Chapter. Summarising these reasons to argue the selection of authors, it needs to be highlighted that authors are a group of professionals who, according to Garber (2015), have had difficulties in managing their image in offline settings while in recent years, according to Davidi (2013), readers are increasingly expressing interest in communicating with them online. These indicate that they are highly likely to be in need of support while using social networking sites, which according to Donath and boyd (2004) complicate self-presentation. Moreover, due to the rise of online self-publishing, authors represent a good example of individuals who can rely solely on the use of online platforms for all their professional activities. Providing support to their online activities could encourage other groups of professionals to operate within the Digital Economy.

1.6 THESIS STRUCTURE

This thesis consists of nine chapters; the rest of it is organised as follows: Chapter 2 describes the background of this project by focusing on theories of identity and self-presentation practices in offline settings. Chapter 3 provides an overview of how the theories presented in Chapter 2 apply in online settings by focusing on how users engage in self-presentation using online platforms and social networking sites, as well as the challenges they face. Chapter 4 justifies the approach that was adopted in the selection of methods that answered the different research questions.

The empirical work undertaken in this thesis is described in Chapters 5, 6, and 7. Chapter 5 reports on an online survey answered by 103 authors who shared their use of social networking sites and the boundaries they set when sharing information online. Chapter 6 gives an account of an online

investigation about authors' use of social networking that reveals their practices in different platforms and the implications that might be triggered while they engage in self-presentation. Chapter 7 describes two co-design workshops that explored how authors relate to the different implications identified in the studies, uncovered identity-threatening situations they experienced online, as well as ideas about new features in these platforms that could support their self-presentation.

Chapter 8 discusses the results of the empirical studies, relates them back to self-presentation theories, and draws a thread between the literature and authors' behaviours. Moreover, it expands the scope of the findings in relation to individuals who are interested in using social networking sites for commercial purposes. Chapter 9 concludes this thesis with a summary and by restating its key contributions.

PART I
BACKGROUND

CHAPTER 2

The World as a Stage

2.1 INTRODUCTION

Part of understanding identity construction and self-presentation in social networking sites is understanding the meaning of identity and self-presentation in offline settings. To achieve that, relevant theories developed by social scientists in the 20th century are explored in this Chapter, which focuses on concepts referred to throughout this dissertation. Initially, identity will be explored as an individual and collective construct. By drawing on the literature, the ways self-identities and social identities are defined and regulated will be discussed. Next, the processes of self-presentation and impression management will be examined in relation to individuals' social goals and their self-concept. The multiplicity of individuals' identities and their transitions from one identity to another with the assistance of signals will also be considered. Then, the Chapter will focus on the ways others affect the outcome of individuals' self-presentation, not only by sending individuals cues on how to behave but also by contributing to individuals' self-presentation for their own benefit and by interpreting individuals' behaviour based on their own beliefs. The final section of this Chapter will refer to the concepts of self-monitoring and self-censorship, as well as the differentiation between the types of information that individuals tend to share with others.

2.2 IDENTITY BY QUESTIONS: WHO AM I? WHO ARE WE?

In 1954 Barnes introduced the term 'social network' after studying social groups in a Norwegian community. His paper highlighted how individuals make decisions with reference to personal contacts (Barnes, 1954). According to Ashforth and Mael (1989), it is this oneness that individuals perceive with others that allows them to define themselves in a social environment. The work of Stryker and Serpe (1982) illustrates that the reciprocity of society and the self partly answers the question "Who am I", as individuals employ their positions in social relationships and their relevant social identities to answer this question. Stryker and Serpe suggested that the self is constructed through a repertoire of identities that embody the different roles of individuals within a social context. These identities depend on the structured relationships individuals are associated with. For example, someone can be a doctor, mother, churchgoer, and friend and all of these collectively make up the sense of self of this person (Stryker and Serpe, 1982).

The multiplicity of individuals' self-identities also derives from the fact that people classify others depending on the identities that these others project. This is reflected on the well-known quote mentioned in a textbook published with James' work "*A man has as many social selves as there are individuals who recognise him*". As these individuals fall within social groups, James proposed, "*A man has as many social selves as there are distinct groups of persons about whose opinion he cares*" (James, 1984: 162). That is because as Callero (1985) suggested, the different identities that individuals carry imply relevant actions that are necessary to validate their statuses in relation to these identities. Therefore, without actions an identity cannot be validated. An additional characteristic of the different identities of individuals is that identities have a varying influence on their self-concept, as there is a hierarchical relationship between them. As James (1890) stated, a psychologist would be mortified if others knew more psychology than him. However, his poor skills in Greek would not cause him any sense of personal humiliation. James specified that for a linguist the above scenario would be reversed (James, 1890).

As Tajfel (1978) posited, the self-concept of affiliating with social groups and the emotional significance that these affiliations carry is what social

scientists call "social identity" and answers the question "Who are we". Reicher (2004) added that social identities are defined when members of a social group compare themselves with other groups, not in individual level but collectively. That is to say that an individual group member does not compare to another individual member of another group, rather the one group as a whole compares to another one. This comparison allows individuals to segment the social environment into their own groups, which share common characteristics, and the others, which share different ones. Tajfel (1981) highlighted that group members perceive the characteristics of their groups as significant when they compare them to those of other groups.

Turner et al (1994) used an example to illustrate that what also plays an important role in the association with social identities is the level of inclusiveness of the categories that define the self, which may vary between instances. They underlined that a female psychologist in a group of male colleagues might use her sex to differentiate from her colleagues or use her profession to differentiate from other women. This scenario demonstrates that social identity relies on the social categorisation of the self and others (Turner et al, 1994). According to Bourdieu (1985), this categorisation that makes social entities exist is the adoption of a public common sense that existed individually. It is a continuous act that individuals perform in order to position their social identities within the social world and might result in benediction or malediction, compliments or insults and accusations. Bourdieu interestingly linked these potential results that social positioning might have with the fact that the English word "categories" derives from the Greek word "kategoresthai", which means to accuse publicly (Bourdieu, 1985).

As mentioned in the beginning of this section, there are actions associated with individuals' personal identities. When performed, these actions validate that individuals hold these identities. This also applies to social identities. Feldman (1984) described that actions performed to validate social identities work as informative rules that regulate individuals' behaviours and are named group norms. Terry et al (1999) added that these norms affect the behaviour and the sense of social identity of individuals, when individuals identify strongly with a group.

2.3 PRESENTING THE SELF

"All the world's a stage
And all the men and women merely players
They have their exits and their entrances
And one man in his time plays many parts..."

(William Shakespeare, 1868: 31)

Shakespeare's famous monologue in "As you like it" described the world as performances on a theatre stage, referring to individuals as players who adopt many parts throughout their lives (Shakespeare, 1868). Similarly, Goffman (1978) described the offline world as a dramaturgy and people as actors who participate in social interactions with a front stage, where the performance takes place, and a back stage where the performance is planned. This procedure of using behaviour to communicate selected information about the self to others is called self-presentation. According to Baumeister (1982), self-presentation is driven by the desire of individuals to obtain rewards by getting others to think favourably of them. To achieve this, individuals employ what they perceive as their ideal self that works as the criterion of others' favourability (Baumeister, 1982).

Impression management is a relevant term that refers to the process that individuals employ to control the impressions that others form of them. Schlenker (1980) described self-presentation and impression management as procedures of different foci, with impression management being employed when individuals try to manage impressions of persons, objects, events, and policies, while self-presentation being employed when individuals try to control impressions of the self as opposed to other entities. Nevertheless, Leary and Kowalski (1990) specifically stated that despite these attempts to differentiate self-presentation and impression management, the literature generally attributes the two terms the same meaning.

Arkin (1981) referred to a form of "protective self-presentation" suggesting that its drivers are the concerns of individuals about potential disapproval from others rather than their concerns about cultivating others' approval. Tedeschi (1986) characterised the attempt of individuals to construct public

images as a result of their desire for manipulation that is needed to have others' support. However, according to Baumeister et al (1989), this manipulation that individuals might cause others is sometimes a product of self-deception. That is because the self is characterised by uncertainty and a preference for favourable images. Therefore, individuals might communicate more positive versions of themselves during their self-presentation, without realising it (Baumeister et al, 1989). Baumeister and Cairns (1992) added that when individuals receive cues that contradict with their self-concept, they usually choose to avoid, ignore or even fight them. Manipulation during self-presentation is not necessarily a conscious deception of others, as Schlenker (1984) also found that there is a tendency for individuals to interpret their experiences in ways that support the images they want to communicate to others.

Schlenker (2003) referred to self-presentation as a complex procedure that individuals employ to express themselves, respond to each situation with role-playing, and conform to identity expectations. Schlenker added that all these take place as individuals consider their self-concepts, personalities, social roles, and beliefs about the preferences of those who witness their self-presentation (Schlenker, 2003). The work of Leary and Kowalski (1997) and Schlenker and Leary (1982) focused on the results that unsuccessful self-presentation might have on individuals. They found that depending on the social goals and motivations of individuals when engaging in self-presentation, having doubts about their success in communicating particular images to others or receiving unsatisfactory evaluative reactions from others might cause them social anxiety. This is a reasonable response, as the impressions that others form about them might have important consequences on their lives.

2.4 THE RIGHT IDENTITY AT THE RIGHT TIME

Ting-Toomey (2015) discussed how individuals learn to negotiate between their self-identities and the development of their group identities by shaping their understanding of ways to respond to signals given by individuals with identities different than theirs. Identity negotiation is an everyday task even when it comes to already shared group identities, as according to Clark (2000), individuals make transitions between their self and group identities and mold the borders that exist between them to determine the relationships between their different identities at a given time. Individuals partly shape the different environments they operate within themselves; however, to achieve that they also allow the environment to shape them at the same time (Clark, 2000). Ashforth (2000) added that this transition from environment to environment that involves the shaping of identities does not only settle these identities in a setting but allows individuals to situate themselves and learn about themselves while in each context. Individuals operate within these contexts by projecting their most relevant characteristics (Ashforth, 2000). Zerubavel (1993) described the distinctions between relevant and non-relevant characteristics as mental fences that individuals set and function as boundaries, crucial to define social reality.

Phelan et al (1991) explored individuals' transitions from one identity to another and identified that these transitions vary from smooth to hazardous. They suggested that the relevant boundary crossings from context to context might be manageable, hazardous, or too difficult to overcome. They added that this classification is subject to the perception of individuals about each context and the strategies individuals employ when they transition from one context to another (Phelan et al, 1991). Ashforth et al (2000) discussed additional characteristics that the transitions from identity to identity might carry. They proposed that there is a varying level of blurriness of each identity, magnitude of staying in each identity, difficulty in creating, maintaining, and crossing the boundaries between the different identities. They added that when individuals segment their identities, they make their identity crossings more challenging while when they integrate their identities, they make more challenging the creation and maintenance of boundaries between identities. In

their attempts to create and maintain these boundaries, individuals look for cues in the environment that bring to their attention the need to change identities. These cues might be external, such as social signals, social interactions, and completion of a task; or internal, including feelings or senses (Ashforth et al, 2000).

Social signals is a particularly well-studied type of cue for individuals who are in the process of self-presentation. Goffman (1978) associated the cues that audiences send to performers with signs that guide the ways performers try to manage impressions. Goffman described that not only others' cues might be accurate and of value to individuals' self-presentation but also that individuals can deliberately stage these cues and employ them as part of their self-presentation (Goffman, 1978). Gardner and Martinko (1988) found a direct link between the characteristics of the audience, which function as cues for individuals and help them bring to the forefront their most relevant identities. This finding is similar to that of Shaw and Wagner (1975) who argued that the identities individuals adopt during social interactions and their behaviour are affected by the kind of perception that they want other persons to have of them, and these desired perceptions are influenced by the characteristics of other persons.

Someone who is witnessing an individual's impression management is also known as "target". Individuals are known to employ a variety of strategies to manage impressions in front of their targets. According to Jones and Pittman, (1982), the most common one is ingratiation, which involves the manipulation of affective reactions an actor provokes to its targets by conforming and complimenting them. Other strategies include intimidation, which concerns the attempts of actors to arouse fear to their targets. Self-promotion is a strategy achieved by emphasising on the competences and achievements of the actor, while exemplification is achieved by emphasising on the integrity and morality of the actor to arouse guilt to targets. Finally, supplication is a strategy that focuses on attempts to seek sympathy by showing weakness. A strategy employed by an actor might trigger subsequent counterstrategies to the target person (Jones and Pittman, 1982). Apart from these strategies, Vorauer and Miller (1997) added that individuals might also unconsciously adjust their behaviour according to social influences

2.5 OTHER REASONS THAT OTHERS MATTER

Apart from the fact that individuals tailor their self-presentation depending on their audiences, there are other ways that others are involved in individuals' self-presentation outcome. Schlenker and Britt (1999) argued that there is a type of "beneficial impression management", according to which individuals strategically engage in impression management to communicate the desired images of their friends to significant audiences. This type of impression management responds to the social needs of friends of individuals, as it gives individuals the opportunity to influence how their friends are evaluated. This type of self-presentation is characterised as another form of "*packaging information*", "*a justifiable construction of reality that is shaped by the actor's agenda (goals and plans)*", and is part of categorising, weighting, and evaluating information before sharing it (Schlenker and Britt, 1999: 571).

There are several techniques for individuals to manage the self-presentation of others and their motivations do not only involve help giving but also their own indirect impression management. Cialdini and Richardson (1980) provided a relevant example, suggesting that individuals might communicate inflated positive views about subjects they are associated with, a strategy known as basking, and negative views about subjects they are not associated with, a strategy known as blasting, to indirectly enhance their own images. Another technique concerns the behaviour of individuals when they are told that they are somehow connected to someone with negative reputation. Finch and Cialdini (1989) found that in such cases, individuals soften their views on the negativity of this person, a technique known as boosting, to balance the perception of their association with this person.

Wayne and Kacmar (1991) explained that apart from having self-presentation goals, individuals might employ impression management to show the positive perceptions they have of others in order to affect the way these others view them. In this case, it is the performers who benefit from the impression management and not their targets. According to Wayne and Kacmar, the explanation for this is that the way individuals think that others see them influences their behaviour towards these others (Wayne and Kacmar, 1991). Wayne and Liden (1995) argued that when individuals want to extract

value from others, engaging in self-focused impression management might not be as successful as engaging in impression management that focuses on the individuals they want to extract value from. That is because targets usually do not realise that individuals employ impression management that benefits them due to hidden motivations (Wayne and Liden, 1995).

Goffman (1978) discussed another way others are involved in individuals' self-presentation outcome. Goffman suggested that due to potential differences between the ways actors and audiences interpret facts, audiences might misunderstand actors' self-presentation and despite not having sufficient facts, reach conclusions that were not intended by performers (Goffman, 1978). Schneider (1981) added that behaviour might have several interpretations and those who witness it will consider multiple factors to select which interpretation to give to the behaviour. For example, those who witness behaviour might employ their own personality theories to make conclusions about traits and characteristics that are not directly presented by performers (Schneider, 1981). Heider (2013) suggested that performers might present minimum information about themselves but the observers of their behaviour might perceive further information about performers based on their own relevant behaviours.

Ross et al (1977) referred to the "fundamental attribution error" to describe the tendency of individuals to underestimate situational determinants and overestimate a connection between performers' actions and their perceived dispositions. This tendency is similar to previous findings of Jones and Harris (1967) who argued that observers might ignore situational factors of performers' behaviours and make inferences about them, partly based on their own attitudes regarding these behaviours. For example, despite evidence that would propose otherwise, targets might perceive performances as more sincere than they are. In the end, there might be a considerable discrepancy between these beneficial to performers inferences and what a rational analysis of action and context would suggest (Jones and Harris, 1967).

2.6 I AM WHAT I DISCLOSE

Quattrone and Jones (1978) reported that individuals engage in selective self-disclosure by disclosing the most relevant and valuable information to others, depending on the attributions they want these others to make about them. Snyder (1974) defined self-monitoring as the procedure of self-observation and self-control, guided by situational cues that reveal the social appropriateness. According to Snyder, the aim of self-monitoring is the accurate communication of information and the concealing of information and behavioural responses that are inappropriate. Individuals who engage in self-monitoring are particularly sensitive to the expression and self-presentation of others, as these work as cues that guide individuals' self-presentation (Snyder, 1974). According to Snyder (1974) and DePaulo (1992), self-monitoring also involves the regulation of non-verbal behaviours.

Snyder and Gangestad (1986) developed and revised a self-monitoring scale that was used as a measure of personality. However, the work of Dabbs et al (1980) had led to the hypothesis that perhaps self-monitoring is not a generalised and lasting trait that always characterises an individual. On the contrary, it might be a state that comes and goes. Dabbs et al identified cases of high self-monitors who did not exhibit differences with low self-monitors in responding to the behaviour of others, which is a key strategy of self-monitoring. They suggested that individuals who scored high on the self-monitoring scale are likely to decide the image they want to convey to others before their interactions with them and when the interactions start, simply follow their plan. That is to say that individuals do not necessarily monitor and modify their behaviour on a continuous basis during social interactions (Dabbs et al, 1980).

Apart from self-monitoring, individuals are also known to engage in self-censorship to protect their self-presentation and avoid disapproval. Hass (1981) found that individuals might agree with others on topics of a non-personal nature or adopt a neutral and moderate stance towards these topics, at least until they receive further cues about the opinions of others, to avoid damaging their image in case their opinions are different than those of others. Hass (1981) found that individuals who expected to engage in interactions

with others about specific topics and expressed moderate attitudes about these topics, reversed these moderate attitudes and expressed their real ones when the interactions with others were cancelled and they realised that their true opinions would not reach others. This type of alteration of position is not what is traditionally called attitude change, as Cialdini et al (1976: 663) argued "*it* (attitude) *may be easily stretched and distorted under situational pressures, only to snap back to its original form like an elastic band when the pressures are removed*".

Disclosing information to others is generally a procedure that involves many aspects for individuals to consider. Derlega and Chaikin (1977) identified that there is a varying degree of disclosing information to others and this degree is regulated by the level of privacy that individuals set to control their different social relationships, both friendly and power relationships. Jourard and Lasakow (1958) developed a scale to measure self-disclosure and identified that there are individual differences in sharing information that falls within different life aspects to others, with information concerning some life aspects being more readily disclosable than information concerning others. The findings of Altman and Haythorn (1965) identified the tendency of individuals to reveal information that concerns superficial and non-intimate life aspects rather than highly personal ones. Altman and Haythorn also found that this applies to all social relationships and remains during all stages of relationships (Altman and Haythorn, 1965). However, Taylor and Altman (1975) highlighted that the level of disclosure depends on the evaluations that individuals receive when sharing information. More specifically, when individuals receive positive evaluations from others, either continuously during their disclosures or after receiving negative evaluations about the information they share, disclosure is greater than when they receive only negative evaluations. These evaluations might make individuals talk longer and about intimate areas of life (Taylor and Altman, 1975).

2.7 CHAPTER SUMMARY

This Chapter provided a literature review that combined concepts relevant to self-presentation. The expression, negotiation, and transition between self and group identities were discussed in relation to individuals' goals of presenting favourable images to others. The ways individuals make sense of cues during social interactions to adjust their behaviour accordingly were also described. The Chapter highlighted the importance of the audience in individuals' self-presentation. The strategies of self-monitoring and self-censorship were discussed to explain how individuals selectively share information to portray themselves in appropriate ways during different social interactions. The Chapter closed with references to the types of information that individuals tend to share with others, which usually concern non-intimate life aspects.

The next Chapter will discuss literature that links the theories presented in this Chapter with the digital mediums for self-presentation that have been developed in recent years. It will present a range of research studies to demonstrate how self-presentation is achieved in these new digital mediums.

CHAPTER 3

The Online World as a Stage

3.1 INTRODUCTION

The first aim of this Chapter is to present literature that describes how, despite the fact that interactions might take place via non-physical mediums, the theories presented in the previous Chapter about identity and self-presentation can still be applied. The Chapter will also focus on explaining how social networking sites are different from other online mediums due to their characteristics, such as being contexts that are not shared because of common interests but because of personal affiliations with other users. These personal affiliations derive from different aspects of individuals' lives, complicating their self-presentation due to the unclear boundaries that regulate these online contexts. The techniques that users of social networking sites employ to manage their self-presentation while having multiple audiences will also be discussed. These techniques vary from self-monitoring and self-censorship, to management of multiple accounts, practical obscurity of accounts, and management of privacy settings. After presenting these techniques that individuals are found to employ to avoid identity harm online, the reasons why the use of social networking sites is so popular despite the challenges it carries will be explained. More specifically, the Chapter will emphasise the increase of social capital among users of social networking sites and the creation and maintenance of networks that benefit individuals in various ways. The opportunities for self-branding that these platforms allow will also be acknowledged. Finally, the selection of authors as the professional group for study will be explained by presenting research work in publishing and justifying why research in authors' identity management in social networking sites is of interest.

3.2 OLD THEORIES IN NEW CONTEXTS

Goffman (1964) stated that using technology to communicate is a departure from norms around interactions because of the reduced cues that characterise this type of communication. Even though Goffman (1983) later recognised that interactions are affected by technology, as it allows large and distant audiences, he also highlighted that the use of new mediums in interaction "*provide reduced versions of the primordial real thing*" (Goffman, 1983: 2). Despite these views, the evolution of home computers and the Internet triggered new uses of technology for interactions and generated new perspectives supporting that the richness of interactions that Goffman (1978) identified, can also be found in interactions that take place via new digital mediums.

The pioneering work of Meyrowitz (1986) linked the theories of Goffman (1978) about how social settings influence the identities that individuals adopt in interactions and the medium theory of McLuhan (1964: 9), which described media as extensions of senses that "*shape and control the scale and form of human association and action*". Meyrowitz's motivation was his "*interest in weaving these two strands of theory into one whole cloth*" Meyrowitz (1986: 4). He suggested that electronic media such as television, radio, and telephone have effects on individuals' social behaviour and highlighted that the culture of his age is placeless, eroding the boundaries of personal and public. More specifically, he stated that electronic media "*break down the distinctions between here and there, live and mediated, and personal and public*" Meyrowitz (1986: 308). In addition, he underlined that it is the pattern of information flow that determines the nature of interactions and the identities that emerge, rather than the context (Meyrowitz, 1985).

Miller (1995) further recognised the potential that technology embodies for interaction. Miller specifically stated that the depth and richness of everyday interaction that Goffman (1978) described in his work might not be apparent in electronic interaction but the issue of presenting and establishing an acceptable self remains, especially considering that unintended audiences might come across individuals' self-presentation. Miller also suggested that as technology evolves and the culture of electronic communication grows, new ways to present the self would emerge. He stated "*electronic communication will become*

more and more human communication to the extent that there is more to it than just efficiently passing information to each other" (Miller, 1995: 2). His work was based on non-systematic sampling of homepages and his analysis concluded that individuals have an intense desire to establish their selves on the Web (Miller, 1995).

Regarding more interactional settings, the work of Rheingold (1993) was based on observing and participating in a virtual community and identified that individuals who are members of these communities do everything that is being done in real life but leave their bodies behind. Rheingold's online experiences with other community members led to offline interactions, a phenomenon known in the work of McEwan and Zanolla (2013) and Ramirez and Zhang (2007) as modality switching. Rheingold considered that in virtual places, there is no separation between audience and cast and that everybody is an audience and a critic at the same time. Even though being member of a virtual community seemed "*cold*" to him at the beginning, he realised that individuals can feel passionate about it and that there is sufficient human feeling in their discussions that leads to the formation of personal relationships (Rheingold, 1993). After extensive research on computer mediated communication, Walther (1996) identified that relationships formed online have the potential of developing into hyper personal, as the level of affection and emotion can surpass that of face-to-face interactions and computer mediated communication can be more socially desirable. The same year, Wellman et al (1996) stated in the abstract of their paper about collaborative work and virtual communities "*on-line communications are often more uninhibited, creative, and blunt than in-person communication*" (Wellman et al, 1996: 213).

Similarly to the work of Goffman (1978) about how individuals design their performances in social settings to achieve particular impressions, Walther (1996) described how individuals engage in this behaviour during computer-mediated communication. His study highlighted that the lack of physical cues makes it easier for individuals to engage in selective self-presentation. The interest in self-presentation in virtual spaces resulted in the creation of a considerable amount of related work, which suggested that even though new mediums of presenting the self emerged, the theories about offline interactions

and self-presentation can still be applied. For example, by reviewing the literature and Internet home pages, Wynn and Katz (1997) argued that the concept of identity remains the same online and it is the new structures of interaction and social boundaries that need to be identified. Several other studies made references to offline self-presentation practices in Internet home pages (Walker, 2000; Papacharissi, 2002), virtual communities (Robinson, 2007; Lampel and Bhall, 2007), and blogs (Trammell and Keshelashvili 2005; Bortree, 2005), recognising that the identity statements that are made online need to be considered as those in face-to-face interaction.

Even when the ability of individuals to reinvent their identities online was realised via the anonymity that is allowed in such contexts, there were still references to how reinvention of identity online is related to offline behaviours. For example, over the period of two decades Turkle (1995) observed and participated in online settings where she focused her work on individuals' experiences with technology and the ways these experiences allow individuals to revaluate their identities, navigate through different aspects of their lives, and externalise parts of themselves. The interviews of Turkle (1999) with users of online settings highlighted that the ability of individuals to adopt multiple online selves is an extension of the ability they have in offline settings to adopt different identities in different occasions. Turkle also linked the multiple online selves to the multiplicity and flexibility that identities can have in offline settings by referring to literature that described the self as adaptive and flexible. By addressing social science theories and narrating stories, Stone (1996) also studied identity play in relation to technology and her insights suggested that online personae are similar to offline ones. She connected her work to theories about the self, suggesting that "*the root persona of an individual is always a momentary expression of ongoing negotiations among a horde of sub identities, but this process is invisible both to the onlooker and to the persona within whom the negotiations are taking place*" (Stone, 1996: 2).

3.3 THE TIP OF THE SELF-PRESENTATION ICEBERG

3.3.1 Why are Social Networking Sites different?

As Miller (1995) predicted, the evolution of technology would uncover new means of expression for individuals who want to present themselves in online environments. In recent years, the rise of social networking sites enriched everyday interactions while the research that has been conducted in these settings provides evidence regarding similarities between the procedure of self-presentation via these platforms and self-presentation as described in Goffman (1978). However, there is a significant difference between self-presentation via social networking sites and offline settings. The technical characteristics of social networking sites create environments where identity is not easy to manage, as these environments do not provide users with the ability to segment their identities like they can do in offline environments.

boyd (2006) drew on ethnographic data she collected over a period of three years regarding the use of two social networking sites and argued that these platforms constitute contexts that are more complicated than other online contexts because of the offline connections that their users share between them. In addition to this, she argued that contrary to other online environments, the communication that takes place via social networking sites is not based on common interests but based on the "friends affiliation". The "friending process" results in a "friends list" that helps individuals make sense of their context, the social boundaries that regulate this context, and their audience (boyd, 2006).

Marwick (2012) conducted ethnography of two different groups, Web 2.0 professionals and teenagers, and highlighted the multiple audiences that users of social networking sites acquire. Her findings suggested that even though power relationships exist among the users' audience, the structure of social networking sites classifies all connections between individuals as friends who have access to individuals' posts and might interpret them falsely using their own criteria (Marwick, 2012). Another ethnography performed by boyd (2007) lasted two years and focused on American teens. It emphasised the offline links and relevant norms that are shared among online connections and

suggested that individuals try to present the identities that they believe will be well received by their "peers". It also highlighted that is not uncommon for individuals to accept friend requests because it is awkward to reject them, something that leads to a diverse collection of connections. These connections of individuals are regarded by other users as part of individuals' identities and allow other users to draw conclusions about individuals (boyd, 2007).

boyd and Heer (2006) underlined that in everyday life, individuals separate their different identities usually by segmentation of place. They added that in social networking sites users create the context by generating clusters of people. After analysing 1.5 million profiles in social networking sites, boyd and Heer stated "*the only structure is the social network and, thus, the office and pub become one*" (boyd and Heer, 2006: 4). The mixed methods research of Wang et al (2011) on regrets after content generation in social networking sites revealed that there are several possible implications when individuals engage in self-presentation online, such as not fully considering the consequences of specific acts and generating content that is not appropriate for such mediums. On top of these, individuals might misjudge the norms that their online connections have in mind or give access to their self-presentation to unintended audiences (Wang et al, 2011).

Farnham and Churchill (2011) argued that, as the context of social networking sites is not clear due to the diverse audiences that users acquire, the assumption of these platforms that a single unified user identity is appropriate is problematic. They suggested that despite the variety of means for identity expression that individuals have in social networking sites, there is limited awareness and control over who is going to witness the self-presentation of individuals. The online survey they designed found that the identities of many users are faceted across the areas of their lives and that these facets are in some cases incompatible, something that impacts individuals' use of social networking sites and their worry while sharing content online (Farnham and Churchill, 2011).

By reviewing the literature and discussing scenarios, Smith and Kidder (2010) suggested that having mixed online audiences is an especially important tension for the professional life of users of social networking sites. They described how profiles intended for personal use might be scrutinised by

unexpected audiences, such as employers, and the information posted there might be interpreted to make assumptions about individuals' professional suitability (Smith and Kidder, 2010). Peluchette et al (2013) analysed discussions on four different websites where bloggers discussed receiving a Facebook friend request from their bosses, seeking advice on how to react. The findings indicated that almost half of the discussion contributors suggested that the request should be rejected. These users perceived connecting with individuals from the working environment in social networking sites that are used to connect with friends as a source of potential implications for self-presentation, as different rules apply between the personal and professional identity aspects (Peluchette et al, 2013). Discussing the role of online connections in verifying users' identities, Donath and boyd (2004) also suggested that incompatible online connections remove the barriers that individuals set between the different aspects of their lives and affect the ways that others view individuals.

Bernstein et al (2013) visualised the invisible audience of social networking sites users by collecting log data and surveying users. Their results suggested that individuals underestimate how large their online audiences are and identified that users' imagined audience is only 27% of its true size. Bernstein et al argued that visible cues such as likes, comments, or number of friends are not valid indicators of one's audience. They also discussed that this mismatch between imagined and actual audience might impact the content that users generate, its frequency, and their motivations while sharing (Bernstein et al, 2013). Strater and Lipford (2008) recorded the disclosure rates of college students in social networking sites and conducted interviews with them. Their findings suggested that as users mostly interact with their friends via these platforms, they begin to view their friends as their primary audience, while they seem to forget that their profiles and disclosures are also available to others. This leads to accidental disclosures, as users share information targeting an imagined audience, which is different from their real one (Strater and Lipford, 2008).

Lampe et al (2006) conducted an online survey study that concerned the uses, attitudes, and behaviours of individuals in social networking sites. The study found that apart from perceiving that a smaller audience reads their

posts, individuals also believe that their profiles are only being searched and viewed by their peers, not individuals that share a power relationship with them or outsiders. Lampe et al discussed that this finding implies that the norms regulating the behaviour of users are similar to those of their peers and might lead to content that is not appropriate for other audiences to see (Lampe et al, 2006). Another survey study conducted by Baumer (2013) regarding the motivations of individuals when quitting using social networking sites found that there are users who quit these platforms when they realised that people from their professional environment might gain access to the content they generate.

boyd and Heer (2006) found that, apart from their own behaviours, individuals might even come to a point where they need to explain to people from their offline life the behaviour of their online friends. Their study, which analysed profiles in social networking sites and was also cited previously in this Chapter, presented the story of a teacher whose online connections made references to inappropriate topics and her online affiliation with them had an effect in her job. This finding clearly demonstrates that individuals' audiences make inferences about individuals by looking at their online friends (boyd and Heer, 2006). Donath and boyd (2004) discussed that displaying connections with others in social networking sites is a way to verify personal identity and provides indications about the norms that individuals are likely to follow. Walther et al (2008) conducted an experimental study with mock Facebook profiles, which suggested that in some cases, the comments that individuals' online friends leave on their profiles affect the opinions of their audiences about the personal characteristics of those individuals. McLaughlin and Vitak (2012) run focus groups on norm violation on Facebook and argued that, apart from the positive input that online connections might have on individuals' self-presentation, they might also act in ways that harm individuals' self-presentation goals. This might result in termination of the online relationships or direct confrontation regarding the self-presentation harm (McLaughlin and Vitak, 2012).

3.3.2 Keeping Up Appearances

Under the circumstances that require careful self-presentation, individuals employ a set of strategies in order to protect themselves from potential identity harm. Strater and Lipford (2008) studied the online disclosures of college students and their privacy settings in social networking sites. They found that users consider the reactions that others might have to the information they share and the connections they make online (Strater and Lipford, 2008). The interview study of Sleeper et al (2013) about college students found that if they could target their exact preferred audiences, they would share half of the posts that they considered but decided not to share. Sleeper et al argued that individuals prefer not to share certain types of information in social networking sites because of audience related reasons. For example, they might not generate content when they think it might lead to an argument, it might be perceived as not interesting enough or it might not be consistent with their desired self-presentation (Sleeper et al, 2013).

Marwick and boyd (2011) studied self-censorship adopted by individuals who manage public accounts and have large audiences, known as micro-celebrities. They found that these users self-censor the information they share and try to avoid controversial and personal issues. However, at the same time they wish to establish personal authenticity so they try to share information that is not deeply personal but assists them in maintaining relationships with their audiences. To do that, they monitor the expectations of their audiences and balance the sharing of information of a personal nature and other types of information. This strategic self-disclosure assists users in appearing authentic to their audiences by giving audiences a sense of the backstage of users' lives (Marwick and boyd, 2011). This behaviour confirms what boyd (2010) argued that the new online tools individuals use might radically shape their relationship with privacy but this does not mean that individuals are interested in giving up their privacy.

Lampe et al (2008) conducted surveys and interviews, which showed that users of social networking sites might remove past elements from their profiles when they consider that these elements could cast them in a negative light. Moreover, the findings suggested that users might keep a neutral stance in

their identity management online to avoid creating implications in their professional life (Lampe et al, 2008). Hogan (2010) reviewed the literature and suggested that an easy way for users to decide the kind of content to share in social networking sites is to imagine the individuals that users intend to present an ideal self to, and the individuals that might perceive this self as problematic. Hogan argued that users are unlikely to share content in social networking sites having their bosses in mind but if they are connected to them, they should share their posts knowing that their bosses might see them. The same applies to all power relationships, such as those shared with children and parents. Individuals who might read users' content even though it is not intended for them, define the "lowest common denominator" of what is normatively acceptable (Hogan, 2010).

Lampinen et al (2009) employed online observation and interviews and argued that individuals adopt mental strategies towards information sharing in social networking sites. More specifically, the study found that users of social networking sites become more responsible about the content they share over time, they self-censor their content, and create inclusive identities that are suitable for their multiple audiences. Moreover, the study suggested that individuals might divide the platforms they use into separate online spaces by making private the home pages of groups so that the content shared there, is not accessible by all their connections. Lampinen et al also identified individuals who showed trust in the goodwill and discretion of other users who have access to their generated content (Lampinen et al, 2009). This finding contrasts the high concern that Peluchette et al (2013) identified when individuals mix their personal and professional contacts online.

Apart from tailoring and self-censoring content, there are other techniques that users employ to successfully manage different audiences, such as practical obscurity. An interview study conducted by Stutzman and Hartzog (2012) suggested that users might register in social networking sites with an obscure variant of their names that they only give to those who they wish to connect with online. When others search for them in social networking sites with their full names, it is not possible to locate their accounts. Unwanted others might still be able to find them through other means but their profiles are considered reasonably obscure (Stutzman and Hartzog, 2012).

boyd (2007) analysed ethnographic data and interviews and suggested that there are users who fabricate their names and other key identifying information like age and location to protect themselves from the eyes of unwanted audiences who they share a power relationship with. Other findings demonstrate that users might also create and manage multiple accounts in the same social networking sites or use multiple platforms to avoid giving access to their content to unwanted audiences. More specifically, individuals might have a profile on a platform where they are comfortable with giving access to unwanted audiences, because they manage their identities in ways that will not create any tensions for them. However, at the same time they might operate another secret account where they share the information that they do not want the unwanted others to have access to (boyd, 2007).

Vitak et al (2012) identified the strategy of operating multiple accounts with an online survey but they did not make any reference to whether these multiple accounts are kept in secrecy. The interview study of Stutzman and Hartzog (2012) characterised the phenomenon of managing multiple accounts in the same platform as an emerging phenomenon rather than a widely adopted trend. Stutzman and Hartzog also identified that the multiple profiles of users are not always kept secret and that users might consider the topics that their audiences are interested in and redirect them from one of their accounts to another. Individuals might also use different social networking sites to engage with explicitly different audiences while keeping one of the platforms they use accessible only to individuals they know personally (Stutzman and Hartzog, 2012). Nevertheless, DiMicco and Millen (2007) who surveyed and interviewed a company's employers to create a framework around their identity management in social networking sites found that managing multiple profiles is an added burden for users and that the tools provided for access control are difficult for users to manage.

Lampinen et al (2009), Stutzman and Hartzog (2012), and Strater and Lipford (2008) suggested that fragmenting privacy settings to restrict specific contacts from accessing individuals' updates in social networking sites is a technique that assists individuals in managing the accessibility of information by certain audiences. However, Das and Kramer (2013) analysed self-censorship data by instrumenting user interface elements in social networking

sites and found that the existing audience selection tools and privacy settings in social networking sites are not very effective in addressing self-censorship that results from concerns of individuals about managing diverse audiences that could find some of the information individuals post inappropriate. Kelley et al (2011) conducted interviews on how users group their Facebook contacts and found that the feature of creating groups does not perform well when individuals need to make real-time decisions before sharing content online. The interviews and life mapping activities performed by Ozenc and Farnham (2011) identified that most individuals view themselves as in the middle of a map and perceive a hierarchy of areas of life, collections of people, activities, and interests that surround them, suggesting that the design of social networking sites should take into consideration the different areas of life and their importance to individuals to facilitate individuals' online sharing.

