

INFLUENCER MARKETING

An Exploration of How and Why Teenage Girls Use YouTube, and the Implications for Strategic Influencer Marketing

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The thesis accounts for 181,380 characters with spaces (excl. figures), equivalent to 80 standard pages of 2275 keystrokes.

Resumé

Formål – I nutidens digitaliserede samfund vender forbrugerne sig i stigende grad mod sociale medier for anbefalinger, og influencer marketing er en måde, hvorpå virksomheder kan udnytte, at forbrugerne stoler på mere peer-to-peer anbefalinger. I dag er YouTube den vigtigste kanal for influencer marketing, og specielt Beauty & Fashion er en kategori, som er i vækst. Teenagepiger er en af de største konsumenter af Beauty & Fashion på YouTube, samtidig med de repræsenterer fremtidens forbrugere. Derfor undersøger dette speciale, hvordan og hvorfor teenagepiger bruger YouTube, og hvor de finder tilfredsstillelse i deres anvendelse. Det gør studiet med henblik på at udvikle strategiske anbefalinger, virksomheder kan anvende til at optimere deres influencer marketing.

Teori – Undersøgelsen anvender et *uses and gratifications perspektiv* til at afdække, hvordan teenager bruger mediet, og hvor de finder tilfredsstillelse. Resultaterne analyseres og diskuteres på baggrund af *two-step flow model of communication* og *diffusionsteorien*, som beskæftiger sig med kommunikationsprocessen for sponseret indhold.

Metodologi – Problemstillingen undersøges gennem et kvalitativt effektstudie, og benytter elementer fra netnografi samt fokusgruppeinterviews. Studiet tager et socialkonstruktivistisk perspektiv, hvor fokus er på, hvordan fænomenet får tillagt betydninger i en social kontekst. Den netnografiske metode muliggør en deskriptiv instrumentalisering af genstandsfeltet, heriblandt en dybere forståelse af de stimuli, som YouTube brugere eksponeres for. Fokusgruppemetoden gør det muligt at indsamle nuancerede data om teenagegernes intentioner og motiver for brugen af YouTube, og hvilken rolle sponseret indhold spiller.

Indhold – Specialet består af syv kapitler: Introduktion, teoretisk baggrund, teoretisk ramme for undersøgelsen, metodologi, dataanalyse og resultater, diskussion, konklusioner, anbefalinger og yderligere perspektiver.

Resultater – På baggrund af dataanalyse produceres en typologi af YouTubers og en af indholdstyper, samt indsigt i kommunikationsprocessen af sponserede videoer. Teenagepigerne er storforbrugere af det sociale medie, og benytter det på flere tidspunkter af dagen. Et afgørende resultat er, at der kan identificeres fem distinkte klasser af *uses and gratifications* indenfor Beauty

& Fashion YouTube indhold: *Inspiration, tidsfordriv og underholdning, social interaktion, social identitet og eskapisme.*

Konklusioner – På baggrund af analyse og diskussion kan det konkluderes, at en dybdegående forståelse for og viden om målgruppens *uses and gratifications* er essentiel, når det bedste, strategiske match mellem brand og influencer skal defineres og eksekveres – specielt i forhold til hvordan partnerskaber udvælges, influencer relationerne udvikles, og sammenspillet i indholdet formes.

Anbefalinger – Tre strategiske anbefalinger præsenteres til virksomheder, som arbejder med at optimere deres influencer marketing strategi og aktiviteter: De involverer, hvordan man bør (1) matche brand og influencer, (2) indgå langsigtede brand-influencer samarbejder og (3) udvikle og kommunikere budskabet i sammenspil med hinanden.

Emneord: Influencer marketing; eWOM; YouTube; uses and gratifications; social influence; social media marketing

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1. Introduction

During the past century, the world has witnessed a dramatic change in marketing communications, as digital transformation has enabled a whole new range of opportunities for marketers.

Where consumers have previously turned to friends and family for advice, they are now turning to digital media as well (Joy and Zmuda, 2016). Word-of-mouth has always been an influential factor in people's buying decision, and now it has gone online so people seek this type of advice through new media channels (Sundar and Limperos, 2013).

Marketers have found innovative ways to exploit that consumers "*trust and are influenced by people they know*" (Weber, 2017). Now, influencer marketing makes it possible for companies to engage in commercial partnerships with influential people who promote their product or brand on social media. Influencer marketing is basically "*word-of-mouth marketing at scale*" (Hoos, n.d.). The driving factor is the recognition that people respond much more favourably to peer-level recommendations than traditional paid or earned media (Weber, 2017).

Today, YouTube is one of the most important channels for influencer marketing activities. YouTube influencers are "*rewriting the marketing rulebook*" (Nazerali, 2017) because this media has a clear advantage over other social platforms, as YouTube influencer marketing may drive both awareness and conversion with a single post (Hoos, n.d.). In comparison, the popular photo sharing platform, Instagram, is great for awareness, while the instant-messaging application, Snapchat, excels at creating buzz around real-time events (Hoos, n.d.). Meanwhile, the micro-blogging tool, Twitter, is effective when seeking to engage in broader conversations online. So, YouTube has a key advantage over the other social media as a means of influencer marketing because it works well at every level of the funnel, "*offering both visual branding opportunity and attributable traffic to the brand's site*" (Hoos, n.d.).

The influencer marketing landscape on YouTube is huge, reaching from fitness, food, travel through to beauty and fashion (Pixability, 2016). Especially the beauty and fashion categories are interesting, as beauty is witnessing a year-over-year increase of 65% in total views (Pixability, 2017a), and fashion has an equally impressive 55% year-over-year growth in total views (Pixability, 2017b). The two represent key industries on YouTube, as consumers are increasingly turning to video to shape their beauty and fashion brand preferences, rather than via traditional web search, and this has a significant impact on their purchase decisions (Pixability, 2016, p. 3). As a result, brands need to reach and engage with the savvy digital natives through YouTube.

One aspect of influencer marketing that has really caught the attention of marketers is that it is suitable to reach teenagers, a segment that has been 'notoriously difficult' to engage (Gonzo

Media, n.d.). Teenage media consumption has moved from traditional media to social media, making it natural for campaigning efforts to follow suit (Kielgast, 2018).

Brands have to meet their audiences when, where and how they consume content online (Pixability, 2016). The beauty and fashion categories on YouTube are especially relevant for brands that seek to engage with young girls: 75% of those who watch beauty on YouTube are female, and girls of 13 to 24 years make up 47% of the segment (Pixability, 2016).

The unique aspect of influencer marketing is that users ‘love’ the commercial content because it is produced in a way that makes it seem relevant (Kielgast, 2018). Thereby, this generation of teenagers has a different perspective on marketing than their parents, making these new promotional activities more attractive for marketers.

While these changes stress the relevance of engaging in YouTube influencer marketing from a commercial standpoint, the open question is on the patterns of why and how teenagers use YouTube? In order to leverage the strengths and lower the risks of this emerging, new class of marketing activity, more knowledge is required about the ways teenagers consume content, and the reasons why - this is the focus of the thesis.

1.1. Problem Identification

As indicated, YouTube has key advantages as an influencer marketing channel. However, this raises the question why and how YouTube is effective in driving engagement in the teenage segment. This study takes a *uses and gratifications perspective* to better understand this phenomenon, as this enables an audience-centred focus, related to the media usage. In this perspective, the way to perform successful, strategic communication is through deep knowledge of the recipients - including how, when, and where they use media (Sepstrup and Fruensgaard, 2010).

Only a limited amount of research has been conducted on YouTube in a uses and gratifications perspective, and little research has analysed media in an influencer marketing context (section 1.4 examines how the research of this thesis differs). At the same time, companies are spending more than 1 billion dollars annually in influencer marketing activities (Larsen, 2017; Lynch, 2018), and the challenge is to be more effective and competitive in the years ahead.

Consequently, a better understanding of the media consumption of YouTube is needed for companies to excel in this marketing arena. Especially, the beauty and fashion categories on YouTube are gaining interest. Both categories have shown dramatic increases in the number of views, and especially the beauty category shows “*no signs of slowing down*” (Pixability, 2017a). In fact, the beauty and personal care category is now the biggest of all on YouTube with 222 billion views annually (Pixability, 2017a). While the fashion category has a much lower amount of views -

4 billion - it too shows an impressive increase in the number of views (Pixability, 2017b).

Young girls are the key audience of beauty and fashion videos on YouTube, and teenagers are especially affected by YouTube influencers (Pixability, 2016). According to findings from Think with Google, “*70% of teenage YouTube subscribers say they relate to YouTube creators more than traditional celebrities*” (O’Neil-Hart and Blumenstein, 2016). When looking at YouTube subscribers in general, 6 in 10 state they would “*follow advice on what to buy from their favourite creator over their favourite TV or movie personality*” (O’Neil-Hart and Blumenstein, 2016).

At the same time, these teenagers represent an important market for brands. The global teen market holds significant purchase and recommendation power, as well as the potential for future spending, as the teens grow up (Gentina, Shurm, and Lowrey, 2016). Statistics of teenage consumer spending in the U.S show the attractiveness of the segment. Statistic Brain (2017) reports an estimate of 264 billion dollars in annual spending, including products bought for and by teenagers. According to Niu (2017), this purchasing power will only increase. Moreover, 79% of teenage girls identify shopping as one of their hobbies, and 57% of teens are saving for clothes (Statistic Brain, 2017). In line with this, research from Statista (2016) finds there are three key products that American teens spend money on: Food (21%), clothing (20%), and cosmetics (10%). Consequently, YouTube is a key channel for these teens to explore what fashion and beauty products to buy next.

These trends fuel the need for further knowledge about the reasons why people use YouTube, so brands can engage more effectively with this ‘hard-to-reach audience’. It is necessary to gain further insight into why teenagers use YouTube videos about beauty and fashion - how, why, and with what purpose do young girls use YouTube in their everyday lives, and where do they find gratification in this activity?

1.2. Aim of Study and Research Question

The focus of this thesis is on Danish YouTubers within the beauty and fashion category, two key industries on YouTube. However, it is relevant to merge the two categories in a Danish context, as most Danish YouTubers include both categories on their channel (which has been identified in preceding netnographic research), and this is named: *Beauty and Fashion YouTubers*.

Consequently, this study investigates the use of YouTube through an analysis of teenage girls’ consumption of beauty and style videos. Based on this research, the objective is to provide insight and recommendations for how brands can optimise their influencer marketing activities, targeted at this developing generation of buyers. The purpose leads to the following research question:

How can the knowledge of exploring the uses and gratifications of Danish teenage girls in the consumption of Beauty and Fashion YouTube be used in strategic influencer marketing?

Answering the question requires field research, including elements of the netnographic method to study the online platform and identify the major national influencers, types of content within the chosen category, and the communication process of sponsored content. In addition, focus group interviews will be conducted with teenage girls to uncover their motivation, uses and gratifications of YouTube. As part of the desk research, a literature review of relevant communication theories and related research will be performed.

This leads to the following sub-questions as a prerequisite for answering the main research question:

- *Which stimuli are the viewers of Danish YouTube videos exposed to within Beauty and Fashion?*
- *What motivates the female teenage viewers, how do they use the videos, and where do they find gratification?*
- *How can companies leverage this knowledge in relation to their influencer marketing efforts?*

The thesis can be characterised as a problem-oriented ‘consultant project’ (Csaba and Pogner, 2018), as the aim of the study is to solve the issue of how to execute strategic influencer marketing in the teenage segment of the Beauty and Fashion YouTube arena.

This study adopts a social uses and gratifications perspective that relies on social constructivism. A classic uses and gratifications approach is behaviouristic, thereby proposing a stimulus-response perspective on communication. In this line of thinking, the focus is on the observable behaviours, and they are thought to be reflexes to either a response to certain stimuli, or a consequence of the background of an individual (Baum, 2005).

In a social constructivist perspective, the creation of meaning is socially situated and constructed through social interaction (Egholm, 2014). Thereby, phenomena are understood ideographically via subjective interpretations.

On one hand, this study assumes that certain stimuli affect the girls because teenagers are not creating meaning ‘out of the blue’. On the other hand, the gratifications of the media are not ‘one-to-one’ satisfactions for the girls, and they do not occur in a vacuum; they are socially negotiated and obtain their meaning through social constructions.

Hence, the social uses and gratifications approach enables a study of how teenagers socially construct their uses and gratifications of YouTube, as well as how the stimuli in the YouTube environment potentially influence where the girls find their gratification. In section 4.1., the ontology and epistemology of the study will be elaborated.

1.3. Delimitations

Delimitations of this study include certain choices with the purpose of providing an in-depth analysis of the topic. First off, influencer marketing takes place on several digital platforms, including Instagram, Snapchat, Twitter, YouTube, etc. The scope of this study is limited to YouTube because it is the key influencer channel today (Hoos, n.d.; Nazerali, 2017). Limiting the research to one digital platform has advantages and disadvantages. A narrow scope allows a comprehensive analysis of the selected channel. Meanwhile, it is necessary to stress that the process of influencer marketing communications is not limited to one single social media. A YouTuber will typically have several other social channels through which he or she engages with the viewers (Berryman and Kavka, 2017).

While this study is limited to one social platform, YouTube is a media that affords several possibilities for marketers and users. Videos posted on YouTube may be either user-generated or branded content, published by companies. Additionally, marketers can either execute pre-roll marketing of the videos, or sponsored videos through partnerships with the YouTubers. Thus, it has been necessary to further narrow the scope. This study only focuses on user-generated content, and in the context of sponsorships, the focus is on the commercial partnerships with YouTubers. As a result, the study does not cover branded content and pre-roll marketing. Also, undisclosed (illegal) gifts and partnerships are not part of the research frame.

Finally, it is a delimitation to focus on Danish YouTubers within Beauty and Fashion (Pixability 2017a). The research is limited to Danish teenage girls which is one of the primary Beauty and Style audiences on YouTube in this country, as well as they represent an emerging generation of buyers that are difficult to reach through traditional marketing means.

1.4. Relevance of Overall Research

Market research shows that influencer marketing is indeed an increasingly important phenomenon: “*81% of marketers consider influencer marketing to be effective*” (Foong, 2015). Moreover, 60% of brands implemented influencer marketing in their 2016 strategies, and the number was expected to reach 75% by the end of 2017 (Thomsen, 2017). Stated in business terms, the influencer marketing industry is worth about 1 billion dollars, and continues to grow every year (Lynch, 2018).

As a search term, ‘influencer marketing’ has risen by 400% on Google Trends (Todisco, 2017). This number reveals the growing interest in the phenomenon and suggests that knowledge on the topic is in demand. However, Larsen (2017), founder of Falcon.io., a social media and Customer Experience (CX) management platform, argues that despite the huge investments in these marketing activities, “*they continue to go wrong*”. He finds that examples of badly executed influencer marketing continue to occur, as marketers do not understand how to properly deal with the challenge. The main reason is it has proven difficult to establish the right match between the influencer and brand purpose/value/story – the challenge will be explored as part of this thesis.

In addition, limited academic research can be identified on influencer marketing - only two noteworthy studies have been produced: De Veirman, Cauberghe, and Hudders’ (2017) study on marketing through Instagram influencers, and Chatzigeorgiou’s (2017) study on social media influencers in relation to promoting tourism in rural areas for millennials. Both studies are of newer dates, indicating that research in this area is still at an emerging stage. The two studies concluded that influencer marketing can be a valuable asset for brands. Comparing the research to this thesis, the key differences lie in the theoretical approaches (not applying a uses and gratification approach) and in the scope of media (other focus areas than YouTube).

In the context of YouTube, only a limited amount of research has been conducted in a uses and gratifications perspective, and the research method of this thesis differs from what has been developed so far: This is a qualitative study, whereas three of the previous studies are quantitative (Haridakis and Hanson, 2009; Park and Goering, 2016); one of them is theoretical (Bakar et al., 2014); and one of them is a two-part study, including content analysis and an experiment (Choi & Behm-Morawitz, 2017). Moreover, the research of this thesis is the first to have a commercial view of the uses and gratifications on YouTube where influencer marketing is the pivotal point.

So, the rising actuality and fast growth of influencer marketing calls for more insight on the topic. Hence, the goal of this master thesis is to produce findings that are useful for marketers in how they develop their strategies and manage their initiatives. Moreover, the aim of the study is to propose recommendations that enable brands to optimise their influencer marketing efforts through a deeper understanding of the uses and gratifications of today’s key influencer platform, YouTube. On a final point, this insight is relevant for other researchers because it provides a baseline for further investigation of the influencer phenomenon.

1.5. Definition of Terms and Concepts

1.5.1. Web 2.0, User-generated content, and Social Media

There are three terms that are fundamental for the concept of influencer marketing: Web 2.0, user-generated content, and social media. While they can be viewed as interchangeable synonyms, it is important to clearly define them in the context of each other (Kaplan and Haenlein, 2010).

As phrased by Bruns (2013), the World Wide Web “*constitutes one of the most important inventions of the last 20th century*” (p. 417). The traditional World Wide Web is referred to as Web 1.0 where the only applications that existed were the likes of personal web pages, Encyclopaedia Britannica Online, and “*the idea of content publishing*” (Bruns, 2013, p. 417). Today, we operate in what is known as Web 2.0 which enables blogs, wikis, collaborative engagements, and more. So, Web 2.0 became the foundation for user-generated content which in turn can be said to be “*the sum of all ways in which people make use of social media*” (Kaplan and Haenlein, 2010, p. 61).

User-generated content is enabled by the user-as-producer features of the web, and this involves content made by ‘ordinary’ people – this means, it is created outside of professional practices (Eastin et al., 2011). Eastin et al. (2011) explain that the content production has moved from a ‘publisher-centric’ to ‘user-centric model’ model. As a result, digital advancements have empowered people to create user-generated content through which they can express themselves to mass audiences on social media in ways that was not possible before.

1.5.2. YouTube

The three aforementioned concepts are fundamental for YouTube. Web 2.0 enabled online platforms such as YouTube to exist in the first place. YouTube was introduced in 2005, and today, it is the second most visited site on the web, globally and in Denmark, only surpassed by Google (Alexa, 2018). With more than one billion users worldwide, the platform enables the creation of user-generated and brand-generated content, as well as the ability to discover, watch and share these videos (YouTube, n.d.).

Within the context of beauty, user-generated videos dominate the brand-created content, as 86% of the top 200 beauty videos on YouTube are made by creators - not brands (Nazerali, 2017). As a result, YouTube is an arena for ‘ordinary’ people to express their opinions through videos, to which viewers can in turn respond through likes or comments. Thus, YouTube is by definition a social media, as it enables interaction among people and the sharing of content (Kaplan and Haenlein, 2010). All in all, YouTube is a rich media that affords the sharing of knowledge and direct interaction between the publisher of content and the viewers.

1.5.2.1. Beauty and Fashion YouTubers

Beauty and fashion are two of the key industries on YouTube (Pixability, 2016). In a Danish context, it is relevant to merge these two categories. In the preliminary netnographic research, it was identified that Danish YouTubers typically do not limit their channel to one category. Instead, a combination of beauty and fashion content on the channels is popular. Meanwhile, these YouTubers also include videos on personal issues, as experiences or opinions.

1.5.3. Influencer Marketing

An opinion leader becomes an influencer, once he or she engages in commercial partnerships with companies (Brown and Hayes, 2008). The process of influencer marketing will typically entail a marketer who provides a content creator with an object or message which the opinion leader will promote in a video post for a fee. Ideally, such marketing efforts maximise the diffusion of information through the influencer's follower base and build up the brand image in a defined audience (De Veirman et al., 2017).

Word of Mouth (WOM) can be said to have laid the foundation for influencer marketing (Brown and Hayes, 2008), and nowadays, consumers are increasingly turning to digital media to find relevant recommendations (Pixability, 2017b). Such online WOM is referred to as eWOM and is defined as "*any positive or negative statement made by potential, actual, or former customers about a product or company, which is made available to a multitude of people and institutions via the Internet*" (Hennig-Thurau, Gwinner, Walsh, and Grempler, 2004, p. 39). The recognition of opinion leaders is fundamental for the diffusion of eWOM - people who "*exert a disproportionate amount of influence on others*" (De Veirman, Cauberghe and Hudders, 2017, p. 801), and this is a concept that has been around for decades (Katz and Lazarsfeld, 1955).

Social media are especially relevant for eWOM. Opinion leaders on these media are content creators, and typically have a solid base of subscribers (De Veirman et al., 2017). Through digital media, they publish content that provides their subscribers with insight into their "*personal, everyday lives, their experiences and opinions*" (De Veirman et al., 2017, p. 801). In comparison with mainstream celebrities, these opinion leaders are thought of as "*accessible, believable, intimate, and thus easy to relate to*" (De Veirman et al., 2017, p. 801). As a result, their followers may experience para-social relationships with their favourite content creators, meaning an illusion of an interpersonal relationship among the two parties (Horton and Wohl, 1997). Thereby, the followers will feel inclined to seek advice from their favourite content creators, as if they were friends because the subscribers will feel they know and understand the opinion leader "*in the same intimate way they know and understand flesh and blood friends*" (Perse and Rubin, 1989 quoted in Lee and Watkins, 2015, p. 5754).

1.6. Thesis Structure

The remainder of this thesis is structured in the following way: In the next chapter, Section 2., theories on communication will be reviewed. In Section 3., the framework which guides the collection and analysis of data will be introduced. Section 4. will describe the empirical methods that are used for the data collection and analysis. Then, section 5. will examine the findings, based on the data collection. Lastly, section 6., 7. and 8. present and discuss the findings, concluding remarks, recommendations, and suggested future research.

2. Theoretical Background

In this chapter, a theoretical background of the communication theory behind the thesis will be examined, including the different perspectives of the recipients in a communications process, and the selected communication theories. The perspectives of the recipients provide the platform for the analyses and discussions of audience behaviour, and they afford different perspectives of audience behaviour, the implications for the development of communication products, and how recipients are expected to receive them.

Three communication theories are instrumental for the research of the thesis, as they explain (key parts of) the related communication processes. The theories are: The two-step flow model of communication, the uses and gratifications perspective, and the diffusion of innovations theory. This study will especially build on one of them; the uses and gratifications perspective. This theoretical approach enables insight into the sender-audience relationship, with a special focus on the needs and motives of the recipients. The two-step flow model and the diffusion of innovations theory contribute with knowledge about the influencer marketing process, and thereby enable an understanding of the steps and elements of the communications. In combination, the three create a solid theoretical fundament for the research and analysis of the thesis.

2.1. Three Perceptions of Recipients

2.1.1. The Communication Process

According to Sepstrup and Fruensgaard (2010), all conceptualisations of a communication process include a communications product that influences an individual who then behaves in the context of this influence. The authors summarise this into a model named PIA where the capital letters relate to the Danish terms for Influence, Individual and Behaviour (Sepstrup and Fruensgaard, 2010).

Consequently, the communication process can be stated as follows:

A communication product that influences -> an individual -> who then acts on this influence.

This model of communication may appear similar to the behaviouristic psychology's Stimulus, Organism and Response (SOR) model of human behaviour (Sepstrup and Fruensgaard, 2010). However, the PIA model can be applied in broader terms than the SOR model. Hall (1996) substantiates this notion; he argues that communication processes cannot be understood through the Stimulus-Response or SOR line of thinking, as communication is a far more complex discipline than the behaviouristic perspective proposes.

Furthermore, the PIA model is useful to illustrate the three overall perceptions of recipients that dominate communication theory: The defenceless recipient, the opposing recipient, and the demand-driven recipient (Sepstrup and Fruensgaard, 2010). These three are described in further detail below.

2.1.2. The Defenceless Recipient

Theories on communication developed during the late 1930's and the 1940s (Sepstrup and Fruensgaard, 2010). The fundamental assumption was that mass media had substantial and direct effects on their audiences. Neither the recipients' context, nor his or her understanding of the communicated message was considered in any particular way. Instead, communication was perceived as a process in which the sender transmits a message through mass media that in turn causes a reaction by each recipient. It was the sender's fault, if the communication product did not have the desired effects (Sepstrup and Fruensgaard, 2010).

So, the recipient was largely perceived as defenceless and passive. This understanding later became known as the *hypodermic needle* or *magic bullet* where media content is seen as "*injected in the veins of the audience, which would react in uniform and predictable ways*" (McQuail and Windahl, 1993, p. 58).

2.1.3. The Opposing Recipient

In the 1950s, a growing emphasis occurred in communication research to prove an assumed, significant effect of mass media (Sepstrup and Fruensgaard, 2010). However, in fact the opposite was proven, as the results of the qualitative empirical studies found that mass communication has a limited influence on its receivers. So, the view of the mass media receiver shifted from a defenceless recipient towards an opposing recipient.

The effect of communications was perceived to be limited by the individual and social characteristics of the receiver, creating a defence against changes. Therefore, the purpose of

communication was to overcome this defence, and this could be achieved through a well-executed communication product. In this way, the recipient was perceived not only as affected by the environment, but also by his or her individual characteristics and situation. Accordingly, the perspective acknowledged that communication is not transmission to isolated recipients, but to people in a social network who engage in a cultural setting (Sepstrup and Fruensgaard, 2010).

The opposing recipient perception is the starting point of almost all strategic, targeted communication. However, this perspective has rightly been criticised for viewing audiences with a desire to avoid disturbance and maintain consistency. It can be argued that this perspective overlooks human ability to focus on what is relevant in a given situation, and to react on new impulses and challenges (Sepstrup and Fruensgaard, 2010).

2.1.4. The Demand-Driven Recipient

A more differentiated perception of the receiver spread in the mid-1970s with the emergence of the uses and gratifications approach, as well as with the appearance of reception theory in the 1980s (Sepstrup and Fruensgaard, 2010). These two theoretical concepts suggested a new perspective on the interplay between media and users.

As a result, the opposing recipient was - at least at a theoretical level - replaced in the mid-1980s with a demand-driven recipient (Sepstrup and Fruensgaard, 2010). This new perspective implied that communication was a result of a 'negotiation' between the communication product and the recipient's context. It was recognised that the recipient's exposure, attention and understanding of the message depends on his or her needs, individual characteristics, social situation, and cultural background. The recipient may not be rational but will still consume media and content (Sepstrup and Fruensgaard, 2010). The functions and motives for using the media may be entertainment, or just a way to pass time.

Therefore, a 'correct' understanding of the receiver's role increases the likelihood of a communication product that leads to a desired recipient action (Sepstrup and Fruensgaard, 2010). In comparison with the defenceless and opposing recipient concepts, the demand-driven receiver works with, not against, the sender and its communication product (Sepstrup and Fruensgaard, 2010).

2.2. Communication Theories

As stated, three theories on communication are especially relevant for this study: The two-step flow model of communication, the uses and gratification approach, and the diffusion of innovation theory. Each of the three will be examined in the following sections, including a brief introduction to

each theory and its relevance, an overview of the new media research, as well as relevant criticisms of the theories.

2.2.1. The Two-Step Flow Model of Communication

Lazarsfeld, Berelson, and Gaudet (1948) studied how voters make up their minds in a presidential election, based on the 1940 U.S. election, and it was “*one of the most important studies in the history of mass communication*” (in Lowery and DeFleur, 1983, p. 101). It entailed an innovative survey design and provided insights into the role of political propaganda in the media during the campaign. Above all, it presented the issue of the ‘two-step flow’ that opened a “*new theoretical vista*”, and the two-step hypothesis “*emerged serendipitously from the research*” (Lowery and DeFleur, 1983, p. 102).

Lazarsfeld et al. (1948) observed that opinion leaders play a key role in the communication process, as they transmit new ideas to their every-day-associates. Where the hypodermic needle suggested a lack of social ties between people, Lazarsfeld et al. (1948) research provided findings from a large-scale study showing that “*people were on of the most important parts of the mass communication process*” (Lowery and DeFleur, 1983, p. 102). Lazarsfeld et al. (1948) found that “*Ideas often flow from radio and print to the opinion leaders and from them to the less active members of the population*” (as quoted in Katz, 1957, p. 61).

In 1955, the Decatur Study was published as a follow-up on the research through an important large-scale study of the indirect influences of mass media. It took the two researchers, Katz and Lazarsfeld, almost a decade to complete the final report, and their study focused on the role of opinion leaders, and how they influence others in four areas of decision-making in day-to-day life. This study revealed that opinion leaders are also influenced by other people, and that opinion leadership is not a ‘trait’, as they may have influence at certain times, and in respect to certain areas (Katz, 1957). The Decatur study is “*one of the milestones in mass communication research*”, as it was the first study to clearly focus on social relationships and their role in communications (Lowery and DeFleur, 1983, p. 185).

All in all, the two-step flow model suggested that some people have access to and receive a lot information on specific subjects from the mass media, to a much larger degree than others, and act as opinion leaders (Katz, 1957).

2.2.1.1. The Two-Step Flow and New Media Research

Only little research is available on the two-step flow and new media, and it includes Stansberry’s (2012) study of an online, young adult cancer community, and Choi’s (2015) research on Twitter. The two studies reach quite different conclusions on the usefulness of the two-step flow model in

the context of new media. Stansberry (2012) argues that her findings are inconsistent with the one-step, two-step and multi-step flow models. In contrast, Choi (2015) finds that “*the two-step flow of communication model still had explanatory power in online public forums*” (p. 696). It can be concluded there are opposing views on the matter.

2.2.1.2. Relevance and Criticism

What makes the two-step flow model relevant today is its introduction of a connection between mass communication and interpersonal communication (Sepstrup and Fruensgaard, 2010). More than 60 years after it was first published, it can be argued the model is still relevant, despite it has been proven to be unrealistically simple. As stated by Lazarsfeld et al. (1948), “*asking people to whom they turn and then investigating the interaction between advisers and advisees... would be extremely difficult if not impossible*” (as quoted in Katz, 1957, p. 63).

The two-step flow model overlooks the possibility of more or fewer steps in the communication flow which may occur between the communication product and the recipient’s reaction. According to Rogers (2003), “*the two-step flow model did not tell us enough*”; the communication process is “*far more complicated than just two steps*”, and the knowledge we have of such flows today is too rich to be expressed in one or two-steps (p. 305). Moreover, the original two-step flow model suggests that opinion leaders are the only ones to use mass media, and this is clearly not the case today (Rogers, 2003).

An additional criticism is that a large amount of product purchases happen without the consulting of others (Sepstrup and Fruensgaard, 2010). At the same time, when seeking advice, a person may look to more than one person, and accordingly, an opinion leader may get his or her information from other people as well.

However, the two-step flow hypothesis presents a simple, working model that stresses the influence of opinion leaders and meaning of social dimensions for mass communications’ effects on equal footing, as for example the recipients’ psychological characteristics.

2.2.2. Uses and Gratifications

The uses and gratifications perspective has a long history in communication research (Weiyan, 2015). With this approach, the central question is why people use media, and what they use them for (McQuail, 1997, p. 70). According to Haridakis and Hanson (2009), the uses and gratifications view is the predominant research framework for studying media use in an audience perspective.

Uses and gratifications research asks questions such as “*how, why, and with what purpose people use media in their everyday lives*” (Weiyan, 2015, p. 71), as it assumes that “*people use media to satisfy underlying needs or interests*” (Haridakis and Hanson, 2009, p. 318). The

approach suggests that several elements influence people's media use and their effects, including their social environment and psychological circumstances, needs, and motives. The typical needs are: Information, relaxation, companionship, diversion, or 'escape' (McQuail, 1997, p. 70).

Hence, from a uses and gratifications perspective, an audience is perceived as demand-driven recipients who are active and problem-oriented. So, the sender's goal should be to understand the recipient to adapt the communication, not simply 'conquer' the audience, as the opposing recipient would favour (Sepstrup and Fruensgaard, 2010). In this regard, Sundar and Limperos (2013) note that the 'audience' should instead be referred to as 'users', as "*usage implies volitional action, not simply passive reception*" (p. 505).

2.2.2.1. Early Uses and Gratification Research

According to Blumer (1979), the first uses and gratifications research sought to "*replace the image of the audience member as a passive victim*" with a perception of an audience that could "*actively bend programmes, articles, films, and songs to his own purposes*" (p. 10). It was believed there are several 'communication-relevant factors' that the communicator should take into consideration, including "*(1) people's social circumstances and roles, (b) their personality dispositions and capacities, (3) their actual patterns of mass media consumption, and (d) ultimately, the process of effects itself*" (Blumer, 1979, p. 10).

The approach became widely adopted in the 1970s and 1980s with research that "*made sense of patterns and trends of use and indicated boundaries and patterns in audience formation*" (McQuail, 2013, p. 15). While these results were mainly descriptive, they provided insight into the connections between "*different types of motives and different explanatory factors, of a social, psychological, or cultural kind*" (McQuail, 2013, p. 16).

2.2.2.2. Uses and Gratification Research on New Media

The research on uses and gratifications stalled in the 1990's, but the interest was sparked again with the rise of the internet and new media (Sepstrup and Fruensgaard, 2010). The table below (Figure 1) shows an overview of research with a uses and gratifications approach on new media. The overview is non-comprehensive, since it only includes the most relevant studies in this context.

| Research area | Author(s) (year) | Uses and Gratifications Identified |
|---------------|------------------------|---|
| Internet | Stafford et al. (2004) | Process gratifications: Resources, search engines, searching, surfing, technology, websites |

| | | |
|----------------------|-----------------------------------|--|
| | | <p>Content gratifications: research, learning, knowledge, information, education</p> <p>Social gratifications: Chatting, friends, interaction, people</p> |
| YouTube | Haridakis and Hanson (2009) | <p>Viewing videos for information seeking, viewing and sharing for entertainment, co-viewing and social interaction.</p> |
| User-generated-media | Shao (2009) | <p>Consume contents for: information, entertainment, and mood management needs.</p> <p>Interact with content for: enhancing social connections</p> <p>Produce contents for: self-expression and self-actualization</p> |
| Twitter | Liu, Cheung, & Lee (2010) | <p>Information-sharing, pass time, social interaction, convenience, entertainment, connection, self-documentation, and self-expression.</p> |
| Facebook | Papacharissi and Mendelson (2011) | <p>Expressive information seeking, habitual pass time, relaxing entertainment, cool and new trend, companionship, professional advancement, escape, social interaction.</p> |
| Yelp.com | Hicks et al. (2012) | <p>Information-seeking purposes, entertainment, convenience, interpersonal utility, and pass time.</p> |
| Social media | Whiting and Williams (2013) | <p>Social interaction, information seeking, pass time, entertainment, relaxation, communicatory utility, convenience utility, expression of opinion, information sharing, and surveillance knowledge about others.</p> |
| New media | Sundar and Limperos (2013) | <p>Modality, agency, interactivity, and navigability.</p> |
| Movies on YouTube | Bakar et al. (2014) | <p>Content gratification, process gratification, social gratification, and technology gratification.</p> |

| | | |
|---|-----------------------------|--|
| Health on YouTube | Park & Goering (2016) | Social utility, convenient information-seeking, habit-passing time, and exciting entertainment motives |
| Facebook, Twitter, Instagram, Snapchat | Phua et al. (2017) | <i>“Frequent users [...] derived significantly different levels of bridging and bonding social capital from their SNS [social networking site] use”</i> (Phua et al. 2017). |
| ‘Beauty Gurus’ YouTube | Choi & Behm-Morawitz (2017) | <i>“The most frequent message in YouTube beauty gurus’ videos was about education. YouTube beauty guru’s video motivated viewers to engage in video production. The media model’s attractiveness significantly affected viewers’ motivation”</i> (Choi and Behm-Morawitz, 2017). |

Figure 1: Review of Uses and Gratification Research on New Media

The majority of these studies were based on quantitative surveys: Haridakis and Hanson, 2009; Hicks et al., 2012; Liu et al., 2010; Park and Goering, 2016; Papacharissi and Mendelson, 2011; Phua et al., 2017; Stafford et al., 2004; only one of the studies, the one by Whiting and Williams (2013) was based on qualitative, in-depth interviews.

Based on this theoretical review, the most frequently identified uses and gratifications of new media consumption are: Social interaction, information and new knowledge, entertainment, pass time, and social identity.

It has been possible to identify four studies that take a uses and gratifications perspective on YouTube (Bakar et al., 2014; Choi and Behm-Morawitz, 2017; Haridakis and Hanson, 2009; Park and Goering, 2016).

Bakar et al. (2014) studied the elements that predicted movie watching on YouTube among Malaysians. Their study is largely theoretical, as no data has been gathered; instead, the researchers present hypotheses, rather than actual findings.

Park and Goering (2016) investigated the health-related uses and gratifications of YouTube through a survey. The authors propose recommendations on how healthcare professionals can use YouTube more effectively.

In the article by Haridakis and Hanson (2009), the researchers studied whether “*motives and individual differences [...] predicted viewing videos on YouTube and sharing video with others*” (p. 317). The authors developed a questionnaire to survey this research problem.

Choi and Behm-Morawitz (2017) studied beauty on YouTube with a focus on the YouTuber - how they produce their videos, their use of technology, their interaction with viewers, and the messages communicated. For this purpose, the authors conducted a content analysis.

These research articles shed some light on the uses and gratifications of YouTube. In context, this master thesis differs in two key ways. Firstly, it takes a commercial perspective on the uses and gratifications of YouTube, as the aim of the study is to identify why teenage girls use YouTube with the objective of establishing recommendations that can optimise the influencer marketing efforts of brands. Secondly, the methods of this study differ from previous research, as both netnography and focus groups are applied. These two methods are deemed useful to explore the teenagers' consumption of Beauty and Fashion YouTubers because the techniques provide insight into the motivation and intentions behind their behaviour.

2.2.2.3. Relevance and Criticism

One of the strengths of the uses and gratifications perspective is that it enables an understanding of "*what people are doing with the media, in an inductive manner*" (Sundar and Limperos, 2013, p. 517). Hence, it provides an audience-centred approach to understand media usage.

However, there are also critiques of the approach. Blumer (1979) argues that "*in short, there is no such as a uses and gratifications theory*". Instead, his view is that a "*common field of concern*" exists (p. 11). Also, according to McQuail (1997), the rationality and activity of the audience is overestimated, as "*most audiences also turn out to be composed of people with varied, overlapping, and not always consistent expectations and subjective motives*" (p. 73). He thereby questions the extent to which audience behaviour is "*guided by specific conscious motives*".

Moreover, Ang (1990) highlights three criticisms of the uses and gratifications approach. Firstly, Ang finds that it is highly individualistic, secondly, she argues that the social context of the use is ignored, and thirdly, she states that some media are forced on us, thereby not equalling a gratification.

The individualistic aspect of the perspective may be the reason why previous studies have focused on quantitative methods (questionnaires) to increase generalisability. Having said that, qualitative insights into user motives - which are indeed individualistic - may yield highly relevant insights into media usage which is the aim of this research. In addition, this thesis studies the uses and gratifications perspective and media behaviour exactly in a social context. Also, one of the research instruments is focus groups which provide more nuanced knowledge about the dynamics inside the social constructions.

2.2.3. Diffusion of Innovation

Diffusion theory is relevant in the context of influencer marketing because it paves the way for a better understanding of the communication design and flow; not simply the sender-receiver relationship which the uses and gratifications perspective centres on. The diffusion theory introduces the concept of a multi-step flow, and it is one of the most popular and cited theories for studying the adoption process of innovation (Clarke et al., 2016). According to McQuail and Windahl (1993), “*one of the most important applications of mass communication and research has been concerned with the process of encouraging the adoption of innovations*” (p. 73).

Everett Rogers, an American communications professor, popularised the theory in his book: ‘Diffusion of Innovations’. The book was published in 1962, and new editions have been published almost every decade, the newest one being the fifth edition (Rogers, 2003). Rogers and his books are viewed as closely connected to the diffusion theory (Sepstrup and Fruensgaard, 2010), and he has been widely cited in diffusion research (Rogers, 2004).

Diffusion of new ideas have primarily been concerned with technological innovations, and Rogers (2003) stated that he often used “*the word innovation and technology as synonyms*” (p. 13). The process of the adoption of an innovation involves how, why and at what rate the innovation is spread. This involves some degree of uncertainty, as it is something new, and the communication about innovation can reduce the uncertainty. Rogers (2003) defines diffusion as a process with four main elements: “*(1) an innovation (2) is communicated through certain channels (3) over time (4) among the members of a social system*” (p. 25).

An innovation involves “*an idea, practice, or object that is perceived as new by an individual*” (Rogers, 2003, p. 26). Thereby, it is individual whether something is perceived as an innovation, as it depends on whether the individual finds it to be new (Rogers, 2003). An innovation is communicated via channels, and these can be either mass media or interpersonal channels. Mass communication is fast and effective at creating awareness, where interpersonal is useful as a means of persuasion (Sepstrup and Fruensgaard, 2010)

Time is the third element in the diffusion process, and it involves three dimensions: (1) the innovation-decision process in which an individual will pass through five main steps, (2) the innovativeness of an individual, meaning how early a person adopts an innovation, and (3) the innovation rate of adoption in a system which is an illustration of the number of individuals who adopt a new idea (Rogers, 2003).

