

How to make Nobody **Somebody**

- creating a strategy of how to achieve success on social media



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Abstract

Denne opgave forsøger at finde ud af hvad der skal til for at gøre en ung YouTuber til en micro-celebrity inden for feltet skønhed og makeup på YouTube. Derudover forsøges der at besvare hvordan en guideline i form af en social mediestrategi kan hjælpe med at opnå symbolsk kapital. Denne sociale mediestrategi bliver testet i et fire ugers eksperiment hvor den testes i samarbejde med en target case. I dette eksperiment er der fundet diverse faktorer der spiller ind, hvis man vil opnå symbolsk kapital og dermed komme nærmere målet at blive en micro-celebrity. Der er to faktorer der kan karakteriseres ved Bourdieus begreber kulturel og social kapital. I forhold til social kapital er der en tæt beslægtning med begrebet kritisk masse, hvor enten tid eller størrelsen på det sociale netværk er af afgørende betydning for at opnå kritisk masse og i sidste ende symbolsk kapital. Denne sociale kapital skal akkompagneres med en tilstrækkelig mængde kulturel kapital i form af viden og tekniske evner om hvordan en YouTuber skal begå sig på de sociale medier, hvilket beskrives af den sociale mediestrategi. Derudover er der to menneskelige faktorer der er essentielle for at blive en micro-celebrity på YouTube. Motivationen til at følge strategien der karakteriseres ved menneskets frie vilje og x-faktor i forhold til personlighed og evnen til at differentiere sig blandt andre YouTube-kanaler.

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1. Introduction

The Information Age is a period in human history set off by the Digital Revolution and the introduction of the internet. Manuel Castells' theory of "The Network Society" explains how the Information Age is not a technological matter, but a social transformation in which technology is an element that is inseparable from social, economical, cultural and political trends (Bell, 2007). Castells argues that culture is mediated and enacted through communication – so if communication changes, so does culture (ibid). This means that the introduction of a new communication media – the internet – has changed culture and how individuals behave. The introduction of the internet has offered new platforms for individuals to produce and consume, which mediates reflections of self-identity (ibid). The Network Society presents a new way for individuals to get socialized and creating identity online (ibid). Along with the idea of creating identity online comes the idea of self-presentation and how to manage it.

In the mid-90's self-presentation happened on personal homepage through a media which facilitated the reflective self (Cheung, 2000). Before the internet self-presentation was something that happened live when meeting other persons where factors such as first impression was important. The introduction of the internet resulted in homepages with the opportunity of greater control with which sides of the self to present (ibid). The homepages contained information such as favorite food, interests and background information – a classic characteristic for these early homepages (ibid). These homepages were the first steps towards social media and a personal identity online. Social media is now an essential part of daily life and as Castells (Bell, 2007) points out also a huge part of creating identity. According to Giddens (Kaspersen, 2007) the creating of self-identity in the ultra-modern society is a reflective project that each individual is responsible for – we are what we make us. Before the ultra-modern society it was external conditions and traditions that defined the identity. Today life has become a question of making decisions constantly to maintain the self-presentation (ibid). So the creation and maintaining of self-identity has become a lifelong project.

As Castells (Bell, 2007) points out; a change in communication results in a change of culture which happened with the introduction of social network sites. Consequently people started changing behavior online as an effect of the change in communication which affected culture by making it common to have profiles online e.g. via Facebook or MySpace (ibid). The focus

shifted and was not only on self-presentation but also about interacting with other people online (Cheung, 2000). It enabled the users of e.g. Facebook to build and maintain social networks and relations among people who share the same interests, activities or background. It was the introduction of Web 2.0 that made it possible to negotiate the online self-presentation with the feature of not only reading but also writing (O'Reilly, 2005). In other words it became possible to interact with other people via social media. The way social media are different from each other is what Meyrowitz (1997) describes as 'the unique grammar of media' which is the framework and characteristics that all (social) media have. YouTube for instance has its own unique grammar in uploading user generated videos, with a title and a description. Besides that YouTube gives the viewer the opportunity to subscribe, rate and comment. When being successful in using the unique grammar of social media one can become an 'internet celebrity'.

Internet celebrities (micro-celebrities) use the power of social media to become famous for making fun of themselves, exposing their talent such as singing or instructing girls on how to make the perfect look with makeup etc. This can be done on e.g. YouTube with so-called 'Haul videos' where micro-celebrities can gain a lot of views, likes and people who follows them. It makes micro-celebrities very influential people who have created a high amount of 'social capital'. Social capital is a value, on equal terms as economic capital that is created in social relations and can be exchanged to other forms of capital (Bourdieu, 1986). Social capital can be converted to power in a social network - power to promote and power to influence a target group. With a large social network comes the power to send out a message that has the possibility to be seen by a lot of people.

Haul videos are a fast growing trend with amateur people who presents trends and tutorials on YouTube. Haul videos are recordings where a person present or display items recently purchased (Joel 2010). Haul videos have become a launch pad for young girls to become micro-celebrities and a possible way for them to make a livelihood (Halperin, 2014). These micro-celebrities can become influential trendsetters that might end up in favorable deals with related companies or contracts with distributors e.g. YouTube. These contracts are about making video contributions on a regular basis promoting themselves and/or products. In that sense self-presentation and self-promotion converges as the presentation of an online identity becomes part of a business in promoting both products and the person itself through these Haul videos.

The focus is to investigate how it is possible to take advances of the social media and their framework in order to get success on social media - in other words to obtain symbolic capital. The micro-celebrities who run a YouTube-channel have social and cultural capital, and the goal for this study is to develop a 'social media strategy' to obtain these capitals. To develop a social media strategy, one needs to understand how to use these social media to its fullest potential. Knowledge about how micro-celebrities achieve success on YouTube can be obtained by using 'media grammar literacy' (Meyrowitz, 1997) and in order to utilize each social media's framework 'medium literacy' needs to be understood (ibid).

This investigation will try to understand social media and its unique features in order to achieve symbolic capital. The synergy between the different social media in the strategy, and how they complements each other, is also a matter in this investigation. This research tries to develop essential guidelines for self-promotion on social media.

1.1 Problem statement

What does it take to transform a young girl into a micro-celebrity on YouTube and how can a guideline in the shape of a social media strategy help to achieve symbolic capital?

This study tries to find the "perfect" cases of micro-celebrities and analyze how they have achieved success. This information is obtained through studying social media and interviews with benchmark cases - the focus is how to obtain cultural capital (Bourdieu, 1986). The next step is to come up with a social media strategy based upon the POST Framework (Forrester, 2007. Cited in Chaffey, 2012). Then the media strategy is applied to the target case in an experiment with the purpose of testing the social media strategy during four weeks. The used theories are Meyrowitz' (1997), Bourdieu (1986) and Forrester (2007) cited in Chaffey (2012).

1.2 Definition of terms

In order to read this paper certain terms need to be understood and defined in order to clarify the way they are used in this research.

1.2.1 Haul

In order to understand the field of the benchmark cases and the target case, it is necessary to describe the term 'haul' as it is within this category that the benchmark cases and the target case exist.

Haul videos are a fast growing trend with amateurs who presents trends and tutorials on YouTube. These videos have become a launchpad for young girls to become micro-celebrities and a possible way for them to make a livelihood (Halperin, 2014). Haul videos attract hundreds of thousands of eager teenage girls who would like to imitate the shopping habits of these 'haulers' (Hawgood, 2011).

Haul videos are recordings and video blogs (vlogs) where a person present or display items recently purchased. The items can be anything from clothes to nail polish and can include price, product details and "how to" use (Joel 2010). It is a combination of technology, shopping and showing off (ibid), but it is also about sharing excitement and knowledge, as if you were sitting in front of your best friend (Bmag, 2013). The haul videos are usually filmed in a bedroom or walk-in closet and some critics even goes as far as calling haul videos for *girl talk 2.0* or *PG girl porn* (Le, 2010). If a hauler's channel on YouTube attracts a lot of viewers it is possible to earn a small fee from ad revenues - but for most it is just an occasional free product (Wells, 2010). A few haulers have succeeded and made a fortune; they have become micro-celebrities and have signed contracts with large cosmetic and fashion companies and they have PR agents to help them with their career (ibid). The really popular haulers have in common that they not only have millions of subscribers on YouTube, but they also branch out into other social media such as Instagram and Facebook (Halperin, 2014). A subcategory of haul videos is hair and makeup tutorials that, not only showcase the products, but show how to apply it for the right look. The tutorials can be part of a larger haul repertoire or one can specialize in creating only one kind of tutorials e.g. makeup (ibid).

1.2.2 YouTubers, haulers and micro-celebrity

A YouTuber is a person who runs a channel on YouTube and uploads videos on a regular basis. The terms YouTuber, hauler and micro-celebrity are being used to describe the benchmark cases as the same. However there is a distinction between YouTubers, haulers and micro-

celebrities. A micro-celebrity is a term that describes a person that is famous within a field on the internet (see chapter 3.1.2 about micro-celebrity). The target case is mentioned as a YouTuber.

1.3 Delimitation

1.3.1 Choice of benchmark cases

The aim of this study is young Danish YouTubers in their teens who have excelled on YouTube with their own channel. The benchmark cases and the target case promote the same product beauty and makeup videos - a subcategory of haul videos. The criteria for the selection of the benchmark cases are that they are not professional makeup artists and not promoted by professional communicators or agents. They are just ordinary girls who go to school and have an ordinary life and it is important that they are not celebrities known for anything else than their YouTube-channel. Therefore the benchmark cases are micro-celebrities who have gain success with their YouTube-channel through the use of different social media.

Another criteria is that the benchmark cases are Danish and have their own YouTube-channel narrated in Danish with more than 500.000 views in total and more than 10.000 subscribers (see chapter 6 about criteria for success). Throughout this paper, the benchmark cases will remain anonymous and thereby only described with their YouTube alias: NordicBeautySecrets, VideoMaria01, Miax1994.

1.3.2 Target case

In the decision of making an experiment as part of this paper, a target case needed to be selected. The target case was found in the personal network of one of the researchers and already had a YouTube-channel. The target case is at the age of 17 and tries to promote herself as a hauler on YouTube with limited success and a few uploaded videos with only a few views and subscribers. She is ambitious but still unknown on YouTube which makes her an ideal target case. In this way it is possible to measure if the social media strategy in this experiment has any impact on her popularity. The popularity is measured by the acquired number of views and subscribers on her YouTube-channel and two other selected social media. The target case will also remain anonymous throughout this paper under her YouTube name BeautyByLina7.

1.3.3 No manipulation with content

In the experiment the content of the videos, photos and text will be left for the target case to create. It is believed that the target case is dedicated and experienced enough to manage the content by herself and follow the social media strategy to the fullest. Guidelines on which type of content to create will be provided by the strategy. The way to show personality as a hauler is through content, and if the content is manipulated with by others, then the sincerity is lost and BeautyByLina7 will not speak and act truly about her own feelings and thoughts.

1.3.4 Viewer preferences from micro-celebrities

Knowledge about viewer preferences will be gained through interviews with the benchmark cases who are micro-celebrities. It is believed that the benchmark cases by virtue of their success as micro-celebrities are experienced dealing with the viewers and know what they prefer and when they subscribe. It means that the knowledge is second hand as no communication directly with the viewers will be made.

2. Research design

This chapter explains the steps that will be used in order to answer the problem statement. Explanation of which empirical method and theories that are being used and the approach of the study are presented.

The approach of this study is to find “perfect” benchmark cases of micro-celebrities and analyze how they have achieved success on their YouTube-channels. The information is obtained through interviews with three selected benchmark cases. This is done in order to gain insights into their cultural capital (Bourdieu, 1986) in form of the language, knowledge and experience managing a channel that these micro-celebrities possess. Through their know-how in the field of beauty and makeup, the YouTubers have gained knowledge of the language and thereby they have the linguistics skills of how to interact with other actors such as subscribers.

The target case is then interviewed to understand what her goals and vision are for her YouTube-channel. It is her YouTube-channel and every step or modification is something that she needs to approve of as it is based upon her personality as part of her self-promotion. Grounded in the interviews with both benchmark and target case two social media (besides

YouTube) are selected grounded in the way they compliment YouTube. The next step is to come up with a social media strategy based on the insights from the interviews with benchmark cases of how they achieved success and apply it to the POST Framework (Forrester, 2007. Cited in Chaffey, 2012). The framework is a modified edition of a marketing strategy (SOSTAC) with the specific purpose of developing a strategy for social media. The media strategy is then applied to the target case as part of an experiment with the purpose of testing the social media strategy during a limited period of time (four weeks). The main purpose is to examine the unique features of different social media in order to develop a social media strategy. Joshua Meyrowitz' (1997) theory of media and Forrester's (2007) POST Framework on how to make a social media strategy is used in this paper. But this study will mainly be based upon Pierre Bourdieu's (1986) theory of capitals.

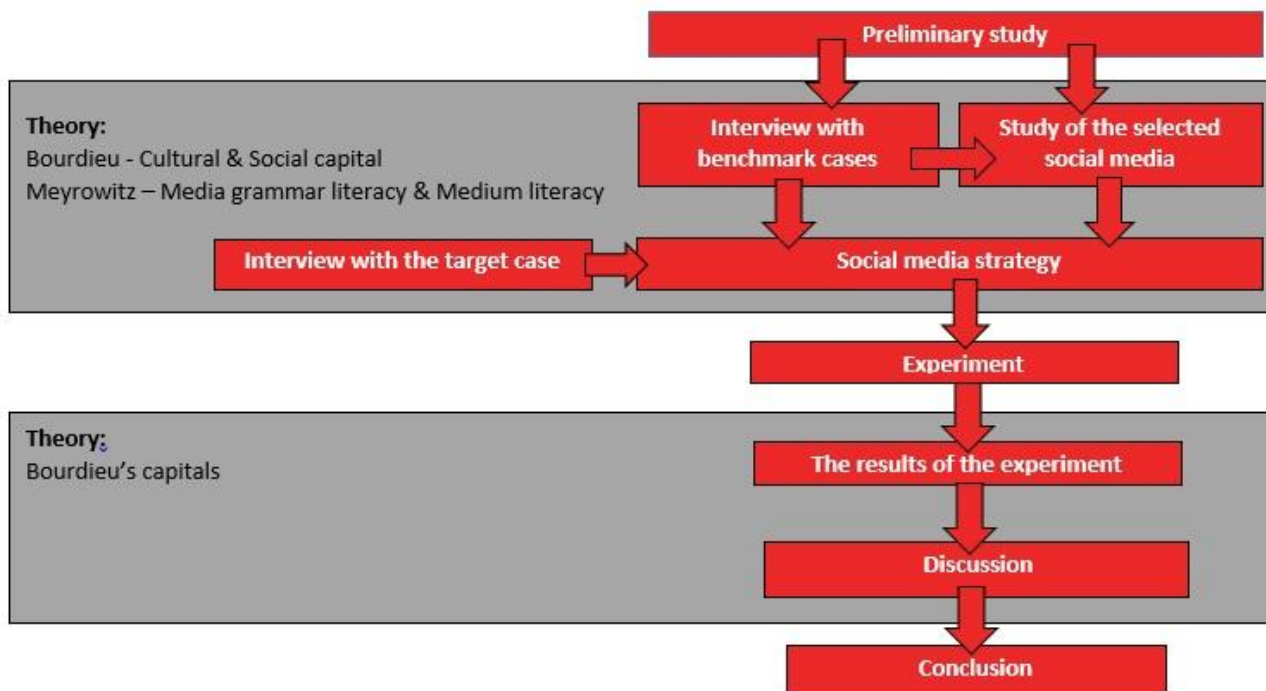


Illustration 1: The simplicity and process of this research

Illustration 1 above shows the research design in its simplicity and the process of this research. A preliminary study of Danish haulers was conducted on the internet to investigate who the micro-celebrities are in this field. This led to a choice of and interviews with the benchmark cases. From this a study of selected media that together with an interview with the target case laid the foundation for the social media strategy. The 4-week experiment were

based on the social media strategy and the results and the following analysis together will answer the problem statement.

