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The YouTube creators' community:
Challenging the rules of
traditional media production and broadcast



Figure 0

by

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Submission Inventory

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BogDanVlogs Channel: www.youtube.com/SpudzAX

- *Bucharest City Tour (2015)* <https://www.youtube.com/watch?v=ri2Q8SrCvmE>
- *Eurovision Best Moments (2015)* <https://www.youtube.com/watch?v=94jnRVTAZYc>
- *I Hate School (2015)* https://www.youtube.com/watch?v=3_DpHD5hkWg
- *Learning to use a GoPro (2015)* <https://www.youtube.com/watch?v=IVT3gAPMSSY>
- *Skateing and Breaking Legs (2015)* <https://www.youtube.com/watch?v=fOUqDFF2NFg>
- *The University Toilet Book (2015)* <https://www.youtube.com/watch?v=9SLJklradOU>
- *Veggies VS Bacon (2015)* <https://www.youtube.com/watch?v=bqXECOLaR5A>

CorralexMedia Channel: www.youtube.com/CorralexMedia

- *Nerf Gun fight | iPhone (2014)* <https://www.youtube.com/watch?v=upJnoFB54KA>

Collaborations with other youtubers

- *Happy 10th Birthday YouTube!* (Mrwhoosetheboss, 2015)
<https://www.youtube.com/watch?v=3-Nn6g1OBxc&list=PLO2ebLO2k5nx6QCRnfNbMo99niPRG3HZs&index=2>
- *Check out my Cactus*
https://www.youtube.com/watch?v=BG24ew_4c80&list=PLO2ebLO2k5nx6QCRnfNbMo99niPRG3HZs&index=4
- *YouTalkTV with Bogdan Alexe* https://www.youtube.com/watch?v=Uj_XUI-H4pY&list=PLO2ebLO2k5nx6QCRnfNbMo99niPRG3HZs&index=3

3. All 60 produced vlogs available on: www.youtube.com/SpudzAX

Abstract

This paper compares the production and distribution process of creating informative traditional TV broadcast-ready documentary programmes to that of the online video phenomena known as vlogging. It seeks to identify how the shape or form of the content is determined by market demand, distributor input and negotiations with the broadcaster (TV) and followers/subscribers (YouTube).

Since the start of its rapid and consistent growth (2006), YouTube has provided many topics of academic interests such as: cultural convergence, social interaction, and participatory culture. However, an in depth analysis of the existing literature about the video sharing website suggests that little research has been done from the point of view of a business oriented creator.

After researching YouTube as a practical environment it has become apparent that there are limited resources available for amateur videographers who wish to make the transition from producing User Generated Content to Professionally Generated Content, and as such this thesis will contribute to the growing body of material on vlogging and on methods of developing an income-generating online broadcast through YouTube, by addressing this gap in the critical work available.

This document serves as a reflection on my practical experience of producing content for both the traditional and online broadcasting scenes and aims to highlight the main differences between traditional TV and modern online broadcasting. On one hand, I will be looking at aspects of developing a programme to meet commercial standards and the shaping process that this goes through before being accepted by the traditional broadcaster. On the other hand, I will investigate the democratization of independent online broadcasting on the most popular video hosting site – YouTube – and discuss the lack of restrictions as well as the potential easy transition one might make from ordinary viewer to creator (considering aspects of financial resources and real-time accessibility to feedback: shares, likes, etc).

Introduction

A 'vlogger' or 'video-blogger' is a person who logs their life and personal ideologies and publicly shares them over the Internet. Aymar J. C. identifies the minimum requirements of a vlog:

The head-on close-up is overwhelmingly the most popular common visual perspective. This appears to be common because it is the easiest thing to do. One of the shortest videos I saw, made by CrazyKid000888000, had little more than this to say: 'I just got a camera an I just want to see how this turns out'. This apparently met the minimum qualification of a vlog.

Aymar J. Christian (2009)

Because these videos usually address almost any personal issue one might face (professional, relationship or day-to-day conflicts) as well as cheerful moments and exploratory topics (travel, how-to and advice vloggs), they appeal to a broad range of audiences who share the same interests. The vlogger's YouTube channel is subject to an upload schedule, has its own audience (subscribers), shares real events and thoughts, allows for viewer interaction (through a comment-based system and through social media) and has the instant potential to become a sustainable business. For these reasons (and many others), vlogging and YouTube not only imitates TV production methods and watching, but thanks to contemporary accessibility to cheap camcorders or mobile camera phones, it allows for a real transition from amateur, User Generated Content to income generating productions or Professional Generated Content.

'Vlogging' is a contemporary notion that some call a trend; yet, a number of content creators have proven its practicality as a long-term income generator, for example: Lonelygirl15 (Figure 1). Arguably a pioneer in vlogging, the channel received international attention as a "real" video blogger who spoke about everyday teenage life. By the end of 2006 (YouTube's first year of existence)



Figure 1

Lonelygirl15 reached massive popularity on YouTube and youtuber Bree's videos had been viewed over 110 million times. In 2008 the web-show was proven to be 'fake' by suspicious viewers who identified the actress playing Bree as 19-year-old Jessica Rose.

The three creators of Lonelygirl15: Mesh Flinders (screenwriter and filmmaker), Miles Beckett (a surgical residency student turned filmmaker) and Greg Goodfried (former attorney, also turned filmmaker) built on Lonelygirl15's strong popularity (after its finale in 2008) to market their production company EQAL and obtain funding for new online productions. Mesh Beckett (founder of EQAL) explained the reason behind the choice to stay independent:

We've always wanted to stay independent and produce interactive shows that we could put our hearts and souls into, and sometime last fall we realized that raising money would give us the ability to remain independent and produce amazing shows on our terms.

Mesh F. cited by Rafat A. (2008)

Their company has since received over \$5 million in venture capital funding from various investors to develop more shows beyond its first franchise and expand their offering of interactive online content. Today, it is profitable through brand integration deals, competing with successful YouTube production companies such as NextNew Networks and 60Frames, after launching a series of spin-offs, the most notable of which were: *LG15 The Resistance* (2008), *LG15 The Last* (2009) and *LG15 Outbreak* (2010), proving YouTube's function as a space for creative career development and successful independent production business making.

Aim of thesis

The importance of this project lies in addressing a lack of academic research with regards to the on-going debates about the practicality of democratisation, development, production and broadcasting of User Generated Content over one's personal YouTube channel and transforming this into a profitable long-term alternative filmmaking career. The thesis investigates the hands-on aspects of independently creating content in the form of 'vlogs' and places it in comparison with the production process of a documentary TV programme. The originality of this thesis is supported by the hands-on findings which are selected from my own practical research of creating content for both broadcasting platforms over the space of one year, interviewing and gaining advice from mainstream industry experts and successful vloggers, as well as collaborating with them on various projects. My research has enabled me to identify and report on industry secrets and to draw conclusions from first-hand experience as an independent producer, adding these to the existing library of YouTube related research.

The practice takes place in two long-standing and overly saturated markets: British mainstream TV broadcasting and YouTube online broadcasting. In doing so, the research reflects on the practical experience of creating a 48-minute documentary programme for a mainstream London based broadcaster (the Community Channel) and weekly video-blogs on my two YouTube channels: BogdanVlogs (personal channel featuring comedic content about personal experiences, available online at www.youtube.com/SpudzAX) and CorralexMedia (independent production company channel, available at www.youtube.com/CorralexMedia). Through this work I intended to investigate how mainstream TV broadcasting and online broadcasting not only depend on each other in contemporary times, but also imitate each other's forms, methods and commercial viability model. More specifically I will compare the independent production and distribution aspects of the two platforms and highlight how the cultural phenomena of 'vlogging' (video-blogging) and the development of an independent YouTube channel can be considered a realistic alternative to traditional mainstream documentary production and how YouTube itself has the potential function as an alternative TV set.

My project will answer research questions which address the negotiation of the content, on one hand with the Community Channel's (mainstream/commercial TV broadcaster) acquisition team and on the other, with the online audience of my vloggs, distributed on my YouTube channels. Furthermore, questions about the modern dynamic of online content distribution will be answered as I investigate and identify ways in which the viral phenomena of vlogging has aided independent creators to reach celebrity status.

Methodology

The cultural phenomena of vlogging and the YouTube community have been a big interest to me for a number of years. In 2012 I made my first attempt at corporate vlogging through my first channel: Corrallex Media (production company) and I saw the potential for audience reach and revenue generating which the video sharing website had to offer.

From an academic point of view, I have identified a gap in the research which addresses YouTube: most published work inspects the online streaming community as a creators' participatory culture or as a social interaction platform, but I have not been able to identify work which address the practicality of converting YouTube from a hobby into a successful business (my target as a digital content producer). Hence this, I have conducted independent research by starting a new (personal) channel and building it from zero. I have also researched YouTube communities and established youtubers whom I admire (e.g. Emma Blackery, KSI, Callux) and have noted what issues they have faced and made use of these observations in my own practice. Through my research, I have also highlighted and practiced specific methods of creating an online persona; building a solid audience and generating steady income with potential for exponential growth. This has allowed me to address the gap in the YouTube related research by reflecting on first hand experience of creating, managing and promoting independently created content, as well as begging the process of converting it into Professional Generated Content (income generating).

As a researcher, I have built on my previous experience of producing documentaries for the Community Channel (*Brilliant Britain Kent*, 2012 – a documentary about Canterbury) and I have made use of the existing contacts to pitch new and contemporary ideas, negotiate their form and produced a new documentary which investigates the practice of youtubing. Throughout this thesis, I will make reference to advice and feedback received from the channel's acquisition team ran by LM (Appendix 2 and 4) and to comments received on my own YouTube channels as well as news reports about vlogging culture and relevant information provided by successful youtubers such as Emma Blackery and TomSka. I also make references to my professional YouTube channel (CorrallexMedia), which features my video production commissions and behind-the-scenes clips; as well as a series of short films and sketches. My second channel has existed for a longer period of time and is currently at a self-sustain level and reflects more interesting engagement with audiences, currently averaging over 400000 views per month.