Finally, the social system refers to “*a set of interrelated units that are engaged in joint problem solving to accomplish a common goal*” (Rogers, 2003, p. 35). Thus, diffusion occurs within a social system, and the social structure of this system influences the diffusion.

Rogers (2003) have identified five stages of the innovation-decision process, in which “*an individual passes from first knowledge of an innovation, to forming an attitude toward the innovation, to a decision to adopt or reject, to implementation of the new idea, and to confirmation of this decision*” (p. 170). This represents a multi-step flow, but at the same time, Rogers (2003) argues the stages constitute a simplified way to understand a complex reality. Nevertheless, the theory provides a basic tool to understand the innovation-decision process.

2.2.3.1. Diffusions of Innovation Research on New Media

Since about 1990, diffusion research has primarily focused on the Internet and its new media opportunities (Rogers, 2004). The table below (Figure 2) presents a brief overview of diffusion theory and research on new media.

| Research area | Author(s) (year) | Findings |
|---|---------------------------|--|
| Facebook and political campaigns | Gulati & Williams (2013) | <p>“[...] there are no differences between Republicans and Democrats. Non-adopters are significantly more likely to be challengers or open-seat candidates, poorly financed candidates, candidates in non-competitive races, and older. Among non-incumbents, Republicans, and candidates from Republican-oriented districts are more likely to adopt.”</p> <p>(Gulati & Williams, 2013)</p> |
| Social Media | Judge & Østergaard (2013) | <p>Examine how diffusion of social media differs from the process presented by Rogers (2003) and find that “<i>the social media decision process includes a stage of ‘trial’, and that the process of adoption occurs within a community, rather than as an action carried out by an individual</i>” (Judge & Østergaard, 2013)</p> |
| New Media and patient information seeking | Sundstrom (2015) | <p>Studied mothers of new-borns, where “<i>results expand the innovativeness/needs paradox in diffusion of innovations theory by elaborating on the role of new media to reach underserved populations</i>” (Sundstrom, 2015).</p> |
| Twitter | Swasy (2016) | <p>“<i>Results show that the adoption and implementation of Twitter relies on peer pressure and coaching to get reluctant journalists to try Twitter</i>” (English, 2016).</p> |

| | | |
|--|----------------------------------|---|
| Social media, especially Pinterest | Clarke, Murphy & Adler (2016) | Focused on the world's top celebrity chefs and found that <i>"of the top 48 chefs, all adopted Facebook, closely followed by 47 adopting Twitter; just 17 adopted Pinterest"</i> (Clarke et al., 2016) |
|--|----------------------------------|---|

Figure 2: Review of Diffusions of Innovation Research on New Media

All the identified research on diffusion of innovation and new media has focused on the adoption of a given media, as well as recommendations on how to optimise the spread of the innovation. In all cases, it can be argued that there has been a pro-innovation bias, as the innovation - a media - is perceived as something positive that should be adopted; as an example, one of the articles studied, and since recommended, that celebrity chefs adopt Pinterest as a media.

Lillie (2008) published a short article on the diffusion of innovation in relation to YouTube where she briefly discussed how the theory should be modified to fit this social media. Lillie (2008) argued that in "*the age of YouTube*", the communication channel element needs review, as a social platform cannot be defined as an 'either/or' in terms of mass communication and interpersonal communication. She finds that YouTube "*could present a modern breakdown in the distinction between these two categories*" (p. 267). The platform is both a form of mass media, as it allows people to post videos in a one-to-many approach, and it is interpersonal, as it "*stimulates social interactions, allowing users to post and view video or written responses in a one-to-one approach*" (p. 267). These arguments are important to keep in mind with the application of the diffusion theory.

2.2.3.2. Relevance and Criticism

Diffusion research is still an area of growth, and Rogers (2004) reports how the publications on diffusion have increased remarkably since his first publication - going from 405 publications in 1962 to 5000 in 2003. As a result, "*new applications of the diffusion model are constantly occurring, with yet newer innovations becoming available to study*" (Rogers, 2004, p. 19). Nonetheless, Rogers (2004) argues there is a general diffusion model.

Still, Rogers (2003) points out four criticisms of diffusion research. The first one is a pro-innovation bias, meaning that all innovations are perceived as positive and something that should be adopted; it should be diffused rapidly, and it should neither be re-invented, nor rejected. This was also obvious from the literature review. The second is the individual blame bias, as Rogers (2003) finds "*a tendency for diffusion research to side with the change agencies that promote innovations rather than with the audience of potential adopters*" (p. 118). Thirdly, Rogers (2003)

argues there is a recall challenge in diffusion research, as there is a problem in measuring the time of adoption. Finally, there is "*the issue of equality in the diffusion of innovations*", meaning the diffusion of innovations tend to increase socioeconomic inequalities (Rogers, 2003, p. 130).

While diffusion theory will probably never account for all of the factors that influence the adoption of innovations, the model is very useful to understand and explain how, why, and at what rate innovations spread. In the context of this thesis, the theory contributes to the explanation of the process of commercial content that is communicated by influencers.

3. Theoretical Framework Guiding the Research

Based on the Theoretical Background in the previous section, a consolidated framework has been developed to guide the research of the thesis. The framework is presented in this section and visualised in the model below (Figure 3).

The overarching element of the framework is the uses and gratifications perspective. Underneath, the research is driven by two main components: The two-step flow model of communication and diffusion of innovation theory. The uses and gratifications approach provides a deeper understanding of the sender-audience relationship, whereas the two other theories provide the basis for insights into the process of influencer marketing communications. The combination of the three constructs will be used to establish a nuanced picture of how and why teenagers use YouTube.

The diffusion of innovation theory will be used to drive the analysis of the netnographic data, while the key purpose of the uses and gratifications perspective is to analyse the focus group data. Based on the diffusion theory and the two-step flow model, the process of influencer marketing communications will be discussed.

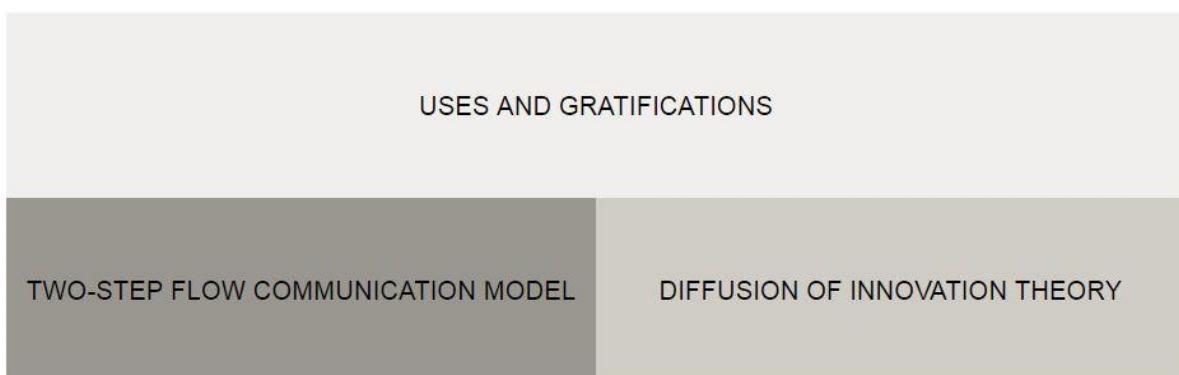


Figure 3: Theoretical Framework Guiding the Research

The uses and gratifications perspective is the leading approach to understand the how's and why's of media usage (Haridakis and Hanson, 2009), and this choice of theory grows from the research question. In a uses and gratifications perspective, the audience is perceived as 'demand-driven' as the recipients' exposure, attention and understanding of the message depend on personal and social characteristics. This assumption is fundamental for the research of the thesis, as the underlying thinking is that people have needs, and they purposely fulfil some of them through media usage. Consequently, in this perspective, it is relevant to study the motivations and intentions of the teenagers' YouTube consumption.

The uses and gratifications approach perceives communication to be a 'negotiation' in the context of a commercial message and its viewers. Hence, this calls for an analysis of the viewers' perspectives on sponsored content, and the degree to which they perceive it as influential. This theoretical perspective will especially be applied to the analysis of the focus group interviews.

The diffusion theory affords insight into the way commercial messages are adopted when communicated through YouTube influencers. As an innovation involves something new, sponsored content fits this description. Typically, the purpose of influencer marketing is to raise awareness of a message or brand/product, providing the content with some element of 'newness'. Hence, it is relevant to apply this theory in the analysis of netnographic data, as well as discuss the diffusion of commercial messages in an influencer context, and how the adoption can be optimised.

The two-step flow communication model enables insight into the communication process of sponsored content. In an influencer marketing context, YouTubers act as opinion leaders, given they receive information to a larger degree than others, and they have a disproportionate amount of influence over their followers. While the concept of 'mass media' would traditionally be just that - the emergence and actuality of social media calls for a redefinition of the term. In this thesis, mass media include brands that provide opinion leaders with information via sponsored collaboration. The users of YouTube are the 'mass audience', as they are exposed to the content, published by the opinion leaders (the content-creators). Hence, the model provides the starting point for a discussion of the findings, including whether the two-step flow of communication is applicable in the influencer marketing arena.

The approach of applying more than one theoretical perspective is named theory triangulation, and has the purpose of gaining a better understanding of the collected data by considering different dimensions of the same phenomenon (Lewis-Beck, Bryman, Liao, 2004). So, this combination of the theories helps explain the influencer communication process on YouTube, while retain special attention on how and why the audience uses the content.

4. Methodology

4.1. Ontological and Epistemological Assumptions

4.1.1. Social Constructivism

This study takes a social constructivism perspective which “*broadly posits that much of reality and the meaning and categories that frame everyday life are essentially social creations*” (Stewart et al., 2007, p. 122). The social constructive perspective is relevant here because it enables an understanding of the ways that “*thinking and speaking, as well as everyday truisms, are established, used and change*” (Egholm, 2014, p. 228).

The ontology, the fundamental perception of the social world’s nature, is constructivist, meaning that phenomena are created in a context, and therefore, the focus is on the process of how they come to exist. The individual is viewed as a representative of a collective that is defined through social constructions and structures. Moreover, the epistemology, the nature of knowledge, is based on the idea that “*knowledge is always coloured by time and place, and therefore changeable*” (Egholm, 2014, p. 145).

The social constructivist perspective aligns with the research problem, as the aim of the thesis is to understand the influencer marketing phenomena in terms of how teenage girls use YouTube. The theoretical approach of the thesis is a social uses and gratifications perspective, and therefore, the stimuli on the social platform are thought to influence teenagers’ consumption and satisfaction. Overall, this thesis views gratifications as occurring in social networks which is where they obtain meaning.

In this scientific perspective, the knowledge is produced by inductively understanding how a phenomenon becomes meaningful and explain how the creation occurs via subjective interpretations (Egholm, 2014). Especially the focus group method is relevant in this context, as the interviews generate data and insights that are constructed through social interaction. While the perspective seeks to let the concrete context define the patterns, rather than studying fixed hypothesis about relationships, the social context is crucial.

In sum, a finding reflects the truth, if and when it forms “*part of a system of interpretative statements*” in a non-contradictory manner (Egholm, 2014, p. 146).

4.2. Purpose of Research and Research Design

The aim of this research is to gain an in-depth understanding of why and how teenage girls use Beauty and Fashion YouTube videos, and to provide strategic recommendations for how

marketers can optimise influencer marketing initiatives. For this purpose, a qualitative study will be conducted on the marketing effects of influencers via YouTube. The research design has three key parts:

First and foremost, the initial steps of netnography are conducted, based on Kozinets' (2010) "*simplified flow of a netnographic research project*" (p. 61). These steps enable the researcher to become familiar with the community through a descriptive analysis of the landscape of YouTubers and the types of content. A quantification of these two topics will be conducted to produce the necessary typologies. These typologies are non-fixed, as they are subjective to the researcher. Thereby, the method affords a definition of the research area, and sets the scene for the study.

Secondly, netnographic observations and an interview with a well-informed informant serve the purpose of understanding the Beauty and Style YouTubers' motives and intentions, related to the communication process of sponsored content.

Thirdly and finally, focus groups with female teenage users provide an understanding of their creation of meaning, including their motives, intentions and experiences, using YouTube. Hence, the purpose of the focus groups is to identify and analyse patterns in motivations, uses, and gratifications of YouTube.

This combination of methods of the same social phenomenon is named methodological triangulation, and the purpose is to increase validity (Lewis-Beck et al., 2004). Based on the research and analyses, a set of strategic recommendations will be developed.

4.3. Research Philosophy

4.3.1. Qualitative Methods

Qualitative and quantitative methods represent the two major ways to approach research. Where qualitative research aims at "*exploration, understanding and description of participants' experiences and life world*", quantitative research is used for "*causal explanations, testing hypotheses, prediction, and control*" (Daymon and Holloway, 2011, p. 13). The methodology of this thesis is based on the qualitative method, as this is a powerful way to explore and understand the creation of meaning (Kozinets, 2010).

In qualitative research, the researcher is an "*active sense maker*" where knowledge is generated in collaboration with the research participants (Daymon and Holloway, 2011, p. 7). In contrast, a quantitative approach would view the researcher as "*a detached investigator standing at a distance from their research*" (Daymon and Holloway, 2011, p. 8). Meanwhile, this is exactly one of the key strengths of the qualitative method, as the research participants not only provide

data, but also help in the interpretation (Daymon and Holloway, 2011). Consequently, this method captures processes that take place over time, as the research may start out with an agenda, and then new and unexpected information will emerge as the participants reveal their understandings of a given topic, making creativity and flexibility an integrated part of a qualitative method (Daymon and Holloway, 2011).

It is necessary to study the phenomena in context, not in isolated parts (Daymon and Holloway, 2011). Moreover, the subjectivity of the researcher may influence the study, as the researcher's "*background, experiences, biases, and emotions*" can impact the research design, as well as the knowledge that is generated (Daymon and Holloway, 2011, p. 9). While such subjectivity may be viewed critically by some, it can be argued that the researcher's subjectivity can be "*a valuable resource [...], enhancing rather than distorting the credibility of the study*" (Daymon and Holloway 2011, p. 9).

4.3.2. Inductive Method

This thesis employs the inductive method in the analyses which is the approach commonly applied by qualitative researchers (Daymon and Holloway, 2011). Especially with a social constructivism perspective, the inductive method is employed (Egholm, 2014). In line with this, the netnography and focus groups involve an inductive approach, as the categories for the coding of data and typologies emerge through analysis, rather than being prescribed (Kozinets, 2010).

The method refers to the review of a specific case, and making general conclusions on that basis (Thurén, 2007, p. 25). In comparison, in a deductive approach, conclusions would "*draw from general rules to specific cases*" (Egholm, 2014, p. 219). The limitation of an inductive method is that the empiric data may not cover the complete truth, making it impossible to guarantee that the derived conclusions are 100% accurate (Thurén, 2007, p. 27).

4.4. Research Methods and Qualitative Analysis

4.4.1. Netnography

Netnography, also referred to as virtual ethnography (Hine, 2008), is similar to the traditional form of ethnography in the sense that both methods are widely used to explore communities and cultures (Kozinets, 2010). Meanwhile, an important distinction is that netnographic research centres on the cultures and communities that emerge via computer-mediated communications.

As this study investigates a digital phenomenon that takes place on social networking platforms, it is relevant to use elements of netnographic research. This thesis is based on two of them, including observations and an interview with a well-informed informant. Meanwhile, the

method differs from the classic flow of netnography (Kozinets, 2010), as quantifications of the landscape and content types are performed to identify non-fixed typologies. These typologies are subjective to the researcher where a classic netnography would study how YouTubers perceive typologies, probably providing different results. Therefore, elements of the method are used to set the scene for the study, as it enables a descriptive analysis of the research area. However, the more ‘traditional’ elements of netnography are also applied, as classic observations and interviews are conducted as well.

The method enables a less intrusive form of research, compared to ethnography, as the data can be obtained through observation (Kozinets, 2010). However, this virtual aspect of netnographic research has been questioned. Hine (2000) argues that “*virtual ethnography is necessarily partial. A holistic description of any informant, location or culture is impossible to achieve*” (p. 65). Also, Kozinets (2010) extends this discussion and questions whether the lack of a physical component is important. For these reasons, a phone interview is conducted with an informant, and this yields a more personal contact than online interviews.

In online communities, users typically reveal information publicly, voluntarily, and un-asked, and researchers may collect this type of information through observation. Thus, the method is more naturalistic than a focus group interview where the setting is largely influenced by the researcher. Meanwhile, a netnographic researcher faces the challenge of trying to understand the phenomenon through descriptive means, and these subjective perspectives may influence the results. For example, the typologies will be subjective, and have an underlying character of understanding, hence require further test and validation.

To net it all out, netnographic research affords “*a window into naturally occurring behaviours*” (Kozinets, 2010, p. 56). As a result, netnography can provide rich data (Hine, 2008) and a ‘thick description’ because it enables an understanding of user experiences (Daymon and Holloway, 2011).

4.4.1.1. Questions of Presence, Skill, and Trust

According to Hine (2008), the question of presence is one of the first issues that a netnographic researcher must address. Some degree of participation is useful, as it affords the researcher to test conceptualisations through interaction with the users.

The researcher of this thesis has taken on two different roles throughout the study. In the beginning of the netnographic research, an observant role was to gather data for the quantification of the environment. As the information was available to the public, it was possible to retrieve data that were unaffected by the researcher (Kozinets, 2010). In addition, a participatory role was taken

when an interview was conducted with a YouTuber. This required active immersion, as it was necessary to reach out to the YouTubers, as well as engage them in the interview session.

The question of skill is another issue that Hine (2008) argues that a researcher should address. Little skill is required to navigate YouTube. However, the researcher's pre-existing knowledge of fashion and style is an advantage, as the brands and products in discussion are familiar.

Finally, the question of trust should be touched on (Hine 2008), as an observational role does not allow participants to decide whether to actually participate or not. Hine (2008) recommends that personal data are made anonymous, and in this thesis, the names of the viewers and commentators are kept anonymous. However, the YouTubers mentioned in this thesis are public figures with "celebrity-status", making it unnecessary to hide their identity.

4.4.1.2. Data Collection and Analysis

The data was gathered through observations and via an interview. This data is generated in Danish, and certain parts (all quotes) are translated into English as directly as possible.

4.4.1.2.1. Observational Data

Observational data was collected on YouTube over a period of three months during the winter/spring 2018. These data serve two purposes: (1) A quantification of the YouTube landscape and content types to develop non-fixed typologies that define the research area and scope. (2) An understanding of the creation of meaning in a YouTuber perspective, including the motives and intentions to identify the communication process of sponsored content.

The raw data for the quantification was plotted into Excel tables which are shown in Appendix 1 and 2, and the procedure of analysis is described in section 5.1.1.

4.4.1.2.1. Interview with Well-Informed Informant

Based on the typology of the YouTuber environment, a relevant group of YouTubers were contacted and asked to participate in this study through a phone interview, and thereby function as well-informed informants. The practice of interviewing is highly intertwined with netnography, and "*the two are virtually inseparable*" (Kozinets, 2010, p. 46). The purpose of the interview was to become more knowledgeable about the observations on the digital platform, thereby testing and extending the findings regarding the communication process of sponsored content. Hence, the focus was to achieve a greater understanding of the motives and intentions, as the interview enabled the researcher to understand, describe and explain a specific topic from an individual person's perspective (Kvale, 2011).

The Danish YouTuber, Simone Wulff, with 113,400 subscribers on her channel accepted the interview invitation. (Unfortunately, the other YouTubers replied that they do not participate in school-related interviews). The interview with Simone was conducted over the phone, something Struges and Hanrahan (2004) find especially relevant when trying to access more hard-to-reach respondent groups. An interview guide (Appendix 3) was developed, and a semi-structured approach was applied. This presents a flexible form of interviewing (Kvale, 2011) and enables the researcher to ‘stir things up’ at any point in the process by introducing spontaneous follow-up questions (Kozinets, 2010). After the interview, the data were transcribed from audio records into written form (Appendix 4). The data were analysed through colour-coding, and the colours and related themes are apparent from the transcript (Appendix 4).

4.4.2. Focus Groups

Two focus group interviews with teenage girls in the age of 14 to 15 years were conducted with the purpose of understanding their uses and gratifications of YouTube. The purpose of applying this method is to gain a nuanced understanding of YouTube users’ motives and intentions.

One of the key advantages of conducting this type of interviews is that it provides data quickly that can be compared with individual interviews (Kozinets, 2010). Additionally, the researcher can interact directly with the respondents, unlike traditional survey methods. This allows a clarification of responses, follow-up questions, and an ability to probe into the responses (Stewart et al., 2007). Also, non-verbal responses can be observed, and they may carry information that supplements what is stated.

A limitation of the focus group method is that the participants may not be representative of a larger population, given the small sample size and the idiosyncratic nature of the interview sessions (Stewart et al., 2007). For these reasons, the interaction among the participants may have undesirable effects, most notably these two: The interviewees’ responses may be dependent on one another, and the answers can be biased by a dominant or opinionated member.

Nevertheless, the synergistic effect of the group may produce ideas that would not have been uncovered in individual interviews. Focus groups are a social phenomenon, and therefore it is important to understand “*complex and dynamic social context in which group interviewing takes place*” (Stewart et al., 2007, p. 19). Finally, focus groups may provide rich amounts of data in the respondents’ own words, and can entail deep levels of meaning, as well as the possibility to identify subtle nuances in the respondents’ expressions (Stewart et al., 2007).

4.4.2.1. The Focus Group Instruments

According to Stewart et al. (2007), three research instruments influence the success of a focus group interview: (1) the interview guide, (2) the moderator, and (3) the group itself.

4.4.2.1.1. The Interview Guide

The interview guide sets the agenda for the group discussion and has the purpose of providing a direction for the discussion (Stewart et al., 2007). The questions in the interview guide (Appendix 5) grow directly from the problem statement and sub-questions, and the goal is to obtain data that can answer them.

Stewart et al. (2007) identifies two general principles that should be taken into account when formulating the interview guide: (1) *“the questions should be ordered from the more general to the more specific”*, and (2) *“questions should be ordered by the relative importance to the research agenda”* (Stewart et al., 2007, p. 63). The focus group interview guide for this study follows these guidelines, as questions of the highest importance are kept more general and unstructured, compared to the less important questions, placed towards the end.

The agenda for the interviews was semi-structured, meaning a set of questions were prepared, yet it was possible for new questions to emerge during the conversation. Also, the structure of the questions was fluid, allowing the moderator to ask questions earlier than anticipated, if appropriate for the discussion.

A combination of open questions and more specific questions was included. Open questions allowed the respondents to draw attention to any dimension of the general stimulus identified in the question, and specific questions enabled respondents to reflect on a particular aspect of the stimulus object (Stewart et al., 2007).

The interview guide was pre-tested prior to the focus group interviews by asking the questions to a respondent with the same characteristics as the focus group sample. This pre-test had the purpose of determining the appropriateness of the wording of the questions, whether the questions raised a discussion, and whether the questions were easily understandable.

It is important to recognise that the groups may take on a life of their own, meaning the interview guide should function as a guide which the moderator and group can modify, if need be (Stewart et al., 2007).

4.4.2.1.2. The Moderator

According to Stewart et al. (2007), an effective moderator is *“one of the keys to the collection of rich and valid insights from focus groups”* (p. 69). Krueger (1997) lists three types of moderators where the moderator of the focus groups in this thesis can be categorised as a *volunteer*, as it is

the researcher herself who moderated the interviews. The advantage of this choice is the moderator has “*adequate knowledge of the topic*”, “*appears like the participants*”, and can “*exercise mild unobtrusive control*” (Krueger, 2002, p. 2). Stewart et al. (2007) find that the more compatible the interview participants and the moderator are, “*the greater the interaction and the more open communication*” (p. 81). Meanwhile, the disadvantage is the moderator’s limited experience with focus groups. Where a professional moderator would have more experience to draw upon, a volunteer has “*a unique credibility and insights on the topic*” (Krueger, 1997, p. 37).

Furthermore, it is possible to distinguish between the different roles of a moderator. In this study, the key role is to be *the seeker of wisdom*, meaning the goal is to “*obtain understanding, insight, and wisdom*”, whereby it is assumed that the respondents have such wisdom, as well as the willingness to share it (Krueger, 1997, p. 46).

4.4.2.1.3. Group Composition

In general terms, the composition of the group is of high importance as the quality of the discussion is likely to be determined by the interaction between the people who are brought together (Stewart et al., 2007).

Two relatively homogenic groups of people were recruited in accordance with the specific character of the research problem. The purpose of two focus groups is not a comparative analysis, but to gather as much knowledge about the problem as possible. The homogeneity of the group is an element that may influence the dynamics, and this will be covered in the data analysis.

The following characteristics were required from the participants: They had to be female and 13-16 years old, regular viewers of beauty and fashion on YouTube, and live within driving distance of the interview location in Copenhagen, Denmark. The participants were recruited through the help of the researcher’s network. Three friends-of-friends were asked to identify relevant participants who were invited to join the interviews. Thereby, the interviewees were not familiar with the researcher (and moderator).

Meanwhile, some of the participants were acquaintances of each other, posing implications that are necessary to be aware of. When some participants know each other, it is possible that they will not fully articulate assumptions and contexts, as they already possess knowledge about each other (Stewart et al., 2007). Therefore, the moderator must assess whether and when some answers need elaboration. Additionally, such a group composition will most likely generate different data, than if they were produced in a group of strangers, or even from the same participants, interviewed in a different context (Stewart et al., 2007).

Focus Group 1 consisted of four girls at the age of 14-15, and the interview was facilitated on March 17, 2018. Focus Group 2 was held on March 25, 2018 and consisted of seven girls at the

age of 14. The interviews took place at a private home in Copenhagen, Denmark. Conducting the interviews in a private home may make the participants feel more at ease and in balance. Cake and snacks were served, as the presence of food may help relax participants (Stewart et al., 2007). Also, according to Stewart et al. (2007), the seating arrangement influences the group members' degree of participation, leadership behaviour, and patterns of interaction. Therefore, the seating allowed all members to see one another to reduce any tendency of some of the participants to be dominating, and avoid the emergence of subgroups (Stewart et al., 2007).

4.4.2.2. Qualitative Data Analysis

4.4.2.2.1. Transcription

The starting point of the focus group data analysis was transcriptions of the interviews (Appendix 6; Appendix 7). The sessions were transcribed from an audio recording into written form in full length (ad verbatim), meaning that elements such as incomplete sentences or half-finished thoughts were included in the transcripts. The interviews were held in Danish, and the transcripts were kept in Danish as well. When quoting the participants in the data analysis, the quotes are translated into English as directly as possible to avoid any loss of meaning or accuracy.

4.4.2.2.2. Coding of the Transcription

The 'scissor-and-sort technique' was applied to analyse the transcripts (Stewart et al., 2007), and this involved two steps: (1) Reading the transcripts and identifying sections of relevance to the problem statement, and thereafter, (2) formulating a classification system for the major topics in discussion. This classification system centred on the uses and gratifications expressed during the conversations, and the following five themes were colour-coded: Utility, gratifications, perceived influence, interaction and dialogue, intermediality and competing media. The colour coding is apparent in the enclosed transcripts.

The approach to code the transcript is useful and efficient, yet it relies on the judgment of the researcher. So, the findings may be biased by what the researcher subjectively finds important. Meanwhile, Stewart et al. (2007) notes that the approach shares "*many of the characteristics of more sophisticated and time-consuming approaches*" (p. 124). In an ideal scenario, two or more analysts would have coded the transcripts.

4.4.3. Limitations of Applied Research Methods

4.4.3.1. Qualitative Methods

This study has taken a qualitative approach because it correlates with the research question which calls for an understanding of the uses and gratifications of YouTube, thus requires insight into the users' intentions, motives, and experiences.

The qualitative method has several strengths, albeit also a few limitations. Bryman (2008) points out four common criticisms of the qualitative method, and the first one is that the method is subjective. However, Daymon and Holloway (2011) argue that "*this can be a resource*" (p. 11), as long as the researcher possesses a level of critical self-awareness. Secondly, a qualitative study is difficult to replicate (Bryman, 2008). Nonetheless, this is not the aim of qualitative research, as "*the interest lies in specific settings*", not in generalisability (Daymon and Holloway, 2011, p. 11). The third common criticism is the problems of generalisation (Bryman, 2008). The conclusions of a qualitative research may come out somewhat restricted, but the benefit is that the research provides "*rich descriptions of what goes on in a particular context*" (Daymon and Holloway, 2011, p. 11). Finally, the forth criticism is the potential lack of transparency. Bryman (2008) finds that qualitative researchers fall short of accounting for their steps taken. This study has considered these criticisms and strived to clearly articulate the procedures and display full transparency.

For the research problem in question, the use of quantitative methods or a mixed method approach could also have been beneficial. Quantitative research would enable a larger degree of generalisability, as well as the ability to investigate the phenomenon on a larger scale. However, quantitative measures are not particularly suitable for description (Daymon and Holloway, 2011), whereas the chosen research design is highly suitable for the discovery of new and emerging behaviours that are not yet well-understood.

4.4.3.2. Emic Data

It is reasonable to discuss the relevance and limitations of the applied methods, related to the character of the data that have been generated. According to Krippendorff (2004), data can be categorised as *emic data* or *etic data*. Emic data are described as data that "*arise in a natural or indigenous form*" where the researcher's interference is kept at a minimum (Stewart et al., 2007, p. 40). In contrast, etic data represent the "*researcher's imposed view of the situation*" (Stewart et al., 2007, p. 40).

Daymon and Holloway (2011) argue that netnographic research is emic data, as they provide an inside perspective. In comparison, data from focus groups are less emic, as the setting is influenced by the researcher. Nonetheless, the two chosen methods lean towards the emic

continuum, as they “allow individuals to respond in their own words using their own categorisations and perceived associations” (Stewart et al., 2007, p. 40).

Etic data are appropriate, once a better understanding of a phenomenon has been established to test the conclusions (Stewart et al., 2007). Hence, the chosen approach is relevant to solve the research problem, as it enables the required, nuanced understanding of a phenomenon that is not yet well-understood (Stewart et al., 2007).

4.5. Reliability and Validity

According to Daymon and Holloway (2011), validity and reliability “offer the most effective means of evaluating the quality of research” (p. 78). Reliability involves the degree to which the findings are replicable - whether another researcher would arrive at the same results on the same premises (Daymon and Holloway, 2011). In qualitative research, the concept of reliability is seldom used, as the research is context-specific. Another researcher would be unlikely to reach a similar set of conclusions when replicating the study, as the researcher’s background and characteristics play a part in how the results are reached (Daymon and Holloway, 2011). This study provides detailed accounts of the methods to increase its reliability.

In qualitative research, “validity is more salient than reliability” (Daymon and Holloway, 2011, p. 79), and it refers to whether the research measures accurately assess the phenomenon at hand. There are two aspects of validity that are relevant to touch upon here: *Internal validity* and *generalisability* (Daymon and Holloway, 2011).

Internal validity involves whether “the research account accurately reflects the social world of those participating in the study” (Daymon and Holloway, 2011, p. 79). Such internal validity was ensured in the interviews by asking the interviewees for comments and clarification during the interview, as well as by summing up the key findings at the end of the conversations, and asking whether the sum-up was sufficient. To ensure internal validity of the observational netnography, some of the findings were discussed in the focus group sessions, as well as in the interview with a well-informed informant.

In this way, research triangulation was performed, as the data were gathered via several sampling methods at different times, and on a variety of people (Lewis-Beck, Bryman, Liao, 2004). Also, methodological triangulation was executed through the use of more than one method of data gathering. Both forms of triangulation serve the purpose of ensuring validity (Lewis-Beck, Bryman, Liao, 2004).

The matter of generalisability - or external validity - concerns whether the findings go beyond the research context or research population. Such generalisability can be challenging to achieve in qualitative research, as there is “no search for law-like generalities as each study has

specificity and uniqueness" (Daymon and Holloway, 2011, p. 80). The findings of this thesis cannot be formally generalised. However, the research and analysis provide first-hand evidence into a specific setting of YouTube and turns the findings into relevant input for marketers who are working with influencer marketing, across industries and social media platforms.

5. Data Analysis and Results

The results will be studied in two main parts: One, the Fashion and Beauty universe on YouTube (section 5. 1.) and two, the uses and gratifications of YouTube (section 5.2.).

5.1. The Fashion and Beauty Universe on YouTube

The findings of the netnographic research of Fashion and Beauty on YouTube can be divided into three key contributions: (1) Typology of the Danish Beauty and Style YouTubers, (2) classification of the main types of video content published by this group, and (3) mapping of the communication process in this segment.

5.1.1. The Danish Landscape Beauty and Style YouTubers

The aim the netnographic research was to develop an inside view of Danish Beauty and Style YouTubers. For this purpose, the YouTuber environment was quantified to establish a typology of the various profiles. The typology is non-fixed – this means, viewing it from a YouTuber's or another individual's perspective could have yielded other type definitions. Nonetheless, the typology contributes to set the scene for the research through descriptive analysis. The hypothesis is that patterns in the YouTubers' frequency of posting, and the degree of sponsored content, provide the foundation for a later analysis of their motives and intentions as influencers.

This analysis is limited to YouTubers with the following four characteristics: (1) Danish, (2) their primary social platform is YouTube, (3) they post videos about beauty and fashion, and (4) they have more than 30.000 subscribers on their channel. The first three characteristics grow from the problem statement, and the fourth enables a broad set of content creators yet limits the study from micro-channels.

Based on these characteristics, 17 YouTubers were identified with a subscriber base between 34.000 and 210.000 users. Two parameters were applied to categorise the Beauty and Style personas: (1) The frequency of video posting, and (2) the degree of sponsored videos. The raw data was gathered in spreadsheets and they can be viewed in Appendix 1.

The video posting frequency was analysed by studying how frequent each YouTuber posted videos over a period of three months during the winter/spring of 2018. Then, a percentage of the degree of sponsored content was calculated. A frequency of posting more than 4 videos a month (or 1 a week) was defined as high frequency, while a high degree of sponsored content was 25% or above. These parameters resulted in the following typology of four named types of YouTube influencers (see Figure 4):

| YouTuber Typology | Average frequency of monthly posting | Average monthly degree of sponsored content |
|---------------------------------|--------------------------------------|---|
| Group 1: Power Influencers | 7 | 27% |
| Group 2: Active Influencers | 8 | 15% |
| Group 3: Commercial Influencers | 2 | 41% |
| Group 4: Dormant Influencers | 3 | 11% |

Figure 4: Beauty and Style YouTuber Typology

Group 1: Power Influencers

High frequency of posting and high degree of sponsored content: 29% of the YouTubers in the study are in this category. On average, these YouTubers post 7 videos a month, and 27% of them are sponsored. Consequently, and with a high degree of certainty, these YouTubers can be defined as influencers, as they engage in a large amount of commercial partnerships.

The YouTubers in this category range between 34,000 to 130,000 subscribers, and two of the most popular ones are represented here: Guldtriben, an award show that honours the ‘best digital video creators on social media’ which named Emilie Briting as ‘Rising Star’, and Astrid Olsen as ‘this year’s beauty’ in 2017 (Minana, 2017).

Group 2: Active Influencers

High frequency of posting and low degree of sponsored content: 35% of the YouTubers are in this category, making it the largest one. This group consists of YouTubers between 56,000 and 187,000 subscribers, and on average, they post 8 videos a month. An average of 14% of their posted videos are sponsored.

Group 3: Commercial Influencers

Low frequency of posting and high degree of sponsored content: 24% of the in-study YouTubers belong to this category, and they have between 47,000 and 210,000 subscribers. In this group, the Danish Beauty and Style YouTuber with the highest number of subscribers is located: Kristine Sloth.

Group 4: Dormant Influencers

Low frequency of posting and low degree of sponsored content: This group represents 12% of the YouTubers of the analysis and is thereby the smallest category. While this group is characterised by a ‘low degree of sponsored content’, it is noteworthy these YouTubers also publish sponsored videos.

The four groups differ quite a lot in their frequency of posting and in their degree of sponsored content; where the YouTuber groups with a high frequency post about 7-8 videos a month, the low frequency groups post only 2-3 videos on average.

At the same time, the two groups with a high frequency differ in their average degree of sponsored monthly content, as Group 1 posts 27% whereas Group 2 only posts 15%. Accordingly, the two groups with a low frequency of posting differ in their average degree of sponsored content, as Group 3 produce 41% in contrast to 11% by Group 4. Consequently, a high degree of sponsored content is not necessarily accompanied by a high frequency of video posting - neither is a small amount of sponsored content equal to less video posting.

Moreover, the three YouTubers with the largest subscriber base (Kristine Sloth, 210,934; Julia Sofia, 187,900; Louliving, 166,030) are in different categories. Hence, the number of subscribers does not seem to determine where the YouTuber is located on the two parameters, frequency and degree of sponsored content. Meanwhile, all the content-creators have a large subscriber base, and thereby a high degree of mass media exposure, as well as an interpersonal network that extend over a wide area.

Finally, on the matter of frequency, it came out in the quantification that a higher amount of content was published in the Christmas period, compared to the following months: In total, 123 videos were posted by the YouTubers in this study, in contrast to 90 videos in January and 72 videos in February. The logical conclusion is the number of videos published differs according to the holiday seasons.

5.1.1.1. Sub-conclusion

Based on the analysis of the types of content-creators, it can be concluded that the practices of the Beauty and Style YouTubers are highly individualistic, as there are no clear patterns in the number of subscribers, frequency of posting, or sponsored content.

All the groups produce some level of sponsored content, while at the same time there is a wide spread in the sponsored publication rate. Also, the production of sponsored content involves the important element of innovativeness because the YouTubers receive, shape and accept commercial messages which they then publish to their online audiences at an early stage of adoption. Therefore, they can be defined as ‘innovators’ as well as ‘opinion leaders’ (Rogers, 2003, p. 22). As a result, the YouTubers are at the centre of the communication, and they hold unique, influential positions in their social networks.

5.1.2. Content Types and the Role of Sponsorships

Netnographic data were gathered with the purpose of a quantification to establish a non-fixed typology of the video content types, and the role of sponsored content. To limit the scope, only videos published during the three-month period from Power Influencers (Group 1) were studied. This group is especially interesting as it clearly acts as influencers, given the 27% sponsored content level, as well as it is active in frequent publishing of new videos. As the YouTubers were chosen, based on their connection to beauty and fashion, the hypothesis is that these industries are likely to dominate the distribution of content.

Six different YouTubers’ videos were quantified, and this is deemed a relevant sample to describe the types of videos that are common within the Beauty and Style universe. Then, the degree of sponsoring of each video type was calculated. The raw data were analysed in a spreadsheet that can be viewed in Appendix 2. A total of 107 videos were reviewed, and based on the data, the following typology (Figure 5) was established:

| Type of content | Number of videos | Percentage of sponsored content |
|-------------------|------------------|---------------------------------|
| Beauty | 13 | 54% |
| Fashion and style | 40 | 20% |
| Personal | 54 | 31% |

Figure 5: Content Types and Degree of Sponsored Content

Beauty Videos

Two main types of beauty videos were identified: ‘Look’ videos’ and ‘My Morning/Night Routine’ (Appendix 2). 83% of the YouTubers made beauty ‘Look’ videos, and 40% of them were sponsored. 50% of the published videos covered their routines, and 100% of them were sponsored.

Fashion and Style Videos

In this category, the largest amount of different types of videos was identified, including: ‘Gift Ideas’, ‘Haul/Unboxing’, ‘Looks’, ‘Get Ready with Me’, and ‘What’s in My Bag’ (Appendix 2). However, none of these video types were published by all the YouTubers in the study. Style ‘Looks’ was the most popular type of fashion content; 66% of the group published this type during the three-month period. Only 13% of them were sponsored. In comparison, the less frequent video type ‘Get Ready with Me’ was sponsored in 67% of the cases.

Personal Videos

Three types of content were identified within the personal video category: ‘Vlogs/Storytime’ videos, ‘Room Tours’, and ‘Q&As’ (Appendix 2). ‘Vlogs/Storytime’ was by far the most dominant type, as this represented 48 out of the 54 personal videos. However, this is probably also the broadest type of video. This content type refers to videos where the YouTuber simply talks, or tells a story (hence, Storytime), or where the YouTuber record parts of their everyday. 33% of these ‘Vlogs/Storytime’ videos were sponsored. In contrast, none of the Q&A videos in this setting were sponsored.