3. Theory

This chapter describes which theorists the study is going to be based on. The used theories are Bourdieu's four capital forms and Meyrowitz' media analysis that all help investigating what it takes to become a micro-celebrity. In addition, an understanding of what a micro-celebrity is and how social media in general are used to communicate information between users will be outlined.

3.1 Understanding how to become a micro-celebrity

3.1.1 Habitus, fields and the four capitals of Pierre Bourdieu

In order to understand what it takes to become a micro-celebrity and to create a social media strategy, it is of great importance to understand the capitals of Bourdieu, as cultural capital explains what kind of knowledge is needed in order to create the strategy. Furthermore social capital ascribe the required social network in order to succeed with the strategy.

Bourdieu tries to create a connection between structure and actor (Wilken, 2006). Structure is the way of viewing the world on a macro niveau and the actor is viewing the world on a micro level (ibid). An example of this is to look at the structures which is YouTube and the actors that are the users on YouTube. This is the same that Giddens (1981, cited in Kaspersen, 2007) describes as agent and structure with the term 'duality of structure' and others describe as subjectivism and objectivism. In Bourdieu's sociology the structure consist of small social rooms called 'fields'. An example of these social rooms are fields such as academic field, artistically field and educational system field etc. These fields consist of networks of social relations between actors, which are determined in proportion to the distribution of power and capital, which are recognized in that specific field (Bourdieu, 1994). That means the actors in a field are positioned according to their level of capital that gives them recognition and power in that field.

It is through knowledge about the field which individuals are placed in that one can start understanding the individuals and in which ways they are different through the term 'habitus' (ibid). 'Habitus' is a product of the actor's experience in relation to lifestyle, perceptions and

actions (Bourdieu, 1994). The experiences that the actor has made through life in the field dictate how the actor thinks, behave and the use of language. To understand why the actor acts as they do, one needs to understand an actor's previously experience and the field they live within.

To gain access to a field the individual should contain specific qualifications and abilities. One of the goals with the sociological research is to find out what abilities that give access to the fields, in other words which specific capital forms that have validity in which areas (Bourdieu & Wacquant 1992). The fields can according to Bourdieu be seen as independent places where each laws and values rule. It is different types of abilities and resources that are approved in each field. For example in the field of haulers, views and subscribers are what gives prestige while how wealthy a person is does not matter.

Bourdieu's terms of 'capitals' should be understood as resources in society and by acquiring resources the access to power and material wealth will rise. An actor has to invest work, energy, time and money to build a capital and take advantage of it (Bourdieu, 1986). He uses four capital terms: economic, social, cultural and symbolic capital to explain how uneven access to material, social and cultural resources, create and reproduce power and imbalance in the fields. The symbolic capital is not like the other capitals, but a type of capital that derives from the others and gives recognition in a given field when a substantial amount of capital is obtained. Economic capital are money and material goods and both social and cultural capital can be directly convertible into economic capital (ibid). There is however a difference in how difficult it is to convert capital to another form (Bourdieu & Wacquant, 1992). This study is centered around creating a social media strategy, therefore the aim is to achieve social- and cultural capital which at some point can be converted into economic capital - but this is not the focus for this paper.

Cultural capital is the collective amount of resources regarding knowledge, education and linguistic skills which are crucial for an individual to reach society's higher level e.g. the educational system. There are three forms that cultural capital can exist in: the embodied, objectified and institutionalized state (Bourdieu, 1986). The 'embodied state' is associated with learning abilities and how the actor should invest resources to acquire e.g. education or specific skills. The value does not lie in the acquired skills itself but how it is perceived from the outside. An example are the benchmark cases who rule within the field of makeup on

YouTube, which make them appreciated by viewers who are interested in this field. Consequently they would not have the same prestige in other fields as the cultural capital is depending on a specific field.

The second form of cultural capital is 'objectified state', where objects are the ones that have cultural value - it could be a book or a painting. An example in this paper is the cultural capital that is described and put into the social media strategy in an objectified state. In that sense the social media strategy itself becomes an object with value and cultural capital.

The last and third form of cultural capital is the 'institutionalized state' where an example is the difference between an autodidact and a person with academic qualifications documented through a diploma. As the autodidact has no prove of skills the amount of the cultural capital is less than the person with a diploma. In this paper the amount of views and subscribers that a YouTuber has is the institutionalized state of cultural capital that results in symbolic capital and thereby recognition in the field.

Furthermore the interviews with the benchmark cases give insights into their cultural capital in the shape of their knowledge and skills that is the foundation for creating the social media strategy. The strategy is a way of giving the target case the necessary amount of cultural capital (objectified state) that is needed to success within the field of beauty and makeup on YouTube. The strategy will contain knowledge on how to achieve success (symbolic capital) by BeautyByLina7's YouTube-channel. Social capital is made of social connections where the value is found in the social network itself.

"Social capital is the sum of the resources, actual or virtual, that accrue to an individual or a group by virtue of possessing a durable network of more or less institutionalized relationships of mutual acquaintance and recognition." (Bourdieu & Wacquant, 1992, pp. 119)

The quality of the relationships are not the important part, but the benefits in the sum of resources that makes social capital. It is about profiting from being part of a social network where every member gains value of the collective social capital (ibid). An example of this is on YouTube where the benchmark cases advertise for each other by recommending each other in the videos in so called "shout-outs" - in that way social capital flows both ways.

Social capital in a community with many-to-many communication is viewed as a situation where every member gains an amount of social capital by being part of the community (network) (ibid). When looking at the community surrounding the benchmark cases' YouTube-channels the communication can be described as one-to-many. This type of communication

is seen when the subscribers interact with the YouTuber. Almost all communication is in form of questions or comments – the communication is almost never between subscribers. The feature of having many subscribers or a large network (social capital) equals great online recognition (symbolic capital). What amount of social capital that the viewers gain from subscribing to these YouTube-channels is not irrelevant, but not within the scope of this paper, as it would require direct communication with these viewers.

When one has a lot of capital in a field no matter if it is economic, cultural or social capital then one has recognition or power in that field which is called symbolic capital. Symbolic capital is not a type of capital like the others, but the type of capital that derives from the others (Bourdieu, 1994).

3.1.2 Micro-celebrity

An example of people who have gained a large amount of symbolic capital is micro-celebrities in the field of haul videos on YouTube. This chapter explains the term 'micro-celebrity' which is essential to get an insight into what kind of influence the benchmark cases actually have.

Celebrities are becoming central to our culture and affecting every area of popular culture, business and politics (Rojek 2001). Famous people have become the symbol of self-development, freedom and the power of the individual (Marwick, 2010). Jake Halpern (2007) writes that 50 percent of grade school students in America agreed with the statement - “I will be famous one day” (Halpern 2007). The statistics on fame are the same for the Danish youth (Klarlund, 2011). As power of celebrities is expanding so is the number of young people who are longing to become famous and the internet is one of the forces behind this phenomenon of celebrity obsession (Choi & Berger, 2010).

“Understanding how and why people make meaning from celebrity culture in their daily lives is essential as we see the process of celebrification trickling down to blog writers, social network site participants, YouTube stars and other social media users” (Senft cited in Marwick, 2010. p. 219).

Celebrity is interlinked to media and as media has changed over time so has celebrity. Before the internet and Web 2.0 it was not possible for average people to reach potentially millions of people worldwide by using blogs, online video and pictures to create a name for themselves and become what is known as an micro-celebrity (Marwick, 2010). Micro-celebrities are

people who have reached fame by using the possibilities presented on the internet such as self-branding and self-promotion on social media (ibid).

A micro-celebrity's online fan base and popularity is maintained by ongoing fan management. It is about closeness, accountability and direct interaction with fans, whereas traditional celebrities only give the illusion of access and interaction. The micro-celebrities break the traditional spectator/spectacle dichotomy (ibid).

“This interaction is crucial to maintaining the micro-celebrity's fame or notoriety; it is a form of self-marketing, and self-branding. Self-branding is the strategic creation of identity to be promoted and sold to others; personal interaction is a differentiation point for the micro-celebrity” (Marwick, 2010. P. 231).

A close personal interaction with the fans are what constitutes the essence of a micro-celebrity such as the benchmark cases.

There is a tendency to refer to micro-celebrities as youngsters with no special talent. But in spite of this stigmatization they draw a mass following (Hawgood, 2011). All three benchmark cases have an average of 6000 viewers when they upload a new video on YouTube, but the number of viewers can go as high as 21000 views for a single video (the numbers are derived from YouTube on 6. marts 2014).

It can be difficult to transfer the online status to mainstream fame on traditional media because the crucial interaction with fans does not translate well to other media platforms outside the internet (ibid). It is possible for the micro-celebrities to make money online by product endorsements. But only a few will reap the same benefit as mainstream celebrities (Marwick, 2010). The focus of this paper is cultural and social capital which the benchmark cases possess in their position as micro-celebrities on social media and not on how they transform this capital form into economic capital.

3.2 Understanding social media and their distinct features

3.2.1 Social media

It is important to understand social media on a general level before investigating how they distinct from each other. This chapter will define what social media is in general and indicate how the communication with the audience is different from traditional media.

To understand social media one needs to look at how information is communicated to and between users. Social media is about user generated content that is not necessarily

scrutinized before being broadcasted and transmitted. As oppose to traditional media that sends a professionally produced one-way message to an audience it is a shift of power in the relationship between media industries and their consumers (Cross, 2013). The term participatory culture is often used to describe the link between user generated content and the more accessible digital technologies (Burgess & Green, 2009). Jenkins (2006) defines participatory culture as a situation in which:

“Fans and other consumers are invited to actively participate in the creation and circulation of new content” (Jenkins, 2006. p. 290).

Social media has exploded in the last few years and today it is about connecting people and to get a message across to a large audience (Cross, 2013). According to a study by the McKinsey Global Institute (2012):

“There are 1.5 billion people using social networking throughout the world, with 80% of them interacting regularly with other social media users.” (Cross, 2013. P.1).

The term ‘social media’ is an umbrella term and Kaplan & Haenlein (2010) (cited in Cross, 2013) have identified six sub categories and how they are used to conduct interactivity on the internet:

1. Collaborative projects
2. Blogs
3. Content communities
4. Social networking sites
5. Virtual game worlds
6. Virtual social worlds

This paper will deal with three of the categories: Blogs, Content communities and Social networking sites.

‘Blog’ is a term that covers a wide area from a personal website to a site like Twitter. Blogs or microblogs are traditionally text that is uploaded to a site as a series of submissions, but it is possible to post other types of content such as photos, music, and video (ibid). Video blogging or vlogging has also become popular; a vlog is a recording of a person’s thoughts, opinions, and interests communicated on a personal level to an audience (ibid). The three benchmark cases are all vloggers and all have a personal blog.

An example of a ‘Content community’ is the video sharing site YouTube. The site allow the user to upload video with a description that other users can then search for. One of the

features of a 'Content community' is that the content is easily shared on social networking sites like e.g. Facebook (ibid).

'Social networking sites' enable people to network or connect with each other through the use of profile pages like on e.g. Facebook to share personal information and interests with others. A 'Social networking site' also provides a platform to contact or stay in touch with friends, family and follow people of interest. It is also possible to share multimedia content, both personal and from 'Content communities' (ibid).

It is important to differentiate between social media by dividing them into different groups to make it easier to understand how to use a site for a specific purpose (ibid). Most sites fall into one or more categories and the way people use them, what they use them for and how the social media sites interconnect can vary from culture to culture and change over time as new players enter the market on a regular basis (ibid).

3.2.2 The metaphors of media by Joshua Meyrowitz

The benchmark cases as micro-celebrities have a cultural capital in the form of knowledge about how to use social media and their features which is something that Meyrowitz describes. When gaining cultural capital a part of this is to understand how different social media works separately before knowing how they work in synergy. To understand social media Meyrowitz introduces the terms 'media grammar literacy' and 'medium literacy' which will be explained in the following chapter.

When looking at media in general there are three ways to understand it according to Meyrowitz (cited in Wernblad, 1997). He describes the different views on media with metaphors. The first one is 'media content literacy' (medier er kanaler) that pose questions about the content that the media provide. Most research about the content of media writes the media's nature out of the equation by making content analysis separated from the media (ibid). This way of looking at media is the opposite of what is done in this paper in order to understand how the media dictates the content that is created. The content is something that the target case create and is not the focus for the social media strategy.

The second view is 'media grammar literacy' (medier er sprog) and describes a media's 'unique grammar' which is one of the focuses of this paper. The metaphor of grammar stems from the variables of expression or production techniques that each media or types of media possesses

(ibid). Instead of looking at media in a more passive way which 'media content literacy' poses, the focus is on the modularity that the media has. Questions such as how one can change the variables within a media and which effect such a change makes (ibid). In this paper 'media grammar literacy' can give an understanding of how to use a social media in form of the language. Viewing media this way can tell one what and how to produce content (ibid). On YouTube in the specific category "beauty and makeup" the YouTuber addresses the viewer as two friends talking (see chapter 1.2.1 about haul). By understanding this Bourdieu would say that cultural capital has been gained. In this study knowledge about 'media grammar literacy' is obtained through the interviews with benchmark cases as they are able to tell in specific details e.g. how they communicate to and with their subscribers based on their own experience. But in order to understand which social media that does it the best way the focus must also be on 'medium literacy'.

