

## 1. Introduction

### 1.1 Significance of the Research



*Figure 1-1. A committee member took a selfie in Great Hall of the People on March, 12<sup>th</sup>, 2014, after the closing meeting of the 2<sup>nd</sup> session of 12<sup>th</sup> National Committee of the Chinese People's Political Consultative Conference (CPPCC).*

Taking selfies has been a popular activity not only among ordinary people, but among those celebrities, astronauts in outer space, chiefs of state in ceremonies. Social networking services (SNSs), platform for posting selfies, provide not only a virtual cyber space but also a link between real life and network life. Profiles have gradually become people's on-line identities, shaping and operating their best images on the SNSs.

Taking selfies is an act that conforms to the original desires of human beings and brings them psychic gratification. As a way of emotional catharsis, taking selfies forms a chain consisting of psychological feeling, emotion description, emoticon and body language, which is in line with natural narcissism and self-admiration of humans.<sup>1</sup> Developments of photography are offering many more ways for people to express themselves while development of network techniques is providing larger communication space. Along with private photography and We media, selfies on the SNSs have great impacts on the inherent form of mainstream culture, which infuse virtual and interactive components into self-identity. It also opens up a new way of aesthetic appreciation. By concerning about the selfies online, we can interpret the developments of human needs in the network era.

## **1.2 Definition of Selfies on the SNSs**

The term “selfie” was added to the Oxford Dictionary in 2009, whose definition is “a photograph that one has taken of oneself, typically one taken with a smartphone or webcam and uploaded to a social media website”. Therefore, selfies on the SNSs accordingly can be explained as photographs that users of the SNSs have taken of themselves and uploaded to social networking services to express themselves. They are products of network visual culture possessing a strong self-awareness.

In-depth interviews to selfie publishers on the SNSs of China showed that:

They had limited awareness to selfies. When they were asked about their opinions about selfies, there were 1.8 derogatory terms on average from each interviewer, such as “campy” “untruthful” “monotonous”. They focused on superficial phenomenon of selfies on websites, for example, flaunt wealthy, beautiful women, but nearly ignored the intentions and influences of those selfies on the social media websites.

About 70% interviewees said that they had taken selfies, among which 60% admitted that they had posted them online. It should be mentioned that all of the interviewees had browsed selfies, but only 20% of them initiated the browse.

In Xia Youzhi’s point of view, no matter what the effect is, self-portraits and selfies intend to pursue the inner truth asserted by the photographers themselves, rather than objective and visual truth. Self-portraits are not for recording, but for expressing; they aim not to present the real life, but to beyond the real life.<sup>2</sup>

## **1.3 Methodology Framework**

Panofsky divided the interpretation of images into three stratum. By verifying, comparing and integrating all the relevant data of the images, he tried to grasp the true meaning of the works with detailed research on the social and historical environment in which the works were created.

Pre-iconography is the first level of interpretation of images. It consists of perception of the natural subject matter under different historical circumstances and

grasp of the natural motif by analyzing psychology, types of form and practical experience of art production.

Iconography is the second level of interpretation of images. This stratum goes a step further. Through iconographical analysis and knowledge of literary sources, it gains insight into the manner of specific themes or concepts under varying historical conditions, thus grasps the images, stories and allegories of the images.

Iconology is the third level of interpretation of images. Through iconological interpretation and synthesizing institution, personal psychology and Weltanschauung, it gains insight into essential tendencies of human mind under varying historical conditions, thus grasps the intrinsic meaning or symbolic values of the images.

## 2. Pre-iconography of Selfies on the SNSs

Pre-iconography focused on primary or natural subject matter of the images, which could be divided into factual motifs and expressive motifs. It seized motifs of the images by analyzing the author's mentality, objects in images and their characteristics.

### 2.1 Behavior Motivations of Posting Selfies on the SNSs

There are six motivations for people to take selfies and upload them on the SNSs: to perceive offline identities, to build up on-line identities, to get attentions, to be a member of a group, to gain pleasure and to record personal lives.