At this stage it can be concluded that on average for the Power Influencers, only a small amount of beauty content is produced in comparison with fashion and personal videos. Meanwhile, the beauty category is by far the one with the highest amount of sponsored content (54%). This asymmetrical distribution is probably caused by the immaturity of the commercial part of the YouTube influencer market – many beauty brands have gained entry, while there is a lack of independent content. This may pose implications for the trust-worthiness of the videos.

5.1.2.1. Influencer Commentary on Videos

All videos posted by the Power Influencers in a three-month period, 107 in total, were reviewed and quantified to identify how often the YouTubers answer comments on the videos (Appendix 5). This served as an indication of how often the content-creators enter a dialogue with their viewers.

The basic assumption was that YouTubers seek to exploit the possibility to interact with their viewers.

The number of responses to comments on each video differed significantly. For example, Laura Caroline Keil responded to comments on 94% of her videos, and she generally responded to everyone. In comparison, Sandra Willer answered viewer comments on 75% of her videos, but typically only 2-4 of the comments (and some videos have more than 100 comments). Based on the quantification, 70% of the group replied to comments on 50% of the videos, and this is less than expected by the researcher.

The reason why the majority of the YouTubers in the group reply to some of the video comments is probably that it makes them appear socially accessible - 'accessibility' is a key characteristic of opinion leaders, as they must have linkage with their followers to spread messages about innovations, ideally in a viral manner (Rogers, 2003).

5.1.2.2. Sub-conclusion

The knowledge about the types of content and how often video comments are answered contribute to set the scene of the problem area. The findings point to a very individualistic behaviour of the YouTubers. While all the YouTubers are known and popular for their Beauty and Style content, the personal category of videos is the dominating type. Hence, the YouTubers produce content on a variety of topics, providing them with polymorphic opinion leadership, i.e. the ability to act as an opinion leader for a variety of topics (Rogers, 2003, p. 314). In conclusion, they seem to represent a significant, potential sponsorship opportunity for corporate and product brands.

5.1.3. The Communication Process of Sponsored Content

Finally, the netnographic research was gathered through observations and an interview with a well-informed informant. The hypothesis was that YouTubers play a key role in the creation of sponsored content, and that they have an opinion about the ways to manage it. This makes it relevant to analyse their motivations and intentions in a sponsored communication process. Therefore, the purpose of the research is to contribute to the understanding of the communication process that takes place in a YouTube market influencer setting, including to gain insight into the stimulus to which the audience is exposed.

5.1.3.1. The Filtering Process of Sponsored Content

First off, it was necessary to establish an understanding of the content filtering process that occurs before a video is published, as this is fundamental to the communication product. In this context,

the initial assumption was that the YouTuber is the most influential decision-maker in the sponsored content.

In the information section of a YouTube channel, it is usually possible to extract the content-creator contact information. All the YouTubers in Group 1 had updated contact information, but all except one of them exclusively listed the contact information of their influencer agency.

In the interview with a well-informed informant, Simone Wulff (Appendix 4) explained it is common today for YouTube influencers to have an agency that takes care of their business communication and commercial arrangements, including sponsorship proposals: “*We have these partner companies [influencer agencies], and they pitch different assignments to us.*”

In line with this, the YouTuber Sandra Willer (Group 1) talks about her relationship with her agency in a video where she explains how she and the agency engage in a dialogue about her collaboration with brands: “*I have some ideas and suggestions for things I would like to do differently in the way I work with campaigns, and they [the agency] of course need to hear that, and I need to hear what they have to say*” (Willer, 2018).

The common pattern seems to be that influencer agencies act as a key link between the brand and the influencer. Simone elaborates on the purpose of these engagements:

“I am only contacted about things that make sense for me and my followers. [...]. And they [influencer agencies] only pitch us the things they think are relevant for our content. [...] They make the rough sorting, and then I can fine sort it, when I receive it, and pick what I think makes sense for me. So, all the things that aren't relevant, it almost never reaches me because they have already sorted it out.”

Hence, the agency receives all of the proposals, sorts them according to relevance, and then submits selected offers to the YouTuber. Thereby, the bureau performs a ‘primary sorting’ that allows Simone Wulff to only receive relevant offers, whereafter she can make a ‘secondary sorting’. Consequently, the filtering process of sponsored content has two steps before it even reaches the YouTuber.

In some videos, the YouTubers explain how they choose to engage in commercial partnerships, or not: For example, Sandra Willer states in a video: “*I am very aware about what collaborations I think fits me, and I say no to a lot*” (Willer, 2018). In line with this, Julia Sofia (from Group 2) says in one of her videos: “*Many of us [YouTubers] view it [sponsorships] as a really cool way to work with brands. [...] But I only choose collaborations which I feel fits my channel and will benefit you [the viewers]. But there are also a lot [of proposals] that I say no to*” (Aastrup, 2018). Accordingly, Simone Wulff explains in the interview: “*There is always a fine balance. Because there shouldn't be too much of it. But I think that when I agree [to collaborations], it is because I feel I can identify with it [the sponsored message], and because I think it is relevant for my viewers.*

And if I don't find it relevant, neither for me nor my viewers, then obviously, I say no." Based on these statements, the YouTubers seem to be keenly aware of their audience when selecting sponsored content.

Once the YouTuber has selected relevant commercial partnerships, the question arises how to communicate the sponsored message/product. In this regard, Simone Wulff explains the typical guidelines that are provided by the brand: "*Well, we are usually given a free rein. So, we kind of get some guidelines, and then it is like, what would you like to do? [...] Sometimes they [the brand] have an idea about what they would like you to do [...]. But mostly, it is like, here, you have this product, or you have this thing you need to communicate, what would you then like to do. So, we provide them with the ideas. And then they can choose whether they like it or not.*"

Following this account, brands currently appear to be relatively open towards letting the YouTuber choose the shape of the message. In other words, companies are usually not asking for a significant amount of creative control.

Simone Wulff elaborates on what happens, once she has an idea for the sponsored video: "*It is like, I have an idea, then I ask my partner company [influencer agency] about it, and then we together kind of get the fundamental idea of it and send it on [to the brand]. I actually don't think I tried not getting it approved. Usually the companies are quite open towards our input.*"

On this basis, and contrary to the brand, it is apparent that the influencer agency plays a key role in shaping the content. Simone Wulff first asks the agency about the idea, then further develops it in collaboration with them, and it is not until this point that they share it with the brand. Hence, both the agency and the YouTuber influence the way a brand message is communicated.

Once a brand approves a marketing asset, and according to Simone Wulff this is almost always the case, the YouTuber is ready to communicate the sponsored message.

5.1.3.2. An Active Audience

The preceding analysis yielded what happens before the message reaches the audience. The following section will explore the following steps of the communication process. Operating in a uses and gratifications perspective, the assumption is the audience is actively engaging with the media, YouTube.

Simone Wulff explains some of the YouTube viewers' typical reactions to sponsored content: "*I think that as long as it makes sense, they are cool about it. But if they think that something doesn't add up... If it seems too sponsored or... Too commercial-ish, then a lot of them won't be happy. [...] But at some points, well, it is your job and you need to get paid, so sometimes you may have to enter a compromise with yourself, and what you agree to.*"

This ‘unhappiness’ about sponsored content is also reflected in the observational data, as several negative statements about sponsored content were identified. It is evident that some viewers actively express their opinion; for example, a user wrote on the YouTuber Laura Caroline Keil’s (Group 1) sponsored video: “*Of course, you’re saying good things about the webpages [the sponsored brand, ‘Bonusway’] when you are being paid to do so*” (Keil, 2017a).

There are different patterns as to whether the Power Influencers respond to such negative feedback. In this example, Laura Caroline Keil responded: “[User name], I don’t know how you think collaborations work, but I would never promote something I don’t like, don’t use, or can’t vouch for” (Keil, 2017a).

Hence, the audience is actively judging the relevance of each video, and whether there is a ‘match’ with that individual YouTuber. This is in line with diffusion theory; Rogers (2003) finds individuals can be sceptic, even disrespectful, of opinion leaders, given they are early adopters of new ideas, products, or messages (p. 318). In this context, Simone Wulff states that a YouTuber may need to comprise when selecting partnerships. As she explains, a YouTube influencer often has this activity as a source of income, so they are dependent on the commercial arrangements.

In line with this, Sandra Willer explains her approach to the partnerships: “*Even though I love all the partnerships I have, I would like to do less, but more with those few. That would be the best thing for me, and it is what we refer to as ambassador programmes. It is when it [the partnership] runs over longer time. When your self-employed, it is nice to know when your money will arrive. This way, you’re secured for a half to a whole year*” (Willer, 2018).

Clearly, there is a fine balance in deciding how many different, sponsored proposals a YouTuber can engage in. The observational data show the most well-functioning approach is to engage in a limited number of long-term collaborations, thereby establishing credibility, and secure a stable source of income.

In terms of a dialogue on YouTube, Simone Wulff explains that “*it differs*” whether she engages in a dialogue with the audience: “*It depends on how busy I am, or what type of video it is [...] but I feel like either you answer everyone, or you should answer no one. [...] Well. Then actually it is not that often. It is more like, if it is on Instagram that people write you a direct, then you are more inclined to answer.*”

While YouTube has a feature that enables two-way communication between the content-creator and the viewers, this suggests that many comments go unanswered. However, it needs to be factored into the equation that there is a connection between YouTube and Instagram. Simone states: “*I definitely think the two media [Instagram and YouTube] are connected*”.

In fact, all the Power Influencers had Instagram and other social media links attached to their videos. Another supporting evidence is an Instagram post by Astrid Olsen (Group 1) with the

text: “ASTRID STYLES: Send your clothing dilemmas in the comments. Then I’ll record an Astrid Styles tomorrow and publish it in the weekend” (Appendix 6).

Hence, the YouTubers’ Instagram profile can play a supporting role in the content creation. Videos from Laura Caroline Keil also indicate a connection between YouTube and Snapchat. She published “Snapchat Q&As” where viewers asked questions via Snapchat, and she then answered them in YouTube videos (Keil, 2017b; Keil, 2018). Consequently, the communication between the YouTuber and their viewers extends beyond the YouTube channel, and especially Instagram and Snapchat play key roles in the dialogue.

5.1.3.3. Influencer Communications Process

Three actors play a key role in the typical construction of sponsored content: (1) Brands provide a product or message to the agency of the influencer, followed by certain guidelines. (2) The agency sorts through the brand proposals and submits the relevant offers. (3) The YouTuber makes selections among the received offers and generates the initial idea of the marketing asset.

Thereafter, the filtering process is reversed, as the YouTuber then turns to the agency to finalise the content, whereafter the agency sends the proposal back to the brand. Once the idea for a new video is confirmed, the YouTuber produces and publishes the communication product. Once the viewers watch the sponsored video, the audience may also play an active role in the evaluation of the relevance of the content. As discussed, viewers typically respond to the influencer - either via comments on YouTube or through Instagram Direct.

All in all, the communication process can be visualised as follows (Figure 6):

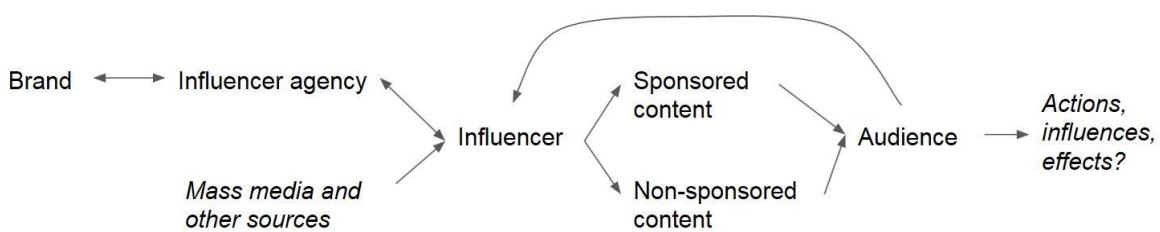


Figure 6: Visualisation of the Communication Process

While the upside of using influencers as an active component of marketing activities is relatively clear, this new and emerging communication process also opens up for potential risks because the brand is not able to exercise as much control as with traditional, corporate campaigns. The brand is leveraging the value of a stakeholder (an influencer) who at the time may be just the right match, but who may migrate away from the brand values, as the influencer evolves his or her own

personal values, style, tastes and relationships – they may even end up in exposures that run counter to the original idea. This should not deter brands from influencer marketing, but it is a risk that needs to be factored into the planning.

At this point in the analysis, it is still unknown what effects, influences, or actions that may be triggered by the content stimulus. This will be explored in the following section. Moreover, the focus of the analysis is sponsored content, so alternative sources of information for non-sponsored content are not analysed.

5.1.3.4. Sub-conclusion

Based on the netnographic observations and an interview with a well-informed informant, the patterns in the communication process of sponsored content were identified. The hypothesis that the YouTuber plays a key role in the content product was confirmed. Nonetheless, another actor also is important in the creation of sponsored content: The YouTuber's influencer agency. Additionally, the audience influences the influencer's choices through feedback and dialogue.

5.2. Uses and Gratifications of YouTube

Two focus groups generated data on the uses and gratifications of YouTube (Appendix 8; Appendix 9). Based on the data, the participants' motives and intentions in the context of YouTube are analysed in the following sections. The hypothesis is that the viewers actively use media to satisfy their needs, and therefore, it should be possible to identify where they find their gratification.

5.2.1. Key Themes and Group Dynamics in the Focus Groups

Focus groups entail dynamic group interactions, and these dynamics are important to examine. In the interview sessions, a flexible form of questioning was used, and therefore the two groups spent different amounts of time on each question and discussed some themes more in-depth than the other group. The key themes of each focus group interview are examined in the next two sections.

5.2.1.1. Focus Group 1

Focus Group 1 consisted of four girls in the age of 14-15 years old. They all go to different schools, but in the same area, North of Copenhagen. The interviewees are acquaintances, so they know a bit about each other. This was clear from statements such as "*I think we kind of subscribe to the same people [on YouTube]*" (Appendix 8). For this reason, the moderator was attentive to clarify answers that might be implicit. All the participants exhibited respectful behaviour, as they allowed each other time to state their opinions, and they all contributed with their individual perspectives. In other words, none of the interviewees' behaviour challenged the focus group.

During the interview, four key themes were emphasised. Firstly, the interviewees continuously mentioned ‘inspiration’ as the dominating motivation for watching beauty and style on YouTube. Secondly, they stated several times they are influenced by YouTubers, and that they are very aware of this influence. Thirdly, the video comments were mentioned several times as something that adds to or confirms the core message. Finally, the interviewees emphasised the intermediality of YouTube as they use it, interrelated with other social media, and this represents a form of media interconnectedness.

5.2.1.2. Focus Group 2

Seven 14 years old girls participated in Focus Group 2. They live in the same area as Focus Group 1 and are acquaintances of each other. So, the members of the two focus groups are homogenous in sample characteristics. The aim of the interviews was to reach a representative sample to gain a nuanced understanding of why and what they use the media for; however, it was not to make a comparative analysis. Some participants were more expressive than others, and two of the girls were quite shy. To overcome this, the moderator initiated a few ‘around the table’ exercises to ensure that everyone pitched in.

The key difference between the two groups was in their opinions on sponsored content. Group 1 accepted such videos, while some members of Group 2 showed distrust with this type of content. Comments such as “*I hate sponsored stuff*” (Appendix 9) were frequent during the interview. One of the participants was expressive about her negative feelings about sponsorships, and she can be defined as a *dominant talker* (Krueger, 1997). In contrast, two of the interviewees were *quiet and shy participants* (Krueger, 1997).

Two themes are worth highlighting, besides the views on sponsored content: Firstly, the interviewees mentioned several times the editing skills of the YouTuber as something fundamental to the entertainment value of a video. Secondly, the girls stated they achieve different levels of gratifications, depending on the different types of content, as well as the length of the video.

5.2.2. How and Why Teenagers Use YouTube

The following analysis takes a uses and gratifications perspective, meaning it is assumed that the media users are problem-oriented, and they actively use media to satisfy their needs (McQuail, 1997). Hence, the following sections will analyse the motivations and intentions, as they are expressed by the teenage girls in the focus group interviews. The hypothesis is that YouTube users actively use media to satisfy needs, and that it is therefore possible to identify where they find gratifications. The motivations and intentions of teenage girls will be studied through three main parts: (1) uses, (2) gratifications, and (3) influence.

5.2.2.1. Uses of YouTube

5.2.2.1.1. Growing up with YouTube

The participants explained there is an age aspect in the utility of YouTube: “*It is primarily the 9 years old who watches [...] only entertainment [videos]. When you are about 10-11 years old, you become more interested in beauty and such. But that is primarily those young beauty [YouTubers]. When you age 12-13 years, then it is those [YouTubers] like Astrid Olsen who really start to catch your attention*” (Appendix 8). Astrid Olsen was described to be more ‘bold’ than the ‘young beauty’ YouTubers, and therefore more attractive for teenagers. Hence, as the users grow older, so does the use of their media consumption.

The interviewees in both groups were 14-15 years old, and the majority said they started to use this media at the age of 11, for example: “*I think I started 2-3 years ago because my sister was watching it. And then I was like, oh, I want to watch that too*” (Appendix 8). One of the girls said she started earlier, when she was around 9 years: “*I think I started really early. But at that point it was like... I watched series, but on YouTube, because I didn't have the app for the series, so I just watched small parts of it*” (Appendix 8). So, the purpose of using YouTube in their day-to-day life changes with age, likely because their psychological circumstances, needs and motives change.

5.2.2.1.2. Consumption Patterns

The interviews provided insight into the girls’ consumption patterns, including how often, when, and potentially with whom they watch YouTube.

Most of the interviewees stated they watch YouTube every day. A few of the girls stated they watch YouTube less than every day, including one interviewee saying: “*Well, I almost never watch it. Maximum one day a week*” (Appendix 8). This and other quotes suggest the girls watch YouTube on a frequent very basis, as they consider watching it one day a week as ‘almost never’. Similarly, one of the girls said: “[...] I would say it isn't that often... But at least four times a week” (Appendix 8). So, they consider four times a week a small amount of YouTube watching, indicating the behaviour is a natural part of their daily lives and taken for granted, and none of this is obvious to the girls.

They also explained at what point of the day they watch YouTube. In Group 2, all the interviewees said ‘after school’, and some of the answers were: “*After school, as the first thing*” and “*Every day, after school*” (Appendix 9). These quotes suggest that YouTube can be categorised as a prioritised activity. Accordingly, the interviewees in Group 1 said after school, but they added a few extra points: “*Before handball, before I have practice*” and “[...] before going to bed” (Appendix 8). Moreover, girls from both groups mentioned they sometimes view YouTube in school: “[...] For

example in school, when you don't have anything to do" (Appendix 8) and "*Often when I'm in school actually...*" (Appendix 9). So, YouTube is practically used through the day.

The girls stated they primarily watch YouTube alone: "*Actually, I rarely watch it [YouTube] with anyone else*" (Appendix 8). Meanwhile, some interviewees expressed a greater tendency for social watching: "*Well, if you are together with someone, then you watch it with them*" and "*If you are together with someone, and a new video is posted, then I often think you watch it together [...] But I don't think you would watch old videos with anyone else. That would be weird*" (Appendix 9). Therefore, the media use is influenced by the social environment, and YouTube can be a social activity when it is consumed in company with friends.

5.2.2.1.3. What to Watch

The interviewees explained how they select the videos they choose to watch: "*Well, for me it is usually just a habit. When I don't have much to do, I just go [to YouTube] and take a look... Then a go to subscriptions, look at who I subscribe to, and they [subscribed channels] will all appear, and there are almost always new videos*" (Appendix 8).

Furthermore, most of the girls stated they use 'subscriptions' to decide what to watch. This is evidence of a selective behaviour, as they primarily view videos from YouTubers they already subscribe to. Among the alternative ways to find videos, the interviewees mentioned the frontpage of YouTube, along with the 'hot list' which enable them to find new, popular YouTube channels. However, the observation is the girls base their 'what to watch' decisions primarily on YouTubers, and secondarily on searchable content.

Moreover, the interviewees revealed an interrelation between YouTube and other social media: "*Often it is like, they [YouTubers] post on their InstaStories ['Instagram Story'], hey there is a new video, and then you are like, oh, it looks good, I got to go watch it*" and "*I think it [how to find videos] is mostly like, when I see them [YouTuber] post on their Instagram that they made a new video*" (Appendix 8). Based on these and other similar quotes, Instagram acts as an important reminder, and means of promoting new videos.

5.2.2.1.4. YouTube versus Netflix

Netflix was frequently mentioned as a substitute media by the focus groups: "*If you don't feel like watching a series. If you don't really want to pay close attention. Then you watch YouTube*" (Appendix 9); and "*If I am really tired, then I prefer to watch a movie or series on Netflix [...] But if I don't have anything to do, then I like to watch a bit of YouTube. I would say that it is something I prioritise*" (Appendix 8). Based on these and other like quotes, the girls are aware of their needs, and what media will satisfy them, as they actively choose among them, depending on their mood

and schedule. The common pattern was that the interviewees are motivated to watch YouTube when they have limited time available, and when they are not in the mood to pay close attention.

5.2.2.1.5. Questions and Answers

Several interviewees explained how they ‘always’ read through the comments, while viewing the video: “*I read them. Always. But I never wrote anything [...]*”, followed by: “*Exactly the same. I always read them, almost as a habit, I just click on the video and scroll down. So sometimes I just listen to the video while I read the comments [...]*” (Appendix 8).

The moderator followed up by asking what the interviewees gain from reading the comments: “*Primarily if you have questions*” and “*Yeah... Questions and other people’s opinions. But also for inspiration. If a lot of people noticed her [the YouTubers] blouse in the video, then you are even more influenced*” (Appendix 8). So, the comments reinforce the authority of the message, as they may confirm the YouTuber’s statements, as well as answer pointed questions.

Meanwhile, the participants stated they ignore negative comments: “[...] *I just try to find the positive comments. Some responses you can actually use*” and “*I try to look for comments that say like, oh I really like that powder you’re using, it is really cool. Then I become inspired and influenced to buy it*” (Appendix 8). Hence, the girls actively bend the media for their own purposes.

The interviewees explained that they do not write comments themselves. Instead, the girls mentioned a different media for asking questions: “*It is easier to write on Insta[gram] because when you watch a video the day after it was posted, they [YouTubers] won’t answer anymore*” (Appendix 9). The interviewees prefer to communicate with the YouTubers via Instagram Direct, as they experience a greater probability of reply.

Accordingly, several of the interviewees stated that they had received answers to their Instagram Direct messages: “*I wrote Sandra [Willer, Group 1] the other day. She was wearing a cute jacket. So, I asked where it was from, and she replied within, like, 5 minutes. I thought that was quite impressive because I thought that she would probably not respond*”, and “*I also wrote Sandra quite a long message once [...] and I thought she probably wouldn’t read and answer it. But then she wrote back a long and sweet message... That was nice*” (Appendix 9). Based on these and similar quotes, the interviewees use Instagram Direct to ask questions to YouTubers, although they do not really expect a reply; and when they in fact receive one, they are surprised and happy.

On a final point, all the questions that were mentioned by the groups were product-related. This means the YouTuber acts as an advocate for the brand on display because he or she provides additional knowledge, background and advice for a potential purchase.

5.2.2.2. Gratifications of YouTube

In terms of what the girls prefer to watch, several of the interviewees stated something like: “[...] bag collections or something like that. They are quite fun to watch. Something you are interested in” (Appendix 9). The logical conclusion is the girls watch Beauty and Fashion videos because of prior interest in the topic. In line with this, uses and gratifications perspectives depict the viewer motives for media consumption as shaped by social and individual characteristics (Haridakis and Hanson, 2009).

The interviewees expressed their motivations for watching videos on the YouTube platform. In this regard, the inspirational aspect of the channel was one of the mostly discussed topics, including statements like: “Well... If you are in doubt about a makeup look, then you can go watch [a video] and be like, hey that looks good, I would like that”, followed by “Yeah. For example, if you are looking for some cute pants, and then you see them wearing some nice pants” (Appendix 9). Based on these quotes, the pattern was that the girls’ primary motivation to use YouTube was for inspiration related to beauty and fashion. An interviewee explained how this shows up in daily life: “I also tried several times where... My friend and I watched the same video, a weekend passes, and then my friend shows up in school with some of the clothes that was shown in the video. And then you’re like, oh, how fun, we must have been inspired by the same video” (Appendix 8). In this way, the videos provide inspiration for new purchases. One of the participants described how “it is almost a kind of jealousy, you think, I want that too”. This is a strong indicator of the power of the influencers and YouTube as a media.

The interviewees were asked to rate the degree to which they felt inspired by watching the beauty and fashion videos. The majority of the respondents ranked inspiration very high (5 out of 5), and stated they are especially inspired by clothes, bags, makeup, travel locations, and food (Appendix 8; Appendix 9). The inspirational element is strongly linked to the aspirational character of the content creators. Where their parents’ generation may have looked up to their friends’ ‘cool older siblings’ while growing up, the new generation of teenagers aspire to YouTube-celebrities and other social media personas. The viewers trust these content-creators, they admire their skills, even though the YouTubers are not experts, thus they allow themselves to be affected by them. Consequently, the YouTubers function as ‘role models’ for the girls.

The second most frequently expressed motivation for watching videos was time-passing: “I just use YouTube for time-passing”, “I think about YouTube when I am a bit bored” (Appendix 9), and “Well... It may just be when you have nothing else to do” (Appendix 8). In line with this, the girls often mentioned entertainment: “I view it to make time pass. Like entertainment” (Appendix 9). Another participant stated: “I think I just use YouTube to be entertained” (Appendix 9). The interviewees were asked to rate the entertainment factor, and they all rated it high, 4-5 out of 5.

Hence, the girls use the media with the purpose of being entertained, often intertwined with time-passing. As a result, the motive for viewing YouTube may simply just be that the user has time available, and does not know what to do with it. Accordingly, their intention of viewing can be to keep themselves interested, or to enjoy themselves. The girls want to watch something to make time pass in an enjoyable way, and the interviewees stated that most Beauty and Fashion videos fulfil this need. It is evident that the teenagers highly value the time-pass and entertainment elements of YouTube.

Moreover, the interviewees discussed several different ways in which the YouTuber and content have an influence on their social identity: "*I think a lot about how it [the clothes] looks on her, and then how I could match it, so that it would become my style*" and "*[...] together with friends, we have kind of played 'what's in my bag' and pretended that we were YouTubers. [...] I think it is quite cool that they've had that effect on me. Making me what to do what they are actually doing*" (Appendix 8). The girls explained that this behaviour occurs when with friends, and "*also sometimes when I am just by myself*". Following this account, one of the participants said: "*[...] you would just pretend to be a YouTuber and kind of dream yourself into that world*". This was followed by another interviewee stating: "*Yeah, I think a lot [of people] have done that. I have too. I think there are so, so many who have done that*" (Appendix 8).

These statements are examples of how the girls often aim to 'copy' the YouTubers' style and behaviour. Together or alone, they incorporate their behaviours in their own daily lives. The viewing of YouTube acts as a part of the girls' formation of identity, as they employ behaviours, advice, and ideas from them which they bring into their own lives. Hence, the content-creators influence the behaviours of this segment, and social identity is a gratification achieved through Beauty and Style videos. This gratification can be valued as 'medium' because it is a key element of the media usage, yet not necessarily a behaviour that occurs in every usage.

In line with this, the girls explained YouTube's role in socialising: "*If you see some cool clothes or something [in a video], and you think that it is something your friend would like... Then you would show her the video*" and "*[...] also if the video is like well-edited, [...], then I may be like, have you seen this. Either by writing them or just talking about it [with a friend]*" (Appendix 8). Based on these quotes, there is a social aspect to YouTube where the users may watch the videos together, and when viewing alone, they may share a video with a friend, or talk about it when they meet. Hence, the teenagers value the social element as 'medium'; it is a frequent part of their media use, but not necessarily a behaviour that occurs every time.

As a result, social interaction is a need where the girls can find gratifications in using YouTube. Thereby, the videos can function as a conversation topic, as well as a way to show interest in friends, as the girls show the content to someone else who may benefit from it.

Moreover, the video can act as a part of social interaction when two or more watch the content together, thus create a foundation for conversation about the video. Consequently, the teenagers influence each other through social interaction, based on the Beauty and Style videos.

Finally, the participants stated various ways in which they feel a form of 'escapism' by watching videos: "*Well, I feel that if you just want to escape reality for a bit, because you had a tough day, and you just need to relax and such... Then I like to watch a bit longer videos because you kind of forget time. And think about something different than your own life.*" (Appendix 9) and "*When I go to YouTube, I kind of escape [...] Because then it is like, now I have set time aside for watching YouTube. And that may be a long time, where I can feel that I escape a bit. Imagining how her [the YouTuber's] everyday must be, what she has done behind the scenes and such.*" (Appendix 8). Therefore, YouTube enables a form of escapism, and long videos are appropriate in this context. Hence, the length of the video is connected both to the uses and gratifications. The escapism element was rated quite differently among the interviewees (2-4 out of 5), so the value of differs between low and high.

The YouTubers create creative, playful universes that can remove the users from 'the rigors of daily life'. Watching YouTube can thereby enable the viewer to forget or avoid everyday problems or feelings (for example being bored) and allow them to enter another 'universe'. As stated in one of the quotes, this media enables them to dream themselves into the YouTubers' lives, in which their everyday is different and perceived as more exciting than their own daily lives.

At the end of the interviews, the moderator summed up the gratifications that were discussed to ensure consensus of opinion. Figure 7 below summarises the rank order of the five main uses and gratifications, achieved through media consumption of YouTube by teenage girls.

| Uses and Gratifications of Beauty and Fashion Videos on YouTube | Ranking |
|---|----------|
| Inspiration | High |
| Pass-time (Entertainment) | High |
| Social identity | Medium |
| Social interaction | Medium |
| Escapism | Low-High |

Figure 7: Uses and Gratifications of Beauty and Style YouTube

The girls expressed a tendency for the gratifications to relate to different types of content. At the end of both sessions, the moderator summed up the patterns in how the gratifications were connected to the types of content and asked for verification. Based on the discussion, it can be concluded that fashion and beauty content is primarily connected to inspiration, whereas travel videos (a form of personal content) connect to escapism. However, just like one of the participants noted "*it can be a combination*" (Appendix 8). So, teenagers are not necessarily restricted to one use and gratification; as an example, beauty content may both inspire and be a way to pass time.

5.2.2.3. The Influence of Influencers

In terms of influence, sponsored content is especially relevant to address. The interviewees presented different viewpoints on these types of videos: "*No problem if the YouTuber seems interested [...] I've seen a lot of advertisement videos where you just think, you [the YouTuber] are not interested in this. But I've seen a lot, or actually most them, are videos where I think, I really understand that you agreed to this [partnership] because I can benefit from it. Especially some of those collaborations with NA-KD*", followed by another interviewee saying: "*Yes or Desenio. It is a poster brand which a lot [of YouTubers] have been sponsored by, received promotion codes from, and all that stuff. I understand that*" (Appendix 8). However, other participants stated: "*It [sponsored content] is not great but sometimes I just don't really care. Because everyone [all YouTubers] are doing it*" and "*[...] as soon as I notice that it is a sponsored video, I don't want to see it*" (Appendix 9).

Clearly, the participants expressed opposing views on sponsored videos. This acts as evidence for a spectrum of sponsored content where the users can be 'for' or 'against' to a range of degrees. Based on the interviews, the majority of the girls accept sponsored content, and they can be placed in the middle of this spectrum. Meanwhile, some were either strongly opposed or were very much in favour of sponsored videos. This represents a selective behaviour, and the girls who were 'against' sponsored content said they ignore the messages. On the other hand, the interviewees who did not mind this type of videos stated they feel influenced by recommendations from YouTubers.

Some of the most frequent criticisms of sponsored content were: "*[...] If all YouTubers suddenly have it [the sponsored product], it doesn't seem trustworthy*" and "*If they [the YouTubers] receive something sponsored, and say they are really happy about it... And thereafter you never hear about it again. Then it becomes too sponsored*" (Appendix 9). The take-away is the number of sponsored products by any given YouTube influencer needs to be balanced carefully. The content-creator is expected to be genuinely satisfied with the product and use it for a longer period than just the campaign time of a sponsored video.

These aspects were illustrated in two examples of sponsorship collaborations. The YouTube influencer efforts of Desenio, an online poster shop, was discussed: “*Yes that thing with Desenio. There were so, so many who were sponsored... But I thought it was quite cool to watch how they hung the posters up in their home [...] So I don't think it became too much because all YouTubers did their videos differently*” and “[...] *I went to Desenio. And I ended up adding up to 2000 kr. worth of stuff in my basket, where I was like, okay that is perhaps too much money on posters. But I was really inspired by it*” (Appendix 8). This brand represents an example of a well-executed influencer activity. Even though many YouTubers are sponsored by this brand, all of them seem to personalise their videos, according to the girls in the interview. And as stated, the videos clearly influenced some of them.

In contrast, sponsorships by Samsung phones during the ‘Girl Troopers’ campaign were discussed as an example of poor influencer marketing: “*The thing with Samsung, that was so untrustworthy*”, “*They [the influencers] didn't use it afterwards*”, “*You could just tell that they always used iPhone*”, “*and when they talked about it... It was like they were talking from a script*”. Instead, the girls recommended “*You should contact someone who actually used a Samsung phone before*”, as it would otherwise be “*very fake*” (Appendix 9). The key point is that YouTubers need to be perceived as if they actually use the sponsored product, and sincerely like it. In line with this, the girls mentioned they find it more trustworthy when a product is shown as part of the YouTubers’ daily life (much like product placement), rather than when they are obviously promoting it.

Based on the discussions, the interviewees recommended: “*Pick two YouTubers [...] for longer collaborations*” (Appendix 9). Additionally: “*You need to be able to tell that it is their [the YouTubers] own opinions. And that they may use it [the sponsored product] afterwards. On the long run*” (Appendix 9). Hence, the participants preferred fewer collaborations by each influencer which in turn should be more long-term in nature and asked for product-influencer relationships that are more trustworthy.

Moreover, the girls addressed the likeability of the YouTuber when discussing travel videos: “*I really think it is connected to her [the YouTuber], and that she is the one who goes to that exact place [shown in the video], which really makes me want to go*”, and “*If I don't like the YouTuber, I don't think I would like to go to the place [shown in the video]*” (Appendix 8). So, the likeability of the content-creator is a crucial factor for the ability to act as an influencer who resonates with his or her audience.

In addition, promotional codes were mentioned as an attractive way to ‘spice up’ a sponsored product. However, the girls stated there is a fine balance in the offering of discounts: “[...] *[promotional codes] are great for us but...It is a bit weird if a company always provides discounts, and never sells their products at the regular price*” (Appendix 9). So, while the

interviewees appreciate promotional codes, they are sceptical about them, and it may affect their brand perceptions negatively.

On a final note, the personal touch of the influencer is what makes he or she credible and trustworthy; teenagers are influenced by YouTubers whom they perceive as sincere. In contrast, they will ignore messages from influencers who they perceive as ‘too sponsored’ and with a lack of personality and trustworthiness. So, in conclusion, YouTubers may act as strong influencers, if they truly (appear to) commit to a sponsored brand, and there is a perceived need for fewer and ‘deeper’ collaborations between companies and influencers.

5.2.2.4. Sub-conclusion

Based on the analysis, teenage girls use media actively to satisfy five identified needs: Inspiration, pass-time (as entertainment), social identity, social interaction, and escapism. The use of YouTube relates to the viewers’ age, and currently, teenagers are big media consumers, as daily watching is typical, and the consumption occurs at many points through the day.

However, the girls are selective in terms of what they watch, and their choices are primarily based on the YouTubers. The girls proactively seek out the influencers they are interested in, and do not rely on the frontpage and/or hot lists of the platform, supporting the hypothesis that users have the power over their own media consumption, and play an active role in how they use it in their daily lives. Also, the users ‘bend’ media to fit their needs which was apparent in the utility of the comments; they focus on product-related comments that support or extend statements they like in the video. The personality, trustworthiness, and match between any given YouTuber and a brand determine whether the recipients are likely to accept sponsored messages.

Finally, there is evidence of interplay between the YouTube and Instagram platforms, and the interviewees mentioned Instagram as the place to be reminded about new YouTube videos, as well as the key platform for asking questions to YouTubers.

6. Discussion

6.1. Patterns in the Research Findings

Based on the preceding research and analysis, certain patterns in the findings will be discussed in this section. The common pattern in the netnographic findings is the YouTubers’ behaviour is very individualistic, as there were no apparent correlations between the number of subscribers, the frequency of posting, and sponsored content. Accordingly, the research witnessed a wide variety in the types of videos that were posted within each of the three content types. However, it also

became clear that all the in-study YouTubers act as influencers to varying degrees, and all the video types (beauty, fashion, and personal videos) are subject to commercial partnerships. Hence, the Beauty and Fashion YouTuber landscape represents wide sponsorship opportunities, and a range of YouTubers and content will suit the influencer marketing mix of a particular brand.

Meanwhile, the findings revealed the amount of sponsored content is a sensible area. The YouTubers are keenly aware of the partnerships they engage in, as well as balancing the amount of sponsored content. In line with this, their audience is actively judging the relevance and perceived match between the YouTuber and sponsored content. This was clear throughout the research, including the YouTubers' statements, the observations, as well as the conversations in the focus groups. Consequently, the selection of commercial partners is instrumental to successful influencer marketing, as the YouTuber audience appear to only accept messages which they deem trustworthy. In this regard, the influencer agency plays an important role in sorting out relevant proposals for the YouTuber, as well as shaping the content, once a partnership has been chosen.

The data collection revealed the dialogue between a content-creator and viewer primarily takes place on another media: Instagram. In both the interview with the YouTuber and the focus groups, the participants stated that the two parties (viewers and creators) prefer to communicate through Instagram Direct. This can be attributed to privacy issues, as well as a greater chance of reply. Other social media also play supporting roles for YouTube, as they may act as reminders of new videos and enable co-creation of content.

Inspiration was one of the most important reasons why the teenage girls use Beauty and Fashion videos on YouTube. They are actively choosing the media to satisfy especially this need. Meanwhile, they are clearly selective and they deliberately chose to watch videos from YouTubers, whom they find interesting and likeable. Hence, the personality of the content-creator is a crucial element in influencer marketing. However, not only the YouTuber may shape the perception of the message; the findings also revealed that the comments of the video influence the commercial message, as the commentary may confirm or extend content-creator's statements. Additionally, the teenagers also affect each other in the context of viewing and sharing content. This is connected to the social interaction gratification of the videos. Moreover, three other gratifications were identified as part of the Beauty and Fashion video use: Time-passing and entertainment, social identity, and escapism.

In addition, it was discovered that not all videos satisfy the same user needs, as the length of the videos may influence whether the viewer selects to watch it for time-passing or inspiration. Hence, the differences in the viewing indicate there are different gratifications for the different types of content. The teenage girls were actively seeking out YouTubers to either be inspired, to pass time and be entertained, or for social identity, or social needs, or for escapism. They deliberately

chose videos, based on the needs they wanted to satisfy. So, the recipients worked with and not against the sender and the content.

In conclusion, the audience can neither be classified as ‘defenceless’ nor as ‘opposing’; instead, the teenage users on YouTube represent a ‘demand-driven recipient’ whose attention and understanding of the message depends on their needs, social and individual characteristics.

6.2. The Communication Process of Influencer Marketing

The following two sections discuss the findings of the thesis in terms of two communication theories: The two-step flow of communication model and the diffusion of innovation theory, both of which were examined in the Theoretical Background (Section 2.3.). The uses and gratifications perspective is helpful to understand the behaviour of the audience, and adding these two theories enable rich insight into the communication process.

6.2.1. Two-Step Flow of Communication?

As established in the Theoretical Background (Section 2.3.1.), the two-step flow model of communication is the hypothesis that ideas flow from mass media, to opinion leaders, and from there to the mass audiences. As a result, some people gain knowledge of specific topics from the mass media, and act as opinion leaders to a larger degree than others. The findings of this thesis support Lazarsfeld et al. (1948) in their conclusion that opinion leaders play a key role in the communication process, as well as human aspects have a great effect on the development of opinion.

The YouTubers in the research clearly acted as opinion leaders, also in an influencer marketing setting, and the views of the teenage girls were affected by the YouTube influencers. Meanwhile, the teenage segment is also affected by the comments written by other users. As a result, other social factors play a part in the communication process. In line with this, Sepstrup and Fruensgaard (2010) argue that most people look to more than one person for recommendations.