Looking at 'medium literacy' (medier er miljøer) is a way of overwriting the variables (grammar) in 'media grammar literacy' and the content in 'media content literacy' by looking at special marks and effects for each media. 'Medium literacy' looks at the media itself without influence of content or the unique grammar. It is a way of looking at the media's characteristics. An example is YouTube where one has to upload a video which makes the communication based on video in comparison to Instagram where the communication is based on photos.

'Medium literacy' is what Meyrowitz (cited in Wernblad, 1997) characterizes as media analysis where the focus is on the characteristics that a media contains. The focus is the media's special characteristics (physical, psychological, social) that differentiates from other media without influence of content or unique grammar (ibid). In this paper 'medium literacy' is used in the development of the social media strategy by exploring what each of the social media can do in the promotion of the YouTube-channel in the experiment. This insight of which "framework" the social media can offer is gained through a study of social media. It is with this understanding combined with the benchmark cases' use of social media that decides which social media to be used in the strategy.

For this paper both 'media grammar literacy' and 'medium literacy' needs to be understood and how they interrelate in order to gain the necessary cultural capital, which is the base of

developing a social media strategy. It is of great importance not just to choose a social media but also know how to use and utilize it - you need to know what, when and how to use it.

Different theories and their use and relevance for this paper has been presented and in the following chapters they will be incorporated in order to create a social media strategy. The next step is to explain the philosophy of science and the prior understandings that are going to be part of this study.

4. The structural foundation and prior understandings

How we as researchers understand the world and examining the problem statement is explained below. This view is strongly influenced by Bourdieu, the main theorist of this paper. Furthermore, the prior understandings and presumptions as researchers are elaborated explicit.

4.1 Structural foundation of the research

The primary theory of this paper is Bourdieu (1986) and the theory of different forms of capitals. These theories place Bourdieu in a field between structuralism and constructivism (Bourdieu, 1994). To separate between these two is of no importance for this study, but it is crucial to understand that the theory builds upon structures and boxes (fields). Bourdieu (1986) believes that actors act upon the structures that they are a part of and in that way humans are not driven by their free will alone. Another structure is set by social media that people act within which is what Meyrowitz describes with the theory of 'medium literacy' and 'media grammar literacy'. In this theory social media is limited by structures such as use of language and features of each social media.

When creating a social media strategy that is based upon a framework (POST Framework) and a theory that is based on structures (Bourdieu), the strategy becomes a structure itself. Therefore the foundation of this research is built upon structures which dictate the way the world is perceived in this paper. The paper therefore seeks to understand the world of beauty and makeup on YouTube through structures in order to create a guideline (social media strategy).

4.2 Prior understandings

Creswell (2012) argues that the researcher must distance themselves from the research and be aware of their own position in the research. A good way for the researcher to position themselves is to be explicit about their biased view and write their presumptions (ibid).

We all know and use social media as they have become a huge part of people's everyday life (Steinfeld et al., 2009) and in that sense we have our own biased view and thoughts of social media. This could affect the analysis which is why there is reason to explain our understandings.

We attempt to create a guideline to achieve success on social media, knowing that some factors might change over time. Factors such as trends; what kind of social media is "in or out", and what kind of content in videos or status updates that the target group prefers.

Furthermore we have a prior understanding that all the benchmark cases use the social media's framework in the best way possible and that they make research on what the trends are and who their possible target group is. In addition they interact with their viewers to keep a personal relationship to their followers. We believe that the successful YouTubers have thought about differentiating themselves from other YouTubers by being unique in their self-promotion, which have resulted in success. Our prior understandings will be confirmed or disproved through questions in the interviews with the benchmark cases.

This chapter has positioned the researchers and their prior understandings in regard to this research. The next step is to present the empirical methods that will be used in the examination of how to create a social media strategy.

5. Empirical method

In this chapter the empirical methods that is going to be used in this study will be explained. Preliminary studies are going to be made at the beginning of the research to understand the field of makeup-girls on YouTube and gain an understanding of the cultural capital and how some of these YouTubers have achieved success. After the research in the field and the selection of benchmark cases, qualitative research in the form of interviews will be executed to get an in-depth understanding of who they are and how they have become successful. In addition, an interview with the target case will also be conducted to gain an insight into her goal and vision.

To examine how haulers achieve success, a marketplace analysis will be made in a preliminary study of the field of beauty and makeup to uncover different types of capitals and the market in general. As our field revolves around social media on the internet it is not possible to conduct classic ethnography by observing the actors in their natural settings. Therefore the observation is done on the internet in order to gain an understanding of the YouTubers. One can argue that the internet is the natural setting of a YouTuber because the hauler exist only on the internet under their YouTube alias. In this paper the observational parts are the YouTuber's profiles on different social media and the interaction with their subscribers and followers. A research on every actor within the field with a certain amount of success will be done (Appendix 1). Then three benchmark cases in the top 10 will be selected and examined further and details such as views, subscribers and use of social media will be noted to create a profile for each (see chapter 7 about benchmark cases). In addition to raw data the benchmark cases' videos will be watched to gain an understanding of their work and YouTube personality.

5.1 Interview

Individual interviews will be set up to gain an in-depth understanding of how the three benchmark cases have obtained their micro-celebrity status and what the target case wish to achieve during the 4-week experiment.

Gaskell (2000) describes the purpose of a qualitative interview as a way to map and understand the respondents' life world (Gaskell, 2000). According to Kuniavsky (2003), the purpose of an interview as a data gathering method is to ask people about the user's experience to get a better understanding of the people who actually use the product (Kuniavsky, 2003). Kuniavsky et al. (2012) writes that the structure of an interview is like the shape of an hourglass:

“It begins with the most general information and then moves onto more specific questions before stepping back for a bigger perspective and concluding with a summary and wrap-up” (Kuniavsky et al, 2012, p. 144).

This structure was followed when creating an interview guide for all of the interviews. A pre-made interview guide with a set of paragraph headings such as 'Media Use', 'YouTube videos' and 'the separation between their private person and their YouTube personality' is used to conduct all the interviews (Appendix 2 & 3).

The three interviews with the benchmark cases will be conducted using different techniques and recorded with audio. The interview with NordicBeautySecrets is conducted face-to-face in a neutral place (Appendix 4). Some of the respondents are under age and therefore some ethical challenges are present. The benchmark cases have to meet up with persons they only know from the internet and therefore it is important to ensure a secure and comfortable situation by meeting at a public place. The interview with VideoMaria01 is conducted on Skype using the video application to imitate a face-to-face interview situation (Appendix 5). And the interview with Miax1994 is also on Skype, but only by audio due to technical difficulties (Appendix 6). Skype gives the opportunity of a more 'secure' experience for the respondents as they do not have to meet face-to-face with someone they met online. Finally the interview with the target case BeautyByLina7 is done in person at the IT-University of Copenhagen (Appendix 7).

5.2 The Skype interviews

Due to a geographic distance, some of the interviews will be done via Skype. Skype is a free Voice over internet Protocol (VoIP) tool that allows the user to both talk and watch the person in the other end of the line (Skype, 2013). All of the respondents know and use Skype which will make the interviews easier. One of the interviews was done with video and another one with only audio. The interview with Miax1994 was done without camera which due to the inability to see facial expressions resulted in moments of unexplained silence during the interview and created a distance between the interviewer and the respondent. With video it is possible to see reactions to whether the questions are understood or if the question needs a little more thought. Video also gives an indication if the question asked violates or offends the respondent. The Skype interview with VideoMaria01 that was conducted with video was as fulfilling and intimate as an interview in person.

According to Hay-Gibson (2009) there are some technical disadvantages when conducting a Skype interview. Some of these disadvantages are the necessity of access to the internet and the possibility of losing the connection. To get around this problem a wired connection to the internet was ensured but that was not an ensurement that the respondents had a stable internet connection too - no technical hiccups was experienced though. Hay-Gibson (2009) argues that the respondents can get nervous or embarrassed in front of a camera which can affect the results. But the respondents who are YouTubers are used to sit in front of a

webcam and talk to many people. The situation differs because the YouTubers are used to a one way communication situation and the interviews are communication going both ways - but that was not a problem for the respondents.

5.3 Analysis method

Meaning condensation will be used to analyze the benchmark cases' and the target case's answers from their respective interview.

“Meaning condensation entails an abridgement of the meanings expressed by the interview into shorter formulations. Long statements are compressed into briefer statements in which the main sense of what is said is rephrased in a few words” (Kvale, 1996, p. 192).

The brief statements will then be written as a fluid text to describe their profiles with their YouTube alias as profile names (see chapter 7 about benchmark cases).

6. Criteria for success

6.1 Selection of benchmark cases

The criteria for selecting the benchmark cases are based upon research among Danish female YouTubers who deals predominantly with beauty and makeup. Within this category a total of 22 YouTube-channels with Danish narration, a minimum of one posted video and at least 1000 views in total was selected (Appendix 1). This was to sort out channels that had been created and then abandoned or never taken into use. The data gathered was the name of the channel, views, subscribers and the date of creation. An average of views, subscribers and number of days since creation for all 22 channels was made. To measure the ratio between the numbers of subscribers, views and the time of existence, a 'popularity' index was created (see illustration 2). The popularity index can give an indication of the effectiveness of the YouTuber and their ability to promote the channel in regard to obtaining views and subscribers. This self-created index illustrates each YouTuber's popularity (views and subscribers) by comparing to the time of existence (numbers of days).

$$\frac{\text{views} \cdot \text{subscribers}}{\text{number of days}}$$

The output from the popularity index are divided with 100.000 and rounded up to no decimal to get a number that is easier comparable. The number in itself says nothing but should be

compared to the calculated figures which the other YouTube-channels have achieved. From these criteria the 10 most popular YouTubers (popularity index) were singled out and asked to participate (see illustration 2). Of these 10 only three YouTubers had the time to be part of this study. The three participating benchmark cases are 'NordicBeautySecrets', 'VideoMaria01' and 'Miax1994' who are placed at the 5th, 6th and 7th place in the top 10 according to the popularity index (shown in red in illustration 2).

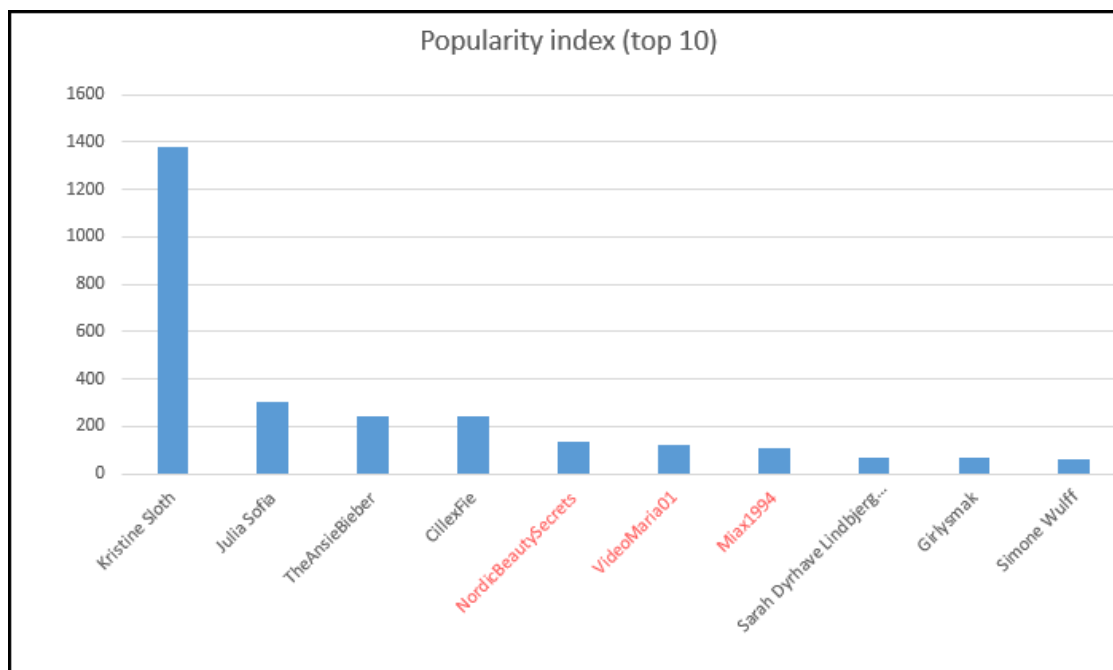


Illustration 2: Popularity index of the 10 most popular YouTubers

6.2 Measure of success for the 4-week experiment

A way to set a goal for the experiment could be a calculation of the average of views and subscribers obtained during a random four week period by the 22 YouTubers to get an estimate of expected views and subscribers for the target case. The numbers would be derived from statistic material and be an unrealistic number to reach for this experiment. The calculation is pointless as it takes no notes to the 'snowball-effect' or exponential growth that is present when looking at a YouTube-channel. This experiment cannot mimic the same dynamics that happens over time when a YouTube-channel reach a 'critical mass' and becomes self-sustainable and creates further growth. Critical mass is a sufficient number of viewers that a YouTuber needs to gain in order for the YouTube-channel to grow exponential. All of the three benchmark cases have reached this sufficient number of viewers and subscribers. During the interviews with the benchmark cases they all pointed out that they

reached critical mass about a year into their careers (see chapter 7 about benchmark cases). During the interview with the target case, she express that her wish for the 4-weeks experiment is to get an additional 50-100 subscribers on her YouTube-channel (see chapter 8 about target case). This seems as an achievable goal for the 4-weeks experiment.

When comparing the numbers of views and subscribers that the benchmark cases have achieved and then look at the time of existence, something odd comes to mind. Comparing Miax1994 with Kristine Sloth (the most popular YouTuber) it is obvious that Kristine has a lot more views and subscribers than Miax1994 even though Miax1994's YouTube-channel has existed for almost three times as long as Kristine's (Appendix 1). It seems that this can be explained by a "first-mover"-disadvantages that has something to do with the time period when Miax1994 started posting videos in 2009. In 2009 according to the data (Appendix 1) only three of the 22 YouTubers existed and most of the other girls came around in 2012. So it seems as the market for Danish YouTubers creating makeup videos did not contained enough viewers to reach a critical mass at the time. Today it seems that there is a market for beauty and makeup YouTube-channels as many of these channels have gained success.

7. Benchmark cases - the three YouTubers

After observing the benchmark cases' YouTube-channels, interviews were important to obtain in-depth knowledge on what cultural capital that they each possess. In this chapter the three benchmarks cases are presented. The chapter is based on interviews with NordicBeautySecrets, VideoMaria01 and Miax1994. After each of the interviews the main points are highlighted and presented in bullet points that makes the foundation for a social media strategy.