**Figure 2-1. Types of motivations**

TYPE	CONTENTS
Perceive offline identities	Posting selfies on social networking services establishes one's self-cognition by self-observation, feedbacks from others and self-identification. Browsing selfies on the websites verifies and perfects one's self-recognition by social contact, labeling arousal, and comparison etc. Labeling arousal here means to infer one's internal state and characteristics by his/her physiological arousal, for

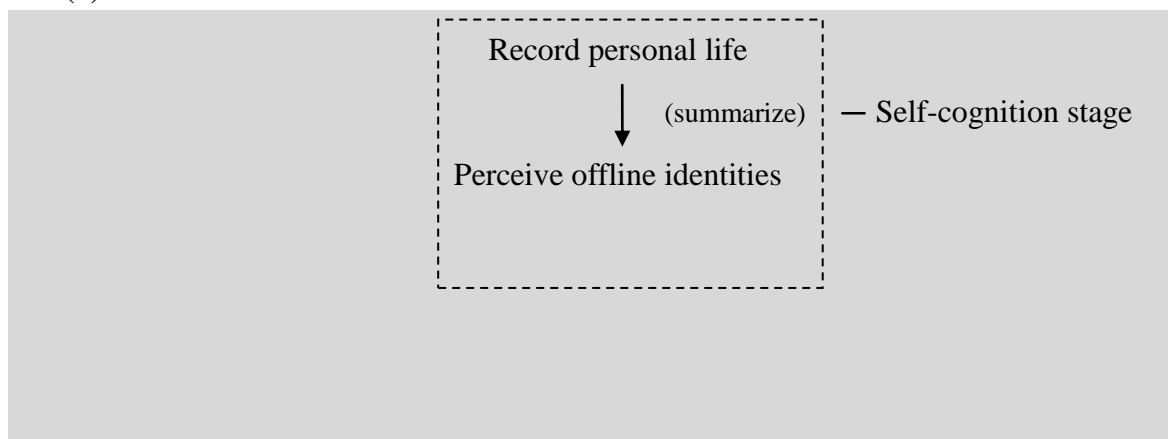
A Case Study of Selfies on Social Networking Services –  
 Research on Discourse Construction of Social Networking Services  
 Based on Panofsky's Interpretation of Images

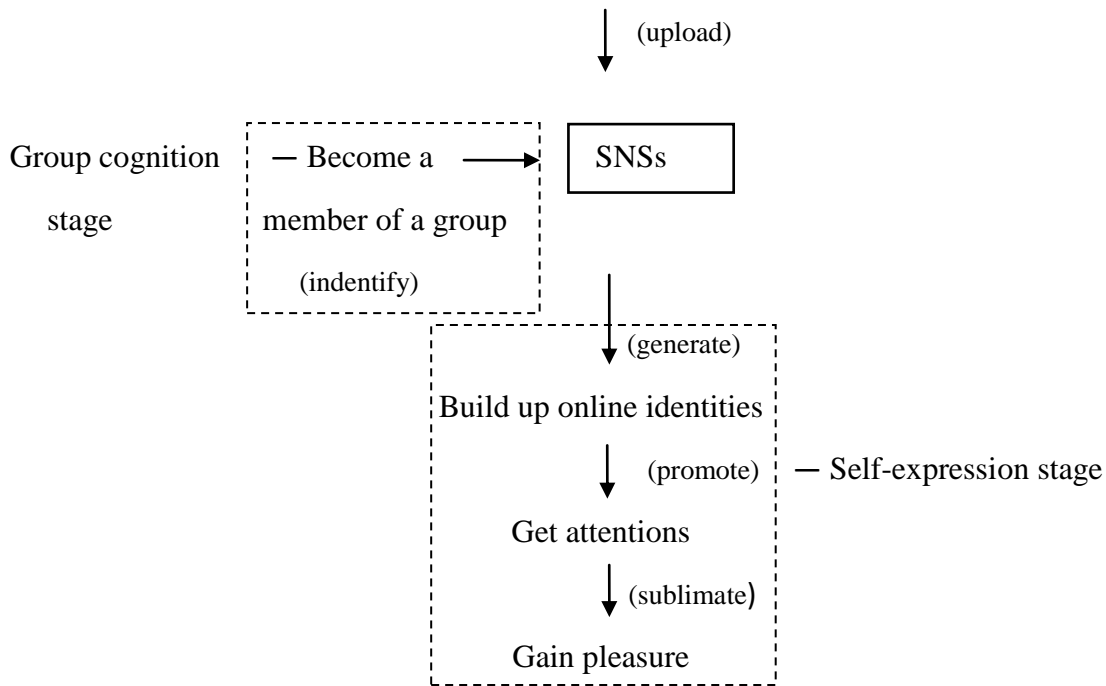
	example, a person might blush when he is looking at a sexual photo.
Build up online identities	Selfies on SNSs is not only a personal image display that is carefully planned and edited by the selfiers (people who take selfies), but also a presentation of a strategic, idealized self-images and social identities.
Get attentions	Posting selfies on the SNSs is a way for the selfiers to get attention from others, including winning approvals, accumulating reputation and establishing prestige.
Get involved in a group	By comparing images in real life and typical images they imagined on the SNSs, people ensure that their attitude and conduct conform to those of others and take them as attitude and code of conduct both online and offline.
Gain pleasure	By posting selfies on the SNSs, on the one hand, people satisfy their desires of manipulating and enjoy the interspaces they can present themselves; on the other hand, they release their fantasy and activate the possible selves. (Markus and Nurius, 1986, guiding people how to think about their potentials and futures.)
Record personal life	People can reserve the most beautiful fragments and the most memorable moments with selfies on the SNSs at will, so they have a chance to observe themselves from the spectator's point of view, and form and intensify their self-awareness.