3.3.3 The Invisible Perks

One could wonder why social networking sites are so popular if identity is so hard to manage via these platforms, which carry potential implications that might affect individuals' offline lives. The answer lies between the many opportunities that appear to rise in these platforms, as well as the meaning that their use conveys for individuals. Krasnova et al (2010) ran focus groups and found that the convenience of maintaining relationships is the most important benefit identified for sharing information about the self in social networking sites. The study suggested that users can communicate with as many friends as they want, as friends are just "one click away". Reciprocation is possibly to occur, further enhancing the possibilities of maintaining close social relationships. The chance of identifying previously unknown similarities in interests among individuals that are connected online might also contribute to relationship building (Krasnova et al, 2010). These findings are similar to those of the interview study of Lewis and West (2009), which suggested that social networking sites allow broad, low pressure and committed communication with acquaintances. According to Lewis and West, users create a social world, which they use to see that they are not missing something important that

occurs or to be encouraged to do things because they see the activities of their online connections (Lewis and West, 2009).

Ellison et al (2007) defined the building of a network of loose ties from which users can potentially draw recourses as "bridging social capital". The results of a survey of college students suggested that this type of social capital has the strongest relationship with the intensity of using social networking sites in relation to other types of social capital (Ellison et al, 2007). Steinfiel et al (2008) performed mixed-methods research of both qualitative and quantitative data collected from college students and argued that individuals with low self-esteem are known to experience greater bridging of social capital in social networking sites than offline, suggesting that such technologies can remove the barriers of network building for individuals who would have difficulties in offline settings or using other mediums. One participant of the study mentioned "*it is really easy to figure out what things you have going on, or what you are supposed to be doing*", which provides evidence that getting properly informed helps individuals extract value from social networking sites to have benefits in real life (Steinfiel et al, 2008: 443).

Valenzuela et al (2009) conducted a survey study for college students and found that the effects of using social networking sites are not predominantly associated with social capital, as there are other important factors that play a role in achieving a relationship between the use of these platforms and the social capital effect, such as personality, life experiences, socialisation into adulthood, and use of news media. However, the study did find a strong positive association between use of social networking sites and the features for group communication that these platforms provide with life satisfaction, social trust, and civic and political participation. A causality effect was not identified in the study, suggesting that it might be users with increased life satisfaction, social trust, and civic and political participation who join social networking sites (Valenzuela et al, 2009). If this is true, then it could provide further motivation for use of social networking sites by individuals who are interested in interacting online with users who have these characteristics.

Yoder and Stutzman (2011) conducted a survey to identify how social capital can be increased with the use of different elements that exist in the interface of social networking sites. The results identified that interactions with

friends that happen in private all the time could lead to increased feelings of inclusion, awareness, and connectedness when performed in social networking sites. More specifically it was found that public, one-to-one interactions are perceived as a significant way of bridging social capital because they communicate users' connections to their audience (Yoder and Stutzman, 2011).

Honey and Herring (2009) found that even on Twitter where content is generated extremely often, there are conversational aspects in content generation. Their research focused on uncovering the conversational and collaboration aspects of social networking sites and found that even though Twitter is a busy environment, a high percentage of public attempts for communication receive public replies, while at the same time these public attempts might receive private responses, which are not known. This study also identified extended conversations and uncovered opportunities for informal collaborations for development of ideas and information sharing that could emerge from the use of social networking sites (Honey and Herring, 2009).

Kwak et al (2010) argued that due to its public nature, Twitter also encourages the spreading of user-generated content. Their study found that once shared, a tweet reaches on average 1000 users, regardless of the number of followers that the user who generated the tweet has. This fast diffusion of information that has been identified by this study for news and headlines implies opportunities for those who want to use social networking sites to spread information about a subject or about themselves. Especially since boyd et al (2010) found that sharing others' content in social networking sites does not only happen altruistically but might hide expectations from the sharers about future sharing of their own content by the person whose content they shared. This spreading of information would be useful for micro-celebrities that operate in social networking sites, mentioned in the previous section. According to Page (2013), these online environments offer opportunities and challenges in the way celebrity culture is followed. She suggested that the communicative dynamics of platforms like Twitter could boost celebrity status and reinforce someone's status as "elite" (Page, 2013). Gilpin (2010) also argued that these platforms allow the construction of professional identities,

which when publicly related to other users are highly visible in search engine rankings.

3.4 WHY AUTHORS?

After establishing the opportunities that rise from the use of social networking sites, it is also important to explain why out of all the professional groups that try to commercially exploit their online identities, authors were selected as a case study for this research project. Firstly, this is not the only exploration of authors and their activities. Researchers have shown interest in writing as a creative collaborative activity, separate from the book industry. Thom-Santelli et al (2009) explored how ownership of articles in Wikipedia is expressed. They found that even though individuals who write articles in Wikipedia encourage the maintenance of their articles by others, they enforce rules to ensure quality. Their paper suggested that new tools for the encouragement of marking articles and the control over the changes could lead to more productive user experiences within collaborative writing systems (Thom-Santelli et al, 2009).

Kim et al (2014) explored how writers use an online collaborative writing platform to give directions to other users on how to provide writers with high-level ideas and suggestions about their stories. By identifying different behaviours, new opportunities to facilitate collaborations, easier generation of ideas, and revision of stories and relevant discussions were revealed (Kim et al, 2014). Fast et al (2016) worked on identifying gender bias in an online fiction writing community by analysing 1.8 billion words of fiction. They created character statistics based on character behaviour and description of stories published in online writing communities. They also built lexical categories about the words that are being used in stories and found that gender oriented actions dominate fiction, that stereotypes are consistent across different writing genres, and that both male and female authors in the online writing community are equally likely to preserve stereotypes (Fast et al, 2016).

Researchers have shown interest in understanding publishing as an online creative activity, nevertheless as Bolter (2001) highlighted, book publishing is

also a commercial endeavour that traces its roots to ancient times and its survival is based on technical and technological novelties. According to Bolter, the embodiment of writing evolved through the centuries from the papyrus scroll that was used in the ancient world, to the codex that was used by early Christians, to books whose significance as objects was firstly identified in the Middle Ages, and finally to electronic books (Bolter, 2001). Baron (2009) referred to Google's project that scanned millions of print books in 2002. He mentioned that some viewed this initiative as the future of books, while others as their death. More specifically, some envisioned an iTunes for books, a democratic cyber library that consists of an infinite book where users can make comments and corrections before giving their access to other users. Others expressed concerns about the ceasing of writing, as they believed that electronic access to books would prevent writers from getting paid for their work (Baron, 2009).

Hjorth-Andersen (2013) mentioned that the latest novelty that concerns electronic books is the development of self-publishing platforms, which removed the barriers of entering the publishing industry. The introduction of popular eReaders, like the Amazon Kindle, and the integration of social networking sites into people's everyday lives assisting creators in finding their audience, create new opportunities for authors to publish their books and get paid for their work. Nevertheless, the processes of communicating an author identity using social networking sites have not been studied yet. The most relevant literature focuses on other online social platforms. More specifically, Laquintano (2010) conducted a digital ethnographic study to identify how authors communicate with readers using online communities. The study found that readers assist authors by proofreading and editing their books in exchange for free books or sharing of expertise. Additionally, it remarked that comments from well-respected members of an online community about books could function as peer reviews and change the perception of readers about these books (Laquintano, 2010). This finding suggests that the marketing of self-published books could be successful without structured strategies adopted by authors. Overall this study raises questions about the communication of authors and readers via online platforms and its potential outcomes for authors.

The fact that authors can publish themselves and also promote their books is not only an opportunity but also a challenge. Stommel and Bechter (2013) designed an online questionnaire answered by 84 self-published authors exploring the perceived benefits and risks of authors who self-publish. Their findings highlight that even though authors believed that eBooks allow them easier worldwide distribution and that self-publishing gives them sole control over the content of their books, standing out from the crowd is a major difficulty that they must face (Stommel and Bechter, 2013).

In our digital era, standing out from the crowd commercially usually requires a successful online presence. Liu (2007) found that individuals engage in self-presentation in social networking sites using cultural products, such as books. Therefore, these platforms constitute ideal contexts for authors to construct their online identities and promote their books. However, as mentioned in the Introduction, Garber (2015) suggested that even before the rise of social networking sites that demand a constant and insistent self-presentation management, there were authors who felt overwhelmed by the fame that the success of their books allowed them. In recent years, the public has digital access to authors as individuals and not personas that attend book readings, conferences or are interviewed by the press (Garber, 2015). It is interesting to see how authors balance the boundaries of receiving attention and building their online selves while being in the public eye of social networking sites. Henn (2014) added that in recent years, self-published authors could become successful and make their living from their writing while Galley (2015) suggested that the stigma behind self-publishing had started to fade. This is encouraging for aspiring authors who wish to self-publish their books. Easier self-presentation in social networking sites could provide self-published authors the opportunity to operate solely using online platforms to publish and promote their books and traditionally published authors to experience greater success in enhancing their professional visibility.

3.5 CHAPTER SUMMARY

This Chapter provided literature to argue that the processes of self-presentation and identity management that take place online are similar to those that take place in offline settings. It explained that the technical characteristics of social networking sites complicate online self-presentation when compared to other platforms, as they constitute contexts that collapse due to the absence of barriers that individuals usually build between their different identities offline. Individuals express concerns when they realise this lack of barriers and self-censor their content to avoid being perceived negatively by members of their audience. However, it is not always possible for users to guard their self-presentation, as they might not have a clear picture of their online audience, while their online connections might harm their self-presentation as well. The Chapter explained that despite the difficulties that managing an identity in social networking sites might carry, these platforms increase social capital and facilitate the creation and maintenance of relationships with others. Moreover, these platforms also provide opportunities for information sharing and collaborations. Therefore, they constitute ideal contexts for individuals who are interested in using them for commercial purposes. The Chapter closed by arguing for the selection of authors as a case study for the investigation of the commercial exploitation of online identity and by explaining that HCI literature mainly focused on writing as an online collaborative activity, however it is also a commercial endeavour and it needs to be studied as such.

CHAPTER 4

Research Design

4.1 INTRODUCTION

This Chapter explains the research approach and methods that guided the studies in this dissertation. It begins by describing the approach that was adopted to answer the different research questions and by referring to the methods that were employed. Then it focuses on explaining the nature of these methods by presenting relevant literature. More specifically, the value that can be extracted when using these methods and the tools that are employed as part of their design and analysis are described. How the methods were applied in this research and the concepts they investigated are also presented. The Chapter also justifies why these methods were selected and how they added value to this research. It also considers the tensions that these methods might generate when employed but at the same time explains how the collection and analysis of evidence via these methods were performed for this dissertation in ways that minimised potential tensions.

4.2 RESEARCH APPROACH

To begin the investigation of online self-presentation and make facilitating design recommendations, a mixed methods approach was followed. According to Johnson et al (2007), mixed-methods research lies between quantitative and qualitative methods. It is an approach to knowledge that respects both types of research and takes into consideration multiple perspectives and positions, following the research philosophy of pragmatism (Johnson et al, 2007). Johnson and Onwuegbuzie (2004) described the numerous characteristics of pragmatism. They argued that pragmatism rejects

traditional dualisms and adopts more moderate forms of dualism based on their ability to solve problems. They added that it acknowledges the importance of both the natural and physical world, as well as the emergent social and psychological world that includes culture, humans, and thoughts. Moreover, they suggested that pragmatism recommends a strong and practical empiricism, which gives emphasis to empirical evidence to identify what works in research (Johnson and Onwuegbuzie, 2004).

Teddlie and Johnson (2009) argued that the paradigm of pragmatism is associated with mixed methods research and rejects the usual choice between positivism, which is not as understanding towards human values and is usually associated with quantitative research; and constructionism, which embraces the value of attention given to the investigated subjects and is usually associated with qualitative research (Teddlie and Johnson, 2009). Bergman (2008) mentioned that research that combined multiple methods has been successfully conducted for more than a century and suggested that this proves wrong the speculations that quantitative and qualitative methods cannot be combined in meaningful ways.

The first study conducted for this dissertation was an online survey that consisted of both closed and open-ended questions. Both closed and open-ended questions were included because it was considered equally important to have quantitative insights about behaviours around specific concepts related to online self-presentation and at the same time collect qualitative evidence to explain these behaviours. However, the next two studies of this dissertation collected only qualitative evidence through Online Observation and Co-design workshops. That is because the research questions that guided the last two studies intended to add understanding on the online behaviour of a professional group and their relevant online experiences without aiming to quantify these findings and generalise their meaning.

4.3 METHODS

4.3.1 Survey

According to Glock and Bennett (1967), survey research is known as the most widely used tool of empirical investigation in social sciences. Surveys can provide both quantitative and qualitative insights to a topic. Fowler (2013) discussed the quantitative aspect of designing surveys, suggesting that they provide statistics and numerical descriptions about a population under study. Fowler specified that the main way of collecting data using surveys is asking fractions of the population, known as sample, questions (Fowler, 2013). Rhodes et al (2003) highlighted that online surveys allow the participation of individuals who would be difficult, if not impossible, to reach through other channels; as well as the participation of previously hidden populations. De Vaus (2013) indicated that part of designing a survey is clarifying the concepts that need to be investigated. These concepts function as abstract summaries of sets of behaviours, attitudes, and characteristics and defining them assists in defining their indicators, which constitutes a move from broad and abstract concepts to specific and concrete dimensions. The reliability and validity of indicators need to be tested with pilot studies, which are conducted by administrating the questions of a survey to a smaller sample of that of the final study (De Vaus, 2013).

One of the most popular tools in quantitative survey research is Likert items. Johns (2010) indicated that these items measure the attitudes towards issues that vary along an underlying negative-to-positive dimension, for example, on a response scale running from "strongly disapprove" to "strongly approve". Couper et al (2001) described other tools that can be used to receive participants' input in surveys. There are questions that can be answered by giving individuals the option to select one out of many responses using radio buttons. Couper et al emphasised that this method restricts the range of acceptable answers preventing out-of-range replies. They added that depending on the type of the task, researchers might also allow text entry boxes for open-ended text questions. In addition, they suggested that the length of the text box might affect the perception of participants about the task

communicated in the questions and that text boxes are more likely to receive invalid replies or not receive replies at all (Couper et al, 2001). Despite the risk of invalid replies that text boxes carry, Miller and Jarrett (2001) argued that some types of input, such as numbers, are easier to be typed in a box rather than selected via other means by users. They also suggested that when there are numerous choices of answers from which participants need to select one, drop down lists that present the possible replies are preferred instead of radio buttons. Check boxes might also be preferred instead of radio buttons, as they allow users to select more than one reply to a question, unlike radio buttons, which only allow one. Finally, they indicated that sorting the options of a drop down list alphabetically makes it easier for participants to scan the list (Miller and Jarrett, 2001).

Leech et al (2005) discussed the analysis of quantitative surveys. They stated that descriptive statistics are used to analyse the arithmetic tendencies within a survey's data. They highlighted that the Mean presents the arithmetic average that takes into account all the available replies to a question and computes the central tendency of a frequency distribution. It is used when the data are normally distributed. Similarly, they underlined that the Median is used to measure the central tendency when the data distribution is skewed. They argued that most descriptive statistics are meaningless for nominal data and that the best way to understand this type of data is by using frequency tables. They added that displaying frequency tables helps researchers understand how many participants gave each response to a question (Leech et al, 2005).

When it comes to the collection of qualitative evidence using surveys, questions are not answered via the limited sets of alternatives that researchers present to participants but instead, they are open-ended. Reja et al (2003) underlined that this type of questions allows the identification of spontaneous responses and avoids bias that might result from suggesting responses to participants. They highlighted that researchers have to be very explicit in trying to get specific answers, especially in attitudinal questions (Reja et al, 2003). Adams et al (2008) reviewed the use of "thematic analysis", which is a widely used technique for the analysis of open-ended questions. They described that thematic analysis provides a flexible and useful research tool that gives rich and detailed explanations of data. Braun and Clarke (2006)

suggested that the themes created by researchers provide important concepts about the data in relation to the research questions and represent the patterned, meaningful responses of participants. They encouraged researchers to familiarise themselves with the data, generate initial codes, search for themes, review them, define and name them, and finally produce their final report about their analysis (Braun and Clarke, 2006). According to Adams et al (2008), thematic analysis can be used in HCI research to identify patterns of experiences with technology and attitudes towards technology.

After having presented surveys as a research method and the ways surveys are analysed, it is important to explain why an online survey was used as the first method of this project. Wright (2005) emphasised that online surveys allow researchers the opportunity to reach individuals in distant locations that otherwise would not be included in researchers' projects. In this project, reaching a large number of participants for the purposes of the exploratory first phase of the research assisted in giving quantitative insights about specific concepts that were well studied in previous studies of other populations that operate in social networking sites. That is because the relevance of these concepts to participants and the identification of underlying issues or the lack of underlying issues would guide the rest of the studies. The survey was designed to also include open-ended questions and identify unexpected aspects that lie behind participants' replies in closed questions. A survey could provide the qualitative evidence that was needed in this phase of the study, as Matsuo et al (2004) recognised the richness of the qualitative evidence that can be collected via online surveys. Apart from assuring the richness of the evidence, it was also considered that due to the concepts investigated in this study, participants' replies could have been affected by social desirability response bias. According to Heerwegh (2009), online survey is a method where this bias is not pervasive.

Wright (2005) argued that the validity of the evidence that is collected via surveys is a disadvantage associated with this method. Due to the nature of the open-ended questions that were included in the survey of this dissertation, participants' answers would require knowledge around the activities and culture associated with the professional group under study. Therefore, the validity of the answers would be easily identifiable. Apart from this, Rea and

Parker (2014) debated that when implemented properly, surveys are a reasonably accurate data collection method that offers researchers the opportunity to reveal the characteristics of communities by studying individuals that represent these communities in an unbiased way. They encouraged researchers to use their experience to maximise the positive outcomes of a survey and suggested that drafting a survey characterised by clarity, comprehensiveness, and acceptability, and pretesting it leads to revisions that assure quality. They also suggested that careful consideration of wording to avoid ambiguous or multi-purpose questions, as well as thoughtful sequence of questions, significantly affect the studies (Rea and Parker, 2014). The survey that was designed for this project was drafted following these guidelines, pretested, and then administrated for data collection to avoid mistakes that could affect the quality of the data.

4.3.2 Online Observation

According to Altmann (1974), observation is a research method that is employed when researchers have questions about the social behaviour of groups. Altmann suggested that its sampling methods affect the kinds of processes that are studied and need to be tailored to provide appropriate insights. Observers need to know how to gather data and decide their sampling procedures to answer specific research questions (Altmann, 1974). Johnson et al (1972) explained that naturalistic observation is the type of observation that reflects naturally occurring behaviour in the usual environment of those who are under study. McLeod (2015) suggested that naturalistic observation is a method used to generate new ideas because it allows researchers to have a spherical view of situations and often leads to new questions that were not taken into consideration before.

Gold (1958) described the different ways to collect evidence via observation. Gold explained that researchers might observe others by adopting different roles in a setting, such as the complete participant role, which allows researchers to interact with subjects without concealing their identities. There is also the participant-as-observer role for researchers who reveal their real

identities to those they observe but develop relationships with them. The observer-as-participant is another role that requires more formal observation, with subjects being aware of the identity and aims of the researchers. Finally, the complete observer is a role that does not require social interactions between researchers and those they observe. Gold mentioned that researchers can adopt ways of observation that make it unnecessary for individuals to know that they are being observed, however this is not a frequently adopted role for research conducted in offline settings (Gold, 1958).

Nørskov and Rask (2011) discussed how observation and the different research roles are employed in online settings. They highlighted that the collection of evidence is grounded in interactive Internet based communities, which do not only provide context for the mere collection of text exchanges. According to Nørskov and Rask, online communities exist and grow by allowing individuals to come together using technology in order to share information, collaborate, and get creative. Therefore, online text exchanges carry information that allow the cultivation of relationships among individuals and constitute a basis for studies of online communities, including power relations, work cooperation, and coordination (Nørskov and Rask, 2011). Robinson and Schulz (2011) suggested that when it comes to online settings, researchers should consider how individuals frame the relationship between their online and offline identities. Otherwise, it would not be possible for them to make sense of the social processes that take place in an online community, as online identities are extensions of offline ones (Robinson and Schulz, 2011).

Kozinets (2002) indicated that research that takes place through observation in online settings has two important elements of evidence collection, evidence that researchers directly copy from the communications that individuals have in online environments, as well as evidence that researchers inscribe about their observations regarding the communities, members, interactions, and meaning. Laquintano (2010) suggested that open coding of such evidence helps explain the observed behaviours through development of provisional categories. This approach follows the grounded theory, which according to Strauss and Corbin (1998) refers to the theory that derives from evidence gathered and analysed during research, without researchers beginning their projects having preconceived theories in mind. Instead, research begins with

an area of study and the theories grow from data. This makes these theories more likely to resemble reality (Strauss and Corbin, 1998).

Online observation was employed in the second phase of this project due to the ability it allows researchers to explore phenomena in their natural settings. After exploring the ways participants relate to specific concepts of online self-presentation in the first study, the second study aimed to identify the self-presentation practices of individuals who use social networking sites for commercial purposes. In addition, the study aimed to investigate a question that was raised after the first study about whether the information participants share online which falls within different areas of their lives is of a personal nature. Observation was considered as a more suitable method for these purposes than other methods, which require the collection of self-reported behaviours. That is because as Ballinger et al (2004) highlighted, individuals do not always describe their behaviours or their causes accurately, as they might be unaware of certain aspects of their behaviours and factors that might influence their behaviours or they might be affected by social desirability bias. Ballinger et al encouraged online observation in such cases (Ballinger et al, 2004).

Observation generates qualitative data, which according to Johnson et al (1972), are subject to researchers' interpretations and might be affected by recording errors or expectancy effects. However, the nature of the research question that aimed to identify self-presentation practices, did not allow recording errors or expectancy effects to occur. That is because everything that individuals share in social networking sites is part of their identity construction and self-presentation. The aim of the study was to categorise the self-presentation practices and identify patterns of consistent behaviours among participants. If present, this consistency would also work as validation of the findings. Moreover, due to extensive literature on the use of social networking sites, the self-presentation practices that would be identified could be further validated in relation to other studies. The potential implications and underlying tensions that participants' identity management across platforms and self-presentation practices might generate could also be considered in relation to relevant literature to avoid subjective analysis. The novelty of the identification of these practices would be that they would add understanding

to the behaviour of an unexplored professional group and that the discussion of how potential tensions could endanger the commercial exploitation of identity would work as input for design recommendations. When it comes to the research question about whether participants' online sharing is of personal nature, the relevant literature about inherently personal information identified in the work of Jourard and Lasakow (1958) and Altman and Haythorn (1965) could assist in the unbiased interpretation of participants' online sharing.

A potential tension that could rise for researchers who adopt the role of the complete observer when employing online observation is that, as the boundaries of public and private blur in online settings, researchers might encounter ethical dilemmas when collecting evidence while their presence is not obvious to individuals like it is in offline settings. However, Robinson and Schulz (2011) argued that considering the nature of information flow in computer mediated communication, even if researchers generated content about their data collection activities in a platform to inform users that they are being studied, not all members of online communities would read the researchers' notice. Robinson and Schulz highlighted that evidence collection online is more likely to create implications when researchers observe an environment where some participants might assume that their interactions via the platforms they use are private (Robinson and Schulz, 2011). Roberts et al (2004) underlined that according to the APA code (American Psychological Association Ethical Principles of Psychologists and Code of Conduct), naturalistic observations that are not likely to cause harm or distress to individuals, and as long as individuals' confidentiality is protected, are exempted from informed consent. After consideration of the above literature, informed consent was not pursued for the online observation study described in Chapter 6 of this dissertation. However, as Chapter 6 contains screenshots and quotes that were collected from public accounts in social networking sites and could be personally attributed, this dissertation will not be made public without redaction to ensure that the privacy of those studied is protected.

4.3.3 Co-design

Schuler and Namioka (1993) explained that participatory design is an approach towards systems design that gives critical roles to users in the design process. They stated that it generates a shift in the hierarchy between users and researchers, as it assumes that users are experts and have the most knowledge around what they do and need. As a result, they are able to determine how the tasks they perform with technology can be improved (Schuler and Namioka, 1993). Muller et al (1993) noticed that the ways that users participate in the design activities became multiple, as they might do so by allowing researchers to enter their world or by entering the world of researchers themselves. Muller et al considered that both types of participation are valuable to the design process and encouraged mixtures between the two types of involvement (Muller et al, 1993).

Sanders and Stappers (2008) added that for many decades, user-centric design was practiced from an expert perspective, according to which researchers collected data from users and analysed them in various ways. However, in the 1970s the roles of those who participated in the design process changed. More specifically, Sanders and Stappers mentioned that this is when a participatory approach that defined the user as a partner to researchers in the design process was introduced. They argued that the idea of co-design was developed referring to the collective creativity that is applied in the design process and involves not only different designers, but also individuals not trained in design. Depending on their level of expertise, passion, and creativity, users can also become co-designers while researchers who used to serve as translators between users and designers, in this case serve as facilitators who assist users in expressing their creativity (Sanders and Stappers, 2008).

Steen et al (2011) suggested that when organising co-design sessions as part of a design project, the initial need that rises is to identify the specific aims of the project and the potential benefits that the co-design activities might have to align these goals with these benefits. They highlighted that apart from gaining new ideas and views, co-design also helps researchers confirm their initial ideas and ensure that their projects are heading towards the right direction. An

additional benefit of validating results is that it allows their successful communication to third parties (Steen et al, 2011).

Bødker et al (2000) indicated that co-design has been used by researchers to give end users a voice in the design and development of systems as a mean of improving the quality of the final systems, taking into consideration technical and social requirements, obstacles, and limitations. They argued that by simulating different types of tasks that the final products would facilitate in the setting of technology laboratories, researchers have the ability to view concrete requirements and wishes of users (Bødker et al, 2000). According to Ramachandran et al (2007), co-design might also take place during field studies where researchers make use of objects to encourage users to relate with tasks associated with these objects with the goal of generating discussions of usage scenarios. These discussions reveal needs for the improvement of existing technology, as they provide information about the exposure of users to similar objects (Ramachandran et al, 2007).

Rice et al (2012) described how researchers organise workshops to co-design with participants through a series of practical activities that explore broad themes and then narrow down design concepts for the system under study. Their work suggests that workshops might take place to explore potential design approaches, investigate individuals' perceptions of technology, and identify challenges that technology currently embodies for different people. By recording the workshops, researchers collect data that are transcribed and then coded to create main themes, which are the final analysis (Rice et al, 2012). Xie et al (2012) explained that participants need to collaborate, preferably in small groups, to create a sense of intimacy and build on each other's ideas. They suggested that when ideas evolve between participants, they provide opportunities for a common design approach. Moreover, as individuals discuss, other participants might identify ways to express their own needs and ideas (Xie et al, 2012).

Visser et al (2005) underlined that, as the aim of co-design is to explore and uncover unexpected directions and widen the views of designers, the recorded data include stories and anecdotes related to the topic under study. They explained that due to the fact that researchers are present in the workshops, they already have knowledge about the data captured, even before the

analysis. They added that researchers need to document their thoughts and remarks after the session to avoid losing valuable information as time goes by. After this phase, researchers spend time searching through the information that the workshops generated to find interesting ideas. They highlighted that this is well performed when researchers are surrounded with the materials and recordings of the workshops, which help them consider the topics mentioned by participants and take relevant notes. Data are organised and reorganised until meaningful patterns emerge (Visser et al, 2005).

As this dissertation aimed to deliver research about behaviours in social networking sites as a mean of identifying design opportunities that could facilitate experiences, co-design workshops were considered as a suitable method to pursue this aim. That is because the research was at a stage where interesting behaviours had been identified but their specific meaning was not known. For this reason, it was considered important to discuss with other individuals who exploit their online identities commercially and identify whether these behaviours are relevant to them. Despite the small sample, any similar behaviours could validate that the research managed to capture a significant part of these individuals' culture. At the same time, the workshops could also investigate how these individuals interpret the current functionality of the features that social networking sites allow them. Moreover, design recommendations would emerge explaining what these individuals need from social networking sites.

Storyboards with personas and scenarios were implemented as activities in the workshops, as Nielsen (2011) highlighted the ability of these methods to trigger discussions, which could provide insights to the research questions that guided the study. Other co-design methods, such as technology probes and prototypes were not considered equally relevant because the aim of this research was not to design, test, and deliver final products that could be utilised, as these methods aim, according to Hutchinson et al (2003). Instead, the study aimed to bring to the forefront considerations about the behaviours of a professional group and about the features that this group would like to be able to use in social networking sites. To ensure that these considerations headed in the right direction, the need to validate the results of the previous studies via rich discussion was important. According to Hutchinson et al

(2003), technology probes could only partly address this need, as they also aim to field-test technology; similar to prototypes, which are generally more focused in design.

4.4 CHAPTER SUMMARY

This Chapter presented and justified the methods that were used in this dissertation. It explained that a mixed methods approach was employed for the first study, as it was considered important to have both quantitative and qualitative insights that would guide the rest of the research. Depending on the questions that needed to be investigated, three methods were employed in total, following guidelines to avoid tensions in data collection and analysis. The first method was an online survey of both closed and open-ended questions and was employed to reach a large number of participants and avoid social desirability bias that face-to-face research methods could generate. The second one was an online observation of a qualitative nature and was selected due to the need to capture aspects of behaviours that individuals might be unaware of. Finally, co-design workshops of a qualitative nature were organised to test the relevance of the previous findings with other participants, generate rich discussions about experiences in social networking sites, and design relevant facilitating technology.

PART II
EMPIRICAL WORK

CHAPTER 5

Boundary Regulations

5.1 INTRODUCTION

This Chapter begins the collection of evidence for the case study of this dissertation. It aims to uncover the online behaviours of authors and the underlying tensions that these behaviours appear to generate. More specifically, four concepts that relate to literature on online self-presentation are going to be investigated: creation of multiple accounts in online platforms, support of different life aspects, boundaries in information sharing, and modality switching from online to offline settings. The research question that guides this study is:

> RQ1: What are the boundaries of information sharing that individuals who use social networking sites for commercial purposes manage?

Four sub-research questions related to the case study were developed addressing RQ1:

- SRQ1: How and with what motivations do authors respond to the phenomenon of multiple accounts in online platforms?
- SRQ2: Which aspects of their lives do authors project when constructing their online identities?
- SRQ3: How do authors manage modality switching from online to offline settings?
- SRQ4: What are the underlying tensions that authors' behaviours convey?

5.2 RESEARCH DESIGN & PROCEDURE

An online survey was designed using the online platform 'Qualtrics' by synthesising questions about behaviours in social networking sites. The survey asked participants to respond to a series of scales, represented online using individual or matrix-style layouts with responses entered via radio buttons, checkboxes, drop-down menus or free text boxes as appropriate.

The survey first asked authors for basic demographic information and categorisation information:

- "Gender" was measured with the question "What is your gender?": "Male", "Female", "Other".
- "Age" was measured with the question "What is your age?": text box.
- "Country" was measured using the question "What is your country of residence?": drop-down list of 182 countries.
- "Publishing Method" was measured using the question "About the latest book that you released digitally or physically, which of the following publishing methods did you use to publish it?": "Online self-publishing platform", "Indie publishing company", "Major publishing company".
- "Number of Books Sold" was measured with the question "How many copies of your eBooks and print Books have you roughly sold?": text box.
- "Having an Agent" was measured using the question "Do you have an agent?": "Yes", "No".
- "Writing as an Income" was measured with the question "Do you consider writing your main source of income?": "Yes, I make my living from writing", "No, writing is my secondary source of income", "No, I rarely sell books", "No, I intentionally don't sell books for money".
- "Training in social media management" was measured using the question "Have you ever received training in social media management?": "Yes - Please specify", "No".

The survey then focused on the exploration of the online social platforms that authors use, and the construction and management of their online identities. To examine the phenomenon of multiple accounts, the survey asked authors to report the different platforms they use, those that are linked to their writing and those where they have more than one account. An open-ended question asked authors who have more than one account in at least one online social platform to explain the reasons for operating multiple accounts.

Stutzman and Hartzog (2012) characterised the creation of multiple accounts in social networking sites as a growing phenomenon, rather than a widely adopted trend. Research has not taken into account that there are groups that might inherently need to create multiple accounts in social networking sites. In the case of authors, this need rises from the fact that this professional group can operate solely within the Digital Economy. Authors can publish their books using any names they want and not necessarily their real ones. According to Turkle (1995) and Turkle (1999), online anonymity allows users identity play. Therefore, it is interesting to uncover the ways authors take advantage of online anonymity for their professional activities in social networking sites.

Authors' use of online social platforms was investigated as described below:

- "Multiple Accounts" was measured using the question "How many accounts do you have on the following online social platforms?; created by you or, if applicable, your publisher/agent" to a matrix of eight items: "Twitter", "Facebook", "Goodreads", "Tumblr", "Pinterest", "YouTube", "Blog", "Website"; relating four possible answers: "I do not have an account", "I have one account", "I have multiple accounts", "I do not know". Multiple accounts as a phenomenon observed among users of social networking sites was identified in the work of Wang et al (2011).
- Authors who reported having multiple accounts were asked "What are the reasons for having multiple accounts and what are your activities on them".
- "Professional Accounts" was measured using the question "Your accounts on which of the following platforms are dedicated mostly to your activities

as an author? (Select one or more)": "Twitter", "Facebook", "Goodreads", "Tumblr", "Pinterest", "YouTube", "Blog", "Website".

- "Management of Professional Accounts" was measured using the question "Who manages these accounts? Select one or more" to a matrix of eight items: "Twitter", "Facebook", "Goodreads", "Tumblr", "Pinterest", "YouTube", "Blog", "Website"; relating four possible answers: "I do", "My agent does", "My publisher does", "Someone else does".

Boundaries in information sharing were explored by asking the aspects of life that authors integrate in social networking sites that are linked to their writing. To add further understanding on authors' replies, the survey used an open-ended question that requested authors to describe the aspects of their lives that they do not wish to share via the platforms that are linked to their author identities.

- "Integrating Identities" was measured using the question "Apart from your activities as an author, which other aspects of your life are projected on these accounts?" to a matrix of eight items: "Twitter", "Facebook", "Goodreads", "Tumblr", "Pinterest", "Youtube", "Blog", "Website"; relating eight identity aspects: "Family", "Hobbies/Interests", "Social Life/Clubs", "Media/Entertainment", "Relationship", "School"," Games", "None". These identity aspects supported in social networking sites were adopted from Farnham and Churchill (2011).
- The following question appeared to all authors after the question about integrating identities: "Use the space below to give examples of the aspects of your life that you would not wish to share via social networking linked to your pen name".

It was also considered interesting to explore how authors, who as explained above have the opportunity to take advantage of online anonymity when publishing and promoting their books, respond to the phenomenon of modality switching. That is because online anonymity and reinvention of identity could affect their offline interactions with others. Ramirez and Zhang (2007) suggested that when individuals engage in online self-presentation,

their audience develops expectations about their offline presence and therefore when face-to-face interactions provide contradictory information, the social connection between the parties might become unfavourable. Offline interactions between authors who initially met online would imply that the online identities authors create are, to a reasonable degree, consistent with their true selves.

The phenomenon of offline interactions between online connections, known as modality switching, was examined with two questions; one Likert item that asked the frequency of having offline interactions with individuals authors met online and an open-ended question that asked for the description of these interactions.

- "Modality switching" was measured with the Likert scale question "Do you have offline interactions with readers or members of the book industry (such as bloggers, journalists, librarians, authors) that you meet online?": 0=Never, 6=Daily; Adopted from McEwan and Zanolla (2013).
- Authors who reported having offline interactions with individuals they meet online were also asked the question "Use the space below to describe these offline interactions".

Even though these concepts of online self-presentation have been explored by multiple studies, the ways that individuals who exploit their online identities for commercial purposes operate online have not been investigated. The creativity that characterises the professional group of authors suggests that they are likely to engage in rich online self-presentation and this study begins to unravel it as a way of considering how to facilitate their behaviours. After the survey was designed, it was pretested by administrating it to a team of University students. Minor edits were performed and then the link to the survey was tweeted, shared on multiple Facebook groups of authors, as well as Facebook groups about reading and writing, Goodreads discussions, and author forums. Moreover, it was shared on Twitter by mentioning accounts of bookshops, libraries, writing groups, and authors who in return retweeted the survey and assisted in circulating it. To participate in the survey, authors had to have published at least one digital or physical book and be at least 18 years

of age. Within a period of one month, 164 individuals accessed the survey and 103 completed it in full and were included in the analysis.

5.3 ANALYSIS & FINDINGS

5.3.1 Analysis

The analysis of the evidence collected unravels the complexity of authors' self-presentation by shedding light on their online behaviours, as well as the backstage of their performances. The analysis of the quantitative questions was performed using the software SPSS Statistics. Frequency Tables were displayed to analyse the variables Gender, Country, Publishing Method, Writing as an Income, Training in social media management, Multiple Accounts, Professional Accounts, Management of Professional Accounts, Integrating Identities, and Modality Switching. Frequency Tables are part of Descriptive Statistics, which according to Leech et al (2005) are used to analyse the arithmetic tendencies within data. Number of Books Sold was calculated using the Median in Descriptive Statistics, as suggested by Leech et al when the central tendency of a variable needs to be calculated but the distribution of the data is skewed (Leech et al, 2005). The open-ended questions about Multiple Accounts, Integrating Identities, and Modality Switching were analysed using the method of thematic analysis, which according to Adams et al (2008), provides rich and detailed explanations of qualitative data. As Braun and Clarke (2006) indicated, themes emerged after familiarisation with the data, generation of initial codes, search for themes, review of themes, definition and naming of themes.