To some degree, the two-step flow model acts as a relevant illustration of influencer marketing communications. On the one hand, influencers clearly operate as opinion leaders. On the other hand, according to the two-step flow, ideas and information flow from mass media to the opinion leader, and then to the wider population. The two-step flow hypothesis originates back to 1948 where the media landscape looked very differently than now; today, the concept of mass media is heavily impacted by brand sponsorships in the context of influencers. At the same time, influencer agencies also shape the commercial message. Therefore, the two steps are somewhat insufficient to describe the full communication process.

Furthermore, mass media information does not simply flow through these steps; it is actively discussed and refined/approved by different actors and at multiple stages. This interaction between members differs from the concept of the two-step flow model where an opinion leader would simply diffuse his or her perspective on a piece of information – i.e. not having to ‘get it approved’ nor to get feedback on his or her perspectives and content beforehand.

However, the findings illustrate how key opinion leaders have access to specific information on subjects to a larger degree than other people, like invitations to private events and product releases, so the influencers are aware of new launches before their followers. Moreover, the findings show the influencer’s audience is affected by the content-creator’s opinion which in turn has an impact on how they form opinions, based on the communicated perspectives.

All in all, the model has the fundamental elements to describe the powers of media influence, but it is too simplistic to cover the entire communication process of influencer marketing where more steps and complexity need to be factored in.

6.2.2. Optimising the Diffusion of Commercial Messages

The diffusion of innovation theory is relevant for the discussion of influencer marketing because a sponsored product represents a form of innovation that is diffused. The diffusion theory represents a multi-step flow where the adoption of innovations goes through several phases: Knowledge, persuasion, decision, and confirmation (Rogers, 2003).

According to Rogers (2003), a diffusion process is influenced by four elements: An innovation, the channels, time, and the social system. In the following, each of the four will be discussed in relation to ways in which the adoption of commercial messages can be optimised.

6.2.2.1. Innovation

In the context of influencer marketing, the innovative component lies in the sponsored message. It may be an idea, a practice or an object, as long as it is perceived as being new by the individual viewer. However, not all sponsored content can be defined as ‘innovations’ because the communicated ideas are not really new. Meanwhile, the influencer may attempt to spin it to make the idea or perspective seem new, enhance the information, and build on the entertainment value. In this important theoretical perspective of innovation, effective commercial messaging concerns five perceived attributes: Relative advantage, compatibility, complexity, trialability and observability.

In relation to relative advantage, the innovation must be “*perceived as better than the idea it supersedes*” (Rogers, 2003, p. 15). For example, the viewers of Beauty and Fashion on YouTube find gratifications in various inspirational aspects, and this is connected to the innovation perceived

as aspirational because the content-creator has adopted it. Thereby, the social prestige factor of a sponsored message is a potentially strong, relative advantage.

The compatibility of the innovation and target audience is also an important element; the commercial message needs to be consistent with their existing values, past experiences, and needs. The netnographic analysis made it clear that the influencer is keen on selecting brand partnerships that benefit themselves, as well as their audience. Hence, while a match between the influencer and brand is important, the match between a brand and its audience is equally essential for the adoption process.

New ideas are adopted quicker when they are easy to understand. Therefore, the complexity of the message affects the adoption process. In influencer marketing, it is especially relevant to keep this complexity element in mind; as an example, it is easier for the viewers to comprehend an Instagram photo of a piece of clothes, than a long step-by-step video of how to use a certain cosmetic product. Therefore, it is important for a brand to assess the needed degree of complexity to optimise the adoption process.

The triability of an innovation is beneficial. In the focus group sessions, it was clear that especially fashion web shops have an advantage; it is easy to send the clothes back, if they do not live up to the teenagers' expectations. Hence, the triability of the product represents less uncertainty, as they can try it out before making a final decision.

Observability is the final perceived attribute, linked to innovation. This refers to "*the degree to which the results of an innovation are visible to others*" (Rogers, 2003, p. 16). Accordingly, the interviewees stated in the conversations that they were more convinced to buy a product when the results are visible to them; for example, in a promotion of skincare, it is difficult to sense whether the skin actually becomes softer; meanwhile, when a content-creator has her nails done, it is relatively easy to see the results. Therefore, optimising the observability of the innovation is likely to make it diffuse quicker.

6.2.2.2. Channels

The second element in the diffusion process is the channel, and Rogers (2003) refers to two types: Mass media and interpersonal channels. Influencer activities are not necessarily restricted to social media, but they are definitely the key set of channels.

Social media represent an 'in-between' two types of channels. As argued by Lillie (2008), YouTube in particular represents a media that enables people to post videos to a mass audience, but at the same time, YouTube stimulates social interactions. As a result, social influencer marketing can leverage both channel strengths, as the influencer can diffuse innovations into mass segments, as well as engage in one-on-one communications with the followers.

6.2.2.3. Time

Time is the third element of the diffusion process, and the innovativeness of each audience-member is individual. An innovation will rarely be adopted instantaneously, meaning that successful influencer activities are generally required to be long-term in nature. However, it became apparent in the netnographic research that some brands limit themselves to engage in collaborations that last only for a short period of time. A single influencer post may have an effect, but real and profound influence with commercial impact is most likely obtained through consistent communications over a widened time frame. This approach reduces the uncertainty of each audience-member and increases the likelihood of faster adoption.

6.2.2.4. Social System

The fourth and final element in the process is the social system, and this is a combination of internal and external influences. As concluded in the uses and gratifications analysis, human aspects play a key role in the perceptions of sponsored content. In line with this, Rogers (2003) states “*diffusion is a very social process that involves interpersonal communication relationships*” (p. 32). Hence, the social system has great effects on the adoption of innovations, as people depend on early adopters, like influencers, to lead the way. As a result, the subjective evaluations by the influencers affect the diffusion of commercial messages in major ways; in fact, they act as opinion leaders who optimise the diffusion.

According to Rogers (2003), influentials are especially effective in the diffusion of innovations when they are similar to their audience in certain attributes; this is referred to as ‘homophily’. Based on the analysis, it is clear the audience shares the same interests and beliefs as their favourite content-creators.

Other attributes that can be shared are education and socioeconomic status. The common pattern is that the YouTuber is typically a bit older than their viewers, hence their education and socioeconomic status is not homophilic. However, the sender-recipient relationship should not become too homophily, according to Rogers (2003), as there would not really be any new information to share. Effective influencer communication is most likely achieved when the content-creator and audience share common views, beliefs, thoughts, tastes, and mutual understandings; “*homophily and effective communication breed each other*” (Rogers, 2003, p. 306). Hence, an in-depth understanding of the social system in which the influencer and viewers engage and how well they match, is instrumental to reach successful adoption rates.

6.2.3. Sub-conclusion

The two-step flow model of communication provided an understanding of the importance of the key social elements in the consumer decision making. As part of this process, influencers operate as opinion leaders who communicate their ideas to mass audiences. On the same note, the importance of social context is emphasised in the diffusion theory; as the diffusion of innovation is a social process, it can be concluded that influencers may have substantial effect on the adoption of new innovations.

For companies to succeed with influencer activities, it is necessary to be aware of and leverage the full elements of the diffusion process. When executed successfully, influencers affect their followers throughout their entire process of decision making, i.e. moving from *knowledge* of the commercial message; to being *persuaded* and developing a favourable attitude towards the brand or product; to taking the *decision* of adopting the innovation; *implementing* it; and finally, through to the stage of *confirmation* where the individual seeks reinforcement of the decision.

7. Concluding Remarks

7.1. Reliability of the Findings

The gratifications identified in the Data Analysis correspond well with the ones concluded by four other studies of YouTube with a uses and gratification perspective (Section 2.3.2.2).

The research by Choi and Behm-Morawitz (2017) focused on YouTuber communications. They concluded that these content-creators can motivate viewers to engage in video production, and this was also a finding of the data analysis in this thesis. In the focus groups, the interviewees discussed how YouTubers motivate them to make videos themselves, and this is a form of 'social identity' gratification, as the girls seek to embrace the behaviour of the influencer.

In relation to time-passing and entertainment, the other three studies conclude that such uses and gratifications are in fact possible: Bakar et al. (2014) discuss an informational content gratification; Haridakis and Hanson (2009) conclude that users view and share for entertainment purposes; and Park and Goering (2016) find 'habit-passing time' and 'exciting entertainment motives' to be uses and gratifications of YouTube in a healthcare setting. Hence, their observations support the conclusion that time-passing and entertainment constitute uses and gratifications.

Additionally, all three studies found the social aspects of YouTube to be important elements: Social gratification (Bakar et al. 2014); co-viewing and social interaction (Haridakis and Hanson, 2009); and social utility (Park and Goering, 2016). Clearly, the social elements of

YouTube motivate consumption, and the findings of this thesis reveal that social watching and social interaction are a widespread phenomenon in this consumer segment.

In terms of ‘inspiration’, none of the other four studies explicitly use this term. Instead, previous research articles find ‘(convenient) information-seeking’ (Park and Goering, 2016; Haridakis and Hanson, 2009) and ‘(informational) content gratification to be key motives. The observation of this study is that inspiration and information motives are intertwined, as the inspirational element in the data was particularly connected to the discovery of new trends and interesting products. This is a form of information-seeking, and the logical conclusion is that the two motives are related. Hence, inspiration as a use and gratification is supported by the previous studies.

This thesis concludes that ‘escapism’ is a key motivating driver for the use of YouTube. None of the previous YouTube studies touched upon this aspect. However, in comparison with research on other social media, Papacharissi and Mendelson’s (2011) study of Facebook also found ‘escape’ to be an important user motive. The majority of the other identified gratifications in this thesis correspond with the ones of previous studies on YouTube, and this supports the reliability of the findings. However, the reliability of escapism as a use and gratification would benefit from further validation.

7.2. Implications for Research and Practice

Globally, companies are using billions of dollars on influencer marketing activities, yet few academic studies have been conducted on this topic. Therefore, this thesis set out to study the uses and gratifications of one of the key influencer channels, YouTube. The thesis has implications for the research on communication in an influencer setting. The study has drawn on selected elements from three different theories, and they have been instrumental to understand the creation of meaning on YouTube, as well as gain insight into the communication process of sponsored content.

However, the development of a *common theoretical framework* for influencer marketing communications is highly relevant to achieve a profound understanding of the phenomena. In line with this requirement, the research of the thesis provides a foundation for such future studies of influencer communication processes. The strength of such a suggested framework is to map the complex dynamics and interactions that occur in the diffusion of commercial messages through influencers.

In terms of the practice of influencer marketing, the findings of this thesis make it clear that social influence has a strong effect on the consumer, and influencers act as brand advocates who optimise the diffusion of commercial messages. This makes it necessary for brands to develop

marketing practices that view the audience as ‘demand-driven’ – not as ‘opposing’ which is a common approach in marketing campaigns (Sepstrup and Fruensgaard, 2010). Also, relative to the five different styles of gratifications of YouTube for teenagers, it is important for brands to develop a *greater understanding and practice management* within each of the gratification categories because they have profound implications for the results of influencer activities.

Teenage users actively engage with content on social media, and they are especially attracted by the content of influencers who they follow. This makes influencer marketing a potentially valuable asset for brands to engage with this emerging generation of buyers. In addition, it became apparent in the research that it is crucial for brands to match and align with influencers, to carefully balance the sponsorship arrangements, and to ensure that the collaboratively delivered messages resonate with their audience(s). For this reason, the thesis presents three strategic recommendations that guide how marketers can navigate the influencer arena (Section 8).

7.3. Final Conclusions

The thesis has investigated the following problem statement: “*How can the knowledge of exploring the uses and gratifications of Danish teenage girls in the consumption of Beauty and Fashion YouTube be used in strategic influencer marketing?*”. This has been analysed and discussed, and it can be concluded that in-depth knowledge of the teenage girls’ uses and gratifications is essential to define and execute the right strategic match between brand and influencer – particularly, how to select partnerships, develop influencer relations, and shape the content collaboratively.

The conclusions of this thesis are based on a solid empiric foundation that was generated through qualitative methods, balanced between field and desk research. The desk research involved the establishment of a theoretical background, including a review of three relevant communication theories. The field research was gathered through elements of the netnographic method, coupled with the insight from two focus group interviews.

Three sub-questions were investigated to answer the core problem statement. The first one explores the stimuli which the teenage users of Beauty and Fashion YouTube are exposed to. This was based on netnographic research and diffusion of innovation theory. Several key findings can be concluded. First and foremost, it was identified that there are four groups of YouTube influencers with different characteristics: Power Influencers, Active Influencers, Commercial Influencers, and Dormant Influencers.

On a further analysis of the Power Influencers, three categories of content stood out: Beauty, fashion and style, and personal. It can be concluded that these influencers exercise

'polymorphic opinion leadership' which means they can be relevant for a wide range of brands in commercial collaborations.

Another key finding was the influencer communication process consists of three key actors who shape the commercial message: The brand, the influencer agency, and the influencer. The audience members also have a key role in the communication process: They affect the creation of videos, as content may be created in collaboration through (other) social media; and they influence each other through social interaction about the content. Hence, the brand itself does not exercise full control over their sponsored content. At the same time, YouTube influencers are keenly aware of their viewers' demands, hence it is essential for commercial partnerships to bring this value component into play.

In conclusion on stimuli, several actors shape the commercial message, and to succeed with influencer communications, it is necessary for all of them to work in conjunction with their audience – creating content that fits their needs and demands.

In the second sub-question, the teenage girls were explored in relation to their motives to watch, how they use the videos, and where they find gratifications. The analysis of this question was based on focus group data, coupled with the uses and gratifications perspective. In conclusion, YouTube clearly plays a part in their everyday lives, where content-creators act as opinion leaders who can influence the behaviour of their viewers. The teens are actively using the media to satisfy their needs, and they are acutely aware of which YouTubers and what content provide them with gratification.

Five gratifications of the YouTube media usage were identified: Inspiration, pass-time and entertainment, social identity, social interaction, and escapism. The teenagers enter the YouTuber universe to pass time and escape their daily lives, and this affects their social identity, inspires their preferences, style and taste, and drives their social interactions with friends. In essence, the YouTubers' content and messaging have profound effects on the perceptions and expectations of this generation, spreading much like ripples in a pond in multiple directions.

Finally, the third sub-question involved how companies can leverage the knowledge that has been generated in this thesis. This has been discussed on the basis of the data analysis, as well as two theories: The two-step flow model of communication and diffusion of innovation. It can be concluded that influencer marketing activities have the potential to reach and engage teenage consumers, only when the brand leverages an in-depth understanding of their audience. Hence, it is necessary to view the teenage girl segment as 'demand-driven' recipients. Moreover, matching the brand and influencer, as well as the influencer and target audience is essential for the partnership to have material impact. In the following section (8.), the thesis will present a set of strategic recommendations for marketers to establish effective collaborations with influencers.

8. Recommendations

8.1. Strategic Recommendations for Influencer Activities

Based on the data analyses and discussions, three sets of strategic recommendations have been developed. The objective is to help optimise the influencer strategy and activity of corporate and product brands as follows: (1) Matching brand and influencer, (2) long-term partnerships, and (3) collaboratively deliver the message.

8.1.1. Matching Brand and Influencer

The audience of a content-creator is actively judging the relevance of sponsorships, making the match between the brand and influencer essential. The fanbase of the content-creator should not be the deciding factor when selecting the influencer mix. Instead, marketers will benefit from making an effort into the definition and identification of influencers who resonate with the brand, hence potentially turn into brand advocates.

As discussed in the focus groups, the collaborations should involve influencers who have a suitable connection with the brand values and be deemed as someone who actually embraces the product. In contrast, when the influencer only uses the product at the time of creating the content, and is perceived to ignore it later on, the effects on the brand may run counter to the strategy. Therefore, marketers need to carefully choose influencers who are a great strategic brand match, and not just someone who is popular at the time, and/or may ‘burn out’ prematurely. This also means, marketers need to establish ongoing monitoring of the perceived influencer-brand match on the media and the related social conversations.

In terms of the number of influencers that should be included in the marketing mix, the best path is to think quality, rather than quantity. Naturally, a large number of influencers may enable a broad reach. However, value is far more likely to be created via collaborations with a few, hand-selected influencers. This is supported by evidence in the study; the participants stated that a maximum of two influencers per brand campaign is a suitable number, and more would quickly become ‘too much’. Therefore, the focus should be to communicate a consistent message via a few, carefully selected influencers who can enable the brand universe to unfold over time.

Moreover, a brand will typically benefit from selecting influencers who operate on more than one social media; for example, a YouTuber who is also active on Instagram and Snapchat. The leverage of multiple interpersonal, mass media channels enables a multiplier effect, as well as a better dialogue between influencer and follower. In line with this, a brand message communicated on several channels may potentially reach a far wider audience in an influencer’s follower base.

8.1.2. Long-term Partnerships

Short periods of tactical market influencer initiatives are unlikely to make real a difference – instead, consistent, long-lasting communication are far more likely to have the desired impact. In line with this thinking, marketers are recommended to engage in longer-term partnerships with influencers because they enable influencer and brand to build a common universe and storytelling that can play out on the platforms of both parties. As found in the analysis, such collaborations are preferred among the YouTubers, in part because it secures them a stable source of income, but especially because it builds their credibility – which favours the influencer, as well as the brand.

From a consumer point of view, longer collaborations with influencers who are perceived to actually embrace a product increase the credibility in the eyes of the audience. So, the ideal is for the influencer to truly adopt the product, thereby support the reliability of their recommendations. For example, the interviewees in the focus groups revealed that a product placement (not necessarily sponsored) could have an even stronger effect on them than product promotion, as it seems more natural.

Hence, the recommendation is to seek commercial arrangements where value is created because the influencer is viewed as an integrated component of the brand purpose - not a simple add-on. In this way, the influencer turns into an important touchpoint in the customer journey.

8.1.3. Collaboratively Delivery the Message

Brand messages should not simply be ‘pushed’ through influencer marketing - instead, the recommendation is to work towards a win-win model with content that benefits both parties, and generates demand. This involves some level of ‘letting go’ of the creative control on the company side. The influencer should be viewed as a content-creator, and therefore be allowed a certain amount of creative freedom to match the product with their style of communication. As the influencers continuously interact with their followers, they typically have a well-balanced understanding of them, and thereby know how to communicate in a way that resonates with and engages well with the audience.

The caveat is that brand messages may turn out to be difficult to control via influencer marketing, as several intermediaries influence the audience’s perception of the content. This includes the brand itself, the influencer agency, the influencer, as well as all the user comments and interactions about the content. The research uncovered that a solution to this challenge is that both the agency and the influencer jointly work in favour of the same audience definition.

Brand guidelines for the influencers are common and well-accepted. Such guidelines are recommended to focus on the more basic elements, like the number of posts, the time frame, and

most importantly, the key message, and they should not be too comprehensive. The key is avoid pushing too much onto the influencer, instead take advantage of their customer understanding, coupled with their creative talent.

In a commercial perspective, a clever way to ‘spice-up’ the message is through promotional codes. There is a balance to it, as too many codes can reflect negatively on the brand, however the advantages of making the product more attractive will typically outweigh that risk.

The net take-away is that it is essential for brands and influencers to collaboratively communicate content that resonates with the users’ needs and motives for the media use, and ideally, utilise spill-over effects where the meaning is translated between brand and influencer, thereby benefiting both parties.

8.1.4. Sub-conclusion

Three strategic recommendations are provided for marketers to optimise their influencer marketing activities: (1) The commercial partnerships should be with influencers who match the brand, (2) the storytelling should unfold over time, preferably several months, and (3) the sponsored message needs to be delivered in a collaborative manner. Ideally, this will lead to an influencer mix that benefits all parties of the communication process because it provides the influencers with relevant brand collaborations, the companies with a wide reach and deep engagement, and content which the audience uses actively in their everyday media consumption.

9. Future Research and Additional Perspectives

This thesis includes certain delimitations with the purpose of providing an in-depth study of the topic. First and foremost, this study has investigated YouTube influencers, as these are today’s key social media influencers. However, the findings of this report have established an interrelation between YouTube, Instagram, and Snapchat in the Danish market. Therefore, future research on the nature of this interrelation between social media as influencer channels is relevant because such studies may reveal potential differences in the strengths and weaknesses of the platforms in a commercial perspective.

Moreover, this thesis was limited to Beauty and Style on YouTube. Future research on YouTube influencers could widen the scope, either through a comparative study of other industries, or through research of the entire YouTube landscape.

In addition, the sample of this study was limited and focused on female teenagers, as this emerging generation of buyers is one of the audiences on YouTube with substantial commercial potential. However, social media appeal to several other age segments, and a broader sample

could test whether the uses and gratifications-based findings of this thesis are applicable to other age groups.

The methods of this study have been qualitative, and this research is well-suited to explore new phenomena that are yet to be fully understood. The findings contribute to the existing academic literature on influencer marketing, as well as the uses and gratifications perspective. Based on the findings, it is relevant to further test the typologies, especially the rank-ordered classes of uses and gratifications. Also, the qualitative nature of this study was aimed at an understanding of the users' motivations and intentions which in turn restricts the generalisability of the results. Having said that, the comparison of the findings with previous studies show that the uses and gratifications are indeed reliable. However, as "*typologies are inherently descriptive and heuristic devices*" (Lull, 1980, p. 207), thus further elaboration and validation is relevant, and this can be achieved through quantitative research.

On a final note, while this thesis provided a backbone understanding of influencer marketing, the related practices, and a starting point for the understanding of influencer relations, it is equally important to monitor the positive/negative impact of the social media conversations over time. This is a subject matter that needs further exploration in the context of matching influencers-brands and influencer-target segment relationships.

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Appendices

Appendix 1: The Landscape of Danish Beauty and Fashion YouTubers

G = Group

HF/LF = High frequency/low frequency

HS/LS = High degree of sponsored content/low degree of sponsored content

Frequency of Posting

| YouTuber | Subscribers (19.02.18) | Primary social platform | YouTuber Category | Videos mthly.: 19.11.17-19.12.17 | Videos mthly.: 19.12.17-19.01.18 | Videos mthly.: 19.01.18-19.02.18 | Avg. frequency of videos mthly in past 3 mo. | No. of videos in total |
|-----------------------|------------------------|-------------------------|-------------------|----------------------------------|----------------------------------|----------------------------------|--|------------------------|
| Sandra Willer | 34092 | Blog/YouTube | G1: HF + HS | 21 | 10 | 8 | 13 | 39 |
| Laura Caroline Keil | 35225 | YouTube | G1: HF + HS | 8 | 7 | 4 | 6 | 19 |
| Emilie Malou | 67744 | YouTube | G1: HF + HS | 8 | 3 | 4 | 5 | 15 |
| Emilie Briting | 91336 | YouTube | G1: HF + HS | 4 | 5 | 4 | 4 | 13 |
| Simone Wulff | 119049 | YouTube | G1: HF + HS | 5 | 3 | 3 | 4 | 11 |
| Astrid Olsen | 130833 | YouTube | G1: HF + HS | 8 | 8 | 4 | 7 | 20 |
| Isabel Rigenstrup | 56000 | YouTube | G2: HF + LS | 10 | 12 | 12 | 11 | 34 |
| Carla Mickelborg | 79240 | YouTube | G2: HF + LS | 5 | 4 | 10 | 6 | 19 |
| Kristine Sloth Second | 114443 | YouTube | G2: HF + LS | 10 | 7 | 6 | 8 | 23 |
| Fie Laursen | 133254 | Blog/YouTube | G2: HF + LS | 13 | 15 | 7 | 12 | 35 |
| Julia Sofia | 187900 | YouTube | G2: HF + LS | 10 | 7 | 2 | 6 | 19 |
| Olivia Brenting | 47944 | YouTube | G3: LF + HS | 2 | 1 | 0 | 1 | 3 |
| Astrid Olsen Second | 58425 | YouTube | G3: LF + HS | 2 | 1 | 0 | 1 | 3 |
| Victoria Garber | 106070 | YouTube | G3: LF + HS | 5 | 0 | 3 | 3 | 8 |
| Kristine Sloth | 210934 | YouTube | G3: LF + HS | 2 | 3 | 1 | 2 | 6 |
| Johanne Kohlmetz | 55353 | Blog/YouTube | G4: LF + LS | 6 | 1 | 1 | 3 | 8 |
| Louliving | 166030 | YouTube | G4: LF + LS | 4 | 3 | 3 | 3 | 10 |
| Total | | | | 123 | 90 | 72 | | |

Group 1 represents 29% of the in-study YouTubers

Group 2 represents 35% of the in-study YouTubers

Group 3 represents 24% of the in-study YouTubers

Group 4 represents 12% of the in-study YouTubers

Degree of Sponsored Content

| YouTuber | YouTuber Category | Spons. videos | Spons. videos | Spons. videos | Avg. frequency of spons. videos mthly past 3 mo. | % spons. videos mthly |
|-----------------------|-------------------|---------------------------|---------------------------|---------------------------|--|-----------------------|
| | | mthly.: 19.11.17-19.12.17 | mthly.: 19.12.17-19.01.18 | mthly.: 19.01.18-19.02.18 | | |
| Sandra Willer | G1: HF + HS | 6 | 3 | 2 | 4 | 28% |
| Astrid Olsen | G1: HF + HS | 4 | 1 | 0 | 2 | 26% |
| Laura Caroline Keil | G1: HF + HS | 2 | 1 | 2 | 2 | 33% |
| Emilie Malou | G1: HF + HS | 3 | 0 | 1 | 1 | 31% |
| Emilie Briting | G1: HF + HS | 2 | 0 | 2 | 1 | 36% |
| Simone Wulff | G1: HF + HS | 3 | 0 | 0 | 1 | 15% |
| Isabel Rigenstrup | G2: HF + LS | 2 | 0 | 3 | 2 | 15% |
| Kristine Sloth Second | G2: HF + LS | 1 | 1 | 0 | 1 | 11% |
| Carla Mickelborg | G2: HF + LS | 2 | 1 | 1 | 1 | 17% |
| Julia Sofia | G2: HF + LS | 3 | 0 | 0 | 1 | 9% |
| Fie Laursen | G2: HF + LS | 0 | 0 | 1 | 0 | 5% |
| Victoria Garber | G3: LF + HS | 5 | 0 | 0 | 2 | 167% |
| Kristine Sloth | G3: LF + HS | 1 | 1 | 0 | 1 | 67% |
| Astrid Olsen Second | G3: LF + HS | 1 | 0 | 0 | 0 | 13% |
| Olivia Brenting | G3: LF + HS | 1 | 0 | 0 | 0 | 17% |
| Louliving | G4: LF + LS | 1 | 0 | 0 | 0 | 13% |
| Johanne Kohlmetz | G4: LF + LS | 1 | 0 | 0 | 0 | 10% |

Summing up

| YouTuber Category | Avg. degree of sponsored content mthly. | |
|-------------------|---|-------------------------------|
| | Avg. frequency of posting mthly. | Avg. degree of content mthly. |
| Group 1: HF + HS | 7 | 28% |
| Group 2: HF + LS | 8 | 12% |
| Group 3: LF + HS | 2 | 66% |
| Group 4: LF + LS | 3 | 11% |

Appendix 2: Types of Beauty and Fashion Content

All videos posted by Group 1 during the past three months (19.11.17-19.02.18) have been categorised.

Beauty Videos

| YouTuber | Amt. my morning/night routine videos | Amt. spons. my morning/night routine videos | Amt. makeup look videos | Amt. spons. makeup look videos |
|-------------------|--------------------------------------|---|-------------------------|--------------------------------|
| Emilie Briting | 0 | 0 | 0 | 0 |
| Emilie Malou | 0 | 0 | 1 | 0 |
| Laura Caroline Ki | 1 | 1 | 2 | 0 |
| Astrid Olsen | 1 | 1 | 5 | 2 |
| Simone Wulff | 0 | 0 | 1 | 1 |
| Sandra Willer | 1 | 1 | 1 | 1 |
| Total amt. | 3 | 3 | 10 | 4 |
| Sponsored % | | 100% | | 40% |

Fashion and Style Videos

| YouTuber | Amt. gift idea videos | Amt. spons. gift idea videos | Amt. Haul/unboxing videos | Amt. spons. unboxing videos | Amt. Look videos | Amt. Spons. Look videos |
|-------------------|-----------------------|------------------------------|---------------------------|-----------------------------|------------------|-------------------------|
| Emilie Briting | 0 | 0 | 0 | 0 | 3 | 0 |
| Emilie Malou | 1 | 0 | 2 | 1 | 3 | 0 |
| Laura Caroline Ki | 0 | 0 | 2 | 1 | 0 | 0 |
| Astrid Olsen | 2 | 1 | 2 | 0 | 6 | 0 |
| Simone Wulff | 0 | 0 | 0 | 0 | 0 | 0 |
| Sandra Willer | 3 | 0 | 7 | 0 | 3 | 2 |
| Total amt. | 6 | 1 | 13 | 2 | 15 | 2 |
| Sponsored % | | 17% | | 15% | | 13% |

(Continued)

| Amt. get ready with me-videos | Amt. spons. get ready with me-videos | Amt. Spons. Whats in my bag videos | |
|-------------------------------|--------------------------------------|------------------------------------|------------------------|
| | Amt. get ready with me-videos | Amt. Whats in my bag videos | Whats in my bag videos |
| 0 | 0 | 1 | 0 |
| 2 | 1 | 0 | 0 |
| 0 | 0 | 1 | 0 |
| 1 | 1 | 1 | 1 |
| 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 |
| 3 | 2 | 3 | 1 |
| | | 67% | 33% |

Personal Videos: Vlogs, travel videos, questions and answers

| YouTuber | Amt. vlogs/storyti me videos | Amt. spons. logs/storytime videos | Amt. room tour videos | Amt. room tour videos | Amt. Q&A videos | Amt. spons. Q&A videos |
|-------------------|------------------------------------|---|--------------------------|--------------------------|--------------------|---------------------------|
| | | | | | | |
| Emilie Briting | 9 | 4 | 0 | 0 | 0 | 0 |
| Emilie Malou | 5 | 2 | 0 | 0 | 0 | 0 |
| Laura Caroline Ki | 12 | 5 | 0 | 0 | 1 | 0 |
| Astrid Olsen | 1 | 0 | 0 | 0 | 1 | 0 |
| Simone Wulff | 7 | 3 | 1 | 0 | 1 | 0 |
| Sandra Willer | 14 | 2 | 2 | 1 | 0 | 0 |
| Total amt. | 48 | 16 | 3 | 1 | 3 | 0 |
| Sponsored % | | 33% | | 33% | | 0% |

Sum Up of Findings

| Type of content | Amt. of videos | % of sponsored content |
|-------------------|-------------------|------------------------------|
| Beauty | 13 | 54% |
| Fashion and style | 40 | 20% |
| Personal | 54 | 31% |

Appendix 3: Interview Guide for Interview with YouTuber

As the mother tongue of both the interviewee and the interviewer is Danish, the interview was likewise in Danish. Thus, the interview guide includes both the Danish questions as well as a translation of the questions.

Date: 07/03/17

Duration: 00:20:51

Interviewer: Olivia Paludan Wegmann

Interviewee: Simone Wulff

| Category | Talk & Questions |
|---|--|
| Introduction | The interviewee presents herself, the study, and the purpose of the interview. Whether the interview can be taped, and if the interviewee wishes to be anonymous. |
| Questions about: Presence on YouTube | <i>Hvad betragter du som fordelene ved at være vlogger på YouTube frem for f.eks. at være blogger, instagrammer el.lign.?</i> |

| | |
|-------------------------------------|--|
| | What do you perceive to be the advantages of being a YouTuber compared to being a blogger, instagrammer, etc.? |
| | <i>Hvor ofte går du efter at publicere videoer?</i> How often do you strive to publish videos? |
| | <i>Hjem har du indtryk af er dit største publikum?</i> Who do you experience to be your biggest audience? |
| | <i>Hvorvidt indgår du i en dialog med dine seere, og med hvilket formål?</i> To what degree do you engage in a dialogue with your audience and with what purpose? |
| | <i>Hvad tænker du, at dine seere får ud af at se dine videoer?</i> What would you think your viewers gain from watching your videos? |
| | <i>Hvordan og hvorfor bruger du andre sociale medier end YouTube?</i> How and why do you use other social medias than YouTube? |
| Questions about: Content | <i>Har du nogle temaer eller emner, som dine videoer følger, og hvorvidt har du fokus på fordelingen?</i> Do you have any themes that you wish your videos to follow, and whether do you focus on the balance? |
| | <i>Hvordan er din holdning til sponsoreret content, og hvordan vurderer du, hvilke samarbejder, du indgår i?</i> What do you think of sponsored content, and how do you assess what partnerships you engage in? |
| | <i>Hvordan gør du de sponsorerede videoer til "dine egne", og hvilke guidelines giver virksomheden?</i> How do you 'make the videos your own' and what types of guidelines do you get from the company? |
| | <i>Hvordan har du fokus på fordelingen af at lave sponsorerede versus ikke-sponsorerede videoer?</i> |

| | |
|-------------------------|--|
| | How you focus on the balance between sponsored and not sponsored videos? |
| | <i>Hvad er dit indtryk af, hvad dine seere synes om sponsoreret indhold?</i> What is your impression of how viewers react to sponsored content? |
| Ending Questions | <i>Nogle afsluttende kommentarer?</i> Any final thoughts? |

Appendix 4: Transcript of Interview with YouTuber

Four colours are used for coding of themes: Blue relates to the communication process; pink relates to the YouTuber's frequency of posting and management of sponsored content; orange refers to audience-related statements; purple refers to types of content.

(*Introduction, purpose of study and interview, small talk...*)

O: Min første spørgsmål er, at jeg gerne vil høre, hvad du ser som fordelene ved at være YouTuber... frem for for eksempel, hvis du fokuserede primært på blogging, Instagram, eller lignende?

S: Jeg tror, at det jeg godt kan lide ved det, og det jeg tror, der generelt er ved det, er at det er mere personligt. Hvor jeg føler blogger det er lidt mere, hvor du sidder bag en skærm og skriver, hvor YouTube er meget personligt, du sidder og filmer dig selv, ikke, og det er ligesom dig selv du lægger ud på nettet. Så det er helt klart en anden form for intimitet end ved blogindlæg, og det bliver meget mere personligt. Øhm. Og jeg synes, samtidig at man får et mere personligt forhold til sine seere, fordi de ser en lidt mere sårbar side af en, fordi man netop ligesom filmer sig selv.

O: Ja, I see.

S: Det tror jeg sådan... Er lidt det positive og negative ved det. Og det er jo lidt efter, hvad man bedst kan lide.

O: Ja, det hænger lidt sammen med noget andet, som jeg gerne vil høre dig om... Hvordan indgår du i en dialog med dine seere? Hvorvidt svarer du for eksempel på kommentarer?

S: Hmm... Det svinger meget. Nogle gange gør jeg, og nogle gange gør jeg ikke. Sådan... an på, hvor travlt jeg har, eller hvad for en video det er, hvis det er sådan en video, der er sådan lidt

mere... dyb i det, eller hvor der er lagt op til noget kommunikation. Så svarer jeg tit. Men ellers, så, øhm... Jeg tror bare, det er sådan lidt... Jeg har det sådan lidt, at enten skal man svare alle, ellers skal man ikke svarer nogen.

O: Ja, jeg forstår.

S: For jeg kan heller ikke lide at forskelsbehandle nogle. Så jeg tror bare tit der er det bare, om man har lyst til at svare alle, eller om man lige kan overskue det, for så har man også lige skolen, og man har også mange andre ting ved siden af. Øhm. Så faktisk ikke så tit. Det er mere, hvis det er på Instagram, at hvis folk skriver en direct til en, at man så er mere tilbøjelig til at svare.

O: Ja, det kan jeg godt følge. Og i den forbindelse, så vil jeg gerne høre, hvordan du bruger andre sociale medier end YouTube? Hvad er formålet for dig ved at have en Instagram?

S: Øhm... Jeg tror, at jeg generelt synes, at YouTube er meget video. Eller det er det jo ren video. Hvor jeg synes, det er sjovt, det der med billeder, at tage billeder, og... Jeg tror, jeg generelt godt kan lide YouTube for det visuelles skyld. Og så tror jeg, det er en anden måde ligesom at være kreativ på, det er ligesom at tage billeder.

O: Okay, hvad med det her med, at man bedre skrive med folk?

S: Øh... Altså både og. Jeg tror, det er mere for min egen skyld. At jeg selv synes, det er sjovt at lægge noget ud der.

O: Okay - og må jeg høre, på YouTube, hvor ofte vil du gerne lægge noget på?

S: Hm... Ikke rigtig. Jeg synes, at omkring en gang om ugen er meget godt. Men det er svært at holde, synes jeg. Specielt fordi jeg har universitetet ved siden af. Men sådan en gang om ugen, det synes jeg, er rimelig godt, hvis man kan det.

O: Ja, føler du, at der er nogle perioder, hvor man lægger mere på? For eksempel i julen?

S: Ja sådan omkring sommerferien. Der synes jeg, at man har mere tid og man er ude og rejse og sådan. Så giver det bare mere mening at producere noget mere indhold.

O: Ja okay, I see. Og i forhold til hvem der ser dine videoer, hvem har du indtryk af, er dit største publikum?

S: Jeg tror, det er... Det plejer at hedde piger fra 13 til... Er det 13 til 17. Men jeg tror, at størstedelen af dem er mellem 12 og 14.

O: Okay, så det er nogle unge piger?

S: Ja.

O: Hvordan kommer det til udtryk? Er det når de skriver, at du kan fornemme det?

S: Man har sådan nogle... Hvad hedder det... Der er noget, der hedder Analytics, hvor man kan se, ligesom demografi, hvor de kommer fra, og alder, og køn og sådan noget.

O: Okay, så du har faktisk et datagrundlag, for at det er den målgruppe?

S: Ja, lige præcis.

O: Og hvad tænker du, at de får ud af at se dine videoer? Om det er tidsfordriv, eller om det er at få ny viden om noget make up, eller noget tøj, eller lignende?

S: Jeg tror, det er en slags underholdning. Ligesom at se TV, eller serier. Så... Det er i hvert fald det jeg bruger det til selv. Jeg tror bare, at det er en slags tidsfordriv. Og jeg synes, det er hyggeligt. Man føler, at man har en mere nær connection, end når man bare ser TV.

O: Mm, ja. Så tænker du, at der er et socialt aspekt i det?

S: Det tror jeg helt klart. At man ligesom opnår noget af det igennem det.

O: Ja... Og må jeg høre, i forhold til dine videoer, øhm, har du nogle temaer eller emner, som du følger? Har du nogle, hvor du ved, at du for eksempel gerne vil lægge en haul op, eller en Q&A en gang imellem?

S: Hmm... Jeg tror, at det er sådan en standard ting, at vi alle sammen godt kan lide at lave Q&As. Generelt er det bare sådan en ting, som man måske laver en gang om måneden. Men det går klart igen. Både på min kanal, men også på stort set alle danskeres. Ja og hauls, det er selvfølgelig i perioder. Hvis man har været ude og købe et eller andet. Så giver det mening. Så det er klart noget der går igen. Øhm... Men jeg har ikke, lige nu, sådan en serie, hvorfaf det går igen, eller et specielt budskab eller tema, der ofte er på kanalen. Det er mere sådan... hvad jeg føler for. Hvad jeg føler, der giver mening at lægge op.

O: Og hvor meget lytter du til, hvad andre siger, altså hvad dine seere siger, at de gerne vil se?

Versus hvad du selv tænker, at du gerne vil have op?

S: Altså det er ret meget... At det, de gerne vil se, det er også det, der er mest relevant for mig også at lægge op. Selvfølgelig skal jeg også have mig selv med i det. Og selvfølgelig skal jeg også selv synes det er fedt at lave, for at jeg gider at lave det. Men helt klart, det har rigtig stor indflydelse på, hvad jeg producerer.

O: Er det så i kommentarer, at de skriver, hvad de godt kunne tænke sig at se?

S: Ja, det er i kommentarer, og ellers er det i de der Instagram Direct.

O: Okay, så det hænger meget sammen, at dine seere på YouTube også skriver til dig på Instagram?

S: Helt klart. Jeg tror, at de to medier helt klart er connected.

O: Okay, spændende. Nå, og så i forhold til sponsoreret content...

S: Ja...

O: Hvad er din holdning til det, og hvordan vurderer du, hvilke samarbejder, du indgår i?