### 2.1.1 Analysis of Relationships among Motivations

Potential motivations of selfies on SNSs are interrelated, interactive and have different functions in various mental mechanisms.

#### (1) Mode of Function-oriented Motivations



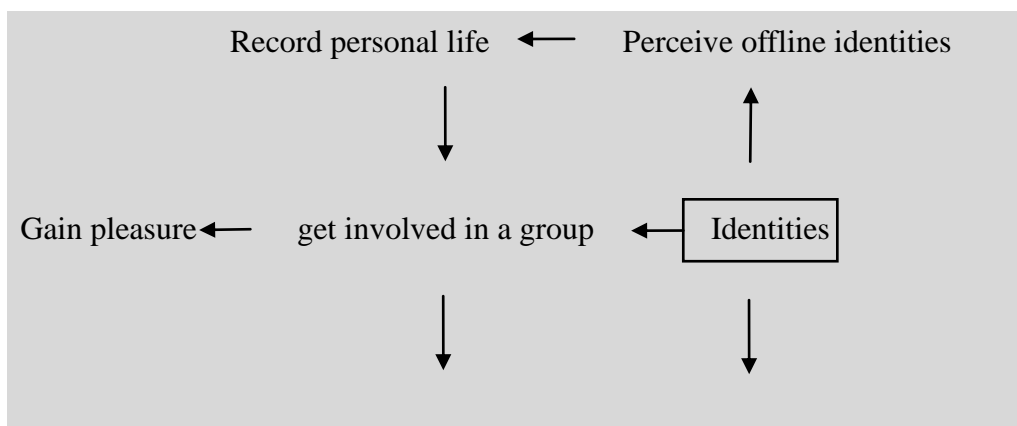


**Fig. 2-1. Mode of Function-oriented Motivations**

Selfies on the SNSs have various functions, including recording, socializing, entertaining etc. And the diversified functions are all built on the SNSs.

First of all, in the self-cognition stage, selfiers record their personal life by photographing and perceiving their offline identities, thus building up self-awareness. Then in the group-cognition stage, selfiers know others' choices of media through group activities and then build up accordant online identities, which are different from identities in real life and help avoid stereotype impression management pressure during offline interpersonal communication. By doing this, they can optimize themselves and get involved in a certain group. Lastly, in the self-expression stage, selfiers gain pleasure because of the fulfillment of love, respect and self-actualization by following others and being followed, liking and being liked.

**(2) Mode of Identity-Oriented Motivations**



Get attentions → Build up online identities

## 2-2 Mode of Identity-oriented Motivations

Posting selfies on the SNSs is a role play actually. Whether you present your true self or a completely different one, your mentality is shown in those selfies.

Firstly, modern cyber citizens usually have a dual identity – online identity and offline identity. Perceiving of the offline identity drives them to record the personal life while the shaping of online identity impels them to fight for attention and recognition of others. Finishing these requires them to actively integrate into the community.

After getting involved into a group, gaining pleasure and emotional satisfaction become ultimate purpose of selfiers. For one thing, modern fast-paced lifestyle and independent individual living space have led to a chronic lack of belongings and presences. By analyzing and summarizing others' selfies, people can easily match the visual self, thus constructing a sense of group integration, which resolves their loneliness and insecurity and achieve psychological satisfaction. For another, it is the demand of characteristics of groups of human life that they strengthen their sense of presence in a community by presenting and promoting their self-images online.