What all of the benchmark cases have in common is that they promote themselves under an alias that remains the same regardless of the social media and they all use multiple media to advertise for their YouTube videos. They all have a YouTube-channel that concerns beauty and makeup where they create haul videos, makes reviews and do tutorials - some of the videos are made as series. The primary social media is YouTube, the secondary are Instagram and Facebook and additionally they promote themselves on Twitter, Keek, Formspring and blogs. All of them say that they have not done anything in particular at the beginning of their career to promote their YouTube-channel, other than uploading videos on a regular basis and to be present on different social media. The benchmark cases all described the feeling of

creating videos to an audience that did not exist, which turned around after approximately a year when they hit a critical mass (Appendix 4, 5, 6).



7.1 NordicBeautySecrets

YouTube-channel: <https://www.youtube.com/user/NordicBeautySecretsD>

Subscribers: 12884

Views: 610208

The following can be found in appendix 4 and is based on an interview with NordicBeautySecrets. She is a 19 year old girl studying to become a chemical engineer at DTU (Technical University of Denmark) and resides outside Copenhagen. NordicBeautySecrets started her YouTube-channel 16 months ago because she did not have any friends who shared the same interest for makeup. Her inspiration came from foreign YouTube-channels about beauty and makeup. She describes her motivation as a true passion and a wish to share her knowledge on the topic. In the future she hopes to use her education, and the experience and

micro-celebrity status from YouTube to launch her own line of beauty products. When she creates her videos they should be easy to understand and uncomplicated for the viewers to watch. She puts much effort and preparation into her videos to ensure a certain quality that makes people subscribe to her channel. Her YouTube-channel reached 5000 subscribers 4 months ago, where it finally accelerated.

When she makes videos for her channel she only talk about makeup and she does not share her private opinion about other issues. She wants to differentiate her channel on YouTube by being trustworthy and serious when she talks about beauty products: “[*why the viewers subscribe*] the majority say that it is because of the objectivity, and that I differ from the other YouTubers by being a little bit older.” (Appendix 4, p. 4). It is important for her to maintain this impression and therefore she decline offers of reviewing products for money if she cannot say her honest opinion. To accomplish that, she wants to use the advantages of being older than most of the other YouTubers in her field and what she learns as a student of chemical engineering. She makes a little money on ads that run on her channel and blog and then she cooperates with firms like NiceHair.dk.

When using social media the content of the different media needs to vary so it is not the same and that the viewers get different content on each media. When using social media she tries to distinguish between the private and the public sphere to avoid ‘haters’:

“*It is hard to hate a person you do not know*” (Appendix 4, p. 5).

NordicBeautySecrets is active on YouTube, Google+, Facebook, Instagram and on her blog. She posts around three videos in a week on YouTube. Her most popular videos are criticism of products, give-aways and videos of her favorite things. She often uploads her videos around 2pm when her viewers get off school and she wants to create the illusion with her viewers that they are sitting in her room just talking about beauty and makeup - just as best friends would. It is also important that the ambiance in the video is light and friendly.

Her viewers vary a lot from girls that are 12 years old to mature women in their mid-forties. She explains that most comments on YouTube are not really something she can answer as most of it is just tokens of appreciation for her channel. She uses around two hours daily on her YouTube career that she describes as a hobby. A good way to get more viewers is to be thorough when creating tags and descriptions for the videos to search-engine optimize. Furthermore it is important to use Google+ that are tightly connected to the YouTube-channel to get good ratings in searches.

She has got a few haul friends through her channel and sometimes they cooperate to create collaboration videos. She wish she had created a network with the other YouTubers earlier, as it is a good way of getting support to difficult things – technical details and good advice on how to be a good YouTuber.

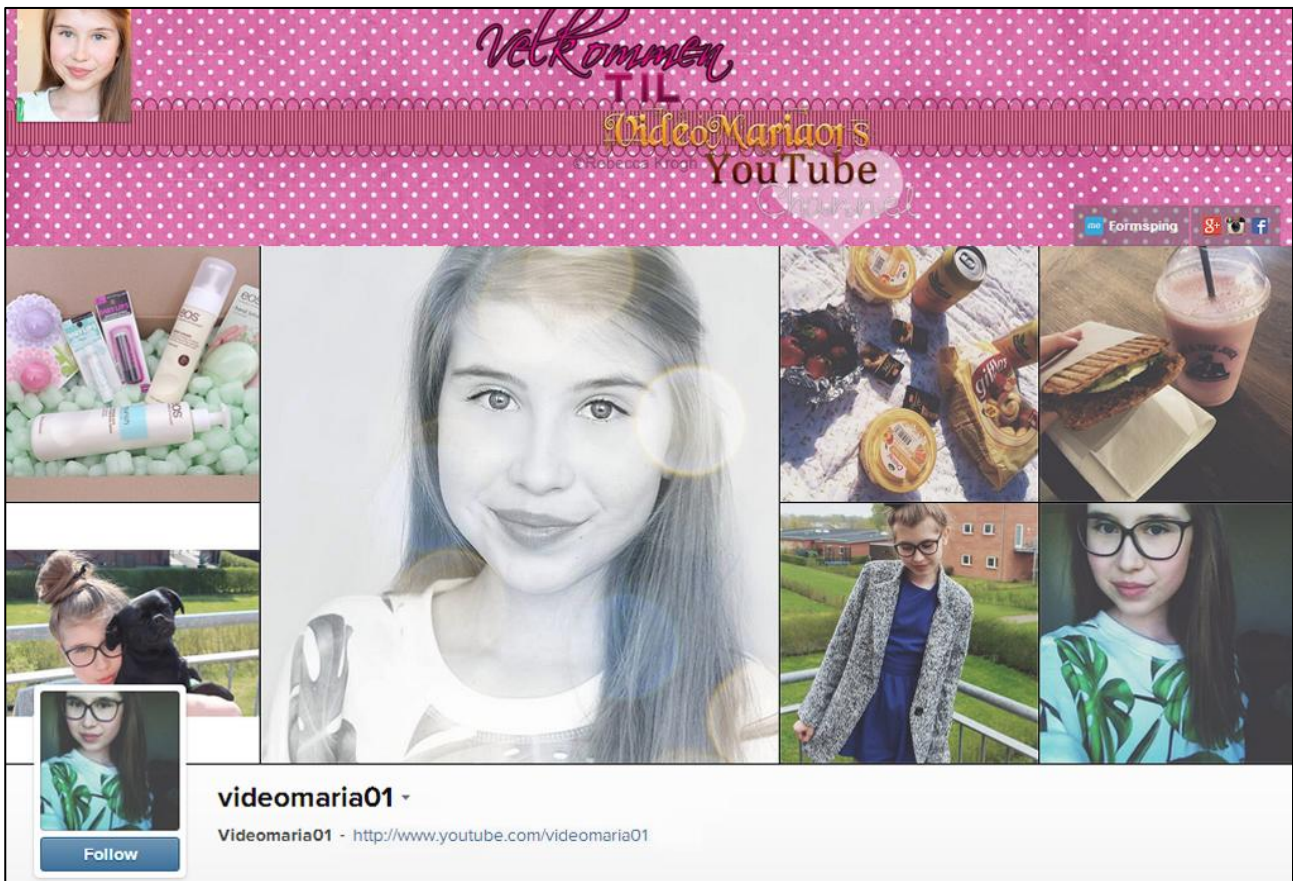
For her, Facebook is interactive and a good way of communicating with the viewers. The interaction with the viewers is predominantly done through Facebook and is mainly about beauty Q&A. Instagram is used to create a visual and inspirational look into her life as a private person and what she is up to. She enjoys to take photos and finds that photographs is a good way to create a personal relationship with her followers - but still maintaining a private sphere.

Her blog is used for reviews of products where a video is not a necessity and can be done in pictures and text. But she finds it hard to attract new followers because they have to know the specific web address and a blog is not part of a larger social network. It is important for her to not be present on too many social media, to avoid that it becomes more than she can manage as it is time consuming, which can make her lose motivation. She believes that it is of great importance to keep renewing herself so her channel does not become boring and that this is a good way of maintaining popularity. The following quote is a good characterization of NordicBeautySecrets as a person:

“I think it is possible to relate [the YouTube-channel] to a career, it would be like building a brand to get some credibility. So one day when I launch my own [beauty] products on the market, people will have confidence that it is of decent quality.” (Appendix 4, p. 4)

- Posts around 3 videos per week on her YouTube-channel
- She differentiate her channel by being older and trustworthy
- Upload videos around 2pm when people get off school
- The most popular videos are criticism of products, give-aways and videos of favorite products
- Create a friend-like relationship to the viewers
- Keep the ambiance in the videos light and friendly
- Be thorough when creating tags and descriptions of the videos to search-engine optimize
- Vary the content of the different social media

- Facebook is used for interaction with viewers
- Instagram creates a visual and inspirational look that is more private
- Always renew yourself to maintain popularity
- Viewer's favorite video are criticism of products, give-aways and her favorite things



7.2 VideoMaria01

YouTube-channel: <https://www.youtube.com/user/VideoMaria01>

Subscribers: 14535

Viewers: 667868

The following interview with VideoMaria01 can be found in appendix 5. She is a 13 year old girl attending a private school in Southern Jutland. VideoMaria01 got her inspiration to enter the makeup world on YouTube, by seeing a lot of American beauty haulers and began her career in 2012. In the beginning she kept it secret from her friends that she had a YouTube-channel as she thought it was embarrassing only having a few subscribers. VideoMaria01 records her

videos different places ranging from holidays to outside but mainly she records in her bedroom. She wants her videos to be lively, personal and cozy - therefore she often sits on her bed to show her audience that she is down to earth. She differentiates herself by being 110 percent herself as she is a naturally happy young girl:

"I am so 110% myself I would never do something I did not like" (Appendix 5, p. 7).

It is more important for VideoMaria01 to get subscribers than viewers, because she does not know if it was a mistake that people stumbled upon the videos, as she explains viewers come and go while subscribers stay:

"Subscribers are like a small remote family to me - views just come and go but subscribers are something that are constant" (Appendix 5, p. 7).

She knows that her subscribers are both girls and boys because the owner of a YouTube-channel is able to see statistics about who the audience is and where they come from. She has not thought of her YouTube-channel as a career but she thinks that it is correct to call it some kind of a career - she calls it a hobby.

Her YouTube-channel took off as she hit 5000 subscribers and she explains it as:

"It is like a slide. You walk up the stairs for a long time and the road is long and hard. But when you finally reach the top it finally accelerates" (Appendix 5, p. 4).

When she became a celebrity on YouTube, negativity accompanied when her classmates tried to take advantage of her micro-celebrity status and wanted to participate in the videos which resulted in VideoMaria01 had to change school. Besides a few incidents of jealousy, she got an overall positive response from both family and friends. She tries not to spend too much time on her YouTube-channel as she wants to prioritize her school as well. Through her YouTube-channel she has achieved a network of both new friends that have the same interest as her as well as sponsors. Her dream scenario is to be the most famous YouTuber in Denmark.

VideoMaria01 attempts to vary the content in her videos. She does not care to make tutorials but she does other kind of makeup videos and besides makeup she creates challenges and videos called "FabFriday" where she choose questions to answer from her different social media sites every Friday. She does not make critique videos - videos that are criticizing products. But she has created a lot of reviews that are sponsored - consequently she did not want to say if the products are bad. The content of her videos changes as she evolves. Her subscribers like to see her FabFridays, giveaways and videos with her makeup collections. But generally she gets a lot of responses on every video she posts.

In the beginning she was not conscious of how many videos she uploaded but it could be as many as twice a day. It varies how many videos that she uploads but she tries at least to upload two videos a week. She wants to keep her videos short, about 5-7 minutes long. VideoMaria01 spends two hours recording and twice as so much on editing. She tries to reply her followers' questions but people need to have a Google+ account to receive response on YouTube, which VideoMaria01 thinks is frustrating as it is on YouTube the best questions are asked.

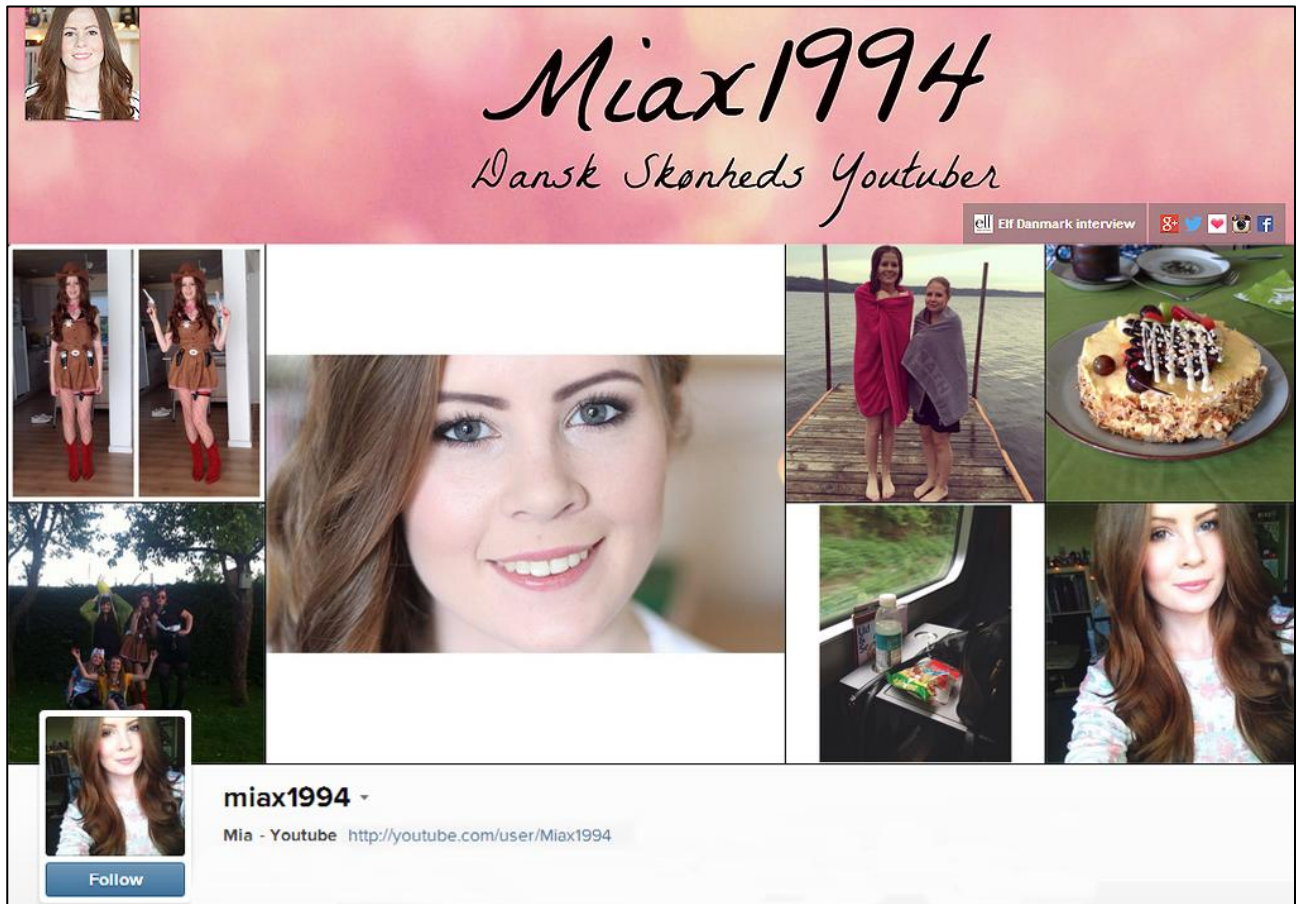
VideoMaria01 produced a Facebook account to accompany her YouTube-channel when she got 1000 subscribers. At the same time she started creating the other social media accounts that she could use to promote her YouTube-channel. She also has a private Facebook account which gives her the feeling that she has a private life, but in fact she promotes the same content on both accounts. She only uses Facebook for updating her fans about new videos or to let them ask questions, but she rarely uses Facebook. In return she spends three hours or more a day on Instagram because it is easy to use and easy to answer questions from her followers. She uses Instagram to let her followers know more about her private life. She uploads not only pictures of makeup and screenshots of her videos but also personal pictures of what she is doing to create a friendship with her fans.