S: Øhm... Det er jo altid en fin balance. Fordi, der skal jo heller ikke være for meget af det. Men jeg tror, jeg siger ja til det, som jeg føler, jeg ligesom kan afspejle mig selv i, og som jeg også føler, er relevant for mine seere. Og hvis jeg ikke føler, at det er relevant, for hverken dem eller mig, så er det klart, at det er noget, man siger nej til. Man tænker selvfølgelig meget over, hvad det er, man

siger ja til. Det skal være noget, som man kan formulere, og formidle videre på en ordentlig måde, og det skal være noget, der er relevant. Fordi man kan hurtigt gennemskue, hvorfor man gør det, om det er fordi, man synes det er nice, eller om det bare er fordi, man gerne vil have nogle penge. Ja... Så min holdning er bare, at man skal tænke over, hvad man vælger, og man skal altid huske på, hvem der i princippet ser det. At det ikke bare handler om en selv. Det handler om de mennesker, som faktisk ser det.

O: Ja, så hvordan vurderer du, om en virksomhed eller et partnerskab er et match for dig?

S: Altså normalt... Jeg bliver jo kun kontaktet om ting, der giver mening for mig og mine følgere. Vi har jo igennem det der partnerselskab der, og de pitcher os til de forskellige opgaver. Og de pitcher os jo kun til ting, som de synes er relevant for vores content.

O: Okay, så de sorterer ligesom lidt ud i det?

S: Ja, så de laver nemlig en grovsortering, og så kan jeg så finsortere det, når det kommer til mig, og se, hvad jeg synes giver mest mening. Så alt det, der ikke har nogen relevans, det kommer nærmest aldrig igennem til mig, for det har de allerede sorteret fra.

O: Okay, det er jo meget belejligt.

S: Ja, det er faktisk virkelig rart, bare at have nogle, der varetager det.

O: Ja, og må jeg høre, når du så laver en sponsoreret video, hvor gør du den så til din egen?

S: Øhm... Hvordan jeg gør den til min egen. Jamen, vi får jo ret frie tøjler normalt. Og det handler lidt om, at vi lige får lidt guidelines, og så er det sådan, hvad har i lyst til at lave? Øhm... Så er det selvfølgelig lidt en process, hvor man lige tænker i nogle dage over, hvordan man ligesom kan gøre det lidt til sit eget. Og så, hvis man har noget, som man ligesom laver meget, for eksempel Q&As. Så hvis det er noget, man godt kan lide at lave, så handler det om at koble det op på ens eget indhold. Så det bare bliver, meget ensartet.

O: Hvilke guidelines ville man typisk få fra virksomheden?

S: Det svinger jo sygt meget. Nogle gange så har de en ide om, at de godt kunne tænke sig, at man lavede en Get Ready With Me eller... en haul, whatever, et eller andet i den stil. Men for det meste, så er det bare lidt sådan, du har det her produkt, eller du har det her, som du gerne skal formidle videre, hvad vil du så gerne lave. Og så er det mere os, der kommer med ideer til dem. Og så kan de så vælge, om de kan lide den eller ej.

O: Okay, kan det så nogle gange blive kaste lidt rundt med, at du har en ide, og de så tilretter lidt, eller...

S: Nej faktisk ikke så meget. Jeg føler mere, at det er sådan, at jeg har en ide, så spørger jeg mit partnerselskab om det, og får det ligesom sammen til sådan en grundide af det, og så sender vi det videre. Så jeg tror egentlig ikke, at jeg har prøvet, at det ikke er blevet godkendt. Så altså, generelt, så er firmaer meget åbne overfor vores input.

O: Okay, det er da dejligt.

S: Ja, det gør det hele meget nemmere.

O: Ja, så du har allerede dækket det lidt. Men hvordan har du så fokus på, eller om du har fokus på fordelingen af, hvorvidt de skal være sponsoreret dine videoer, eller om de ikke skal være sponsoreret.

S: Det er jo klart, det er noget, man er nødt til at være virkelig ops på. Folk kan godt nogle gange være... Altså nogle er jo sådan lidt forskrækket over sponsoreret indhold. Så man tænker jo meget over, at man måske skal lave noget, hvor det kommer hver... tredje video eller hver fjerde video, eller hver femte video. Men jeg føler alligevel, at det ikke er så tit, at man alligevel har en kampagne, der... altså... så tit får vi dem jo alligevel heller ikke. Så jeg føler ikke, at det ligesom overtager. Der er selvfølgelig perioder, hvor man lige skal holde tungen lige i munden, fordi der er meget. Man skal ligesom også nå at producere noget selv ind i mellem. Hmm... Men jeg tror, at det værste der kan ske, det er ligesom, når der går mindst tid imellem, hvor jeg for eksempel kun har to af mine egne videoer imellem, og så to sponsoreret. Der synes jeg også, at det bliver for meget.

O: Altså hvor du har to efter hinanden?

S: Jamen altså nej, hvor jeg laver to af mine videoer, så to sponsoreret...

O: Ah, okay.

S: Ja men altså, det synes jeg, det er for lidt.

O: Okay, så hvad ville du sige er den ideelle fordeling?

S: Jeg ville egentlig sige, at der skulle som minimum fem videoer, af mine egne, op inden der kom en sponsoreret.

O: Okay...

S: Ja, ellers bliver det for meget... Det er ikke en særlig god balance. Der er jo nogle folk, som bare ikke er særlig vilde med det. Så man skal sgu altid lige passe lidt på.

O: Ja, så hvad er dit indtryk af, hvad folk netop synes om, at videoerne er sponsoreret? Hvilket feedback har du fået?

S: Hm... Det svinger jo rigtig meget. Jeg tror, det er rigtig nemt for dem at gennemske, når det er noget, man har lavet helhjertet, og når det er noget, man har lavet halvhjertet. Øhm... Men der er da nogle gange, hvor det er da stadig dit job, og du skal stadig have løn, så nogle gange er man måske nødt til at gå lidt på kompromi med sig selv, og hvad du siger ja til. Og det tror jeg, at de nemt kan mærke. Det er de alligevel ret skarpe til. Og man kan jo også nogle gange selv mærke, at det man laver, at det måske alligevel ikke helt var helt optimalt. Så det tror jeg bare, at jeg har lært rimelig tidligt... Hellere lave mindre, også fordi, din værdighed dykker bare, hvis du laver noget, hvor det virker som om, du bare ikke har dig selv med i det. Men deres indtryk af at det

generelt er sponsoreret... Jeg tror, at så længe de synes, at det giver mening, så er de helt fine med det, så er det okay for dem. Men hvis de synes, at der er et eller andet, der ikke helt stemmer... Det virker lidt for sponsoreret eller... Det virker meget reklame agtigt, så er der mange af dem, der stejler, og ikke er særlig glade for det.

O: Okay, hvordan reagerer du så på det? Svarer du så...? Forsvarer det...?

S: Det kommer an på, hvad det er. Der er jo også nogle, som bare er negative. Og som er sådan, hvorfor skal der overhovedet være noget, som er sponsoreret. Og så må man bare huske på, at ja, det er selvfølgelig en rigtig fed fritidsaktivitet, men det er altså også et job. Altså... den eneste grund til, at jeg ikke har et job, er fordi jeg har det her, ikke. Så man er også nødt til at huske på, at det er altså det jeg skal leve af, så jeg kan heller ikke bare sige fuldstændig nej til alt. Øhm... Og så er der jo altid dem der, der afskyr alt som er sponsoreret... Men altså... Jeg svarer dem ikke særlig tit. Nogle gange sletter jeg det, hvis det irriterer mig. Hvis jeg synes, at det skaber dårlig stemning. Ellers, hvis det er noget, som jeg synes er konstruktivt, noget med, fint med sponsoreret, men du kunne godt have gjort sådan her, for at gøre det lidt mindre reklame... Altså så kan jeg godt finde på at svare. Bare være sådan, fair nok med din kommentar, det vil jeg helt sikkert tage med mig til næste gang.

O: Mm.

S: Så jeg tror, det kommer an på, hvor konstruktiv det er for en kommentar.

O: Ja, det kan jeg godt følge. Nu er vi egentlig kommet meget godt rundt om emnet, er der noget andet du tænker, du gerne vil tilføje i forhold til vores samtale?

S: Ikke lige umiddelbart, jeg kan ikke lige komme i tanke om noget.

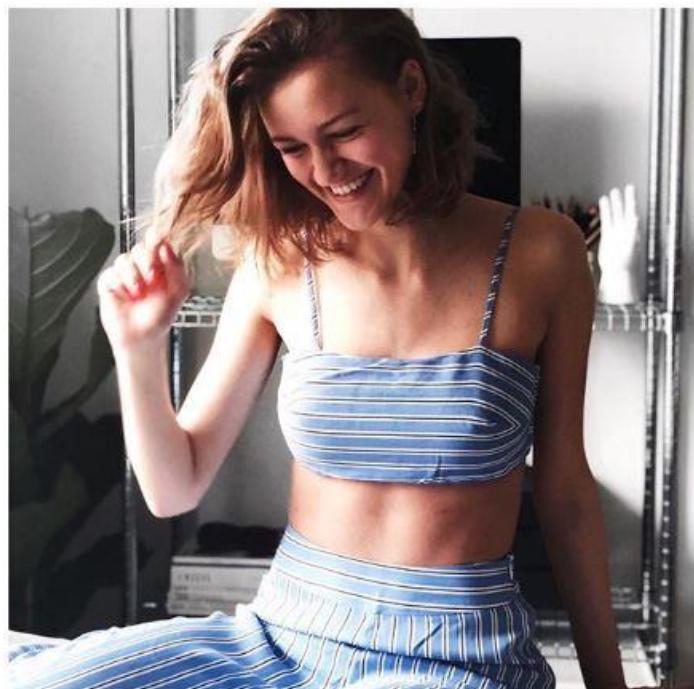
(Rounding off the conversation...)

Appendix 5: YouTuber Responses to Comments

Videos posted within a three-month period between 19.11.18 and 19.02.18.

| YouTuber | No. of videos responded | No. of videos not responded | Total amount of videos | Percentage of responses |
|---------------------|-------------------------|-----------------------------|------------------------|-------------------------|
| Simone Wulff | 2 | 9 | 11 | 18% |
| Astrid Olsen | 6 | 12 | 18 | 33% |
| Emilie Malou | 8 | 7 | 15 | 53% |
| Sandra Willer | 26 | 9 | 35 | 74% |
| Emilie Briting | 9 | 3 | 12 | 75% |
| Laura Caroline Keil | 15 | 1 | 16 | 94% |

Appendix 6: Instagram Post by Astrid Olsen



 astridaeroe • Følg

astridaeroe ASTRID STYLER: send jeres
tøjdilemmaer ind her i kommentarerne. Så
filmer jeg en Astrid Styler i morgen, så den
kan komme ud i weekenden 📸

Indlæs flere kommentarer

freja Hoodies eller strippedede trøjer❤
zarina_tomlinson Hvordan styler man
leopard print uden det ser for slutty ud?❤
sofiehouman_ @katrine_flink_ øh ja tak
katrine_flink_ @sofiehouman_ hah
martine.mn Hvordan styler man tunics/
lange skjorter?
ditta_lilia Hvordan styler du et par rinned

13.221 Synes godt om

8. MARTS

Log på for at synes godt om eller
kommentere.

...

Appendix 7: Interview Guide for Focus Groups

As the mother tongue of both the respondents and the moderator is Danish, the interview was likewise in Danish. Thus, the interview guide includes both the Danish questions as well as a translation of the questions.

Focus Group Interview 1

Date: 17/03/18

Duration: 01:02:07

Moderator: Olivia Paludan Wegmann

Respondents: Four in total: Three 14-years old girls and one 15-year old girl

Focus Group Interview 2

Date: 25/03/18

Duration: 01:26:24

Moderator: Olivia Paludan Wegmann

Respondents: Seven in total: All of them 14-years old girls

| Category | Talk & Questions | Probes |
|-------------------------|---|--------|
| Welcome | The moderator and observer are introduced. The topic is explained, and what the results will be used for. Why they have been selected. | |
| Guidelines | No right or wrong answers, only different points of view. The interview is taped, so only one person should speak at a time. My role will be to guide the discussion. | |
| Opening Question | <i>Hvad er den sidste video I så på YouTube, som var makeup eller tøj relateret? Fortæl lidt om, hvad I synes om den.</i> | |

| | | |
|------------------|--|--|
| | What is the last video you saw on YouTube that included either makeup or clothing? Tell us a bit about what you thought of it. | |
| Questions | <i>Hvordan og hvornår bruger I YouTube?</i> How and when do you use YouTube? | <i>Hvorvidt... ser I, deltager eller producerer selv videoer?</i> ... er der et tidsaspekt? ... er der et socialt aspekt? ... hvor ofte ser I? ... Hvordan finder I videoerne? Consuming, participating or producing? A time aspect? With friends? How often? Do you seek out the videos yourself or do you get a reminder? |
| | <i>Hvad motiverer jer til at se videoerne?</i> What motivates you to watch the videos? | |
| | <i>Hvilke tanker går gennem jeres hoved, når I ser videoerne?</i> What goes through your head while you watch YouTube videos? | <i>Kan I give et eksempel?</i> Can you give an example? |
| | <i>Vil I fortælle mig om en positive oplevelse I har haft med YouTube?</i> Can you tell me about some positive experiences you have had with YouTube? | |
| | <i>Nogle mindre gode oplevelser?</i> Any disappointments? | |

| | | |
|--|---|---|
| | <p><i>Hvilken rolle spiller YouTube i jeres dagligdag?</i> What role does YouTube play in your daily life?</p> | <p><i>Og i jeres sociale liv?</i> <i>Tales der med vennerne om videoerne?</i> ... And in your social life? Would you talk about the videos with friends?</p> |
| | <p><i>Hvad får I ud af at se videoerne?</i> Which gratifications do you find in the videos?</p> | <p>Rate the following: <i>Ny information?</i> <i>Underholdning?</i> <i>Inspiration til 'hvordan kan klæde sig, udtryk, ovs'?</i> <i>At 'koble af', komme lidt væk fra hverdagen?</i> New information? Entertainment? Personal identity? Social interaction? Escapism?</p> |
| | <p><i>Hvilke typer af beauty og style YouTube videoer foretrækker I? F.eks. hauls, GRWM, vlogs...?</i> Which types of beauty and style YouTube videos do you prefer? Hauls, GRWM, vlogs...?</p> | <p><i>Can I give et eksempel?</i> <i>Hvilke videoer oplever I, at flest YouTubere laver?</i> Can you give an example? Which types of videos do you find most common?</p> |
| | <p><i>Hvem ville I sige er jeres favorit danske YouTuber?</i> Who would you say are your favorite Danish YouTubers?</p> | <p><i>Hvad gør dem specielle?</i> What makes them special?</p> |
| | <p><i>Hvordan har I det med at købe produkter, som I ser i en video?</i> How do you feel about buying products that are shown in the YouTube videos?</p> | |

| | | |
|--------------------------------------|---|--|
| | <i>Hvordan har I det med sponsoreret indhold?</i> How do you feel about sponsored YouTube videos? | |
| | <i>Hvad skal der til for at I ville købe et produkt vist i en YouTube video?</i> What would it take for you to buy a product shown in a YouTube video? | |
| Ending Questions | <i>Af alle de ting vi har alt om, hvilket finder I mest vigtigt?</i> Of all the things we discussed, what to you is the most important? | |
| Give a brief oral summary and ask... | <i>Dækker det, hvad vi har talt om?</i> Was that an adequate summary? | |
| | <i>Har I noget, som I vil tilføje her på falderebet?</i> Any final thoughts you would like to add? | |

Appendix 8: Transcript of Focus Group 1

A colour coding technique was applied to this transcript, and the colours refers to the following themes: Pink refers to utility; red refers to gratifications; orange refers to perceived influence; purple refers to interaction and dialogue; blue refers to intermediality and competing media.

M = Moderator

A, C, D = Participants (Girls, 14 years old)

B = Participant (Girl, 15 years old)

(Introduction of moderator and observer, guidelines, potential questions) ...

M: Lad mig høre, hvilken video, er den sidste I har set på YouTube? Og hvad syntes I om den?

A: Altså jeg kan faktisk godt huske, hvad jeg sidst så... Jeg så... Jeg tror det var torsdag aften, der så jeg... Det var, øhm, Emilie Briting eller sådan noget, som havde lagt en... Eller var det fredag... Hun havde lagt en video op, hvor hun viste sin taske samling. Hendes samling af tasker. Som jeg så. **Og blev inspireret af.** Jeg synes faktisk, at den var meget god. Hun viste bare, hvilke tasker hun havde, **og jeg blev inspireret til, at måske skulle jeg også have sådan en slags taske. Sådan...** Så det var det sidste jeg så.

B: Ja, var det i det hele taget bare videoer, eller var det også nogle med reklamer?

M: Det må sagtens også gerne indeholde reklame – noget på YouTube, der indeholder beauty eller fashion.

D: Jeg tror den sidste jeg så... Det var Astrid Olsen. En af de der... Hvor hun prøver tøj, som hun har haft på det sidste stykke tid.

M: De der "Astrid Styler"?

D: Mhh, ja.

C: Det tror jeg også, var den jeg sidst så.

B: Også mig. Jeg tror, jeg så i morges eller i går aftes Louise Madsen, der havde lavet en reklame med Magasin, hvor hun skulle gå model. Jo det var Magasin eller Illum. Hvor hun skulle gå model i deres tøj. Ja.

C: Ja, jeg tror faktisk, det er de tre, som jeg også lige har siddet og set.

B: **Vi følger nogenlunde de samme mennesker.**

C: Jaer.

M: Hvordan bliver I mindet om at se de her videoer?

B: **Kommer an på, om man har notifikationer på, øhm, så kan man blive remindet. Men ellers hvis man går ind på YouTube, så kommer de alle sammen op under...**

D: Under abonnenter...

A: **Ja, jeg plejer egentlig bare, sådan at have det som vane, at når jeg ikke har så meget at lave, så bare lige at gå ind og kigge... Og så går jeg ind under abonnementer, ser hvem jeg abonnerer på, og så kommer de alle frem, og så er der næsten altid nye videoer. Så der plejer jeg bare at finde, hvad jeg har lyst til at se. Jeg har også godt set, at de der videoer er kommet op, jeg har bare ikke lige haft tid til at se dem.**

M: Okay, jeg vil gerne høre lidt om, hvordan og hvornår I bruger YouTube? Nu sagde du noget om fredag aften, hvorvidt er der et tidsaspekt i, hvornår I ser videoerne?

D: Hmm... Tja, det kan godt bare være, når man ikke har andet at lave. F.eks. i skolen, hvor man ikke har noget at lave.

Alle griner.

B: Ja og så typisk inden man skal til at gå i seng. Sådan... Hvor man lige ser det sidste der er kommet ud på YouTube. Det nyeste der er kommet. Hvor man lige kan nå at se det. Og så måske lige spole lidt i det, hvis det ikke er så spændende. Men bare lige for at se det, inden man går i seng. Ja... Eller efter skole, der gør jeg det i hvert fald også rigtig meget.

Flere siger ja.

C: Ja præcis. Før håndbold, inden jeg skal til træning. Så er det meget rart at ligge og slappe af med at se lidt YouTube.

M: Ville det så typisk være alene eller sammen med nogle? Eller svinger det?

A: Ja, jeg ser det mest alene.

C: Ja det gør jeg også.

A: Det er sjældent, jeg ser det sammen med nogle faktisk.

C: Ja...

A: Det er sådan... Noget jeg ser for mig selv. Når jeg er alene, ja.

B: Jeg gør faktisk ofte begge dele. Det kommer an på, om jeg er sammen med veninder efter skole. Men sådan... Jeg ser det meget mere alene. Men sådan. Mine veninder og jeg ser de samme videoer, så nogle gange synes vi også bare det er sjovt, at vi bare ser dem sammen. I stedet for at sidde på hver vores tablet.

D: Jeg tror også, at jeg ser det mest alene. Når man ikke har andet at lave.

M: Kunne I så finde på at tale med vennerne om det efterfølgende? Eller er det primært til eget brug?

C: Hm, ja. Jeg kunne godt finde på, hvis man har set en eller anden fed taske, eller et eller andet... Så lige vise den til sin veninde, og snakke om den, og sige nå har i også set denne her video. Så snakker man med de andre om, om de også syntes det var fedt eller...

B: Jaer.

C: Men man kan også godt anbefale videoer til hinanden, synes jeg.

M: Hvad er det så der gør, at man anbefaler en video?

C: Hvis man synes, at der har været noget fedt tøj, eller et eller andet, som man måske synes, at den her person, måske ville det være noget, hun godt kunne lide. Og så sådan ligesom... Vise det videre.

M: Hvor deler man det så henne?

C: Jeg fortæller det typisk bare, hvad det er for en video, og så ser de den, når de kommer hjem.

A: *Altså jeg kunne også godt finde på... Altså både det der, hvis der er øhm, hvis hun f.eks. viser en flot taske i videoen, eller ligger noget godt make up... Men også hvis den er godt klippet sammen, eller sådan, jeg ved ikke helt hvad sådan noget hedder, men sådan grafisk, hvis den er flot sammensat, og sådan, og god lyd og sådan. Så kan jeg også godt finde på at være sådan, hey har du set, eller skrive, eller snakke... Har du set den her video, hun klapper den rigtig flot sammen, eller hun viser en rigtig flot taske... Så... Så for mig kan det være alle mulige ting der gør, at man synes, videoen er god. Men primært vil jeg også sige at, jeg fortæller det, sådan jeg siger det dagen efter i skolen, hvis jeg har set den om eftermiddagen før...*

B: Jeg har også prøvet flere gangen at sådan... Min veninde og jeg har set den samme video, så er der lige gået en weekend, og så kommer min veninde i skole med noget af det tøj, som hun måske har vist i sin video. Og så er man sådan, ej har du også set den video og fået inspiration... Det er sket et par gange, hvor man enten har haft kig på samme ting, fordi man har set det samme i en af de her videoer af en af de her kendte danske YouTubere... eller en fra USA eller et eller andet i den stil. Eller så bare fordi hun så tilfældigvis har fundet den.

M: Hvad vil du så sige, at det oftest er – at det er tilfældigvis, eller at der er en sammenhæng?

B: Altså jeg synes tit der er en sammenhæng i, *at man så har fået inspiration af den her YouTuber, enten fordi det har siddet godt på hende, eller der er mange nede i kommentarfeltet som har sagt, ej hvor er den fed. Og så bliver man inspireret til, selv at gå derind. Især hvis det er, at de siger noget godt om butikken også. Sådan enten at der er sale, eller gode ... hvad hedder det... Fede ting derinde. Så får man lyst til at gå derind og kigge.*

A: *Klart. De inspirerer rigtig meget. De påvirker. Altså jeg kan godt mærke, at de påvirker mig. Sådan... Hvis hun har sagt, det her, det er virkelig godt, så tænker jeg også sådan, så må det her være godt.*

B: Også tit indirekte... Sådan uden man lægger mærke til det.

A: Præcis.

B: Så bare fordi man har set videoen, så næste gang man går forbi noget, som hun har vist, eller han har vist, så tænker man lidt over det... Uden helt at vide det.

C: Jaer, det synes jeg også, at man gør.

D: De påvirker en ret meget, med hvad man køber... Man køber ligesom det, som hun har haft på, på en måde...

M: Har I nogle eksempler på, at I har købt noget, som I har set i en video?

A: Hmm... Ja det er jeg næsten helt sikker på. Eller jo, det har jeg. Jeg har øhm. Jeg ejer en... Hvad hedder det... En concealer fra MAC, som jeg har set SÅ mange gange. Men det er lang tid siden det her... Sådan... Som jeg har set så mange gange, og de har alle samme sagt, den er så god, og den er så flot... Og det var faktisk grunden til jeg begyndte at interessere mig for make up. Mærket MAC var på et tidspunkt virkelig det vildeste, jeg kunne eje. Og så snakkede de alle sammen om den der, og så skulle jeg selvfølgelig have den. Det var sådan en jeg købte, sådan en concealer fra MAC, fordi de alle sammen talte om den.

M: Hvor mange gange, skulle du så høre om den, at den var god, før du købte den?

A: Altså... Der skulle ikke så mange gange til, før jeg fik lyst til at købe den. Ikke mere en to videoer tror jeg. Men der gik lang tid før jeg fik købt den. Men det var også mere fordi jeg ikke havde så mange penge... Så... Men der skulle ikke særlig lang tid til før, jeg blev overbevist om, at den der, den er god.

D: Jeg havde det også med sådan en na-kd platte... Jeg hørte vildt mange snakke om den, og så tror jeg bare jeg endte med at tænke... Jamen det bør jeg da også købe så.

B: Ja, jeg tror også, at jeg gjorde det med en pudder eller sådan et eller andet... Hvor de sidder og lægger det på, og så snakker de mega godt om den, og den ser slet ikke shinny ud når du har den her på, og sådan noget, og så bliver man jo inspireret til at købe den. Og jeg har faktisk også købt noget, hvor de talte dårlig om den. Og jeg ved ikke hvorfor. Måske så jeg bare lige kunne få lov til at se... Eller jeg fik lige lyst til at købe den, for at prøve at se, om den var lige så dårlig for mig, som den var for dem.

C: Jeg tror mit... Jeg kan ikke lige huske, om jeg har købt noget. Men jeg kan godt mærke, at når jeg sådan sidder på nettet og skal købe tøj, og jeg lige har været inde og se en YouTube video...

Der er mange, der laver reklamer for na-kd, som er sådan et tøjmærke, så kan jeg godt mærke, at jeg lige går ind og kigger på de tøjmærker, især hvis der er rabatkoder, hvis man lige har set noget fedt tøj, så går man lige ind og kigger og ser, om man selv kan finde det.

A: Det gør jeg faktisk virkelig ofte. Enten naked, eller na-kd, der har jeg sådan en... Man kan like ting, som man finder derinde, sådan at man husker, ikke. Der har jeg sådan... 15 likes, hvoraf i hvert fald $\frac{3}{4}$ er ting, hvor de har siddet konsekvent og vist, at de har modtaget, eller ja... Ting hvor jeg virkelig synes, at de bare ser fede ud. Så det gør jeg virkelig også.

B: Jeg har også gjort det virkelig mange gange med mærker, som jeg ikke har hørt om før. Eller hvor jeg er blevet inspireret af det tøj hun har på, men ikke taler om. Sådan... Hvor man tænker, ej hvor ville jeg gerne vide, hvor hun har den fra. Og så... Er der jo så selvfølgelig et kommentarfelt, hvor der er rigtig mange andre, der også har skrevet det, og spurgt om det. Hvor man virkelig bliver inspireret af, hvad de har på, og hvordan det ser ud på dem.

D: Jeg havde også i morges, hvor jeg skulle finde kjole til min søsters 18 års, men øhm... Jeg kunne ikke helt finde ud af, hvor jeg ville kigge henne, men så kom jeg i tanke om, at der var en eller anden, der havde haft noget med Gina Tricot, hvor jeg så tænkte, jamen så går jeg ind og kigger der. Fordi man ligesom tænker, de må nok synes det er godt, nu hvor de har lavet noget med dem.

C: Ja...

B: Helt rigtigt.

M: Nu nævner I kommentarfeltet, hvordan bruger I det?

B: Jeg læser. Altid. Men jeg har aldrig skrevet, med mindre det har været en af mine veninder...
Ja, jeg har haft en veninde der lavede det.

A: Fuldstændig det samme. Jeg læser det altid, næsten bare en vane, at når jeg går ind på videoen, så scroller jeg bare ned, og så nogle gange, så hører jeg bare videoen, og så læser jeg de der kommentarer, og så bare går op og kigger lidt, og så læser lidt kommentarer. For ja, jeg synes næsten altid jeg får noget ud af det.

B: Ja, på telefonen der kan man både se videoen og læse kommentarerne samtidig. Men på computeren der kan man kun læse kommentarerne, og så lytter jeg bare i mens på, hvad personen snakker om. Og så læser jeg om, hvad andre synes, eller hvad de har lagt mærke til i videoen. Eller... nogle gange er der også nogle sjove kommentarer dernede.

C: Jeg synes også, at hvis man har et spørgsmål, så er der oftest nogle, som nede i kommentarfeltet har det samme spørgsmål. Så går man bare lige ned og ser, hvad de har... Hvad folk svarer til det.

Alle siger ja.

B: Jaer... Det er sket tit for mig. At de har stillet det spørgsmål, som jeg egentlig tænkte på. Og så er det blevet svaret på af alle mulige andre af hans eller hendes andre følgere har så svaret på det.

M: Så hvad er det, I får ud af at læse kommentarerne?

A: Primært hvis man har spørgsmål.

Alle siger ja.

A: Bare sådan... Spørgsmål. Men så også andres mening. Sådan som endnu mere inspiration. For hvis der er mange, der synes, eller har lagt mærke til hendes trøje i videoen, så bliver man endnu mere påvirket.

B: Nu har der jo også være nogle perioder med hate kommentarer for nogle YouTubere... Så der bliver man... Ja det vil der jo næsten altid være ved nogle YouTube videoerne, men sådan... Det er jo også nede i kommentarerne. Jeg prøver egentlig bare at finde de positive kommentarer. Hvor der er noget response, som man også selv kan bruge.

M: Og når I så nævner noget om meninger, hvad er det så meninger omkring?

B: De ting, altså de fysiske objekter, som de taler om.

A: Jeg vil sige, jeg prøver mest at fiske efter, de ting hvor de siger, ej jeg synes også at den pudder du bruger, at den er mega mega fed. Hvor jeg så bliver inspireret og påvirket endnu mere til at få lyst til at købe det.

C: Der er også nogle gange, hvor YouTuberen spørger om et spørgsmål ud i videoen ud til seerne... Så der bliver det også sådan, at de har et godt råd til at bruge f.eks. et produkt eller et eller andet. Og så går man ned, og så står der, det her, det virker godt, hvis du bruger den her børste, eller et eller andet. Så kan man også godt blive lidt inspireret.

M: Okay, så lidt som nogle gode råd?

Alle siger ja.

M: Hvad vil i så sige, hvilke tanker går gennem jeres hoved, når I ser en video? Brug gerne et eksempel på, hvilken video det kunne være.

A: altså hvis det er en fashion video, eller sådan en tøj-video, så tænker jeg meget sådan, først og fremmest, den første tanke, jeg næsten altid tænker er, hvor er hendes tøj fra, og hvis hun ikke nævner det i videoen, så går jeg ALTID ned og kigger og ser, okay hvor er hendes tøj fra. Hvis jeg synes det er pænt, og det gør jeg i mange tilfælde. Og så tænker jeg selvfølgelig på sådan... Så tænker jeg ofte på, hvad har det kostet, hvad har hun ligesom gjort for at få fat i det her, det vil jeg også have fat i også sådan... Det er meget sådan noget tanker, der går igennem mig, når jeg ser det... Når jeg ser sådan noget fashion videoer, og det samme med beauty videoer vil jeg egentlig sige. Og så prøver jeg også meget at tænke, hvis jeg tager det her på, har jeg så noget i mit klædeskab, som vil matche med sådan... Hvordan vil det se ud på mit ansigt, hvis jeg bruger denne her mascara.

B: Ja, og så om det egentlig sidder godt på en. Ens første tanker er altid hvor er det fra, og hvad koster det. Men så tænker man også, ej ville det så pænt ud på mig, ville det værd at bruge pengene på, hvis nu det ikke sidder så pænt på mig, som det før på hende i videoen... Sådan er det meget i fashion videoerne i hvert fald.

C: Jeg synes også det er sådan... Jeg tænker meget over, ej, hvordan ser det ud på hende, og hvordan kan jeg så, hvis jeg tager et af de ting, hun har på, hvordan kan jeg så matche det, så det bliver min stil. **Så jeg får det ligesom ind i min egen stil, og gjort det til min egen.**

M: Hvad med nogle af de her videoer, hvor der primært er fokus på en rejse eller deres egne oplevelser – hvor er jeres fokus så?

A: Jamen så altså... Der har mine forældre faktisk også kommentereret på, at jeg er meget sådan, snakker hele tiden om forskellige steder, som jeg gerne vil hen i verden, og det er jo fordi, der så kommer en ny vlog ud fra Bali, eller et andet sted i verden, hvor jeg tænker, ej der vil jeg gerne hen. Der har jeg aldrig været. Så mine forældre snakker meget om det, og de siger så, at det har mine søskende aldrig kommenteret på, at de vil sådan nogle steder hen. Og jeg tror bare, det har noget at gøre med, at jeg hele tiden ser, at de er alle mulige steder henne, hele tiden ude og rejse, og der har jeg det sådan, det vil jeg også gerne prøve. Der ligger jeg faktisk ikke særlig meget mærke til tøjet, det er mere sådan...

B: De oplevelser de har haft. De aktiviteter de har lavet. Det bliver man meget inspireret af. Det vil jeg også gerne prøve.

A: Ja, det er sådan lidt en jalousi, at man tænker, det vil jeg også.

D: Ja, når de tager et sted hen, så får man også meget lyst til at tage det sted hen. Ikke at man har tænkt over det før, men lige pludselig, hvis de har været i... Jeg ved ikke, Singapore, så har man

lige pludselig vildt meget lyst til at tage til Singapore, selvom man ikke før har haft den store lyst til det.

C: Jaer. Jeg synes også de er gode til at vise nogle lidt andre sidder... Altså sådan, hvordan det faktisk er inde i byerne. I stedet for, når man søger på nettet og der kommer billede op, ikke, men jeg synes det er noget andet, når man ser det i en YouTube video, for så er man også inde i alle de der små sidegader, og alle de ting som de ligesom oplever, og det synes jeg er meget spændende, ligesom at se. Så hvis man ligesom selv får lyst til at tage derhen, så ved man ligesom også hvor man skal gå hen.

D: De er ligesom også bedre på en måde til at forklare en stemningen i byerne. Sådan...

B: Ja, man kan ligesom mærke det. Især når der er lyd på videoen. Og man kan mærke, hvis de f.eks. sidder på en restaurant, om der ligesom er god stemning, eller om det bare er helt øde. Og ligesom bare om der er hyggeligt.

M: Hvorvidt tænker I, at det har noget at gøre med, at det er video eller er det selve YouTuberen?

A: Jeg tror, det har overraskende meget noget at gøre med at det er YouTuberen. Sådan... Der er især en YouTuber, der også er blogger, ved jeg, der virkelig tager sådan nogle meget specielle steder hen, eller sådan ikke meget specielle, men så har hun lige været i Budapest, og det er ikke sådan normalt et sted, der ville tiltrække mig, men sådan nu, vil jeg mega gerne til Budapest. **Og det tror jeg virkelig har meget med hende at gøre, at det lige præcis er hende der tager derhen, så... kunne jeg også godt tænke mig at komme derhen.**

D: Ja, jeg tror også det er YouTuberen. **Hvis ikke jeg kan lide YouTuberen, så tror jeg heller ikke, at jeg får lyst til at tage stedet hen.** Det skal være en man føler, har lidt de samme interesser, og lidt de samme måder at være på, føler jeg. På en eller anden måde... Så man får lyst til at tage derhen.

B: Det har helt sikkert også noget at gøre med videoen. **Hvis det er en skod video, der ikke er blevet redigeret så godt, og man kan ikke mærke stemningen, så får man ikke så meget lyst til det.** Så det har både noget at gøre med personen, men også hvordan stedet bliver præsenteret i videoen, for hvis det nu ser ud som om, hun har det mega dårligt, og der ikke sker en prut i byen, eller sådan noget, så har man det sådan, ej så gider man jo ikke tage af sted.

C: Jeg synes også jeg så.... **Det har været sådan for mange år siden, hvor jeg lige var begyndt at se YouTube, så så jeg, øhm, YouTuberen Julia Sofia, hun var i USA, på en roadtrip med sin familie, og der var hun i Niagara falls, og så ville...** Så løb jeg bare ned til mine forældre og var

sådan hey der vil jeg gerne hen. For jeg syntes det så så flot ud, så fik jeg vildt meget lyst til at tage derhen.

M: Hvor længe vil i sige, at I har set YouTube?

A: Jeg vil nok sige siden jeg var 11. Tror jeg. Cirka.

B: Jeg er måske startet i... 5 klasse, 6 klasse måske. Kan det passe.

C: Ja sådan der omkring. 2-3 år.

B: Jeg tror jeg startet meget tidligt egentlig. Men det har været med sådan noget... Så har jeg set sådan nogle serier, men på YouTube, fordi man ikke havde app'en til serien, så så man bare sådan nogle små klip af dem. Men der har jeg været... Det har været det helt gamle YouTube. Altså før det blev opdateret. Det ved jeg ikke, der har jeg nok gået i 4. Jeg ved det ikke, det har nok været i en meget ung alder, hvor jeg bare har siddet og søgt rundt på ting, som jeg godt kunne lide. Men det er først for nogle år siden, at YouTuberne er blevet store. Fået mange abonnenter, og mange har gjort at se, hvad de egentlig har at sige. Øhm. Ja. Og de egentlig også har kunne tjene penge på YouTube, for det har de jo egentlig ikke rigtig kunne før. Der har app'en ikke været stor nok endnu.

C. Jeg tror også mit startet for 2-3 år siden, fordi min søster sad og så det. Så var jeg også sådan, ej det skal jeg også se. Så begyndte jeg også selv.

M: Hvordan finder i så videoer nu, når I skal ind og se noget?

D: Altså bare går ind på ens abonnementer, og så går man ligesom ind og ser, hvem har lagt noget nyt op.

M: Okay, så dem i subscriber til?

A: Ja, men så kommer der næsten altid også noget når man ser videoen. Så er der næsten altså sådan næste, sådan en kø der kører, hvor de første par stykker er noget fra den samme YouTuber, som man sidder og ser en video med nu, så kommer der nogle fra nogle man abonnenter fra, og så til sidst, så nogle man slet ikke kender, men nogle som så har lavet det der click bait, hvor de så skriver en eller anden mega blæret titel, så man tænker ligesom, okay, den har jeg faktisk lyst til at gå ind og se. Så er det så ikke nogle man kender. Og det er sådan man så kan opdage en ny YouTuber... eller det er i hvert fald sådan jeg...

B: Det smarte ved YouTube er også, at hvis man først, ja det der med, hvis man klikker videre. Men så ender man på et rigtig underligt sted på YouTube.

Alle griner.

B: Ja hvor der ligesom bare kommer noget underligt frem. Men så nogle gange, så gør den det, at så kommer man videre til nogle andre YouTubers, jeg har fundet to nye, det er så nogle fra USA, hvor det er jeg har abonneret til det, og så er det så, at på startsiden, så når det er man har set videoer mange gange, så recommends den det også til os, eller til mig, på startsiden, så den viser egentlig videoer til mig, som den tænker, at jeg godt kunne tænke mig at se.

M: ... og så ser I dem?

B: **Ja, det gør jeg ret tit.** Så sidder og jeg refresher den, sådan at der kommer nye videoer, så nogle gange, så falder jeg over en, hvor jeg tænker, ej det vil jeg gerne se, og så fører den mig videre igen, så kommer der en ny startside med nye videoer igen. Det er ret smart.

C: Ja, det bruger jeg også meget. Hvis man ikke lige kan finde noget, eller hvis noget af dem man selv sådan har... Man er gået lidt død i det. Så går man også bare ind og ser om der er et eller andet spændende på startsiden. Og der er næsten altid et eller andet.

B: **Der er så også hotlisterne.** Det er der, hvor hvis videoer trender rigtig meget, eller der var lige.... Så er der en ny YouTuber, som har lagt en ny video op med click-bait, hvor den har fået jeg ved ikke hvor mange millioner visninger, som gør... hvor den så også trender i alle mulige andre lande. På nr. 1 også. Så kan man også godt sidde og blive lidt inspireret af det. Så det er ret smart. Man finder altid et eller andet på YouTube, som man kan se.

Alle siger ja.

M: Hvor ofte vil I så sige, at I ser YouTube?

B: **Hver dag.**

A: **Okay, en gang var det hver dag...** Der i 6 klasse. Der var det nærmest mit liv. Men nu vil jeg ikke sige, at det er så ofte... Men det er nok i hvert fald 4 gange om ugen. Vil jeg sige. At jeg gør.

C: Ja, mit det afhænger meget af, hvad jeg skal. Sådan... Når jeg bare sidder. Der er også nogle gange, hvis jeg bare keder mig derhjemme, så går jeg også bare lige ind og ser om der er kommet nye videoer ud. Så selvom jeg måske ikke lige har tid, så ser jeg dem alligevel lige. Prøver lige at presse det ind i et program.

M: **Så det er noget I prioriterer?**

B: Hm. Det er ikke sådan fordi jeg ser det i timen eller sådan noget. Men så ser jeg det nogle gange kun i sådan 5 minutter, så lige en video, og så går jeg videre. Men jeg ser det virkelig hver

dag. For så lige pludselig... Så har jeg lyst til det. Og er sådan. Ej jeg keder mig, så YouTube. Så går jeg videre til Netflix, så videre til Viaplay, og så lige pludselig er jeg faldet i søvn eller et eller andet.