During my 12 months of research I have assumed the point of view of an independent film producer, drawing from my previous experience of producing documentary content for London's Community Channel (*Brilliant Britain Kent*, 2014). I have pitched and produced a TV distributable documentary about four youtubers of different levels and audience reach, as well as consistently uploaded videos on my own YouTube channels. Over the year of practical work, I have observed the differences and similarities between the natures of these two types of productions – mainstream broadcast vs. YouTube (looking at negotiation of form and content, feedback, interaction with the audience and regulations of distribution).

The 48-minute documentary was produced through my start-up independent film production company: Corralex Media (Est. 2012). The programme's content and form (key research topic) were mostly determined by input and feedback from the TV channel's acquisition team and examples of existing documentaries such as *Please Subscribe* (Dan Dobi, 2012): a film which features eight successful youtubers from the US, telling us why they committed to uploading a weekly video, how the democratisation of video equipment and broadcasting has aided their success and how has YouTube become a career for them. Currently, the documentary (*Broadcast Yourself*) is in its final stages of technical inspection by the mainstream broadcaster. Pending its approval, it will later be scheduled to broadcast on TV, two months after its formal acquisition by the Community Channel.

My YouTube channels' content (mostly video-blogs as well as a number of short films and sketches) saw a relaxed progression with input (mostly positive) received from my channels' audiences and other social media users. I also followed examples from successful youtubers such as Marcus Butler and Emma Blackery who create various types of videos (daily vlogs, gameplay, comedy sketches, tag challenges). Observing their approach and methods of video making has allowed me to imitate a good format and adapt it to my ideas and sarcastic type of humour.

YouTube is the topic of many academic debates. The existing research offers historical context about the site's evolution from a simple amateur-made video database to a small 'freedom fighter' and ultimately to a professional video distribution environment: its first steps towards popularity (2005), its initial criticism by the big media companies hence the copyright infringement claims between 2006 and 2007; and its current utilization by both users/creators and mainstream media with the target of generating income.

The thesis will reflect on the hands-on experience of creating a mainstream TV documentary as well as YouTube content, noting the similarities and differences between the two. Through the comparing of the two environments, the paper will highlight and discuss the key differences in details, covering topics such as: developing the structure and form of the content, access to equipment and expected level of technical quality, budgeting, the style of the productions, audience engagement, communities and social media, generating income, platform management and copyright practice.

The following work presents a brief history of the traditional TV scape, looking at the development of the British broadcasting network and its most notable channels (BBC, ITV and Channel 4) as well as community content orientated channels; and will discuss key historical moments in which the synergy between accessible production technology and the Internet aided the rapid democratization of online broadcasting. After presenting the history of UK broadcasting, the thesis will discuss nine key aspects of video production (chapters) and highlight the differences and similarities between the mainstream broadcasting scene (TV) and the independent one (YouTube). The specific aspects of production or chapters, which I will be discussing, are: 1.Pitch, 2.Stars/Interviewees, 3.Quality/Equipment/Budget, 4.Crew, 5.Style/Audience Engagement, 6.Social Media & Communities/Comments & Censoring, 7.Income, 8.Managing the Content/Agents & Network and 9.Copyright.

My findings will be supported by existing research on YouTube as: a new medium for mainstream broadcasters to distribute their programmes and to extend their audience interactivity; a participatory culture, the progression from viewer to creator and studies of content negotiations between creators and their audiences; as well as the institutionalization of the video sharing website post its Google-purchase and its function as a democratic monetized platform for creators which facilitates their uploading of Professional Generated Content.

The conclusion of this comparison will reveal mainstream acquisition and online audience feedback from practical real-life productions and will evaluate the extent to which these can be used by content creators to start a filmmaking career over YouTube, as an alternative to the traditional option of television.

A History of Broadcasting (1936 – 2015)

For the better part of the UK broadcasting history, radio and TV have held a monopoly over the dials/frequencies offering viewers from all over the country a reliable connection to news, entertainment and informative programming. The UK's television broadcasting services started in 1936 as a public service free of advertising (BBC) and by 1952 TV broadcasting gained an impressive geographical and social reach. What was initially a limited service for mostly the middle class; by 1952 the broadcast signal was being received by 81% (Gill Branston, 2010:282) of the population who were required to pay a viewing licence on top of the existing radio licence, putting thus a fixed price on content viewing. In 1955 the BBC was faced with the controversial launch of the commercial (independent) TV broadcaster known as ITV who also had a partial public service aspect to its activity. Hence the newly established competition, the BBC launched its second (upgraded) channel which featured colour picture. The 1967 'switchover' to the 625 lines colour-picture technology continued to expand over the following 20 years until it became a universal TV broadcasting standard. This represented a big change for the audience who now had access to higher quality content and to a more engaging viewing experience as well as a larger catalogue of shows: the broadcasters also imported American series as part of their on-going expansion. For the independent broadcaster such as ITV however, this period was a time of strict regulations imposed by the IBA (Independent Broadcasting Authority) to operate on a purely regional basis, hence its advertising-friendly format. Since ITV had a commercial television status, its broadcasting model implied selling audiences to advertisers, which meant that their programmes (domestic or imported) were constantly interrupted by sponsored messages and commercials which was disliked by both the viewers and the IBA. It is safe to assume that this time period in mainstream TV broadcasting was constantly regulated by strict censorship guidelines but it was also a period of expansion beyond the typical UK content and formats – a time in which the viewers were offered a so called 'choice' in what to watch on the tube. The audience had the option of switching the channel if the current programme was not to their liking; however the choice was limited to only one alternative. The UK TV broadcasting scene and the viewer's 'choice' saw further changes in 1982 when Channel 4 launched with a new and innovative organisational form: public service funded by advertising revenue (originally managed by an ITV company), offering a third source of news and a 'broadcast-publisher' catalogue built from commissioning independent content producers; thus catering to audiences not served by the BBC or ITV.

The *Broadcasting Acts of 1990 and 1996* legislated for a new television environment in which the restrictions for independent television broadcasting were loosened and Channel 4 gained control over its own advertising revenue from ITV, and digital broadcasting promised to provide even more channels than analogue cable and satellite, as well as interactivity and computer services. Over the previous thirty-five years, the BBC and independent television (e.g. ITV) and later Channel 4 shared the audience on a roughly equal basis. While the remote control provided the viewer with the freedom to choose between three channels and which programmes to watch, this feeling of 'power' has limited by the variety of programming and rigid regulations. Placing this in the broader context of filmmaking and overall standards of content quality, Charity (2001:22) refers to that era:

There are certain rules and regulations [...] everyone is frightened to do anything that's not traditional.

Charity (2001:22)

Independent low budget TV productions have had an important role in the development of the UK broadcasting scene and to the availability of programme variety. Public Access TV allowed independent creators to showcase lower picture quality work that wasn't of interest to big players such as BBC and ITV. This new platform established a new creator community of independent producers who did not make programmes with the aim of generating an impressive profit, but rather to share local stories, which didn't receive any mainstream attention.

1972 marks the moment when the Government licensed 'experiments' in local TV at a number of places in Britain: Wellingborough, Bristol, Sheffield, Greenwich and Swindon. This led to the development of the longest standing community television service in the UK: Swindon Viewpoint (operated by Viewpoint Community Media, a registered charity). Since its official launch in 1973 as a broadcasting 'experiment', it has served the public interests, offering a catalogue of several thousand films on local life. Viewers make use of its programmes to educate the young generation on historical facts, reminisce of older generations and even get news on current developments, establishing its operation in accordance with "core community TV principles of access and accountability" (Swindon Viewpoint Website, 2014):

To harness wider community energies in programme production was also coupled with a genuine personal philosophy of encouraging access and as much public involvement as possible in decisions surrounding the nature and content of programme.

About page, Swindon Viewpoint Website (2014)

Publicly airing one's intimate life was a popular video-form long before the invention of YouTube and mainstream broadcasters like the BBC saw lots of on-air potential for this (at that time) new form of content. In 1993 (13 years pre-YouTube) the BBC's Community Programmes Unit started *Video Nation*, using a series of small and easy to use cameras distributed across the UK.



Figure 2

The contributors (who were always volunteers) received Hi-8 cameras (Figure 2) for one year, during which time they filmed their everyday lives. Considering this element of technical accessibility for any passionate amateur videographer, we can see the true longevity of what today is referred to as a vlog or video-blog.

The *Video Nation* website quotes immediate reactions to its launch:

A television gem of immense value.

Polly Toynbee (1993)

The immediacy of these programmes is entirely different to anything shot by a crew. There seems to be nothing between you, not even the glass.

The Guardian (1993)

In the early 1990's *Video Nation* moved to BBC2 and during its first decade, ten thousand tapes were shot and 1300 short videos were broadcasted. The format reached viewing ratings between 'one and nine million' (Video Nation page, BBC Website, 2015) which led to the making of a few memorable *Video Nation* series



Figure 3

such as *Bitesize* (2005): a collection of short one to three minute videos on various topics like food, housework, exam revision, etc (Figure 3). These videos followed the same format as the vloggs which we stream today: usually one person, chatting to the camera, offering what he or she considered best advice / opinions on the video's topic.

Today, London's Community Channel operates under the same principles and system: it is a television station owned and programme by The Media Trust (charity) and sponsored by mainstream broadcasters such as the BBC. Its catalogue is mostly 'donated by creators' (LM, 2014) and accepts certain deviations from the typical broadcasting image quality, enabling non-professional creators to explore independent productions and audience engagement with their material.

By 2012 the UK broadcasting industry evolved to provide over 480 channels airing a total of 27000 hours of domestic content as well as Internet-based On Demand content which usually featured not just the same programming but also new and original content requested by viewer, for example: Channel 4's *Misfits* (2009) mini-web series, mobile phone games/apps and open discussion forums for fan communities. The phenomena of online mobile streaming together with the rapid and constant increase of broadcaster variety now offered the TV viewer a virtually unlimited power over their choice of content viewing. These modern platforms allowed for ambitious and original creative expression for broadcast developers, producers and freelancers; allowing for a fresh approach to programming and attached platforms, however there were still clear and inflexible rules of formatting this online digital content. While traditional TV was constrained by rules of the *Broadcasting Acts of 1990 and 1996*, online content was (in theory) not. Considering the context of mainstream profit driven broadcasting, any and all attached social media/additional content/user interaction had to keep in the same tone of its parent programme and broadcaster's identity and philosophies, being (in practice) restricted by the same standards, regulations and censorship. This didn't represent a dilemma for the viewer as he or she still had a choice of 479 channels and terabytes of digital data, but for the content creator, TV broadcasting regulations were limiting their creativity.