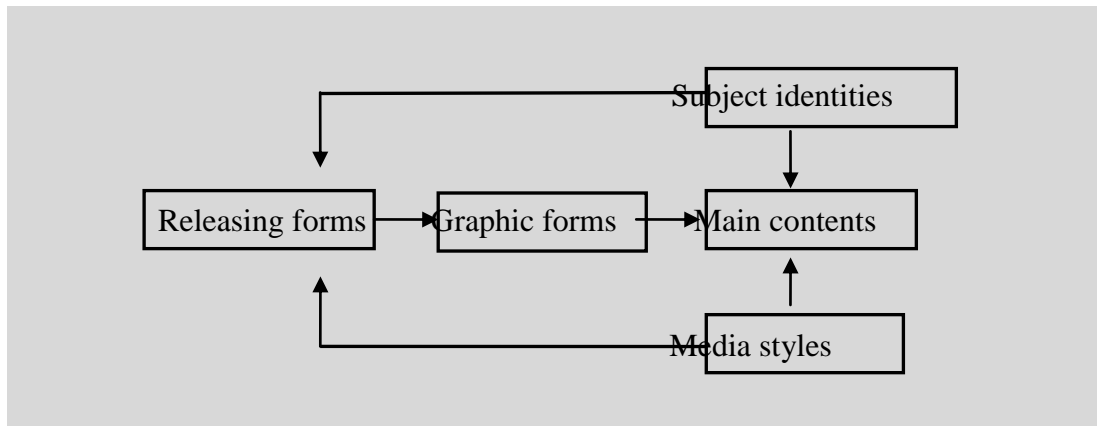
## 2.2 Analysis of Graphic elements of Selfies on the SNSs

Graphic elements of selfies on the SNSs are affected by behavior motive of selfiers. People choose the graphic elements and ensure cores of graphic elements according to the communicating effect they want to achieve. Graphic elements mainly include subject identities, main contents, graphic forms, media styles and releasing forms, all of which form an organic whole with mutual influence. Graphic forms, media styles and releasing forms are expressive themes while subject identities, main contents are factual themes.

Corresponding to the motivation modes, graphic elements of selfies on SNSs have two relation modes: one is motivation-oriented graphic elements relationship; the other is identity-oriented graphic elements relationship.

### 2.2.1 Graphic Elements Relationship

#### (1) Mode of Motivation-Oriented Graphic Elements Relationship

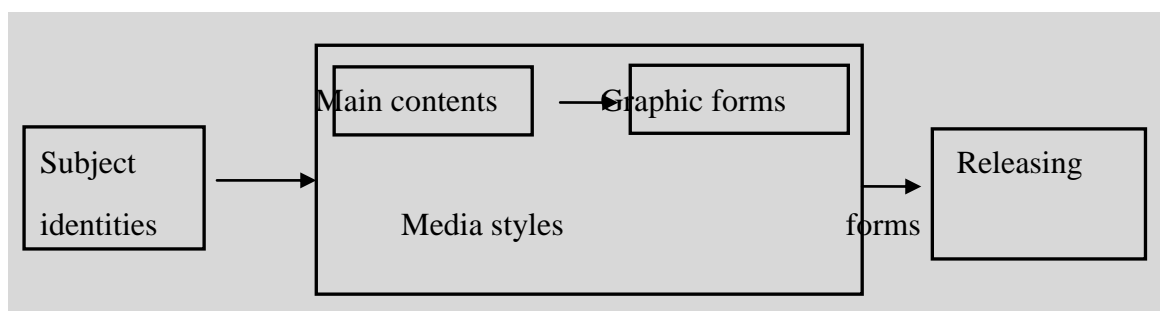


*Fig. 2-4. Figure of Motivation-oriented Graphic Elements Relationship*

Core element of mode of motivation-oriented graphic elements relationship is the releasing form of selfies on the SNSs. Nowadays, before many netizens posting their selfies, they will consider that what the most attractive media form is and what kind of releasing form is the most popular. Information technology and media technology, which are communicative tools before, have begun to dominate and restrict people’s freedom of expression. Communicative environment has subtle influence on the contents people choose to spread.

When releasing forms is the priority of selfie-publishers, selfies’ network discourse construction is based on functionality and contents of it are subject to releasing forms and affected by subject identities and media styles. Final effect of picture thus is formed.

#### (2) Mode of Identity-oriented Graphic Element Relationship



*Figure 2-3. Mode of Identity-oriented Graphic Element Relationship*

Core element of the mode of identity-oriented graphic element relationship is the personal identities of selfies on the SNSs.

When personal identity is the priority of self-publishers, selfies' network discourse construction is based on personal roles; contents and forms should follow the norms of roles. According to the characteristics of the releasing media, people will choose the most appropriate form of their identities to spread their selfies.

### 3. Iconography of Selfies on SNSs

Iconography dealt with the secondary or conventional subject matter of the images, namely, it focused on how to apprehend the abstract motifs or concepts expressed by the original images. It was a process of recognizing the image, story and allegory.

#### 3.1 Origin Analysis of Contents Expressed in Selfies on SNSs

##### 3.1.1. Self-portraits – the Origin of Ideal Personal Narrative

The development of selfies on the SNSs is based on self-portraits. In the aspects of self-expression and self-presentation, the two have a lot in common.