In addition VideoMaria01 uses Twitter, blog and Formspring - Twitter to post short status updates when there is a new video on her YouTube-channel or to tell what she is up to, and Formspring to ask and reply to questions. She also has a blog but she does not use it. When asked what inspires her to be a hauler, VideoMaria01 explains that it is the responses that she receives from her followers:

"It is so nice when people write 'awww you are so finely dressed today, Maria', and 'you are so nice and sweet and your hair looks so good today'. It is just a really nice feeling" (Appendix 5, p. 8).

- Record videos at a place with personality e.g. bedroom
- Be yourself 110%
- Subscribers are more important than viewers
- Getting subscribers takes time, but when you reach a certain point it accelerates
- Variation in videos reach more and different age groups
- The videos should be short and about 5-7 minutes.

- Upload videos twice a week
- Cannot answer followers on YouTube if they do not have an Google+ account
- Instagram is easy to use and easy to answer questions from followers



7.3 Miax1994

YouTube-channel: <https://www.youtube.com/user/Miax1994>

Subscribers: 12602

Views: 1459557

The following is the result of an interview and can be found in appendix 6. Miax1994 is 19 years old and attends gymnasium in Central Jutland. Her future plan is to become a childrens educator. She was a first-mover on YouTube when she created her Miax1994 channel in 2009 at the age of 15. Her initial inspiration came from foreign YouTubers and the fact that none of her friends had any interest in beauty and that she felt a need to share her interest for beauty

with others. In the beginning she did not tell her friends about her YouTube-channel before the channel became popular. She tries to have a positive attitude in her videos but tries not to be personal and talk about serious issues because it makes her feel like an easy target for unjust criticism. An example of the sensitive and calm girl she seemed to be in the interview, is that she sometimes feels the need to take a timeout when she has received rude comments in response to her videos because she would like to please everybody even though she knows it is not possible:

“People don’t think about how it is to get these [sharp] comments when I have used a lot of time on [the videos]. Concerning the matter that I cannot please everyone, which I really want to, but it is just impossible sometimes.” (Appendix 6, p. 6).

She does not think about what videos will give her the most responses but makes the video that she is inspired to create. She is motivated by her interest for makeup and she enjoys making tutorials and feels self-assure in her abilities. Her popularity increased a year ago as she became more confident and better at producing videos. She uses the same amount of time on social media as a full time job but only makes a small amount of money. The money is accumulated by the means of the YouTube affiliates program and she also makes advertisement for NiceHair.dk. One day she hopes to reach 20.000 subscribers on YouTube. Miax1994 uses a variation of social media besides YouTube such as Instagram, Twitter, Facebook, Keeks and blog - she tries to differentiate the content to not bore her followers. She finds it tricky to be private and personal at the same time but she revolves the content regardless of media around her Miax1994 persona.

She tries to upload a video on her YouTube-channel every other day and in the weekend she usually uploads it in the morning to catch people early. But on weekdays she will just upload the videos when she has finished them. Her opinion is that you do not have to be technical skilled to be a good YouTuber, but it can be a way to differentiate yourself from other YouTubers. She usually film her videos in her bedroom where she feels most secure and normally it will take her about 20 minutes to prepare and film a video. Miax1994 thinks that she differentiate herself by making the best makeup tutorials with a lot of personality and her most popular videos are “get ready with Mia” which take you on a journey from a ‘fresh-out-of-the-shower’-look to standing fully dressed and made up in the end. The videos with her girlfriends and other YouTubers are popular as well. She makes shopping-spree, tutorials and “My favorites”. In an attempt to make a stronger connection with her followers, Miax1994 also

makes Vlogs and a monthly video called “Ask Mia” where it is possible for her to answer questions from YouTube and her other social media.

Even though she does not scrutinize her use of different media or their connection to each other Miax1994 tries to be on the beat concerning which platforms to be represented on. Facebook is mainly used as a forum to ask questions that she will respond to later on in the YouTube videos “Ask Mia”. Usually Miax1994 will find time to answer her viewers one way or another out of respect for her viewers:

“I make sure to answer people’s comments as often as possible. Both on YouTube and on Instagram. Cause it is also necessary to interact with them. Basically it is for them that I create the videos” (Appendix 6, p. 7)

She finds Instagram to be an easy way to show people what she is up to and she enjoys writing little messages on Twitter where she also has an automatic link to post teasers of new YouTube videos. The small videos from Twitter can also be used on Keek. She also has a blog but she does not use it because it is too time consuming compared to the payoff.

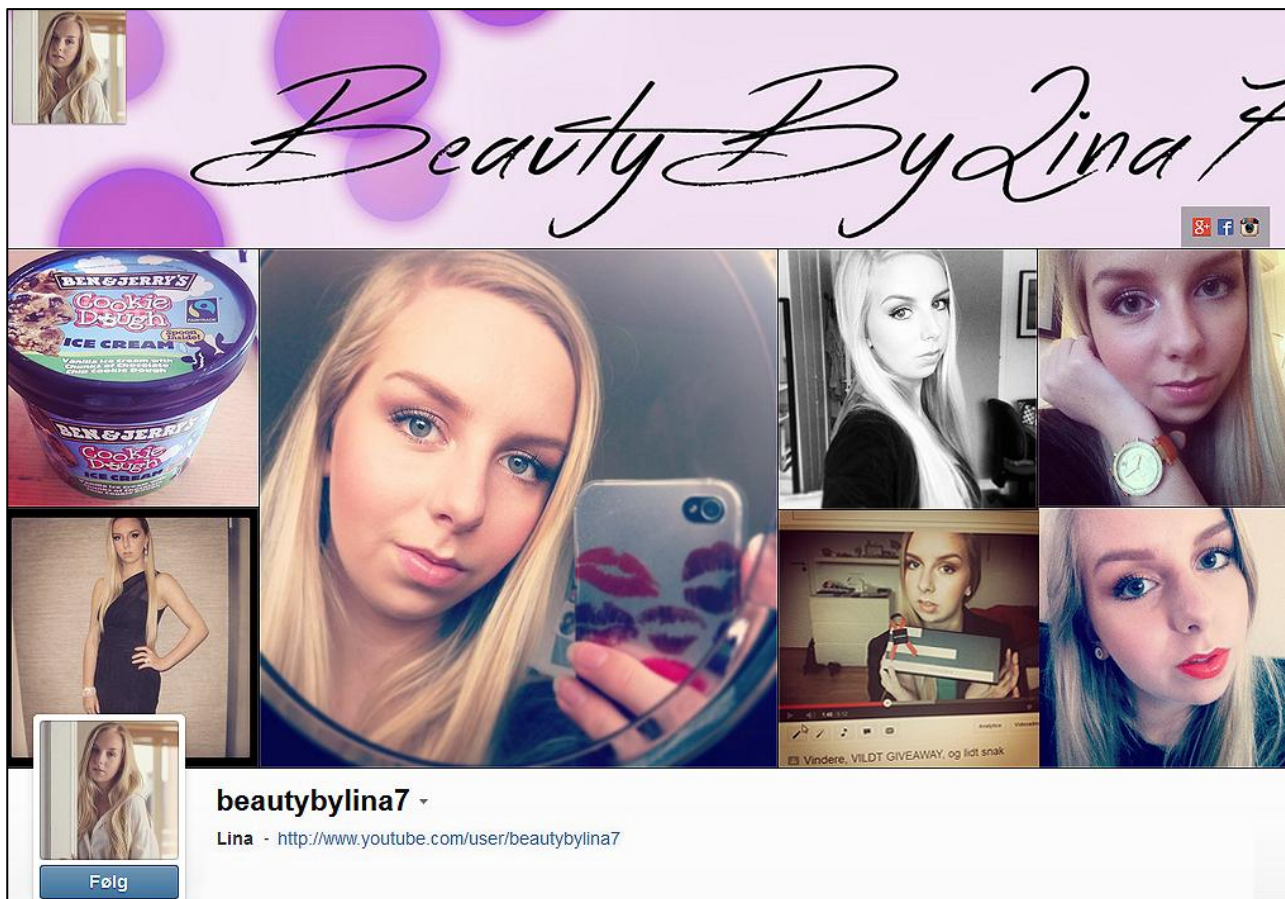
- Post videos every other day (3-4 times a week)
- Records in her bedroom
- Uploads videos on YouTube in the morning on weekends to catch the early risers
- Important to answer people's questions
- Videos with girl friends or other YouTubers give credit
- Be creative and create your own video concepts
- Vary the content of the different social media
- Facebook is used for interaction with viewers
- Instagram creates a visual and inspirational look that is more private
- Twitter and Keek are good tools for short video promotion
- Most popular videos are “get ready with Mia”
- Create a friend-like relationship to the viewers

This chapter has presented the results of the interviews and the gained knowledge (cultural capital) from the benchmark cases. Combining the different bullet points from this chapter with the knowledge of the selected social media in a following chapter (chapter 9 about the choice of social media) are what forms the social media strategy. In order to create a social media strategy it is necessary to consult the target case as it is in cooperation with her that the experiment is

executed. The target case's ambitions and intentions for this experiment is introduced in the following chapter.

8. Target case - BeautyByLina7

This chapter presents the target case and what her goals is in general and for the experiment. The chapter is based upon an interview and the transcript can be found in appendix 7. After the interview, all the main points are highlighted with bullet points. It is up to BeautyByLina7 to follow the strategy as recommended by the researchers, which is an active choice made in agreement with the target case during the interview.



8.1 BeautyByLina7

YouTube-channel: <https://www.youtube.com/user/BeautyByLina7>

Subscribers: 7

Views: 415

The target case is BeautyByLina7 who is 17 years old and attending her second year in gymnasium. She aspires to be a professional makeup artist and she wants to take advantages of a potential fame by creating YouTube videos on her channel:

“I want to be a professional makeup artist in the future and I think this is a good way to start out, and by getting a little famous people will know who you are, and that makes it is easier to get ahead” (Appendix 7, p.1).

She launched her YouTube-channel in 2011, but she did not become an active hauler before the Fall of 2013 when she launched her first tutorial under the alias BeautyByLina7 and by the Spring 2014 she still only had a limited number of views and followers. The way she wants to differentiate from other YouTubers is by being the absolute best makeup artist. Therefore the emphasis is on tutorials and how-to videos at the moment. She wants to expand her YouTube-channel to Instagram and Facebook in order to acquire more views and subscribers. Her reason to choose Instagram is prior experience and the potential that she sees in posting photos of e.g. her makeup of the day, update her followers with her whereabouts and inspire them. BeautyByLina7 wants to use Facebook to announce when new videos are available and the option of writing a longer review is also an advantage of Facebook. She wants to keep her private life separated by not announcing her full name, because she is the only one in Denmark who has that name.

“People can know neutral things but I do not think people should be involved in my life’s ups and downs - it can hit you in the comments if you share too much about yourself” (Appendix 7, p.2).

In that way it gets harder for viewers to criticize when they do not know her personally, but there will always be haters - she aims to focus on the positive responses. Subscribers are most important for her as they are more loyal than viewers. BeautyByLina7’s goal for this experiment is to get 50-100 subscribers as she believes it to be possible. Many subscribers are according to her 10.000 - 20.000 subscribers since it is a small country. According to BeautyByLina7 a YouTuber is successful at the time when a lot of people watch and comment on the videos and when firms want to enter into a sponsorship. Her dream scenario is to make it a living as a professional makeup artist and to have a community of followers that supports her. When asked about her motivation to create haul videos she answered:

“I have this motto of making Danish girls more beautiful. Because I believe that many girls feel lost when they try to put on makeup. I think something basic is missing which I have

just filmed in a 'SOS' video, which I would have liked to have when I started with makeup"
(Appendix 7, p. 5)

- Wants to differentiate by being the absolute best makeup artist.
- Wants to expand her YouTube-channel to Instagram and Facebook
- Wants to use Instagram for posting photos of e.g. her makeup of the day, update her followers with her whereabouts and inspire them.
- Wants to use Facebook to announce when new videos are available and to write longer reviews of products
- Would like to get 50-100 subscribers

9. The choice of social media

The chapter outlines YouTube and two other selected social media which is going to be used in the social media strategy and the experiment of trying to make the target case's YouTube-channel successful. Meyrowitz' terms 'medium literacy' and 'media grammar literacy' are the foundation for this chapter as it is important to understand the characteristics and frameworks for each of the social media which are gained through a study of these.

The primary media is Youtube and this study will work around how to create a synergy between YouTube, Facebook and Instagram. The selection by the researchers of the two remaining social media is based on the interviews with benchmark cases and the target case's choice of social media. The secondary social media will be used to support the promotion of the target case's YouTube-channel. The choice of Facebook is grounded in the target case's existing Facebook network and the opportunity of exploiting this. Facebook is according to the benchmark cases the perfect media for two-way communication and Q&A with the subscribers. Furthermore the target case wish to promote her videos through the Facebook Page. Instagram is selected because all of the benchmark cases use it and the target case already has an existing network. In addition Instagram gives a visual insight into the target case's private life without compromising her privacy.