Figure 4

Since its conversion to a user-friendly interface, the Internet has become a somewhat unregulated space for content creators worldwide who chose to produce and upload their work outside of any Film/TV/Radio mainstream/commercial organisation (independently). The initial stages of online distribution began in the mid-90s with the launch of Internet Relay Chat or IRC/ICQ (Application logo seen in Figure 4): the first PC instant messaging network where creators would share direct download links to their work, hosted by third-party servers. This platform was virtually text only and there was little user-friendly interface (Figure 5 and 6).

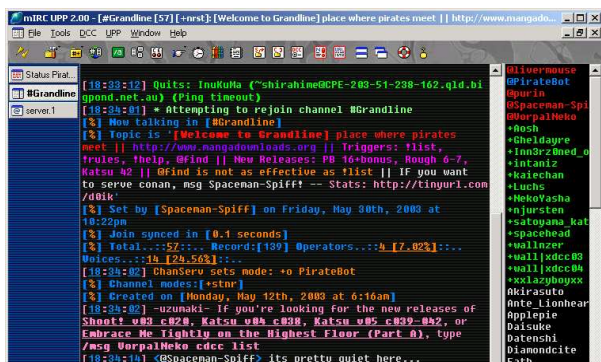


Figure 5

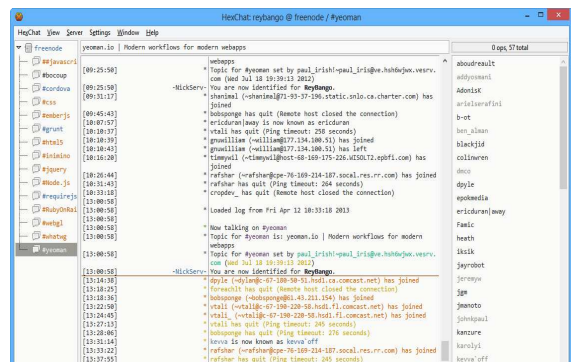


Figure 6

As social media continued to grow into what it is today, multiple sites were started between 2003 and 2006; such sites included: MySpace (2003), Facebook (2004) and Hi5 (2005). These social websites allowed users to upload content such as pictures, videos and music directly to their profile and instantly share them with their friends, allowing for a free, rapid and self-managed distribution, however this was not considered to be a form of broadcast as we know it today.

Throughout its history, the notion of broadcasting was associated mostly with mainstream productions (series, films, music videos etc.) mostly authored by celebrity creators or media institutions with access to big budgets. Their interest has mostly been income oriented and their productions reflected this in the form they took and in the attached marketing. The year 2006 set a mark in broadcasting history when today's biggest video sharing website was launched under the slogan Broadcast Yourself: YouTube. The site completely democratised broadcasting by allowing any individual (with limited skill and/or resources) to create, distribute and gain recognition for their talent and passion.

Today the site represents the way web videos look like: short, usually funny and easily accessible (a trait which has benefited millions of creators worldwide). YouTube's slogan invited amateur video makers, musicians, actors and even people willing to share their hobbies (cooking, drawing etc.) to upload any type of content (with the exception of pornography) and share it with millions of other users.

In the site's early days, there were no rules of upload or distribution and a lot of people were not uploading only amateur/home-made videos but also material owned by traditional media, creating a tension between the amateur production media-scape and the professionally-driven one. Before its purchase by Google, liberal-platform YouTube generated several collisions with the profit driven media conglomerates, and after its acquisition by Google, these copyright issues generated big economic conflicts with mainstream media groups. For example: In 2006 the Japanese Society for Rights of Authors, Composers and Publishers claimed their rights and forced the video sharing website to take down over 20000 copyrighted videos (Lee, 2007) and Italian media group Mediaset sued YouTube for copyright infringement worth \$500 million (YouTube faces Italy, Turkey, 2008).

Upon Google’s purchase and reorganisation of YouTube in 2007, the site which had created financial and legal conflict over millions of copyright infringement claims was released of its debts to the TV broadcasters, Hollywood film studios and the music industry. Google implemented a new revenue model and introduced the advertising-based Partner Program (Figure 7) through which certain mainstream-owned material used by creators would be allowed in the context of generating income and sharing this between the independent producer, the owner of the material in question and Google. In his work about the institutionalisation of YouTube, Kim explains:

Rather than competing with each other, narrowcasting YouTube and broadcasting television utilise each other. Media convergence comes about because people use YouTube as a stepping-stone to mainstream media, and the mainstream media use YouTube to promote their programs.

Jin K. (2012:55)

The Partner Program allowed creators to transform their channels (accounts) into businesses and careers, which was an instant success and it eliminated the need for traditional mainstream employment by appealing to ‘independent video creators who are looking for online distribution’ (Ed Carrasco, 2013). This meant that any creative individual could practice filmmaking with the perspective of real success, without having to go through the process of relevant education, training, interviews, internships etc. YouTube provided its users with instant access to a global audience and a chance to earn revenue with virtually no limitations or imposed content regulation.

You Tube
Broadcast Yourself™

[Sign Up](#) | [My Account](#) | [History](#) | [Help](#) | [Log In](#) | [Site](#)

Videos Categories Channels Community Upload

Search powered by Google

The YouTube Partner Program: *Cash in on your creativity*

YouTube partners are independent video creators and media companies who are looking for online distribution and who meet our qualifications. Becoming a partner gives you the ability to share in ad revenue from your YouTube videos.

Why become a partner?

Effective Monetization
YouTube maintains a positive user experience with automatically targeted, creative ad formats that generate revenue when your videos are viewed. All you need to do is create compelling video content.

Widest Reach
Your content will be delivered to the largest worldwide online video community via YouTube and our syndication partners.

Non-Exclusive Agreement
We don't restrict where you can upload and distribute your videos.

Who qualifies for partnership?
To become a partner, you need to meet these criteria:

- ✓ You create **original videos** suitable for online streaming.
- ✓ You **own the copyrights** and distribution rights for all audio and video content that you upload -- no exceptions.
- ✓ You regularly upload videos that are **viewed by thousands** of YouTube users.
- ✓ You live in the **United States or Canada**.

[See our current content partners](#)

Figure 7

In 2009, Google and other influential websites announced that multiple Internet celebrities or 'YouTubers' like PewDiePie were earning yearly six figure incomes or considerably more, from creating and uploading videos to YouTube.

Felix Kjellberg, better known by his online alias PewDiePie, earned around \$7.5 million (63 million SEK) in 2014, according to financial documents. PewDiePie is famous for his Let's Play videos, in which he runs through a game whilst providing his own opinions, often coupled with over-the-top reactions. He currently has 37 million subscribers and generates over \$4 million in ad sales per year.

Tamoor Hussain (2015)

Over time, YouTube has formed new patterns of TV watching and influenced traditional TV distribution methods, by offering a whole mainstream category which allows the traditional broadcasters to deliver additional content such as mini-series and interactive competitions, and to generate additional income. In 2008 major broadcasting networks such as MGM and Lions Gate also started to post content on YouTube and today the mainstream industry recognizes YouTube's commercial importance.

When the video site became a unit of Google, concern about an anarchic mediascape and copyright infringement seemed to soften. Media companies come to regard YouTube not as a rival but as a new channel to re-transmit their programmes and a new source of advertising revenue.

Jin K. (2012:61)

In its ten years of existence the site has evolved from what was once challenging traditional media distribution and causing TV broadcasters to lose money, into a self-sustaining machine where any and all creators are welcomed to upload with no experience required, offering them a real chance at a successful distribution of their material. The new medium imitates the rules of old media in terms of production and copyright legislation for broadcasting content and also generates smooth commercial links with talented creators who are no longer limited by imposed mainstream standards and content quality, allowing them to become Professional Content Generators.

How youtubers challenge the norms of traditional TV Broadcasting production

At a first glance comparison between TV broadcasting and YouTube's DIY broadcast, we can identify a set of very obvious similar aspects of production and distribution; and only a few differences, all of which are discussed in detail throughout the following nine chapters: 1.Pitch, 2.Stars/Interviewees, 3.Quality/Equipment/Budget, 4.Crew, 5.Style/Audience Engagement, 6.Social Media & Communities/Comments & Censoring, 7.Income, 8.Managing the Content/Agents & Network and 9.Copyright.

- a. The production process is very similar, consisting of the three stages: pre-production, production and post-production. However the YouTube video is not dependant on large crews or high-quality expensive equipment.
- b. Both distribution platforms are subject to a schedule. TV scheduling is very strict and is dependent on the competition – every slot is chosen in accordance with the time of broadcast, the active audience at that time and what similar programmes are 'on-air' on other channels. The online schedule is always on demand. The loyal YouTube audience member will expect a video upload on the established day; however he or she will always be able to play it again should they miss the initial launch.
- c. Both platforms are considered channels where audiences have access to a rating system such as 'changing the channel' or pressing the dislike button: The TV channels and the YouTube channel, which is directly linked to the user account.
- d. The audience is one area, which can be noted as very different. A mainstream TV audience already exists: the programmes follow the same 'stock format' and viewers will watch certain programmes because they feel conformable in knowing what to expect. The YouTube audience is very curious to experience new topics and since the videos are inspired and often based on personal experience, the 'webisodes' are fresh, unpredictable and opinionated. For example: creators are free to express their total dislike of a product, idea or even public figure in any form, be it civilised or a disrespectful rant. This type of content would only be allowed on national TV if it were formatted as a parody and advertised as a work of fiction; however YouTube allows for a democratic sharing of one's opinion.
- e. Both channels need an identity, promotion/PR and branding: logos, banners and in the case of the bigger youtuber, merchandise is also available from their independent stores.