*Figure 3-1. Tables of similarities and differences of Selfies on the SNSs and Self-portraits*

		Selfies on the SNSs	Self-portraits
Similarities	Pseudo-subject	Subjectively process the images	
	Social influence	Reflect social authority and social rules	
	Personal desires embedded	Reveal author's desires	
	Self-awareness strengthened	Promote self-awareness	
Differences	Depth of contents	Moment capture	Long-term accumulation
	Performing form	Improvisational performance	Long-term designed performance



	Creation period	Seriation with continuity	Abiogeny
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Self-portraits refined the self-consciousness into archetype of art, showing self-image through art treatment, and thus creating a means of ideal self-expression. It gave birth to the spectacle effects of selfies on the SNSs.

Spectacle here refers to an attractive image or picture in a photograph text with a strong visual impact. It pursues visual effect and emphasizes on the leading of images.<sup>3</sup>

Spectacle of selfies on the SNSs can be roughly divided into four types, including scene spectacle, body spectacle, feature spectacle and media spectacle. Scene spectacle shows scenes or landscapes in the photos with guidance from the selfier himself/herself, which is characterized by its recording and memorial function. Body spectacle and feature spectacle are direct presentations of one's body or features, so it is characterized by their distinct privacy. Media spectacle usually combines selfies with web pages as a regular or portal exhibition, thus it is functional, symbolic and indicative.

### 3.1.2 Selfies at Early Stages - the Origin of Self-image Shooting



*Figure 3-5. Self-portrait of Zhou Boqi, taken in 1844*

Early Chinese personal photos include mainly two types. One is the personal art portraits taken at photographic studio, in which people are drawn a thick makeup and photographed overexposed to optimize skin and appearance. Background and props in

this type of pictures imply wealth. The other type of photograph is a souvenir of tourism, generally a full-body or large bust shot, however, the character occupy a small area in the picture and the background is usually the urban landscape or scenery. Usually landmark scene or attractions iconic logo are selected into the mirror image to confirm that the photo owner has visited the place.<sup>4</sup> The former type laid a foundation of gorgeous style and trait of modifying repeatedly of selfies on the SNS today. It is also a direct manifestation of "face-saving problem" of the Chinese concept. The latter developed a trend of taking pictures with food and other memorable small objects, which is a sharing activity for showing off.

The birth of selfies owes to the development of modern technology. The technology not only makes taking selfies become a possibility, but also changes our ways of thinking, ways of taking selfies and the nature of selfies. It even leads to a widespread social change. On the one hand, clues filtration of selfies on the SNS give netizens a relatively fair chance to reshape themselves as location, job, age, gender and other cues of social context are removed by the interfacial properties of the network media; On the other hand, selfies on the SNS are self-oriented, since the network create a relative safe self-information space for each user where they needn't have direct contact with others, and an opportunity for self-disclosure, which may even lead to self-indulgence on the network.

**Fig. 3.1.3. Card Portraits – the Origin of Selfies Communication**



*Figure 3-8. Card Portraits on Early Chinese Photo Gallery, taken in 1968*

In the mid-19th century, the Frenchman Adophe Eugene Disderi (1819-1889) invented the card portrait (*carte de visite*), referring to the card affixed with self-portraits. Invention of card photography has brought great changes in social customs; visiting friends and relatives with card portraits became popular at that time. It was the origin of selfies communication

**Figure 3-2 Tables of Similarities and Differences**

		Selfies on the SNS	Card portraits
Similarities	Gain attention	Present self-images	
	Social attribute	Tools for social communication	
	Commodity attribute	obtain the corresponding benefits in the process of producing and exchanging	
	Group behavior	Cater to social trend	
Differences	Information delivering	Internet is the information carrier	Photo is the information carrier

Social attribute is the most common thing between selfies on the SNSs and card portraits. Selfies on the SNSs are developed by card portraits. Card portraits must establish social relationships by hand delivery. Unlike them, selfies on the SNSs establish social relationship by profile, friends, space uploading pictures, push services. The function of profile is to construct the main subject while the function of uploading pictures is to build the discourse of image. Friends on sites and push services are nodes of influences delivering.

#### **4. Iconology of Selfies on the SNSs**

The primary research of iconology is the intrinsic meaning or content, including nationality, times, class, religion, philosophy and symbolic value, etc.

#### 4.1 Case Analysis of the Typical Selfies on the SNSs

Netizen “Gao Jiao Zhen” (缙绞震) is a selfie expert. This paper selected her selfies posted on the social networking service Sina Weibo as the research object.

Gao Jiao Zhen posted her first selfie on February 14, 2011 on Sina Weibo.