D: Altså jeg ser det næsten aldrig. Højst en gang om ugen. Jeg ved ikke... Det interesserer mig måske ikke vildt meget. Jeg er begyndt at se lidt mere, end hvad jeg gjorde for noget tid siden.

B: Når jeg sidder og snakker om YouTube med [D] og siger sådan, ej har du set hendes nye video, så er hun ligesom bare sådan, nej. Og du havde ikke engang en bruger indtil sådan... for et år siden eller sådan noget. Så havde hun ikke en bruger, bare haft ... så har man bare startside og hit, så har man ikke sine abonnenter.

M: Hvad har så gjort, at du er begyndt at se lidt mere?

D: Jeg stoppede til håndbold, så jeg fik vildt meget tid lige pludselig.

Alle griner.

D: Jeg ved ikke... Så har man spildtid, og så bruger man det.

A: Men YouTube det er ofte en ting jeg prioriterer over Netflix. Sådan, hvis jeg kommer hjem, så er der selvfølgelig... Det er mest hvis jeg virkelig er træt, så kan jeg bedst lide at sidde og se en film eller en hyggelig serie på Netflix. Men så har jeg som regel de der par serier som jeg føler med i på Netflix, det kan være sådan... Stranger Things, Riverdale, eller alle de der. Så følger man lige med, ser et afsnit af det. Det prioriterer jeg som regel højere, for det kommer kun op en gang om ugen eller sådan noget. Så ser jeg det. Men hvis jeg så ikke har mere at gøre, mere at lave. Så kan jeg godt sidde at se lidt YouTube. Så jeg vil sige, jeg prioriterer det ret højt. Men hvis det er sådan en lille serie, jeg ser på Netflix, så vil jeg sige, at jeg prioriterer den højere normalt. Men... hvis det bare er almindelig Netflix eller YouTube, så vælger jeg altid YouTube over Netflix. Vil jeg sige. Som min første priorititet.

C: Ja, altså jeg synes det er meget... om hvad man er i humør til. Om man sådan lige har set om morgenen eller et eller andet. Set at der er lagt en video op af en eller anden YouTuber, som man synes, at den ser spændende ud, så har man vildt meget lyst til at gå hjem og se den efter skole. Men... Jeg synes også, at det er meget sådan, hvad man lige er i humør til. Om man lige er i gang med noget på Netflix, man er startet på. Eller om man er i gang med noget på YouTube, så synes jeg... Ja, men jeg prioriterer også meget at se YouTube.

B: Altså, jeg kører tit død i Netflix, for det er meget det samme du ser, så det er ret anderledes med YouTube, hvor det ligesom er... 5 minutters video. Jeg har tit taget mig selv i sådan at have tre

faner åbne – Viaplay, Netflix, og hvad hedder det, YouTube. Og så måske lige Snapchat. Hvor jeg så bare har kørt i mellem det. Så kører jeg træt i et af dem. Så ser jeg lige et halvt afsnit måske. 10 minutter af et på Viaplay, så finder jeg noget på Netflix, og så er jeg ovre på YouTube og sådan... Ja. Jeg kører ret tit rundt i det egentlig.

M: Hvis jeg må prøve at liste nogle forskellige ting, som kunne gøre, at I fik lyst til at se YouTube? Som kunne gøre, at I gerne vil se en. Altså at I rater fra... Lad os sige 0 til 5, hvor 0 er, det er ikke det, der gør, i har lyst til at se YouTube, og hvor 5 er, det er rigtig meget.

C: Ah okay, jeg forstår.

A: Yes.

M: Godt, så lad mig høre – **ny information, ser I YouTube for at få ny information?**

B: Den er ikke særlig høj. For mig i hvert fald.

A: Jeg vil sige 3.

B: Hvad var høj sagde du?

M: 5.

B: Jeg vil sige 2'eren. Ny information... Ny information om nyt produkt, er det sådan du mener ny information?

M: Ja, f.eks. om et nyt produkt der er kommet ud.

B: Ja, der er den ikke lige så høj for mig vedkommende.

Alle mumler ja.

B: Hvis det er et nyt produkt, så er det ikke så tit, at jeg ser videoen. Med mindre hvis det er fordi der er noget andet inde over. Det er blevet ret smart. De skal skrive reklame jo, også i titlen nogle gange, og så sådan... Skal de sige det. Men så blander de det sammen med noget andet, så det ikke bare sidder kun og snakker om produktet, men blander noget vlog ind over eller snakker om noget andet også. Så det er ikke kun en ting videoen handler om.

M: Så hvis man til gengæld skulle sige en anden en, der skulle hedde **inspiration – hvordan ville i ranke den?**

A: Uh, 5!

C: Jaer.

B: Jeg ville sige 5.

D: Det ville jeg også.

M: Hvad ville det så være inspiration til?

C: Tøj.

A: Tasker.

B: Alt muligt.

A: Make up.

B: Steder, mad. Orh, mad. Det har jeg godt nok mange gange. Steder at spise.

A: Ja ja, den der cafe nr. 11 der! Hvem snakker ikke om den cafe?

C: Jaer.

M: Og det er fordi den er blevet nævnt?

A: Ja, og så er det... det er virkelig grunden til, at jeg gerne vil derhen, eller at jeg har været der.
Det er fordi, man i deres hverdags vlogs har set, at de er derhenne og spise.

B: Og Fars Dreng, hold da op, hvor det kommer tit ud.

D: Og Union Kitchen og sådan...

B: Så bliver man virkelig inspireret til at ville tage derhen. Så er der jo også propfyldt, for så er det ligesom også andre der er blevet inspireret. Og det er selvfølgelig fordi de også har så mange abonnementer, at de har så mange som så ser der.

M: Hvordan ville i så rate underholdning?

B: Elsker. Underholdning. Jeg ved bare ikke, om der er så mange danske underholdnings YouTubere... Mere sådan.

M: Jeg tænker mere i forhold til, om I ser en YouTube video for at blive underholdt?

B: Ja det gør jeg.

A: Ja, ja!

C: 5.

D: Ja, det ville jeg også.

B: 4-5.

C: Jaer.

M: Og hvad med i forhold til **afslapning?** At se YouTube for at slappe af?

C: Ja, meget.

A: Ja det ville jeg også... Sige 4-5 stykker.

Alle siger ja.

B: **Måske ikke for afslappende...** Men imens jeg er afslappet, så ser jeg det. Hvis du forstår. Så en god blanding af, at man er afslappet og så ser man det. Men man bliver jo også afslappet af det, hvis det er sådan en video, hvor de snakker. Så kan man godt blive helt afslappet.

M: **Så** hvad med efter en stresset dag, hvor man tænker, nu vil jeg gerne koble af?

C: Nah, jo, måske.

D: **Så** ville det være en serie jeg ville se.

Alle siger ja.

C: **Ja** sådan en serie... Det synes jeg er sådan lidt mere aften, sådan... Når man sådan virkelig gerne vil slappe af, halvt sove agtigt. Så ser jeg Netflix. Hvis jeg bare halv keder mig, men stadig er afslappet, så ser jeg en YouTube.

A: **Tja,** altså jeg kan godt... Eller det kommer an på, hvad det er for en YouTube. Fordi normalt... så fravælger jeg sådan video. Hvis jeg sidder sent om aftenen, jeg er lige kommet hjem eller sådan noget. Så ville jeg normalt fravælge de videoer, som jeg synes ser rigtig spændende ud, men som har massere indhold. Så ville jeg nok gå hen til de videoer, som normalt ville være min anden prioritet, men det kunne godt være interessant for mig nu, for det er ikke sådan noget jeg virkelig har lyst til, men det er stadig meget hyggeligt at sidde og se, og så kan man ligesom bare falde i søvn til det. Øhm, men ellers kan jeg også godt finde på at vælge Netflix på det tidspunkt, men hvis jeg bare ved, jeg ikke kan nå at se en hel film, før jeg falder i søvn, så orker jeg bare heller ikke starte på en film eller sådan.

M: Det lyder som om, at Netflix og Viaplay er ret store konkurrenter til YouTube?

Alle siger ja.

C: Meget.

A: Men det er jo stadig noget forskelligt. Men de er jo konkurrenter.

D: Altså det er jo begge to sådan... video. Det er ikke noget så lærerigt. Det er ikke sådan, at du lærer noget af dem. Det er ikke så anstrengende. Det er ikke som hvis du sidder og læser noget. Så skal du bruge din hjerne lidt mere.

M: Okay, jeg har en sidste rating til jer – hvordan ville i vurderer om det er for at komme lidt væk fra hverdagen? F.eks. med nogle af de her rejsevideoer, som i har nævnt?

A: Der ville jeg nok også sige sådan... 3-4 stykker. Eller det ved jeg ikke. Sådan...

B: Jeg ved ikke helt, om jeg kommer væk fra hverdagen ved at se videoen. Hvis det er sådan en lidt længere video, hvor de bliver ved med at rejse, så kan man godt sådan blive ført lidt mere ind i sådan en ... en verden, hvor hun lige er. Men hvis det er sådan en snakke-video, så føler jeg ikke rigtig... En vlog. Så føler jeg ikke rigtig, at man bliver ført væk. Den er nok sådan lidt lavere. 2-3 stykker. For mit vedkommende.

M: Hvad tænker I andre?

D: Mit er nok også 2-3, for det er ikke sådan, at jeg bliver ført væk... Det er mere bare, at man sådan lige ser det... Det er ikke sådan, at man bliver ført væk i noget fornemmelse.

C: Hm... Jeg synes godt, at man ligesom [B] siger,... rejse-vlogs kan man godt ligesom blive ført lidt væk, for de er jo ligesom også lidt længere. Der kan man følge med i lidt længere tid. Man drømmer sig ligesom lidt hen i varmen. Hvis det er der de er og sådan noget. Men jeg synes ikke, nej ikke snakke-videoer... Så min må nok også ligge på sådan en 2-3'er.

M: Så føler I, at der er forskel på, hvad man får ud af videoerne, afhængigt af, hvilken type video, det er? Eller hvad emne?

Alle siger ja.

B: Ja, meget.

A: Men for mig er det også sådan bare, når jeg tænder min computer... Og jeg er sådan, nu skal jeg ind på YouTube, så bliver jeg ligesom lidt ført væk. Hvis man kan sige det sådan. I hvert fald en smule. Så ved man ligesom, nu har jeg virkelig bare sat tid af til, at nu skal jeg bare være på YouTube. Og det kan ofte være lang tid, så der kan jeg godt føle mig lidt ført væk, ja. Så forestiller jeg mig ofte, hvordan hendes hverdag må være, hvad hun har lavet behind the scenes og sådan.

M: Hvilke typer af videoer foretrækker I?

B: Jeg kan godt lide fashion. Især når de prøver det på tøjet. I stedet for bare at vise, hvordan de ser ud, så faktisk at prøve det på.

M: Så noget styling?

B: Ja netop. Sådan noget som Astrid Olsen ligger ud. Hvordan styler hun det. Men hendes stil, den er meget anderledes, hvordan hun ville gøre det. Jeg kan egentlig også godt lide, når de har vigtige emner oppe. Sådan som rygning og mobning. Måske er det ikke ligeså højt som fashion, rejsevideoer, madvideoer... Jeg synes i hvert fald, at når de har de her abonnenter, at de så bruger det på noget godt, ligesom at tage de her store emner op. Og give deres meninger om det. Det synes jeg, er rigtig godt at de gør det.

D: Helt klart.

C: Ja, jeg vil nok også sige mit det er sådan fashion, og så sådan.... Rejse-vlogs, det synes jeg er ret hyggeligt at sidde og se. Fashion det er meget sådan til inspiration, hvordan jeg sådan selv kan finde mit tøj, og hvad jeg skal have på, hvor rejse-vlogs de er bare sådan hyggelige. Jeg elsker selv at rejse, og så bliver man ligesom taget lidt med af den der stemning.

D: Jeg tror bedst, at jeg kan lide at se sådan nogle make up tutorials, det er sådan... Så lærer man lidt, hvordan man selv skal lægge det.

A: Jeg ville også sige, at sådan i hverdagen, der ville jeg også se fashion videoer, fordi så ser jeg ikke virkelig meget af det, men det interesserer jeg mig for, og det er dem der har fået mig til at interessere mig for det. Men hvis jeg sådan virkelig føler, at jeg har lyst til at se YouTube, så kan jeg også godt lide at se sådan nogle lange nogle, videoer. Sådan snakke-videoer om alvorlige emner og sådan der. Men bare sådan i hverdagen, hvor jeg ikke har virkelig meget tid, så kan jeg bedst lide at se en fashion video eller en beauty video.

B: Også underholdning. Det kan man også blive i godt humør af. Både danske og fra udlandet. F.eks. Alexander Husum, han er sådan en af de der som der er.... Laver sjov på sin YouTube kanal, hvor jeg har taget mig selv i mange gange bare at have siddet og... bare koblet helt af og bare siddet og haft det mega sjovt med at se de her videoer, som han har lagt ud eller som andre YouTubere har lagt ud, hvor de bare har haft det mega sjovt...

M: Så hvis man skal kategorisere det lidt, så er der nogle fashion videoer, som man bliver inspireret af...?

C: Jaer.

M: ... meninger, som man måske bliver lidt klogere på, rejse-vlogs, hvor man kommer lidt væk fra hverdagen, make up, hvor man lærer lidt, nogle nye ting, måske bliver man også inspireret?

Alle siger ja.

B: Jeg tror det er meget en blanding, vil jeg sige.

M: Og så underholdning, hvor man bliver underholdt? Er der nogle andre, som I tænker skal tilføjes?

C: Jeg synes egentlig, at det kommer meget godt rundt om.

A: Ja, det synes jeg også.

M: Har i nogle oplevelser som I har lyst til at highlighte? En specielt positiv oplevelse, som I har haft med YouTube? Hvor det fremprovokeret, f.eks. hvor I virkelig blev underholdt, eller noget som I virkelig havde lyst til at købe? Eller...? Noget hvor i fik noget godt ud af det?

A: Jeg har ikke sådan en bestemt oplevelse... Men generelt, så unboxing videoer, hvor de sådan viser, at de har fået en pakke med hjem, ikke sådan med de der virkelig store pakker, men mere hvis det er sådan en speciel ting, en taske, som de har gået og ventet på virkelig længe. Hvor jeg næsten sidder og klapper lige så meget i mine hænder, når de åbner den der taske, eller... de der par sko, som de har ventet på virkelig længe. Der får jeg virkelig lyst til at opleve det samme.

Måske ikke med den helt bestemt samme taske, men altså. Bare her forleden, der tog jeg mig selv i at gå ind på... Der var en der åbnede et par sko fra et eller andet mærke, hvor det var sådan, det var lidt dyrt, men ikke sådan virkelig dyrt, hvor jeg bare tog mig selv i 5 min. efter at sidde og kigge inde på den der hjemmeside selv, ikke. Og jeg vidste jo godt, at jeg ikke skulle til at købe noget nu, men jeg skulle bare ... Nu skal jeg jo snart konfirmeres, så sådan, kunne jeg måske få noget inspiration dertil. Eller sådan noget.

C: Ja, det har jeg i hvert fald også brugt YouTube meget på på det seneste... På sådan at søge... Jeg har haft lidt problemer med, hvad jeg skulle ønske mig til min konfirmation, sådan her lige om lidt. Så der har jeg sådan været inde på nettet og kigge efter smykkesamlinger. Om nogle sådan havde nogle specielle smykker, så går man i hvert fald også lige ind og kigger på hjemmesiden.

B: Jeg er i hvert fald også virkelig blevet inspireret... Jeg er blevet sådan, sammen med mine veninde, siddet og taget ting op af tasken, sådan whats in my bag, og leget at vi var YouTubere. Og været sådan, hvor er den her fra. Hvor man ligesom har leget eller drømt at gøre det som de gør. Øhm, og inspirerer andre folk til det. Det synes jeg har været ret fedt, at de har kunne gøre det, ved mig. At få mig til at ønske, at jeg kunne gøre det, som de egentlig også gør.

D: Ja, lidt det samme, som de andre også siger, så det der med... At man prøver på at være dem, hvis man ligesom unboxer. Eller får nyt tøj, at man så ligesom prøver lidt at lave noget haul, fordi...

M: Okay, er det så for hinanden, man gør det?

C: Nogle gange sidder jeg egentlig også bare for mig selv.

Alle griner.

A: Ja, ja! Jeg kan huske, da jeg fik min fødselsdagsgaver, der fik jeg rigtig mange smykker, og jeg kunne bare forestille mig selv... Sådan. Øhm, sidde og fortælle om, jeg tænkte sådan igennem mit hoved, hvordan... Puttede mine smykker i alle mine æsker, sad og kiggede på det og betragtede det, som om jeg var YouTuber. Bare uden lyd. Sad og betragtede alle de her gaver, som jeg har fået. Hvor de jo egentlig bare gør det med lyd på. Så der er... Det kan jeg godt finde på bare at gøre for mig selv i hvert fald.

C: Jaer.

M: Har nogle af jer eksperimenteret med faktisk at lave en video?

B: Åh ja, jeg har fundet mine gamle nogle...

Alle griner.

B: Hvor jeg har købt noget sammen med min mor. Jeg tror, det var for sådan 3 år siden. Hvor jeg så har siddet og vist... Det var sådan alle mulige produkter, hvor jeg jo nok også er blevet inspireret af andre YouTubere. Fra matas, tøj og sådan. Så har jeg siddet og vist det frem. Så har jeg fundet det på min ipad. Ej det var virkelig...

M: Nåede du at lægge dem på YouTube?

B: Nej, heldigvis ikke! Dog... Jeg har været med i en af mine andre veninder, som så også havde en YouTube kanal, hvor... Ja, hvor hun faktisk stadig har en og har rimelig mange abonnementer, hvor jeg var med i en af hendes videoer. Den er så blevet slettet nu, den er ret gammel. Men hvor jeg sådan også har... Haft lyst til at være inde i denne her verden.

Alle siger ja.

C: Jeg har også gjort det, sådan tit med mine veninder. Da vi var mindre. Der var engang den her bean boaster challenge, så købte man den. Så optog man på imovie, og så sad man sådan, ligesom hvis man var YouTuber og drømte sig ind i den verden. Sad og så den bagefter.

A: Jaer, det tror jeg virkelig der er mange der har. Det har jeg også selv. Det tror jeg, der er virkelig, virkelig mange der har.

B: Der er utroligt mange små kanaler rundt omkring. Ja, og så på de store kanaler, så skriver de ligesom sådan, øh vil du subscribe til mig, så subscriber jeg til dig? Så er der flere af de der små YouTubere som støtter hinanden. Ligesom til at komme op og kunne tale... Vise sine meninger med nogle flere abonnementer, end f.eks. kun at have to abonnementer. Der kan man måske ikke komme ud til så mange mennesker. Men hvis man ligesom kommer op på de her 20 tusind mennesker, så har man lige pludselig noget at sige, og kan vise sin mening til andre... Det er der ret mange der gør. Prøver at hjælpe hinanden der op af.

M: Nu talte vi lidt før om sådan positive oplevelser, har I haft nogle mindre positive oplevelser?
Måske hvor i er blevet stødt af hvad en Youtuber har sagt?

B: Jeg har helt sikkert haft andre meninger end YouTubere... Hvor de har siddet og snakket om noget, så har de sagt, så har de haft en mening om rygning eller noget i den stil, hvor jeg bare har været totalt uenig. Øhm... Og så er jeg også blevet stødt af de folk som ser videoerne, hvordan de sidder og skriver nede i kommentarfeltet. Alle mulige onde ting til den her person, hvor man tænker, hold din mening for dig selv. Eller lad være med at se YouTuberen, for hun, eller han, prøver jo bare at komme ud med noget godt til sådan verden. Så lad vær med at hate. Det har jeg prøvet mange gange, hvor jeg har tænkt wow over det.

A: Altså jeg har aldrig haft en dårlig oplevelse, hvor jeg ligesom har prøvet, at en YouTuber har provokeret mig, eller hvor jeg ligesom er blevet stødt. Men jeg har da prøvet, hvor jeg har syntes, at der har været en virkelig dårlig tone i kommentarfeltet. Eller hvad hedder det nu, Kristine Sloth, der har været sådan noget med hende for et halvt års tid siden, eller et års tid siden, hvor hun har... lagt nogle videoer op, hvor hun var vred over nogle ting, der havde foregået på YouTube og alt muligt, hvor jeg virkelig har været sådan... Jeg synes næsten, at hun har talt grimt til hendes fans, hendes følgere, fordi de ikke har forstået, at hun har været sur. Altså nu er jeg ikke selv så stor fan af hende, så jeg føler ikke, jeg føler mig ikke stødt. Men jeg ville godt kunne forstå, hvis jeg var yngre, og hvis jeg virkelig så op til hende, at jeg så ville have haft en dårlig oplevelse med det.

B: Jeg tænker også nogle gange... Vær' lige sådan, vær lige respektfuld. Altså være glade for dine følgere, vær glad for at du har alle de her mennesker der ser dine videoer, og du kan tjene penge på det her. Så kan man nogle gange godt føle sig sådan lidt, at de lidt... Pisser på en, når man sidder og ser deres videoer, og hjælper dem med deres karrierer, at de så sidder sådan og siger, taler ud til deres følgere, og siger at der er et eller andet der ikke er okay. Altså, så kan jeg godt blive sådan lidt... en lille smule provokeret.

A: Jaer, det kan jeg også godt.

C: Ja, jeg synes også det er ret ret, hvad folk kan finde på at skrive nede i kommentarfeltet til YouTuberen, hvor man tænker, okay, det kunne du godt have holdt for dig selv, det var da fuldstændig irrelevant at skrive dernede.

B: Ja, og så nogle gange, så rotter de sig sammen mod en YouTuber... Det er sådan... Det er helt vildt.

M: Hvad handler det så om, når de bliver sure?

B: Det handler om noget de har sagt, eller hvad de har på af tøj, eller hvordan de ser ud...

C: Der var også et eller andet med Louise Madsen, her... Hun er sådan, jeg tror hun er et år ældre, hun er på [B]s alder. Hun begyndte at ryge og drikke i 7-8 klasse, og det var hun meget sådan åben om. Hun måtte ikke for sine forældre, men hun viste sådan lidt på kameraet, hvad det var og sådan. Og der var der sådan et kæmpe drama overalt, hvor det bare var hate profiler.

B: De havde beviser, hvor de sådan havde sendt dem til hendes mor og alt muligt. Hvor det bare var sådan... Hun har et privatliv.

M: Og det handlede altså om, at hun var en dårlig indflydelse?

B: Ja, altså det var der nogle der syntes. At hun var en dårlig indflydelse på de følger, som hun havde. Og det blev de så sure over. Øhm. Men jeg syntes, at det var lige lovlig meget, at gøre så meget ud over.

Alle siger ja.

B: ... bare fordi der er en person, der har taget nogle dårlige valg, måske, så behøver man jo ikke hidse sig op omkring det. Men jeg kan godt forstå nogle af de følgere, som måske har skrevet i en lidt sødere besked, og været sådan lidt, måske skulle du lige... Du har yngre følgere. Du har nogle på 10-12 år, der faktisk ser dine videoer. Så måske skulle du lade være med at gøre det til en god ting at ryge i en tidlig alder.

A: Jeg vil også sige, jeg blev i hvert fald... Jeg tror det, er... Jeg tror specielt de der på 10-12 år, som ikke helt ved, hvad det er, hun sidder og snakker om. Men jeg synes også, at i nogle af hendes videoer, hvor hun har været primært sammen med hendes veninder, hvor hun har haft en lidt overlegen... Sådan... lidt flabet tone overfor hendes veninder. Som om det er sådan, okay nu er det mig der er i fokus. Hvor det er sådan, det er ikke fordi hendes veninder har bedt hende om at tage kameraet frem. Så nogle gange har jeg ikke følt mig stødt, men jeg har synes, det er en

mærkelig tone hun har, når hun tager kameraet frem foran hendes veninder. Hvor det er sådan en... Overlegen tone.

B: Jeg har også prøvet, hvor hendes snørebånd er gået op, hvor hun så bare tager fodden frem, og banker den ned i jorden, hvor der så er en der kommer over og binder dem. Altså, det har jo nok været en joke, men det virker det bare ikke som, når det er hun gør det i videoen.

M: Hvis vi skal skifte lidt retning, hvordan har I det så meget sponsoreret indhold? Når der netop står reklame, betalt af, eller sponsoreret indhold?

A: Intet problem, hvis YouTuberen virker interesseret, og hvis... det er noget jeg kunne se mig selv, sådan med YouTuberen... Jeg har set sådan nogle reklamevideoer, hvor YouTuberen var sådan, og man bare tænkte, du er jo ikke interesseret i det der, men jeg har også set virkelig mange, de fleste, hvor det er noget hvor jeg tænker, det kan jeg godt forstå, at du siger ja til, det kan jeg godt få noget ud af. Specielt nogle af de der samarbejder med na-kd.

B: Ja, eller Desenio. Som er sådan et plakat mærke, hvor der også var virkelig mange, der var blevet sponsoreret af det, og havde fået rabatkoder og alt muligt. Det kan jeg godt forstå. Men så er der også flere, hvor jeg bliver lidt træt, der var en der hed Candy Cults, det hed best feels, eller best finds, eller hvad filan det nu hed, og jeg ved ikke, hvor mange YouTubere, der var blevet sponsoreret af dem, hvor... man ser det om og om igen, og enten bliver man inspireret til at få den her app, eller så bliver det bare for meget. Når 20 af de YouTubere man ser bliver sponsoreret og viser et klip om den. Så kan man måske godt tænke, okay det er for meget.

C: Ja, det med Desenio. Der var rigtig, rigtig mange der fik sponsoreret... Men jeg synes, de var ret fede at sidde og se, for det var sådan, så viste de sådan hvordan de hæng det op i deres hus, og hvordan det kunne hænge flot i køkkenet, eller sådan et eller andet. Så jeg syntes ikke, at det blev for meget, for det hele var sådan forskellige måder, de havde lavet videoerne på. Så man fik lidt inspiration til, at hvis man selv havde nogle plakater, hvordan man så selv kunne hænge dem op på sit værelse.

B: Jaer, jeg elsker boligvideoer. Jeg gik også ind på Desenio. Jeg endte med at have for sådan 2000 kr. ting i min kurv, hvor jeg så var sådan, ej okay måske bliver det lige lovlig mange penge at bruge på plakater. Men jeg blev virkelig inspireret af det. Så så jeg lige pludselig for mig, hvordan man kan have det på sit værelse, eller hvordan man kan have det i sin lejlighed, når det er man får en på et tidspunkt, eller et eller andet. Det har jeg virkelig gjort mange gange, hvor jeg har tænkt, det spisebord, det billede, den stol, et eller andet, hvor man virkelig bliver inspireret, når de lægger videoer ud af deres egen lejlighed eller deres et hus. Så det har jeg prøvet så mange gange.

Alle mumler ja.

C: Jeg har også prøvet, når man ser en lejligheds-tour, hvor man tænker, okay når jeg flytter hjemmefra, så skal min lejlighed også bare se sådan her ud, og jeg skal have det bord og de plakater, og sådan. Det synes jeg også er meget fedt.

M: Så hvis vi vender tilbage til de der kategorier, så kunne måske tilføje bolig-videoer?

Alle siger ja.

B: Det havde jeg lige glemt.

M: Men når i nu siger, at det er noget med, at man skal flytte hjemmefra før det kan ske, køber I så i lavere grad de produkter sammenlignet med fashion og beauty?

A: Jeg tror... Jeg har ikke helt tænkt over det. Men når jeg har set de der videoer, så er jeg begyndt at tænke, okay jeg begynder at ønske mig bolig-ting, når jeg bliver 16 år eller sådan...

B: Det er der virkelig mange der gør...

A: ... for jeg skal også bare være forberedt på dem. For så siger de, jeg har helt vildt mange ting, som jeg kan tage med ind, og hvor man er sådan, det skal jeg også bare have. Så man ikke står i det der dilemma, hvor man bliver nødt til at købe alt fra IKEA. Sådan at jeg også kan have de der flotte lamper, som de har, eller sådan nogle... Flotte plakater.

B: Jeg har også virkelig tænkt på at spare op. Også fordi vi i skolen lige har haft om renter, afdrag, bidrag, og alt muligt underligt. Så begynder man også at tænke, hvad er det lige man skal spare op på? Det er jeg virkelig begyndt at tænke på her for nyligt – måske skal jeg til at spare op. Sådan. Lægge nogle penge til side, så jeg på et tidspunkt kan købe de her ting, og jeg måske kan få den her lejlighed. Eller leje en lejlighed eller et eller andet...

M: Føler I en forskel på, hvordan I tænker om det her sammenlignet med nogle der er tre år ældre eller yngre?

A: Tja, da jeg var yngre, så var jeg jo slet ikke interesseret i at se, hvordan hende hers lejlighed den så ud. Og hvordan hendes plakater så ud. Jeg var sådan, det er jeg da så ligeglads med. Der var det sådan noget med... Det var 100 procent underholdning, eller det var også lidt med make up, men det var også ... Så så jeg sådan de der Victoria Garber og Louise Madsen, for dengang var de jo også kun 1 år ældre end mig, og der viste de jo sådan BodyShop, og det kunne jeg godt følge med i. For på den alder, der synes jeg det er meget voldsomt at se Astrid Olsen med hendes falske øjenvipper og sådan, når man kun er 10 år. Men jeg tror, at hvis man er 3 år ældre, så er

man kommet lidt for sent til at tænke over det... Der havde man nok ikke tænkt over det i den alder, der var man nok ikke lige så affected af YouTube. Men de har... Ja jeg ved ikke. Jeg tror, det er meget vores alder der bliver påvirket, hvor dem som er ældre, de er nok ikke...

B: Det er nok nogle andre mennesker de så ser. Altså så har de været ude på de mærkelige steder på YouTube og så har det fundet noget... Men altså, det er jo de færreste mennesker, jeg kender, der ikke har de der, mainstream abonnementer, altså Kristine Sloth, Julia Sofia, Rasmus Brohave.

A: Ja, ja!

B: Altså dem, som har rigtig mange abonnementer, det er de færreste jeg kender, der ikke lige følger dem. Men jeg kunne godt tænke mig, at de ældre personer, så har nogle andre, som de så følger, som så også er ældre. Så de har måske også de samme meninger, og måske er de også flyttet hjemmefra, så det er ikke lige så meget at man ønsker sig de ting, men man er ligesom det samme sted, som den person, der laver det.

C: Ja, jeg ved også at Carla Mickelborg, hun er også lidt ældre, og jeg ved, at hun når ud til de der lidt ældre, dem på hendes alder. Altså, jeg tror ikke, at der er så mange på vores alder, som følger med, for jeg tror det er meget voksen-ting, hun snakker om og sådan... Nogle ting på hendes alder.

A: altså når jeg ser hendes videoer, det gør jeg en gang imellem, så ... Så er det slet ikke for underholdningens skyld. For det er slet ikke, fordi det er sådan underholder mig, det er klart for inspiration, men også sådan lærerigt, jeg føler virkelig, at hun er sådan klog, sådan.. hun har mange gode ting at sige. Men jeg tror klart, at hun rækker ud til et meget ældre publikum. Hvis jeg var et år eller to ældre, så tror jeg, at jeg ville synes det var så uinteressant at se hende.

D: altså jeg føler ikke, at dem som er meget ældre end os ser det helt på samme måde. Altså nu har jeg selv en søster, som er omkring atten, og jeg hører aldrig hendes veninder og hendes venner sådan snakke om YouTube, som jeg ellers hører fra alle mine veninder. Altså... hun virker meget ligeglads med det, og jeg tror ikke, at hun har set en YouTube video de sidste tre måneder. Og sådan tror jeg det er meget... De ser det ikke specielt meget. Eller overhovedet faktisk.

C: Det er det samme med min søster. Hun er på alder med [D]s søster. Det er meget sådan... For et år siden så hun det ligeså meget som jeg gør nu. Men nu er hun helt stoppet med det, for nu interessere det hende ikke lige så meget mere. Faktisk er der ikke så meget der interesserer hende mere på YouTube.

B: Det er det samme med min bror. Han ser det aldrig. Det eneste han ser derinde, det er X-Factor auditions, hvor det er at han så bliver mega inspireret af hvad de så synger. Det er det eneste. Jeg tror ikke, at han følger en eneste af dem jer følger. Jeg tror ikke engang, at han kender navnene.

M: Så hvilken aldersgruppe tænker i er størst?

B: Helt sikkert vores. Og sådan 10 årige. Det er helt sindssygt.

A: Ja virkelig!

Alle siger ja.

M: **Så hvis i skulle sætte en alder på?**

B: **9-16 synes jeg.**

D: Sådan 16 og nedefter.

A: **det er primært sådan de der 9 årige, de følger ligesom Alexander Husum, Morten Mønster, sådan underholdning. Så når man bliver 10-11 år, så begynder man at interessere sig mere for beauty og sådan der. Men så er det også primært de yngre beauty. Men så når man bliver sådan 12-13 år, så er det sådan noget som Astrid Olsen, der virkelig begynder at fange en.**

M: Hvem fanger så jer? Hvem er jeres favoritter?

C: Jeg kan set godt lide Julia Sofia. Men det er sådan hendes humør. Hun virker bare altid glad og har sådan overskud til sådan ting. Det synes jeg... Man bliver meget glad af at se hendes videoer.

A: Ja, hun er meget god til sådan at tage alle kategorier. Så hun er også en af mine favoritter. Men ellers kan jeg også virkelig godt lide Astrid Olsen også... Og Emilie Briting kan jeg også virkelig godt lide.

B: **Ja! Hun er virkelig sjov. Briting for underholdning, Alexander Husum for underholdning,... Jeg kan egentlig også godt lide Louise Madsen, selvom hun har haft alt den der hate, jeg har set næsten alle hendes videoer, tror jeg. Og fulgt hende gennem det der hate tidspunkt hun havde. Også Victoria Garber. Og så Astrid Olsen. De er virkelig sådan nogle jeg ser, hvor jeg bliver inspireret til at købe noget.**

M: Hvad synes i om Simone Wulff? Følger I hende?

Alle siger ja.

A: Jeg begyndte at følge hende efter at Julia Sofia blev gode venner med hende.

B: Ja, det gjorde jeg også.

C: Jaer.

A: Og der fik hun sådan virkelig meget succes.. Men hun er også sådan meget... Laver meget forskelligt. Hun er bare ikke helt ligeså stor. Det er jo lige med at komme igennem nøglehullet. Ja, hun er meget god.

C: Hun er meget sådan all around.

B: Ja præcis, alle emner. Både sjove ting nogle gange, vigtige ting, fashion, beauty, hun er en af dem, som er meget all around.

A: Ja, hun bliver aldrig sådan rigtig kedelig. Jeg tror aldrig hun går out of style.

B: Ja, det kunne jeg godt forestille mig, at nogle af de der, som kun laver beauty, eller kun fashion gør... Det er også derfor, jeg tror mange har ændret deres kanaler til, at være alle ting. I stedet for kun at have fokus på et emne.

A: Jeg vil også sige det der med Victoria Garber, for hun er sådan lidt på din [M] alder, så hun er jo ligesom virkelig meget fashion. Så hun inspirerer mig ligesom rigtig meget. For når det er en på min alder, så er det ligesom noget tøj, jeg godt kan se mig selv gå i. Fremfor Astrid Olsen er meget modig.

B: Ja, måske lidt for modig.

A: det kan godt blive lidt for meget for mig.

B: Jaer. Det er sådan, hvor man kaste sig ud i nye ting. Hvor de YouTubere, som er på vores alder, de tør ikke så meget. På samme måde. Så... yes.

M: godt, må jeg så få jeres sidste tanker på det her med at købe produkter, som har været med i videoer? Hvad skal der til for at I køber produkter, som er vist i en video?

D: Altså... at personen selv taler rigtig godt om det, men også at kommentarerne, at de alle sammen har været positive, at man har fornemmet, at de også har kunne bruge det til noget.

C: Og at prisen har været okay.

B: Jeg synes ikke, at der har været nogle sponsoreret videoer, hvor prisen ikke har været sådan over... 3-400 kr. For de mennesker, der så ser dem, de skal jo alle sammen have råd til så at købe det. Så det er sådan et meget okay beløb at sætte det på. Så for mig, så har prisen meget med det at gøre. For hvis prisen er oppe i sådan noget 1000 kr., så er det ikke noget der inspirerer mig til at

købe det i hvert fald. Så det har meget at gøre med prisen. Og hvad YouTuberen siger om det. Og så også hvad dem i kommentarerne siger, dem som faktisk har prøvet det ud over hende. Så det ikke kun er hendes mening, men også alle de andres.

A: altså jeg har et eksempel fra en der hedder Sandra Willer, som jeg følger på YouTube, på Instagram og jeg følger hende på bloggen... og jeg følger hende nok også på snapchat, så hun er nok sådan lidt over det hele. På de sociale medier. Hvor jeg så ser hende først i en unboxing på YouTube, hvor hun unboxer i et Nelly Haul, hvor hun så viser det her nattøj agtige, lyserøde sæt, som hun har fået hjem. Som sidder super sødt på hende, og som ser rigtig hyggeligt ud. Og det er ikke så dyrt. Og så ser jeg det så igen på hendes instagram story, hvor hun viser sådan, ny video, og så det sæt, og fremhæver ligesom det outfit, og jeg mener ligesom også, at det var på det der cover, altså når man klikker ind på videoen, hvor der er sådan et billede. Jeg ved ikke hvad det hedder.

B: Thumbnail.

A: Yes, nemlig. Og på hendes snapchat, der har hun også snakket om det. Så det er jeg meget tæt på at købe lige nu.

M: Så det vil sige, I bruger de andre medier også til at følge YouTuberen?

C: Ja!

A: Ja

D: Ja

B: Helt klart. Det er både på Snapchat, Instagram og YouTube. Ja, for så får man lidt mere at vide. Føler jeg i hvert fald.

M: Om personen?

B: Ja, altså på Snapchat, der kommer du helt tæt på. Sådan... Så er de lige et bestemt sted henne, og så har de lige lyst til at fortælle om det. Og YouTube er måske en lille smule mere overfladisk om dagen, hvor Snapchat går helt ned i.

M: Og hvad med Instagram?

B: Der er jeg faktisk ikke så tit.

A: Det gode liv. Det er mest der, hvor jeg ligesom føler, ... Jeg følger ikke underholdningsmennesker, men derimod de der fashion piger. For de går normalt også rigtig meget op i deres Instagram.

Alle siger ja.

C: som er perfekt.

A: Ja de der helt perfekte billede. Hvor man er sådan, okay jeg er også nødt til at gå hen jo.

B: Ja, så sponsoreret videoer, de virker egentlig ret tit på mig. For de siger noget godt om produktet, kommentarfeltet siger måske også noget godt, så siges der, hvor man skal gå hen, måske også en rabatkode, det gør egentlig, at man bliver ekstra inspireret. Fordi man får så meget viden om produktet. Så bliver man endnu mere inspireret til at købe det.

Alle siger ja.

M: Godt, så hvis vi skal opsummere lidt, så virker det som om, det primære formål til at bruge YouTube til fashion og beauty, det er for at blive inspireret?

B: Ja, meget.

A: Helt klart.

Der mumles ja.

M: Og kommentarfeltet spiller også en rigtig stor rolle?

C: meget.

M: Og i stor grad kunne finde på at købe produkter, der er blevet vist?

Alle siger ja.

M: Er der andet, som I vil tilføje? Noget i tænker specielt er vigtigt at nævne?

A: Hm, nej, altså så skulle det være det, at de altså også er på andre sociale medier. Så selvom YouTube er hoved, det er der de er blevet succesfulde, der er der deres fokus ligger, så spiller de andre sociale medier også en stor rolle.

D: Ja, f.eks. ser man på Instagram, sådan en, jeg har lagt en ny video ud, så er det ligesom først der, man ser det, at man skal gå ind på YouTube for at se den.

C: Det er også tit, at de lægger det op på deres InstaStories, sådan ny video, og så tænker man, ej den ser god ud, den skal jeg lige ind og se.

M: Hvilke sociale medier vil i så nævne?

A: Snapchat og Instagram

C: ja, det er faktisk det eneste. De bruger jo ikke Facebook.

B: Jo, der er faktisk nogle af dem, som har Facebook sider, men det er ikke rigtig noget man føler... Jeg tror ikke, det er noget, de lægger så stor vægt på. Jeg tror mere, det er sådan noget, chat om problemer. Det ved jeg, at Astrid Olsen har.

M: Hvad med Twitter?

Alle udbryder, at det bruger de ikke.

B: Det tror jeg ikke rigtig, at nogle af dem har. Jeg tror ikke, det er det største medie de bruger, overhovedet.