5.3.2 Findings

5.3.2.1 Participants

103 authors participated in the survey, 46.6% male and 50.5% female, with median age of 47 years and range from 18-88. Authors were 56.3% from the

US, 21.4% from the UK, and 3.9% from Canada. 63.1% of them were self-published and 36.9% traditionally published. 85.4% of authors did not have an agent, 78.6% never received training in how to manage their social networking, and almost all of them, with a few exceptions, managed their social networking themselves. Authors' mean sales were 25669 books with a median of only 585. 9.7% of authors made their living from writing, while for 61.2% of authors writing was a secondary source of income. 26.2% rarely sell books and 2.9% intentionally do not sell books for money. Apart from these data, the ways authors described themselves suggest that most of participants are still in the process of building their readership:

Participant 37: 'Someone as small time as myself'
Participant 53: 'My actual sales are nearly zero per year'
Participant 58: 'I am still in the early stages of my career'
Participant 63: 'Still trying to figure out what works and what does not'

5.3.2.2 Use of Online Social Platforms

Goodreads is the platform where most authors are members, followed by Twitter, Blog, Website, Facebook, YouTube, Pinterest, and Tumblr. Twitter is the platform dedicated by most authors to their professional activities, followed by Goodreads, Blog, Website, Facebook, YouTube, Pinterest, and Tumblr. In terms of SRQ1, Facebook is the platform where most authors create multiple accounts, followed by Twitter and Website, Blog, YouTube, Pinterest, Goodreads, and Tumblr (see table 1).

Social Platform	**Authors Members** (single account)	**Use as Authors**	**Multiple Accounts**
Goodreads	85.4%	58.3%	3.9%
Twitter	68.9%	67%	15.5%
Blog	64.1%	57.3%	12.6%
Website	63.1%	56.3%	15.5%

Facebook	58.3%	55.3%	35%
YouTube	57.3%	21.4%	8.7%
Pinterest	55.3%	18.4%	5.8%
Tumblr	17.5%	11.7%	1.9%

Table 1 – Authors Members: Percentages of authors who are members in each of the social platforms; Use as Authors: Percentages of authors who use each platform for professional activities; Multiple Accounts: Percentages of authors who have multiple accounts in each platform.

The above findings were broken down to identify how they relate to the different types of authors in the 5 platforms where most of them are members.

For self-published authors, Twitter is the platform that is mostly dedicated to their author activities, followed by Goodreads, Website, Blog, and Facebook. For indie authors, the platform dedicated mostly to author activities is Twitter, followed by Blog, Facebook and Goodreads, and Website. Authors of major publishers use Facebook and Website mostly for author activities, followed by Twitter and Blog, and Goodeads (see table 2).

Use as authors	**Goodreads (58.3%)**	**Twitter (67%)**	**Blog (57.3%)**	**Website (56.3%)**	**Facebook (55.3%)**
Self-published authors	55.4%	58.5%	49.2%	52.3%	47.7%
Authors of indie publishers	62.1%	82.8%	69%	52.2%	62.1%
Authors of major publishers	66.7%	77.8%	77.8%	88.9%	88.9%

Table 2 – Percentages of authors within publishing method who use the various platforms mostly for author activities.

Goodreads is the platform where most self-published authors create single accounts, followed by Twitter, Facebook, Blog, and Website. For indie published authors, Goodreads is also the platform where most create a single account, followed by Website, Twitter and Blog, and Facebook. All authors of major publishers create a single account on Goodreads, while the next

platform where most of them create single accounts is Blog, followed by Twitter, Website, and Facebook (see table 3).

Authors Members (single account)	**Goodreads (85.4% of authors)**	**Twitter (68.9%)**	**Blog (64.1%)**	**Website (63.1%)**	**Facebook (58.3%)**
Self-published authors	80%	69.2%	60%	55.4%	66.2%
Authors of indie publishers	93.1%	65.5%	65.5%	79.3%	44.8%
Authors of major publishers	100%	77.8%	88.9%	66.7%	44.4%

Table 3 – Percentages of authors within publishing method who have single accounts in the different online platforms.

Facebook is the platform where most self-published authors create multiple accounts, followed by Website, Twitter, Blog, and Goodreads. For indie authors, Facebook is also the platform where most have multiple accounts, followed by Twitter, Blog, Website, and Goodreads. Authors of major publishers also create multiple accounts mostly on Facebook, followed by Website, and Twitter and Blog (see table 4).

Multiple accounts	**Goodreads (3.9%)**	**Twitter (15.5%)**	**Blog (12.6%)**	**Website (15.5%)**	**Facebook (35%)**
Self-published authors	4.6%	13.8	12.3%	16.9%	27.7%
Authors of indie publishers	3.4%	20.7%	13.8%	10.3%	44.8%
Authors of major publishers	0%	11.1%	11.1%	22.2%	55.6%

Table 4 – Percentages of authors within publishing method who have multiple accounts in the different online platforms.

5.3.2.3 Self-presentation and Life Aspects

As shown in the table below, authors who do not use their professional accounts in online social platforms to support other aspects of their lives are significantly less than those who do. Addressing SRQ2 about the different life aspects that authors share in the various online platforms, it was found that on Facebook, 33% of authors use their professional accounts to support 'Hobbies/Interests', while the next highest percentage in this platform concerns the life aspect 'Family', followed by 'Media/Entertainment', 'Social Life/Clubs', and 'Relationship'. On Twitter, 'Hobbies/Interests' is also the life aspect that most authors support using their professional accounts with percentage 38.8%, followed by 'Media/Entertainment', 'Social Life/Clubs', 'Family', and 'Relationship'. Authors also support other life aspects using their professional blogs, with 31.1% of them supporting their 'Hobbies/Interests' followed by 'Media/Entertainment', 'Family', and 'Social Life'. On their Websites, almost one third of authors reported that they do not support any other aspects of life, suggesting that many authors select to construct purely professional identities via these online platforms. The life aspect that almost 18% of authors support on their Websites was 'Hobbies/Interests', followed by 'Media/Entertainment' (see table 5).

	Family	**Hobbies/ Interests**	**Social Life**	**Media/ Entert.**	**Relationship**	**None**
Twitter	13.6%	38.8%	20.4%	28.2%	9.7%	13.6%
Goodreads	1.9%	24.3%	5.8%	10.7%	1%	24.3%
Blog	12.6%.	31.1%	11.7%	18.4%	2.9%	18.4%
Website	3.9%	17.5%	3.9%	14.6%	1%	29.1%
Facebook	29.1%	33%	23.3%	25.2%	9.7%	9.7%

Table 5 – Percentages of authors who support life aspects in the most popular online platforms. The analysis excluded authors who were not members of these platforms.

The above findings were broken down to identify how they relate to the different types of authors in the 3 platforms where the least of them reported that they do not share any life aspects apart from their writing.

On Twitter, most self-published authors support Hobbies/Interests, followed by Media/Entertainment, Social Life, Family, and Relationship. Most authors of indie publishers support Hobbies/Interests and Media/Entertainment, followed by Social life, and Family and Relationship. Most authors of major publishers support Hobbies/Interests, followed by Family and Media/Entertainment, and Social life and Relationship (see table 6).

Twitter	**Family (13.6%)**	**Hobbies/ Interests (38.8%)**	**Social Life (20.4%)**	**Media/ Entert. (28.2%)**	**Relationship (9.7%)**	**None (13.6%)**
Self-published authors	7.7%	32.3%	13.8%	18.5%	4.6%	13.8%
Authors of indie publishers	17.2%	44.8%	34.5%	44.8%	17.2%	13.8%
Authors of major publishers	44.4%	66.7%	22.2%	44.4%	22.2%	11.1%

Table 6 – Percentages of authors within publishing method and life aspects they support on Twitter.

On Facebook, most self-published authors support Hobbies/Interests, followed by Family, Social life and Media/Entertainment, and Relationship. Most authors of indie publishers support Hobbies/Interests, Social life and

Media/Entertainment, followed by Family, and Relationship. Most authors of major publishers support Family, followed by Hobbies/Interests, Media/Entertainment, and Social life and Relationship (see table7).

Facebook	**Family (29.1%)**	**Hobbies/ Interests (33%)**	**Social Life (23.3%)**	**Media/ Entert. (25.2%)**	**Relationship (9.7%)**	**None (9.7%)**
Self-published authors	24.6%	27.7%	16.9%	16.9%	9.2%	9.2%
Authors of indie publishers	31%	41.4%	41.4%	41.4%	10.3%	6.9%
Authors of major publishers	55.6%	44.4%	11.1%	33.3%	11.1%	22.2%

Table 7 – Percentages of authors within publishing method and life aspects they support on Facebook.

On Blog, most self-published authors support Hobbies/Interests, followed by Family and Media/Entertainment, Social life, and Relationship. Most authors of indie publishers support Hobbies/Interests and Media/Entertainment, followed by Social life, Family, and Relationship. Most authors of major publishers support Family, Hobbies/Interests, and Media/Entertainment, followed by Social life and Relationship (see table 8).

Blog	Family (12.6%)	Hobbies/ Interests (31.1%)	Social Life (11.7%)	Media/ Entert. (18.4%)	Relationship (2.9%)	None (18.4%)
Self-published authors	10.8%	30.8%	4.6%	10.8%	1.5%	15.4%
Authors of indie publishers	13.8%	34.5%	27.6%	34.5%	3.4%	13.8%
Authors of major publishers	22.2%	22.2%	11.1%	22.2%	11.1%	55.6%

Table 8 – Percentages of authors within publishing method and life aspects they support on Blog.

Two new variables were created, 'Identity Aspects Facebook' and 'Identity Aspects Twitter', using the replies of authors presented in Table 2. The variables measured how many identity aspects authors support using Facebook and Twitter. More specifically, these new variables added the responses of authors at the question "Apart from your activities as an author, which other aspects of your life are projected on these accounts?" "Facebook" and "Twitter'' respectively; relating seven identity aspects: "Family", "Hobbies/Interests", "Social Life/Clubs", "Media/Entertainment", "Relationship", "School", " Games". If an identity aspect was selected by an author, it would return 1 to the sum of the variable and 0 if not selected. Missing values, authors who do not have accounts in these platforms, and authors who selected 'None' when asked which other life aspects they support using Facebook or Twitter (see Table 2) were excluded from the calculation of the new variables.

Authors appear to support multiple aspects of their lives using the highly interactional settings of Facebook and Twitter, with 68.1% of them supporting

at least two identity aspects on Facebook, while the equivalent on Twitter is 58.2%. The following table presents how many identity aspects authors support on Facebook and Twitter.

Identity Aspects	Facebook	Twitter
1	31.9%	41.8%
2	14.9%	29.1%
3	21.3%	14.5%
4	21.3%	9.1%
5	10.6%	5.5%

Table 9 – Number of identity aspects and percentages of authors who support them on Facebook and Twitter.

5.3.2.4 Modality switching

When asked about whether they have offline interactions with individuals they met using online platforms, 67% of authors replied that they do. Almost one quarter of authors reported that they have offline interactions with individuals they met online at least once a month (see table 10).

Frequency of online interactions	Percentage of Authors
Never	33%
Less than Once a Month	42.7%
Once a Month	11.7%
2-3 times a Month	7.8%
Once a Week	1.9%
2-3 Times a Week	1%
Daily	1.9%

Table 10 – Frequency of offline interactions and percentages of authors.

5.3.2.5 Multiple accounts

As mentioned in the demographics of participants, more than 90% of authors consider writing a secondary source of income or rarely sell books, meaning that they normally should have other primary occupations. Therefore, returning to SRQ1, the need of authors to keep their different occupations separate in social networking sites is evident. Indeed, when asked to justify the reasons for operating multiple accounts in online social platforms, 84% of authors wanted to keep the different aspects of their lives apart. These aspects concerned other occupations, such as day jobs and various writing activities, or their private lives. The practice of adopting pen names that are different from their real names was also identified in some of the responses, as there were authors who reported using multiple accounts to keep their real name identities and their author identities separate. Moreover, there were cases of authors who used multiple accounts, as they adopted multiple pen names to publish different book types. In general, authors appeared to strictly fragment their various sources of income when using social networking sites. Some examples of their replies include:

Participant 14: 'I have separate accounts for my personal (author) activities and for my freelance work in publishing'
Participant 69: 'I am a filmmaker, screenwriter, actor and author. I am active with film production, write and consult screenwriters, direct films and commercial, do some limited acting, and am quite active as an author'
Participant 73: 'Kids' books and adult books need different accounts'
Participant 85: 'I have personal accounts and then accounts for my writing persona; I keep these two very separated online hence multiple accounts were necessary'

Regarding authors who manage multiple accounts in single platforms as a way of keeping their personal lives separate from their writing, some examples of their replies are:

Participant 57: 'I have one private account and one account as an author'
Participant 58: 'I have accounts for personal use and then separate accounts for professional activities'
Participant 87: 'Personal and private accounts -- one as my author self and one as my private self'

5.3.2.6 Selective Information Sharing

To add further understanding to SRQ2, five themes were formed after the analysis of authors' replies to the question about the aspects of their lives that they do not wish to share via social networking linked to their writing. These themes describe three major patterns of attitude among authors who participated in this study. One of the attitudes concerns authors who are very specific about their image concerns and avoid sharing information about private life, off brand topics, or controversial issues. Another attitude concerns authors who do not use their real names when publishing and creating online identities so they try to protect their anonymity by employing various strategies, such as use of nicknames for relatives, misstatement of location, and deliberate avoidance of identifiable information. Finally, there are authors who do not filter strictly the information they share about any aspects of their lives.

The five themes that describe the attitudes identified and relevant examples are:

- Private Life - 43.7% of authors

Most of the authors reported that they do not wish to share information about their personal lives. Some of them were specific about the types of personal information that they do not wish to share and mentioned, among others, contact information, family details, and relationships:

Participant 4: ‘Never discuss any aspect of personal life apart from writing’
Participant 52: ‘Nothing personal - I ramble only about hobbies and interests besides writing’
Participant 55: ‘I'm not interested in sharing personal contact information, family relationships, personal pictures and interactions with personal friends. Business is business, personal is personal’
Participant 82: ‘My personal life. I have a separate account for my friends and family’

- Other Identity Aspects - 25.2% of authors

There were various other identity aspects that authors did not want to link with their author identities. These included day jobs, relationships, connections with pen names, and real names:

Participant 23: ‘Anything associated with my day job’
Participant 75: ‘Anything having to do with my real name and real life’
Participant 90: ‘Connection with pen names’
Participant 93: ‘I try to keep home life off social media and don't talk about day-job stuff - although I have done on rare occasions. Also, I have a pen name that I publish hard core erotica under, and I don't want that association to be obvious’

Other replies that also fall within this theme revealed a new type of selective self-presentation, which concerns authors who publish and manage their social networking using pen names different than their real names but employ techniques to share real information about their lives, yet alter this information in ways that prevent their real identities from being revealed to their audiences:

Participant 21: ‘I write erotic romance so I generally try to limit or at least anonymise mentions of my children. I also try to avoid giving specific location information unless I'm promoting an author event I'm attending, or talking about a restaurant I'm visiting with a group. I do say my general regional area (the nearest large city) and I mention my kids by nicknames I've assigned them for social media’

Participant 28: ‘I share anecdotes about my children but not their ages or names. I do not disclose where we live, other than the county’
Participant 39: ‘I limit the mention of my daughter, though I have mentioned her before. I never state my location, my real name or anything that could realistically be used to find me’
Participant 84: ‘By family, hobbies, etc., I simply mean that I might share a story that's relevant to those things, but I don't share personal information or details of my life in any way that's traceable back to the "real me" when I am acting as my author self’

- Anything off Brand - 11.7% of authors

There were also authors who reported that they employ a purely professional approach in identity management that does not include posting about any other aspects of their lives via their author accounts:

Participant 18: ‘I use my personal FB page for family, non-writing hobbies etc. I use my FB author page only for writing related posts’
Participant 45: ‘Facebook author page is purely to promote books and publish items of research, which may be of interest’
Participant 53: ‘My author activities are entirely separate from all other aspects of my personal life and I try never to cross-link. I do not share personal info. I have a personal FB account but only use it to watch old friends, never writing. All author activity (for total of six pseudonyms) is done on Goodreads’
Participant 63: ‘My pen name is connected to my writing. Period. My personal life is not connected in any way to my social media accounts’

- Controversial Issues - 4.9% of authors

A few authors expressed concerns about how their posts might be perceived by their audience and mentioned that they avoid generating content that could be considered controversial:

Participant 34: 'My personal guideline: Assume my husband, parents, children, pastor, employer, Sunday school students, agent, editor, and readers will see it - and they can! Don't post anything disrespectful - ever. I never gripe about my husband or kids or employer or publisher on-line - ever. I don't post political opinions other than "Don't forget to vote today!" Since I'm a Christian and write for a Christian publisher, I do post uplifting inspirational comments or blog posts - but no rants. I long to bring people close to God, not to drive them away'

Participant 58: 'Personal views such as political leanings. Supporting gay rights, and other social issues, which conservative groups might try and attack'

Participant 98: 'I try not to link my pen name with anything controversial, although I did have a rant about environmental issues on my blog this week, which would share on Twitter and Facebook'

- None - 9.7% of authors

There were also a few authors who mentioned that there is not anything in particular they would not share online:

Participant 31: 'My pen name is my real name. I hide nothing'

Participant 54: 'I write with my husband using our real names. We are very careful about what we post, but we share most everything'

Participant 67: 'My platform is based on sharing my life so it's pretty much all fair games to use'

Participant 101: 'I don't really keep things hidden. I just don't want to bog down my friends with my advertising and stuff unless they want to see it'

5.3.2.7 Creating Networks

An idea that emerged from authors' replies when describing their activities in online platforms is that they are part of an online network, which exhibits community-oriented behaviours, including publicity generation for each others' work and writing collaborations:

Participant 22: 'I use Twitter to talk to other authors'

'I care about authors as my friends'

Participant 36: 'Promoting other authors'

Participant 60: 'I do guest posts and author interviews on other people's blogs'

Participant 96: 'A group of us writing for the same audience get together to produce a seasonal anthology'

5.3.2.8 Extending the Networks Offline

In terms of SRQ4, it was found that the participants of this study engage in offline interactions with other professionals of the publishing industry they initially meet online, in three types of occasions:

- Unofficial offline interactions - 27.2% of authors with offline interactions

A large number of authors mentioned that they have casual offline interactions with individuals that they met online, including having lunch, coffee or going to the pub:

Participant 20: 'Drinks/ meet ups'

Participant 53: 'In recent years, I've made casual friends with a small number of people I originally met online via Goodreads or DeviantArt[1], and have met for lunch or coffee if/when they are in the area'

Participant 100: 'When I am in the same town as a fellow writer, we hang out. I'm not sure how else to phrase this or indicate this activity. It's not a formal sort of thing'

Participant 102: 'Socials, readings, picnics, get togethers'

- Official offline events - 16.5% of authors with offline interactions

[1] DeviantArt: An online social community for artists and art enthusiasts

Others reported that they meet online acquaintances in official events, including author talks, meetings, and conferences:

Participant 1: 'When I do talks'
Participant 28: 'The Goodreads UK Kindle Forum meets about once a year, I attend these with free merchandise and samples of my writing to give away'
Participant 48: 'Organise to meet people at conferences'
Participant 56: 'Book club meetings'

- Mixed interactions - 10.7% of authors with offline interactions

Some mentioned having both official and unofficial interactions with individuals they met online, in occasions such as conferences, meetings with writing groups or events in bookshops:

Participant 17: 'I interact at conventions and meet-ups'
Participant 21: 'I have author and blogger friends I've met online and gone on to form offline friendships with. The local ones are just...you know, friends now. So I see them as often as several times a month but it isn't necessarily writing-related, directly. Once a month or so I end up having coffee shop writing time with one writer friend or another. I try to get to at least one writing retreat a year, which usually involves writing friends from all over the country/world, up to a dozen of us sharing a house for a few days to write and brainstorm. I also try to do at least one local signing or reading or convention or something a year, but I have pretty extreme social anxiety and don't like to organize events so I don't always succeed in that. I attend a few local RWA chapter meetings a year. Most years I end up attending the big national RT and RWA conventions, where I see ALL the industry connections in person, do signings, give workshops, etc.'
Participant 78: 'Meeting with my writing group (we are also in touch online, but met offline first), Occasional Prime Writers meetings (we originally met via Twitter), socials organised by e.g. SoA, events at local bookshop (mainly offline but we do

interact online as well), occasional meetings of other authors with my publisher (we also interact online group)'

5.3.2.9 From Pen Name Online Identity to Real Offline Identity

At one extreme, authors who do not use their real names when publishing appeared conscious about what to avoid sharing via their social networking. However, they engaged in risk taking behaviour by exchanging real identity information with online acquaintances or by meeting offline with these online acquaintances. For example, participants 91 and 103 responded the following when asked about the aspects of their lives that they would not share via their professional social networking:

Participant 91: 'I do not share anything personal; I don't even name my partner, though I acknowledge having one. I give the city in which I live but no greater details about location'
Participant 103: 'Anything controversial/political etc. that might encourage someone to give unwarranted poor reviews on my books as 'revenge'. I have two accounts on Facebook, one in my pen name and one in my own name'

However, when asked about their offline interactions with people they initially met online, they revealed that they attend informal offline events:
Participant 91: 'An annual pub-get-together'
Participant 103: 'We have chat over coffee'

Participant 96 also appears conscious about his self-presentation but his behaviour endangers his pen name identity and also raises a high level concern about whether online pseudonymity can after all be protected in an age when data that exist in various platforms can be combined to reveal users' true identities. As mentioned in the section about aspects of life that authors do not want to share via the social networking linked to their writing, participant 98 reported:

'I try not to link my penname with anything controversial, although I did have a rant about environmental issues on my blog this week, which would share on Twitter and Facebook. Generally speaking I don't talk about my real life on the blog, except for neutral stuff like moves and books I've seen/read'

Despite that, he continued by saying that he revealed his real identity to authors he met online:

'However there are a number of authors who are now friends of my real FB name, not just my penname, and that means things could leak across borders. Also, my non-fiction biography gives more detail about my background and qualifications, so anyone who really wants to could find more about the fiction writer'

The behaviour of this author suggests that online self-presentation is more honest from one author to another than it is between authors and their mass audiences.

5.4 DISCUSSION

The discussion that follows reflects on how authors construct and use their online identities to create networks of contacts in social networking sites, a discrepancy between their self-reported attitudes and behaviours, as well as a new type of selective self-presentation that they employ. The potential implications that might be generated due to the current reality in social networking sites and authors' self-presentation needs and practices are also discussed.

5.4.1 Forming communities through self-presentation

The findings of this study suggest that authors' self-presentation in social networking sites incorporates different aspects of their lives, especially in the

highly interactional settings of Twitter and Facebook. The data analysis indicates that only 9.7% of authors do not support any other aspects of their lives on their Facebook accounts that are linked to their writing, while the equivalent on Twitter is 13.6% (see 5.3.2.3). This is an interesting finding, as synthesising literature on user behaviour could justify this behaviour. More specifically, Roberts (1998) found that keeping broad topics in virtual spaces rather than narrow, encourages the formation of relationships between individuals. Hancock et al (2008) suggested that by generating content about shared interests, users could make others like them more, as similarities emerge between them. In addition to these, Marwick and boyd (2011) argued that revealing personal information is a technique that users of social networking sites employ to reinforce relationships with unknown audiences and appear more authentic to these audiences. These are to say that in the case of authors, a rich self-presentation, which includes life aspects such as 'Hobbies/Interests', 'Media/Entertainment', and 'Family', could assist them in creating and maintaining relationships with their online networks.

In the section 'Creating networks' (see 5.3.2.7), there is evidence that one of the activities of authors' in social networking sites is publicity generation about each other's work. Generation of publicity is an important kind of support for authors whose main interest in social networking sites is to establish their professional identities and their writing. Jung (2013) found that users who feel that they have access to support within their online networks are likely to receive many responses when asking for favours online. The integrated representations of themselves that authors curate via their social networking in combination with the fact that they indicated the formation of online networks and the support in publicity generation, constitute evidence about the existence of an online professional writing community that operates in social networking sites around books.

5.4.2 Interpreting Identities: Attitudes versus Behaviours

The analysis of the open-ended question about the aspects of life that authors do not wish to share via their professional social networking (see

5.3.2.6) revealed that almost 44% of the authors are not willing to disclose information about their personal lives online. However, as described in the section about the aspects of lives that they support using their professional social networking (see 5.3.2.3), authors engage in rich self-presentation and curate online identities that also involve other aspects of their lives. More than 30% of authors who use Facebook and 40% of authors who use Twitter support at least one of the identity aspects 'Family', 'Hobbies/Interests', 'Social Life/Clubs', 'Media/Entertainment' or 'Relationship' via their professional accounts, while the rest of the authors support 2 or more of these identity aspects via their professional accounts (see Table 4). While the work of Barnes (2006), Spiekermann et al (2001), and Berendt et al (2005) demonstrates that attitude and behaviour inconsistency is not an unreported phenomenon in HCI, it is not safe to assume that authors do not follow the boundaries of information sharing that they have in mind for their online self-presentation.

The study presented in this Chapter explored the 'areas of life' that users support online, adopting the way of studying online sharing that was followed in the work of Farnham and Churchill (2011). 'Areas of life' are referred to as 'identity aspects' or 'life aspects' throughout this dissertation. Ozenc and Farnham (2011) referred to 'areas of life' as 'life modes'. The issue that emerges from this apparent discrepancy between authors' self-reported attitudes and behaviours is that it might not be enlightening to solely study the support of different life aspects in social networking sites. Instead, the need that appears to rise in order to understand boundaries in information sharing better is the consideration of the types of information within each identity aspect. Strater and Lipford (2008) characterised some of the information that users disclose in social networking sites as more sensitive and others as less, as some information when revealed leads to loss of control, while others lead to loss of face or embarrassment. White (2004) identified that, as expected, individuals disclose more willingly the first category than the second.

The same argument is supported in literature that focuses on the disclosure of information that concerns different life aspects. More specifically, Jourard and Lasakow (1958) found that there is information that is inherently considered more easily disclosable, depending on the life aspect it falls into. Altman and Haythorn (1965) added that life aspects are categorised from

superficial to intimate, depending on how personal they are, while self-disclosure is known to concern two types of topics, the intimate ones and the non-intimate ones. When self-disclosure falls within intimate life aspects, the deeper layers of individuals' selves are exposed (Altman and Haythorn, 1965).

'Family' is an identity aspect that is inherently considered more personal than 'Work'. However, both identity aspects are expected to embody information that varies from not sensitive at all to extremely sensitive or otherwise from non-intimate to extremely intimate. That is to say that the one third of authors who reported that they support the area of life 'Family' on Facebook (see Table 2) do not necessarily share information of a personal nature online. When authors acknowledge that they have children or reveal the sex of their partners and their marital status, they share information that falls within the life aspect 'Family'. However this information is not characterised by the same sensitivity. Similarly, when it comes to the identity aspect 'Work', sharing information about writing activities, publication dates, and publishing history is not as personal as sharing content about book sales, earnings, rejections by publishing houses, and other sources of income.

Bridging the ideas of superficial to intimate life aspects with the sensitivity of information, it could be concluded that all life aspects, both superficial or intimate, embody intimate information that is private and less easily disclosable, as well as superficial information that is less private and is more easily disclosable. Transferring the idea of a layered self to life aspects, it could also be said that all life aspects are layered, with the inner layers containing information that could be considered more private. In the end, the types of information that each identity aspect embodies could vary from superficial and easily disclosable to superficial information about intimate life aspects, and highly intimate information. This Layered Identity Theory could justify the apparent discrepancy between authors' self-reported support of life areas in social networking sites and their boundaries regarding sharing of information.

Figure 1 represents the layers of information that construct each identity aspect. The colour of the layers becomes darker when approaching inner layers that convey information of a more personal nature. Looking at Figure 1 and considering the identity aspect "Author", according to participants' replies

who reported the support of multiple aspects of their lives using their professional accounts, it could be said that the first layer from outer to inner could contain information about the book genres they write, the books they published, and the reviews that the books received. The second layer could embody information about authors' affiliations with others authors, authors' favourite places to visit, and some of their favourite activities. The third layer might concern authors' book sales, earnings, rejections by publishing houses, and other sources of income. The final layer, which is central to their identity aspect "Author" and includes the most personal information about their lives, could embody personal life details, religion or support of controversial issues.

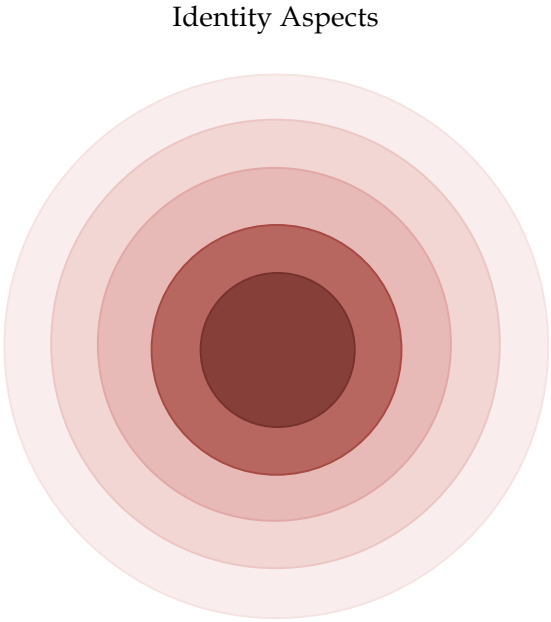


Figure 1 - Identity Aspects presented by layers of information sensitivity; the more inner the layer, the more personal the information it conveys.

Another indication that studying the self-reported support of different life aspects in social networking sites is not clear enough, relates to the behaviour

of authors who use pen names to publish their books and operate their social networking. As described in the section about aspects of life that authors would not disclose online, authors with pen names share stories about their everyday lives, yet employ techniques to protect their real identities (see section 5.3.2.6). There were authors who mentioned that they might generate content online about their children but use nicknames to avoid giving away personally identifiable information. It is hard to interpret whether the authors who engage in such behaviours consider that they support the identity aspect 'Family' in social networking sites or not. On the one hand they disclose information that reflects the different aspects of their lives but on the other hand they set boundaries, not to keep their author identities purely professional but to keep their real name identities and their author identities from being publicly linked.

5.4.3 A new Identity Aspect

This study indicates that the online identities that authors construct in social networking sites under pen names are not fictional characters that they imagine and write into being, like they do in their books. Instead, authors' online identities under pen names could be considered as another aspect of the identities they hold in total as individuals. This identity aspect incorporates real representations of them, altered in ways that do not reveal their other personally identifiable identities. Authors could have easily curated imaginative identities in social networking sites and they would possibly still be able to create networks with other authors, as mentioned before that they do (see section 5.3.2.7). Even though Berman and Bruckman (2001) suggested that it is not always possible for users to pretend to be someone else online without others noticing, taking into consideration authors' writing skills, it is likely that their audience would not be able to realise that their curations are fictional.

The trend of modality switching from online to offline settings, that according to the findings mostly takes place among authors (see 5.3.2.8), could be among the motivations of authors who engage in this hybrid self-

presentation of real and altered information that protects their privacy from their mass online audience. Ellison et al (2006) acknowledged that in online platforms whose members usually meet offline after online interactions, such as dating sites, individuals might employ various techniques to slightly manipulate aspects of themselves; however their self-presentation is realistic and honest enough so that the offline meetings that follow are not surprising or unpleasant for the other parties. According to Hall (2014), authors have reported that they 'feel odd' when they introduce themselves using their pen names in offline events so they need to explain that they use pen names, otherwise they 'feel like a fraud'. If authors curated the lives of imaginative personas to brand their books in social networking sites, their offline encounters with other authors would be even more complicated. By engaging in this type of hybrid self-presentation, authors manage to curate their author identities in ways that would not lead to uncomfortable offline interactions and at the same time they do not create public links between their different identities.

Hybrid self-presentation allows authors to engage in rich self-presentation, as they reported sharing information about various life aspects online, such as 'Family' and 'Hobbies & Interests' (see section 5.3.2.6). However, even though Qian and Scott (2007) suggested that online anonymity encourages self-disclosure, in the case of these authors this does not appear to apply. The replies of authors with pen names in section 5.3.2.6 indicate that they do not lightly engage in self-disclosure. Instead, it appears that these authors share information that is not as personal, even though it might concern identity aspects that are generally considered personal, such as 'Family'. Creating accounts in online platforms that are anonymous or pseudonymous is generally a well-studied phenomenon. Nevertheless, authors' pen name identities are not similar to pseudonymous or anonymous online accounts. According to Turkle (1995), Turkle (1999), and Stone (1996), these two conditions of online identity allow the exploration and reinvention of identity. Authors who use pen names are not trying to reinvent their identities online. On the contrary, they wish to reflect aspects of their real lives via their accounts.

According to Walther (1996), creating and editing impressions to construct better representations of real identities without the interference of environmental reality is a known online behaviour called selective self-presentation. The identification of how authors with pen names manage information sharing in social networking sites develops further the concept of selective self-presentation. Authors with pen names establish identities that could be considered as one of their multiple identities as individuals, however these identities are not better than their real name identities. That is to say that these authors' selective self-presentation concerns the concealing of their personally identifiable information but not the concealing of their real traits. They do not manipulate information in social networking sites to present that they are different from the real individuals that they are, on the contrary they share real stories about their lives, yet they alter them enough to avoid being connected to their offline selves. Considering that self-presentation both offline, according to Goffman (1978), and online, according to Baym (2015), involves the manipulation of aspects of users' selves, the hybrid self-presentation of authors with pen names could be considered as another form of regular 'manipulation' in online self-presentation.

5.4.4 Managing incompatible Identity Aspects

Cabbalo (2015) suggested that using pen names to publish books is a well-known practice and that authors' reasons behind this decision include experimenting with new genres, removing the expectations that their audiences have about their writing, and publishing books more often. Cabbalo mentioned that there are authors who despite publishing under pen names, do not conceal their real identities. However, others keep their pen name identities and their real name identities separate, as their writing and their other occupations are conflicting, such as writing erotica and working as schoolteachers at the same time (Cabbalo, 2015). The study presented in this Chapter identified an additional motivation for authors when adopting pen names and not revealing their true identities; that of writing book genres

whose combination could be considered controversial, such as children's books and erotica, as one author revealed (see 5.3.2.5).

The findings of this study also suggest that 35% of authors who use Facebook create multiple accounts in order to keep the different aspects of their lives apart, while the equivalent on Twitter is 15.5% (see 5.3.2.2). The percentages of authors who operate multiple accounts on Facebook and Twitter are quite high considering that creation of multiple profiles on a single social networking site is characterised by Stutzman and Hartzog (2012) as a growing phenomenon, rather than a widely adopted trend. Despite that, Stutzman and Hartzog acknowledged that users who create multiple accounts on social networking sites are likely to be experiencing challenges in managing different audience groups (Stutzman and Hartzog, 2012), something that appears to apply to authors, too (see 5.3.2.5). In addition to this, authors have other motivations when managing multiple accounts in single platforms, such as supporting incompatible aspects of their lives and keeping their life aspects separate. Moreover, due to the opportunities for self-publishing that authors have in recent years, this professional group can operate within the Digital Economy without creating ties to their offline selves. Therefore, it is not unexpected that authors operate multiple accounts in social networking sites.

According to (Twitter, 2016), Twitter's terms and conditions recognise that users might need to create more than one account, however '*multiple accounts with overlapping uses is not allowed*'. The interpretation of the '*overlapping uses*' may vary, as there is not a clear definition of their meaning. Overlap of audiences or automated tweets and retweets that are similar among users' accounts might be included in the activities that cause overlapping use. However, Hoffman (2014) suggested that in the past, users with multiple Twitter accounts have been suspended without receiving clear explanations about which of their activities resulted in overlapping use. Therefore, authors' Twitter accounts might face the same risk of being suspended.

According to Facebook (2015), it is against Facebook's terms and conditions to create multiple accounts: '*Facebook is a community where people use their authentic identities*', meaning that all users need to create accounts under their real names; '*It's against the Facebook Community Standards to maintain more than one personal account*', which is the regular user account that individuals can

create by submitting their personal details at the home page of Facebook (Facebook, 2015). However, the Internet colossus allows the management of multiple pages under a single account: '*Each account can have a personal profile and manage multiple Pages*' (Facebook, 2016). It is not clear whether authors are aware of these regulations or if they have specific motivations for creating multiple Facebook accounts instead of multiple pages. Hall-Wilson (2013) suggested that it is better for authors to operate an account on Facebook to build an audience and not a page because Facebook accounts are more personal, the posts of accounts are more visible, and accounts are simpler to operate than Facebook pages.

5.4.5 Considerations of Underlying Tensions

Interestingly, even though Marwick and boyd (2011) found that individuals who engage in self-branding using online platforms monitor the preferences of their audiences to balance the information sharing that is related to the main purpose of their accounts with other types of information, authors did not report similar precautions. The concern of most authors was to protect their privacy, while only few of them managed purely professional accounts and considered their audience to avoid sharing content about controversial issues. Goffman (1978) discussed that audience plays an important role in self-presentation in offline settings, while Baym and boyd (2012) did so in online environments. Not monitoring their audience's preferences and failing to meet the expectations of their audiences could endanger authors' identities.

Managing multiple accounts in single platforms is an activity that requires caution, as there are many identity-threatening scenarios that could risk users' self-presentation. One potential implication that could rise is posting content using the wrong account. For example, when it comes to the author who publishes both erotica and children's books managing different pen name accounts in social networking sites, the generation of posts in wrong accounts would not only bring together identities that were meant to be kept separate but would also severely damage the author's professional identity due to the incompatibility of her writing activities. Apart from content generation in the

wrong account, another possible tension could be triggered if authors used one of their accounts to interact with other users who should only be associated with another account of the authors and not the one they accidentally used. Examples of this include liking pages or retweeting content related to erotica using a children's books account. The possibilities for these scenarios taking place are further enhanced by the fact that Facebook and Twitter are platforms that require cookies in order to operate and when users close their browsers, they are not logged out from their accounts automatically; when they return to Facebook or Twitter they are logged in the same account.