1. Pitch

Developing the documentary (*Broadcast Yourself*) was a very time consuming process considering that every small idea had to be confirmed by the Community Channels in order to ensure that the film will meet the traditional broadcasting standards. The Community Channel is a full functioning mainstream broadcaster who generates income from advertising, however the channel operates as a charity, which eliminates the possibility of funding for me (the independent producer). Considering this, the channel has never imposed a deadline for *Broadcast Yourself* nor has it ever been overly strict with the kind of content I am looking to deliver, but 'suggested' a very clear direction: entertaining and investigative rather than educational.

The project started with the aim of producing an educational TV programme focused on informing and teaching various age groups how modern digital media can be used as a learning tool, in three different contexts: academia, personal development and business making. The initial feedback received from the channel's acquisition team ran by LM was not at all in favor of this idea. LM placed the current pitch in the context of 'the real TV environment' and explained:

I understand what you attempt to do but how do we make an audience care? What do we hope they glean from this experiment? A channel bigger than ourselves would likely say that its premise is too cerebral and not fun enough. Remember, television audiences are not the most high-brow!

LM (2014)

Considering this initial feedback I produced another version of the programme's idea, which included a large amount of missions. The aim and field of research (digital media as a learning tool) stayed the same, and in an attempt to make the show more fun, I introduced such challenges as: teaching an A Level class off an iPad, using various search and digital CV apps to get a job interview in under two hours and a confession booth where the supervisors of such task would offer honest feedback. The acquisition team received this new version more openly as it was 'certainly heading in a better direction' (LM 2014); however they raised the issue of logistics and lack of funding – the channel has no available resources, thus the film must be produced completely independently. The conclusion from this conversation was that the new version is trying to achieve too much, and the possibility of extending the film into a three part series was not accepted.

The third pitch focused on an entirely new topic and the project virtually started from scratch – the new version entitled '*Broadcast Yourself*' was an instant like for the channel. The new programme keeps a few key aspects from the original: online accessibility, the 'viral' status, democratization of content creation and most importantly, the element of modernity/contemporary. In the process of identifying a trending topic (to suit a mainstream TV audience) and one with deep media implications, I decided to focus the project on the world of YouTube. This includes all of the aspects listed above and has been a big topic of interest and research for me for over two years. The final broadcaster feedback explained:

As a factual/entertainment channel with a strong focus on documentaries, we would be looking at something that's more of critically exploration than 'how to' orientated. Is *Broadcast Yourself* a critical exploration of YouTube or a 'how to' guide that gives tips on how to make a successful video? Why do these people do this? For fame? Money? Both? What do they get from their avatars, which their real lives don't provide?

LM (2014)



Figure 8

In developing the outline for *Broadcast Yourself*, I partnered up with Lydia, with whom I have previously produced a documentary (Figure 8: *Brilliant Britain Kent*, 2014) for the Community Channel (as part of a student oriented campaign entitled *Be Part*

of It, aimed at encouraging young producers to make original content). Lydia has experience working in TV development at Big Minded (co-creators of *Celebrity Juice*, 2008) and her input and experience of writing TV-ready documents has made an important difference to this work. With her input and advice, the final pitch (Figure 9) took mainstream form and this aided the channel's decision to green light the project. This new approach brought a huge change to the production's topic, raising more interesting research questions: what are the difficulties and ways of overcoming these when creating content for mainstream TV broadcast, what is the negotiation process of the programme's final form and a realistic reflection on the time spent on developing an 'endless' number of pitch documents.

The pitch and segment outlines (Figures 9 and 10) for *Broadcast Yourself* (Appendix 3 and 5) was instantly accepted by the channel, hence its featuring of modern and entertaining topics: an investigation of the development and management of an individual's online broadcast, advice from respectable vloggers and the YouTube Space London (YouTube's studios which offers free of charge equipment and studio space for online creators with over 5000 subscribers).

'Broadcast Yourself' Working Title

A film about vloggers and their opinions.

YouTube: home of cat videos, how-to guides, household vloggers and over-night viral sensations.

2015 marks its ten-year anniversary and there's so much to celebrate...

- YouTube has more than 1 billion users
- Every day, people watch hundreds of millions of hours on YouTube and generate billions of views
- The number of hours people are watching on YouTube each month is up 50% year on year
- 300 hours of video are uploaded to YouTube every minute
- ~60% of a creator's views come from outside their home country
- YouTube is localised in 75 countries and available in 61 languages
- Half of YouTube views are on mobile devices
- Mobile revenue on YouTube is up over 100%

Decade-long world domination is a fair analysis – (the stats speak for themselves) as YouTube continues to capture the hearts young audiences around the world. If video killed the radio star then YouTube is radio, TV and film's worst nightmare as it's now the most popular platform for the teen demographic. Saying that, YouTube has created hundreds, if not thousands of stars...and they're mostly under 30. But just who are these internet vloggers and how have they grown global audiences?

Through **'Broadcast Yourself' Working Title** we'll explore this phenomenon, speaking directly to some of YouTube's successful young vloggers. They'll share their most interesting experiences and their individual journey from bedroom bloggers to mainstream vloggers.

Key questions: What can we expect from their content? What can we expect in the next ten years? What's the future of YouTube? They'll tell us it all.

What's the film about?

BY is a short history of the world's largest free broadcasting site, seen through the eyes of young content producers whom have witnessed 10 years of changes in YouTube. The film takes a look what it takes to become an 'internet sensation', and the impact of making opinionated films can have on the online community. We'll also put their tips to the test by setting up a camera and starting our own broadcast. Will we be successful?

What questions is the film answering?

- Why did they start? What drives an ordinary person to talk to a camera (from home or on the road) and upload his opinion for the world to see?
- How do they come up with material?
- How has online broadcasting become more and more accessible over the past years?
- Can broadcasting ever become stressful or demanding? If your passion becomes a routine, does the audience start to expect and demand scheduled high quality content? What happens if you don't deliver exactly what the audience wants?
- Can you teach someone to vlog? How would you start?
- What does a vlogger do when he or she is not vlogging?

Figure 9

You Talk TV

Talk Show:

The segment explores your presenter experience and seeks to find out what YouTube is for you, why did you start doing it, is it a better platform than traditional broadcast TV, how is your audience interacting with you/your material, is this a career opportunity or a hobby/passion?

Features:

- The making of a video – from finding contributors for the show, to notes, shooting and editing (studio/room)
- Skype/Location Interviews
- Outtakes/Unseen footage
- Use of social media/any other platform to attract/engage with your audience and potentially discussing some 'feedback' (comments, thumbs up or downs etc)

Potential Questions that the segment is aiming to answer (through interviews, channel footage and voice over):

YouTube

- What is YouTube for you? What do you think it is for the world?
- What makes you a youtuber?
- What is a youtuber and a vlog? Can you call yourself a creator? What other names are there for it?
- Is YT the future of broadcasting?
- Do you think YT is a game/industry similar to traditional TV?
- What changes have you noticed in YouTube (the website, functions, guidelines, trends) over the past few years? Did any of these changes benefit your show (production process/self-promotion/analytics/earnings)?

Presenting/Hosting

- Has it always been a passion/interest?
- Has YT given you a platform to openly do this?
- Would you like to pursue presenting as a career? Would it be on the internet or traditional broadcast?
- Would you feel just as comfortable presenting on TV/Radio as on the internet/videos created by you?
- After interviewing a number of different youtubers, have you noticed a 'pattern' in creating and uploading content?

Audience

- How do you engage with your audience? What kind of comments do you get? Do you take feedback from comments and use it in future videos? What happens if they don't like your content?
- How important is it to you (or not necessarily) to reach a high number of subscribers? (What do the numbers mean to you?)
- Have you ever inspired someone through your videos?
- Are your viewers invested in your content (loyal audience) or often casual browsers?
- Do you receive requests for videos/topics/interviewee?

Being a YouTuber

- Does youtubing feel like a job? Because of the scheduling involved, do you ever feel stressed or isolated? Why?
- How do people react when you tell them you are a youtuber?
- Is there a memorable video, which is very important for your channel?
- How long does it take to film and edit a video?
- Have you tried different styles/formats for the show?
- Is it a hobby or a career choice/opportunity (would you like it to be)? Are you earning from advertising? Why YT and not traditional TV?
- Have you ever been in a situation when you thought 'I'm going to give up on this because...'? How did you get there? What was the reason?
- What does your schedule look like?
- Are you a one-man crew or do you employ crew/friends?
- What do you do when you are not presenting on YouTube?

The YT community

- Is vlogging/youtubing more than just posting a video? (social network, events, networking etc...)?
- Do you hang out with other youtubers?
- How is Google supporting youtubers?
- Do you think that the community plays a role in growing your subscribers?
- What does YT success look/feel like?

Technology

- What equipment do you use?
- How important is it to have the right equipment?
- Do you think that you are really good/bad on camera? Does it matter?

Developing a YouTube video is a much simpler and fun process (Figures 11, 12 and 13 – full scripts available in Appendix 6). Unless the new video is sponsored by a company or institution (available to any creator with a minimum of 1000 subscribers through networks such as FameBit) then the video does not need a pitch. As a creator, I am free to choose any topic and actors/friends to take part in any role, which my weekly story requires. One way to choose a topic is to use a potential formula noted by Emma Blackery (*How to get big on YouTube*, 2015): 'FRINGE' which stands for funny, relatable, interesting, new, generic, entertaining. One of my recent successful videos was a comedic review of the 2015 Eurovision (*Eurovision 2015 | Best Moments*, 2015), which received 1000 views overnight. The comments are all positive and encouraged me to include more humorous sketches of me on fire, cloning and delivering sarcastic jokes in future vlogs (Figures 35, 40 and 41).

Even if any idea is a potentially good idea for a YouTube video, not all vlogs are successful; however, even the ones which gained less than 300 views (because of the lack of generality), also receive entirely good comments, which is an important method of negotiating future topics. For example: some of my too personal videos such as *Skateboarding & Breaking Legs* (2015) or *The University Toilet Book* (2015) were the least viewed whilst a rant video entitled *Veggies VS Bacon* (2015) was another overnight mini-success.