D: Det er ikke danske, der bruger det så meget...

C: I USA, i udlandet, der bruger de det. Der er de altid sådan, gå ind på min Twitter. Skriv et spørgsmål.

B: Ja, helt klart.

M: Okay, er der andet i vil tilføje?

A: Nah...

C: Ikke rigtig.

B: Jeg tror, jeg har fået sagt alt.

D: Ja egentlig.

(Round off the conversation, thanking the participants)

Appendix 9: Transcript of Focus Group 2

The same colour coding technique was applied to this transcript, and the colours refers to the following themes: Pink refers to utility; red refers to gratifications; orange refers to perceived influence; purple refers to interaction and dialogue; blue refers to intermediality and competing media.

M = Moderator

A, B, C, D, E, F, G = Participants

(Introduction, purpose of study and interview, guidelines, small talk...)

M: Mit første spørgsmål er, hvad den sidste video i har set på YouTube var, som handlede om noget make up og style, og hvad I syntes om den?

A: Jeg tror, min var måske noget Astrid Olesen.

G: Jaer.

C: Marts favoritter, ikke?

E: Jeg sidder og tænker på de der marts favoritter. Men jeg ved ikke, jeg nået ikke at se beauty, jeg nåede kun at se solbriller, og det var for kedeligt, og så gik jeg ud af den.

C: Jeg så også kun til det med solbriller.

B: Jeg spølede bare meget.

G: Altså jeg så den ikke sådan helt igennem.

A: Det gjorde jeg heller ikke.

F: Jeg tror, det var den der Emilie Briting. Den der... Man skulle sådan skrive, og så sagde den sådan, go eller no go.

B: Nå ja, den har jeg også set. Men hvilken video kom sådan sidst?

F: Jeg tror, det var den, der kom sidst for mig.

G: Ja, Emilie Briting.

E: for mig var det den der Astrid Olsen marts favoritter.

C: Altså den hele, jeg så sidst, det var den der go-no-go.

B: En Emilie Briting med go no go tøj. Så sender man sådan et billede ind, og så siger hun, og man kan lide det eller ej.

E: Ja, det er faktisk lidt ondt.

F: Ja, det var faktisk lidt mærkeligt.

C: Men folk har jo sådan selv valgt at sende det ind...

F: Det er bare en lidt mærkelig ide, synes jeg.

M: Så den sidste I har set er en fra Emilie Briting om go no go looks og en fra Astrid Olsen om favoritter?

B: Jaa... Jeg ved ikke, der er ikke så mange, der laver tøj, som jeg følger. Eller måske sådan Sandra Willer.

F: Ja, øjjjh.

Alle griner.

E: Hun er nok den eneste jeg ser, tror jeg nærmest.

B: Hun poster også bare meget.

F: Ej, jeg elsker Sandra Willer.

E: Jeg synes bare, at hendes videoer bliver lidt langtrukkende...

F: Også Maria Kragmann.

E: Ja! Jeg skulle lige til at sige det.

C: Hun laver bare ikke særlig mange.

B: Ej undskyld, der kom vi lige til at tale om noget andet.

M: Nej nej, det er helt i orden. **Må jeg høre, hvordan og hvornår bruger i YouTube?**

E: Når jeg keder mig.

B: Jaer.

A: Ja.

F: I skolen...

C: Tidsfordriv.

D: Når man har brug for inspiration til et eller andet måske. Sådan...

B: Jeg går bare hjem, og så går jeg ind på abonnenter, og så tjekker jeg, det der sådan lige...

E: Jeg ser det altid, hvis jeg ikke sådan lige har nogen serie at se.

F: Eller hvis man ikke orker at se en serie. Hvis man ikke orker at følge så meget med, sådan agtigt. Så er det sådan... Så ser man YouTube.

E: Eller hvis man sådan skal bruge det til en eller anden skoleopgave, så bliver man nogle gange nødt til at se videoer på YouTube.

D: Jaer.

M: Så hvad tid på dagen ser i det primært?

B: Efter skole, som noget af det første.

F: Ja, efter skole.

G: Ja nemlig.

E: Mest i skolen tror jeg faktisk.

Alle griner.

F: Ja, jeg ser madvideoer i skolen. Tasty!

C: Mest efter skole.

A: Jaer.

M: Ser i det nogle gange sammen med andre, eller ser i det primært alene?

G: Hm, det er lidt forskelligt.

E: Ja, begge dele.

F: Ja

B: Altså hvis man er sammen med nogle, så ser man det ser.

F: Hvis man er sammen med folk, og nogle har lagt en ny video ud, så synes jeg tit man ser dem sammen.

Alle siger mmm.

F: Jeg synes ikke rigtig, at man ser de gamle videoer sammen med andre. Det synes jeg er sådan lidt mærkeligt...

M: Så hvor ofte vil i sige, at i ser YouTube?

B: En gang hver dag eller sådan... Eller hver anden dag.

Folk taler i munden på hinanden.

M: Piger, hellere en af gangen. Vi har massere af tid, alle når at få deres sagt. Vi kan gå bordet rundt? Hvor ofte ser du YouTube [A]?

A: Tit. Ofte når jeg ikke har noget at lave, så er det det jeg ser.

M: På ugentlig basis, hvor ofte vil du så sige?

A: Altså i timer?

M: Nærmere hvor ofte i dage?

A: Ja, ja, så dagligt.

B: Med mig er det nok også dagligt. Nogle gange er det måske hver anden dag. Hvis jeg lige har glemt det.

C: Ja, det kommer lidt an på hvor travlt man har. Om man lige har tid til det. Men ellers er det også sådan... Næsten hver dag. Næsten.

D: Ja, også hver dag. Dagligt. Efter skole.

E: Altså det kommer an på, om jeg er i gang med en serie. For hvis jeg er i gang med en serie, så ser jeg det overhovedet ikke. Hvis jeg ikke har en serie, så ser jeg det sådan hver dag. Så det skifter.

F: Det er lidt det samme. For hvis man er i gang med en serie, så kan det være, at man ikke rigtig ser det. Men sådan nogle gange... Jeg tror det er sådan tre gange om ugen. Cirka.

G: Jeg vil nok sige hver anden dag, tror jeg. Fordi... det er ikke hver dag, jeg har tid.

M: Okay, og når i så skal se videoer, hvordan finder i dem så?

G: Primært gennem abonnenter.

F: Ja, abonnenterne.

C: Jeg synes mest, at det er når de selv skriver på instagram, at de har postet en ny video.

B: Ja, så bliver man lidt mindet om det.

E: Men så synes jeg tit, at man går ind og ser dem, og så synes jeg nogle gange, at man går ind og ser deres gamle videoer, og så kommer de op i siden, og så er man sådan... Den vil jeg gerne se, selvom man har set den fire gange allerede.

B: Så hvis man går ind på abonnenter, for man vil gerne lige se, dem man følger, så starter man ligesom med startsiden. Der kommer noget nyt.

C: Jeg går ofte ind på foreslæbet. For der kommer der ofte noget op, som jeg gerne vil se. Jaer. Hvis man går ind på abonnenter, så kommer der ofte nogle, man måske ikke lige vidste, at man abonneret på. Så kommer der lidt mærkelige videoer op.

M: Og hvad vil i sige, når i ligesom skal ind og se YouTube, hvilke tanker går så igennem jeres hoved? I forhold til, hvad i håber på at få ud af det?

C: Hm, jeg håber på at få et godt grin.

B: Ja Fie Laursen, hvor man sådan griner lidt af hende. Så nok primært for underholdning. Jeg tror ikke, at jeg gør det så meget for inspiration. Altså sådan med tøj. Jeg ser det bare.

F: Jeg synes ofte, at man bliver sådan lidt skuffet, hvis det er sådan en sponsoreret video, for så er den ofte lidt kedelig.

B: Ja, så ved man jo godt hvorfor de taler om det. Før i tiden...

E: Ja, totalt click-bait.

B: Før de blev sponsoreret...

E: Ja, eller sådan noget, hvor de bare ligesom alle sammen bliver sponsoreret af det. Et eller andet produkt, hvor alle bare ikke bør have den samme holdning...

C: Jeg ser det mest for sådan at få tiden til at gå. Som underholdning.

M: Hvis i skal bruge inspiration til noget nyt, ville i så kunne finde på at søge inspiration på YouTube?

E: Jeg ser nogle gange hauls.

B: Ja, lige præcis!

E: Med en hjemmeside, der kan du være lidt i tvivl om, hvordan deres kvalitet er... Hvis man kan gå ind og se hauls på det, så skriver folk nogle gange, sådan om det er godt eller dårligt.

B: Jeg ved ikke, det gør jeg egentlig ikke så meget, for jeg kan ikke så godt lide YouTubers tøjstil.
Det er meget retro.

F: Ja, men det kommer meget an på hvem. Der er nogle som er bloggere, som nu også er begyndt at lave YouTube, og de har sådan lidt bedre stil. Så der føler jeg, at jeg kan blive inspireret. For eksempel Sandra Willer.

B: Nå ja, det er rigtig! Bloggere de har altså bare bedre tøjstil.

Alle griner.

M: Så når i ser en video, hvilke tanker gå igennem jeres hoved?

C: Bare om den er spændende. Ja...

B: Den skal underholdende mig.

G: Den skal være sjov at kigge på.

B: Det må ikke være click-bait agtigt.

C: Ja, hvis de har sådan en vild overskrift ved det lille billede... Så kan man godt have lidt forventninger til, at det er en sjovere video.

M: Hvilket lille billede af det?

C: Den der thumbnail. Der hvor man kan se, hvad videoen handler om.

M: Ah, okay.

C: Ja, så hvis det ser spændende ud... Men hvis overskriften så bare overhovedet ikke passer til, så ... går jeg tit ud af den.

B: Ja de overdriver tit. Så går man ind på den, og så er det overhovedet ikke det den handler om. Så bliver det bare sådan... Meget skuffende.

E: Sådan er det ofte med vlogs...

B: Ja, de er bare alle sammen click-bait. Så man ved bare, at hvis man ser dem, at så skal man bare spole hen til sidst.

M: Har i en positiv oplevelse med YouTube? Noget i syntes var rigtig sjovt eller inspirerende?

C: Frederik Sprit.

F: Ja, jeg skulle lige til at sige det.

C: Hans videoer! Jeg har lige set to.

M: Hvad hvis det skulle være en rigtig god oplevelse indenfor beauty og style? Kan i så nævne nogle?

F: Uh!! Det er ret sjovt at se sådan nogle unboxing videoer. Sådan nogle designer tasker og sådan noget.

Alle siger ja.

C: Ja, eller sådan noget som taske-samlinger eller sådan noget. Det er ret sjovt at se. Noget man interesserer sig for.

E: Jeg synes også nogle gange, at gaveide videoer er de er rigtig gode, for så får man også noget inspiration til sig selv.

F: Årh, ja eller sådan fødselsdagshauls, eller julegave hauls.

M: Så når i siger, at i godt kan lide de typer af videoer, hvad er det så der gør, at de er federe end andre?

E: Jeg synes bare... Jeg kan bedre lide sådan nogle, hvor de bare sidder og snakker lidt om nogle ting og sådan noget. I forhold til... jeg synes, at sådan noget hauls og vlogs, at det er simpelthen bare så kedeligt at se. Jeg synes ikke, at der sker noget spændende. Og det spændende, det sker kun til sidst, og jeg gider ikke vente så længe.

B: Der skal man bare have lidt mere tid til det.

C: Hvis videoen er rigtig godt redigeret, så synes jeg, at det giver sådan lidt... Det gør det mere spændende.

F: Jeg synes bare, at de skal klippe den sådan, at den bliver lidt sjov.

B: Ja, det er nederen, hvis det bare er en lang tale-video.

F: Ja, hvis de bare taler... og den slet ikke er klippet.

Ja: Ja, så er den virkelig kedelig.

M: Hvilke YouTubere er så rigtig gode til at klippe?

B: Jeg tror faktisk kun...

E: Jeg synes faktisk, der er mange nye YouTubere, der klipper ret godt. Men de er bare ikke så anerkendte.

F: Ej, jeg synes, de er sådan lidt upersonlige de der nye nogle. De er lidt kedelige at høre på.

C: Ja, de prøver lidt at være andre nogle gange. De prøver at gøre det samme, som de lidt større.

B: Ja, jeg tror faktisk kun jeg ser sådan nogle lidt større nogle.

E: Jeg kan også godt lide sådan nogle små amerikanske nogle... De er meget bedre end de store amerikanske. Synes jeg.

M: Hvis vi skal tale lidt om de danske YouTubere, og netop med beauty og style, hvem er så jeres favoritter?

A: Astrid Olsen.

Alle siger ja.

C: Sandra Willer.

F: Jaer, Sandra Willer.

E: Jeg kan meget godt lide Emilie Briting, hun er sådan...

B: Hende kan jeg ikke særlig godt lide.

F: Nej... jeg kunne bedre lide hende, da hun var sådan ny.

B: Jaer, nu er hun sådan... blevet lidt mærkeligt.

C: Jeg synes altså, at Astrid Olsen er begyndt at lave ret kedelige videoer.

B: Ja, det er som om, at når de bliver store, så bliver de bare sponsoreret så meget, og så er det bare ikke særlig personligt længere.

F: Altså jeg tror, at jeg ville sige Sandra Willer, og så nogle gange Maria Kragman. Men hun er sådan lidt ny, så jeg tror lige, at hun skal sådan ind i det. Men det er bare sådan... Jeg synes det er nogle meget sjove videoer hun laver.

D: Ja, specielt når hun laver det fra sådan nogle events hun er til. Hvor hun så vlogger til. Ikke bare hauls. Det synes jeg er ret spændende.

M: Okay, nu talte vi tidligere om nogle gode oplevelser på YouTube. Har i nogle dårlige oplevelser med beauty og style videoer?

E: Hm... altså jeg synes nogle gange, så føles det ikke som om, at man faktisk får deres rigtig review af tingene. Nogle gange føler jeg virkelig bare at de er sponsoreret. Og jeg ved godt, at de skal skrive det og sådan... Men nogle gange føler jeg bare, at de taler alt for godt om et produkt.

B: Jeg synes også bare, at jeg har prøvet at købe nogle af de der ting, og så er de bare virkelig dårlige.

E: Lige præcis!

B: Og så føler man så jo bare virkelig snydt, for de siger jo, at det er godt.

E: Ja, men jeg tror også, det er fordi, man glemmer, at det er sådan deres personlige holdning, ikke. Og så tænker man bare, nu siger de det er godt, så må det jo være godt... Og det er jo bare forskelligt for mennesker. Altså det synes jeg, at man glemmer nogle gange.

B: Ja for så tænker man... Hun siger det er godt, så må det også være rigtigt. Og så er det bare ikke godt! Og så er det virkelig nederen!

C: Ja eller hvis de har sådan fået sponsoreret noget, og så er de rigtig glade for det, og så kort tid efter, så nævner de det aldrig igen. Så kan man godt se det lidt... at det er sponsoreret.

M: Hvilken indflydelse har det så på jeres indtryk af YouTuberen?

E: Altså hvis de laver mange sponsoreret videoer, så gider jeg ikke at følge dem.

C: Nej, det gider jeg heller ikke.

D: Mm. Nej.

B: Ja altså Fie Laursen.... Ja jeg ser faktisk ret meget Fie Laursen, for jeg synes hun er så mærkelig. Men hun laver det meget sponsoreret, men jeg ser det alligevel.

E: Ja, hun er så mærkelig som person.

B: Ja, så når hun laver en ny video, så er jeg sådan, ej den vil jeg gerne se.

E: Men hendes snakke-videoer er altså også virkelig bare kedelige nogle gange.

B: Ja, dem ser jeg ikke.

E: Så sidder hun bare og snakker i en evighed.

B: Ja det er virkelig nederen. De skal helst være lidt korte videoerne.

Alle siger ja.

C: Ellers skal de være lange, men rigtig spændende. Sådan... Så man hele tiden...

E: Ja, for det er rigtig nederen, når der er en virkelig spændende video, og så varer den bare tre minutter.

B: Ja, sådan synes jeg altid det var med Boris Laursen, så varer det bare sådan tre minutter. Så tænker man sådan, ej okay, det må godt varer lidt længere tid.

A: Men jeg tror også det er noget med, at Fie Laursens videoer er så lange, fordi når de er over en vis længde, så kan man sætte lige så mange reklamer på, som man har lyst til. Og det er nok det, hun tjener penge på.

B: Jeg synes også, at hun sagde i sine videoer på et tidspunkt, at hun godt kunne lide at sætte mere end fem på.

G: Ja, det har hun også sagt.

M: Okay, så hvis i skal se på jeres dagligdag, hvordan ville i så sige, at YouTube spiller en rolle?

E: Det er sådan. Nogle gange er det lidt kedeligt. Andre gange er det lidt sjovt.

B: Ja nogle gange bliver der bare ikke lagt noget op i nogle perioder.

E: Ja, det er så kedeligt. Eller hvis man har en favorit YouTuber, og man sidder bare og venter på, at de lægger noget op. Og så ligger de bare et eller andet virkelig dårligt op. Så bliver man virkelig skuffet.

C: Men jeg kan også sådan... hvis de rydder ud i deres tøj, så får man også helt selv lyst til at gøre det.

B: Ja det er rigtigt, jeg kan rigtig godt lide videoer, hvor de rydder op. Så bliver man rigtig motiveret.

E: Ja, der bliver man i godt humør. Synes jeg.

F: Hvad var det egentlig spørgsmålet var?

M: Hvilken rolle YouTube spiller i jeres hverdag?

E: Hm, det er lidt svært at sige.

C: Det er nok sådan lidt... **Hvis man keder sig.**

E: Jeg synes mere det er noget tidsfordriv.

B: Jeg kommer i tanke om YouTube, når jeg keder mig lidt, så går man lige ind og ser lidt. En halv time til en time og så ja...

C: Ja, altså for mig, så før i tiden, så var det mere sådan noget med at jeg så rigtig meget af det. Og nu er det blevet lidt mindre.

B: Ja, for jeg synes ikke, at der er så mange, der er gode tilbage. Alle dem, som var rigtig gode for to år siden, de er...

E: Lort nu.

B: De har sådan 200 tusind abonnenter, men nu er de bare sådan lidt ødelagt nu.

E: Ser i nogensinde Kristine mere?

B: Aldrig.

E: Jeg har ikke set en af hendes videoer i sådan et år.

B: Hvis hun poster noget, så er det bare virkelig dårligt.

F: Spurgte du ikke om irriterende ting ved YouTube på et tidspunkt?

M: Jo, eller bare nogle dårlige oplevelser?

E: Reklamer!

F: Ja, men det er bare fordi, det er rigtig irriterende, når en YouTuber siger, ja så har jeg en rigtig stor nyhed, som jeg gerne vil ud med, og så venter man... Og så kommer der et eller andet med, en video om, at de har lavet en bog eller et eller andet. Og det er bare så lige meget.

C: Alle laver bare en bog.

F: Så de laver nogle gange bare noget op, som så bare er vildt kedeligt. Når man så finder ud af det...

B: Så har man bare set den video uden nogen grund.

F: Ja, så er man bare gået og været sådan... Ej nu er den kommet ud... Og så er det bare vildt kedeligt.

E: Jeg hader bare reklamerne på hver video.

B: Ja, det er det jeg ikke kan lide ved Fie Laursen. Nogle gange har hun sådan fem. Og hun har også indrømmet, at hun gør det, for så får hun flere penge for det. Og så ved man bare sådan... At det er derfor hun stadig gør det.

M: Hvad skal der til for, at i synes en video er virkelig god?

E: Den skal... Der skal ikke være nogle reklamer på den først og fremmest!

C: Den skal være sjov og fange en.

B: Jaer.

E: Og så må den godt... Hvis den er ret sjov, så må den godt være lang. For så sådan, så ser man den hele. For det er ret nederen, når de laver en sjov video, som så bare er vildt kort.

B: Eller hvis det er sådan en ryd op video, og man så bliver motiveret.

C: Men jeg synes også, at det er irriterende, hvis de skal sige et eller andet vigtigt, og de så bare virkelig trækker det ud. I en virkelig lang video. Det er ret irriterende.

A: Eller hvis de sådan... Skriver et eller andet, sådan Alexander Husum og dem der, at de så skriver sådan i en titel 'er vi kærester' og så skulle de så til at svare på det, og så siger de sådan, så må i se med i næste video.

C: Ej!

E: Ja de sagde sådan, at så måtte man selv finde ud af det!

B: Ja, prøv selv at gætte jer frem. What the fuck.

E: Så lad dog være med at lave en video om det.

F: Lige præcis.

B: Meget click bait...

E: Jeg gider slet ikke trykke på sådan nogle, hvor der bare er sådan noget, er vi sammen, eller er vi ikke sammen. For man ved bare, at det er sådan noget click bait.

B: Og så ved man bare, at de til sidst siger, ej men det er vi ikke mere, eller det har vi faktisk aldrig været. Og så er det hele bare lidt lige meget.

M: Så hvad vil i sige at i får ud af at se videoer, der handler om beauty and style?

C: Inspiration.

F: Inspiration.

Flere siger ja.

M: Inspiration til hvad?

D: Sådan nu hvis... man er i tvivl om et makeup look, så kan du lige se, ej den er flot den der, den vil jeg gerne have. Eller hvis man leder efter en ny stil eller et eller andet så...

E: Ja, hvis man f.eks. leder efter nogle pæne bukser, og så ser man, at de har nogle pæne bukser på.

C: Ja de linker jo tit til, hvor deres ting er fra.

G: Eller hvis man skal finde ønsker eller sådan noget...

E: Ja, jeg synes også de der ønske-videoer er rigtig gode.

F: Ja, dem elsker jeg.

E: Men jeg synes bare, det er begyndt at blive lidt det samme. Sådan... Der er en taske, nogle smykker...

C: Ja, det kan godt blive sådan lidt... Ala det samme.

F: Jeg kan huske, at nogle gange har de vist håndklæder, hvor man bare er sådan lidt, hvorfor skulle jeg ønske mig håndklæder?

M: Hvad skal der så til for at i køber et af de produkter, som er blevet vist?

C: Det skal være flot.

F: Uh, eller når der er rabatkoder!

E: Ja, eller undtagen når det er na-kd...

B: Altså jeg har købt flere gange, og så er det bare rigtig dårligt, så jeg tror, at jeg vil stoppe med at købe.

M: Vil du uddybe lidt?

B: Jeg synes altid jeg ender med at købe sådan noget... tandblegning. Sådan det der sorte koksolie. Det blev talt mega meget op. Så køber jeg det for sådan 250 kr eller sådan noget. Og så får jeg det. Og så er det bare sådan noget sort pulver man skal børste tænder med. Og det skal man gøre hver morgen. Og der er jo ikke nogen, der gider at børste tænder to gange på en

morgen. Og så fik man bare sådan noget sort mellem tænderne, som ikke gad at gå væk. Det var bare helt håbløst. Jeg har aldrig brugt det efter. Og det hjalp heller ikke. Så det syntes jeg bare, var mega nederen. Specielt fordi alle bare talte om det.

E: Jeg køber mest tøj, hvis de anbefaler det. Jeg har total givet op på sådan noget der... sådan der nogle tandblegninger. For de laver noget for så mange ting. Så er det nemmere med tøj. Der kan du altid sende det tilbage, hvis det ikke passer eller kvaliteten er dårlig.

M: Hvad med jer andre? Hvad skal der til for at i køber?

C: Altså... det skal måske være... YouTuberne skal være oprigtige omkring det.

D: Jaer.

C: Man skal kunne mærke, at det er deres egen mening. Og at de måske bruger det bagefter. Og at de bruger det på sådan længere sigt.

D: Det synes jeg bare er svært at gætte sig frem til. Om de faktisk synes det er godt, eller om de bare snakker lidt over det overfladisk.

B: Ja, når de taler om det i en sponsoreret video, så ser man det aldrig igen. Det er derfor det var meget bedre på YouTube for to år siden, for der blev de ikke sponsoreret, så der vidste man ligesom, at det var rigtigt. Nu er det bare lidt ødelagt. Så nu ser jeg det bare mere for sjov, sådan for eksempel med Fie Laursen. Nu gør jeg det ikke rigtig for at blive inspireret, for det er bare falsk.

F: Jaer.

C: Det er lidt mere underholdning nu. Er det blevet til. Der er selvfølgelig nogle, som stadig godt kan inspirere en lidt. Men der skal man nok ligesom kende personens stil...

B: Ja, men jeg tror også en som for eksempel Sandra Willer går ret meget op i sit omdømme. Så jeg tror også, at hun er sådan ret sikker når hun taler om noget, at det så er rigtig.

E: Ja, hun virker meget oprigtig!

B: Fie Laursen... jeg tror bare hun ligger alt muligt ja.

E: Ja, jeg tror Sandra tænker meget mere på, hvordan hun fremstår. Jeg tror kun, hun siger ja til sponsorater, når hun ved, det er noget hun kan stå inde for... Det er meget rart at vide.

B: Jaer.

C: Mm. Der er for eksempel de der piger, med den der Samsung telefon.

E: De bruger den jo slet ikke efter.

C: Man kan bare se, at de altid har brugt iPhone.

F: Der er jo heller ikke nogle der gider at have den der Samsung.

C: Og når de snakker om den, så er det bare sådan...

B: Som om de har fået det hele at vide.

F: Som om de nærmest har et manuskript eller et eller andet.

C: Det virker bare opstillet.

M: Hvad skulle der så til for, at det var blevet et godt sponsorat?

C: Man skal tage fat i nogle, som man ved har brugt en Samsung telefon før.

E: Netop! Det er der jo. Men det er sådan... Når det er nogle piger, hvor man ved, de altid har brugt iPhone, og de så kommer med en Samsung, så ved man jo bare... Sådan nej. I er blevet bedt om det.

C: Jeg synes i hvert fald at det virker meget falsk.

E: Ja, så kan man for eksempel se på deres Instagram, at de slet ikke bruger den der Samsung. Men når de så skal filme en video, så er de sådan, her har jeg min telefon, og det er så min Samsung. Og så kan man jo bare godt se, at de egentlig har brugt deres iPhone.

B: Det er nogle løgnere...

F: Det gør også, at man ikke har lyst til at se deres andre videoer. Også nogle gange... Så er der en YouTuber, som har fået sponsoreret noget fra sådan et lille billigt mærke, for eksempel sådan kopi tasker, eller ikke helt... Men sådan lidt. Og så ved man bare, at de jo gerne vil have den ægte af dem. Men så sidder de også siger, at de bare er så glade for den. Men man ved bare, at de jo gerne vil have den ægte. Og så ved man jo bare, at de lyver. Sådan føler jeg det... For eksempel med den der Balenciaga.

B: Der der buy...

F: De bruger jo slet ikke tasken.

M: Det lyder som om, i har en del 'dårlige' oplevelser med sponsoreret videoer – har i prøvet at have en positiv oplevelse med en sponsoreret video? Hvor i havde lyst til at købe det, eller YouTuberen var troværdig?

F: Hm, ja det tror jeg.

E: Ja, men ikke hvor jeg har købt det. Jeg har haft lyst, men har så været lidt broke, og derfor ikke kunne købe det.

F: Ja, jeg ville ikke gide bruge penge på det. Man synes, det ser godt ud. Men man vil hellere bruge pengene på noget andet.

E: Man tænker, er det værd at bruge penge på egentlig. Og man ved bare, at mange andre har haft skuffelser med det. Så hellere lade være med at tage chancen.

M: Hvordan bruger i så kommentarfeltet inde på YouTube?

D: Aldrig.

E: Jeg går nogle gange ned og ser, hvad folk skriver. For det synes jeg er ret sjovt. Sådan når nogle har været en video, så at gå ned og læse folks hate kommentarer. Folk skriver virkelig nogle mærkelige ting. Men jeg bruger det ikke sådan rigtig selv.

B: Nogle få gange har jeg sådan spurgt dem, hvis de ikke har skrevet, hvor tingene er fra.

F: Men der skriver jeg til dem over insta. Sådan, hvor er din jakke fra.

B: Men de svarer ikke rigtig. Det synes jeg ikke rigtig at de plejer.

F: Over insta gør det. Over direct svarer de tit.

E: Det er kun Sandra der svarer.

B: Men det er jo også bare fordi... Hun er så sød.

E: Men det er som om at mange andre YouTubere føler, at de er sådan bedre end andre. Altså de er jo sådan hele tiden på deres telefoner, så de kunne vel godt svare...

C: Så er det sådan noget med, at de kun svarer på nogle enkelte nogle.

E: Så de siger altid, at de virkelig prøver at få svaret på alle kommentarer og sådan noget, men...

B: Det er løgn.

E: Man tænker bare ... Ofte svarer de sådan på tre, for så ligner det, at de faktisk har svaret på nogle.

F: Ja, ellers gør de det til sådan en stor ting, at de svarer på nogle. Som om de gør sig selv til en meget større person end hvad de er.

M: Så hvilken betydning har kommentarfeltet for jer?

B: Sådan lidt lige meget.

C: Ikke den store betydning.

F: Det behøver egentlig ikke at være der.

E: Eller nogle gange... Så skriver de faktisk hey jeg kunne ikke lægge linket deroppe, og så skriver de dernede hvor tøjet er fra. Det er nogle enkelte gange. Hvis de ikke kan skrive det i info boksen.

B: Jeg har også oplevet, at nogle slår det fra. Fie Laursen slår det for eksempel ofte fra.

F: Det er fordi hun får så meget hate.

B: Ja, der er mange, der skriver dårlige ting, så nogle gange, så slår hun det bare fra. Andre gange så er hun også sådan ... Har hun taget fra, det der hvor man kan se, hvor mange der har liket og disliket videoerne. Det er lidt mærkeligt.

M: Hvordan bruger man likes og dislikes?

F: Jeg har aldrig disliket.

A: Jeg liker heller aldrig tror jeg.

C: Jeg har liket sådan en video på YouTube.

F: Altså jeg liker videoerne, for jeg får dårlig samvittighed over ikke at gøre det.

B: Ej, det gør jeg ikke.

F: Sådan hvis de har brugt lang tid på det... Så synes jeg også sådan at det er synd, så liker jeg.

B: Jeg liker mest bare af vane. Hvis jeg synes den er god, så går jeg bare ned og liker.

C: Jeg liker aldrig...

E: Jeg liker kun hvis de virkelig er gode. Hvis det er nogle jeg rigtig gerne vil se igen eller se mere af. Og når man så har liket, så kan man senere gå ind og så sådan, ah den der, den vil jeg gerne se igen.

B: Mm, det er også derfor jeg liker. For så får man dem sådan ind på en liste. Og så kan man se dem på et andet tidspunkt.

D: Jeg liker, hvis det er sådan en rigtig god video, og jeg gerne vil have, at personen skal lave mere af det. Så liker jeg..

B: Ja, det tænker jeg også.

D: Jeg liker ikke sådan alle videoer. Kun hvis den virkelig er god at se.

E: Jeg liker ikke så tit beauty og fashion videoer. Det er mere sådan, hvis de laver noget sjovt, noget sjovt de fortæller om.

B: Ja noget anderledes.

E: Så synes jeg godt, at de kan få et like. Så kan de lave mere af det.

D: Ja lige præcis, noget man gerne vil se mere af.

B: Ja, hvis nogen kommer med en ny video ide...

E: Jeg liker ikke så meget beauty og fashion på YouTube for der er så meget af det, så jeg synes ikke rigtig, at der behøves mere af det...

B: Jeg ved ikke, på et tidspunkt... Jeg kunne for eksempel godt lide den der Emilie Briting, hvor hun sagde go eller no go, og så liket jeg, sådan. For det kunne være ret sjovt, hvis hun lavede en til. Eller hvis Astrid Olsen så så det, og også lavede sådan en video. Jeg tror, jeg har liket ret mange.

E: Det ligger bare ikke rigtig som en vane... Det tror jeg, at det gør for nogle.

M: Nu nævnte i Insta direct, hvordan ser i samspillet mellem YouTube og andre sociale medier?

E: De bruger ret meget andre sociale medier for at reklamere for deres videoer. Sådan jeg har lagt den her op gå ind og se den.

C: Ja, eller sådan meningsmålinger. Vil i se denne video, eller vil i se en anden video.

B: Ja, det gør Sandra.

E: Men de gør altså også tit sådan... Sponsoreret ting på deres Instagram. For eksempel det der na-kd, hvor alle bare...

F: Ja, men det er jo nemmere derinde end på YouTube, for der skal du jo redigere og alt det der. Så er det jo meget nemmere på Insta story.

E: Jeg synes bare, at det er irriterende. Når det eneste ens insta er fyldt med er...

B: Men altså de er jo også offentlige personer, så hvis de er YouTubere, så har de sikkert også en Instagram, og så bruger de sikkert den til at reklamere. De bruger meget tingene til at reklamere omkring sig selv.

E: Det er nemmere at skrive på Insta, for hvis du ser en video en dag efter den er lagt op på YouTube, så svarer de ikke. De svarer først sådan den første time efter folk har skrevet på deres video. Så er det nemmere at skrive til dem over Insta direct.

F: Men også især sådan nogle... For eksempel er der noget der hedder Guldtubben, sådan et award show, der er de meget sådan, swipe op her og stem på mig. Og det er der sådan rigtig meget af på det der tidspunkt...

E: Det er ret selvoptaget synes jeg.

F: Jeg gider nærmest ikke at se de der stories, for man ved bare, at det hele handler om det...

B: Jeg tror heller aldrig, at jeg har stemt på...

F: Ja sådan noget stem på mig.

E: Jeg synes virkelig at man kan mærke på mange YouTubere, at det sådan har steget dem til hovedet.

B: Jeg tror faktisk slet ikke jeg følger nogle af dem, kun Sandra Willer og Fie Laursen. Det er bare dem jeg ser tror jeg. Jeg ser faktisk ikke så mange af de danske længere.

F: De engelske, de er ret hyggelige. De snakker så sødt og sådan noget.

M: Nu nævner i Instagram, hvilke andre sociale medier bruger YouTubere?

B: SnapChat!

E: Ja, men jeg synes, at Snapchat, det er sådan for nogle YouTubere. For eksempel Louise Madsen. Du ser sådan deres rigtige liv. Nogle YouTubere er jo bare sådan, hey ja jeg er i gang med at lave en video om et eller andet, stil spørgsmål agtigt. Det er det, der er mange der bruger Snapchat til.

B: Ja, der er mange der bruger det sådan lidt som en vlog. I stedet for at lave en video, så filmer de bare.

E: Jeg kan ret godt lide Louise Madsen på Snapchat, hun ligger nogle sjove op.

B: Ja det kan jeg også.

E: Det er sådan den eneste YouTuber jeg følger på Snap.

M: Nu siger i, at YouTuberne ikke rigtig svarer i kommentarer feltet, svarer de så på direct?

B: Altså jeg har prøvet at skrive, og der har jeg ikke fået noget svar.

F: Hvem var det?

B: Jeg kan ikke helt huske det... Jeg ved bare, at de aldrig har svaret mig.

E: Jeg skrev til Sandra forleden. Hun havde nemlig en flot jakke på. Så jeg spurte, hvor hendes jakke var fra, og der svarede hun sådan indenfor 5 minutter. Det syntes jeg var imponerende, for jeg tænkte jo, at hun sikkert ikke ville svare.

D: Ja, det er også derfor jeg godt kan lide hende.

F: Jeg skrev faktisk til Sandra engang en ret lang besked, for det var sådan et eller andet med om der kom taxes fra en hjemmeside, som hun ligesom havde fået noget hjem fra. Og så var det sådan noget med at du kunne vælge, om du ville have taxes med i forvejen eller om du bare sådan ville se, om der kom nogen, når du fik det, du havde bestilt. Og det var jo sådan en lidt lang besked, så der tænkte jeg, at det var nok ikke noget, hun gad at læse og svare på. Men der svarede hun så rigtig langt og på en sød måde... Så det var meget rare.

E: Jeg synes, at Sandra sådan er den eneste der tager sig tid til at svare sine følgere. Jeg synes, at der er mange YouTubere, som bare overhovedet ikke tænker på sådan noget...

B: Jeg tror også bare, at hun går meget op i det. Altså jeg tror bare af de YouTubere, der ligesom ville gå i gymnasiet nu, de dropper ud, og så laver de det... Men de går jo ikke så meget op i det.

E: Jeg tror også, at det er det med, at Sandra hun er ældre. Jeg tror bare, at det hjælper lidt.

B: Jeg tror, at dem som er sådan 17 og 18 ikke går ligeså meget op i det, som Sandra der er sådan... 25 eller sådan noget.

E: Ja, hun er alligevel sådan det skridt foran.

C: Jeg synes nogle gange, at de unge YouTubere bliver sådan lidt... mærkelig... sådan, arrogante.

B: Jaer.

C: Sådan, se hvor god jeg er.

E: Der er mange, som er samme alder, som dem som ser deres videoer, og der kan man godt mærke, at de er sådan, jeg er lidt bedre end dem agtig. For jeg laver YouTube. Det er lidt åndssvagt.

M: Hvem ville i så nævne, der ikke svarer?

B: Fie Laursen svarer i hvert fald ikke.

E: Victoria Garber...

B: Jeg tror engang jeg skrev til Fie Laursen, og hun svarede mig ikke.

E: Nej, Fie Laursen svarer overhovedet ikke.

B: Nej, jeg tror hun er ret ligeglads med det.

E: Det er fordi, folk gerne vil se hende fordi hun er så mærkelig

B: Jeg tror også, at man skriver hate til hende, og derfor tør hun ikke åbne det

F: Astrid Olsen svarer heller ikke

B: Gør hun ikke?

F: Kristine Sloth svarer heller ikke

E: Jeg har aldrig skrevet til hende

B: Jeg synes, hun er blevet irriterende

E: Louise Madsen svarer heller ikke. Jeg tror sådan lidt det er de unge...

B: Ej, jeg tror godt, at Victoria Garber ville svare.

E: Jeg prøvede, og hun svarede ikke.

F: Simone Wulff kunne godt svare.

C: Jaer.

E: Julia virker også ret sød.

B: Ja, hun sagde også sådan, at hun prøver produkterne før hun reklamer for dem, og at hun sådan går meget op i, at det skal være det rigtige og sådan. Og det føler jeg er sådan ret troværdigt, for jeg føler, at hun er ret sådan nede på jorden.

E: Jeg synes de mest troværdige YouTubere er Julia Sofia og Sandra Willer. Det er sådan det.

Alle siger ja.

M: Hvem ville i så sige er de mindst troværdige?

B: Fie Laursen

E: Ja, hun er lige meget. Men jeg synes også Astrid Olsen, for hun lavede sådan en hudpleje rutine, men så brugte hun bare aldrig de der ting.

D: Ja, det samme for Victoria Garber med det der Girl Tropper...

M: Girl Tropper?

F: Ja, det er det med den der Samsung, hvor det var meget utroværdigt.

E: Ja virkelig

C: Mmm

B: Der er også mange sådan... Mange billige tøj hjemmesider, som de bliver sponsoreret af, hvor man tænker, de ville aldrig selv købe noget derfra.

E: Det er rigtig meget Fie Laursen der bliver sponsoreret af sådan noget.

B: Jaer.

E: Alle mulige mærkelige mærker.

M: Jeg tænker, at vi lige laver en øvelse, hvor jeg nævner nogle ting, man kunne få ud af at se beauty eller style videoer, og i så ranker hver af dem fra 0 til 5? 5 er det højeste, dvs. at man virkelig føler, at det er det, man får ud af at se videoerne, hvor 0 er, at det slet ikke er det.

B: Kan vi så godt tage en runde?

M: Ja, lad os gøre det. Hvis vi starter ud med at sige ny information – altså ny information om produkter, steder... At man får noget nyt at vide om noget, som man ikke vidste før?

A: Mh, det synes jeg ikke så meget. Så nok sådan 2, tror jeg.

B: Altså... Jeg tænker måske kun sådan... 2

C: 3 tror jeg. Agtigt.

D: Nok også omkring 2.

E: Altså er det kun at tælle beauty og sådan med? For nogle gange bliver der lavet vlogs, hvor man får ret meget nyt at vide. For eksempel sådan at de er på museum eller ude og rejse. Så er der meget nyt.

M: Ja, det kan også sagtens tælle med.

E: Jamen så synes jeg sådan... 3-4 stykker. Hvis man tænker på ferie og sådan, så synes jeg, den ligger højt.

F: Ja, med hoteller og sådan noget.

E: Sådan steder, hvor man er sådan, det vidste jeg ikke engang fandtes. Men det er ikke så meget med beauty, mere ved rejse-videoerne.