Finally, regarding authors who engage in hybrid self-presentation, it seems possible that somewhere between all their carefully edited posts they could generate content that contains personally identifiable information. For instance, the author who mentioned using nicknames when referring to family members could unintentionally reveal their real information using his author account but neglecting to anonymise his content.

New features in online platforms are needed to assist authors in curating their different identities without risking revealing more information than they intend to. To reach a point of adequate understanding of authors' behaviours and potential implications, further research is needed on the subject. However, at this point it is safe to suggest that it would be of benefit to authors to have access to help and guidance when using their accounts. Depending on the severity of the harm that wrong posting might cause their identities, authors need security measures that reassure that their content is intentionally posted and does not contain unsuitable information.

Apart from these identity threatening scenarios, it is expected that authors might also experience other tensions when engaging in self-presentation using platforms that were not designed to support large scale professional activities. The next Chapter observes authors' actual behaviours in social networking sites as a means of uncovering potential implications that their content sharing might trigger. Moreover, the next Chapter will compare how authors' self-reported behaviours in this Chapter relate to their actual behaviours that are identified.

5.5 CHAPTER SUMMARY

This Chapter revealed that the self-presentation of authors is a complex process. Many of them, in comparison to the general population, manage multiple accounts in single platforms as part of their efforts to protect their privacy and support various activities online. Despite that, they engage in rich yet carefully planned self-presentation online and manage to create networks of contacts with other authors, which are also transferred to offline settings in various events. The practice of employing pen names was acknowledged in the findings and authors who engage in this behaviour reported that they do not want their real identities revealed. However, they still participate in offline meetings with other authors and engage in rich self-presentation that involves aspects of their offline lives. At the same time, these authors reported employing various strategies in order to protect their real name identities from being revealed to their online audiences. The Discussion part of this Chapter considered authors' self-reported behaviours in relation to theory, concluded that authors' replies in the survey are open to interpretation, and introduced a new theory about how to study online information sharing more precisely.

CHAPTER 6

Practices and Implications

6.1 INTRODUCTION

The purpose of this Chapter is to develop further the understanding of the findings of the previous study, which set a basis for consideration of the commercial exploitation of online identity by collecting evidence from a case study on the professional group of authors. The Chapter will explore the practices of self-presentation and the underlying tensions that identity management in social networking sites involves for the case study of authors. Moreover, it will also study the content that authors generate on social networking sites to uncover the nature of the information that authors share to construct their professional online identities. The research questions that guide this study are:

RQ1: What are the self-presentation practices of individuals who use social networking sites for commercial purposes?

RQ2: What implications in practice are drawn from online self-presentation practices for commercial purposes?

Three sub-research questions were developed addressing RQ1:

- SRQ1: How do authors manage their identities across different platforms?
- SRQ2: What are the categories of content that authors generate on social networking sites?
- SRQ3: Can authors' online information sharing be considered to be of a personal nature?

Two sub-research questions were developed addressing RQ2:

- SRQ4: What are the underlying tensions of authors' identity management across platforms?
- SRQ5: What are the potential drivers of authors' behaviours that could trigger underlying tensions?

6.2 RESEARCH DESIGN & PROCEDURE

An online observation was designed to explore the self-presentation practices that commercial exploitation of identity in social networking sites involves, and more specifically the practices of authors, who constitute the case study of this dissertation. The study intended to add further understanding on self-reported practices discussed in the previous Chapter and identify tensions that are drawn from these practices, as well as potential drivers of the behaviours that could trigger these tensions. To achieve these goals, the study explored the social processes that take place in online platforms through the medium of text, as Robinson and Schulz (2011) suggested that observation accomplishes. Following the suggestions of Robinson (2007), the study considered that during the construction of their cyber selves, individuals employ cueing systems that share the characteristics of offline ones and that their performances take place through the generation of content, which constitutes rich sources of expressions, signs or symbols that individuals share with their audiences. Due to the purpose of the research questions, which could be sufficiently answered solely via observation, any types of interactions with subjects were not considered necessary at this stage. Therefore, as Gold (1958) suggested in such cases, the role of the complete observer was adopted for the observation.

As boyd (2008) suggested among other guidelines for Internet research, in the beginning of the study a broader image of authors' online culture, practices, the relevant social groups that surround them and their dynamics were captured. This was part of the attempt to initially focus on the general

culture of the group under study and not on the questions that were formed. Due to the exploratory nature of the method selected, most of the research questions were not rigid and narrow. Even though they were important to guide the observation, as boyd recommended there was the need to have a broader scope and be prepared for observations and data to reveal new questions (boyd, 2008). A new question that was raised during this initial broad phase concerned the role of intermediaries in authors' online self-presentation. This broader image of authors' online culture gave insights about the different types of authors that operate online, the platforms that authors use, their identity management approaches across these platforms, and the underlying tensions that their management approaches across platforms convey. Then, the content that authors share in the platforms they use more frequently was analysed into codes to classify their online self-presentation practices. The findings about these practices were considered in relation to HCI literature in an attempt to identify practical implications that might emerge from the ways that authors select to present themselves online.

Apart from the fact that the concepts of self-presentation and identity management across platforms have not been previously studied for the professional group of authors, another factor that necessitated this study related to the findings of the online survey conducted in the previous Chapter. More specifically, an idea that was raised by the survey study is that authors support various aspects of their lives using their professional social networking including 'Family', 'Relationship', and 'Hobbies/Interests'; however they reported that they avoid sharing information about their personal lives online. Therefore, the discussion of findings of the previous Chapter suggested that it is not the identity aspects that make the sharing personal; instead there are layers of information within each identity aspect, with inner layers containing information that could be considered more personal. By analysing the content that authors share online in relation to the work of Jourard and Lasakow (1958) and Altman and Haythorn (1965) about inherently personal information, whether authors' online sharing is personal or not would be identified in this Chapter as a mean of providing evidence about the relevance of the theory of layered identity aspects introduced in the survey study.

This study began with a 2 month long exploration of forums, websites, blogs, and social networking accounts of authors, reviewers, bloggers, and publishers. The evidence collected consists of 420 pages of PDF and Microsoft Word files, which contain screenshots, text that was copied from the above online sources, and hand written notes that summarised observation findings. These files contain discussions between authors about writing, publishing, distributing books, book reviews, as well as posts of authors, reviewers, bloggers, and publishers in social networking sites, websites, and blogs. This was an important step for the observer, as this phase of the study gave a general understanding of the different types of authors who operate online, their culture, the online social platforms they use, and the social groups that surround authors. Moreover, it quickly raised a new question, which concerned the role of intermediaries in authors' online self-presentation. At the end of these first two months, knowledge was gained around the general use of social networking sites by different types of authors that are active online, which were found to include authors of major publishing companies, some of which have won literary awards for their writing; self-published authors, some of which are best-selling; and indie authors of small publishing companies. It was found that Facebook, Twitter, Pinterest, and Goodreads are the most popular social networking platforms for authors. Tumblr is another online social platform that the online observation considered; however it was not popular among authors and therefore it was not studied further.

To deepen the understanding about the ways authors engage in self-presentation in social networking sites, a second phase of evidence collection took place that focused on specific authors. These authors were found after the sampling criteria were determined for the different author types. More specifically, authors of major publishing houses, self-published, and indie authors had to have published at least one book in English. The criterion for awarded authors was also their success in terms of having won a literary award for their work. On the other hand, best-selling self-published authors were considered relevant because of their high sales in books and as long as they were not widely known to the public prior to the publication of their first books.

Evidence was collected for a period of 3 consecutive months for a total of 24 purposively selected authors. Authors were being found randomly by looking at websites of publishers, list of authors in blogs, forums, and social networking sites and were selected only if they fit the above criteria about their publishing method. The sample consisted of 5 awarded authors published by major publishing companies, 6 authors published by major publishing companies, 3 indie authors, 4 self-published authors, and 6 best-selling self-published authors. When reaching a point where the online behaviour of a new author did not present new ideas in comparison with the previous authors of the same type that were studied, the evidence collection was ceased. For this phase, the evidence collected consists of 375 pages of PDF and Microsoft Word files, which contain screenshots and hand written notes that summarised observation findings. To reassure that there were no more patterns of behaviour, the navigation of other authors' profiles in online social platforms continued in search of novel identity management approaches. However, in all cases there was no need to capture more evidence, as the profiles that were being navigated did not convey novel behaviours. To a lesser or greater degree, authors within each category follow the patterns of behaviour identified in the two evidence collection phases.

6.3 ANALYSIS & FINDINGS

6.3.1 Analysis

The analysis of this study is similar to the analysis of Laquintano (2010) who also conducted an exploratory online study that was initially based on unstructured observation and then on more systematic sampling of evidence. As mentioned previously, a new research question emerged during the first phase of evidence collection about the role of intermediaries in online self-presentation. Another research question had already emerged from the previous study about whether the online sharing of the group under study could be considered personal. Laquintano (2010) also uncovered research questions after his first exploration and argued that since these questions

emerged in a grounded way and there was already literature related to concepts associated with these questions, his approach to data analysis would be grounded. Similarly, since two research questions of this Chapter emerged in grounded way and as there was already literature related to concepts associated with these questions, the approach to data analysis that was adopted for this study was also grounded.

Following the approach of Laquintano (2010), coding both implicit and explicit concepts within the evidence generated the analysis. The first meaningful category of content describes the general online behaviours of different types of authors on the most popular platforms, which according to the first phase of the study are Facebook, Twitter, Goodreads, and Pinterest. More specifically, this category concerns the frequency of content sharing for different types of authors, the platforms they use more frequently, the size of their audiences, whether they write content or share others' content via their accounts, their privacy settings, and whether they manage their accounts themselves or not. These findings are presented in the section 'Use of Online Platforms' using screenshots from the profiles of the authors to evidence the reliability of the analysis.

The second meaningful category of content that was identified concerned authors' online self-presentation practices. This category involves the ways authors integrate their online identities, the involvement of intermediaries, and the use of social networking sites for creative purposes. These are presented in the section 'Self-presentation practices' using quotes from authors' profiles, as multiple examples are provided for each self-presentation practice and screenshots would take too much space. The analysis of authors' self-presentation practices was only performed on their Facebook and Twitter content. That is because Goodreads and Pinterest did not present any interesting patterns of behaviour or extensive use by authors, possibly due to the structure of their interfaces and purpose of use. On the other hand, in the highly interactional settings of Twitter and Facebook authors built large audiences and engaged in rich self-presentation. Patterns of behaviour and tensions were identified instantly in these platforms.

As mentioned in the last paragraph of the previous section, data collection and analysis occurred simultaneously because evidence that had been

collected needed to be compared to evidence of new subjects to determine whether evidence collection needed to continue or cease. This process aligns with the directions of Strauss and Corbin (1998) about grounded analysis, which was followed in this study as in Laquintano (2010).

6.3.2 Authors & Use of Online Platforms

As mentioned in the previous section, the second phase of the observation focused on 24 specific authors who were found randomly online and were purposively selected to fall within certain publishing methods. The following table describes their demographics, the publishing method they last used, and the book genre they write. The literature was explored to identify whether the randomly found, purposively selected sample indicated any trends that eould be explained. For example, 6 authors of the sample write Romance, a book genre that has been found to have the most books assigned to it by users on Goodreads (Thelwall, 2017). In addition, all authors in the sample who write Romance are female, something that is explained by research suggesting that female authors dominate this book genre (Thelwall, 2017). Five out of six best-selling self-published authors in the sample are female, which is not surprising as it has been found that 67% of top-ranking self-published titles were written by women (Flood, 2015).

Author	Sex	Age	Publishing Method	Book Genre
A1	F	60-69	Major publisher	True Crime Novel
A2	F	40-49	Major publisher	Contemporary Romance Novel
A3	F	30-39	Major publisher	Romantic Comedy Novel
A4	F	30-39	Major publisher	Women's Fiction

A5	F	30-39	Major publisher	Memoir
A6	M	40-49	Major publisher	Social Commentary Novel
A7	M	40-49	Indie Publisher	Science Fiction
A8	F	50-59	Indie Publisher	Romance Novel
A9	F	40-49	Indie Publisher	Paranormal Romance Fiction
A10	M	40-49	Self-Published	Fantasy Novel
A11	F	30-39	Self-Published	Adult Fiction
A12	F	60-69	Self-Published	Fantasy Novel
A13	M	20-29	Self-Published	Horror Novel
A14	F	30-39	Awarded Author Major Publisher	Sci-Fi Novel
A15	F	60-69	Awarded Author Major Publisher	History Novel
A16	M	50-59	Awarded Author Major Publisher	Fiction Novel
A17	M	40-49	Awarded Author Major Publisher	History Novel
A18	M	60-69	Awarded Author Major Publisher	Literary Novel
A19	F	50-59	Best-selling Self-published	Paranormal Fiction
A20	F	40-49	Best-selling Self-published	Romance Novel
A21	F	30-39	Best-selling Self-published	Erotic Fiction

A22	F	60-69	Best-selling Self-published	Mystery Novel
A23	M	30-39	Best-selling Self-published	Fantasy Novel
A24	F	30-39	Best-selling Self-published	Suspense Fiction

Table 1- The demographics of the 24 authors that the second phase of the observation studied.

In terms of SRQ1, the different types of authors who were studied make use of multiple online social platforms to present themselves and their work. Interestingly, self-published authors have larger online audiences than traditionally published authors, probably because they are more active in social networking sites. They manage to acquire thousands of followers, and there are best selling self-published authors whose posts generate large scale interactions, such as comments, likes, and retweets.



Picture 1 - Example of a post that was generated by A19, a best-selling self-published author, and triggered hundreds of interactions. The picture of the author, her name, and the book title were redacted to protect he privacy of the author.

All authors appear to manage their social networking themselves, apart from awarded authors of major publishing companies whose profiles are being managed by their publishers. This was identified as in all profiles of awarded authors the posts refer to the authors in third person, while in some of these authors' profiles there is also a statement revealing that the profiles are indeed managed by authors' publishers.



Picture 2 - Example of post in the Facebook page of A16, which refers to the author in third person. The picture of the author, his name, and the book title were redacted for privacy purposes.



Picture 3 - Example of the description in the Facebook page of A18; a statement about the management of the author's page by his publisher. The picture of the author, his name and his publisher's name were redacted for privacy purposes.

Facebook is the most popular platform among publishers to operate accounts for this type of author but the frequency of their posts is not high. Occasionally posts are generated for a series of a few days followed by inactivity of several weeks. The content shared in these profiles is a product of broadcasting and does not include sharing via others' Facebook accounts or pages. Some of these authors also have Twitter accounts but they are not actively using them.



Picture 4 - The Twitter page of A15, an awarded author who is not actively using Twitter. The picture of the author, her name, where she lives and works were redacted for privacy purposes.

Other authors of major publishing companies are usually members of Twitter or Facebook and they manage their accounts themselves. Those who are members of both platforms do not use them with the same frequency. On Facebook, not all of them have a page; instead some have user accounts and have set the privacy of their posts and profile information to 'friends only', preventing the public from interacting with them via this platform.



Picture 5 – The Facebook account of A5, an author of major publishing company who operates a private Facebook account instead of a public Facebook page. The picture of the author, her name, where she works and the people she recently became friends with are redacted for privacy purposes.

Those with a Facebook page only broadcast without sharing others' posts, as awarded authors do. The frequency of their posts is also the same as awarded authors'. Those who use Twitter broadcast, reply to readers, and retweet other users. Some of them are active and tweet many times every day while others limit their daily tweets and take breaks from Twitter for a few days. Some of these authors also have Goodreads accounts but they do not actively participate in the community and as a result they do not build large audiences.



Picture 6 - Number of Goodreads fans of A1, an author of a major publishing company. The name of the author and the pictures of fans are redacted to protect their privacy.

Indie authors, self-published, and best-selling self-published authors use mostly Twitter and generate numerous tweets a day or retweet other users. The online interactions they have usually involve readers, other authors, bloggers, and reviewers. There are various hashtags that help them categorise their tweets and allow them to be found by other users such as 'giveaway', 'authors', 'free_books', 'kindle', and 'writing'. They also operate Facebook pages but their posts are less frequent than their tweets and they only broadcast without sharing others' content. Even though the information they share in the two platforms is similar, their Twitter accounts look more engaging than their Facebook accounts. Some authors occasionally link their social networking by tweeting links to their Facebook posts or by sharing links to their tweets via their Facebook accounts.



Picture 7 – The attempt of A19 to share her Facebook post via her Twitter account. The picture and name of the author are redacted for privacy purposes.



Picture 8 – A12 sharing her tweet via her Facebook account. The picture and name of the author are redacted for privacy purposes.

Apart from Twitter and Facebook, self-published and indie authors are also members of Goodreads. A few of the self-published and best-selling self-published authors also use Pinterest. However, authors' activities in both platforms did not convey underlying tensions and implications. This might result from the fact that the self-presentation means that these platforms allow are grounded on specific themes. Goodreads is a social network dedicated to books, while Pinterest is dedicated to pictures of creative ideas. In addition, authors' activities are not as frequent and interactional as their activities in other platforms, such as Twitter.

Best-selling self-published authors are the only types of authors who are slightly more active on Goodreads and manage to acquire large audiences. They fill in information on Goodreads about themselves, such as publications and favourite quotes and they occasionally leave comments on discussions about books and publishing.



Picture 9 - Number of fans that A21, a best selling self-published author, has on Goodreads. The name of the author and the pictures of fans are redacted to protect their privacy.

On Pinterest, self-published and best-selling self-published authors create boards of pictures about their personal interests, usually reading and travelling, and their books. Examples of their activities include boards of book covers, quotes of their book characters and pictures of other authors' books that they have read. Apart from these, they use Pinterest to give visual dimensions to their books by sharing pictures of people, places, and objects that portray the characters, the décor of the houses, even the cars, food, and music that they have described in their books.



Picture 10 - Example of boards that A22, a best-selling self-published author, created on Pinterest. The board 'Promotions' contains posters with books and their prices, 'Book trailers' contains posters of books, 'Characters' contains pictures of men and

women portraying the characters in the author's books, 'My books' contains the covers of books and quotes, the boards 'Locations' contain pictures of houses and scenery portraying the places where the authors' book stories evolve, 'Food from my books' contains pictures of food portraying the food in the books, 'Music from the books' contains pictures of singers, concerns and quotes. The name of the author and the titles of books are redacted to protect the author's privacy.

6.3.3 Underlying Tensions

When it comes to SRQ4, it appears that the ways authors manage Facebook and Twitter lead to identity incoherence across these platforms. Considering that some of authors' readers might be members of only one of the two platforms, the differences in how authors curate their identities suggest that they do not project the same image to all their readers, who as a result might miss important elements of self-presentation that authors convey using only one platform. This tension applies both to authors who operate private Facebook accounts, as they do not allow communication with individuals who are not members of Twitter and can only look for authors on Facebook; and authors who update one platform more frequently than the other.

Authors who attempt to link their social networking by tweeting links to their Facebook posts or by posting links to their tweets using Facebook could also be threatened by this tension. That is because this appears to work well when authors share their tweets via Facebook, as a new post is generated on Facebook that contains the whole content of a tweet. On the other hand, it could be concluded that Twitter is designed to lack coherence with Facebook, as when authors attempt to share a Facebook post via Twitter only a link to the Facebook post is generated without further automated indication about the content of the Facebook post. Probably this is an effect of the length limit of the tweets, which is set to only 140 characters. Despite authors' efforts to link their social networking, it is not guaranteed that their followers will follow the links that they share to another platform. Consequently, the need arises to facilitate the coherent identity management on Facebook and Twitter that will allow engagement in equally rich and frequent self-presentation in both platforms.

The following section focuses on authors' self-presentation practices on Facebook and Twitter, which due to their highly interactional character as

mentioned before, are the platforms where authors' identity management appeared to convey underlying tensions and implications.

6.3.4 Self-Presentation Practices

Regarding SRQ2, three main codes emerged from authors' online behaviours; two concern their self-presentation practices and are described in the subsections 'Integrating Identities' and 'Establishing Identity through Intermediaries', while the third one, as expected, concerns the use of social networking sites as part of authors' creative processes, described in the subsection 'Using SNS for Creative Processes'.

6.3.4.1 Integrating Identities

Confirming the findings of the previous study, the evidence collected at this phase highlight that authors use social networking sites to generate content about various aspects of their lives, which falls within the identity aspects 'Family', 'Hobbies/Interests', 'Social Life', 'Media/Entertainment,' and 'Relationship'. The various topics identified in the analysis of the content authors generate include family gatherings, pictures of landscape, quotes, updates of location, favourite restaurants, humorous events, dating advice, taste in films, animal protection, environmental issues, online bullying, the weather, pets, music, news, and charity. Some examples of their tweets and Facebook posts are:



Confidential Material

Regarding SRQ3, it could be concluded that the information authors share about the different aspects of their lives online is not of a personal nature and concerns only outer layers of their various identity aspects, even when the information they share falls within identity aspects that are inherently considered more personal, such as 'Relationship'. This observation and analysis of the actual content that authors generate online provides evidence that the discrepancy between authors' self-reported attitudes and behaviours identified in the previous Chapter results from the way authors' behaviours were studied. It appears that Layered Identity Theory, introduced in the previous Chapter, could be of use in Social Media Research.

Returning to SRQ2, apart from creating content that falls within various aspects of their lives, there is also the tendency for authors to share information about topics related to the genres they write about. For instance, romance authors generate content about dating or Valentine's Day while fantasy authors share content about fantasy heroes in modern books. Some examples of authors' posts, which are a reflection of the book genres they write, are:

Confidential Material

6.3.4.2 Establishment of Identity through Intermediaries

Another practice of authors that emerged in the findings of this study is that they associate their accounts on social networking sites with other culturally

important accounts that generate content about them. Depending on the status of the author, these intermediaries vary from powerful within the publishing or media industry to popular within an online community. Authors who have been awarded for their writing associate their accounts with journalists of reputable newspapers and reviewers by broadcasting the content that was created from these entities about them. Other authors of major publishing companies similarly enjoy this kind of publicity and share it via their social networking. However, these authors also share the content of amateurs involved in creative activities, such as blogging and reviewing. Being more active than awarded authors in social networking sites, they follow the updates of these users who generate content about them and share it via their accounts.

Indie and self-published authors mainly rely on other authors, amateur reviewers, and book bloggers for publicity generation. They share the content that these groups create for them by retweeting, sharing or broadcasting about it. This content concerns book awards organised by bloggers, lists with bloggers' favourite books that include their own books, interviews they gave bloggers, articles about them written by bloggers, and reviews of their books. Some examples of how these authors use their connections to enhance their own self-presentation are:



6.3.4.3 Using SNS for Creative Processes

Authors of major publishing companies and self-published authors use their social networking to directly address their audiences and ask for feedback on their books and covers. Some examples of this activity are:

Confidential Material

Moreover, authors use their accounts to inform their audience about offers and giveaways of their books. Authors with publishers offer print books to groups of readers, such as book clubs, via platforms like Goodreads. Before the competition takes place authors share information about the giveaways and after the competition they share the names of the winners. Occasionally, they might also provide details of the competitions' procedures. Some examples of relevant content include:

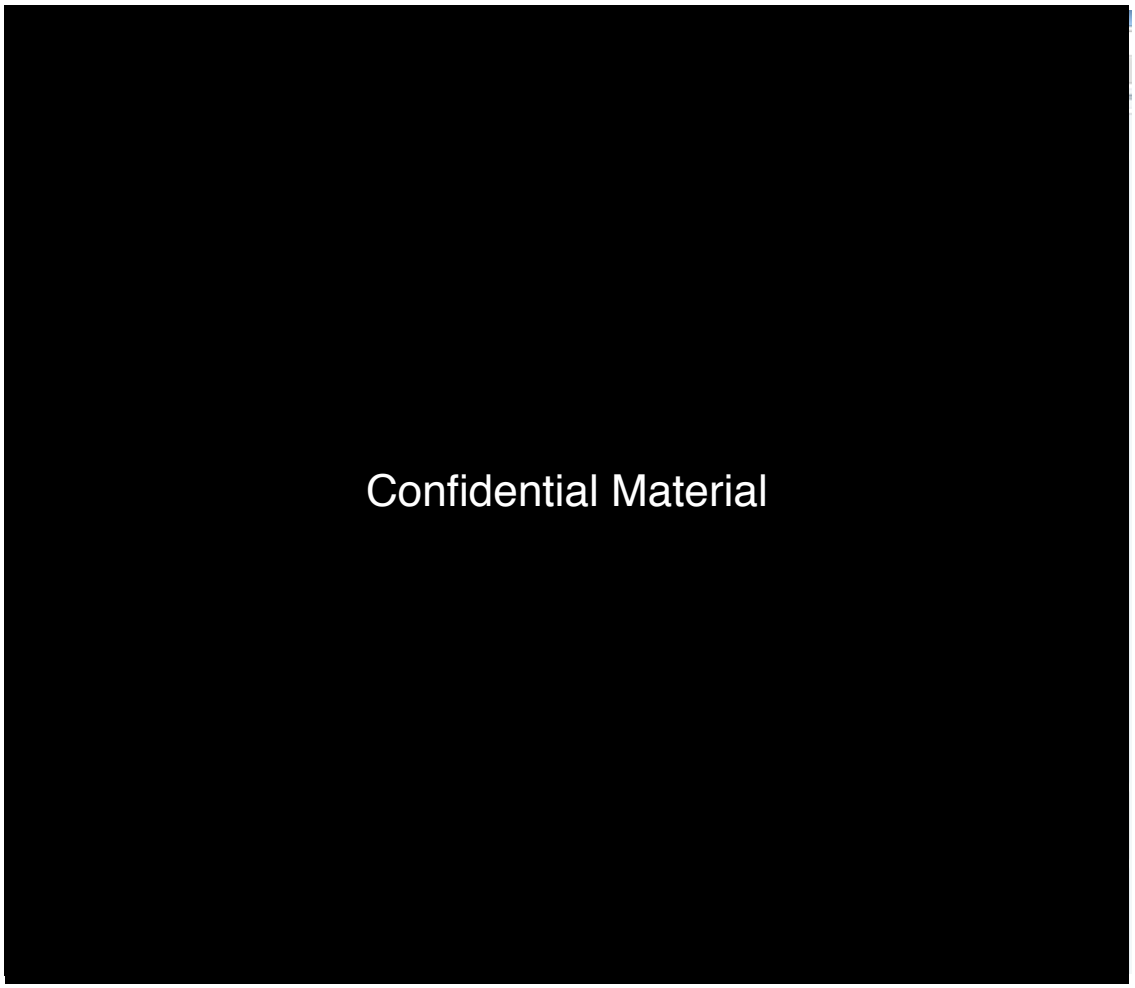
Confidential Material

Nevertheless, self-published authors' goal is not only to sell eBooks but to distribute as many as they can. For this reason they often set zero prices for their eBooks in various distribution channels, such as Amazon, Kobo, and Nook. Subsequently, they use their social networking to inform potential readers to download the eBooks for free. For example:

Confidential Material

Both these findings are expected due to the main purpose of authors' online identity management, which is to promote their work. However, it was worth

mentioning them, as there were relevant behaviours that might not work beneficially to authors' online self-presentation. That is because, at times, authors share offers repeatedly via their social networking suggesting that despite the large numbers of users who are following them, authors perceive the need to post their offers multiple times to acquire the desired attention. For example author 22, a best-selling self-published author, shared the same offer without generating any other content in between the promotional tweets. The promotional tweets started on the 2nd of January and the first non-promotional tweet was generated on the 6th of January (see bottom right of Picture 11).



Picture 11 – A few examples of the continuous direct promotion of A22 who tweets about her offers with links to online retailers and occasionally pictures of her book covers. Certain information was redacted to protect the privacy of the author. The big black rectangles redact the book covers. The name of the author, her picture, links to

her books, the titles of her books, and the pictures of those who retweeted her tweets were also redacted for privacy purposes.

Addressing SRQ5, it could be considered that this behaviour might be related to authors' identity construction approach, which incorporates many aspects of their lives and probably removes attention from their professional activities. That is because the promotional content that authors generate could get lost in the noise of their other updates. This is likely to result from the fact that due to the current features of social networking sites, authors do not have the ability to prioritise the content they generate in terms of importance for given time periods. Apart from this, it could also result from the fact that as authors create integrated identities in social networking sites that concern many different areas of life, a part of their audience might have followed them because they are interested in communicating with authors as like-minded individuals and not because they are interested in their books. Having a large online audience is not necessarily an indication that authors' updates provide attention to their work.

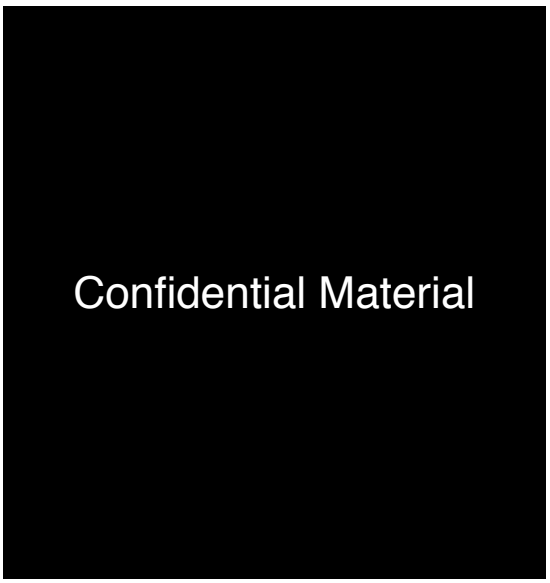
6.3.5 Underlying Tensions

Returning to SRQ4, authors' activities within each theme appear to convey practical implications and underlying tensions, which are presented in this section. A tension that appears to rise for best-selling self-published authors due to cues in the findings is that these authors might struggle with managing the interactions with their followers. As mentioned previously, these authors are more active online and employ more techniques than authors of major publishers in order to give greater coverage to their tweets, such as the use of various hashtags that help them categorise their tweets and allow them to be found by other users more easily. As a result, best-selling self-published authors manage to build larger audiences, both on Facebook and Twitter, than awarded authors and other authors of major publishers (see 6.3.2). Being able to acquire thousands of followers is a major accomplishment that constitutes evidence about the effort that these authors put in their online self-presentation, as well as their enhanced social skills. However, managing such large audiences and keeping meaningful relationships and communication

with their readership could be at times challenging for them and the question rises regarding whether they can manage their online interactions beneficially.

What triggers this concern is the fact that there were authors who had not replied to the content that their readers shared on their profiles. More specifically, authors 20, 21, and 22 did not comment on readers' posts on their Facebook pages, even though they had been online to generate new content or comment on other readers' posts on their pages. This might result from the high volume of new notifications that authors receive from their audiences due to likes and comments.

The fact that authors miss comments of others generated on their profiles could result in two tensions for their self-presentation. Firstly, the stability of their online networks could be endangered, as not replying to their connections' attempts for communication might damage their relationships with them. Another tension that could be triggered is that the content that is generated by others on authors' profiles might be inappropriate for authors' self-presentation and leaving it on their profiles allows its visibility by all individuals who access their pages. Hence, these necessitate the development of tools that will allow better management and control over the updates of profiles by third parties.



Picture 12 - Example of A21 who did not reply to a reader's comment. The posts shown were generated by readers in the Facebook page of the author. The author commented on the top and bottom comment but did not comment on the middle one. The picture of the author, her name, the pictures of the readers and their names were redacted to protect their privacy.

Regarding best-selling self-published authors who, as mentioned in 6.3.4.3, share offers repeatedly via their social networking, it should be considered that members of their audience who are not within authors' high intimacy circle, and possibly have lower tolerance towards promotional sharing, could perceive such continuous advertising behaviour as spamming. The same argument about the possibility that some authors' followers might dislike repeatedly shared offers could be made considering that best-selling self-published authors have thousands of followers in social networking sites, as mentioned in 6.3.2. Some of their followers might consider repeatedly shared offers as reminders that could allow them cheaper purchases of books, while others might find them not interesting. The need that rises is to facilitate the posting of content that is relevant to members of an audience, depending on each member's preferences in receiving information.

6.4 DISCUSSION

6.4.1 Interpreting Authors' Identity Management across Platforms

As mentioned in the findings section about authors' identity management across platforms, there are authors who operate public Twitter accounts but private Facebook accounts instead of Facebook pages (see section 6.3.2). Managing privacy settings on Facebook this way is an indication that these authors attempt to direct individuals who are interested in their professional activities to Twitter and keep Facebook focused on other aspects of their lives, probably more personal ones. This practice of managing accounts on different platforms has been identified in the work of Vitak et al (2012) as a user strategy to separate identity aspects. However, this might also result from difficulties in managing professional identities in more than one platform. Bly (2009) found that management of social networking sites is a time consuming endeavour for individuals who use these platforms as part of a promotional strategy. When it comes to creators, Hoare et al (2014) who researched the online activities of

amateur musicians, suggested that even though musicians recognised the value of social networking sites in reaching out to new fans, they expressed anxiety about the coherence of their identities online and found that keeping everything up to date in all the platforms they use is difficult.

Authors who update their social networking themselves have selected Twitter as the platform where the public can reach them. There, they construct their professional identities by integrating multiple aspects of their lives, which are not of a personal nature (see 6.3.4.1). It is interesting how all authors who manage their social networking themselves update Twitter more frequently than Facebook, while there are also a few authors who do not even allow the public to access their Facebook profiles. Perhaps the high frequency of updating Twitter is justified by the fact that Twitter is a context that benefits the circulation of information. Kwak et al (2010) suggested that the act of following on Twitter has been interpreted as subscribing to tweets and therefore Twitter is considered to serve as an information-spreading medium. Moreover, the work of Honey and Herring (2009) found that Twitter users engage in informal collaborative practices. This finding is similar to findings of this Chapter, which verified that the activities of authors on Twitter are interactional and include mentions, replies, and retweets (see 6.3.2, 6.3.4.2). It is likely that authors have identified the potential benefits of using Twitter and put more effort into managing their self-presentation in this platform.

Duggan et al (2015) found that only 23% of adult Internet users in the US are members of Twitter, while Matthews (2014) found that 26.6% of adults in the UK are members of this platform. The equivalent for Facebook is 72% in the US according to Duggan et al (2015), and 60% in the UK according to White (2015). These findings indicate that more individuals use Facebook than Twitter, therefore authors who do not use Facebook to support their writing might be reducing their professional visibility. By preventing individuals from accessing their self-presentation on Facebook, authors do not allow their social capital to increase, which Ellison et al (2007) found happens among Facebook contacts.

Apart from reducing their professional visibility, having a private account on Facebook might lead to uncomfortable situations of receiving friend requests from readers, bloggers, and reviewers. Vitak et al (2012) discussed

cases of individuals who have been confronted by people from their professional environment for not accepting their friend requests on Facebook. Lampinen et al (2009) and Baum (2010) suggested that there are individuals who do not anticipate that sharing online context with people from their professional environment might create tensions for them. Nevertheless, Peluchette et al (2013) emphasised that there are also users who feel uncomfortable when receiving a friend request from their professional environment, as they perceive this as potential mixing of their personal and professional lives.

Facebook provides a tool for creating audience groups that restrict who can see users' updates. This feature helps users target specific people for the different types of information they want to share. However, Kelley et al (2011) argued that this feature does not appear to perform well when users are faced with real-time sharing decisions and mostly works as a starting point that allows users to consider their sharing decisions and make sense of their online networks. According to Ya (2013), the tensions for users who employ this feature result from the fact that even though users have the ability to predetermine the audience of their next update, this setting remains the same for all future updates until changed. The lack of security in managing mixed audiences on Facebook could justify why authors select to keep the public from accessing their accounts. Authors who keep their Facebook accounts private might have had a different approach to identity management across platforms if there were more advanced tools that could assist them in managing audiences from their different life aspects more efficiently.

Authors who have both public Twitter and Facebook profiles are also in need of support in managing their identities across platforms. Despite the attempts of some authors to connect their Facebook and Twitter accounts by tweeting links to their Facebook posts, it is not certain that they manage to redirect their audiences to their Facebook accounts, which are not as frequently updated. Even if authors receive cues that might indicate that their attempts to link their social networking are successful, these cues might not be realistic. Zarrella (2012) dicscussed that users of Twitter do not always follow the links they retweet. In the end, a major issue that rises is that authors end up having accounts on multiple social platforms for greater coverage but their identity

performances are not coherent and therefore possibly not as effective in all platforms.

6.4.2 Introducing the Attention Dilemma

As shown in the section about authors' integrated identities, authors share multiple aspects of their lives via their professional social networking. Despite that, they do not reveal information that could be considered of a personal nature (see 6.3.4.1), considering the work of Altman and Haythorn (1965), Agger (2015), and Metzger (2004) who suggested that sharing information about some topics could be associated with personal intrusion. This remark establishes the Layered Identity Theory that was introduced in the previous Chapter. More specifically, the previous Chapter introduced the idea that in order to understand how users support the areas of their lives online, the need emerges to understand the dynamics within the types of information that each identity aspect incorporates. This idea gave birth to the consideration of identity aspects as layered, with each layer embodying a different level of sensitivity of information and inner layers embodying the most sensitive information.

The behaviour of integrating identities, even without sharing inner layers of their different life aspects, is likely to assist authors in the establishment of their professional online identities. This hypothesis is consistent with the work of Spiekermann et al (2010) and Roberts (1998) who suggested that users of online platforms share information about themselves as part of their attempts to find common ground with unknown people and establish online relationships with others. Other behaviours that authors exhibit could also be interpreted as attempts to grow their audience, which is not unexpected for users of online platforms who market products. The fact that many types of authors use hashtags (see 6.3.2), appears relevant to the work of Page (2012) who found that individuals who manage their professional identities in social networking sites and use hashtags to categorise their content, also categorise their online identities. That is because these individuals promote their

identities as being affiliated with a wider professional field and make their accounts searchable within an online platform (Page, 2012).