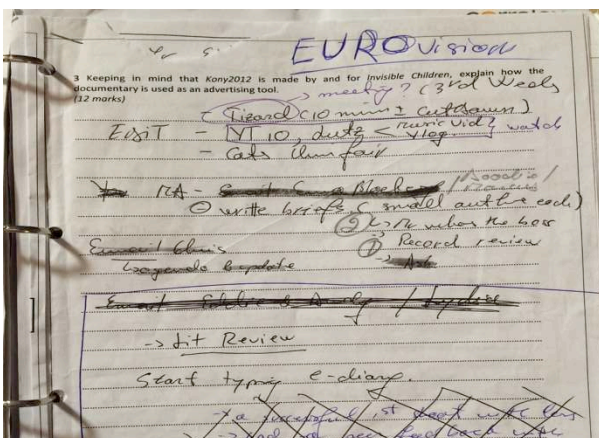


Figure 11

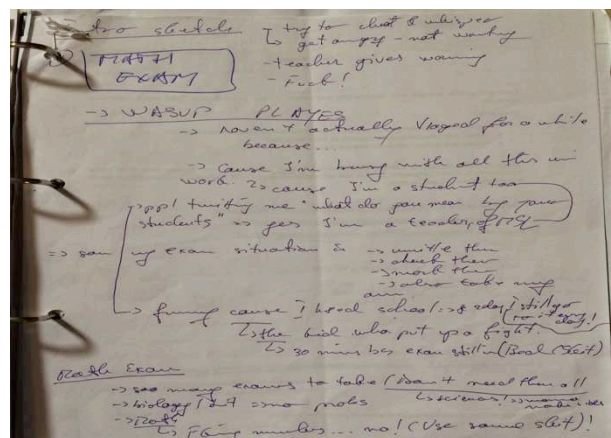


Figure 12

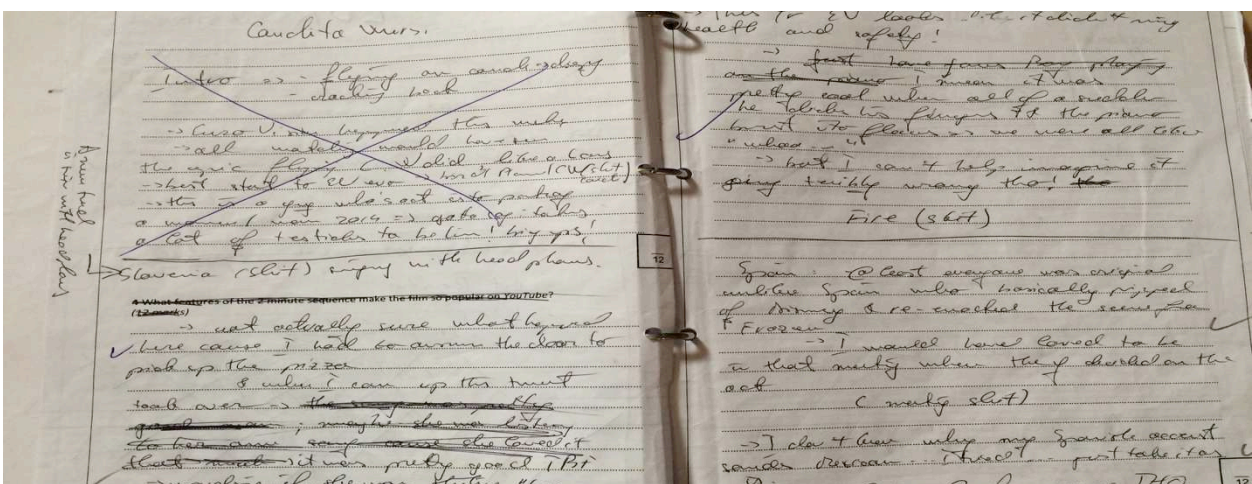


Figure 13

2. Stars/Interviewees

Considering the nature of the project, the TV programme's success lied in 'locking down interesting youtubers' as highlighted in a feedback conversation with BAFTA award winning TV producer Kate Norish (2014). The first step towards the production process involved gathering contributors (youtubers) through contacting social media talent agencies, which proved almost impossible as all Internet stars such as: Zoella, KSI, Oli White etc. were not available for a small independent production with a zero budget.

The successful alternative proved to be the most obvious one: scouting the video sharing website for individuals who fit the outlines I had written in the pre-production process. Furthermore I joined various online youtubing communities and was eventually invited for a Happy Hour event at Google's YouTube Space London, where I had the chance to meet creators of all sizes, in person. It was there where I met my first two contributors: Mrwhosetheboss and CatieWahWah, both of who were at smaller milestones in their online career at the time when I met them.



Figure 14

We collaborated on the day and together produced a video: *Happy 10th Birthday YouTube!* (2015) (Figure 14: available on Mrwhosetheboss' channel) which in turn also gain myself 18 subscribes over night, hence Mrwhosetheboss' large following (over 30000 subscribers) and his 'shout' in the video description:

'Check out Bogdan's channel out: <https://www.youtube.com/user/SpudzAX>'.

Thorough Catie's channel I came across her video interview with YouTalkNation, which enabled me to make contact with the show's creator, youtuber Ash, and to invite him to be part of *Broadcast Yourself*, which he happily agreed to do.

In terms of identifying and securing participants, the Community Channel had no guidance or advice on how to approach this early phase of production and explained that it is up to the producer to arrange this. The traditional mainstream approach (contacting agents or the big youtubers directly through the business email provided on their channel) turned out to be impossible very early on, however the process was made much quicker, easier and fun by approaching creator communities and discussing with the contributors directly in a non-formal/non-business fashion, provided directly by Google and YouTube.

You go to the YouTube Space and you can chat to all these people who make videos and it's like you are talking to your friends and not to business owners, because everyone there is having fun creating content and it's a really good way to start collaborations.

(CatieWahWah, 2015)

The friendships that formed between us (as small online broadcasters) allowed for a smooth transition from agreeing to take part in the project to the filming stage. Negotiating the scripts/outlines/interview questions for each of their segments was an easy process as well, considering their flexibility and open attitude to answering most questions and filming their creator set-up. They brought forward interesting ideas very relevant to their type of youtubing and identity and most of these are featured in the current version of the *Broadcast Yourself*.



Figure 15

The Friendly Activist (Figure 15: Ali Tabrizi, 11300 subscribers) is a youtuber who uploads vlogs about his protests for animal rights, healthy living through a vegan lifestyle and controversial celebrity topics surrounding his passion.



Figure 16

YouTalkNation (Figure 16: Ash Jaycock, 400 subscribers) is a chat show and podcast in which Ash interviews other youtubers of various sizes and types of videos, i.e. acting and life style.



Figure 17

Mrwhosetheboss (Figure 17: Arun Maini, 87000 subscribers) is a tech reviewer who mostly discusses and rates various pieces of electronic equipment, received from various companies.

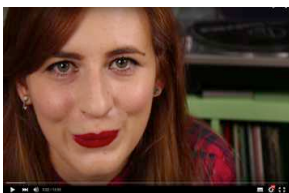


Figure 18

The Record Review (Figure 18: CatieWahWah, 2000 subscribers) is a show dedicated to discussing and reviewing vinyl record music and relevant pop culture.

Interviewing them as collaborators in the context of producing a mainstream documentary, but also as friends, has allowed me to get important insight into the various types of youtubing, channel management strategies and viewer engagement, allowing me to later apply new techniques to my own youtubing practice.

3. Quality/Equipment/ Budget

Determining the shape which mainstream productions and web-videos eventually take, are two very different processes. On one hand, the TV pitch is based on imposed standards for direction and technical quality; on the other, the YouTube video's only two restrictions are: don't use certain copy written material or pornography, unless the creator is reviewing the material in question, in which case the practice falls under Fair Use. In simple terms, creativity on YouTube is not limited in any way but rather encouraged by YouTube and several big creators.

Since 2012, different viral celebrities have been featured on traditional radio and TV shows and have offered production advice for new youtubers. Dan (Danisnotonfire) and Phil (AmazingPhil), two very popular UK vloggers; and hosts of BBC Radio 1's *Sunday Night Show*, have addressed aspiring youtubers at Glasgow's 2015 *Radio 1 Academy*:

The most important thing is your content and not the camera...having a cheap camera should push you to be even more creative and to use the low quality to your advantage story wise.

Dan and Phil (2014)

The Community Channel has very strict submission guidelines in terms of format and technical quality: 1920x1080, 25FPS, 30MB bit rate and 2MB sound rate; quality which can be almost achieved using DSLR cameras. Although DSLRs are a favourite amongst youtubers (myself included), often web-videos are recorded using mobile phones, tables or webcams; which can deliver impressive quality but not the same as mentioned above. Hence this, a mainstream TV broadcaster would under no circumstances distribute a 48 minute film produced entirely with a mobile device and not a professional production camera, lights and sound; as also stated by the channel's acquisition team:

I don't mean to dishearten you at all when I say this, I just have to be clear; as mentioned previously, we can only commit to broadcast if a show meets our technical and editorial standards.

LM (2014)

Cameras	$\pounds 60 \times 6 \times 2 = 720$
Lights	$\pounds 20 \times 6 + 145 \times 6 = 990$
Sound	$\pounds 80 \times 6 + 30 \times 6 = 660$
Memory	$\pounds 30 \times 6 = 180$
Mounts/Grip	$\pounds 105 + 60 \times 6 \times 2 + 30 \times 6 = 1050$
Go Pro	$17 \times 6 = 96,$
Petrol	$820 \text{km} = \pounds 100$
Petty Cash	$\pounds 100$
Batteries	$\pounds 50$

This raises the issues of budgeting and funding: Most broadcasters who are not a charity would allocate a budget for such a project (dependent on the pitch, size of the production and potential broadcast day/time) and this can take the form of one bulk sum, multiple instalments, third-party finance or a bonus plan payment, enabling the TV producers to smoothly achieve the expected quality. In the case of *Broadcast Yourself*, the independent TV broadcasting equipment was guaranteed by Canterbury Christ Church University however; the total budget for the hire of the production kit averages a total of $\pounds 3721$ (Explained in the budget breakdown).