The benchmark cases also used some of these social media: Blogs, Twitter, Keek and Formspring. These were deselected as none of these were used by all of the benchmark cases

and Twitter was discarded as only two secondary social media should be selected in order to retain control during the experiment. While Keek and Formspring are upcoming social media that lack users. Blogs encourage the user to write larger amount of text which is time consuming and the target case does not have an existing account and thereby network within the blog-world. As time is a crucial factor in the experiment it is important that the social media need to facilitate a quick user acquisition in order to reach a critical mass of subscribers. Therefore it was chosen by the researchers to limit the social media strategy and experiment to contain only three social media.

To understand the three social media: YouTube, Facebook and Instagram, a study has been constructed based on 'medium literacy' (Meyrowitz, 1997) where the focus is on the social media's characteristics. These characteristics are essential knowledge in order to create the social media strategy and gain cultural capital.

"Instagram is entertaining. Facebook is more if people have a question for me. But YouTube is the primary channel and it is also where I have the most followers" (Appendix 4, p. 5)

9.1 YouTube

YouTube is the primary media of both the benchmark cases and the target case and therefore also the main focus of our media strategy.

YouTube was launched in 2005 as a video-sharing website (Content community) relying solely on user generated content (Burgess & Green, 2009) which can easily be uploaded, viewed and shared. Already one year later in 2006 YouTube was bought by Google (ibid). Today YouTube is the second largest search-engine on the internet only outshined by their owner Google (Elliot, 2013). One of the secrets behind the success of YouTube is easy access to videos as it requires no login and it takes approximately ten minutes to learn how to upload audiovisual material (Simonsen, 2011). Virtually anyone can be a creator and publisher of content on YouTube (ibid). It is necessary for the user to have a Google account to upload a video, create a channel (a profile) or subscribe and comment on videos (YouTube, 2014). The technical aspects are not a problem during the experiment, as the target case already owns a YouTube-channel and knows how to manage it. The majority of YouTube videos and channels have built-in public statistical data that makes it possible to follow a single video or channel over time (Sigsworth, 2013). The statistic tools that YouTube offers can be used to continuously monitor the experiment during the 4-week period to see how it proceeds. This offers the opportunity to tweak the details of the strategy in collaboration with the target case.

In this experiment the problem is to get BeautyByLina7's YouTube-channel discovered by the viewers and accumulating a substantial amount of subscribers. If the audience do not see the videos, it can be a demotivating factor to create videos. The benchmark cases pointed out that it took around a year to reach the critical mass - a time horizon that is not an option in the experiment (see chapter 7 about benchmark cases).

According to YouTube one billion users visit to watch six billion hours of audiovisual material every month and every minute 100 hours of material is uploaded to YouTube (ibid). Even though there is a staggering amount of uploaded videos on YouTube, the statistics show that only 30 % of the videos accounts for 99 % of the views (Whitelaw, 2011). This can very well be the Achilles' heel of YouTube that, besides the most popular content, top-rated and most shared videos, the rest (70%) of the videos are not being watched. Furthermore the less popular audiovisual material are disorganized and difficult to navigate in and locate (Simonsen, 2011).

YouTube focuses on popularity which has resulted in a fierce competition of views between the creators of content (YouTubers) in their pursuit of fame and self-promotion (ibid). In a sense YouTube's bottom-up structure has become a top-down controlled media platform (ibid). This means that less popular videos have a hard time being discovered and watched and in that way being promoted. This means for the YouTuber in question that the competition is fierce and that success equals an increased chance to reach a critical mass and exponential growth in views and subscribers.

When it comes to utilizing video search-engine optimization (VSEO) on YouTube, different aspects are important to consider before uploading a video. The title, the description of the video and the tags used should include more than one keyword referring to the content. In addition, by including captions or subtitles e.g. subtitles in different languages, your video becomes more accessible to others (Litt & Goodman, 2012). Timing seems to be difficult to frame as every person has different schedules and routines for the use of social media. It is possible to upload videos 24/7 but a rule of thumb is to not upload between 1 and 7 in the morning, where the traffic at YouTube reach its minimum (ibid). The peak of activity is between 12 and 16 on weekdays - at the time when people are at work/school (ibid). The three benchmark cases also agrees that the best time to upload videos are between 14 and 15 on weekdays, to get the most responses from viewers (see chapter 7 about benchmark cases).

Even though it is possible to upload and share videos on other sites as Facebook, the YouTube solution is preferred by companies and private persons. Videos are often shared from YouTube to other social media sites as embedded videos (Sigsworth, 2013). When conducting the experiment the advertisement for the YouTube-channel should not be limited to YouTube but also use other social media to advertise for the channel. To compensate for the shortcomings of YouTube e.g. it is difficult to answer comments from subscribers on YouTube because of technical limitations. While on Facebook it is easy to maintain a fluid communication (see chapter 7 about benchmark cases).

It is possible to make money on YouTube by joining the YouTube partner program and anyone can apply to this program. The only thing that is required is a concept for a channel and that videos are uploaded on a regularly basis. The YouTuber does not need to have a huge following in advance to become a partner (Rahbek, 2013). A YouTube partner gets paid more than half of the revenue for the ads (affiliate links) that appear on their channel, but it takes a significant amount of clicks on the ad before it makes a difference on the bottom line (ibid).

In the experiment the time period is limited and therefore a strive to become a YouTube partner is unrealistic. There is no age limitation to become a YouTube partner and it is estimated that 10 % of the most popular YouTubers are 19 years old or younger and more than one-third of the successful YouTubers in the revenue-sharing Partner Program are under the age of 25 (Hawgood, 2011). For every flourishing YouTuber there are thousands of teenagers waiting to have their shot at fame and a micro-celebrity status (ibid).

9.2 Facebook

Facebook is the secondary media that should work in synergy between the primary media YouTube and the other secondary media Instagram.

Facebook was created in 2004 originally designed for college students. In 2006 anyone over the age of 13 with a valid email address could set up an account and join Facebook. Today, Facebook is the world's largest and most popular social networking website with over a billion users worldwide (RedOrbit, 2014). Therefore Facebook has been chosen as one of the social media as the amount of users give the opportunity of reaching a greater social network - thereby hopefully subscribers on YouTube.

Facebook is a social networking site that enables people to connect and share with friends, family or acquaintances online through profile pages (Cross, 2013). These pages allow people to provide a summary of themselves with photos, interests, status updates etc. (Cross, 2013) Facebook has a lot of different features: users are able to create groups, chat with friends and share content such as photos and videos. The "wall" on Facebook is the heart of a user's profile (About.com, 2013). This is where the user posts different content or write updates on what the user is up to which friends are able to comment on and like. There is two different kinds of "profiles" that can be created on Facebook; one is a 'private profile' and the other is the public one - a so called 'Facebook Page'. The difference is that the first one is for private people and their friends while the other is an open page that the public can follow by liking. It is the feature of communicating with the followers as well as the feature of sharing videos and pictures that are going to be used in the social media strategy.

One of the key functions of Facebook is the possibility of liking. According to Facebook Help center (cited by Rosen, 2012):

"Like is a way to give positive feedback or to connect with things you care about on Facebook. You can like content that your friends post to give them feedback or like a Page that you want to connect with on Facebook." (Rosen, 2012).

The like button on Facebook creates a great opportunity to create "media exposure, drive traffic and earn consumer validation for your brand" (Kistner, 2010), which can and is being used in marketing. According to Cross (2013) businesses can benefit from social media by being present on Facebook since the user has the potential to reach a large number of people. This allows the user to promote content with those who follow them (ibid).

It is of great importance to get likes and thereby followers on the Facebook Page, to be seen by other people on Facebook and create a network that will drive followers to YouTube and Instagram as well - in other words increasing the social capital.

Facebook has changed the way people communicate online and because a lot of people continue to join the social networking site, services across the web have worked to integrate Facebook which create a broader social experience online (GCFlearnFree.org, n.d.). This expands the use of Facebook by connecting to other social media and homepages with a button that encourages to 'share on Facebook'. When watching a video on YouTube the possibility of sharing on Facebook is present - to share on Facebook is literally only two clicks away. This connectivity shall be utilized in the social media strategy to connect the social media and create the synergy.

To figure out the best time to post on Facebook, it seems as:

“The less people want to be at work, the more they are on Facebook” (Cooper, 2013).

Regarding the best time of the day to post the statistics range from 9am to 7pm. A rule of thumb is early afternoon being a solid time to post, and any time after dinner and before work being a bad time (ibid). On workdays the engagement rates are 18% higher on Thursday and Fridays - the days when people start to long for the weekend. In an overview of the whole week the weekend are the best days to post with a 32% higher level of engagement. This time interval should be taken into consideration when creating the social media strategy.

9.3 Instagram

The last choice of media to work in synergy with YouTube and Facebook is Instagram.

Instagram was launched in October 2010 and has set itself among the social media titans by being a sharing platform centered around photos. Instagram's unique feature and trademark is the quadratic images which various filters that can be applied to. According to Instagram the service:

“is a fun and quirky way to share your life with friends through a series of pictures. Snap a photo with your mobile phone, then choose a filter to transform the image into a memory to keep around forever. We're building Instagram to allow you to experience moments in your friends' lives through pictures as they happen. We imagine a world more connected through photos” (Instagram, 2014).

A picture says more than a thousand words and in that way Instagram offers a quick opportunity of sharing a photo that illustrates what you are up to. In addition a caption comes with the photo, making it possible to describe the picture and add tags.

It is these features of Instagram which the benchmark cases explain that should be used in order to give insights into BeautyByLina7's private life and thereby gain a more personal and intimate impression of her as a person - even though it is a moderated version (see chapter 7 about benchmark case). One of the benchmark cases describes her own use of Instagram in following wording:

“Instagram because it's all done very visual and inspiration expressed and I think Instagram is perfect to share your pictures.” (Appendix 4, p. 2)

In April 2012 Facebook bought Instagram for an unknown figure and by September 2013 Instagram could announce the 150th million user of the social media. In June 2013 the video feature was introduced and made it possible to upload videos with a duration of 15 seconds

(Trackmaven, 2013). On Instagram it is possible to both like and comment on the content. Furthermore the opportunity of tagging your content with hashtags creates a better chance of getting your content shared - eventually resulting in likes, comments and followers. On Instagram one is able to choose if the account should be opened or closed and the possibility of using a username. By a closed account the Instagramer have to approve requests from a potential followers.

Instagram is not only used by private users but also large companies in Fortune 500 - precisely 123 companies out of the 500 in Fortune 500¹ (Trackmaven, 2013). Instagram is therefore more than private profiles as it is also used for professional marketing and promotion. A report made by Trackmaven in 2013 describes the companies in Fortune 500 and how they use Instagram. The report describes a correlation between the number of followers and interactions (comments and likes) on a posted photo - more followers result in more interactions per post (ibid). In the question to whether post a photo or a video it seems as the effectiveness of a picture is larger (measured on the average of interactions per post).

“The average picture receives 37 interactions per 1000 followers, while videos are behind with an average of 24 interactions per 1000 followers” (ibid).

According to Trackmaven (2013) the best day of the week to post is in the weekend. But there is no conclusive “best day of week” to post on Instagram. The best time of the day to post is from 15pm to 16pm on weekdays which is the peak of popularity and activity on Instagram (ibid). This time period is something that should be included when deciding the best time for the target case to upload on Instagram.

This chapter has introduced the three selected social media for the social media strategy.

Now that knowledge about what YouTube, Facebook and Instagram offer and how to use them in the best way has been outlined, it is time to combine it with the knowledge from the benchmark cases and create the social media strategy.

¹ Fortune 500: an annual list published by Fortune magazine that ranks the top 500 US public corporations

10. Development of a Social Media Strategy

This chapter summarize the results from the interviews with the target and benchmark cases and the knowledge gathered about the three social media until now. The obtained knowledge from the benchmark cases is cultural capital as they are the ones that have the know-how regarding how to obtain success with a YouTube-channel. The social media strategy is an attempt to transform this cultural capital into symbolic capital for the target case by applying the knowledge into a strategy during a 4-week experiment. Furthermore, knowledge about Meyrowitz' term 'media grammar literacy' has been obtained during the interviews with the benchmark cases regarding their use of language on social media. While studying the selected social media for this experiment the obtained knowledge of how to utilize the three different social media to its fullest is described, which refer to the term 'medium literacy'. This knowledge is then transformed into a social media strategy based upon the POST Framework (Forrester 2007, cited in Chaffey 2011) using the ground rules on how to manage social media the best way possible.

When creating digital marketing it is most effective when integrated with other communication channels (Chaffey, 2011). Chaffey (2011) describes it as: “multi-channel marketing strategy” which more specifically defines how different channels (social media) should integrate and support each other in terms of their propositions. In this case the channels can be translated to the three different social media; YouTube, Facebook and Instagram that is going to be used. But being present on multiple social media is a challenge and without a strategy one is depending on luck (ibid). According to Chaffey (2011) when developing a social media strategy there seems to be a tendency for managers to turn straight to the tools they will be using. This is the worst possible way to develop a strategy as it is not a strategy but tactics (ibid). Instead of selecting three social media and applying them to a strategy, preliminary research was done by surveying the market and followed up by interviews for an in-depth understanding of how to gain success as a micro-celebrity. In addition, research about the strengths and weaknesses regarding the three selected social media was made based upon Meyrowitz' two terms. Information on how to communicate and interact with the viewers (customers) was gained through the interviews as part of a plan to obtain knowledge about customer relations, which is an important aspect of a social media strategy. In this chapter the viewers, followers and subscribers are referred to as customers, and the YouTubers (the benchmark cases and the target case) are referred to as companies.

To take advantages of the benefits of social media, it is important to participate in customer conversations (Chaffey, 2011). The concept of micro-celebrities is based upon maintaining a close and personal customer relationship, and as the three benchmark cases all point out the communication with their subscribers regardless of media is alpha and omega.

Levine et al. (2000) (cited in Chaffey, 2011) says that conversations among human beings should sound human instead of companies that communicate in a soothing, humorless monotone and inhumane way. The phenomenon of haul is based upon creating a best friend-like atmosphere to the viewers. All of the benchmark cases considered this aspect when creating videos for their YouTube-channel. The foundation of the strategy is customer relationship management in the shape of direct communication with users by engaging in customer conversations and interacting with the viewers as they comment or ask questions based upon the YouTube videos. According to Piskorski (2011) (cited in Chaffey, 2011) people's main goal on social platforms is to connect with other people and not connecting with companies. The "product" is a YouTuber and therefore a real person who interacts with the viewers by creating videos and responding to their comments which make the viewers feel like they have a close personal relationship with the YouTuber.