Even though authors do manage to acquire large audiences, it is questionable whether they are able to manage them effectively, as social networking sites were not built to address large audiences. According to Facebook (2016), their mission is to allow users to '*stay connected with friends and family, to discover what's going on in the world, and to share and express what matters to them'*. Facebook pages might allow a bigger audience than Facebook profiles but their tools for self-presentation and communication are the same with those of user profiles. According to Twitter (2016), the mission of this platform is '*to give everyone the power to create and share ideas and information instantly, without barriers*'. Large-scale interactions with mass audiences are not mentioned in these platforms' mission statements and their features do not appear to support the management of such interactions.

The indication that authors might have difficulties in managing the interactions with their audiences derives from evidence suggesting that authors miss communication attempts from their online connections (see 6.3.5), risking the stability of their networks. Viswanath et al (2009) found that the strength of social ties in social networking sites decreases over time. In the case of authors, whose online identity establishment is partially dependent on other users who play the role of intermediaries for them (see 6.3.4.2), such decrease could harm their professional activities. On the one hand authors put effort in building large audiences as part of enhancing their professional visibility and on the other hand, under the current reality of social networking sites, authors do not receive relevant support to manage the interactions that emerge accordingly. Therefore, the need to allow better opportunities for the successful management of online interactions is apparent.

McLaughlin and Vitak (2012) discussed that the online connections of users sometimes do not realise that the content they generate about users might cross boundaries that damage users' self-presentation. The possibility that online connections might leave unsuitable comments on their profiles is another tension that authors might experience if they do not notice others' content in their profiles. Smith and Kidder (2010) found that Facebook is a context where unfavourable or inaccurate information could be posted about

someone without their knowledge and remain available until the person whom it concerns realises it and removes it or corrects it. In the case of authors, one potential type of such information could, according to Strauss (2014), concern fake negative reviews of books by trolls. This content could endanger authors' identity management and ways to assist them to avoid this tension should be carefully considered, as many authors who are trying to build their readership do not have access to greater resources for marketing campaigns and depend on social networking sites for the successful establishment of their professional identities

Another indication that the current features of social networking sites do not favour authors' online behaviours is the fact that authors, despite their large online audiences, repeatedly share the offers of their books via their social networking (see 6.3.4.3). Linking this promotional behaviour to authors' sharing about various aspects of their lives could suggest that authors' profiles might lack focus and remove attention from their professional activities. Mandel and Van der Leun (1996) characterised attention as the hard currency of cyberspace and Goldhaber (1997) suggested that attention is hard to achieve, even with a large audience. Hoare et al (2014) identified the risk of creators being perceived as "rabid self-promoters" by other creators and members of their own high intimacy online circles.

In addition to the above, boyd (2010) argued that when users of social networking sites generate content, they have a perceived audience in mind that affects their online behaviour. However, even with an imagined audience in mind it is challenging for users to shape an appropriate behaviour because of the differences in the expectations of subgroups in the audience. The larger an audience is, the more subgroups with different preferences might exist and hence the harder it is to handle. There might be users who follow authors and are interested in the information sharing of authors regarding their personal lives and interests, while for others this sharing might not be as interesting, as such posts could be considered irrelevant in regard to some readers' motivations when they followed the authors.

Bernstein et al (2013) argued that there is a fundamental mismatch between the sizes of users' perceived audiences and their actual audiences in social networking sites. This mismatch may be impacting users' behaviour, the type

of content they post, how often they post, and their motivations to share content. Bernstein et al emphasised that users might make attempts to reach larger audiences while they already have audiences larger than what they estimate (Bernstein et al, 2013). Authors might be trying to acquire larger audiences by looking for common ground with others when sharing information about their lives, while they might already have large audiences and they might not need to blur their profiles with content that could attract more followers. Nevertheless, regardless of the type of content that is being shared, it is important to facilitate the curation of online identities in ways that target the right audience members every time content is being generated.

6.4.3 The new Opportunities of DIY

As mentioned in the section about the establishment of identity through intermediaries, authors employ their connections with culturally significant others, such as other authors and book reviewers, in order to establish their online identities (see 6.3.4.2). Laquintano (2010) researched authors' online activities and remarked that the marketing of self-published books could be successful without requiring authors to adopt structured strategies, as comments from well-respected members of an online community can function as peer reviews and change the perception of readers about a book. Nevertheless, it is not only authors who use their associations with other accounts in order to establish their online identities. Yoder and Stutzman (2011) found that users of social networking sites in general project their online connections in order to manage impressions and allow their audiences to draw inferences about them. Walther et al (2008) argued that the ways users' connections engage in self-presentation in social networking sites has been found to affect the opinions of users' audiences about users, as audiences interpret the links between users and users' connections. Keeping meaningful professional relationships visible in their profiles could play an important role in the establishment of authors' identities; therefore such a cause should be better supported by relevant technology.

While most studies explore professional or amateur behaviour, this study

uncovers characteristics of both types of creators and reveals interesting collaborations that take place online. Self-published authors can be viewed as what Kuznetsov and Paulos (2010) called 'expert amateurs' who are as competent as professionals and manage to engage in creative activities through the development of online technologies that simplify information exchange, collaboration, and feedback mechanisms. The association of authors of major publishing companies with book bloggers and amateur reviewers that was identified in this study (see 6.3.4.3) confirms the growing influence of these groups in the digital world. This finding is different from what Settles and Dow (2013) found when they researched online communities of professional, semi-professional, and amateur songwriters and concluded that creators usually form relationships with other community members of equal social status. The unusual collaboration identified in this Chapter provides evidence about the opportunities that individuals who are not related to the traditional industry have nowadays to play a role in it. These opportunities result from teamwork between authors, amateur reviewers, and book bloggers who enhance each other's online identities.

Other online collaborations of authors concern their creative outcomes and might involve any member of their audience, as authors were found to ask for direct feedback for their work from their online connections (see 6.3.4.3). This behaviour was previously identified in the digital ethnographic study of Laquintano (2010) about self-published authors who were members of an online community, also cited in previous sections. The study identified that authors benefit from their online communication with readers who assist them by proofreading and editing their books in exchange for free books or sharing of expertise (Laquintano, 2010). These findings raise questions about how technology could facilitate the communication of authors with their online connections and the formation of online networks for creative activities.

According to Coker (2015), in recent years the book market is characterised by greater competition. This could partially result from a change in the attitude towards self-publishing. Henn (2014) discussed that currently, self-published authors can become successful and make their living from their writing, while according to Galley (2015) only a few years ago self-publishing a book was stigmatised as a failure to enter the traditional industry. The study presented

in this Chapter verified that authors who publish and promote their books themselves have both opportunities and challenges, aligning with previous research studies that explored the perceived benefits and risks of authors who self-publish. More specifically, Stommel and Bechter (2013) highlighted that even though self-publishing gives authors sole control over the content of their books, standing out from the crowd is a major difficulty they must face. This Chapter verifies that authors have the opportunity to use social networking sites to build large online audiences, promote their work and collaborate with individuals who relate to the traditional industry, however the current features of social networking sites do not allow them to optimise the ways they interact with the public. This lack of optimisation creates tensions to their online self-presentation and limits the positive outcomes of the efforts they make to construct their online identities.

6.5 CHAPTER SUMMARY

This Chapter revealed that the existing technology better serves the publishing industry's management of their authors' image online, rather than authors' direct management. Publishing companies create purely professional online identities for their authors and therefore, they do not have the need to manage boundaries in the ways their authors are portrayed to the public. On the contrary, authors' identity management is similar to personal branding, as they operate their social networking themselves by communicating with their audiences. Despite the boundaries in information sharing that authors appear to regulate, they adopt self-presentation practices to develop online networks of contacts that could both benefit their professional identities or generate underlying tensions for them. The need that emerges from this study is to identify how new technology could transform social networking sites into attention optimisation and audience management tools that could better support authors in curating their online identities.

CHAPTER 7

Designing by Experience

7.1 INTRODUCTION

The principal aim of the final data Chapter of this dissertation is to deliver design recommendations that could facilitate online self-presentation for commercial purposes. Towards this direction, the Chapter will investigate one last underlying tension for online self-presentation, identity-threatening situations that derive from others' involvement in the self-presentation of individuals who use social networking sites for commercial purposes. Moreover, it will bring to the forefront findings of previous studies regarding participants' self-reported and observed behaviours. The investigated situations and behaviours will work as material for the consideration of design recommendations that could assist individuals in having more control over their online self-presentation. The research questions that guide this study are:

RQ1: What implications in practice are drawn from online self-presentation practices for commercial purposes?
RQ2: What design recommendations emerge in support of online self-presentation for commercial purposes?

Two sub-research questions were developed addressing RQ1:

- SRQ1: How do authors relate to underlying tensions that the self-reported and observed behaviours of other authors convey?
- SRQ2: What tensions are triggered by others' involvement in authors' online self-presentation?

Two sub-research questions were developed addressing RQ2:

- SRQ3: How do authors interpret the functionality of current features of social networking sites?
- SRQ4: What new features could facilitate authors' online identity management?

7.2 RESEARCH DESIGN

Two co-design workshops were organised as part of this project. The first aim of the workshops was to function as validation of key findings identified in the previous studies. To achieve that, the workshops investigated how authors relate to underlying tensions that other authors' self-reported and observed behaviours conveyed in the previous studies. Apart from serving as validation of results, the workshops also intended to uncover new aspects around authors' identity management online. More specifically, the previous study found that authors employ their online connections to verify their identities, a behaviour previously identified in the work of Donath and boyd (2004) about users of social networking sites. In addition to this, Walther et al (2009) found that information posted about users by their online connections can be perceived as more credible than users' own self-descriptions.

Apart from the positive role that others could play in users' online identity management, Baym and boyd (2012) argued that as online platforms blur the boundaries of public and private settings, online audiences are not always visible. Therefore, there is less control regarding the type of content that might be generated on behalf of authors. Depending on the involvement of connections in authors' online self-presentation, such as mentions on Twitter or timeline posts on Facebook, there is the possibility that authors' self-presentation could be harmed. It would be of interest for this study to uncover whether authors have experienced identity tensions because of their online connections.

Another primary aim of the workshops was to give authors the opportunity to envision ideal world features of social networking sites. Garrett (2010) acknowledged that the more complex a system is, the harder it is to deliver a successful experience to users. Garrett argued that when it comes to online spaces, users are called to employ their personal experiences in order to determine which features better serve their needs. Often, little attention is paid to whether a website actually works well for users (Garrett, 2010). It is necessary before managing to envision ideal features of social networking sites to identify how authors perceive the current reality of these platforms by exploring their understanding of the functionality that social networking features allow.

To achieve the goals presented above, co-design activities were employed after the work of Rice et al (2012) and Xie et al (2012). The main methods that guided the workshops were storyboards that narrated stories of author personas inspired by the findings of the previous studies. More specifically, two storyboards were developed addressing implications that might derive from managing multiple accounts on single platforms and supporting multiple aspects of life using social networking sites. Adlin et al (2006) suggested that by identifying behavioural patterns in the data collected as part of research, personas could be built to drive the design process. Nielsen (2011) added that participants could relate to personas presented to them and draw on their knowledge of others, as well as their own preferences and behaviours so that when presented with scenarios that concern these personas, they could create novel design solutions from the personas' point of view. Moreover, personas could trigger participants' comments on their likeness, their own reactions in situations that personas face and their own needs (Nielsen, 2011). These characteristics responded to the research questions that guided the study.

7.2.1 Participants & Co-design Activities

The two co-design workshops were organised within one week and were conducted with separate groups of three and two authors.



Table 1 – Authors' demographics.

Authors were recruited by sharing information about the study on local Facebook groups related to authorship and writing and by directly contacting book clubs, book groups, and authors on Twitter. All authors who participated in the workshops were self-published and were still in the process of building their readership. Before attending the workshops, authors received information about the aim and creative nature of the workshops by email to assist them in feeling prepared and confident about their participation.

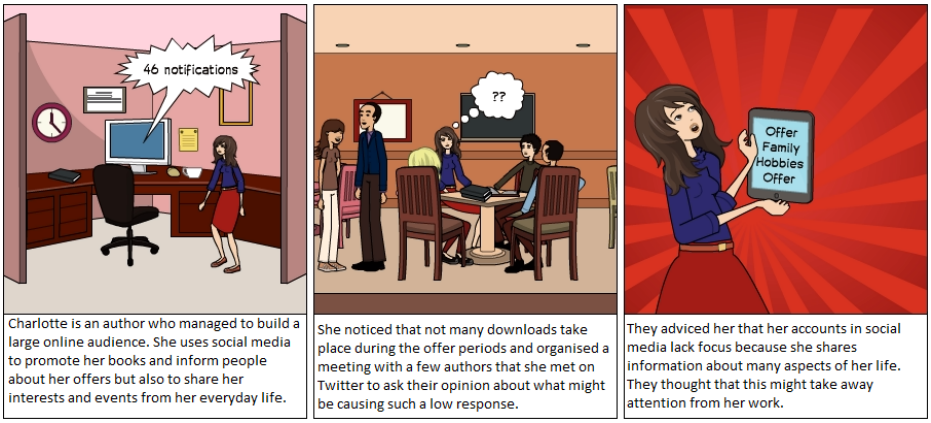
As co-design workshops are intended to be creative and artistic, colour paperboard, graphic paper, different colours of post-it notes, and pens were assigned to the seats of participants before their arrival. The workshops started by prompting participants to introduce themselves and share information about their writing. This activity aimed to allow them to know each other and make them feel more comfortable. Then, participants were invited to use any of the materials given to them for the co-design activities that would follow to either sketch or write down their ideas. Each planned activity lasted approximately 25 minutes. For the first activity, authors were requested to use the graphic materials on the table and describe a fond memory they had while using social networking sites. This activity was implemented first to allow authors to recollect their engagement with social networking sites and create a positive environment as a starting point for the workshop. After they finished, they shared their fond experiences with the whole group. This activity was adapted from Rice et al (2012).



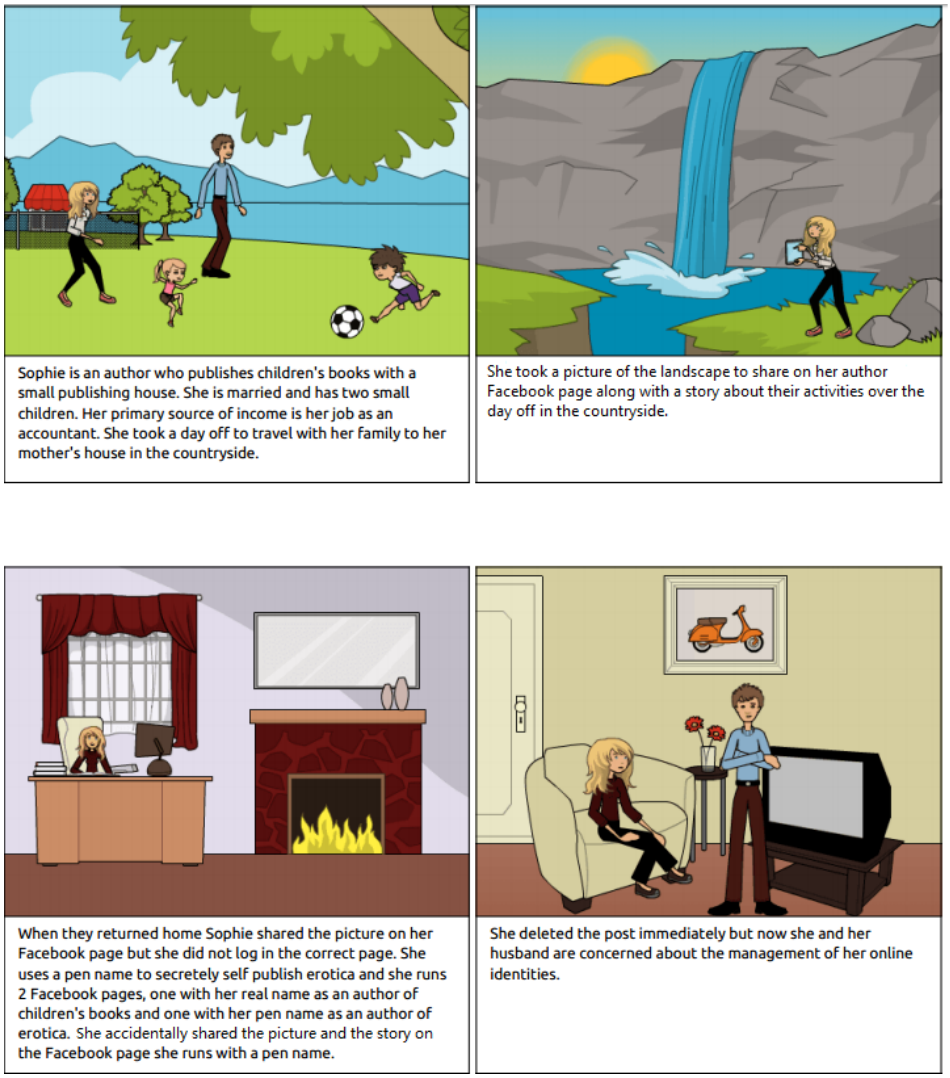
Picture 1 - The room where the workshops took place.

The next activity involved two storyboards consisting of personas and scenarios inspired by the two previous studies of this dissertation. The storyboards were designed following the guidelines of Truong et al (2006) about the chosen text, inclusion of people, passage of time when necessary, and minimal level of detail. The first storyboard described an author with a large audience following her professional social networking, which she also uses to support various other aspects of her life. She suspects that the rich self-presentation she engages in blurs her profile and as a result, there is low response to the offers she shares via her social networking. Participants were given the storyboard and were asked to use the graphic materials on the table to either express their opinions about this author's online behaviour, their opinions about Facebook and Twitter features in relation to this behaviour, or imagine a utopia in social networking sites that could support this author with ideal world features. When they finished, they presented their ideas to the group.

Subsequently, authors were asked to follow the same procedure for the second storyboard, which concerned an author with two Facebook accounts, one with her real name identity as an author who writes children's books and one with a pen name under which she publishes erotica. The storyboard described how the author risked revealing her real identity to her pen name audience by accidentally sharing content via her erotica account, which she intended to post via her children's books account.



Picture 2 - Storyboard about integrated identity online and practical implications.



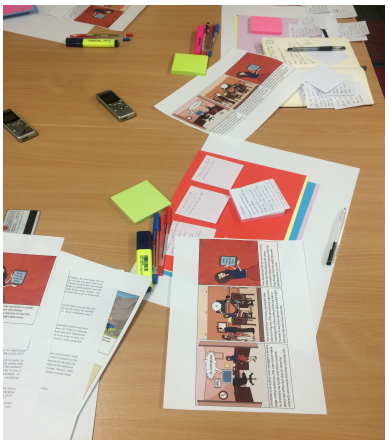
Picture 3 - Storyboard about multiple identities and underlying tensions.

When this activity ended, participants were requested to put on paper a negative memory they had that concerned others' involvement in their online self-presentation and to present their experiences to the group. This activity aimed to deliver additional underlying tensions that use of social networking sites for commercial purposes might involve and was adapted from Rice et al (2012). Finally, the last activity of the workshops required authors to collaborate and work as a group to design an application combining the utopian ideas they imagined responding to the needs of the authors in the storyboards, as well as other features that could eliminate their own unpleasant experiences in social netoworking sites. This activity was adapted from (Xie at al, 2012).

7.3 ANALYSIS & FINDINGS

7.3.1 Analysis

The data generated in the workshops consisted of approximately 3.5 hours of audio recordings, which were transcribed and as suggested by Visser et al (2005), organised into meaningful patterns. The meaningful patterns that emerged consisted of four themes. These themes were named 'Perks of Operating Online', 'The Struggles of Multiple Identities', 'Reflecting on Integrated Identities', and 'Considerations for Design'. The following section presents the main ideas that emerged from these themes.



Picture 4 - The workshop table when the activities ended.

7.3.2 Perks of Operating Online

This theme concerns replies of authors that indicate how others play positive roles in their experiences with online social platforms. To begin with, authors expressed the expected appreciation when receiving positive reviews online. These reviews appear to come mostly from their friends, making those from unknown readers worth remembering. For example, Author 1 listed as her positive online experience *"5 star reviews not from my mates, things like that I like"*. Having users debating in authors' blogs about the content of authors' blog posts was also an experience that they expressed as positive, explaining how they unexpectedly received large scale attention overnight and thousands of visitors in their platforms for a limited amount of time. Author 3 mentioned



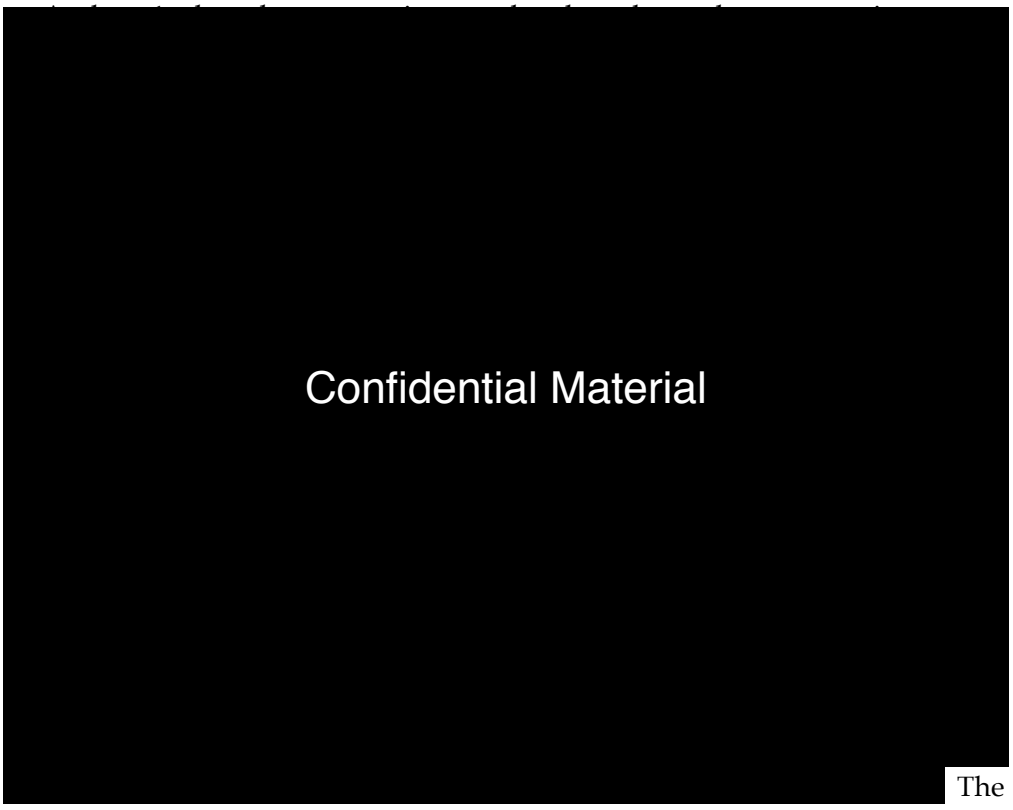
This is similar to what Author 4 expressed about managing to get agents and publishing houses interested in her manuscript by using a Twitter hashtag. She did not get a solid result out of that but she was enthusiastic about the fact that professionals in the publishing industry liked her work. She specifically stated *"it was really nice having industry people being interested"*.

7.3.3 The Struggles of Multiple Identities

As soon as the discussion focused on multiple identities online, a topic that was triggered by a storyboard and continued with the recollection of the negative experiences of authors online, it became clear that authors understand the difficulties that those who operate multiple identities on a single platform might face. Author 3 expressed concerns over the successful update of his multiple accounts on a single platform. He described that he manages several

twitter accounts and uses Tweetdeck[2] to facilitate his updates, but the way that this application operates makes him think "*Oh God, I've got to get this right*".

Another issue that was raised was the potential discovery of the various accounts authors have in different online platforms concerning different aspects of their lives, yet are tied to them as persons. Individuals who associate authors with one of their identities might find their other online accounts, dedicated to other identities, which could give away information to these individuals that the authors intended to keep separate from the identities that these individuals usually associate them with. In addition, there is the possibility that these individuals could give away information about other identities of authors, which authors intended to keep separate from these accounts.



The author added, "*you're so much more visible and yet sometimes you feel more invisible. What's the psychology behind that*". Regarding less serious boundary violations, she also mentioned that people generally confuse the type of

[2] Tweetdeck is an application that allows users to view multiple Twitter timelines in one interface, mainly to help them update their different accounts

communication that is acceptable via her professional accounts and generate irrelevant content. [redacted] Confidential Material [redacted] The author described her different accounts in social networking sites as rooms and added *"People have wandered off into the wrong room"*.

Another related story is that of Author 3 who expressed that he *"hates"* that his close friends can tag him in locations when they go out together because even though he does not allow the tagging to be visible in his profile, the friends of the person who tagged him receive this type of information about the author without the author's consent. Finally, it is also interesting to mention that Author 4 quit Facebook as soon as she registered to the platform out of fear about the potential involvement of others in her self-presentation. More specifically, she reported that someone warned her that her timeline is completely open to anyone who wants to write something and even though she intended to look up the privacy settings, in the end she decided not to and she specifically stated, *"I just really regret even starting to use it, I just wish I never bothered with it"*.

7.3.4 Reflecting on Integrated Identities

The main idea that emerged when authors expressed their opinions about the construction of professional identities that also involve many aspects of their lives, a topic triggered by a storyboard, is that authors are positive towards this approach of managing identity but differentiate between the amount of detail that they perceive as acceptable. They believed that authors who do not share any other aspects of their lives online appeared, as Author 4 said, *"too salesy"* and they confirmed that most authors follow an integrated approach in information sharing. Author 5 stated, *"Most of the time it's a general account that they have"*. At the same time, authors had different opinions about

the aspects of life that are not interesting and should not be shared via their professional social networking. One such aspect is, according to Author 1, "*going for cappuccino*"; however, Author 3 opposed this opinion arguing that "*some people do care*" and that "*it may depend on the status of the author*". The same author also added "*a lot of people like social media because of the lack of focus, because you drift in and out conversations and there's lot serendipity*".

Nevertheless, despite these generally positive opinions about this behaviour, authors appeared to understand the potential tensions that this identity management approach might cause. They acknowledged that it might attract diverse audiences that are not interested in writing and that authors need to be careful about the boundaries they balance when sharing information to avoid content that is not beneficial to their self-presentation. More specifically, when discussing the behaviour of the author in the storyboard who acquired a large online audience, Author 3 commented on the large number of her followers saying "*it could be because of her hobbies and exciting life and absolutely nothing to do with the books*". Moreover Author 1 raised an issue about always being careful when updating social networking sites saying that "*Someone might be looking at the book and then look at my Facebook account, me writing 'oh I got really pissed at the weekend'. Not that I would of course but you have to be a bit careful*".

Notably, authors revealed that integrating identities assists them in acquiring larger audiences, which is a prerequisite that publishers set in order to collaborate with them. Author 3 specifically stated "*authors are now told in all these workshops that that's what agents are looking for, that's what the publishers want. I hear stories that they don't wanna know you unless you build an online audience*". He added, "*they don't care what you do*" suggesting that publishers are not interested in how authors acquire their audience, as they believe that any online audience indicates the interest of many people in authors' books and might cut down the costs of marketing.

7.3.5 Considerations for Design

Throughout the activities and discussion of the workshops, authors appeared to lack awareness about the existence of various features in social

networking sites that could allow them to solve some of the self-presentation tensions they experience. In addition, authors did not fully understand the consequences of specific actions that are performed via these platforms. More specifically, Author 3 acknowledged that social networking sites provide users with many features but he thinks that nobody really knows about them, as they are "*hidden*". Moreover, he stated "*Zuckerberg specifically set out not to allow people to mark work, lifestyle, home. Whatever*"; indicating that he was not aware of the fact that Facebook gives users the ability to adjust their audience before generating content, a feature known as Facebook grouping. This is interesting as this author mentioned in section 7.3.3 that he activated 'Timeline Review', a feature that allows users to review the posts where they have been tagged and decide whether they want these posts to appear via their profiles or not. Therefore, it would be expected that he would demonstrate knowledge about Facebook features. Instead, he also commented that in the case of Facebook "*features change every other day of the week*". Author 2 appeared to agree with this opinion adding, "*Facebook changes so often you can't keep track of it anyway*". She also characterised social networking sites as *"perpetual beta where a piece of software never gets finished*".

Authors were also not aware of the fact that Facebook pages allow the ability to their operators to review the content that others attempt to post via the pages and select not to accept it. In the case of Facebook accounts, authors did not show awareness either about the privacy setting that disables others from posting on their profiles. If they enabled such features, authors could solve some of the identity threatening situations evoked by others' involvement in their self-presentation, mentioned in section 7.3.3. Apart from these, a cue that authors do not understand the consequences of actions in social networking sites is that Author 3 wondered what it really means to delete a post, asking *"Does it mean some people have seen it for a few seconds and then it goes away? Facebook is never clear about these things*".

Despite their lack of full understanding about the features of social networking sites, authors were creative in developing ideas that could eliminate the tensions rising from integrating identities, managing multiple accounts on a single platform, and having others interfering with their self-presentation. More specifically, authors expressed the idea that those who

integrate their identities in social networking sites should be able to curate their content more effectively by categorising it and allowing their followers to subscribe to categories of interest, a function that Author 5 described as giving the ability to audiences to "*bookmark and get notifications*" about categories of interest. Prioritisation of content that would allow a shift of focus to elements of online identities of high importance was also mentioned and Author 3 noted that Twitter gives a similar ability by allowing users to pin a tweet but added, "*there could be a lot more flexibility*".

Among the ideas that authors expressed about the content that might be generated by others on their profiles was that if the content is inappropriate and they need to delete it, the person who generated the content should not be able to see that the content has been deleted. As Author 1 stated "*You delete it and then you have to explain to them why. That's always a bit awkward as well*". To facilitate the management of multiple accounts on a single platform, the features authors recommended included detection of key words that are more likely to be used in each account and warning in case of attempt to post a word that is highly unlikely to be relevant to an account. Author 3 expressed that risky accounts need "*an extra layer of security*" that would interact with the user. The author continued developing his thoughts about a program that is needed to ask users "*do you really want to do this*" or prompt them somehow, as "*you need to sign in again to do this*". According to the author, this would create a barrier before the post is generated to make sure that when it is, it is certainly generated intentionally. Author 2 also developed another novel idea that is mostly related to fiction, as she imagined "*a store on second life that sells identity crystals*". She thought that this store would allow individuals to have one crystal for each of their identity aspects. The information that each of the crystals embodies would not overlap, as users would hold a key to program data in and out of the crystals in ways that change the patterns of the data and make it impossible for others to combine information about individuals' various identities.

Apart from the design process that could solve tensions of self-presentation, Author 2 also expressed an interest in understanding the nature of social networking sites and how user-generated content and the features of these platforms interrelate, suggesting that this knowledge would help in achieving

an ideal world environment. In full detail, she added: "*They would not talk about the content side of it because we are assumed that we can write content because we are writers, but producing content is very much tied to technology and the functionality that technology gives you and until you understand that in a technical way, really understand it, not just know that if you press this button something will happen... If you can really integrate your thoughts about the content and your thoughts about the technology, what it does, that's when your utopia thing comes from, because it's that kind of granularity of the technology and what it delivers that allows you to have bright ideas about it*".

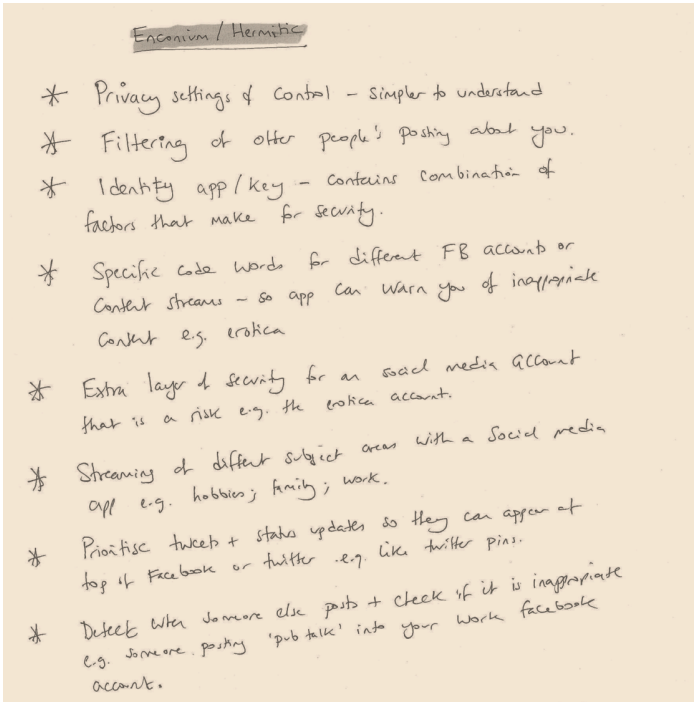
7.4 DESIGNING BY EXPERIENCE

After considering the design opportunities mentioned above, the participants of each workshop worked as one group to recollect the experiences of other authors presented in the storyboards, their own experiences, and their design recommendations. The groups were requested to identify the most significant features that they would like an application to have in order to assist them in managing and curating their identities more efficiently. Authors used the post-it notes they produced in the previous activities to trigger discussions about how what they wrote on these notes could be combined in a meaningful way and deliver a solid social media management application. The two applications that were designed in the two workshops have common features, suggesting that the workshops managed to deliver recommendations that appear truly relevant to self-presentation needs. The features of the two applications are:

Application 1

- "Privacy settings of control – simpler to understand"
- "Filtering of other people's posts about you"
- "Identity app/key contains combination of factors that make for security"
- Specific code words for different FB accounts or content streams – so app can warn you of inappropriate content e.g. Erotica"

- "Extra layer of security for a social media account that is a risk e.g. the erotica account"
- "Streaming of different subject areas with a social media app e.g. Hobbies; family, work"
- "Prioritise tweets and status updates so they can appear on top of Facebook or Twitter e.g. like twitter pins"
- "Detect when someone else posts and check if it is inappropriate e.g. someone posting 'pub talk' into your work Facebook account"

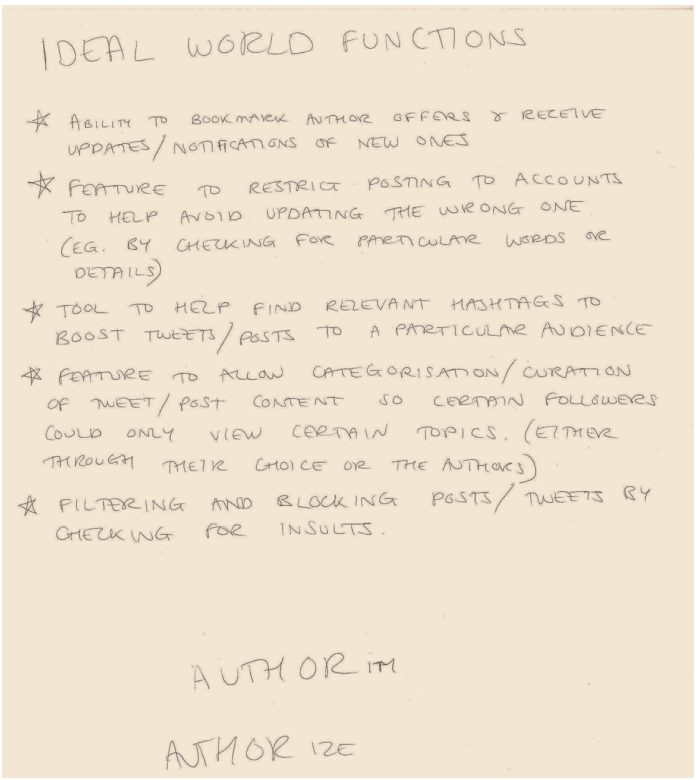


Picture 5 - 'Encomium/Hermitic' application features designed by authors.

Application 2

- "Ability to bookmark author offers and receive updates/notifications of new ones"
- "Feature to restrict posting to accounts to help avoid updating the wrong one (e.g. by checking for particular words or details)"

- "Feature to allow categorisation/curation of tweet/post content so certain followers could only view certain topics
- "Filtering and blocking posts/tweets by checking for insults"



Picture 6 – 'Author$_{IZE}$/Author$_{TY}$' application features designed by authors.

The participants in this study considered that an application for the management of social networking sites should have a function that explains privacy settings better than they are explained in relevant information sections of these platforms. They also suggested that their online self-presentation should be protected with a feature that does not allow others to post on their profiles when inappropriate words are detected. Participants added that another feature should also control the tagging or mention of their accounts in content that is not appropriate for the online context. To facilitate the management of multiple accounts on the same online social platform, they recommended extra layers of security that interact with users to confirm that

the post generated via an account is intentional and warns users if words that are not appropriate or relevant to their identities are included in the post. Moreover, they suggested that to be able to share the information they want without risking the reactions of members of their audience, a feature is needed to generate categories of content and allow their audience to subscribe to information that falls within the categories of updates they are interested in. Finally, to keep their profiles focused on the most important elements of their self-presentation, they considered that a feature to prioritise their content in their profiles is needed.

7.5 DISCUSSION

7.5.1 The 'Others' Factor

When authors were discussing the negative experiences they have from their use of social networking sites, they raised the issue of how information fluidity online could lead to identity threatening situations for them (see 7.3.3). They appeared concerned about the fact that individuals could combine information that they put in various online platforms themselves and discover identities that they meant to keep separate by managing different accounts and platforms. Identifying that authors are understanding of the nature of the Internet, that encourages the fluidity of information, is similar to what the work of boyd (2010) suggested about users of online platforms being aware of the characteristics of their generated content, such as its persistence, replicability, scalability, and searchability.

This phenomenon that authors appeared concerned about is referred to in the work of Marwick (2012) as social surveillance. Marwick argued that individuals might operate accounts on Facebook, Twitter, Tumblr, Foursquare or Instagram and reveal different types of information while using each of these platforms to target a specific audience they have in mind. However, social surveillance gives a panoptic view of individuals' identities that were supposed to be fragmented in these different contexts (Marwick, 2012). For

example, one of the authors in the workshops revealed that she used an online platform to share her illustration work while keeping it separate from her online identity as an author. Nevertheless, she expressed concerns over the phenomenon of online surveillance that could lead individuals who are interested in her author identity to this account that is dedicated to her other professional occupation.