*2-6 Selfie of Netizen Gao Jiao Zhen, Photo 1*

*The second selfie was posted on April 28, 2011.*



*2-7 Selfie of Netizen Gao Jiao Zhen, Photo 2*

In the earlier stage, there was not too much deliberate process in the angle and light of the selfie. The photographic style was relatively plain. The use of props was a

distinctive mark of this stage, e.g. a large headdress, flower ring, exaggerated gestures, and close friends were important props in the selfies. She rarely appeared alone in the selfies. It indicated that the establishment of self-confidence and self-acceptance was more or less reserved, while self-expression was also slightly weak. Comments and attentions of the selfies of the early stage were mainly from the acquaintance circle.

A year later, on May 2, 2012, she had made significant progress in the choice of the angle and light on the face, showing more femininity and charm. In 2012 the number of selfies reached its peak with a total of 32 photos.



*2-8 Selfie of Netizen Gao Jiao Zhen, Photo 3*

October 15, 2012, she began to post a series of selfies in similar style and angles, all of which showed beautiful images and young looks. At this stage, the basic element of the selfies was the netizen herself, which revealed the strengthening of her self-consciousness. The major focus of this stage was to beautify her image and to enhance her reputation. The framework of the people who commented and paid attention to her posts was gradually based on her acquaintance and supplemented by unfamiliar netizens, which reflected her expanding influence of her image discourse.



*2-9 Selfie of Netizen Gao Jiao Zhen, Photo 4*

On December 2, 2012, she posted a funny and amusing selfie, marking her selfies' entry into a new stage, which focused on comments and attention from viewers. Greater visual impact and topicality constructed a strong network discourse, which effectively increased the netizen's popularity. It also showed her confidence – she was becoming more concerned about her own feelings rather than purely considering the perspectives of others.

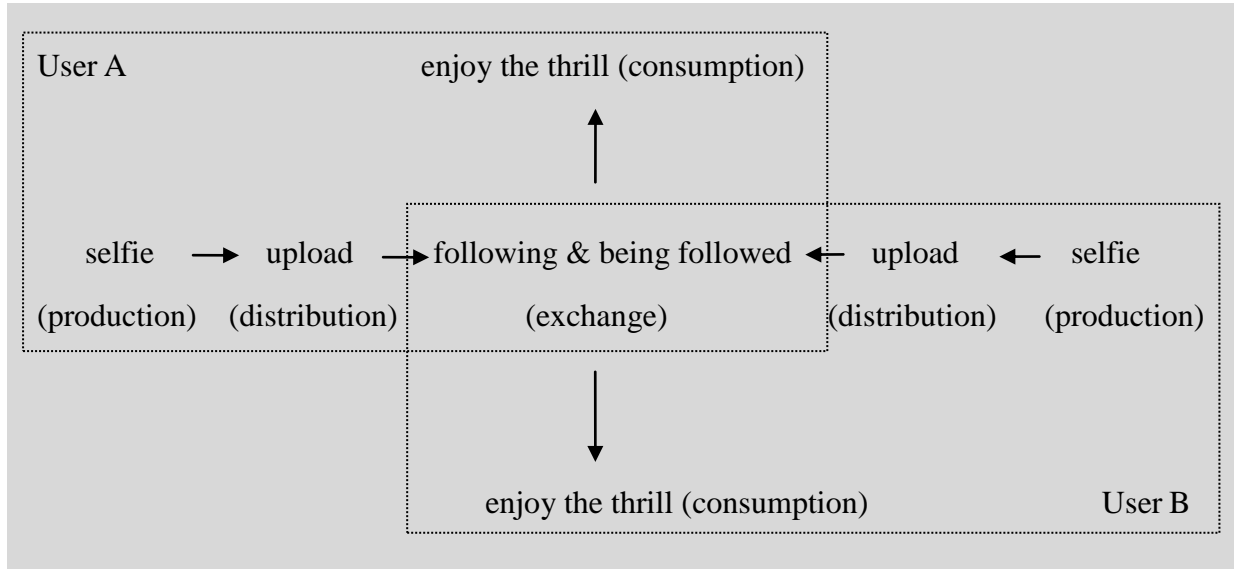


*2-10 Selfie of Netizen Gao Jiao Zhen, Photo 5*

## **4.2 Social Effects Analysis of the Selfies on SNSs**

Production, distribution, exchange and consumption are the most central concepts of capital operation in Marxist economics. These concepts are also in line with the operation rules of selfies posted on the SNSs, i.e., selfie (production), upload

to different SNSs (distribution), following and being followed (exchange), and finally enjoy the thrill (consumption). Exchange enables different users to connect, and eventually harvests psychological satisfaction.