10.1 The social media strategy

The POST Framework by Forrester (2007) is a useful tool in the development of a social media strategy that incorporates all the benefits of social media. The framework is derived from the marketing model SOSTAC (Forrester cited in Chaffey, 2011). The framework's first step takes starting point in understanding the 'People' (P) and their adoption of social media (ibid). This step requires an understanding of who the viewers are which is obtained through the interviews with the benchmark cases. It means that the obtained knowledge is second hand as no conversations directly with the viewers has been done. The information is demographics and which social media that these people need to be reached through. The second step defines the 'Objectives' (O) on how to engage customers across different aspects of the customer lifecycle from customer acquisition to conversion to retention (ibid). This is the part of the strategy that describes how new viewers are reached, how to make them subscribe and then keep them at the target case's YouTube-channel. Especially the customer acquisition of how to make the viewers aware of the target case is crucial in order to gain a customer conversion where the viewers becomes subscribers. The third point 'Strategy' (S) is how to

achieve the goals: *“Imagine you succeed. How will things be different afterwards? Imagine the endpoint and you’ll know where to begin”* (ibid). This part of the framework is where the actual strategy is presented. It is in this step that the cultural capital from the benchmark cases lies. The final step is ‘Technology’ (T) where the best suitable social media to achieve the goals is selected (ibid).

The POST Framework is made to create a social media strategy for a physical company or product that needs to be promoted online on social media. The target case differs as she is the “product” and already is on social media. It means that the steps P-O-S in this case are all based on social media and therefore the ‘Technology’ step will be incorporated in ‘Strategy’.

Both ‘Strategy’ and ‘Technology’ are built from the interviews with the benchmark cases, combined with theory of media; ‘media grammar literacy’ and ‘medium literacy’ (Meyrowitz, 1997). The potential of each social media and the use of them, both together and separate, is described in order to support the target case’s YouTube-channel in the best way possible.

10.1.1 People (P)

The first step is to understand the viewers (people), who they are and their adoption of social media (Chaffey, 2011). The viewers are primarily females ranging from their early teens to mid-to-late-forties and they reside all over Denmark (see chapter 7 about benchmark cases). They have in common that they share an interested in beauty and makeup and that they are present on social media (YouTube, Facebook, Instagram, Twitter, Blogs, Keek and Formspring) (ibid).

10.1.2 Objectives (O)

The second step defines the ‘Objectives’ and what the goal for this strategy is.

The overall goal is to achieve more subscribers on the target case’s YouTube-channel and to expand her YouTube-channel to Instagram and Facebook.

The first goal is for the viewers to discover BeautyByLina7’s channel. The promotion should be done by using the virality of social media and by word of mouth (likes and shares) in order to spread the word of BeautyByLina7. The next goal is to get the viewers to subscribe to the YouTube-channel and in order to achieve this, the content need to meet the viewers’ interests and expectations. The last goal is to keep the viewers on the YouTube-channel. The viewers need to be retained by creating a steady flow of varied content on all three social media and by interacting with the viewers and create a community.

10.1.3 Strategy (S) and Technology (T)

To achieve the 'Objectives' of attracting and retaining subscribers on the YouTube-channel, a synergy between the chosen social media: YouTube, Facebook and Instagram must be created. To get subscribers, likes and followers on the selected social media they need to be interconnected and to exploit the benefits of each social media. The following suggestions are knowledge obtained from the benchmark cases which will be presented to the target case as recommendations on how to become a micro-celebrity. Common for all three social media is that the viewer is already present and using the media actively. The aim is to interact with the viewers and create a community which is based on the YouTube-channel.

10.1.3.1 How many videos and when to post

YouTube is the main media and how many videos and when to post them is crucial to the success of the channel. By interviewing the benchmark cases it was revealed that three videos per week are an adequate number as less is not enough to keep people's attention and that more than three videos can be considered as spam (see chapter 7 about benchmark cases).

The time of the day to upload the videos is around 2 o'clock when people get off school and work and in the morning on weekends to catch the early risers (ibid). The best day of the week to post on Instagram is in the weekend and the best time of the day to post is from 3-4pm on weekdays and the best time of the day to post on Facebook, the statistics range from 9am to 7pm (see chapter 9 about choice of social media).

10.1.3.2 The videos

Even though the content of the videos are for the target case to decide, it is still possible to recommend some of the aspects that makes a successful hauler. The benchmark cases suggested that the videos were recorded in a place with personality e.g. a bedroom and that the ambiance in the video is kept light and friendly. In addition the target case needs to be thorough when creating tags and descriptions of her videos, to make them easier to find on YouTube. NordicBeautySecrets underlines this importance of being found among all of the existing videos on YouTube by filling out the description box and to create a lot of tags in order to search-engine optimize (Appendix 4). VideoMaria01 pointed out that the content of the videos should vary in order to reach a wider audience "*when you have a channel you try to make the selection of videos as wide as possible so that everyone can join regardless of age and gender*" (Appendix 5, p. 2). The videos should be about 5-7 minutes to retain the viewers'

attention and they should be creative with original video concepts in a serial form such as “get ready with Miax1994” and “Fab Friday” by VideoMaria01 (see chapter 7 about benchmark cases). The benchmark cases pointed out some of their most successful videos which get the most responses; shopping-spree, reviews, tutorials and giveaways. Collaboration videos with friends or other YouTubers also receive a lot of response. These videos have been taken into account when proposing the social media strategy to BeautyByLina7.

10.1.3.3 How to differentiate yourself as a YouTuber & maintaining a relationship to the viewers

It was pointed out by the benchmark cases that differentiating your YouTube-channel from other YouTubers was of great importance. The benchmark cases suggested to differentiate on being trustworthy or by skill, but always be yourself 110% and always renew your channel in order to maintain popularity (see chapter 7 about benchmark cases). The aspect of differentiating yourself as a YouTuber was discussed with the target case, who wanted to differentiate herself by her skills as a makeup artist (see chapter 8 about target case).

The Facebook Page is going to be used to promote the target case under the YouTube alias BeautyByLina7 and kickstart an interaction with the potential followers. One of the important characteristics of being a hauler and a micro-celebrity is to create a friend-like relationship. This relationship with the viewers is therefore crucial for the target case to establish on all of the three social media to succeed. Therefore the social media strategy involves interacting with the viewers and answering people’s questions as well as encouraging the viewers to interact with BeautyByLina7.

10.1.3.4 Social media

The main focus of the interviews with the benchmark cases was to learn how they utilized different social media in interplay with YouTube for promotion of their channels. The following was done by the researchers to get target case started; all of the social media were promoted and interconnected under the same alias “BeautyByLina7” to create a brand and viewer recognition. In relation to interacting with the viewers, the target case is encouraged to let the communication go through Facebook as the communication on YouTube is made difficult due to the restriction of having a Google+ account. According to VideoMaria01 the viewers cannot comment, ask questions or receive answers if they do not have a Google+ account (Appendix 5). Furthermore Facebook is going to be the place to share and promote BeautyByLina7’s new videos which has been uploaded on the YouTube-channel. The experiment needs to take advantages of the target case’s private Facebook account because

she already has a network there. If the network likes the BeautyByLina7 Facebook Page, the friends of the network will see what they have liked and hopefully increase the traffic on the page.

According to NordicBeautySecrets, Instagram supports the customer retention by delivering an intimate insight to the YouTuber's life by posting teasers and appetizers to create a visual and inspirational look that is more private (Appendix 4). The target case's profile and network of followers on Instagram will be used to promote her YouTube-channel.

This social media strategy has been summarized to specific facts as bullet points which was sent to the target case informing her of the strategy and asking her to follow it during the 4-week experiment. These bullet points can be found in appendix 8 in its original form.

11. Proceedings of the 4-week experiment

In this chapter the results of the 4-week experiment is presented with a weekly update to note what has happened on each social media (Appendix 9). The experiment started the 21/3 2014 at 12 o'clock and was planned to run for four weeks and end on the 18/4 2014 at 12 o'clock. On YouTube the number of new videos as well as subscribers and views on the channel were noted just as the number of comments and views on each video. The number of posts and likes on the Facebook Page were noted as well. The number of posts, followers and the date for the most recent post were noted on Instagram (Appendix 9). In the following, the use of the media strategy and the advice given to the target case according to the strategy is described. As mentioned before (see chapter 1.3 about delimitation) the researchers did not manipulate with the content of the videos, photos or viewer conversations as this is perceived to be best left to the target case. Additionally it is up to BeautyByLina7 to follow the strategy as recommended by the researchers, which is an active choice made in agreement with the target case during the initial interview (Appendix 7).

11.1 The start

From the start the YouTube-channel had 7 subscribers, 415 views and two posted videos with no comments yet. The Facebook Page was launched the same day as the experiment began. But in order to control the page one 'like' was needed and therefore the target case and the

three researchers liked the Page which resulted in four likes as a start. Furthermore two posts existed when the Page was launched at 12 o'clock in order to not showcase an empty page. The Instagram profile used for this experiment was the target case's private Instagram that was modified by changing the name to "BeautyByLina7" and removing pictures that the target case found inappropriate in regard to becoming a public figure. Therefore a total of 130 posts and 70 followers was the starting point on Instagram.



Illustration 3: BeautyByLina7 in her natural habitat showing of new makeup

11.2 Week 1

When the experiment was launched an initial strategy was followed to get the experiment started. The first thing to do was launching a new video on YouTube that should be made available on the next morning (Saturday) in order to get "the early risers on the weekend" (see chapter 7 about benchmark cases). This video needed to be promoted on both her private and public Facebook profile/page and also on Instagram by using many hashtags. Furthermore it was important to link the three social media with each other, which was a technical aspect done the researchers. In order to get followers, the target case promoted the Page to friends from her private network (264 friends) on Facebook to like the BeautyByLina7 Facebook Page, and in this way get redirected to the YouTube-channel and Instagram. She also contacted her closest friends (5 friends) asking them to share her new videos on their private Facebook profiles.

During the first week two new videos were posted on the YouTube-channel, where the first video was a "giveaway" and the second a makeup tutorial about foundation. Both videos were

created because the effectiveness of these types of videos had been confirmed by the benchmark cases. The giveaway was made to draw attention to the channel and create interaction as the viewers needed to comment the video in order to be part of the competition. The channel gained four new subscribers and the videos were watched 240 times (Appendix 9).

Both videos were promoted on Facebook and the Page grew by 25 likes reaching a total of 29 likes. Conversations with her Facebook followers began by the comments she received and answered about the videos. This aspect of close contact with viewers is an important part of reaching a micro-celebrity status.

On Instagram she created 7 new posts with a limited effect of only reaching two new followers. These posts were meant as promotion for the videos on YouTube but also to get insight into the private life of the target case.

11.3 Week 2

The beginning of the second week started with a meeting with BeautyByLina7 to discuss the experiment and the proceedings. Here the target case presented an idea of writing to all of the students at her gymnasium to promote for her YouTube-channel. On the 28/3-2014 the target case posted this message to all the students (approximately 1100 students) at her gymnasium telling the students about her YouTube-channel.

BeautyByLina7 only posted one video this week, a makeup tutorial, and even though the ratio of potential viewers was much larger, the effect failed as only three new subscribers and 338 views were gained. The effect failed totally on Facebook as no new likes appeared and only two new followers on Instagram were gained this week.

11.4 Week 3

During week 3, two new videos were added, a product-giveaway (which was encouraged by the researchers) and a tutorial, but the YouTube-channel remained at a total of 14 subscribers but increased the views with 225. The Facebook Page had gained three new posts but still no more likes and the total remained at 29 likes. On Instagram two posts were made and the followers remained at 74 that week. No viewers seemed to have any comments or questions making the conversation on all the social media come to a halt. Because of these discouraging results a mail was written to BeautyByLina7 reminding her to make no less than three videos weekly and promoting the videos on Facebook and Instagram. She was also encouraged to

engage the viewers in conversation by a giveaway-video to create a reason for the viewers to interact with her as they need to comment on the video to participate in the giveaway-competition.

In order to promote her YouTube-channel she was told to contact some of the benchmark cases and other micro-celebrities to appeal to them to give her a “shout-out”. As there was a clear agreement of not handing out any personal information about the benchmark cases, it was an important aspect that the target case needed to find a way to get in touch with the benchmark cases without the researchers’ help. Some general advices on how to improve her appearance in the videos were given, such as smiling and suggestions of new video concepts that had worked for the benchmark cases.

BeautyByLina7 had difficulties uploading on the recommended time of day (2 o’clock) as she was still in school and therefore had no access to a computer in order to upload. When she uploaded at the right time of the day it seemed to her that the effect was not that noticeable. She even argued that it is better to upload at 5pm when she gets home from school as she experienced more views and interactions. But her observation did not change the standing point of the social media strategy that seeks to upload video on YouTube at 2 o’clock.

11.5 Week 4

In the last week of the experiment only two videos were uploaded, a product review and a shopping-spree video, but it did not increase the value of the YouTube-channel as the channel lost one subscriber and only gained 103 views. Facebook stagnated at 29 likes after the first week and did not move since. Instagram did not show significant results and only gained two new followers this week. Due to an action from Instagram to delete fake profiles a total of 10 followers was deleted making it a total of 64 followers. On all the social media no conversation between the viewers and BeautyByLina7 were established.

11.6 Summarize of the 4-week experiment

During the 4-week experiment, BeautyByLina7 uploaded 7 new videos to her YouTube-channel making it a total of 9 videos. The channel gained 6 new subscribers in addition to the 7 she already had. The videos were watched 906 times making it a total of 1321 views.

BeautyByLina7 engaged in conversation with her viewers by answering on YouTube 8 times.

The Facebook Page opened with 2 posts and 4 likes. BeautyByLina7 wrote 11 posts and 2 answers to comments in the four week period, but the likes stopped after the first week at 29 likes making it an improvement of 25 likes. BeautyByLina7 created 15 posts on Instagram, answered 2 comments and gained 4 followers. When added up the number of actions it is evident that BeautyByLina7 has been active 45 times on the three selected social media in 28 days. The activity were ranging from uploading tutorials on YouTube to answering questions on Facebook and telling people about her lifestyle on Instagram.