What drives this concern of the author is that individuals who associate her with different identities look for her online and end up finding her various professional accounts. Callero (1985) and Heiss (1990) explained that these identities of individuals might concern their formal positions including family and professional roles or other social categories, such as interests and origins. They explained that these identities carry behavioural expectations, each to greater or lesser degree (Callero, 1985; Heiss, 1990). This author who is also occupied in the illustration sector admitted that she deleted the account she had in an online artistic platform in fear of it being discovered by agents. This type of surveillance is classified in the work of Lampe et al (2006) as social browsing and concerns individuals who search sites to find others online and then connect with them offline. It is not clear why the author perceived this occupation of hers as negative for her author identity. Wynn and Katz (1997) acknowledged that individuals understand the consequences that their actions might have in a certain context. In this case, this understanding probably derives from the fact that the author is strongly associated with the groups that might view her online activities and understands the social norms that regulate them. Feldman (1984) and Tajfel (1978) suggested that strong association with a group drives individuals' behaviour. The rest of the world would understand these social norms only if they were further clarified in more detail. The author's drastic action of deleting her account and content in that platform highlights the level of her concern.

In addition to this type of surveillance, authors also experience social searching by individuals, which according to Lampe et al (2006) is performed when people search online for their offline connections to learn more about them. Authors emphasised that their acquaintances find their professional accounts in social networking sites and generate content that could severely damage their professional identities (see 7.3.3). They also revealed that their

friends have the tendency to confuse their professional accounts as contexts where they can contact them about matters that are irrelevant to their author identities. However, the communication of authors' friends appears to exceed the boundaries that authors set when sharing information online to an extent that does not pose serious threats to their online self-presentation. This difference in how serious the self-presentation violations that take place online by their friends and acquaintances is aligned with the findings of McLaughlin and Vitak (2012). McLaughlin and Vitak argued that friends of users are usually considerate about users' self-presentation and the self-presentation violations they might cause are not of high importance and could be altered upon users' requests to their friends. On the other hand, the uncomfortable situations triggered by acquaintances of users that generate content on users' profiles may drive users to delete the content themselves (McLaughlin and Vitak, 2012). Similarly, the author who talked about the inappropriate content that her acquaintance posted on her profile only mentioned that she deleted the content of her acquaintance, probably due to the severity of the threat it posed to her identity (see 7.3.3). Depending on the type of information that is revealed on users' profiles by others and how contradicting it is to the general image they try to convey online, the behavioural expectations that their online audiences have about them might fall apart.

Notably, concerns over the potential intervention of others in her self-presentation were reported as a reason by an author to stop using social networking sites. This is an interesting motivation for quitting online platforms, as previously reported reasons in the work of Baumer et al (2013) included privacy concerns, potential misuse of personal information, context collapse, and negative opinion about social networking. Quitting social networking sites from fear of others' involvement in their online self-presentation introduces a novel motivation for users. This might constitute evidence about the pressure that authors feel to build successful identities in social networking sites and about potential effects that this pressure might have on their behaviours.

7.5.2 "So much more visible and yet you feel more invisible"

In a way, authors who use online platforms automatically gain greater visibility due to the fact that a simple search can lead others to their various accounts, something that they are aware of as mentioned in the previous section. However, at the same time authors reported feeling invisible online (see 7.3.3). That is because despite authors' careful planning over the management of their online identities, they struggle with extracting value from their efforts. This value is what self-branding is known to be subject to, according to Hearn (2008). Even though they recalled fond memories they have from the attention they occasionally received online that carried possibilities of professional development, they reported that this attention did not lead to the desired results for them (see 7.3.2). The fact that these memories are positive and not negative for them is probably because the attention they received gave them the idea that they could, at some point, have more tangible results from their online presence. This attention could have affected the efforts authors put in the management of their social networking in a positive way, as Wu and Huberman (2007) found that the on-going desire of individuals to receive attention works an input for their growth, novelty, and competition. On the other hand, Yardi et al (2009) found that when users who perform online activities do not receive attention at all, they express frustration.

Davenport and Beck (2001) argued that understanding and managing attention is currently the most important factor for succeeding in the business world. This Chapter uncovered that authors who use social networking sites not only try to attract attention to their books and establish their writing but also attempt to attract the interest of traditional industries with the prospect of potential collaborations (see 7.3.2, 7.3.3). Even though Greco et al (2013) highlighted that publishing, apart from a business enterprise, is also perceived as a cultural endeavour, while Stommel and Bechter (2013) identified that self-published authors also publish to boost their self-esteem and gain recognition, it is safe to assume that the authors who took part in this study are among those who view their writing as a potential source of income. Not only did they express positive feelings when the traditional industry exhibited interest

in their work (see 7.3.2), but they also explicitly stated that they made direct moves to approach the industry (see 7.3.3).

Authors also revealed that certain online behaviours that their professional group exhibits have unexpected motivations relating to professional goals. More specifically, authors perceived sharing content about various aspects of life in social networking sites as an acceptable behaviour under certain conditions and they revealed that this is a technique that is employed by many in order to acquire large audiences. According to them, having a large audience is a requirement for publishing companies in order to become interested in signing a contract with an author (see 7.3.4). Marwick and boyd (2011) argued that this sharing information approach is a common behaviour that serves celebrity practitioners who have large audiences interested in them and they strategically reveal information about their lives online in order to create a sense of intimacy between them and their fans. However, in the case of authors this intentionally constructed intimacy raises questions about the effect that it might have on how their audiences view them. The fact that authors reported communication by friends and acquaintances that is not relevant to the purpose of their professional accounts (see 7.3.3) might derive from their sharing behaviour that could give audiences the signal that they could contact authors about more personal issues via professional accounts.

Authors acknowledge that sharing multiple life aspects via professional accounts might generate tensions for them, such as acquiring diverse audiences that might not be interested in writing (see 7.3.4). However, as the previous studies of this dissertation found, this type of information sharing is popular among authors. Knowingly engaging in self-presentation that could generate tensions implies that authors' general use of social networking sites could be targeted towards their aim to move to another publishing method. What could also be possible is that apart from the ways authors use social networking sites, the fact that they self-publish could also be motivated by their desire to share their work expecting a potential change in their publishing method. Moving to another publishing method is a well-known possibility, as according to Pilkington (2012), some authors whose self-published books became successful have gone on to sign contracts with publishing companies. If this hypothesis that authors might self-publish because they are interested in

being discovered by publishing houses gets tested, it could update the motivations of authors who self-publish, which Stommel and Bechter (2013) found include the quick and simple approach to publishing, the worldwide distribution of eBooks, and the control authors have over their books.

Despite the possibilities that exist for self-published authors to be discovered by publishing companies, Friedman (2015) emphasised that the scenario of getting a deal with a publisher after self-publishing requires a high level of success demonstrated by skyrocketed book sales. This is extremely hard to achieve for the average self-published author, especially when the attention authors receive online does not seem to have a direct link to professional advancement (see 7.3.2). As mentioned previously, the integrated identities authors curate via their professional accounts in their attempts to acquire larger audiences and attract the interest of the industry, appear to give the wrong impression about the type of communication that is allowed via their profiles. Friends and acquaintances of authors contact them online about topics that are irrelevant or harmful to their professional identities (see 7.3.3).

Walther et al (2009) acknowledged that the self-descriptions that individuals provide in social networking sites do not affect the perception of others about them as much as others' descriptive content about individuals does. In the case of authors, this principle could work beneficially when their friends give them book reviews in social networking sites (see 7.3.2). However, as authors' friends generate public interactions with them about personal topics (see 7.3.3), authors' audiences are able to make sense of their personal relationships and might consider the reviews of authors' friends as biased. This raises questions about whether authors' friends have any positive effects to their self-presentation. Adding the negative involvement of authors' acquaintances to authors' self-presentation, which was revealed to be of high risk (see 7.3.3), it could be concluded that perhaps the diverse audiences that authors attract online pose multiple threats to their professional identities. Especially considering that Baumeister et al (2001) suggested that bad impressions are quicker to form and more resistant to disconfirmation than good ones. Posts with inappropriate content, such as the one that one of the authors experienced with an old acquaintance who contacted her via her professional Facebook page to let her know that he still takes substances (see

7.3.3), could reverse all the efforts that authors make to establish their identities by managing boundaries in information sharing as they reported doing. It is necessary to waive tensions that others might generate to users' self-presentation.

7.5.3 Missed Opportunities for Successful Self-Presentation

One idea that emerged from authors' discussions is that they are aware of the fact that they do not fully understand the functionality of various features in social networking sites. Authors recognised that Facebook is a platform that offers many functions, however they perceived these functions as hidden (see 7.3.5). They also acknowledged that these platforms are dynamic environments that keep evolving and described them as on-going pieces of software rather than finished products. Considering that Baym (1999) suggested that the properties of the online mediums that users engage with affect the opportunities of users for self-presentation, this finding is raising an issue about the missed opportunities for the successful online self-presentation of authors.

Lack of awareness regarding Facebook features is a known phenomenon in HCI studies. Strater and Lipford (2008) found that users might have concerns over their online self-presentation, however sometimes they are simply not aware of the opportunities they have to protect their privacy and address their self-presentation needs using existing features and settings. Considering that authors successfully manage to use online platforms to publish and distribute their books, it could be assumed that they demonstrate an adequate level of understanding technology. Perhaps this indicates that it is the layout of social networking sites that does not allow authors to fully take advantage of their features.

Despite the fact that authors were aware of their lack of understanding of features of social networking sites (see 7.3.5), they believed that new features are needed to support self-presentation practices and they managed to identify novel ideas about facilitating applications. The discussion that developed during the workshops, mainly concerning tensions authors experience when

managing multiple accounts on a single platform and interacting online with people who associate them with different identities, worked as input for the consideration of new design opportunities. What is interesting to mention is that Koch and Wörndl (2001) suggested that online identity management should be facilitated by using the data that individuals have entered in a platform as input for the construction of their profiles and the personalisation of the services provided in other platforms, taking into consideration individuals' preferences to avoid privacy violations. This idea, if advanced, could facilitate the coherent management of accounts in different platforms for those who attempt to link their social networking, as identified in the previous study.

When it comes to the management of multiple accounts in a single platform, authors appeared to insist on the logging in and out structure when posting content via their different accounts (see 7.4). However, perhaps it would be more convenient if online platforms allowed the integration of these multiple accounts into one account that has multiple divisions with different names. If the different accounts of users in one platform were somehow linked and this platform was aware of them, it could allow users to update their different accounts more easily by navigating in the divisions of their unified account rather than logging in and out accounts. This structure would also enable online platforms to collect more data about their users, as they would acquire information about multiple aspects of users' lives.

Abilities for personalisation of profiles were mentioned as relevant to address tensions that might rise from acquiring large online audiences. These abilities concerned the categorisation of content that would allow audiences to subscribe to categories of content they are interested in, as well as prioritisation of content that would give emphasis to important elements of self-presentation. This aspiration for personalisation relates to what the work of Zhao et al (2013) suggested about the management of users' data in social networking sites. Zhao et al conceptualised data as a collection of artefacts displayed in a house. They suggested that objects in different places of a house reflect different aspects of life and concluded that social networking sites should provide users with tools to arrange and manage their data the same way people move objects in a house (Zhao et al, 2013). Ozenc and Farnham

(2011) also suggested that the areas of life, as well as their importance to individuals should also be taken into consideration by designers to support more effective sharing in social networking sites.

It is particularly crucial for self-published authors to be fully supported by the properties of the online platforms they use, as this Chapter identified that their professional advancement has the potential to derive from the ways they manage social networking sites (see 7.3.4). In support of their efforts, HCI should consider effective online tools for audience, attention, and identity management by reflecting on the findings of this dissertation and continuing the research on the commercial exploitation of online identity.

7.6 CHAPTER SUMMARY

This Chapter uncovered authors' identity threatening experiences in social networking sites that result from uncertainty regarding who might discover them and contact them online, as well as the behaviour of their own friends. The fluidity of information online and their multiple identities complicate their attempts to keep the different aspects of their lives apart. Authors acquire mixed audiences that might not be interested in contacting them about their writing but about other topics, which apart from being irrelevant to their author identities are, in some cases, inappropriate. The study also revealed that authors were not aware of all functions in social networking sites and were uncertain regarding the effects of various actions performed online; however, they had creative ideas about new technology that could facilitate online self-presentation.

PART III
DISCUSSION

CHAPTER 8

Discussion of Emerging Concepts

The aim of this dissertation is to consider design opportunities for the commercial exploitation of online identity. The studies conducted to address this aim focused on a case study about the online self-presentation of the professional group of authors and revealed a complex ecology of identities, goals, and relationships that define authors' online behaviours and their decisions to strategically reveal and conceal information while constructing their online selves. Studying online self-presentation practices identified novel approaches in identity management and introduced new ideas about methods of researching the behaviours of individuals on online platforms. The studies unravelled tensions and practical implications that derive from the identities, goals, and relationships of users, and delivered design recommendations for the facilitation of commercial identity management in social networking sites.

This Chapter links ideas that emerged in the discussions of the three different studies and introduces a broader discussion that examines new considerations about the concept of online self-presentation. It explores what has been learnt about the online practices of the professional group under study in relation to theories, such as the sharing of personal information and the hyper personal model of communication. It introduces a new type of selective self-presentation and discusses the roles of audiences in online identity management. It also highlights how the findings of this dissertation could be of use when studying behaviours of other populations who operate on social networking sites.

8.1 WHAT IS "PERSONAL" IN THE ERA OF SOCIAL NETWORKING?

The fact that authors carefully construct their self-presentation on social networking sites was identified from the beginning of the evidence collection

of this project. Their self-reported behaviours in Study 1 suggested that most of them use their social networking to share information that concerns many aspects of life but set limits to their sharing, which prevent it from becoming personal. Study 2, which was based on observing authors' actual online behaviours, verified that the information they share about the various aspects of their lives that are not related to their writing is mostly generic and could not be considered personal. This finding suggests that the dynamics of information sharing have changed in recent years and that more or less all aspects of life are in a way shared with others, despite findings of previous studies that suggested otherwise. In 1958 Jourard and Lasakow (1958) found that in offline settings, the level of self-disclosure is highly dependent on the category of information that it falls into, making the authors of the paper question whether some aspects of life are readily disclosable while others are not. Moreover, Altman and Haythorn (1965) suggested that there is a general tendency for individuals to share more superficial or non-intimate aspects of their lives with others.

Authors' sharing behaviour reflects a new reality suggesting that five decades after the above research findings and as society evolved adopting broadcasting via public channels of online platforms as part of everyday life, more or less all aspects of life are shared online. Many studies, including those conducted for this dissertation, have focused on exploring the support of these aspects of life that were also referred to as 'areas of life' in the work of Farnham and Churchill (2011) or as 'life modes' in the work of Ozenc and Farnham (2011). However, attention has not been given to the sensitivity of information that these aspects of life might embody, despite the findings of Strater and Lipford (2008) who characterised some information that users disclose in social networking sites as more sensitive and others less.

'Relationship' is one of the life aspects that in relation to the work of Altman and Haythorn (1965) could be considered as intimate and not easily disclosable to others. However, in recent years it is an identity aspect commonly supported by individuals on social networking sites. Utz and Beukeboom (2011) suggested that partners engage in public demonstration of affection and relationship commitment in ways that even have positive effects to the relationship satisfaction. These results were based on a survey of

questions about the happiness evoked when participants' partners post accurate relationship statuses or when they share pictures with an arm around them (Utz and Beukeboom, 2011). Nevertheless, such content cannot be considered as highly intimate information sharing, despite concerning the intimate identity aspect 'Relationship'. Java et al (2007) found that daily chatter is the most common use of Twitter, as most tweets concern daily routine or sharing of information about what individuals are doing at the time of posting. The most frequent words used by a professional online community while interacting with another less professional community included 'night', 'dinner', 'lunch', 'TV', 'home', 'going', 'today', 'tomorrow', 'like', and 'need' (Java et al, 2007). The frequent use of these words could suggest that these individuals who operate professional accounts online share personal information about their needs and tastes, their home lives and their plans or life routine. However, despite the fact that these words could be associated with personal sharing, it is not possible to extract from this study how personal the information that these individuals disclose is, as the words that were retrieved were taken out of unknown contexts.

Focusing on the type of information shared in online publics, Taddicken (2014) revealed that individuals tend to disclose less frequently sensitive information, such as thoughts, feelings, experiences, and fears. The results were based on an online questionnaire that asked participants what personal information they had at least once made available online, giving them choices of factual information, such as name, last name, and address; and sensitive information as described before (Taddicken, 2014). It is expected that individuals would not be as willing to disclose sensitive information but what also needs to be taken into consideration is what individuals define as sensitive. White (2004) suggested that the sensitivity of information might be perceived differently from person to person or from one social group to another. However, White argued that it is generally accepted that there is information that if revealed could lead to loss of control while other to loss of face or embarrassment, with the first category being more willingly disclosed by individuals than the second (White, 2004).

According to boyd (2007), self-presentation might be based on self-disclosure, however individuals learn how to manage impressions by setting

boundaries to the ways they portray themselves when navigating in public spaces. These boundaries do not only concern the approaches of individuals but are put into thought until the last minute before sharing, as Das and Kramer (2013) found that individuals filter their online messages even after they write them. These findings verify that individuals, and especially those who sustain professional identities online like authors, might share information about the different aspects of their lives while constructing their online identities but balance boundaries that they strategically consider every time they share content online. Marwick and boyd (2011) suggested that the decisions of users to reveal personal information are strategic and there have been cases of users managing professional accounts who admitted not sharing 'deeply personal information' with their online audiences.

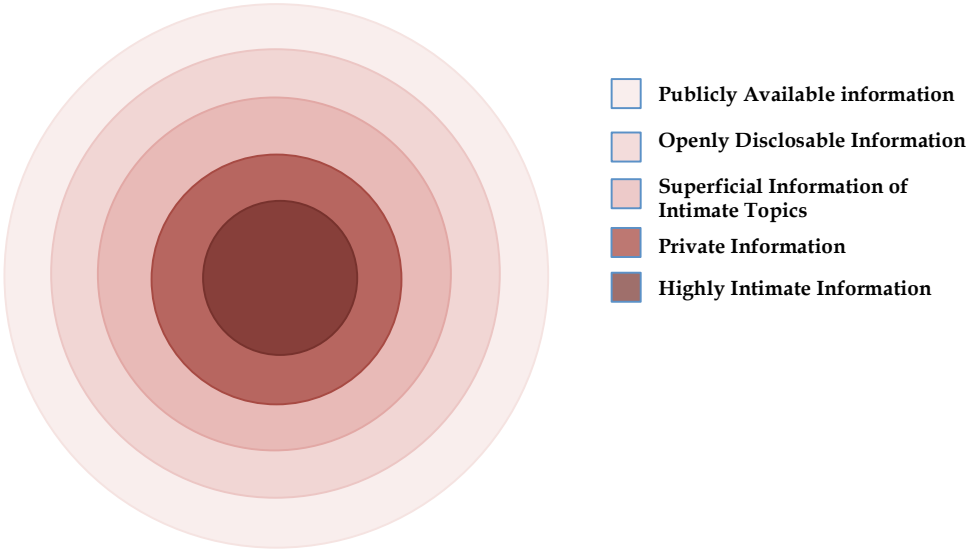
Having their boundaries in mind, it is likely that when individuals are asked by researchers about whether they disclose information online about a topic as abstract as feelings or thoughts, they bring to mind more intense aspects of these concepts rather than generic. For instance, one might use social networking sites to share a humorous fear about the weather or fear of a traffic jam, but when asked about sharing fears via these platforms bring to mind actual fears that could be life affecting and reply based on sharing these actual fears. At the same time, they might disclose information relevant to fears, despite this information not being as sensitive as other information that such a topic could embody.

Synthesising the arguments of the previous paragraphs about some identity aspects being more intimate than others, while at the same time some information being more sensitive than others, it could be concluded that information that is not so personal but falls within more personal identity aspects might be shared via social networking sites. Not taking this possibility into consideration when research is designed might lead to misunderstandings about users' attitudes and behaviours in information sharing. For example, in the case of authors the fact that they reported the support of various aspects of their lives online yet many also revealed that they would not share anything personal online is not a result of attitude and behaviour inconsistency, as the studies of Barnes (2006), Spiekermann et al (2001), and Berendt et al (2005) suggested for their participants.

Authors' responses trigger a new theory, which based on the argument made in the previous paragraph, introduces a framework around the information that each identity aspect embodies. This theory suggests that if we perceive the different identity aspects as circles that are layered, the inner layers convey information that is more personal, while the outer less personal. The more intimate an identity aspect is the wider the inner layers are, as there is more information that falls within these layers. This theory could be named 'Layered Identity Theory' and the different layers from outer to inner 'Publicly Available Information', 'Openly Disclosable Information', 'Superficial Information of Intimate Topics', 'Private Information', and 'Highly Intimate Information'.

The first layer contains information that is available for anyone to find and concerns mostly personally identifiable information that a Google search would return, while the second one contains information that individuals need to disclose to an audience but is not of personal kind. The third layer concerns information related to an intimate topic but is not of personal kind. The fourth layer is the first layer that contains information of private nature and if shared with others online would cause loss of privacy, while the fifth and final layer conveys the most intimate information that individuals possess and if shared online would cause identity harm. Depending on the type of identity that is being studied, the information that each layer embodies will be different as according to Reicher (2004), individuals perform their identities depending on the social context that influences their behaviour.

Identity Aspects

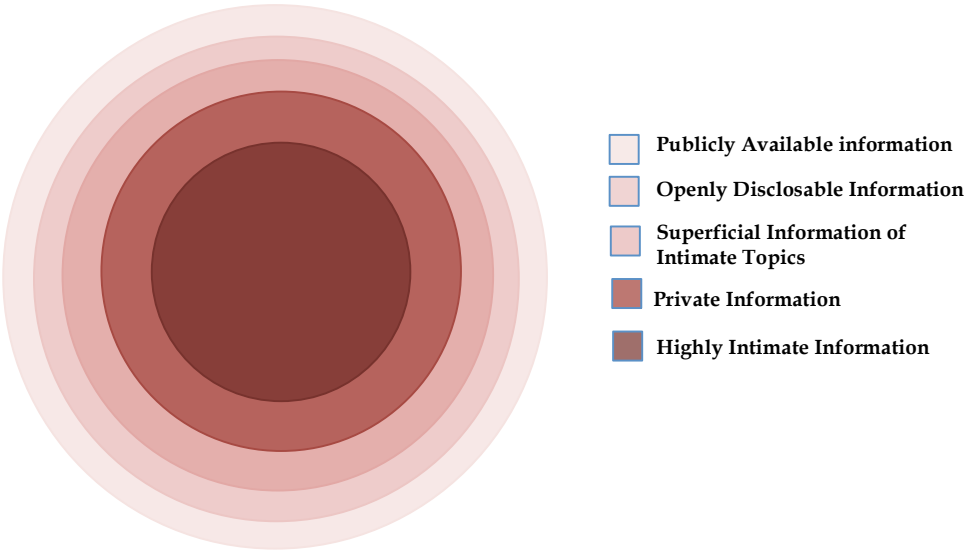


By Layers of Information Sensitivity

Figure 1 - Identity Aspects by layers of information sensitivity, the more inner the layer the more personal the information it conveys.

Layered Identity Theory applied to a more intimate identity aspect, would convey large inner layers, as intimate identity aspects are likely to contain more information in inner layers than non-intimate identity aspects. Therefore, the layers would be portrayed slightly differently:

Intimate Identity Aspects



By Layers of Information Sensitivity

Figure 2 - Intimate Identity Aspects by layers of information sensitivity, the more inner the layer the more personal the information it conveys

Considering an individual with a day job who writes fiction, is single, and enjoys traveling and wine tasting, according to Layered Identity Theory, some examples of information sharing that establishes his author identity appear in Figures 3, 4, and 5. The selection of information that falls within each identity layer does not necessarily apply in exactly the same ways for all users. The personal sense of information sensitivity plays a role in how each user views the identity layers. However, the examples that follow were inspired by trends

in the findings of Study 1, which identified the boundaries in authors' information sharing on social networking sites. For example, depending on the book genre published by the author under a pen name and whether it is contradictory with the book genre the author writes using his real name, the information related to connections with pen names would fall within the 'Highly Intimate Information' Layer, as if revealed could cause identity harm to the author.

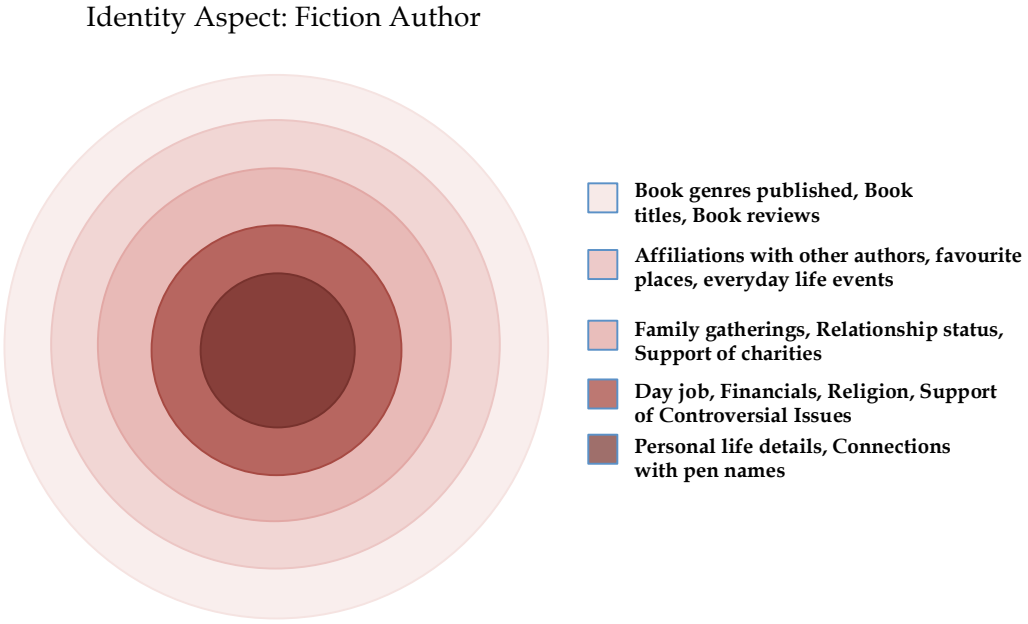
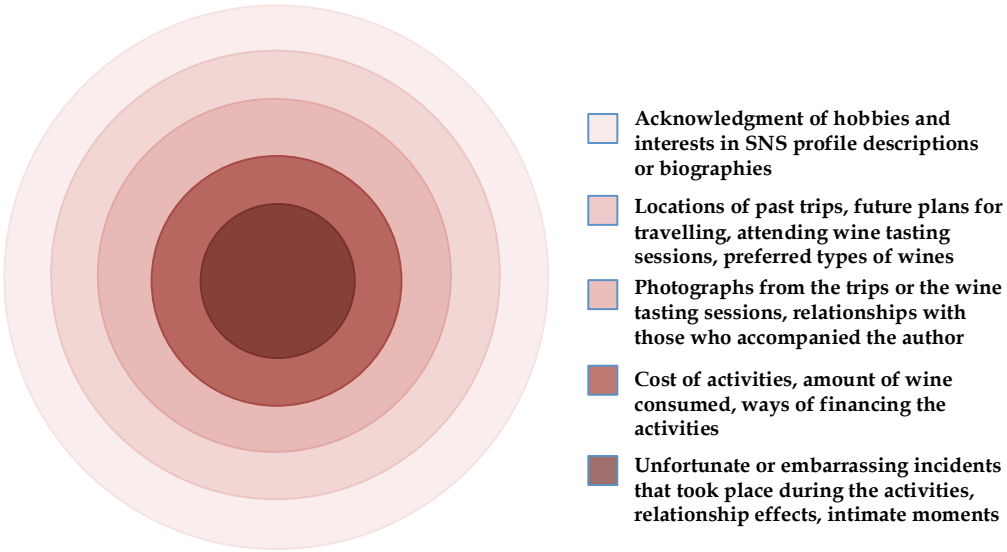


Figure 3 - Examples of information that falls within each layer of the identity aspect Fiction Author.

It needs to be highlighted that Layered Identity Theory refers to the study of information sharing that is tied to a root identity and concerns one or more aspects of that identity. An erotica author might consider that sharing dating experiences via his pen name account falls within the outer layers of his Relationship identity aspect that he projects via his professional social networking. However, sharing similar information at a dinner table with distant relatives might be considered as information sharing that falls within inner layers of the identity aspect the author holds at the time of the dinner.

Studying the online behaviour of individuals using Layered Identity Theory could add to understanding of the ways different groups perceive information sharing about various aspects of their lives, which are unified for construction of their online identities. However, the same information sharing that takes place by the same group for the construction of another identity they hold is likely to be portrayed differently using Layered Identity Theory.

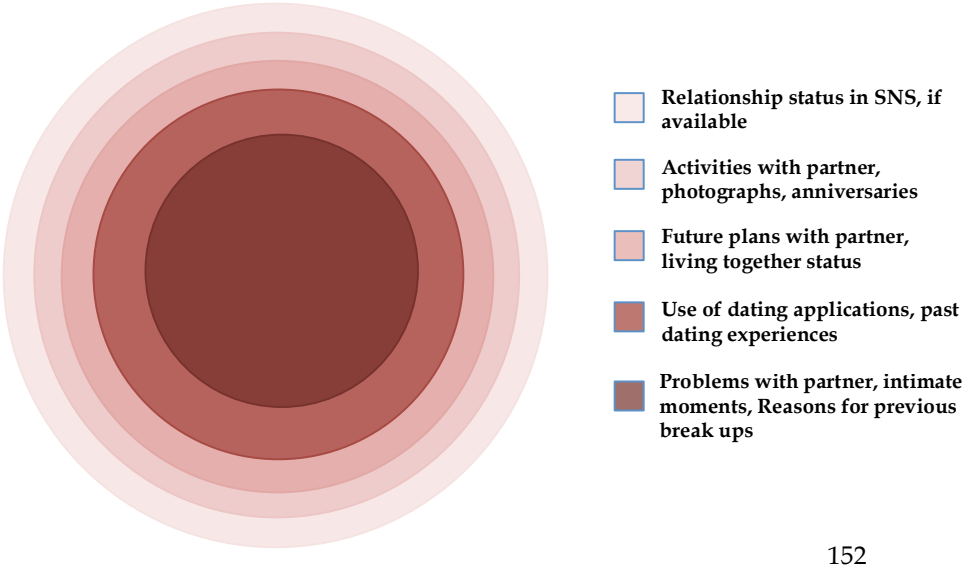
Identity Aspect: Hobbies/Interests of a Fiction Author



By Layers of Information Sensitivity

Figure 4 - Examples of information that falls within each layer of the identity aspect Hobbies/Interests of a Fiction Author.

Identity Aspect: Relationship of a Fiction Author

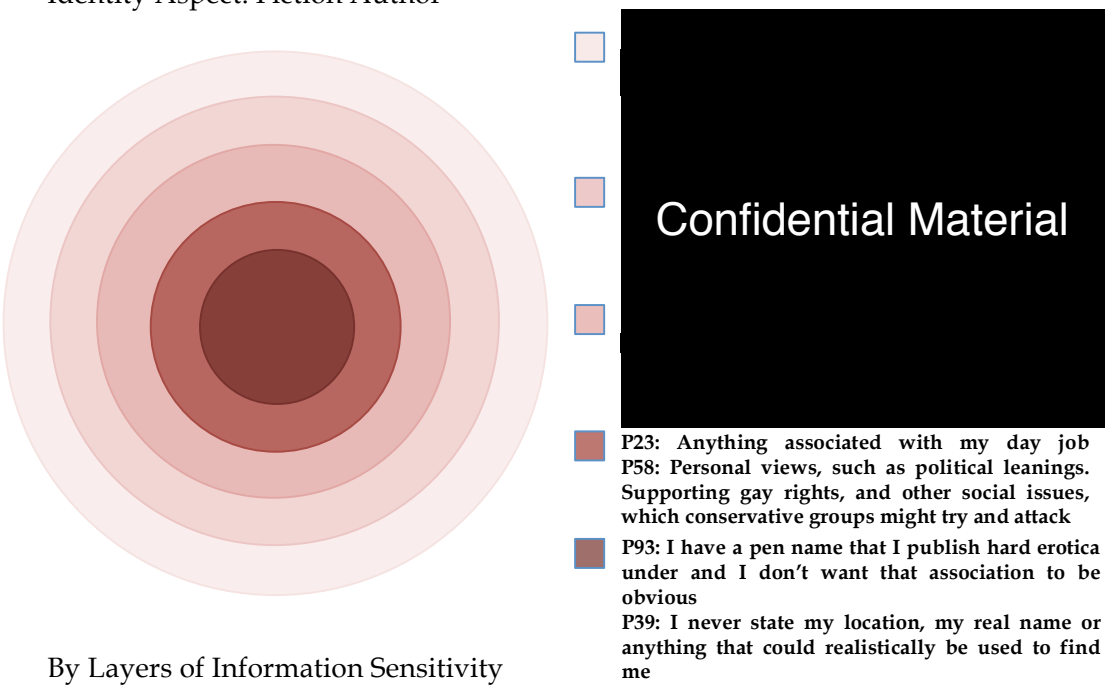


By Layers of Information Sensitivity

Figure 5 - Examples of information that falls within each layer of the identity aspect Relationship of a Fiction Author.

After explaining how Layered identity Theory categorises information within identity aspects and within the life aspects that make up an identity, an example that combines empirical data from the studies of this dissertation is given below about the online identity aspect 'Fiction Author' to provide a version with real authors' posts and data. The examples for the 3 outer layers are from the online observation, while those of the 2 inner layers are from the survey.

Identity Aspect: Fiction Author



By Layers of Information Sensitivity

Figure 6 - Examples of information that falls within each layer of the identity aspect Fiction Author.

This new way of categorising information sharing could benefit Social Media Research, as it gives attention to the exact types of information shared instead of trying to categorise the information depending on the aspect of life it falls into or whether it is sensitive or not. It emphasises the fact that the various aspects of individuals' lives, intimate or not, embody both information that is of a personal nature and information that is not of a personal nature. The novelty of this theory lies on the combination of research, previously mentioned in this Section, which separates identity aspects into intimate and non-intimate and research that separates information into varying levels of personal nature. This theory could contribute to the avoidance of the assumption that all information that falls within an intimate topic is necessarily of a personal nature or that all information that falls within a non-intimate topic is necessarily of a non-personal nature.

To add understanding to the online information sharing of individuals, it needs to be taken into consideration that apart from the fact that different social groups will give different results if studied using Layered Identity theory, there might also exist individual differences depending on the personal preferences that each user has around privacy. For example, erotica authors compared to children's authors are likely to exhibit differences in their perceptions of online information sharing but at the same time, differences might also exist between erotica authors or between children's authors. Layered Identity Theory needs to be applied by allowing individuals to assign the information they share online to the different layers of each identity aspect they support. Depending on the results and the similarities that might emerge between individuals and groups, frameworks about online information sharing could develop.

8.2 CAN AUTHORS' SELF-PRESENTATION BE HYPER PERSONAL?

As the innovative hyper personal model of Walther (1996) argued, individuals can have hyper personal online interactions and relationships, which are more personal than those developed in real life settings. The model described how the message senders, the message receivers, the characteristics

of the communication channel, and the feedback processes are the four elements that contribute to the establishment of hyper personal relationships online. Walther talked about how individuals can selectively present themselves online in idealised ways in order to be liked. The digital mediums of communication allow individuals the desired control over their self-presentation, as self-presentation is based on verbal cues that are subject to editing. Moreover, through feedback cues from their audiences, senders make sense of behavioural confirmations to partially adjust their self-presentation. A major advantage for the self-presentation outcome of the message senders is that their audiences, having limited cues, usually interpret the messages they receive depending on their own points of view and therefore assume more positive characteristics about the senders of the messages. According to Walther, this idea derives from the theory of social identity deindividuation, which predicts that when message receivers are led to perceive a group relationship with their message senders, they develop the idea of a social categorisation that shares elements of their own self-categorisation. In the end, online interactions lead to more attractive communication experiences than those of face-to-face settings (Walther, 1996).

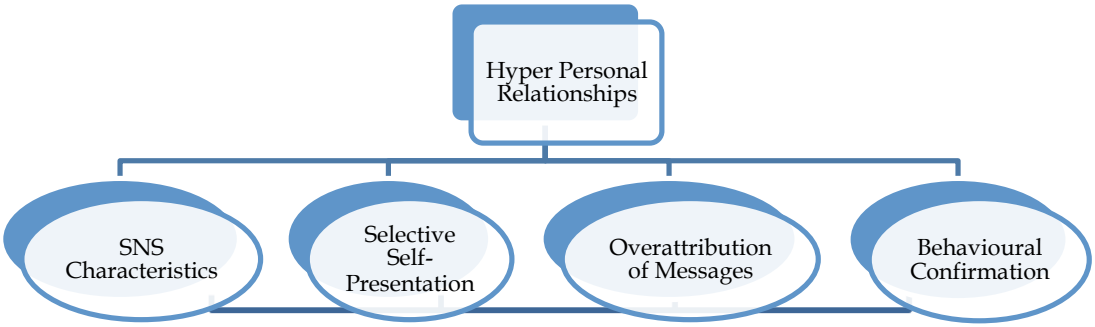


Figure 7 - Walther's Hyper Personal model of communication.