*Fig. 4-1. Operation Diagram of Selfies on SNSs*

The four-link operation of the selfies on the SNSs produces different social effects respectively. Adopting these strategies can better manage and improve the effectiveness of the selfies posted on the SNSs.

### 4.2.1 The Use of Social Effects

#### (1) Production Strategy - Intimacy Equilibrium

Argyle and Dean proposed in 1965 an intimacy equilibrium theory, pointing out that when interpersonal distance is brought closer by enhancing intimate signals via certain manner, for example, gaze, smile or distance, people would choose another manner, such as reducing eye contact to weaken intimacy, thus balance is retrieved.<sup>5</sup>

The bare limbs, intimate demeanor and private living space are important elements to enhance the degree of closeness. However, excessive addition of these elements will result in certain amount of resentment from the viewers. The most reasonable approach is to leave intimate clues, while maintaining sufficient psychological distance and space for imagination.



*Fig. 4-2 .Advertising Case – Manifestation of Selfies*

The photo of the Hong Kong Monetary advertisement “DARE to live (敢至係人生!)” was taken by the author on March 23, 2014 in Hong Kong (Figure 4-2). This series of ads using “fake” selfies, which not only catches the eye, but also has a strong presence and intimacy, successfully bring closer the distance between financial products and the consumers. More and more businesses use fake selfies (using the technical characteristics and manifestations of selfies to take photos, but the photographer and the model is actually not the same person) to carry out marketing activities. In fact, this case is the use of the intimacy equilibrium strategy.

## **(2) Distribution Strategy - Applicable Media**

Every user is relatively equal as a social network node. However, each user has different ability to create and receive information. They are interested in different types of information. The circles they join or create are different as well. Thus, the dissemination capacity and effectiveness of each node is different.

Joining circles with different degree of concerns about selfies would have varying thrust for disseminating the selfies that posted on the SNSs. Sense of immediacy is a factor affecting the information circle. Generally, choosing the media with lower level of social sense of immediacy, you can get a sense of security and a more comfortable platform for the display; and the media with higher level of social



sense of immediacy enables you to receive more attention and comments.



### *3-9 Perfume Store Marketing - Selfies on SNSs*

Selfies posted on the SNSs is an important part of the economy of attention. Businesses use beautiful looks, body, and other elements to attract the attention of the consumers. The photo above is a perfume store using selfie for marketing. The store chose media with higher level of social sense of immediacy to post the selfie so as to transform the amount of fans and views into capital.

### **(3) Exchange Strategy – Creating Schemata**

The schemata of people mainly focus on the understanding of the characteristics and objectives of the behaviors that have impact on others. Characteristics and objectives determine the types of information which are linked to and are consistent with a particular person or a group of people.

Schemata can filter the input of information. The direct reflection is that you would pay special attention to the updates of people who are similar to you. And you will tend to compare yourself to these people and do more positive thinking. For people who are different from your type, you would pay much less attention to. If you want to attract the attention of a certain type of people when posting selfies on the SNSs, you would have to adjust your own selfies in accordance with the tastes of that type of people. Users can set their own tags to create their own images, so as to decide

what kind of images they would like to render to their fans.

#### **(4) Consumption Strategies - Building Up Confidence**

The process of industrialization and consumption of the times continues to meet the growing material and spiritual desires of people. Selfies on SNSs emerge under this circumstance. But the way to satisfy these desires often is based on the premise of creating more desire and thus repressed the original desires. For example, people have more favorable conditions to optimize their online images, but they would have to take care of more and more personal home pages.

For those with low self-esteem, they are constantly remodeling and altering their online images, but they can never be truly satisfied. Therefore, it is critical to actively use new media and new technologies to establish self-confidence, rather than being led by the nose by new media and new technologies, and ultimately becoming disoriented.

### **4.3 Historical and Social Significance of Selfies on SNSs**

#### **4.3.1 Abuse of Discourse Power**

Image democracy emerges with the popularity of photography and digital technology. For the entire new media environment, the emerging and fast-growing new media platform brings diverse communication channels, which creates more opportunities for individuals to express themselves and more individual discourse space, and constantly promotes the deconstruction and reconstruction of the pattern of discourse power. However, as for a single new medium platform, the development of each new medium is following a circulating pattern. The gatekeeping effect, consensus effect and authoritative effect which result from the immature mechanism of the early development are the main source of the individual expression space. Once the mechanism matures, the individual space for discourse power will be gradually reduced, resulting in uneven distribution of the discourse power. The uneven distribution of the discourse power is ultimately the distribution of rights, rather than

the problem of discourse construction.