12. Discussion

The purpose of this study was to see if a young girl can be transformed into a micro-celebrity on YouTube by using a social media strategy based upon interviews with three Danish benchmark cases that already have achieved a status as micro-celebrities on YouTube. The next step was to see if the cultural capital gained through the interviews could be integrated into a guideline and help the target case to achieve an increased amount of symbolic capital on YouTube. This social media strategy has been tested during a 4-week experiment with the target case. In the following chapter the results from the 4-week experiment and the methodological choices for the study will be discussed. A discussion on how the study could have been done in another way or how it could proceed in the future will be mentioned.

BeautyByLina7 has been active 45 times on the three selected social media in the 28 days. The 45 activities conducted by the target case mean that she has not been active once on each of the three social media everyday as it would require a number of 84 activities. According to the expectations of both the target case and the researchers, the experiment did not proceed as expected. BeautyByLina7 had an expectation of securing 50-100 new subscribers on her YouTube-channel but the channel only gained 6 new subscribers in the four week period. There can be multiple reasons for this “failed” experiment - maybe the expectations was too high or some of the following factors did the outcome.

Bourdieu’s theory of the different capitals is built on a structural view upon a society where everything can be put into boxes. The social media strategy is built on this theory and in addition the strategy tries to create a box to put these structures into. So the foundation of this paper is built upon structures that might not relate to reality and how it is to deal with

the human factor. But what happens when something does not fit into these structures? Even though it is in the target case's interest to follow the strategy, she did not manage to follow it to the fullest which conflicts with Bourdieu's theory that says the structures decides how people act. On YouTube BeautyByLina7 needed to post a minimum of 8, preferably 12 videos, in order to follow the strategy where it is recommended that she uploads a new video every 2-3 days - she uploaded a total of 7 videos. In addition, she did not post the videos around 2-3pm but instead around 4-5pm when she got off school. The 7 videos that she uploaded on YouTube should have had a duration around 5-7 minutes whereas the target case's videos are primarily longer. BeautyByLina7 only posted on Facebook to promote when new videos were uploaded on her YouTube-channel and she did not manage to engage the followers in conversation and the activity on Facebook was done with an approximately 2-3 days apart. On Instagram, BeautyByLina7 could have encouraged the followers to interact and she could have answered the few comments she received, even though they might just write "You are beautiful" a "Thank you" would have been appropriate.

All three benchmark cases said that they spend many hours every day maintaining their social media and that they consider it very time consuming (see chapter 7 about benchmark cases). Therefore we can conclude that the target case has not been active enough on the three social media according to the social media strategy.

Greater involvement on our behalf could have ensured that the sufficient amount of posts were created and that it was posted on the right time of the day which was a problem during the experiment. So instead of a role as researchers we could have been more like social media-managers who are involved in the implementation of a strategy.

12.1 Choice of target case

The results might have turned out differently if the choice of target case was another girl. The researchers as a team did not have a large amount of contact with BeautyByLina7 besides the interview. The target case has a close relation to one of the researchers, which made her available by phone, email and in person to the researcher, but not to the team as a whole. This might also have influenced the communication flow because the information was passed on to BeautyByLina7 through the researcher with the close relation. Another example of this close relationship issue is that it was taken for granted that the target case would follow the social media strategy without much encourage or guidance from the team and that we might have overestimated her dedication to the experiment. If BeautyByLina7 had been a target case

without a close relation to any of the researchers, we would have kept a closer eye on her during the experiment. The researchers would have been able to communicate with the target case at the same level about how she felt during the experiment and how she perceived the results. When the product is a YouTuber the dedication might decrease if she does not feel enough acknowledgement.

Another factor which might have influenced the results is the “X-factor”. X-factor in this paper means a person with an attractive personality that cannot be described. This uniqueness has a great influence on whether or not it is possible to achieve success as a YouTuber (becoming a micro-celebrity) and if the person is able to differentiate themselves. If the target case does not have the required “X-factor” according to the viewers, the social media strategy will not work, as it is up to the viewers if they are interested enough to subscribe, follow or like. The three benchmark cases all have X-factor since they have become micro-celebrities - exactly what their individual X-factor is, is unknown. X-factor is indefinable which means it cannot be used as knowledge (cultural capital) and be transformed into a guideline for the target case. In the case of a unique personality we do not know what will make people subscribe to a YouTube-channel and in the 4-week experiment the lack of success might be due to BeautyByLina7's X-factor. X-factor is another human factor that Bourdieu has not taken into account in his structural view where people's actions are controlled by the structures in society.

12.2 Preparation of the experiment

The benchmark cases were selected randomly between the 10 best YouTubers with Danish narration. The knowledge (cultural capital) retrieved from the interview with the three benchmark cases might have turned out differently if we had succeeded in getting interviews with the three best YouTubers in Denmark (see chapter 6 about criteria for success). The social media strategy might also have looked differently if we had talked to more than three YouTubers. The benchmark cases differ demographically from each other as they reside in three different parts of Denmark (Nordsjælland, Sønderjylland, Nordjylland) and have an age that spans from 13 to 19 years of age. In retrospect, the three benchmark cases all have that “girl next door” look, but very different personalities and skills as YouTubers. NordicBeautySecrets is a serious, eloquent and straight forward person with professional knowledge about beauty products due to her ongoing education as a chemical engineer (Appendix 4). Miax1994 is a very positive, calm and sweet girl who creates makeup-videos only

by interest. She was a first mover as she started in 2009 - three years before the others (Appendix 6). VideoMaria01 is the youngest of the three and is very hyperactive, approachable and cheery. She regards herself as famous in her part of the country and enjoys her role as a YouTuber (Appendix 5). Due to their diversity it can be argued that they are representative for Danish beauty and makeup YouTubers.

Another element considering the preparation of the experiment could be if we have had more time to communicate the knowledge (cultural capital) in the strategy to the target case, as this was done in a hurry in order to keep the time schedule. But as all the knowledge was present and no information was missing in the strategy, a thing that could have gone wrong might be the way the strategy was communicated to the target case. The target case read the strategy (email) and did not discuss it with all the researchers before one week into the experiment, therefore conflicting interpretations could have occurred in the first two weeks. A factor that we cannot control is getting people to subscribe to the YouTube-channel - we can only encourage them. As researchers, we could have talked to some of the viewers to get knowledge of what they like and when they subscribe. Information about the viewers was only gained as second-hand information during the interviews with the benchmark cases. This knowledge about the viewers might have been important in order to incorporate it in the strategy and inform the target case in-depth about how to act in the videos and what to write on the different social media. The benchmark cases have knowledge about what their subscribers like specifically about their channel and content through viewer conversation - but it might not be representative for the target case's subscribers. If the experiment was to be continued the results might improve if we talked directly to the viewers asking them about what they like and when they subscribe to a YouTube-channel. It might also be beneficial to analyze the benchmark cases' conversation with their viewers in order to gain an insight into what they talk about in the commentary boxes on the different social media.

12.3 Social capital

Cultural capital is manifested in the strategy that is given to the target case in a form of cultural capital called 'objectified state' (see chapter 3.1.1 about Bourdieu). In that way the cultural capital becomes something physical - a piece of paper that is easily transferable between human beings. For us as researchers it is easy to transfer the cultural capital gained from the benchmark cases and then bring it on to the target case. But in order to make the strategy (cultural capital) effective and gain symbolic capital one need to combine the cultural

capital with social capital. First step of the strategy is customer acquisition where it takes a certain amount of social capital in order to reach critical mass for the target case's YouTube-channel. In this experiment it seems as the biggest problem was a small quantity of social capital by the target case, which resulted in an unsatisfying number of views and subscribers - this is due to a limited amount of potential viewers and consequently subscribers. We tried to take advantage of the limited social capital that the target case had by using her existing network on all three social media. But it seems as this limited social capital was not enough in order to acquire the sufficient number of viewers to get acknowledgement (symbolic capital). A success-factor might have been if her social capital from the beginning were much greater and the numbers of friends on her private Facebook profile had been counted by the thousands.

To kick-start the experiment we chose to take advantage of the target case's private Facebook profile by telling her to promote the YouTube-channel by exploiting her existing network. This is conflicting with the information that NordicBeautySecrets said in the interview, as she sees this kind of promotion as spam and therefore she does not expose her private Facebook friends for posts of this kind (Appendix 4). We made a decision in collaboration with the target case that, considering the limited time period of the experiment, we did not care about "spamming" on her private Facebook profile to attract attention to the YouTube-channel.

Furthermore, the time period of four weeks that the experiment lasted did also limit the ability to gain more social capital. The time aspect might have had an influence on the outcome as four weeks according to the benchmark cases is not enough to reach critical mass, though it might be too early to tell if the social media strategy actually will have an effect in the long run. If the experiment had a longer duration, BeautyByLina7 might have received more subscribers as she would have had the time to established herself as a YouTuber. According to all of the benchmark cases they reached critical mass after one year, where the amount of subscribers and followers accelerated to a greater extent (see chapter 7 about benchmark cases). So in 28 days it can be difficult to get enough exposure to reach critical mass. This means that the experiment can be considered as a kick-start to her career as a hauler and if the target case keeps using the advice from the social media strategy, she might reach a self-sustainable amount of subscribers faster than if she had not participated in the experiment at all.

12.4 Control of content

It was a conscious choice to not control the content of the videos because we believed that the target case was experienced enough to manage the content by herself and follow the strategy that was created for her. In addition, the idea of manipulating with the content as researchers seemed as a bad idea as the target case in the end was to create the content to come across as sincere. In retrospective, if this was an experiment not limited by the rules of academia, the involvement and control from our side would have been significantly greater. If we had greater control we could ensure that the strategy was followed more carefully by e.g. posting in her stead by posing as BeautyByLina7. Another example of manipulation with content could be if we instructed the target case during the shooting of the YouTube videos by acting as executive directors which could have caused a considerable loss of sincerity.

12.5 Window of opportunity

When Miax1994 started her YouTube-channel she experienced a first-mover-disadvantage as the market for Danish beauty and makeup channels on YouTube was not ready. At this time there was only a handful of Danish haulers present on YouTube. Today there are more than 20 of these YouTube-channels and some of the haulers have gained a status as micro-celebrities. A reason for the experiment's lack of success could be that the market of Danish haulers on YouTube is too large and that the target case failed to differentiate from the other channels. The level of ambition that BeautyByLina7 ascribe herself is much like the level of NordicBeautySecrets who already has gained a status as micro-celebrity. The question is if the amount of beauty and makeup channels is too large for the Danish market and that the viewers do not want to subscribe to new channels. But as NordicBeautySecrets pointed out during the interview, the YouTubers in the top 10 share some of the same subscribers which indicates that there could be room for more (Appendix 4).

12.6 The social media equation

If another experiment was to be conducted in the future it is more likely to succeed now, as we know which factors that needs to be taken into account, in order to succeed in becoming a micro-celebrity in this field of beauty and makeup. There are two human factors: the first is to ensure that the target case is dedicated enough to follow the strategy, which is achievable. The second factor is to take the personality or X-factor into consideration in order to

differentiate and come closer to becoming a micro-celebrity - this is a factor that cannot be controlled. In addition it was found that social capital and the aspect of time is closely related through the ability to achieve critical mass. If a 4-week experiment need to succeed, one needs a considerable amount of social capital in order to reach critical mass. On the other hand if time is not an issue for the YouTuber, reaching critical mass might eventually happen over time. So one needs either a great amount of time or social capital in order to reach critical mass and consequently symbolic capital - if the X-factor is present. All of this should then be combined with the knowledge and know-how in the form of cultural capital. Illustration 4 is created for this project and shows an equation that describes all the aspects and human factors that have proved to be crucial in order to gain symbolic capital and become a micro-celebrity.

$$\text{Cultural capital} + \text{Social capital} + \text{Human factors} = \text{Symbolic capital}$$

(social media strategy) + (social network/time) + (dedication + x-factor) → [critical mass] = (micro-celebrity)

Illustration 4: The social media equation (self-made)

From the very beginning it was our intention to find out whether or not it is possible to make a social media strategy intended to elevate a hauler on YouTube. The reason why we chose a theory (Bourdieu) based on a structural view is that we wanted to see if it was possible to expand the social media strategy to a general guideline, that would fit not one specific hauler, but any young girl who wants to make a career in this field.

The aspects that supports the idea of using the strategy as a general guideline is that we gained knowledge from a representative group of micro-celebrities and that this knowledge is representative, it can be argued that it can be applied generally.

The social media strategy can be taken to a more general level by describing the results using Bourdieu. The results of the experiment shows that in order to gain symbolic capital one needs to combine cultural capital with the necessary level of social capital. This means that it takes the right amount of knowledge and know-how, combined with a large social network in order to make it as a successful hauler on YouTube. On the other hand we have learned that the amount of social capital is depending on an individual and therefore a human factor - just as the X-factor which is an unavoidable aspect of being a unique YouTuber.

13. Conclusion

In the matter of what it takes to transform a young girl into a micro-celebrity on YouTube, different factors have been uncovered. First and foremost there are some human factors that are crucial in order to become a micro-celebrity. The first human factor is personality or X-factor that is needed in order to differentiate and come closer to becoming a micro-celebrity. This is a factor that cannot be controlled but must be present as a huge part of being a micro-celebrity relies on this. Another factor to take into account is social capital and the aspect of time which is closely related to the ability of reaching critical mass. In order to become a micro-celebrity one needs symbolic capital in the form of followers and acknowledgement. This symbolic capital need to be reached through critical mass which is depending on social capital or the time necessary to reach the sufficient number of subscribers. So one needs either a great amount of time or social capital in order to reach critical mass and symbolic capital in order to become a micro-celebrity.

Regarding the question of how to create a guideline in the shape of a social media strategy and achieve symbolic capital, it was discovered that a certain equation needs to be solved. In order to achieve symbolic capital one needs the knowledge and know-how (cultural capital) about the use of social media which should be combined with the right amount of time or a large social network (social capital) in order to gain critical mass and consequently symbolic capital. The 4-week experiment showed that the necessary amount of time and the right amount of social capital for the target case were not present. The target case hoped to get 50-100 new subscribers in the experiment but the four week period resulted in 6 new subscribers. The right level of cultural capital is believed to be present in the social media strategy, but an issue could be the way the strategy was communicated to BeautyByLina7 by the researchers. Another problem could be the lack of dedication to follow the instructions by BeautyByLina7. This problem highlighted just another human factor that cannot be controlled; the free will of human beings.

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15. Appendix

Appendix 1 - Makeup-piger

Appendix 2 - Questions for the benchmark cases interview

Appendix 3 - Questions for target case

Appendix 4 - NordicBeautySecrets interview

Appendix 5 - VideoMaria01 interview

Appendix 6 - Miax1994 interview

Appendix 7 - BeautyByLina7 interview

Appendix 8 - Social media strategy for target case

Appendix 9 - The 4-week experiment with BeautyByLina7 in numbers