When it comes to authors, it could be assumed that due to the common interests around books that their readers share with them, it is likely that readers also share a group relationship with authors and assume more positive characteristics about authors' online self-presentation. Moreover, Study 1 provided evidence about how authors take advantage of the characteristics of

social networking sites to selectively present themselves by balancing boundaries in information sharing or managing pen name accounts. However, authors did not mention taking into consideration any feedback from their audiences to structure their future behaviour. Perhaps a growing audience is a behavioural confirmation, as Study 2 found that authors manage to acquire thousands of followers online. However, it needs to be considered that Walther talked about an idealised self-presentation from the part of the message sender. Despite the boundaries that authors set that allow only the sharing of outer layers of their various identity aspects, their selective self-presentation cannot be considered idealised. Study 3 revealed that authors are aware of the tensions generated by their information sharing approach online but their motivations drive them to continue following this approach. More specifically, sharing multiple aspects of life via their social networking is an implication triggering behaviour driven by the desire of many authors to attract larger audiences online, as publishing companies require them to.

Apart from this social goal of authors that makes them share information about themselves online, Joinson (2001) identified that visual anonymity allows users of online platforms greater self-awareness and therefore leads to increased self-disclosure. Consequently, this might also affect authors' information sharing. Although it is not possible to conclude whether this possibility is true or not, the finding of Study 3 about authors knowingly, at least to a degree, not creating idealised online identities raises questions about the potential negative effects that this might have on the development of hyper personal relationships with their readers. It could be the case that these negative effects might be overdone by the over attribution that authors' self-presentation is undergoing by their readers. To assume that this is true, it needs to be hypothesised that out of the four contributing elements of hyper personal relationships, as shown in Figure 6, the weight of the over attribution processes by authors' audiences has a greater effect than the potential damage on authors' self-presentation by some of their online behaviours.

To understand how likely this is, the meaning of the online links that readers create with authors needs to be considered. Taking into account that, according to Liu (2007), users of social networking sites employ books as virtual statements of taste, and that users' online connections and friending

behaviour are part of their identity performance as indicated by the work of boyd (2006) and Donath and boyd (2004), it could be assumed that when readers connect with authors, the act of following authors is part of readers' identity performance. Therefore, it could be argued that, at least at the time of following their favourite authors, readers want to make identity statements by creating online connections with those authors. As time goes by, authors might knowingly not completely fulfil their readers' expectations; however, it is certain that at least to a degree, the content authors generate is interesting to readers. That is because Study 2 found that authors' generated content is partly affected by the book type they are writing, suggesting that their readers relate to some of authors' posts, which communicate topics that are found in the books that readers are interested in. Consequently, even though authors' self-presentation is not completely idealised, it might still lead to over attribution from their readers, allowing possibilities for the development of hyper personal relationships.

Apart from reflecting only on the four elements that contribute to the development of hyper personal relationships as defined by Walther, perhaps it would be useful to also consider one more element, the offline behaviour of authors. Comparing the online and offline behaviours of different groups could determine the setting where the self-presentation of the groups has greater potential of becoming hyper personal. To achieve this, it is needed to make sense of the types of interactions that the groups have in both settings, which usually revolve around what is socially acceptable for each group. More specifically, Hackman (1976) as cited in Feldman (1984), identified that in every social group there are group norms, which play the role of informal rules that regulate the behaviour of individuals. These rules are not openly discussed but they have a powerful influence on the ways that the group members behave (Feldman, 1984). For instance, authors are a professional group whose offline interactions with their readers are usually focused on their professional life aspects. In book signings or book readings, authors promote their writing and it is expected that their interactions with other attendees would revolve around that goal. Dicks (2015) indicated that in author talks, authors are encouraged to share stories about their experiences in the publishing industry, while a commonly asked question from the attendees

is why they decided to become authors. Both topics mainly concern authors' professional identities rather than authors' lives as individuals.

Garber (2015) argued that this was usually what the norm was before the rise of the Digital Era that allowed greater circulation of information; the public has known all individuals who brought publicity to themselves as personas and only for their accomplishments. According to Garber, what was important was what these individuals had done, not who they were. For example, the characteristics of Shakespeare, Jane Austen, and Wittgenstein were not widely known to the public, as the public's attention had been given to their work and little is known about the kinds of people they were (Garber, 2015). Nevertheless, in recent years when visiting authors' profiles in social networking sites, as Studies 1 and 2 found, one can immediately have access to greater amount of information about authors compared to the information that would have been retrieved in offline interactions with them. According to Penn (2015), authors are encouraged to engage in balanced sharing of information that concerns their personal lives online. This discrepancy between authors' online and offline behaviours does not necessarily mean that authors have different social norms in these settings. Instead, it is the nature of the offline events they attend that drives certain behaviours and does not favour rich information sharing. As a result, the integrated online self-presentation of authors could perhaps lead to greater opportunities for the development of hyper personal relationships with their audiences.

In the case of other professional groups there might not be as many differences between online and offline behaviours. When it comes to schoolteachers, Goldstein and Benassi (1994) suggested that disclosing information about their lives while in class, even not so flattering facts, might have a positive effect on class participation. Moreover, Cayanus et al (2009) found that when teachers' self-disclosure on Facebook is consistent with their teaching style, there might also be positive outcomes for their relationships with students. Therefore, it cannot be concluded whether it is teachers' online or offline self-presentation that could lead to the development of hyper personal relationships with students, as self-disclosure is known to take place and create positive effects in both settings.

On the one hand, in the case of authors it could be assumed that their online behaviour is more likely to result in hyper personal relationships. On the other hand, knowing that authors do not always create idealised versions of themselves online raises doubts about whether their online self-presentation, despite being more likely to cultivate hyper personal relationships than in offline settings, could finally lead to actual development of hyper personal relationships, or if the damage authors' sharing behaviour provokes to their online identities prevents such results.

Overall it could be argued that regardless of the fact that authors do not always manage impressions in idealised ways online, perhaps what really matters is the result of their online self-presentation, which is their rich self-disclosure. In the end, authors use social networking sites to give access to information about their lives that their audiences would not have in any other setting. If there is a context where there is the possibility of the development of hyper personal relationships between authors and readers, then it is in social networking sites and most likely not in the offline events authors attend to fulfil their professional responsibilities.

Comparing the possibilities of personal relationships evolving in different settings might not be the same method that Walther adopted when he invented the hyper personal model of communication, but it is interesting to identify how such ideas could apply to the complex evolution of individuals' online behaviours. The process that was used in this discussion first considered the behavioural confirmations that users might receive from their audiences, then the group relationship users' audiences might share with them, as well as the possibility for over attribution of users' self-presentation by their audiences. Moreover, it discussed whether the self-presentation of the group under study is idealised based on the findings of this dissertation, and finally focused on whether users' information sharing while projecting a specific identity is richer in online or offline settings. This process could be used to debate the possibility for hyper personal relationships to develop online for any group that uses social networking sites or other digital mediums for communication.

8.3 HYBRID SELF-PRESENTATION

Turkle (1995: 12) suggested that online spaces "*provide worlds for anonymous social interactions in which one can play a role as close to or as far away from one's 'real self' as one chooses*". Turkle (1999) argued that the relative anonymity that individuals can have when they use online platforms allows them the exploration of different sides of themselves and opens up the possibility for identity play, which when taken seriously by those who engage in it, assists them in understanding themselves better. These possibilities lie behind the fact that as Sundén (2003) highlighted, in virtual spaces individuals exist only when they first write themselves into being, making profiles what boyd (2007) called a form of 'digital body' that one can construct and make available for others to find.

In the case of authors, it is interesting how some of them grant their anonymity by using pen names to publish their books and manage their social networking, yet select to portray realistic representations of themselves online. Study 1 found that among authors who reported sharing multiple aspects of their lives online, there were also a few who used pen names to publish their books and operate their social networking. These authors might engage in this rich sharing behaviour but conceal any information that could link their author accounts to their real name identities. They reported employing various strategies to protect their real names from being revealed, such as the use of nicknames for relatives, misstatement of location, and deliberate avoidance of identifiable information. The concept that emerges from the behaviour of these authors suggests that authors are a professional group that might engage in selective self-presentation, which however contributes to the establishment of a new identity aspect, developed using explicitly online platforms to publish books and write themselves into being. This novel type of selective self-presentation does not involve the sharing of fictitious information, rather hybrids of real yet disguised information. Practically, authors who engage in hybrid self-presentation use their other identity aspects as input for their new online identity aspect of authorship.



Figure 8 - The procedure of hybrid self-presentation that constructs the new author identity aspect.

This behaviour is different from the finding of Turkle (1999) about the possibilities that online anonymity allows individuals for exploration of different selves online. That is because authors adopt online personas to externalise a secret writing activity, which they practically keep anonymous; however, they do not engage in role-playing as they share true information related to their different identity aspects. For instance, some of the authors were found to write multiple book types, which appear incompatible, such as children's books and erotica. Yet, they make use of real aspects of their other identities to establish the identities of their different writing personas. The alteration of information they share does not indicate role-playing as it concerns the use of different names or locations to protect their anonymity, while the outcome of their self-presentation does not involve the reinvention of their identities. Despite the fact that their self-presentation masks the information that could create direct links to their offline selves, this information is of minor importance and does not effect change in the self-presentation outcome. The alteration of information does not concern core elements of authors' identities, rather less descriptive information which supplement the real elements of authors' life aspects shared online.

This is an interesting behaviour, as the pioneering work of Turkle (1995), cited in the beginning of this section, focused on individuals who expressed a feeling of freedom when using online platforms to create personas and communicate with other users, in comparison to interactions they have in real

life. These individuals also expressed that to them, real life is just another 'window' that is not usually the best one. In the discussion of the results, it was acknowledged that there is a new decentred and multiple sense of identity raising in online platforms, which removes the pressure that individuals experience from their everyday sense of self as unified (Turkle, 1995). On the contrary to this feeling of Turkle's participants, authors who engage in hybrid self-presentation appear to insist on a unified self, as they select to bridge their new online developed identity aspects to their offline selves, despite having the opportunity to experiment with their author identities and incorporate unexplored sides of their personalities to these identities.

Marwick (2005) characterised as authentic the online identities of individuals who share legitimate personal information, such as real name and location, to validate who they are. However, she also acknowledged that the term authentic is not static and varies from context to context (Marwick, 2005). Authors' hybrid self-presentation could be considered an example of authentic self-presentation, which experiments between sharing real information and establishing an unidentifiable identity aspect. After all, humans and technology have an experimental relationship that allows the act of manipulation, not always to the degree of reinventing identities as found in the work of Turkle (1999), but as a way of interacting and learning how things work online.

Turkle (1995) mentioned that users of online platforms develop intuition by manipulating virtual objects to experiment with new environments. Turkle highlighted that users need to interact with technologies to understand how technologies work, as they do not come with rules that users need to follow. Turkle also mentioned that this experimental process is called bricolage, meaning 'Do It Yourself' in French, and was adapted from anthropological studies about how individuals interact with objects to assimilate ideas (Turkle, 1995). Schau and Gilly (2003) adopted Turkle's transfer of bricolage as a procedure in the online world suggesting that individuals manipulate content online to draft digital selves, incorporating intangible aspects of their identities and concealing others. This procedure of projecting and concealing aspects of the self has its roots in the offline world. Goffman (1978) described the offline world as a dramaturgy where people are actors who participate in social

interactions with a front stage where the performance takes place and a back stage where the performance is planned. Authors' hybrid self-presentation is simply a new form of backstage planning that projects intangible aspects of authors' identities while concealing personally identifiable information.

The effort that authors who engage in this hybrid self-presentation make to share real information about their lives unravels their desire to construct identities that are not completely separate from their offline selves, despite not being publicly linked. One possible explanation for the fact that authors do not reinvent their identities, as Turkle's participants appeared to do, could be related to the finding of Study 1 about potential offline meetings between authors and other members of the book industry who initially interact online. Jacobson (1999) found that offline meetings after initial online interactions result in reconsiderations of the impressions that were formed during online communication. That is because the discrepancy between how message receivers perceive the characteristics of the other parties might dissolve when receivers acquire more cues than those available in online spaces (Jacobson, 1999). Ellison et al (2006) argued that when there is the possibility of offline meetings, individuals try to provide realistic impressions online to avoid unpleasant situations for the other parties when offline interactions take place. Similarly, in the case of authors a realistic online representation of their selves and their lives could result in easier and less uncomfortable offline meetings between them and individuals they initially met through the communication of their identities in social networking sites.

Another possible explanation could be that it is less complicated to construct realistic versions of themselves than to reinvent and curate fictional identities, as the second requires more effort and caution about consistency of the information shared. Tsikerdekis and Zeadally (2014) acknowledged that when someone is trying to impersonate another identity in online platforms, authentic identity owners might become aware of the deception by identifying behavioural cues that do not match or are not appropriate for the identity that is being impersonated. Berman and Bruckman (2001) found that users of online platforms make sense of the ways others express themselves and even with content that looks realistic, they are able to distinguish imposters. In the end, as authors try to project integrated identities to create a feeling of

intimacy with their audience, what else would be easier to employ as part of their identity construction other than their own personal experiences?

The unexpected motivation that authors have in mind when sharing information about multiple aspects of their lives in social networking sites provides evidence that sometimes when individuals behave in specific ways online they might have social goals that are not easily identifiable, as they are affected by external factors. Ryan and Deci (2000) indicated that this type of motivation is extrinsic and explained that it does not comprise the performance of an activity to attain satisfaction from the activity itself but as a way of achieving an anticipated outcome that is separate from the activity. Thus, the motivations of these authors who share real facts about their lives instead of reinventing their identities might be driven by unexpected factors that assist them in achieving social goals, which cannot be identified by the evidence that this project collected.

As online activities evolve and individuals make use of social networking sites for different purposes, novel behaviours are likely to be identified due to the motivations that users might have to manage identities in unconventional ways. Uncovering hybrid self-presentation provides evidence that other novel self-presentation practices might be hidden behind users' identity management online and are waiting for researchers to explore them.

8.4 THE ROLE OF THE AUDIENCE

Not being able to appeal broad audiences on social networking sites is a known phenomenon in literature. Marwick and boyd (2011) found that users who face this situation continually monitor their followers in order to understand their expectations about the types of information they want to receive from those they follow, including personal information and information relevant to the main focus of the accounts they follow. In the case of authors, such an activity was not mentioned in the replies they gave about what they would not share via their social networking, neither any consideration over their audiences' preferences. Their boundary regulations in information sharing rarely involved what is interesting or relevant to their

audiences. Only a few authors mentioned avoiding sharing information about issues that could be perceived as controversial or avoiding sharing too many offers that could annoy their followers. Authors who reported that their accounts are tailored to support only their writing were also few. The main concern of most authors revolved around protecting their privacy and avoiding the overexposure of their other identities.

However, authors would normally have an audience in mind when publicly generating content. Stern (2008) suggested that those who generate content in public platforms are more or less aware of who might be in the audience that is reading their content, including known, unknown, welcome, and unwelcome readers. Study 3 identified that authors are indeed aware that various people might find their accounts in social networking sites and therefore, they acknowledged that they need to be cautious about the content they generate. Despite this awareness of the publicness of the posts, Stern added that usually individuals also have a more specific audience when they share content online (Stern, 2008). The fact that authors do not appear as concerned about what is interesting or relevant to their followers in combination with their motivation when sharing multiple aspects of their lives online as part of their efforts to be discovered by publishing companies, could suggest that authors are interested in sustaining a meta-audience that has the ability to advance their careers; their potential publishers or other members of the publishing industry.

There is relevant literature to support that sometimes writers have in mind readers from their professional environment when generating content. Gans (2004) as cited in Litt (2012) found that professional journalists often considered their supervisors as their imagined audience when writing articles. Instead of having in mind their readers, writers were motivated to satisfy the people who were in charge of their careers (Litt, 2012). Similarly, it could be assumed that authors think of a professional audience when sharing information online and adjust their behaviour accordingly. This could be argued due to the finding of Study 3 that, according to authors, publishers perceive authors' online audiences as potential readers and therefore accounts with thousands of followers make authors suitable candidates for publication.

This drives the efforts of authors to acquire large online audiences by sharing multiple life aspects online.

Nevertheless, the support of multiple life aspects via authors' professional social networking might also be a way of creating community-oriented relationships with another sub-group of their meta-audience that has influence over their professional development, other authors and book bloggers. This consideration derives from the fact that Chapter 1 clearly demonstrates that authors cultivate relationships of trust with other members of the book industry, as there is an honest self-presentation between authors, which is based on private online and offline interactions. For instance, authors are comfortable sharing information with other authors, which they deliberately avoid sharing with their mass audiences, such as their real names in the cases of authors who publish under pen names. Moreover, Studies 1 and 2 revealed that authors develop online networks with other users interested in the book industry, such as book bloggers and reviewers, who collaborate to generate publicity. The interactions that take place between authors, book bloggers, and reviewers appear to be community-oriented and it is likely that these interactions are generated due to the ways these groups manage their online identities. Authors' rich information sharing might be partly motivated by their interest in sustaining relationships with this meta-audience.

Building on the findings of Marwick and boyd (2011) about sharing of superficial personal information online not always being an intimate endeavour for users of online platforms but a strategy they employ to reinforce relationships with their unknown audiences, it could be concluded that in the case of authors, this might be partly true. This probably applies to authors' mass audiences while when it comes to their meta-audiences, it is also likely that this behaviour is indeed an intimate endeavour whose boundaries are set to protect their overexposure to their mass audiences. This could also be another explanation about why authors engage in hybrid self-presentation instead of reinventing their identities in social networking sites. Having their meta-audiences in mind, authors do not want to share fictitious information with them. Figure 8 demonstrates how authors' imagined audience, mass audience, and social goals appear to affect their sharing behaviour.

Despite the fact that authors invent ways to protect their privacy from their mass audiences, their information sharing approach could give the wrong impression about the kind of communication that is acceptable via their profiles. Study 3 found that people who associate authors with different identities follow them and interact with them via their author accounts about issues that are not beneficial to their professional self-presentation. This could be a result of the fact that authors' boundaries might not be as clear to their audiences resulting in a misuse of their professional accounts by their real life acquaintances. Considering that Walther et al (2009) and Utz (2010) argued that self-generated information is perceived as less credible than others' generated information about users, this misuse is a serious tension for authors, whose online self-presentation is an important part of their journey to professional success.

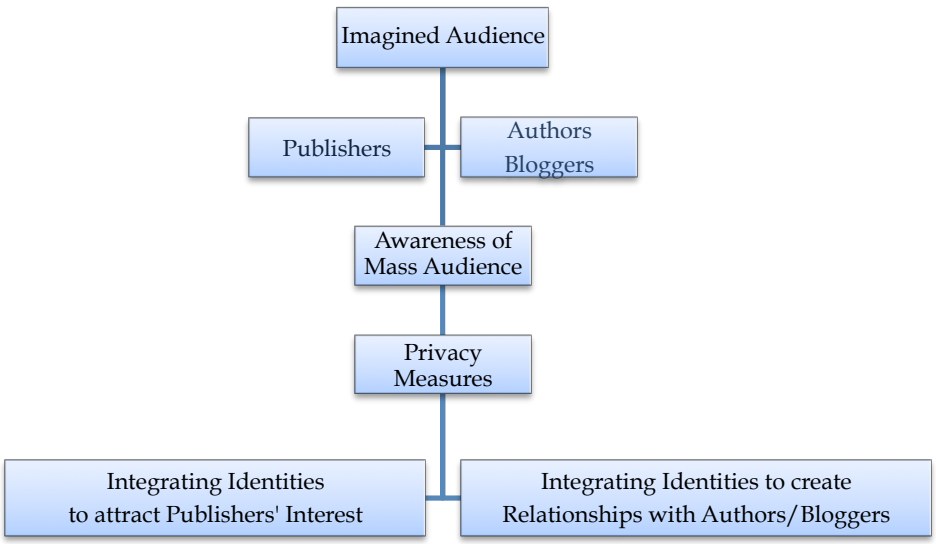


Figure 9 - How authors' imagined and mass audiences affect their online behaviour.

At this point, another book written by Turkle in 1996 appears relevant. Turkle suggested that the different audiences that witness individuals' performances online might not be wanted, creating a disjointed context without the barriers that can be set offline (Turkle, 1996). This is a finding that

applies to many users of social networking sites, according to boyd (2006), boyd (2007), Lewis and West (2009), and Vitak et al (2012). However, in the case of authors this appears to be only partly true, as there are members of their audience that trigger a disjointed context for them but are not necessarily unwanted. Study 3 identified that authors' real life friends give them positive reviews online. Despite the fact that these reviews could be perceived as biased by authors' mass audiences due to the visible interactions authors' friends generate with them, it is unlikely that authors would not wish to connect with their friends online and receive these reviews. Authors appeared understanding in Study 3 of the mixed audiences they acquire online, which do not consist solely by readers, and suggested that these mixed audiences are knowingly constructed, as their sizes play a role in the fulfilment of their goal to get traditionally published.

Overall authors appear to be a professional group whose goals affect their imagined audience, something that might generate tensions for them both because of the expectations that their readers might have from their online self-presentation and because their behaviour might give the wrong impression about acceptable communication via their profiles. Authors' desire to get published traditionally appears to shift the focus of their posts from what their readers might find interesting or relevant, to what their meta-audiences might find relevant to their relationships, or what enhances their perceived success in social networking sites and could lead to potential collaborations. Authors' motivation to get published and the fact that it appears to affect their online self-presentation raise questions about the disengagement of authors from the traditional publishing industry. Hjorth-Andersen (2013) explained that self-publishing might have solved the problem of entering the book market because of the online self-publishing platforms. However, the problem of attracting attention to their work still remains. Goldhaber (1997) suggested that even with a large audience, receiving attention is difficult to achieve online.

It is uncertain why authors perceive a potential contract with publishers as a solution to attracting attention; knowing that they need to acquire large online audiences before getting published by a firm suggests that the marketing of their books has to be achieved by authors themselves. By adopting a technique for self-presentation that satisfies potential

intermediaries and having a goal of involvement with the traditional industry, authors themselves put to doubt the opportunities that self-publishing allows them. Web 2.0 has effected change in how people communicate and facilitated the ways individuals make statements online. Other users determine these statements' quality and it is this bottom-up structure that could assist creators in attracting attention online. Authors return to a top-down approach that suggests the need for recognition by third parties, when their true need is to identify how to attract attention from their readers and build relationships with online audiences that consist of individuals interested in writing, including readers, authors, and bloggers.

The formation of online communities between creators is a positive phenomenon identified in this dissertation. Evidence in Studies 1 and 2 demonstrates the existence of an online micro-culture of individuals who operate on social networking sites around books, sharing common interests and social goals, such as book bloggers and reviewers. The importance of these online communities was identified in Study 2, which revealed interactions between members of these communities and authors published by major publishing companies, including posts from these authors about book reviews by amateur reviewers and book bloggers. Such interactions suggest that a robust presence in social networking sites allows individuals who are interested in reading and writing the ability to have a role in the publishing industry, despite not being involved with it in traditional ways. This is a critical opportunity for self-published authors who are active members of such communities. This opportunity needs to be supported by relevant technology that could waive the obstacles they experience in social networking sites when using them for self-presentation and creative outcomes. Authors need to address both their meta-audiences and their mass audiences without risking the successful communication of their identities to readers in favour of pleasing potential publishers and other authors. Different professional or social groups that use social networking sites might operate their accounts having in mind different types of audiences that are connected to different social goals of these groups. The need emerges to identify ways of assisting these groups in managing their self-presentation to all audiences more efficiently.

8.5 CHAPTER SUMMARY

This Chapter discussed concepts that emerged from the different studies that were conducted for this dissertation. It started by arguing for what could be considered personal in the era of social networking sites. Synthesising arguments about the self-reported and observed behaviours of the participants in the studies, as well as relevant literature, a new theory emerged based on the idea that all identity aspects, both intimate and non-intimate, embody information that is sensitive and information that is not. This theory was named Layered Identity Theory and suggested that all identity aspects are layered, with inner layers embodying information of a more personal nature. It was also highlighted that the information sharing that this theory studies needs to be considered in relation to the purpose of sharing. Sharing information about a life aspect might vary in how personal the information is considered depending on the identity that individuals hold at the time of sharing.

The next section of the discussion argued whether the self-presentation for commercial purposes studied in this dissertation could result in relationships that are more personal than those in real life. Based on the literature, the discussion considered the behavioural confirmations that message senders might receive from their audiences, the group relationship audiences might share with senders, the possibilities for favoured perception of senders' messages by receivers, whether self-presentation for commercial purposes could be considered idealised according to the findings of this dissertation, and the richness of the information shared in offline settings during commercial activities in comparison with online settings. The section concluded that online self-presentation for commercial purposes has greater potential of developing hyper personal relationships, as it allows more opportunities for rich information sharing.

The discussion also considered a new type of self-presentation that was identified in this dissertation. The findings suggest that self-presentation for commercial purposes can take place online by individuals who do not use their real names for their activities, yet share real information about their lives; they alter this information to avoid revealing their real name identities. Despite the opportunities these individuals have for identity reinvention and

experimentation online, they insist on their unified selves and develop a new identity aspect using online platforms, which shares altered information of their other identities. This hybrid self-presentation of real and altered information appears to be another form of manipulation that is known to take place in all online interactions where individuals selectively present themselves to others.

The final section of the discussion focused on the role of the audience in self-presentation for commercial purposes. The discussion suggested that the motivations for specific behaviours that the group under study exhibited imply that instead of their mass audiences, these individuals are mostly interested in sustaining meta-audiences that could advance their professional statuses. It was considered that hybrid self-presentation might take place partly because of the desire of these individuals to share real information with their meta-audiences but protect their privacy from their mass audiences. The attempts of these individuals to sustain meta-audiences instead of creating meaningful relationships with mass audiences puts into doubt the opportunities that online platforms provide for independent activities. Technology is needed to facilitate the management of both mass and meta-audiences to avoid tensions that might be triggered due to neglecting to consider the preferences of mass audiences.

CHAPTER 9

Conclusions

This chapter begins by presenting a summary of the approach adopted in this dissertation and then focuses on its three key contributions, which are the development of Layered Identity Theory, the identification of Hybrid Self-Presentation, as well as the discussion of identity tensions and facilitating design recommendations for the commercial exploitation of online identity. Finally, it considers the limitations of this research and directions for future work.

9.1 RESEARCH AIM & APPROACH

The aim of this dissertation was to explore design opportunities for the support of the commercial exploitation of online identity. Four research questions were developed to address this aim, relating to the practices of selective self-presentation for commercial purposes in social networking sites, the boundaries in online information sharing for commercial purposes, the implications in practice drawn from these practices and boundaries, and finally the design recommendations that emerge in support of online self-presentation for commercial purposes.

A mixed-methods approach was adopted to respond to the needs of evidence collection, which was both quantitative and qualitative for the first study, while only qualitative for the second and third studies. Emphasis was given to the identification of interesting behaviours by exploring online trends and discussing their possible meaning. A survey of both closed and open-ended questions, an online observational study, and two co-design workshops gave insights to the problem posed. By conducting studies of various methods with different samples of the professional group under study, this dissertation

managed to ensure the significance of the trends identified and addressed the problem from multiple perspectives.

9.2 CONTRIBUTIONS

This dissertation studied how to design for the commercial exploitation of online identity. It brought together concepts of online self-presentation revealing the practices of individuals when managing their online social networking for commercial purposes. The basis of this research lies in sociological theories developed in the offline world about how individuals perceive identity and how they operate as part of their impression management. These theories applied in the online world explain why individuals bring together different aspects of their lives and at the same time set boundaries in information sharing to construct and commercially exploit their online identities. The evidence collected drew attention to technology needs of individuals, which they inherently have due to their different identities, their diverse audiences, and their motivations when using social networking sites to market products.

9.2.1 Layered Identity Theory

Adopting an HCI perspective this dissertation contributes to Internet Research as apart from unravelling self-presentation processes, it also discusses potential misinterpretations when studying online self-presentation. By comparing self-reported behaviours and observed online behaviours, and using established theories to interpret the discrepancy between the two, this dissertation introduces a new theory about identity aspects and the information they embody. More specifically, it was found that in the highly interactional settings of Facebook and Twitter individuals support multiple other aspects of their lives while constructing their identities for commercial purposes, with 'Hobbies/Interests' being the most popular identity aspect in both platforms and 'Family' being the second most popular aspect on

Facebook. Despite these findings, there were participants who reported that they regulate boundaries in information sharing by not sharing about their personal lives.

The two findings synthesised the argument that this carefully planned information sharing about multiple aspects of life is a self-presentation strategy that enhances authenticity. This is a documented behaviour in the work of Marwick and boyd (2011), Robert (1998), and Hancock et al (2008). At the same time, the discrepancy identified raised questions about studying the support of identity aspects in social networking sites as in Farnham and Churchill (2011) and Ozenc and Farnham (2011). It was suggested that even though some aspects might be considered more intimate than others, as Jourard and Lasakow (1958) and Altman and Haythorn (1965) found, the information shared about these aspects is not necessarily personal. Layered Identity Theory was introduced in this dissertation arguing that regardless of whether it is intimate or not, every identity aspect has layers and only the inner layers convey information of a more personal nature. Individuals might share information about intimate aspects of their lives but this information might not be personal. This argument was tested and confirmed by observing the actual information sharing of individuals who use social networking sites for commercial purposes.

Layered Identity Theory proposes a new research approach that could assist researchers in studying online information sharing in more detail, as it names the different layers of identity aspects by their sensitivity and gives examples of the information that each layer could embody. In general, there is information that Taddicken (2014) characterised as more private than others and is, as White (2004) argued, less easily disclosable. Nevertheless, according to Reicher (2004), it is the social context that influences individuals' behaviours. In contexts like social networking sites where individuals acquire audiences from different aspects of their lives and norms are complicated, further research is required on the social goals of different groups when engaging in self-presentation, to achieve models that describe how Layered Identity Theory applies to these groups.

9.2.2 Hybrid Self-Presentation

This dissertation contributes to online self-presentation theories, as it identified a novel type of selective self-presentation that individuals who use social networking sites for commercial purposes employ by using names different than their real ones to construct their online identities but sharing real information about their lives, which is slightly altered to protect their real names from being revealed. By using nicknames for relatives when sharing stories about them, misstating their location, and deliberately avoiding identifiable information, these individuals manage to engage in rich self-presentation and support multiple aspects of their lives online but keep their real name identities hidden. This hybrid type of self-presentation provides evidence about how users' professional goals led them to adopt new creative ways of engaging in self-presentation while managing to keep their online and offline identities from being publicly linked.

Whilst Turkle (1995), Turkle (1999), and Stone (1996) found that online anonymity allows users of online platforms the reinvention of their identities, hybrid self-presentation does not constitute reinvention, as even though it is not publicly linked to individuals' offline identities, it is not fictitious. Online anonymity might indeed allow them to express a new professional identity aspect; however, they do not achieve that by engaging in role-playing as the study of Turkle (1999) identified for her participants. Moreover, despite the findings of Turkle (1995) suggesting that individuals experience feelings of freedom when using online platforms to communicate with others employing personas that remove their everyday sense of self as unified, individuals who use social networking sites for commercial purposes appear to insist on this unified self by discarding the opportunity to experiment with their online identities and incorporate unexplored sides of their personalities to them.

These individuals borrow elements from their various identity aspects and alter them in a way that does not affect the outcome of their self-presentation. They then use these altered elements and manage to establish their new online professional identity aspect that combines multiple aspects of their lives, which however cannot be traced back to their offline selves. Manipulation of content as part of digital identity construction is a known phenomenon in

online settings, according to Schau and Gilly (2003). This phenomenon is rooted in the offline world that is described by Goffman (1978) as a dramaturgy with a front stage and a back stage. Hybrid self-presentation constitutes another form of backstage that allows planning before information sharing to avoid direct links between online and offline identities.

This type of self-presentation could be employed when individuals want to protect their real name identities from being revealed online, yet face the possibility of modality switching following their online interactions. A reasonably truthful online self-presentation prevents uncomfortable situations during modality switching, according to Ellison et al (2006). Hybrid self-presentation could also assist individuals who do not want to reveal their real name identities online but want to avoid the risk of inconsistencies in their online self-presentation, as it is easier to construct realistic versions of themselves than to reinvent and curate fictitious identities. Employing personal experiences to create relationships with audiences is a safer approach, as pretending to be someone else carries the risk of being revealed by other users as not authentic, a possibility identified in the work of Tsikerdekis and Zeadally (2014) and Berman and Bruckman (2001). Moreover, hybrid self-presentation could assist individuals who want to share information with meta-audiences and at the same time protect their privacy from mass audiences.

9.2.3 Identity Tensions and Design Recommendations

This dissertation contributed to literature about online self-presentation by exploring online identity management for commercial purposes and the implications and tensions it might convey. Finally, it contributed to User Experience Research by employing relevant methods that led to the recommendation of design solutions that could potentially waive these implications and tensions.

Individuals who use social networking sites for commercial purposes also engage in other online activities, which are kept separate from one another. To keep these activities separate, more than one third of individuals who

participated in the survey reported operating multiple accounts on Facebook, which is a quite high percentage considering that this phenomenon was not identified as a highly adopted trend in the work of Stutzman and Hartzog (2012). However Stutzman and Hartzog acknowledged that this technique regulates boundaries when users have difficulties in addressing different audiences (Stutzman and Hartzog, 2012). Consistent with this, the majority of the participants of the survey who operated multiple accounts in a single platform reported that their motivation is to keep the different aspects of their lives apart and manage different audiences.

The workshops identified the management of multiple accounts in the same platform as a challenging procedure that needs to be facilitated with features that assist individuals in sharing the right content using the right account. The experiences presented in the workshops triggered a recommendation about a new way that online platforms could employ to manage their users' identities. More specifically, by allowing the integration of multiple accounts in a root account, social networking sites could gather more data about the various aspects of their users' lives and at the same time users would not need to log in and out of different accounts to generate content. A user-friendly design that would allow users to navigate the various divisions of a root account in combination with features that help them associate posts with divisions would significantly facilitate these users' identity management in the different accounts they have on a single platform.

Similarly to the study of Strater and Lipford (2008), the participants of this dissertation were not fully aware of features that could address their self-presentation needs in social networking sites. However, since Kelley et al (2011) confirmed that there are features of social networking sites that do not perform very well, new design considerations are necessary. Individuals who commercially exploit their online identities revealed that integrating identities is a technique that they employ to gain larger audiences. The categorisation and prioritisation of their content was mentioned as a desired tool to avoid tensions, such as lack of focus in their profiles and management of their audiences' preferences. Apart from these, as self-presentation is a collective construct, the participants of the workshops reported that others raise potential threats to their online self-presentation. This is triggered by the fact

that individuals from their offline lives discover their online accounts, a phenomenon previously identified by Marwick (2012). Greater control over the content that is generated on their behalf in social networking sites and options about the management of this content were also introduced in the co-design workshops.

9.3 LIMITATIONS

There are multiple limitations related to the research topic of this dissertation, which are presented in this section.

Firstly, the issue of diversity needs to be considered. Due to the recruitment of participants for the survey, which was conducted in English, the vast majority of participants were either from the US or the UK. Even though there were a few participants from other countries, the sample is not enough to analyse their data separately from individuals in the US and the UK. Potential differences between their behaviours were not considered. Another limitation is that the participants of the survey were mainly still in the process of constructing their commercial identities. Even though the online observation study included more successful individuals, their views about boundaries in information sharing and the backstage of their self-presentation have not been addressed. Apart from this, their views about how social networking sites should ideally perform to facilitate their identity management were not considered either, as only participants who were trying to establish their professional identities participated in the workshops as well.

This problem of diversity resulted from the difficulties in recruiting participants for the studies, as the professional group under study has multiple occupations and even though some expressed their interest in the studies, in the end they did not manage to participate. After months of advertising the survey it managed to attract 103 participants, which is a satisfying number for a survey that does not intend to model its findings. The workshops were also advertised intensely but many of the confirmed participants did not attend. The consistency of findings among the studies provides evidence that the research was always in the right direction and initiated considerations for the

topic. However, with the current sample, the extent to which the behaviours identified could be generalised to the wider population of the professional group under study is not known.

Finally, even though the choices of the research methods were made after careful consideration of ways to minimise their weaknesses, they could still trigger limitations for the studies. For instance, the collection of self-reported behaviours might not be as accurate and in cases, could demand further interpretation. The discrepancy between self-reported information sharing about various aspects of life and boundary regulations in information sharing managed to be justified by considering literature and by confirming the proposed explanation after observing the actual behaviours of individuals online. However, this raises questions about whether any other of the self-reported evidence should have been interpreted differently.

9.4 FUTURE WORK

Researchers who are interested in the commercial exploitation of online identity should attempt to run cross studies in multiple countries to explore how the professional group under study engages in online self-presentation and whether there are behaviours that are persistent, regardless of the countries where the group operates. Another step that could deepen the understanding of commercial use of online platforms would be the employment of other research methods, such as interviews and diary studies that could explore identity management from additional perspectives. Moreover, there is the opportunity for researchers to quantify the research findings of this dissertation and conclude whether the self-reported and observed behaviours identified in this study could be generalised for the wider population of the professional group under study. All the above recommendations could also be implemented by studying other professional groups that use social networking sites for commercial purposes. Similarities that might emerge between different groups would work as input for the creation of a framework to describe the commercial exploitation of online identity.

Identifying new views about the facilitation of commercial online practices through design and testing the views acknowledged in this dissertation would provide a solid basis for the development of relevant prototypes. These prototypes could be tested in sessions with participants and potentially lead to the development of applications that could be of interest to social networking platforms. With the right communication of how important personalisation in social networking sites is, these applications could be considered in relation to identity management of other professional groups, as this dissertation already managed to identify similarities between the behaviours of the case study and those of other users of social networking sites. Adjusting the applications to also address other needs that other groups might have could lead to collective applications that facilitate identity management in social networking sites. Part of the procedure to design collective applications would be the modelling of the information sharing that Layered Identity Theory conveys for different groups.