In fact, the discourse power for citizens is not the right to express, but their ability to allow others to accept the messages being sent. The users on the SNSs upload pictures to take advantage of the exposure of the body to grab the audience, so as to gradually master the discourse power. But when getting out of control, the discourse power for citizens is very easy to go to the other side – the extremalization of self-awareness and public awareness. On the one hand, excessive self-presentation will bring issues like pornography and exposure of privacy; while the excessive judges on the appearances will lead to the aesthetic bias and distortion of values. On the other hand, the abuse of the discourse power will result in the blurring of identity and decentralization, which will decompose the personal sense of existence. Due to a lack of sense of existence, long repressed desires, personal anger, self-interest would spawn a variety of network atrocities, for instance, invading others' privacy, hurting other people, inciting offenses, etc. Many people simply pursue discourse space, but ignore the essential meaning of discourse construction.

#### **4.3.2 Body Interfacing and Self Instrumentalizing**

The evolution of technology develops humanity, thus the depth and potential desires of humans keep emerging. Selfies on SNSs actually play a huge role in promoting the development of humans. It is also extremely beneficial for social development and human progress.

The use of physical media and face-to-face interpersonal communication can help people to get a full understanding of each other's attitudes and positions, and to obtain an original emotional experience.<sup>6</sup> Today, physical media become popular information carriers through images, enabling people joining the social networking despite long distance, time lag, etc., thus forming an entertaining and perceptual interactive mode of information.

Although SNSs provide people with immersive sense of the scenes, the man-machine interface interaction and long-distance information flow, the senses that truly extended by technology is very limited, while other senses are actually

abandoned by media technology. These information channels of personal senses being shielded for a long period of time will eventually lead to senses imbalance. The body would continue to lose its integrity in the communication process and become a pure interface over time, as a point of contact to exchange information.

The user's body is uploaded and made full use of on social networking, for self-promotion or business on the internet era. It is moving away from the self and becoming a relatively independent and objective existence. The body which is deprived of identity and designed for viewing loses its essence in the industrial production of visual culture. On the one hand, fewer and fewer people communicate with each other and refuse to contact with strangers. People are blocking their bodies and enjoying physical indulgence under visual anonymity; on the other hand, users desire visual pleasure, desire to be concerned about and to communicate with people in the virtual space, while having their own bodies in control and possession. This brings a tangled and self-contradictory state of mind to the selfiers on the SNSs.

#### **4.3.3 Multiple Bodies and Multiple Identities**

We are copying, deconstructing, and restructuring our bodies and identities via digital data. In order to achieve different visual experience and visual stimulation, we selectively record our original looks, or even create non-real self-images and then upload them to the network.

Initiatively creating multiple online identities can be used as a communication strategy. For one thing, selfiers can expose directed shortcomings to attract audiences to earn their trust; then make contrast to enhance the advantages and leave favoring impression on the audience. For another, via presence (discourse value) - reply, repost (content value) - being shared (trait of transmission) - visits , number of fans, comments and posts being shared, etc., selfiers realize relationship needs and obtain a low-level sense of presence; through self-exposure, self-management and self-reflection, they can satisfy the need of self-realization and obtain a high-level sense of presence.

Body information and identity information become fragmented after a great deal

of editing. The same body changes and plays different roles with the collision of different cultures and the constantly changing packaging, leaving the symbols of identity and the meaning of icons drifting and fragmented. Fragmented body images on SNSs give hints to selfiers at different angles, but the subjects constructed by information with no systems, sources and reasons are bound to be abstract and distorted. Surfers in the social networking space learn the identities of others based on hearsay evidence, and accept all the pieces of information, which eventually lead to their fragmented perception between online and offline. What's more, the instability of perception and communication blocks the deeper understanding of exchanges between two parties and gives birth to the nodding acquaintance pattern of the modern society.

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<sup>1</sup> Speech of Prof. Sun Yuanming.

<sup>2</sup> Xia, Youzhi, Selfies on Social Media Era [J]. *Oriental Morning Post*. 2013-12-5.

<sup>3</sup> Lu, Lu. Spectacle Establishing: Discourse Strategies under the Images of American Popular Dramas[J]. *Art Review*. 2011.

<sup>4</sup> Yang, Lili, History of Personal Photography: From Private Silver Portraits to Public Social Networking Services [J]. *China Photography Press*. 2013-1-4.

<sup>5</sup> Joseph P. Forgas. *Interpersonal Behaviour: the Psychology of Social Interaction*[M]. China Renmin University Press. 2012.

<sup>6</sup> Luo, Ziwen. *Group Communication in Media Community – New Paradigm of a Communication Pattern*[M]. China Social Science Press. 2013.