In the case of locations, these too must be of a high production value when it comes to the mainstream production. Regardless if the producers are filming interviews or cutaways, the backdrop needs to be rich, interesting and relevant to the topic. To achieve this, the mainstream producer will employ a dedicated production manager and a designer to organise the required setting. This aspect of the production is very important and could potentially raise the budget significantly.

The YouTube Space itself is a resource offered by Google to creators with a minimum of 5000 subscribers. Furthermore the users of this space are also offered various trainings, equipment, studio space, props, production advice and post-production facilities (all of a TV broadcast quality standard) completely free of charge, as part of YouTube's campaign to further develop the creator's talent. This is a resource pack, which I have not found to be available in the traditional broadcasting environment.

4. Crew

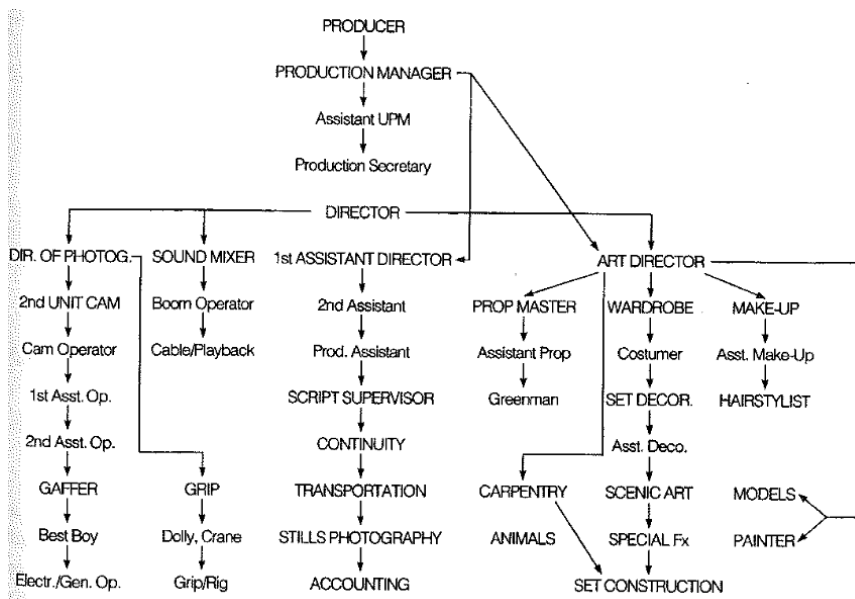


Figure 19

In organizing the production of *Broadcast Yourself*, I followed the traditional production crew model (Figure 19), securing the help of additional staff for each shooting day and for the editing process. Each additional member had a clear role within the process; however, keeping in mind the nature of the

small independent documentary I was producing, it was often the case where crewmembers would assume additional temporary roles such as budgeting, scheduling, location management and seldom producer responsibilities. This organizational model is used in every independent production company (small or large), which creates content for TV broadcasting, cinema release or even online publishing.

Undoubtedly it is officially recorded somewhere what the role of each type of producer should be; it is far less certain in practice, depending on a large extend on the type of production.

Bernstein S. (1994:259)

Producing vloggs generally only requires a one-man crew. The creator or youtuber takes on multiple roles across all aspects of making the video: script writer, producer, actor and editor; the camera usually does not need operating, as it is static on a tripod throughout the entire performances. In the case of hand-held vlogging/travel vlogging the creator simply holds the iPhone/pocket camera at a complimentary high-angle (the YouTube Angle) and walks and talks.

As YouTube productions become more popular, reaching viral status, the video series becomes a show in its own right. An example of such a successful channels is Ray William Johnsons' =3 (Equals Three). The channel launched in May 2008 with a very simple format and set-up. The first videos featured Ray delivering sarcastic jokes about three viral videos from the week at hand.

As the channel saw quick success and received positive reactions from viewers, its setup also changed from Ray in his kitchen chatting to his laptop's webcam, to a TV-style presenting with a studio backdrop. By 2013 the show registered under the company name Equals Three Studios: an independent production studio, now producing four weekly shows: Comedians On, The Equals Three Show, Booze Lightyear and Top 6. Currently, the company has full time staff across all departments: script, presenting, production, edit, marketing and follows a mainstream production organisation system.

To us YouTube is the most important thing going on in the media right now. The way that we are now watching our news and our entertainment online in greater quantity is the most important change since the Internet was introduced. Vlogging totally took over...just a person sitting in front of a camera, talking. It was this new conversation, which you could not have with regular television, maybe with radio because you could call and be on air, but the personal connection that vlogging created, was real. The audience engagement factor...that is a game changer.

Kevin K. interviewed in *Please Subscribe* (2012)

Since YouTube has fundamentally changed the notion of visual media from a professional-driven mainstream production scape to an independently-led one, new challenges have risen when addressing the role of the author within media production. In traditional TV broadcast, the author would be considered to be either the official creator of the original concept for the show or programme, or the director who brings forward the vision of the programme, which he or she then shapes according to the production's subject or topic. YouTube's appropriation of the author's function is somewhat different: the creator of the online video (often a one-man crew) can also be viewed as the subject itself. This also puts the notion of freedom of topic choice into perspective, opening ways for creators to freely publish interesting and unique stories and formats over the Internet.

5. Style / Audience Engagement

Revisiting the topic of equipment and broadcast technical quality of the TV programmes and vlogs, these too take fairly different forms. As mentioned in Chapter 3 (Quality/Equipment/Budget) mainstream broadcasters would under no circumstance allow the acquisition and distribution of a programme filmed entirely by phone; however the programmes are allowed the use of a certain amount of armature/mobile footage, if the story or topic requires or is dependent on it.

Certain important or powerful moments, which are only available in amateur quality, may not necessarily be re-enacted in a studio but rather used in the edit as they are. An example of this can be seen in *For Neda* (Anthony Thomas, 2010) which aired in the USA and UK on 14th June 2010: various witnesses used their mobile phones to capture Neda's murder on video and the terrifying images were immediately distributed over YouTube. Apart from going viral and reaching tens of thousands of views within minutes of its upload, the same footage (completely unedited and uncensored) was used very early in the documentary to create an emotional impact and a way into the core of the programme's topic. In a case like this, the amateur low quality footage becomes an important asset in the documentary as it generates a strong bond between the audience and the topic as well as it makes use of the viral status which the video has already obtained from YouTube: many viewers familiar with Neda's death during the Iranian elections will recognise the already viral videos of the tragic moments. In such a case, the broadcaster still considers the overall programme as professionally produced considering that the rest of the film (the investigation into Neda's days before her death) is filmed with high quality equipment. In this particular case, hence the banning of foreign journalism by the Iranian government, the reporter (Saeed Kamali Dehghan) had to pose as a tourist and use a camera which is higher quality than amateur but lower than broadcast standards. Saeed explained:

Last November I went to Iran to film the family of Neda Agha-Soltan in secret for a documentary, which is now circulating virally in Iran even before its public release on 14 June. Neda was killed in the aftermath of the disputed presidential election in Iran last June and a video of her death was circulated around the world in a matter of minutes.

Saeed K Dehghan quoted in The Guardian (2010)

From this we can conclude that certain exceptions to high image quality standards can be made; and a programme (depending on its content, topic and direction) can not only be allowed to vary in quality across its running time, but can also make use of this aspect as a successful narrative tool.

In *Broadcast Yourself*, I have captured all of the main content such as interviews and cutaways in the quality imposed by the Community Channel, however I too have made use of various phone clips and older videos uploaded in 720p (half the size of broadcast quality) in order to highlight the progression through which my interviewee's channels have gone or different amusing conversations with the youtubers from the YouTube Space. Whilst we can notice a slight difference in quality between the broadcast-ready footage and the old/mobile clips, the latter brings an element of personality and fun to the overall documentary. Following the example from *For Neda* (generating a bond between the audience and the story), I use the low quality videos to create an element of authenticity and spontaneity and to turn these into a narrative tool by featuring off-the-cuff moments and amusing inserts, which overall help create a more engaging narrative and overall programme.

Vloggs usually follow Emma Blackery's FRINGE formula and have a simple format consistent of the youtuber's introduction, the discussion of the video's topic and the conclusion to the video where the creator invites the viewers to like, share and subscribe to their channel. The quality is usually high (hence modern accessible equipment such as iPhones and DSLR cameras) but this is (as mentioned earlier) not an imposed online-broadcast standard. Nor do the vloggs need to have a fine edit or a fully logical timeline because they reflect one's opinion, which is then free to be debated by viewers over direct comments and/or social media.



Figure 20

In one of my first successful videos (Figure 20: *Veggies vs Bacon*, 2015) I feature over 50 jump cuts and edit to cut out unnecessary information, rather than to deliver a smooth narrative story. The end result of this process is a very choppy four-minute, slightly angry and biased rant video about vegetarian lifestyle, which gained my channel 14 dislikes out of a total of 48 interactions.

This style is present in many successful youtuber's videos, including some of Emma Blackery's very opinionated earlier content from 2013. Although she has been the topic of a lot of online controversy hence her exaggerated use of the word 'fuck', as well as ignoring the ASA rules of advertising, she has a total following of over 1.4 million subscribers (between her three channels: EmmaBlackery, Boxes of Foxes and BirdyBoots) who enjoy watching her sometimes choppy videos and rude humour. In one of her recent videos (*ERROR 404: BRAIN NOT FOUND*, 2015) she talks about the pressure of uploading 'amazing' content:

I'm just going o throw it out there, I'm just not in a creative place right now and my brain can not do the funny thing, but it's ok, as industry experts tell me: you're here for the 'personality' and not for the 'content'. I don't feel like I owe you context, but I will give you context out of sheer politeness, because we all know how fucking polite I am. I have been uploading a shit-tone on my gaming channel because I don't feel the pressure to be funny. I upload more because there's less pressure to be amazingly good and I'm genuinely proud of it. [Points to video annotation] This is my gamming channel; I play good shit, ok? I think I'm funny and good at it...I might not be, but I'm damn proud of it. You should subscribe to it because it's still me.