F: Jeg tænker også sådan... 4. For så er der for eksempel også nogle gange en YouTuber som siger noget om et mærke, som man måske ikke kender. Og så finder man ligesom ud af, om mærket er godt eller ej. Så siger personen for eksempel noget om hvorfor det er godt, eller hvorfor det er dårligt. Så får du sådan alligevel ret meget at vide. Og også sådan cafeer og sådan noget.

G: Ja, 4 også tror jeg.

E: Også når de siger et brand... At det ikke tester på dyr eller noget i den stil, det synes jeg også ikke selv man kan læse på hjemmesiden, men det er bare sådan noget YouTubere ved.

B: Ja, det kan jeg også godt lide at få at vide!

F: Ja, men jeg synes også, at det er lidt forskelligt, hvem der siger sådan noget.

M: Hvis vi tager en ny en, hvordan vil i så rate underholdning? Altså om i ser det for at blive underholdt, og om i faktisk bliver underholdt at se beauty og fashion videoer?

D: Jaer, jeg ser det lidt for at blive underholdt, hvor at tit... Så bliver man ikke så underholdt... Så får man bare lyst til at se en anden en, som man har set 100 tusind gange. Den ved man ligesom er sjov.

M: Så man går derind for at blive underholdt, men det er ikke altid, man faktisk sidder med en følelse af det?

D: Jaer.

B: Øhm. Jeg ville nok sige... Der er ret mange videoer, der ikke er sådan særlig sjove, så man skal ligesom være inde på en del før man finder nogen der er underholdende. Måske tre eller sådan noget.

C: Jeg ville også... Det kommer lidt an på hvilket humør man er i. Om man har lyst til, at den skal underholde en.

M: Hvad så i forhold til tidsfordriv?

B: Så er alt man abonnerer på egentlig bare fint. Så vil man gerne bare se et eller andet.

C: Ja altså jeg går også tit bare ind på YouTube for at blive underholdt, men sådan... Det er ikke så tit det faktisk sker, for jeg synes det er blevet lidt kedeligt over tiden på en måde, for det er ligesom bare det samme der kommer op. Synes jeg. Og man har jo brug for noget nyt... Og så

ender det netop bare ud i, at man ser et eller andet helt random, hvor man tænker, hvordan er jeg kommet herind.

B: Haha ja. Hvad fuck har jeg gang i.

C: Men jeg tænker også sådan en treer.

E: Altså når jeg skal underholdes... Så går jeg ind og ser sådan nogle... Sådan komedier og award shows, hvor de laver jokes. Jeg synes nemlig ikke sådan nogle almindelige YouTubere, der laver beauty og sådan er underholdende. Det er bare tidsfordriv.

F: Nogle gange ser man også sådan nogle beauty og fashion videoer fordi de kan være sådan lidt hyggeligt... Og inspirerende og sådan noget. Og der er det så også nogle gange sjovt. Så der ville jeg nok sige sådan 3.

G: Altså jeg ser det også sådan for underholdning, men det er ikke sådan altid jeg bliver underholdt. Men jeg vil nok også sige tre.

M: Og hvad med i forhold til afslapning? Ser i videoer for at slappe af eller komme lidt i lavt gear?

A: Hm ja, altså der er sådan nogle videoer hvor de bare sidder og snakker. Og så kan man godt blive sådan helt. Træt.

B: Altså jeg tror bare at jeg bruger YouTube til sådan at blive underholdt. Sådan så går jeg helt tilbage på Fie Laursens videoer, og ser hendes storytimes før hun lavede den der min ærlighed, for så er det bare sådan lidt mærkelige... De er ikke sådan helt rigtige, men bare meget underholdende. Det var bare alt muligt mærkeligt.

F: Jaer.

C: Nogle gange ser man måske også bare en snakke-video, som er sådan lidt relevant og lidt spændende. Og så bare sidder og kigger på andre tøj hjemmesider eller noget imens. Så det behøves ikke være noget, hvor man følger vildt meget med.

D: Jaer. Jeg gør lidt det samme. Man behøves ligesom ikke se med hele tiden, men bare at have den der stemme i baggrunden. Måske fortæller de noget der er lidt spændende, men måske også bare lidt irrelevant. Bare sådan at... Man har jo heller ikke lyst til, når man skal slappe af, så at se sådan en helt gejlet op video, så har man jo bare lyst til at høre en eller anden snakke-video.

E: Jeg ser bare sådan nogle oprydningsvideoer når jeg vil slappe af... Jeg ved ikke hvorfor, jeg synes det er super behageligt. Slapper helt af, fordi jeg ser nogle andre rydde op. Det synes jeg er det eneste der får mig til at slappe af.

F: Altså jeg ved det ikke helt. Jeg slapper da også nogle gange af... Ja.

G: Ja, jeg hører jo også på det med, at man kan lave noget andet imens, hvis det endelig er.

M: Okay, hvad med i forhold til inspiration?

A: Ja altså jeg synes det er lidt forskelligt an på hvem man ser, sådan for eksempel Sandra Willer. Hende bliver jeg for eksempel meget inspireret af. Hvor at sådan nogle andre... Så følger man bare sådan lidt med.

B: Altså jeg tænker... Bloggere der er blevet YouTubere, dem synes jeg bare er sådan lidt mere spændende. Sådan for eksempel Sandra. Og hende der Maria Kragmann eller hvad hun nu hedder.

C: Jaer. Det synes jeg også. De der fashion bloggere. Nu har jeg ikke set så meget Maria Kragmann, men sådan Sandra Willer. Hende synes jeg er meget troværdig og sådan noget. Det virker sådan meget... Hun kan bare... Det interesserer mig bare.

D: Ja, jeg har lidt det samme. Bloggere ved bare lidt mere hvad de snakker om. YouTubere er sådan gået hen og blevet lidt med vlogs og sådan noget... Det er stadig meget sjovt, men det går bare ud i noget helt andet. Som jeg ikke synes er så spændende mere.

E: Ja men Youtube er jo også sådan lidt deres job agtigt. Hvor sådan fashion... Der synes jeg for eksempel jeg får mere inspiration på Insta, for der ligger de hele tiden billeder op af deres tøj. Eller jeg tror mest det er bloggere der så laver videoer, som jeg får inspiration af. Jeg får det ikke så meget af andre danske YouTubere.

F: Jaer. Altså bloggere er jo kendt for fashion, hvor nogle YouTubere jo er startet med at lave noget andet, og så begynder de så at lave lookbooks... Hvor jeg føler, at bloggere har lidt bedre stil. Så det er nok dem, jeg får mest inspiration af.

G: Jaer, det er nok det samme. Så ikke så meget på YouTube.

M: Okay, en allersidste – hvad med det her med at koble lidt af, at komme lidt væk fra hverdagen?

A: Ja, altså jeg ser tit sådan nogle vlogs fra ferier og sådan. Slappe helt af til det.

B: Jeg ved ikke, hvorfor jeg bliver ved med at nævne dem – men Fie hvis jeg godt vil grine og Sandra hvis jeg godt vil... sådan der flot tøj og sådan. Eller en video fra et event, det er ret sjovt. Og så er hun jo også tit ude og rejse. Med sådan nogle mærker. Fordi der er et eller andet brand der har inviteret hende på en rejse. Så det er nok Sandra Willer.

C: Ja, jeg kan også ret godt lide at se sådan nogle rejse-vlogs og sådan noget. Hvis det er lidt spændende og godt redigeret. Jeg synes for eksempel en der hedder Shane Mitchel. Hun laver nogle rejse-vlogs der er ret inspirerende.

B: Det er sådan lidt ligesom Alexis.

C: Hun snakker sådan over dem. Så det er lidt en film på en eller anden måde. Det synes jeg er ret inspirerende.

D: Altså jeg har det sådan lidt, hvis man gerne vil lidt væk fra hverdagen, for man har bare haft en lidt hård dag, og man har bare brug for at slappe af og sådan noget... Så kan jeg godt lide bare at se nogle videoer der tager lidt længere tid, så man ligesom bare kan glemme tiden. Tænke på noget helt andet end sit eget liv.

E: Der har jeg det lidt omvendt. For hvis jeg sådan lidt væk fra hverdagen, eller hvad man nu siger, så tror jeg hellere jeg vil lytte til lydbog. Det gør jeg nogle gange. Jeg bruger lidt mere bare YouTube til tidsfordriv. Det er lidt mere det jeg bruger det til. Men jeg kan ret godt lide rejse-vlogs, hvis det nu er et sted man selv skal hen. Så kan man finde nogle gode cafeer eller noget spændende.

F: Ja altså. Der er en YouTuber. Eller der er to britiske. Som hedder sådan noget Elise Milon og Emma Hill, og de er jo sådan... De bor jo i London, eller deromkring. Så de snakker britisk, og det er man jo ikke så vant til at høre her i Danmark, for her snakker vi jo dansk. Så... Det er som om man godt kan føle, at man kommer lidt væk, for man hører et andet sprog og du ser nogle andre omgivelser. Og deres hjem er på en eller anden måde også lidt anderledes end hvad man er vant til. Det er meget rart.

G: Jeg ser også rejse-vlogs, for det er meget spændende at se. Ja. Verden. Hvor de er henne og sådan noget.

C: Jeg synes også nogle gange, at hvis man for eksempel skal konfirmeres og man glæder sig rigtig meget til det og sådan, så sådan... Så ser jeg nogle gange videoer for at forestille mig sådan, det bliver mig om lidt. Eller rejsevideoer, hvis man skal et sted hen om et øjeblik, så lige at se... Hvis nu man skal et eller andet, og de er der. Så kan man lige få nogle gode tips... Inspiration.

M: Det virker umiddelbart som om, der er ret stor forskel på hvilken slags video man ser, og hvad man får ud af den?

Alle siger ja.

M: Så det kunne være, at vi sammen kunne prøve at kategorisere lidt – helt bredt? Inden for netop de her YouTubere, der primært har beauty og style. Hvilke temaer eller kategorier kunne man så sætte op. For eksempel rejse-vlogs?

E: Kan man også lave en, der hedder sponsoreret videoer? En kategori.

C: Der er virkelig meget sponsoreret...

B: Jeg tror, at sådan 75% er sponsoreret. Og de sidste 25 er bare sådan lidt andet.

M: Det kommer vel lidt an på, om i tænker, at en sponsoreret video udelukkende er sponsoreret, eller om der også er andet ind over?

E: Jeg synes bare så snart... Altså hvis man ser en video, og de så laver sådan favoritter, og så... Eller sådan. Så går man ind på videoen, og så står der sponsoreret, og så gider jeg bare ikke at se videoen. Så går jeg bare ud af den. For så føler jeg, at de bare har lavet den video, for at reklamere for et produkt. Og det synes jeg er sådan lidt irriterende.

M: Hvad tænker i andre?

C: De er jo begyndt sådan at skulle sige, at videoen er i samarbejde med et brand og sådan noget. Og der ser jeg så meget lidt af den. For lige at se, hvordan personens holdning er til det. Om det sådan er alt for opstillet... Så gider jeg ikke se den.

B: Altså der er nogle YouTubere, hvor jeg stadig ser dem, selvom jeg ved det er sponsoreret.

Fordi... Fie Laursen. Jeg ved ikke, hvorfor jeg hele tiden nævner hende. Men hun er bare ret sjov, og jeg tror, at hun ret gerne vil gøre sig selv lidt til grin. Og det synes jeg bare er sådan lidt... Det er der ret mange andre der er ret påpasselige med hvad de siger på YouTube, ikke. Og hvis de så både er lidt påpasselige... Og det er sponsoreret. Så bliver det bare virkelig virkelig kedeligt. Specielt hvis det så endda også er en snakke-video, som bare slet ikke er redigeret. Det er sådan lidt. Kommer an på, hvem der har lavet den. For de laver også deres videoer meget forskelligt.

M: Så hvis vi skal komme med nogle kategorier, som deres videoer lidt kunne falde i?

E: Der er snakke-videoer. Og så er der er jo også nogle, hvor de slet ikke snakker. Sådan for eksempel rejse-vlogs, der er jo nogle, hvor de slet ikke siger noget. Hvor det bare er klip.

F: Åh det er så irriterende.

B: Ja, det synes jeg også. Men det skal heller ikke kun være tale.

F: Også look books, hvor man kun ser noget, men de slet ikke siger noget. Hvor de bare kommer ind og ud.

E: Ja, dem spoler jeg bare igennem.

B: Jeg kan bare ret godt lide, når de bruger lang tid på sådan at der er noget musik ind over, at de selv taler, men også at den bare er godt redigeret.

F: Ja, og forklarer.

B: Det er der bare ikke særlig mange der gør. Overhovedet. Så de skal bare have ret meget personlighed for at man gider.

M: Hvad er det du siger, der er mange, der ikke gør?

B: Altså der er mange... Der sådan enten laver tale, eller enten laver musik. Eller er sådan, i dag har jeg besluttet, at vi kun laver video, jeg vil kun sidde og tale. Tage en kop te og sådan noget... Og det synes jeg bare er virkelig kedeligt. Der er mange der bare er lidt kedelige, og de er bange for at sige deres mening, for det er jo YouTube, så der er jo sådan mange der så kan sådan hate på dem.

E: Det er det gode ved Fie, hun siger det bare.

B: Ja, det er derfor jeg godt kan lide Fie. For hun er bare underholdende og ligeglads med hvad andre siger.

E: Ja, men hun er også nogle gange bare dum at høre på. Hun får en selv til at føle sig klogere.

B: Ja, det kan jeg også virkelig godt lide, hvis man har haft en dårlig dag, og bare er træt. Og så kommer hjem, og så er det bare sådan, ej hvor dejligt, Fie har lavet to videoer. For så får man det bare lidt bedre.

M: Hvad med bolig-videoer? Sådan housetour?

Alle udbryder uh, ja det er sjovt.

C: Uh ja, 5 point.

B: Ja, det er rigtig sjovt!

E: Men der er også nogle, som laver virkelig kedelige house tours. Det skal også være sådan...

B: Ja, så er der nogle som filmer sådan, min elkedel, den er herfra. Hvor man bare er sådan lidt øhh... Hvor man er så ligeglads.

E: Ja, sådan lidt uinteressant.

B: Ja, det tror jeg egentlig også Sandra Willer gjorde. Den syntes jeg ikke var særlig spændende. Men jeg tror også bare... At hun går ud til et lidt ældre publikum. Det er der jo sådan mange YouTubere der sådan ikke rigtig gør.

F: Men det er bare meget sjovt stadig sådan at se hvordan hun bor på en eller anden måde.

C: Ja, indretning kan være ret sjovt at se. Sådan hvordan forskellige har... Deres stil. For eksempel når de flytter hus og man sådan ser, hvordan de går og sætter deres sofa op og sådan noget.

B: Ja, men det er også bare spændende at se folk gå og gøre sådan noget.

C: Ja, man får helt lyst til at flytte.

B: Jaer. Altså jeg tror hun jeg har set sådan en room eller house tour som jeg rigtig godt kunne lide, og det var Victoria Garber. Men hun havde også bare et virkelig sejt værelse.

E: og hun har et virkelig pænt hus.

B: Ja, det var virkelig flot og godt indrettet. Det er nok den eneste jeg har set, hvor jeg virkelig godt kunne lide det.

F: Hun bør vist i sådan Solrød.

B: Jeg tror jeg er ret kræsen.

E: Søllerød?

C: Nej. Solrød.

B: Det er lidt lige meget.

M: Oplever i så, at dem som laver meget beauty og fashion, også kan finde på at lave madvideoer?

E: Jeg synes nogle gange, at de laver sådan nogle what I eat in a day, men de er bare så overfladiske, for det er sådan... Nips lille jordbær med chokolade på

B: Ja, man ved bare, at det overhovedet ikke er rigtigt.

E: Astrid Olsen lavede på et tidspunkt en, hvor hun lavede sådan nogle rispakker...

F: Forårsruller eller sådan et eller andet

E: Og det var bare sådan. Det har du jo ikke tid til at stå og lave hver dag.

F: Og hun tog også bare sådan en pande frem og var sådan ... Nu skal jeg lave frokost, hvor hun stod og lavede noget blomkål. Hvor det bare er sådan lidt, ej okay

E: Ja, det synes man altså, det er lidt overfladisk. Det bliver for meget. De må jo også lave andet i løbet af dagen.

B: Jeg tænker også... Der er mange madvideoer, som ikke er rigtige. Også sådan taske-videoer, hvor det er sådan, se hvad der er i min taske.

E: Ja, så er det sådan, nå ja min telefon lå lige øverst.

B: Og man ved bare, at de lige har ryddet op i deres taske inden, for den skal bare se sådan helt perfekt ud. Og det er også bare lidt det de gør med madvideoer, hvor de er sådan, ej se lige hvor sunde vi er. Og så har vi jo for resten også lige været nede og træne. Og så har vi også lige gjort det her. Og vi har lige ryddet op i vores hus.

F: Og vi er faktisk også veganere og sådan noget.

B: Og jeg er faktisk også lige blevet veganer. Og jeg er bare perfekt. Og jeg gør aldrig noget forkert. Det er altså bare lidt kedeligt at se på.

E: Det er det der er lidt irriterende ved vloggere. Det viser jo kun det perfekte.

B: Men det gør Fie ikke!

Alle griner.

E: Når hun viser hvad hun spiser, så er det sådan en burger.

B: Ja, der er det faktisk sådan en ægte what i eat in a day.

F: Hvor man faktisk kan relatere

B: Ja, man kan faktisk relatere til det

E: Jeg synes nogle gange, at man får det lidt dårligt med hvad man spiser, for man får det sådan lidt, okay hvorfor spiser jeg ikke sådan noget der. Fancy mad hver dag.

B: Ja, og så prøver man selv, og så ender man bare med at spise et eller andet... En eller anden mærkelig salat.

E: Det er vildt sjovt, når nogle filmer, at de sådan skal bage en eller anden kage, og så går det bare vildt galt. Så brænder det på og sådan. Det synes jeg er sjovt at se.

C: Ja, så kan man se, at de altså også kan lave fejl.

B: Ja at de altså ikke bare har et perfekt liv.

F: Det var det som om der var mange der sådan.. Drenge YouTubere der gjorde engang

B: Ja de lavede sådan madvideoer

F: Sådan noget vores køkken

B: Ja hvor de ikke rigtig kunne finde ud af det. Så det var ret sjovt at se. Men de laver det ikke mere.

C: Ja i stedet for nu med de der what I eat in a day, hvor der er sådan mange... Der faktisk laver en realistisk what i eat in a day

E: Jaer men det er altså bare stadig ikke realistisk. Det er så opstillet

C: Jeg synes bare ikke, at de bør kalde det what i eat in a day, når det bare er sådan ...

B: Ja hellere sådan en sund dag for mig

C: Eller sådan, det her kan du spise til frokost

B: Ja eller madideer

E: Ja kalde det sådan, det her er noget du kan spise

M: Hvad hvis man så kigger på beauty, det er vel en ret bred kategori, hvad vil i sige, er de dominerende ting indenfor beauty videoer?

E: Unboxing videoer, haul

B: Get ready with me

E: PR pakker

B: Men jeg tror... Jeg ser ikke så meget af det, for der er meget af det, som er sådan, se nu bruger jeg en helt lilla læbestift og sådan alt muligt crazy make up.

F: Og det bruger man jo ikke selv

B: Altså Astrid Olsen og alle dem, som tidligt var kendt for flot make up, det er bare sådan blevet virkelig mærkeligt nu. Så det er sådan.. Jeg ser dem ikke, hvis jeg kan se, at videoen handler om sådan grøn øjenskygge og lilla læbestift, så gider jeg ikke se den. Altså jeg kommer jo ikke selv til at bruge det.

E: Jeg kan meget godt lide sådan nogle hverdagsting, sådan noget hvor man kan få inspiration til, den der øjenbryns ting, den er meget pæn, og det kunne være at man lige skulle prøve den. Altså sådan, det kan være at de slet ikke snakker om produktet, men bare viser det. Sådan den der bruger jeg til mine øjenbryn, men uden at de står og hyper det helt op. Så tænker man, det er jo nok meget godt, når de bruger det.

B: Ja, så tænker man, ...

E: Hun behøver jo ikke at snakke det op

B: Ja det er rigtig nok

E: Det synes jeg er rart.

M: Så i føler, at det egentlig er mere troværdigt, når man taler mindre om produktet?

B: Ja det er rigtigt. Jo mindre de taler om det, jo mere tænker man også, de har ikke lige fået at vide, at de skal sige alt det, de har ikke kun lavet videoen, på grund af det produkt.

F: Ja og det sådan er naturligt for dem at bruge det hver dag

C: Der er også nogle gange, hvor nogle har fået noget fra de der na-kd hauls, hvor de så får noget hjem og er lidt utilfredse med det, men så finder de så alligevel et eller andet positivt ved det

B: Ja, det er jo fordi de stadig gerne vil have deres penge og alt tøj. Så de vil jo gerne sige noget godt om det de kan lide, men ikke om det de ikke kan lide.

C: Det er altså også sådan.. Så har de sådan en sell off på insta, og så ligger de sådan det der haul op, og så to dage efter ligger de tøjet op på deres sell off, og er sådan, der er stadig mærke i, den er helt ny

B: Ja, og det er jo fordi det har været sponsoreret

C: Ja men det er jo bare åndssvagt. At de siger, den her trøje er virkelig pæn, men så sælger de den lige efter.

F: Det er virkelig meget Maria Kragmann. Det gør hun virkelig hele tiden. Det er forfærdeligt.

E: Det er virkelig åndssvagt. Så lad vær med at lave sponsoreret med dem. Hvis man ikke kan lide det, de laver.

C: Ja, stop samarbejdet med dem.

E: Jeg kan godt forstå det, hvis de faktisk går med det og sådan noget. Men hvis de ikke gør, så er det jo bare åndssvagt.

F: Og hun kan alligevel ikke sælge det til mere end sådan 50kr, så man har det sådan, er det så ikke lidt lige meget agtigt. På en eller anden måde.

B: Ja det tjener jo alligevel vildt mange penge på, at de faktisk bliver sponsoreret, så hvis de også sælger det som de har fået sponsoreret for ingen penge, kan det så ikke være lige meget.

E: Det er sådan lidt med det der na-kd. Du kan altid få den der 20% rabatkode, for der er hele tiden en der har den.

B: Ja, det er det samme med de der Desenio plakater.

F: Ja lige præcis

B: Alle YouTubere var pludselig sådan, nu laver jeg mit værelse om, men den eneste forskel var, at de sat en plakat op.

F: Ja så er det sådan, nu laver vi om, så hænger de en plakat op, og så slutter videoen. Det var så det den handlede om.

C: Ja og tit var det de samme plakater de fik... Sådan room makeover. Og så var det egentlig bare tre billeder. Det var sådan lidt...

B: Sådan come on

E: Ja og så lagde de det også på Insta og var sådan, brug min kode agtigt. Der synes jeg det er åndsvagt, når de bruger en hel video på det.

F: Ja ...

B: Og når de så starter ud med at sige, ja og den her video, den er sponsoreret af Desenio. Altså jeg ved godt, at det er dejligt man ved det. Men man ved også bare... Altså hver gang jeg trykkede ind på noget, og de sagde Desenio , så gad jeg ikke se den. For man vidste bare, at det bare var om de plakater.

C: Ja, man er begyndt sådan... Hvis man nu skulle bestille noget derinde fra, så kan man ligeså godt vente på at der kommer sådan en Desenio video, for de kommer jo nærmest hver uge.

E: Ja, og det er det samme med na-kd. Og det er bare så åndsvagt, for man tænker bare, får de nogensinde solgt noget, som ikke er med rabatkode.

B: Ja!

M: Det virker lidt som et paradox, for I vil gerne have rabatkoderne, men det virker som om, det også er lidt farligt for virksomhedernes brand at lave for mange af dem?

E: Ja det virker jo lidt åndsvagt. Men det er jo heller ikke fordi, man bestiller hver gang man har en rabatkode, man gør det måske en gang, for der er bare hele tiden nogen som har rabatkoder, og så tænker jeg bare... Det er jo lidt åndsvagt for firmaet. Det er fint nok for os, men altså... Det er lidt mærkeligt synes jeg. At have et firma der aldrig sælger til en speciel pris, men hele tiden sætter det ned med tilbud på det.

C: Ja, jeg ved ikke... Nogle gange, måske ikke lige i Desenios tilfælde, så kan det jo godt sige lidt om mærket. Hvis de hele tiden har...

B: Ja, de prøver for meget.

C: Sådan, hvorfor har de det hele tiden. Hvorfor har de behov for det

B: Jeg synes måske bare, at de skal vælge sådan to store YouTubere, eller sådan noget. I stedet for at vælge en masse der er lidt små. Fordi så hvis alle de YouTubere lige pludselig har det, så virker det bare ret utroværdigt. Hvis alle pludselig er sådan, se jeg har fået plakater. I stedet for hvis de bare havde valgt sådan to. Som nåede ud til mange mennesker.

E: Det er det samme med sådan nogle Insta mennesker. Det er bare sådan... Det er sådan nogle Insta piger. Man tænker sådan, okay, så mange går i jo ikke ud til, dem der følger jer er jo kun jeres omgangskreds. Og de køber det jo nok ikke.

M: Så hvis i skulle give nogle anbefalinger til virksomheder, hvad skulle de så være? Hvordan er det bedst at lave sponsoreret videoer?

E: To store YouTubere

B: Ja ikke mere end det

F: Jaer. Altså måske sådan et længere samarbejde

B: Ja præcis

E: Hvis jeg var dem, så ville jeg gøre det med en YouTuber, for de laver både det, men også deres insta. Så der ser mange flere det. De har mange flere platforme.

F: Og de har måske også en større aldersgruppe. Sådan...

E: Ja, Sandra Willer tiltrækker for eksempel flere.

F: Ja sådan bredere, måske fordi hun er ældre.

B: Hun har mange i mange aldersgrupper. Og hun er lidt en speciel type fordi det skal være meget piget. Så man ved jo også, at hvis ens firma er ret piget, at så er det et ret godt publikum. At hun så reklamerer for det. I stedet for at give det til 20 YouTubere

F: Som har forskellig stil

B: Ja, det giver jo ikke rigtig nogen mening

E: Jeg synes, man bør give det til nogen der har fat på nogle forskellige aldersgrupper. Jeg synes de giver det meget til de samme mennesker

B: Og det er lidt irriterende

M: Hvad hvis de kun vil ramme en aldersgruppe

B: Så lad være med at vælge så mange

E: Ja!

C: Så ved man bare, at mærket prøver ret hårdt

E: Ja, for der er altså ret mange der følger flere end bare en blogger, en YouTuber

B: Ja jeg følger virkelig mange

E: Men det er som om... Altså det jo lidt voldsomt, når hver anden story man går ind på bare er sådan ... sponsoreret fra na-kd. Sådan få 20 procent. Køb nu. Det er lidt dumt.

C: Firmaet bør måske også... Jeg ved ikke om de gør det. Men måske studere om YouTuberen overhovedet har noget at gøre med deres produkt.

B: Jeg tror nogle gange så ved de slet ikke særlig meget de der firmaer. Så tænker de bare, ej Fie Laursen har mange abonnenter, så nu sponsorer vi hende. De tænker ikke på, at hun er mega utroværdig. Altså hvis jeg havde et firma, så ville jeg da ikke have hende.

E: Jeg ville nok gerne have Sandra Willer. En person, som man ved kan lide tøjet og måske selv havde købt det.

D: Ja nogle gange, hvis en YouTuber har brugt et produkt før, og så bliver sponsoreret af en eller anden ny... Nyere version af det produkt. Så er det også meget godt.

E: Ja, hvis man ved, at de faktisk har haft noget fra den serie før, at det er noget de faktisk kunne have fundet på at købe. Og har været glade for.

C: Ja det burde de måske gøre lidt mere

M: Hvis vi skal vende lidt tilbage til de her kategorier, som vi har talt om. Så mangler vi bare at tale om fashion – igen et bredt aspekt. Men hvilke videoer ville i sige dominerer indenfor fashion?

Alle siger i munden på hinanden: Hauls!

D: Try on hauls

E: Ja jeg ser meget try on hauls hvor de prøver det på, og så kan man se det

B: Ja, det er virkelig irriterende når de bare laver haul, hvor man ikke kan se, hvordan tøjet ser ud. Ja så gør de bare sådan her, øh ja man kan ikke rigtig se hvordan den ser ud på kameraet, men den er virkelig flot i virkeligheden. Hvor man er sådan... Det kan jeg ikke bruge til noget. Hvorfor så lave en video

C: Ja hvis man alligevel ikke kan se det

B: Jeg har fået det her sponsoreret, jeg får penge for det, men jeg gider egentlig ikke at bruge tid på det

E: Ja de eneste fashion videoer jeg egentlig ser, det er sådan hauls og try on. Og sådan nogle gange lookbook. Men jeg synes hurtigt de kan blive kedelige

B: Jaer!

E: For så sidder de bare og snakker vildt meget om et styk tøj eller outfit ...

B: Og det tager bare sygt lang tid.

E: Sådan noget hvor de bare går rundt i en have.

B: Så er det bare virkelig kedeligt. Så spoler man jo bare. Så spoler man i 2 min, ser lige hvad hun har på, spoler lidt mere. De laver altid tre outfits. Det er lidt mærkeligt faktisk.

E: Ja, de laver lange klip med få outfit. Det synes jeg ikke sådan om.

B: Ja, så hellere vise mange... I så lang tid...

M: Har i prøvet at tage noget til jer, som i har set en YouTuber gøre?

E: Jeg har ikke gjort det, men der var mange der sådan begyndte at gå med mesh tshirts inden under trøjen. Det var der rigtig mange der gjorde, fordi YouTubere gjorde det. Der er mange fashion trends. Også de der mærkelige hatte.

F: Nå ja

C: Ja blogger hatten

B: Jeg aner ikke hvad det er for nogle hatte

F: Det er sådan nogle ... Pariser hatte.

B: Ej dem har jeg set flere med. Så de er åbenbart populære.

M: Har i prøvet, hvor i selv fik lyst til at lave en YouTube video?

B: Jeg gjorde det faktisk i sådan 5 klasse med en veninde. Men det døde ret hurtigt. For jeg interesserede mig ikke særlig meget for selv at gøre det.

F: Altså jeg synes det kunne være ret fedt at gøre det, sådan da man var ung. Sådan at være blogger, instagrammer og alt det.

C: Ja, det tror jeg alle gerne har ville være.

D: Jaer

B: Jeg tror meget hellere jeg ville være instagrammer. For man gør sig hurtigt til grin som YouTuber.

E: Det er bare lidt dejere på Instagram, og der har man flere følgere. Sådan... Hellere have en platform på Insta end YouTube

F: Nogle gange kan det bare være ret svært sådan hvis man er Instagrammer... Altså for eksempel hende Josefine H.J., ikk. Nogle gange er det lidt svært at fornemme hendes personlighed, når du bare ser billeder. Hvor for eksempel Sandra, ...

B: Jeg tror også, det er derfor flere af dem er blevet YouTubere

F: Ja for Sandra der har du sådan lidt mere ... En fornemmelse af hendes stil og personlighed

E: Men hende Josefine H.J. skriver heller ikke særlig mange personlige ting. Det er mere sådan bare citater. Det synes jeg stadig Sandra gør. Også på hendes story, sådan undskyld jeg kan ikke hjælpe jer med links, eller noget. Hun skriver lidt mere personligt. Josefine er mere bare billeder.

F: Ja, hun vil bare have at alt skal være perfekt.

C: Ja hun ligger også nærmest kun billeder op af, at hun er ude og rejse

F: Ja og det kan du jo ikke selv. Det har man jo ikke selv mulighed for.

E: Jeg ville virkelig synes at det var irriterende at være veninder med sådan en blogger pige, som man bare skulle sidde og tage billeder af hele tiden.

B: Jeg tror også bare der er meget, hvor de sådan tager billeder på en eller anden ferie, og så kan de så ligge det op i sådan rigtig lang tid.

C: Men jeg gad godt prøve...

B: Ja jeg ville da godt selv være blogger. Få alt muligt gratis og ikke rigtig gøre noget for at få ting

C: Ja, det gad jeg altså godt prøve

B: Det kunne være meget nice

C: Sådan lige få en rejse sponsoreret

B: Ja så får man lige en rejse for at ligge Insta billeder op, mega mærkeligt

M: Hvis vi vender lidt tilbage til det med, hvordan i bruger YouTube, så nævner i, at man nogle gange ser en serie ved siden af. Hvad ville i så sige er de konkurrerende medier, hvis man skulle lave noget andet end YouTube, hvad ville det så være?

B: Jeg er altid i gang med en serie

F: Netflix

E: Netflix

A: Jaer

B: lige nu ser Vampire Daires. Når jeg ikke lige gider at se det, så ser jeg YouTube.

E: Øh ja og Paradise. Det fylder meget.

B: Jeg ser bare meget film

F: Jeg ser også pigerne

B: Alt muligt reality. Det er der mange der ser. Det er som om de alle sammen kommer i samme periode.

E: Ja i sommer og jul, der er slet ikke noget.

B: Ja rigtig nok

M: Hvordan bestemmer i så, om i hellere vil se YouTube, eller om i hellere vil se serie?

E: Kommer an på, hvor meget tid man har, synes jeg. Altså hvis man nu skal ud af døren om en halv time, og man bare skal have tidsfordriv, så er det måske ... Ja så kan du jo ikke nå at se et helt afsnit af et eller andet, så der ser man nok YouTube. Men hvis du sidder en søndag og ikke har noget at lave, så er det lidt smartere at ... Eller så ser man nok en serie, som man ligesom kan se i lang tid.

B: Jeg tænker bare... I weekenden, der er ligesom meget reality der kommer ud om torsdagen, så har man jo rigtig meget at se i weekenden. Og så i hverdagene ser man ligesom sin egen serie og en smule YouTube. Men jeg ved ikke, jeg ser egentlig ikke det så meget igen. For jeg synes ikke, at der er så meget, der er godt. Så spoler man meget.

M: Og nu har vi talt lidt om det, men hvis vi lige skal få sat lidt ekstra ord på det, hvordan har i det så meget sponsoreret indhold?

F: Ha-ha

B: Ikke. Godt.

E: Jeg hader sponsoreret ting.

B: Det er ikke godt, men nogle gange bliver jeg bare lidt ligeglads med det. For alle gør det.

E: Jeg tror virkelig ikke det er det værd for en YouTuber, for det ødelægger lidt deres omdømme. Deres troværdighed. Når de laver sponsoreret. Altså der er jo vildt mange, der synes det er irriterende

D: Ja... Det sætter jo lidt dem i dårligt lys

C: Ja. Og man mister måske lidt... Måske ikke respekt

E: Deres troværdighed

C: Ja, når de bare laver sponsoreret videoer hele tiden. Hvis der kommer mange...

B: Jeg tror også bare nogle gange de ikke siger, når de gør det. For de vil ikke have, at folk føler, at der kommer for mange.

E: Der er jo en regel om, at de skal sige det.

F: Ja de skal sige det

E: Det er det samme i netflix serier! Sådan den her serie indeholder produktplaceringer.

B: Ej hvor mærkeligt

E: Jeg tror det var en Samsung, for den blev vist...

M: Hvad skulle der så til for at i køber et produkt, de viser?

B: Det gør jeg ikke igen. Det skal virkelig være troværdigt

E: For at jeg køber et produkt igen, så skal det være at de ikke er sponsoreret af.

B: Ja, jeg tænkte det samme

E: De skal ligesom bare vise, det her, det bruger jeg, bum. Ikke mere. Agtigt ikke. Jo mere de hyper det op, jo mindre synes jeg, man har lyst til at købe det.

B: Jaer

D: Jep...

C: Ja, hvis de bare sidder og fremhæver alt muligt

E: Det her ændrede bare mit liv, hvor er det bare fantastisk. Overdriver

C: Ja så har man ikke lyst

B: Og så også lige tilføje, at det skal være noget de har brugt i lang tid. Ikke bare sådan, det er første gang jeg bruger det her, men det er godt. Jeg fik det i går, og jeg er allerede mega glad for det

F: Og jeg kan selvfølgelig også allerede se, at det har hjulpet

B: Og jeg ser allerede helt vildt anderledes ud. Hvor man bare er sådan lidt...

E: Men jeg synes også, når de laver sponsoreret videoer med sådan klinikker, altså sådan steder, hvor man får lavet øjenvipper og negle og den slags... Så synes jeg måske det er mere gavnligt. Så finder man et sted, der laver sådan noget, frem for at de bare sidder og snakker om det.

B: Ja men de får det jo også på eget ansigt, så de må jo ... Tro på stedet. Før de gider at gøre det.

C: Også nogle gange så er det bare nogle Insta-billeder fra nogle der har fået lavet negle, hvor man bare lidt bedre kan sådan se, hvordan det faktisk ser ud. De gør ligesom lidt mere ud af det. Men gør det også bare lidt mere kort. Sådan jeg har fået lavet negle. Ikke sådan overdriver.

B: Jeg kan godt lide, når de bare siger sådan, jeg har fået lavet vipper. Men så ikke mere.

F: Ja, så kan man godt blive lidt i tvivl om...

B: Og så lige nede i kommentaren står der, hvor det er henne. Men de taler det ikke sådan op.

F: Sådan noget kan jeg godt lide.

E: Ja men også hvis de sådan siger, nu har jeg brugt denne ansigtsmaske i en uge, og jeg kan bare se forskel. Altså det kan man jo ikke rigtig se. Men når de får lavet sådan ... Farvet øjenbryn eller lignende, så er det jo virkelig sådan, det er er hvad jeg får, hvis jeg får lavet det

B: Ja eller sådan et før og efter billede

M: Så hvis vi skal se på alt det vi har talt om i dag, hvad ville i så sige, for jer, er det vigtigste at nævne? Hvad tænker i, er det vigtigste at fremhæve i forhold til vores samtale?

E: Jeg synes det er meget godt at få det på bane med det sponsoreret. Det tror jeg der er få bloggere og YouTubere der ved, at man faktisk ikke kan lide

B: Jeg tror måske også bare, at de er ligeglade

C: De tænker jo bare, jeg har fået penge for det, så jeg er glad

B: Ja sådan, jeg har fået 5000 kr for det...

F: Jeg synes også det er vigtigt at de viser deres personlighed. Jeg synes det er rigtig irriterende når de bare sådan lidt tager en facade på, så kan man ikke rigtig fornemme dem.

B: Ja så tænker man også bare at det de siger er løgn

E: Ja, men hvis de til gengæld er helt nede på jorden, og virker som et sødt menneske, og du ved... Virker som dem selv.

F: Om man kan mærke, at de kan lide det de laver. Og de sådan rent faktisk synes det er sjovt at snakke om

E: Jeg synes det er så nederen, når de bare er sådan, jeg har faktisk ikke rigtig haft lyst til at lave en video, men jeg bliver nødt til det. Så ved man bare, at den video bare var noget, de var nødt til

C: Ja, man skal kunne mærke, at de selv er motiveret, og de er glade for det de laver

M: Okay, så hvis jeg skal opsummere lidt, hvad jeg har fået indtryk af. Så... Bruger i primært YouTube for tidsfordriv...

Alle mumler ja

M: Og for at blive underholdt, og så i nogen grad for at blive inspireret?

Flere siger ja

B: Ikke så meget for mig

C: Kun lidt

B: Det er mest ved nogle specielle videoer. Vi er meget kræsne

M: Og i er også meget kræsne omkring hvordan man laver sponsoreret videoer? Egentlig foretrækker i, at de slet ikke gør det?

Alle siger ja

E: Så skal det mest være sådan fordi... De har fået lavet negle, så er det okay

D: Ja altså hvis man ser en video, hver dag, som kommer op...

E: Man skal kunne se det

D: Og det skal ikke være det samme brand over det hele

B: Det var virkelig meget med Desenio

E: Og den der ansigtsbørste

C: Ja det er rigtigt

D: Og hvis nu de laver en video med et sponsoreret ansigtsprodukt, og de så en uge efter laver en ny video med et andet produkt, altså...

B: Det er bare ikke godt

D: Det synes jeg virkelig sådan... Er dårligt. Så har man lige stået og sagt det er godt. Men skifter så bare den anden uge. Så er det jo virkelig bare for pengene.

M: Okay, og så er der også en ret stærk forbindelse mellem Instagram og YouTube?

Alle siger ja

M: Og også en smule mellem YouTube og Snapchat?

Flere siger ja

F: Også blogs

B: Ja der er mange som er inde på det der Nouw

A: Nå ja.

M: Okay, jamen så tror jeg, at vi er kommet rundt om det meste. Er der noget, som i har lyst til at tilføje?

D: Jeg føler, at vi har været lidt rundt om det hele

F: Jaa.

(Rounding off the conversation)