9.5 CLOSING REMARKS

Identity is associated with multiple meanings. This dissertation identified online identity as the result of carefully planned choices that individuals make to establish their professional selves online and exploit them commercially. For this reason, this dissertation is not only of use to researchers who are interested in the topic but also to individuals who use social networking sites for commercial purposes and want to learn about other individuals' choices. After reading this dissertation, these individuals could learn how individuals with similar goals operate online and what their experiences with technology are. This dissertation could change the way these individuals perceive online identity management, as it could educate them to avoid practices that are associated with underlying tensions. It could inspire them to adopt hybrid self-presentation and consider information sharing as Layered Identity Theory portrays it. This dissertation was based on the creative practices of the case study group of book authors and therefore, it shares part of their creative energy and could be used in multiple creative ways.

PART V
APPENDIX

Appendix to Study 1

The consent form appeared before the survey as following:

This study concerns the online identity of authors and is conducted as part of my PhD in Computer Science at the University of Nottingham, which is funded by CREATe, the RCUK Centre for Copyright and New Business Models in the Creative Economy. For more details, visit http://www.create.ac.uk/. The research is not conducted by or affiliated with any company and has been approved by a Computer Science research ethics committee.

To participate in this study you must have published at least one Print Book or eBook. If you participate you will be asked to complete an online survey that will take approximately 15 minutes. The questions will be about your activities in social networking sites and other online social platforms. Your answers will be stored confidentially on a secure password-protected server, with access restricted to members of the research team that require it. The data collected will be handled in accordance to the Data Protection Act 1998. To conduct the analysis, researchers will download an anonymised copy of the data from the server. Results will only be used for academic purposes.

Your participation in this research study is voluntary. You may choose not to participate. If you decide to participate in this survey, you may withdraw at any time without explaining the reason. You will not be penalised if you decide not to participate in this survey or if you withdraw from participation. If you do not complete the survey the data will be discarded. If you complete the survey and decide to withdraw at a later point you can contact us and request that the data be deleted. To do that, we will retrieve and delete your answers permanently from the password-protected server. If you contact us before we publish an academic paper for this study, we will exclude your answers from the analysis. If you contact us after we publish an academic paper we will exclude your answers from future analysis.

If you are interested in participating in the second phase of the study you can chose to provide your email address and we will send you more information about the study by email. Your email will not be used for any other purpose, and we will not retain a record of your email address past the end of the experiment.

If you have any questions about the research study, please contact:

D. Christina Emmanouil
Horizon Digital Economy Research Institute
University of Nottingham Innovation Park
Triumph Road, Nottingham NG7 2TU
Email: D.Christina.Emmanouil@nottingham.ac.uk

Clicking on the "agree" button below indicates that:

- you have read the above information
- you voluntarily agree to participate
- you are at least 18 years of age

SURVEY

What is your gender?

- Male
- Female
- Other

What is your age?

[ ] Text box

What is your country of residence?

[ ] Dropdown list

About the latest book that you released digitally or physically, which of the following publishing methods did you use to publish it?

- Online self-publishing platform
- Indie publishing company
- Major publishing company

How many copies of your eBooks and print Books have you have roughly sold and distributed for free?

eBooks		Print Books	
Sold	Distributed for Free	Sold	Distributed for Free

Do you have an agent?

- ❍ Yes
- ❍ No

Do you consider writing your main source of income?

- ❍ Yes, I make my living from writing
- ❍ No, writing is my secondary source of income
- ❍ No, I rarely sell books
- ❍ No, I intentionally don't sell books for money

Have you ever received training in social media management?

- ❍ Yes - Please specify _____
- ❍ No

How many accounts do you have on the following online social platforms? (Created by you or ,if applicable, your publisher/agent)

	I do not have an account	I have one account	I have multiple accounts	I do not know
Twitter	❍	❍	❍	❍
Facebook	❍	❍	❍	❍
Goodreads	❍	❍	❍	❍
Tumblr	❍	❍	❍	❍
Pinterest	❍	❍	❍	❍
Youtube	❍	❍	❍	❍
Blog	❍	❍	❍	❍
Website	❍	❍	❍	❍

What are the reasons for having multiple accounts and what are your activities on them?

Your accounts on which of the following platforms are dedicated mostly to your activities as an author? (Select one or more)

- ❑ Twitter
- ❑ Facebook
- ❑ Goodreads
- ❑ Tumblr
- ❑ Pinterest
- ❑ Youtube
- ❑ Blog
- ❑ Website

Who manages these accounts? (Select one or more)

	I do	My agent does	My publisher does	Someone else does
Twitter	❑	❑	❑	❑
Facebook	❑	❑	❑	❑
Goodreads	❑	❑	❑	❑
Tumblr	❑	❑	❑	❑
Pinterest	❑	❑	❑	❑
Youtube	❑	❑	❑	❑
Blog	❑	❑	❑	❑
Website	❑	❑	❑	❑

Please, specify who else manages these accounts

	is managed by
Twitter	
Facebook	
Goodreads	
Tumblr	
Pinterest	
Youtube	
Blog	
Website	

Apart from your activities as an author which other aspects of your life are projected on these accounts?

	Family	Hobbies/ Interests	Social Life / Clubs	Media/ Entertainment	Relationship	School	Games	None
Twitter	❑	❑	❑	❑	❑	❑	❑	❑
Facebook	❑	❑	❑	❑	❑	❑	❑	❑
Goodreads	❑	❑	❑	❑	❑	❑	❑	❑
Tumblr	❑	❑	❑	❑	❑	❑	❑	❑
Pinterest	❑	❑	❑	❑	❑	❑	❑	❑
Youtube	❑	❑	❑	❑	❑	❑	❑	❑
Blog	❑	❑	❑	❑	❑	❑	❑	❑
Website	❑	❑	❑	❑	❑	❑	❑	❑

Use the space below to give examples of the aspects of your life that you would not wish to share via social networking linked to your pen name.

Do you have offline interactions with readers or members of the book industry (such as bloggers, journalists, librarians, authors) that you meet online?

- Never
- Less than Once a Month
- Once a Month
- 2-3 Times a Month
- Once a Week
- 2-3 Times a Week
- Daily

Use the space below to describe these offline interactions.

ANALYSIS

What is your gender?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	48	46.6	46.6	46.6
	Female	52	50.5	50.5	97.1
	Other	3	2.9	2.9	100.0
	Total	103	100.0	100.0	

What is your age?

	N	Minimum	Maximum	Mean	Std. Deviation
What is your age?	103	18	88	47.19	13.614
Valid N (listwise)	103				

Statistics

What is your age?

N	Valid	103
	Missing	0
Mean		47.19
Median		47.00

What is your country of residence?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Australia	1	1.0	1.0	1.0
	Austria	1	1.0	1.0	1.9
	Canada	4	3.9	3.9	5.8
	Finland	1	1.0	1.0	6.8
	Germany	1	1.0	1.0	7.8
	India	1	1.0	1.0	8.7
	Ireland	1	1.0	1.0	9.7
	Italy	2	1.9	1.9	11.7
	Mexico	1	1.0	1.0	12.6

	Netherlands	1	1.0	1.0	13.6
	New Zealand	2	1.9	1.9	15.5
	Pakistan	2	1.9	1.9	17.5
	Romania	1	1.0	1.0	18.4
	South Africa	2	1.9	1.9	20.4
	Switzerland	1	1.0	1.0	21.4
	Thailand	1	1.0	1.0	22.3
	United Kingdom	22	21.4	21.4	43.7
	United States	58	56.3	56.3	100.0
	Total	103	100.0	100.0	

About the latest book that you released digitally or physically, which of the following publishin...

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Online self-publishing platform	65	63.1	63.1	63.1
	Indie publishing company	29	28.2	28.2	91.3
	Major publishing company	9	8.7	8.7	100.0
	Total	103	100.0	100.0	

Do you have an agent?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	15	14.6	14.6	14.6
	No	88	85.4	85.4	100.0
	Total	103	100.0	100.0	

Statistics

Sales_All_Authors

N	Valid	86
	Missing	17
Mean		25669.19
Median		585.00

Have you ever received training in social media management?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes - Please specify	22	21.4	21.4	21.4
	No	81	78.6	78.6	100.0
	Total	103	100.0	100.0	

Do you consider writing your main source of income?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes, I make my living from writing	10	9.7	9.7	9.7
	No, writing is my secondary source of income	63	61.2	61.2	70.9
	No, I intentionally don't sell books for money	3	2.9	2.9	73.8
	No, I rarely sell books	27	26.2	26.2	100.0
	Total	103	100.0	100.0	

How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Twitter

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I do not have an account	16	15.5	15.5	15.5

	I have one account	71	68.9	68.9	84.5
	I have multiple accounts	16	15.5	15.5	100.0
	Total	103	100.0	100.0	

How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Facebook

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I do not have an account	7	6.8	6.8	6.8
	I have one account	60	58.3	58.3	65.0
	I have multiple accounts	36	35.0	35.0	100.0
	Total	103	100.0	100.0	

How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Goodreads

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I do not have an account	11	10.7	10.7	10.7
	I have one account	88	85.4	85.4	96.1
	I have multiple accounts	4	3.9	3.9	100.0
	Total	103	100.0	100.0	

How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Pinterest

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I do not have an account	38	36.9	36.9	36.9
	I have one account	57	55.3	55.3	92.2

	I have multiple accounts	6	5.8	5.8	98.1
	I do not know	2	1.9	1.9	100.0
	Total	103	100.0	100.0	

How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Blog

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I do not have an account	23	22.3	22.3	22.3
	I have one account	66	64.1	64.1	86.4
	I have multiple accounts	13	12.6	12.6	99.0
	I do not know	1	1.0	1.0	100.0
	Total	103	100.0	100.0	

How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Website

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I do not have an account	21	20.4	20.4	20.4
	I have one account	65	63.1	63.1	83.5
	I have multiple accounts	16	15.5	15.5	99.0
	I do not know	1	1.0	1.0	100.0
	Total	103	100.0	100.0	

How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Tumblr

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I do not have an account	81	78.6	78.6	78.6

	I have one account	18	17.5	17.5	96.1
	I have multiple accounts	2	1.9	1.9	98.1
	I do not know	2	1.9	1.9	100.0
	Total	103	100.0	100.0	

How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Youtube

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I do not have an account	32	31.1	31.1	31.1
	I have one account	59	57.3	57.3	88.3
	I have multiple accounts	9	8.7	8.7	97.1
	I do not know	3	2.9	2.9	100.0
	Total	103	100.0	100.0	

Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Twitter

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	69	67.0	100.0	100.0
Missing	System	34	33.0		
Total		103	100.0		

Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Facebook

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	57	55.3	100.0	100.0
Missing	System	46	44.7		
Total		103	100.0		

Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Goodreads

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	60	58.3	100.0	100.0
Missing	System	43	41.7		
Total		103	100.0		

Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Tumblr

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	12	11.7	100.0	100.0
Missing	System	91	88.3		
Total		103	100.0		

Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Pinterest

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	19	18.4	100.0	100.0
Missing	System	84	81.6		
Total		103	100.0		

Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Youtube

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	22	21.4	100.0	100.0
Missing	System	81	78.6		
Total		103	100.0		

Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Blog

	Frequency	Percent	Valid Percent	Cumulative Percent

Valid	1	59	57.3	100.0	100.0
Missing	System	44	42.7		
Total		103	100.0		

Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Website

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	58	56.3	100.0	100.0
Missing	System	45	43.7		
Total		103	100.0		

Who manages these accounts? (Select one or more)-Twitter-I do

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	69	67.0	100.0	100.0
Missing	System	34	33.0		
Total		103	100.0		

Who manages these accounts? (Select one or more)-Facebook-I do

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	56	54.4	100.0	100.0
Missing	System	47	45.6		
Total		103	100.0		

Who manages these accounts? (Select one or more)-Goodreads-I do

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	59	57.3	100.0	100.0
Missing	System	44	42.7		
Total		103	100.0		

Who manages these accounts? (Select one or more)-Tumblr-I do

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	12	11.7	100.0	100.0
Missing	System	91	88.3		
Total		103	100.0		

Who manages these accounts? (Select one or more)-Pinterest-I do

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	19	18.4	100.0	100.0
Missing	System	84	81.6		
Total		103	100.0		

Who manages these accounts? (Select one or more)-Youtube-I do

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	21	20.4	100.0	100.0
Missing	System	82	79.6		
Total		103	100.0		

Who manages these accounts? (Select one or more)-Blog-I do

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	58	56.3	100.0	100.0
Missing	System	45	43.7		
Total		103	100.0		

Who manages these accounts? (Select one or more)-Website-I do

		Frequency	Percent	Valid Percent	Cumulative Percent

Valid	1	55	53.4	100.0	100.0
Missing	System	48	46.6		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Twitter-Family

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	14	13.6	100.0	100.0
Missing	System	89	86.4		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Twitter-Hobbies/ Interests

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	40	38.8	100.0	100.0
Missing	System	63	61.2		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Twitter-Social Life/ Clubs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	21	20.4	100.0	100.0
Missing	System	82	79.6		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Twitter-Media/ Entertainment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	29	28.2	100.0	100.0

Missing	System	74	71.8		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Twitter-Relationship

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	10	9.7	100.0	100.0
Missing	System	93	90.3		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Twitter-None

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	14	13.6	100.0	100.0
Missing	System	89	86.4		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Facebook-Family

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	30	29.1	100.0	100.0
Missing	System	73	70.9		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Facebook-Hobbies/ Interests

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	34	33.0	100.0	100.0
Missing	System	69	67.0		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Facebook-Social Life/ Clubs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	24	23.3	100.0	100.0
Missing	System	79	76.7		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Facebook-Media/ Entertainment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	26	25.2	100.0	100.0
Missing	System	77	74.8		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Facebook-Relationship

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	10	9.7	100.0	100.0
Missing	System	93	90.3		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Facebook-None

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	10	9.7	100.0	100.0
Missing	System	93	90.3		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Goodreads-Family

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	1.9	100.0	100.0
Missing	System	101	98.1		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Goodreads-Hobbies/ Interests

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	25	24.3	100.0	100.0
Missing	System	78	75.7		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Goodreads-Social Life/ Clubs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	6	5.8	100.0	100.0
Missing	System	97	94.2		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Goodreads-Media/ Entertainment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	11	10.7	100.0	100.0
Missing	System	92	89.3		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Goodreads-Relationship

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	1	1.0	100.0	100.0
Missing	System	102	99.0		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Goodreads-None

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	25	24.3	100.0	100.0
Missing	System	78	75.7		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Blog-Family

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	13	12.6	100.0	100.0
Missing	System	90	87.4		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Blog-Hobbies/ Interests

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	32	31.1	100.0	100.0
Missing	System	71	68.9		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Blog-Social Life/ Clubs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	12	11.7	100.0	100.0
Missing	System	91	88.3		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Blog-Media/ Entertainment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	19	18.4	100.0	100.0
Missing	System	84	81.6		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Blog-None

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	19	18.4	100.0	100.0
Missing	System	84	81.6		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Website-Family

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	3.9	100.0	100.0
Missing	System	99	96.1		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Website-Hobbies/ Interests

	Frequency	Percent	Valid Percent	Cumulative Percent

Valid	1	18	17.5	100.0	100.0
Missing	System	85	82.5		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Website-Social Life/ Clubs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	3.9	100.0	100.0
Missing	System	99	96.1		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Website-Media/ Entertainment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	15	14.6	100.0	100.0
Missing	System	88	85.4		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Website-Relationship

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	1	1.0	100.0	100.0
Missing	System	102	99.0		
Total		103	100.0		

Apart from your activities as an author which other aspects of your life are projected on these a...-Website-None

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	30	29.1	100.0	100.0
Missing	System	73	70.9		
Total		103	100.0		

About the latest book that you released digitally or physically, which of the following publishin... * How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Twitter Crosstabulation

			How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Twitter			Total
			I do not have an account	I have one account	I have multiple accounts	
Publishing Method	Online self-publishing platform	Count	11	45	9	65
		% within Publishing Method	16.9%	69.2%	13.8%	100.0%
		% of Total	10.7%	43.7%	8.7%	63.1%
	Indie publishing company	Count	4	19	6	29
		% within Publishing Method	13.8%	65.5%	20.7%	100.0%
		% of Total	3.9%	18.4%	5.8%	28.2%
	Major publishing company	Count	1	7	1	9
		% within Publishing Method	11.1%	77.8%	11.1%	100.0%
		% of Total	1.0%	6.8%	1.0%	8.7%
Total		Count	16	71	16	103
		% within Publishing Method	15.5%	68.9%	15.5%	100.0%
		% of Total	15.5%	68.9%	15.5%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Facebook Crosstabulation

			How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Facebook			Total
			I do not have an account	I have one account	I have multiple accounts	
Publishing Method	Online self-publishing platform	Count	4	43	18	65
		% within Publishing Method	6.2%	66.2%	27.7%	100.0%
		% of Total	3.9%	41.7%	17.5%	63.1%
	Indie publishing company	Count	3	13	13	29
		% within Publishing Method	10.3%	44.8%	44.8%	100.0%
		% of Total	2.9%	12.6%	12.6%	28.2%
	Major publishing company	Count	0	4	5	9
		% within Publishing Method	0.0%	44.4%	55.6%	100.0%
		% of Total	0.0%	3.9%	4.9%	8.7%
Total		Count	7	60	36	103
		% within Publishing Method	6.8%	58.3%	35.0%	100.0%
		% of Total	6.8%	58.3%	35.0%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Goodreads Crosstabulation

			How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Goodreads			Total
			I do not have an account	I have one account	I have multiple accounts	
Publishing Method	Online self-publishing platform	Count	10	52	3	65
		% within Publishing Method	15.4%	80.0%	4.6%	100.0%
		% of Total	9.7%	50.5%	2.9%	63.1%
	Indie publishing company	Count	1	27	1	29
		% within Publishing Method	3.4%	93.1%	3.4%	100.0%
		% of Total	1.0%	26.2%	1.0%	28.2%
	Major publishing company	Count	0	9	0	9
		% within Publishing Method	0.0%	100.0%	0.0%	100.0%
		% of Total	0.0%	8.7%	0.0%	8.7%
Total		Count	11	88	4	103
		% within Publishing Method	10.7%	85.4%	3.9%	100.0%
		% of Total	10.7%	85.4%	3.9%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Website Crosstabulation

			How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Website			Total
			I do not have an account	I have one account	I have multiple accounts	
Publishing Method	Online self-publishing platform	Count	17	36	11	65
		% within Publishing Method	26.2%	55.4%	16.9%	100.0%
		% of Total	16.5%	35.0%	10.7%	63.1%
	Indie publishing company	Count	3	23	3	29
		% within Publishing Method	10.3%	79.3%	10.3%	100.0%
		% of Total	2.9%	22.3%	2.9%	28.2%
	Major publishing company	Count	1	6	2	9
		% within Publishing Method	11.1%	66.7%	22.2%	100.0%
		% of Total	1.0%	5.8%	1.9%	8.7%
Total		Count	21	65	16	103
		% within Publishing Method	20.4%	63.1%	15.5%	100.0%
		% of Total	20.4%	63.1%	15.5%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Blog Crosstabulation

			How many accounts do you have on the following online social platforms? (Created by you or ,if ap...-Blog			Total
			I do not have an account	I have one account	I have multiple accounts	
Publishing Method	Online self-publishing platform	Count	17	39	8	65
		% within Publishing Method	26.2%	60.0%	12.3%	100.0%
		% of Total	16.5%	37.9%	7.8%	63.1%
	Indie publishing company	Count	6	19	4	29
		% within Publishing Method	20.7%	65.5%	13.8%	100.0%
		% of Total	5.8%	18.4%	3.9%	28.2%
	Major publishing company	Count	0	8	1	9
		% within Publishing Method	0.0%	88.9%	11.1%	100.0%
		% of Total	0.0%	7.8%	1.0%	8.7%
Total		Count	23	66	13	103
		% within Publishing Method	22.3%	64.1%	12.6%	100.0%
		% of Total	22.3%	64.1%	12.6%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Goodreads Crosstabulation

			Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Goodreads		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	29	36	65
		% within Publishing Method	44.6%	55.4%	100.0%
		% of Total	28.2%	35.0%	63.1%
	Indie publishing company	Count	11	18	29
		% within Publishing Method	37.9%	62.1%	100.0%
		% of Total	10.7%	17.5%	28.2%
	Major publishing company	Count	3	6	9
		% within Publishing Method	33.3%	66.7%	100.0%
		% of Total	2.9%	5.8%	8.7%
Total		Count	43	60	103
		% within Publishing Method	41.7%	58.3%	100.0%
		% of Total	41.7%	58.3%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Twitter Crosstabulation

			Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Twitter		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	27	38	65
		% within Publishing Method	41.5%	58.5%	100.0%
		% of Total	26.2%	36.9%	63.1%
	Indie publishing company	Count	5	24	29
		% within Publishing Method	17.2%	82.8%	100.0%
		% of Total	4.9%	23.3%	28.2%
	Major publishing company	Count	2	7	9
		% within Publishing Method	22.2%	77.8%	100.0%
		% of Total	1.9%	6.8%	8.7%
Total		Count	34	69	103
		% within Publishing Method	33.0%	67.0%	100.0%
		% of Total	33.0%	67.0%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Facebook Crosstabulation

			Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Facebook		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	34	31	65
		% within Publishing Method	52.3%	47.7%	100.0%
		% of Total	33.0%	30.1%	63.1%
	Indie publishing company	Count	11	18	29
		% within Publishing Method	37.9%	62.1%	100.0%
		% of Total	10.7%	17.5%	28.2%
	Major publishing company	Count	1	8	9
		% within Publishing Method	11.1%	88.9%	100.0%
		% of Total	1.0%	7.8%	8.7%
Total		Count	46	57	103
		% within Publishing Method	44.7%	55.3%	100.0%
		% of Total	44.7%	55.3%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Blog Crosstabulation

			Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Blog		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	33	32	65
		% within Publishing Method	50.8%	49.2%	100.0%
		% of Total	32.0%	31.1%	63.1%
	Indie publishing company	Count	9	20	29
		% within Publishing Method	31.0%	69.0%	100.0%
		% of Total	8.7%	19.4%	28.2%
	Major publishing company	Count	2	7	9
		% within Publishing Method	22.2%	77.8%	100.0%
		% of Total	1.9%	6.8%	8.7%
Total		Count	44	59	103
		% within Publishing Method	42.7%	57.3%	100.0%
		% of Total	42.7%	57.3%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Website Crosstabulation

			Your accounts on which of the following platforms are dedicated mostly to your activities as an a...-Website		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	31	34	65
		% within Publishing Method	47.7%	52.3%	100.0%
		% of Total	30.1%	33.0%	63.1%
	Indie publishing company	Count	13	16	29
		% within Publishing Method	44.8%	55.2%	100.0%
		% of Total	12.6%	15.5%	28.2%
	Major publishing company	Count	1	8	9
		% within Publishing Method	11.1%	88.9%	100.0%
		% of Total	1.0%	7.8%	8.7%
Total		Count	45	58	103
		% within Publishing Method	43.7%	56.3%	100.0%
		% of Total	43.7%	56.3%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Twitter-Family Crosstabulation

			Twitter-Family		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	60	5	65
		% within Publishing Method	92.3%	7.7%	100.0%
		% of Total	58.3%	4.9%	63.1%
	Indie publishing company	Count	24	5	29
		% within Publishing Method	82.8%	17.2%	100.0%
		% of Total	23.3%	4.9%	28.2%
	Major publishing company	Count	5	4	9
		% within Publishing Method	55.6%	44.4%	100.0%
		% of Total	4.9%	3.9%	8.7%
Total		Count	89	14	103
		% within Publishing Method	86.4%	13.6%	100.0%
		% of Total	86.4%	13.6%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Twitter-Hobbies/Interests Crosstabulation

			Twitter-Hobbies/Interests		Total
			0	1	
Publishing Method	Online self-publishing platform	Count	44	21	65
		% within Publishing Method	67.7%	32.3%	100.0%
		% of Total	42.7%	20.4%	63.1%
	Indie publishing company	Count	16	13	29
		% within Publishing Method	55.2%	44.8%	100.0%
		% of Total	15.5%	12.6%	28.2%
	Major publishing company	Count	3	6	9
		% within Publishing Method	33.3%	66.7%	100.0%
		% of Total	2.9%	5.8%	8.7%
Total		Count	63	40	103
		% within Publishing Method	61.2%	38.8%	100.0%
		% of Total	61.2%	38.8%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Twitter-Social Life/ Clubs Crosstabulation

			Twitter-Social Life/ Clubs		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	56	9	65
		% within Publishing Method	86.2%	13.8%	100.0%
		% of Total	54.4%	8.7%	63.1%
	Indie publishing company	Count	19	10	29
		% within Publishing Method	65.5%	34.5%	100.0%
		% of Total	18.4%	9.7%	28.2%
	Major publishing company	Count	7	2	9
		% within Publishing Method	77.8%	22.2%	100.0%
		% of Total	6.8%	1.9%	8.7%
Total		Count	82	21	103
		% within Publishing Method	79.6%	20.4%	100.0%
		% of Total	79.6%	20.4%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Twitter-Media/Entertainment Crosstabulation

			Twitter-Media/Entertainment		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	53	12	65
		% within Publishing Method	81.5%	18.5%	100.0%
		% of Total	51.5%	11.7%	63.1%
	Indie publishing company	Count	16	13	29
		% within Publishing Method	55.2%	44.8%	100.0%
		% of Total	15.5%	12.6%	28.2%
	Major publishing company	Count	5	4	9
		% within Publishing Method	55.6%	44.4%	100.0%
		% of Total	4.9%	3.9%	8.7%
Total		Count	74	29	103
		% within Publishing Method	71.8%	28.2%	100.0%
		% of Total	71.8%	28.2%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Twitter-Relationship Crosstabulation

			Twitter-Relationship		Total
			0	1	
Publishing Method	Online self-publishing platform	Count	62	3	65
		% within Publishing Method	95.4%	4.6%	100.0%
		% of Total	60.2%	2.9%	63.1%
	Indie publishing company	Count	24	5	29
		% within Publishing Method	82.8%	17.2%	100.0%
		% of Total	23.3%	4.9%	28.2%
	Major publishing company	Count	7	2	9
		% within Publishing Method	77.8%	22.2%	100.0%
		% of Total	6.8%	1.9%	8.7%
Total		Count	93	10	103
		% within Publishing Method	90.3%	9.7%	100.0%
		% of Total	90.3%	9.7%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Twitter-None Crosstabulation

			Twitter-None		Total
			0	1	
Publishing Method	Online self-publishing platform	Count	56	9	65
		% within Publishing Method	86.2%	13.8%	100.0%
		% of Total	54.4%	8.7%	63.1%
	Indie publishing company	Count	25	4	29
		% within Publishing Method	86.2%	13.8%	100.0%
		% of Total	24.3%	3.9%	28.2%
	Major publishing company	Count	8	1	9
		% within Publishing Method	88.9%	11.1%	100.0%
		% of Total	7.8%	1.0%	8.7%
Total		Count	89	14	103
		% within Publishing Method	86.4%	13.6%	100.0%
		% of Total	86.4%	13.6%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Facebook-Social Life/Clubs Crosstabulation

			Facebook-Social Life/Clubs		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	54	11	65
		% within Publishing Method	83.1%	16.9%	100.0%
		% of Total	52.4%	10.7%	63.1%
	Indie publishing company	Count	17	12	29
		% within Publishing Method	58.6%	41.4%	100.0%
		% of Total	16.5%	11.7%	28.2%
	Major publishing company	Count	8	1	9
		% within Publishing Method	88.9%	11.1%	100.0%
		% of Total	7.8%	1.0%	8.7%
Total		Count	79	24	103
		% within Publishing Method	76.7%	23.3%	100.0%
		% of Total	76.7%	23.3%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Facebook-Media/Entertainment Crosstabulation

			Facebook-Media/Entertainment		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	54	11	65
		% within Publishing Method	83.1%	16.9%	100.0%
		% of Total	52.4%	10.7%	63.1%
	Indie publishing company	Count	17	12	29
		% within Publishing Method	58.6%	41.4%	100.0%
		% of Total	16.5%	11.7%	28.2%
	Major publishing company	Count	6	3	9
		% within Publishing Method	66.7%	33.3%	100.0%
		% of Total	5.8%	2.9%	8.7%
Total		Count	77	26	103
		% within Publishing Method	74.8%	25.2%	100.0%
		% of Total	74.8%	25.2%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Facebook-Relationship Crosstabulation

			Facebook-Relationship		Total
			0	1	
Publishing Method	Online self-publishing platform	Count	59	6	65
		% within Publishing Method	90.8%	9.2%	100.0%
		% of Total	57.3%	5.8%	63.1%
	Indie publishing company	Count	26	3	29
		% within Publishing Method	89.7%	10.3%	100.0%
		% of Total	25.2%	2.9%	28.2%
	Major publishing company	Count	8	1	9
		% within Publishing Method	88.9%	11.1%	100.0%
		% of Total	7.8%	1.0%	8.7%
Total		Count	93	10	103
		% within Publishing Method	90.3%	9.7%	100.0%
		% of Total	90.3%	9.7%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Facebook-None Crosstabulation

			Facebook-None		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	59	6	65
		% within Publishing Method	90.8%	9.2%	100.0%
		% of Total	57.3%	5.8%	63.1%
	Indie publishing company	Count	27	2	29
		% within Publishing Method	93.1%	6.9%	100.0%
		% of Total	26.2%	1.9%	28.2%
	Major publishing company	Count	7	2	9
		% within Publishing Method	77.8%	22.2%	100.0%
		% of Total	6.8%	1.9%	8.7%
Total		Count	93	10	103
		% within Publishing Method	90.3%	9.7%	100.0%
		% of Total	90.3%	9.7%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Facebook-Hobbies/Interests Crosstabulation

			Facebook-Hobbies/Interests		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	47	18	65
		% within Publishing Method	72.3%	27.7%	100.0%
		% of Total	45.6%	17.5%	63.1%
	Indie publishing company	Count	17	12	29
		% within Publishing Method	58.6%	41.4%	100.0%
		% of Total	16.5%	11.7%	28.2%
	Major publishing company	Count	5	4	9
		% within Publishing Method	55.6%	44.4%	100.0%
		% of Total	4.9%	3.9%	8.7%
Total		Count	69	34	103
		% within Publishing Method	67.0%	33.0%	100.0%
		% of Total	67.0%	33.0%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Facebook-Family Crosstabulation

			Facebook-Family		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	49	16	65
		% within Publishing Method	75.4%	24.6%	100.0%
		% of Total	47.6%	15.5%	63.1%
	Indie publishing company	Count	20	9	29
		% within Publishing Method	69.0%	31.0%	100.0%
		% of Total	19.4%	8.7%	28.2%
	Major publishing company	Count	4	5	9
		% within Publishing Method	44.4%	55.6%	100.0%
		% of Total	3.9%	4.9%	8.7%
Total		Count	73	30	103
		% within Publishing Method	70.9%	29.1%	100.0%
		% of Total	70.9%	29.1%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Blog-Family Crosstabulation

			Blog-Family		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	58	7	65
		% within Publishing Method	89.2%	10.8%	100.0%
		% of Total	56.3%	6.8%	63.1%
	Indie publishing company	Count	25	4	29
		% within Publishing Method	86.2%	13.8%	100.0%
		% of Total	24.3%	3.9%	28.2%
	Major publishing company	Count	7	2	9
		% within Publishing Method	77.8%	22.2%	100.0%
		% of Total	6.8%	1.9%	8.7%
Total		Count	90	13	103
		% within Publishing Method	87.4%	12.6%	100.0%
		% of Total	87.4%	12.6%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Blog-Hobbies/Interests Crosstabulation

			Blog-Hobbies/Interests		Total
			0	1	
Publishing Method	Online self-publishing platform	Count	45	20	65
		% within Publishing Method	69.2%	30.8%	100.0%
		% of Total	43.7%	19.4%	63.1%
	Indie publishing company	Count	19	10	29
		% within Publishing Method	65.5%	34.5%	100.0%
		% of Total	18.4%	9.7%	28.2%
	Major publishing company	Count	7	2	9
		% within Publishing Method	77.8%	22.2%	100.0%
		% of Total	6.8%	1.9%	8.7%
Total		Count	71	32	103
		% within Publishing Method	68.9%	31.1%	100.0%
		% of Total	68.9%	31.1%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Blog-Social Life/Clubs Crosstabulation

			Blog-Social Life/Clubs		Total
			0	1	
Publishing Method	Online self-publishing platform	Count	62	3	65
		% within Publishing Method	95.4%	4.6%	100.0%
		% of Total	60.2%	2.9%	63.1%
	Indie publishing company	Count	21	8	29
		% within Publishing Method	72.4%	27.6%	100.0%
		% of Total	20.4%	7.8%	28.2%
	Major publishing company	Count	8	1	9
		% within Publishing Method	88.9%	11.1%	100.0%
		% of Total	7.8%	1.0%	8.7%
Total		Count	91	12	103
		% within Publishing Method	88.3%	11.7%	100.0%
		% of Total	88.3%	11.7%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Blog-Media/Entertainment Crosstabulation

			Blog-Media/Entertainment		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	58	7	65
		% within Publishing Method	89.2%	10.8%	100.0%
		% of Total	56.3%	6.8%	63.1%
	Indie publishing company	Count	19	10	29
		% within Publishing Method	65.5%	34.5%	100.0%
		% of Total	18.4%	9.7%	28.2%
	Major publishing company	Count	7	2	9
		% within Publishing Method	77.8%	22.2%	100.0%
		% of Total	6.8%	1.9%	8.7%
Total		Count	84	19	103
		% within Publishing Method	81.6%	18.4%	100.0%
		% of Total	81.6%	18.4%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Blog-Relationship Crosstabulation

			Blog-Relationship(DROP)		Total
			0	1	
Publishing Method	Online self-publishing platform	Count	64	1	65
		% within Publishing Method	98.5%	1.5%	100.0%
		% of Total	62.1%	1.0%	63.1%
	Indie publishing company	Count	28	1	29
		% within Publishing Method	96.6%	3.4%	100.0%
		% of Total	27.2%	1.0%	28.2%
	Major publishing company	Count	8	1	9
		% within Publishing Method	88.9%	11.1%	100.0%
		% of Total	7.8%	1.0%	8.7%
Total		Count	100	3	103
		% within Publishing Method	97.1%	2.9%	100.0%
		% of Total	97.1%	2.9%	100.0%

About the latest book that you released digitally or physically, which of the following publishin... * Blog-None Crosstabulation

			Blog-None		
			0	1	Total
Publishing Method	Online self-publishing platform	Count	55	10	65
		% within Publishing Method	84.6%	15.4%	100.0%
		% of Total	53.4%	9.7%	63.1%
	Indie publishing company	Count	25	4	29
		% within Publishing Method	86.2%	13.8%	100.0%
		% of Total	24.3%	3.9%	28.2%
	Major publishing company	Count	4	5	9
		% within Publishing Method	44.4%	55.6%	100.0%
		% of Total	3.9%	4.9%	8.7%
Total		Count	84	19	103
		% within Publishing Method	81.6%	18.4%	100.0%
		% of Total	81.6%	18.4%	100.0%

Identity _Aspects_ Facebook

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	15	16.1	31.9	31.9
	2.00	7	7.5	14.9	46.8
	3.00	10	10.8	21.3	68.1
	4.00	10	10.8	21.3	89.4
	5.00	5	5.4	10.6	100.0
	Total	47	50.5	100.0	
Missing	System	46	49.5		
Total		93	100.0		

Identity _Aspects_ Twitter

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	23	25.8	41.8	41.8
	2.00	16	18.0	29.1	70.9
	3.00	8	9.0	14.5	85.5
	4.00	5	5.6	9.1	94.5
	5.00	3	3.4	5.5	100.0
	Total	55	61.8	100.0	
Missing	System	34	38.2		
Total		89	100.0		

Offline interactions

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	34	33.0	33.0	33.0
	Less than Once a Month	44	42.7	42.7	75.7
	Once a Month	12	11.7	11.7	87.4
	2-3 Times a Month	8	7.8	7.8	95.1
	Once a Week	2	1.9	1.9	97.1
	2-3 Times a Week	1	1.0	1.0	98.1
	Daily	2	1.9	1.9	100.0
	Total	103	100.0	100.0	

Appendix to Study 3

The information sheet and consent form were presented to participants as following:

This study concerns the online identity of authors and is conducted as part of my PhD in Computer Science at the University of Nottingham, which is funded by CREATe, the RCUK Centre for Copyright and New Business Models in the Creative Economy. For more details, visit http://www.create.ac.uk/. The research is not conducted by or affiliated with any company and has been approved by a Computer Science research ethics committee.

To participate in this study you must have published at least one Print Book or eBook. If you participate you will attend one workshop along with other authors, where you will be asked to discuss online behaviours of authors and generate ideas about changes in social networking sites that could better support these behaviours.

This study involves the audio recording of the workshop. Neither your name nor any other identifying information will be associated with the audio recording or the transcript. Only the research team will be able to listen to the recordings, which will be handled in accordance to the Data Protection Act 1998. Transcripts of the workshop may be reproduced in whole or in part for use in presentations or written products that result from this study. Neither your name nor any other identifying information (such as your voice) will be used in presentations or in written products resulting from the study.

Your participation in this research study is voluntary. You may choose not to participate. If you decide to participate in this study, you may withdraw at any time without explaining the reason. If you come to the workshop and decide to leave before the end or if you attend the whole workshop and decide to withdraw at a later point you can contact us and we will not include your data in the analysis. For this reason, at the beginning of the workshop you will be assigned one number that will facilitate your identification. Due to the nature of the data collection, we will not be able to delete your data. If you contact us before we publish an academic paper for this study, we will exclude your answers from the analysis. If you contact us after we publish an academic paper we will exclude your answers from future analysis. The recording will be deleted once transcribed.

If you have any questions about the research study, please contact:

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Clicking on the "agree" button below indicates that:

- you have read the above information
- you voluntarily agree to participate
- you voluntarily agree to be audio recorded
- you are at least 18 years of age

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