Emma Blackery (2015)

In my more recent videos, I use my youtubing experience gained over the course of the year and film my vloggs for the edit: I have a fairly clear idea of what the video will look like before I shoot it, which enables me to compose my shots in a more professional style, rather than chatting to the camera for an hour and then cutting the content down to a four-minute video. In my latest ten videos, I choose to produce a smooth edit. Through such techniques as zooming, cropping, adding non-diegetic sound and featuring location cutaways, I succeed in uploading a fine-edited four-minute video and to distract from the not fully developed narrative, hence I have not yet received any bad comments regarding the overall quality of the vlog.

Members build a connection with the community and the media creator when providing feedback through comments and video-responses. Fans use this feedback system to encourage and support the content creators.

Clement C. (2010)

While this 'fine-tuning' process takes a lot more time in post-production (usually around five hours per videos) it has paid off in very positive responses and comments (Figure 21) about the overall style of the vlog.

For example: my *Bucharest City Tour* (2015) travel vlog (part of the #100DaysChallenge) feedback:



Figure 21

As part of YouTube’s online Creator Academy interactive courses, creator Hazel Hayes (ChewingSand) discusses the methods of measuring success on YouTube:

A lot of youtubers define success as the number of views gained, or number of subscribers for their channel. What’s really important to me is that the feedback in the videos is good and the likes are high. That’s what I focus on.

Hazel Hayes (2012)

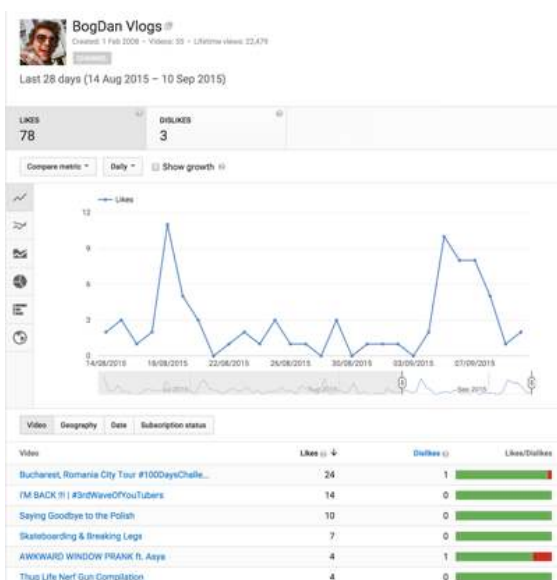


Figure 22

User/subscriber interaction on my videos is an important measure (Figure 22: amount of likes received in 28 days) of success for my channel and for me as a creator. After experimenting with different types of narrative and editing, I found that making the choice to spend more time producing an overall higher quality video has paid off: the mentioned above users as well as a few others have shared my videos in their networks and through this I have gained new subscribers and (unsubscribed) supporters. This proves that small youtubing is more successful when the content is

produced and distributed within specific or niche communities whom share the same interest. This allows for a quicker spread of the creator’s material, which to an extent can be noted as reaching a ‘viral’ status.

6. Social Media & Communities / Comments & Censorship

In contemporary times, audience engagement goes beyond narrative-based identification with the characters and the situations in which we see them on the traditional tube. For TV channels, social media platforms such as Twitter, Facebook and YouTube are an efficient and free way to promote and also distribute their programmes, but these networks also represent a supplement of interactivity with viewers. Simply put, mainstream broadcasters make use of these websites to deliver additional content and as a forum for instant viewer feedback, opinions or even content suggestions.

At the forefront of web video, YouTube has been called 'viral', 'revolutionary', and a 'phenomenon'. Within a few short months of the streaming video website's public launch in December 2005, tens of millions of visitors daily used the site to access television clips online.

Lucas H. (2007:52)

Cory Bergman discusses a 2011 survey led by Bob Papper in which the latter researches the true importance of social media for TV stations and its main uses in the mainstream broadcast environment. The conclusions of this research is that '92% of TV stations are participating on Facebook and Twitter' and 'there has been a shift in the last year from using social media primarily as a promotional tool to using it heavily to have conversations with the audience.'" Bob Papper cited by Cory Bergman (2011).

In my previous broadcast documentary for the Community Channel (*Brilliant Britain Kent*, 2014), in which we showcased various cultural elements of Canterbury and surrounding areas, each of the programme's segments would end with me and my co-presenter (Lydia) inviting the viewers to take part in the '#somethingbrilliant' campaign: audiences would tweet using the mentioned hashtag and present which local activities they were taking part in, as well as share the awareness of the *Brilliant Britain* series to their friends and followers.

In my original pitch for *Broadcast Yourself* (how social media can be used as an educational tool) I proposed a similar campaign where, at key moments in the documentary, the presenter would invite the viewers to twitt using the handle '#learningmedia', in order to make their opinion about digital media known or post a question on how they could personally make use of social media in the context of educating themselves on various topics.

I further attempted to adapt this campaign to the new version of the film (the premise of small youtubers) however this proved to be impossible. The channel's acquisition team explained that in order to develop and include such a campaign certain logistic aspects needed to be considered:

Ofcom have very strict rules regarding audience participation. For example, what measures would be in place for customers who wish to complain? Who's accountable for the Twitter handles and the email account/s? We couldn't be seen to promote another YouTube account other than our own either, as this would be a conflict of interest. Whilst most of our programming goes online in a catch-up capacity, it is all tailored to traditional television sets.

LM (2015)

Traditionally, TV audiences who wish to complain are able to do so by writing to the designated department or individual, as highlighted by LM; however, through social media, the media consumers are free to express themselves without having to go through complicated official channels. Although unhappy, rude or angry comments over Facebook or Twitter are not considered official complaints and are not logged with a reference number, TV stations can still make use of these comments as a feedback platform.

YouTube is much more than an online platform for sharing and broadcasting content. Its social features support the formation of a participatory culture among the members of its community.

Clement C. (2010)

After its purchase of YouTube and introducing the Partner Program, Google continued to encourage creators to join communities and network with other talented video makers, aiming to generate more users and even more engaging content. In 2011 it launched its own online social network, Google+, and within its first year it reached 25 million active users: every YouTube account or user was attached a G+ page which awaited activation by its owner. The page is very similar to most social media networks: it includes personal details, recent activity, friend lists and most importantly the possibility to easily access a network of currently over 300 million users (2015).

Google's social network is not exclusive to vloggers or youtubers but also to professionals, including mainstream TV crew, performers and independent production companies who are invited to introduce themselves, post-employment opportunities, raise awareness about their projects and list traditional networking events.

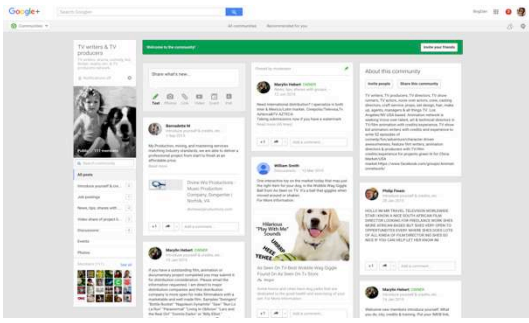


Figure 23

G+ features additional functions such as community pages (Figure 23), specific to various interests (travel, sports, DIY, health, love etc.). In the interview for *Broadcast Yourself*, Arun (Mrwhoosetheboss) explains how he makes use of technology communities to share his newly uploaded content, receiving very quick responses and further shares of his videos; describing the communities as:

Very good awareness over there...within minutes hundreds of people watch my video and it's awesome.

Arun M. (2014)

I too share my vloggs across various relevant G+ communities and most recently I have experienced several positive and complementary reactions to my *Bucharest City Tour* (2015) travel vlog, generating new subscribers for my channel and new followers across my other social media pages (of which G+ is included). I produced this video within the #100DaysChallenge (a global tag): a community organised by youtuber Dan Oticks which invites content creators to upload a video about the place where they grew up, over 100 days; with the goal of featuring 100 countries and 100 youtubers. Publishing videos within an existing community offers the creator instant access to a pre-existing (and generally supportive) audience who are expecting original and engaging content and are happy to offer feedback, encouragement and further tags through comments, as seen in Figure 21.

YouTube text-based interaction is complex, flexible, unstable, and unpredictable. It not only tends to involve a sizeable number of participants but also to do so over a prolonged period of time.

Patricia B. Nuria L. and Pilar G. (2012:511)

However, not all feedback is positive or even constructive. The liberal conversation space, which YouTube offers, can also be discouraging and unaccepting of some content. The feedback is completely uncensored, allowing for new conversations between 'haters' to take place on any video. 'Haters' are the audience members who constantly post negative comments, which offer no criticism or helpful ideas. In his research on *Responses To Antagonism* on YouTube, Patricia G. defines the 'hater':

Simply commenting with 'Gay' is hater like. Saying 'This sucks go die' is hater like. [They] insult you and offer no suggestions.

Patricia G. Lange (2007:132)

The creator manages the censorship of his or her feedback independently and if they choose to ignore, delete or block an offensive user, they are free to do so with no explanation needed. Taking a look at some comments (Figure 24) from my most successful video featured on the CorralexMedia channel (an action short film entitled 'Nerf Gun in iPhone slow-motion' (2014) – three million views) we can see a series of 'troll' or 'hater' like comments from users whom dislike the video or believe that I am copying other channels.

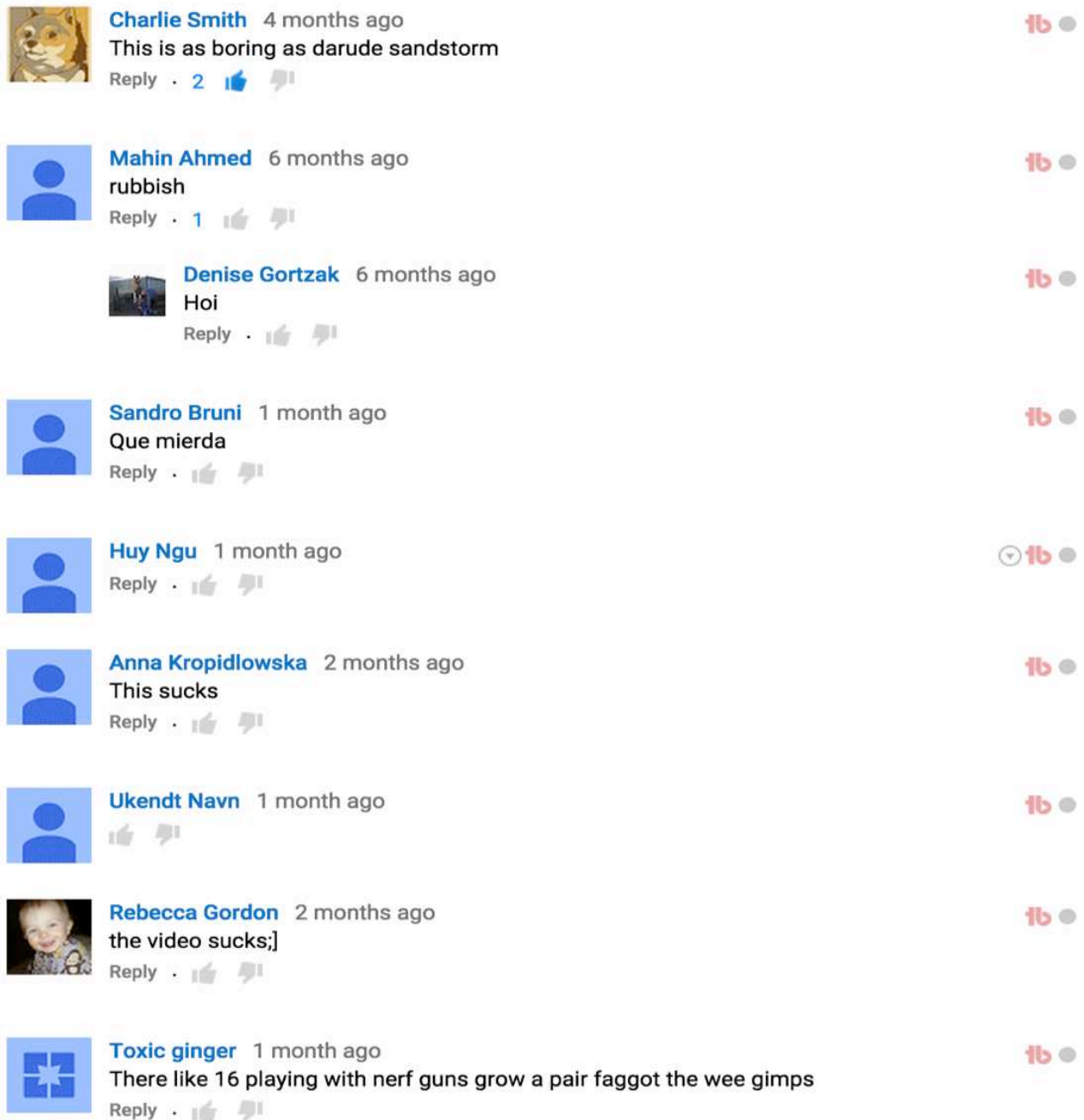


Figure 24

The only limit, which YouTube imposes on channels/content interactivity, is a simple anti-spam system. YouTube alerts me when a comment has been flagged as potentially being spam (Figure 25), after which I have the ability to either approve the comment or disable it from the discussion. This usually happens when the comment in question features a direct link to a video or an external link, which are not connected to my channel or content.

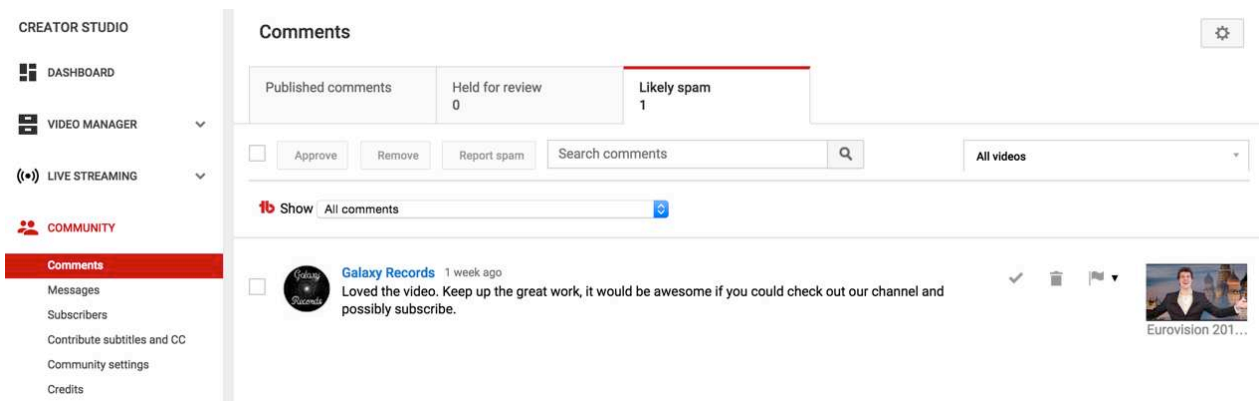


Figure 25

In my experience it has never been the case for another youtuber to abusively promote their own work on my channel, but rather to invite me to visit their channels and offer an opinion and to potentially subscribe, as in turn I too have done on other people's videos. To an extent one might consider this spam; however youtubeing takes place in an online community where actively sharing videos and inviting new users to watch your work is standard practice towards growing your channel. This is not limited by financial or administrative motifs but is rather considered good practice towards generating leads for collaborations with other creators and consequently gaining more views and subscriptions.

7. Income

TV income is generated by fixed price programme acquisition, product placement or bonus deals.

Fixed Price or Money Option is the most common option: this implies that the producers receive an upfront sum for their programme. In the case of a series documentary or reality show, the money option is initially limited to the pilot episodes. If this is considered to be of broadcast standard by the channel/network then the producers are able to negotiate new lump sums or budgets for each of the next ordered episodes. In the case of one-off documentaries such as *Broadcast Yourself*, the Community Channel will acquire the rights to air the programme on their channel. A commercial channel would follow the same system, following the Fixed Price deal. In this deal, the sum remaining after they have covered all production costs (staff, location, post-production etc.) represents the producer's profit. This brings an advantage to the producer, as he or she will be able to re-sell the programme's distribution rights to foreign broadcasters or independent cinemas. Alternately, the broadcasters can opt to buy the ownership of the programme and gain full control over all its distribution; this option is called a Purchase Price as explained by most TV pitch networks such as <http://www.tvwritersvault.com>.

Product placement is another way for producers to earn money from their documentaries. This is an independent strategy, which usually works well in the fixed price deal. The broadcaster and producers negotiate which products are allowed to be placed in the programme and how much on-screen time they are allowed (in order to avoid conflicts of interests with the broadcaster's partners) but all placement revenue will be paid by the product manufacturer (sponsor) – in this case, the producer is able to generate two income streams to invest in the programme and potentially increase the profit margin.

Bonus Deals are dependent on the genre and potential popularity of the final programme. Producers are able to negotiate bonuses either at the beginning of production in the case of a one-off documentary or after the sale of the pilot in the case of a series. If negotiations are successful, the producer will receive an X bonus after the launch of the programme or after a certain period of time, when the agreed audience reach/ box-office sales target has been met.

Early YouTube achieved its cultural cache from being a platform for sharing amateur videos; according to Van Dijk, fostered its 'youthful, rebellious image' as an alternative to television and mainstream media even as it began to push professional content and to adopt conventional broadcast strategies.

YouTube videos have two ways of generating revenue: monetised content through Google's AdSense (the system through which advertisers pay for space on a creator's website or YouTube channel - for example the pop-up advertisements seen at the bottom of the video or related website) and sponsored/paid content.

Monetising began in 2007 with the creator having to sign a non-disclosure of income contract. The original series of creators who monetised their content were checked for eligible content and number of subscribers/monthly channel views in order to

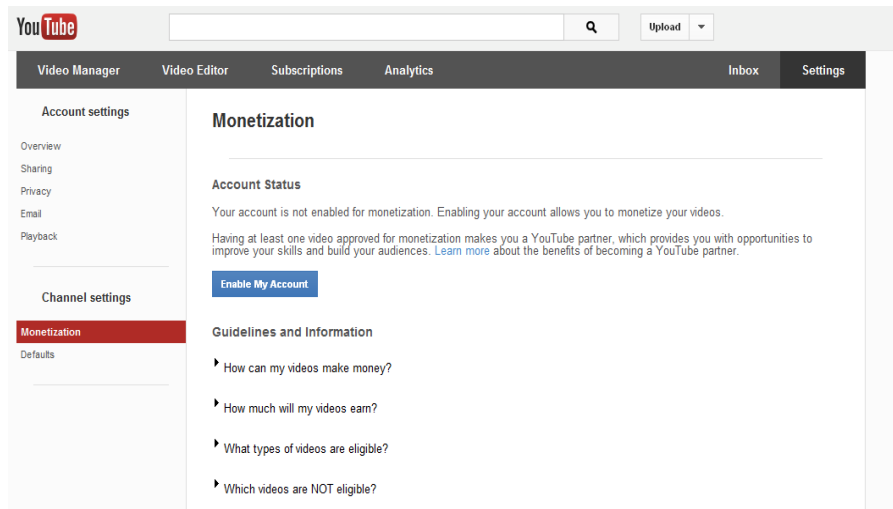


Figure 26

qualify for monetisation. Today this process is as simple and quick as pressing a button (Figure

26). The website will verify your content for any copyright infringements (which takes no longer than 20 minutes). If there are any such issue present in the videos, the creator will receive notifications to take certain actions to resolve the infringements, but if everything is in 'Good Standing', the monetisation is enabled within minutes of pressing the button.

Monetising videos allows the creator to earn 55% of ad revenue from a variety of add types featured either at the begging of the video (skippable), overlay ads (closable) or non-skippable ads across the video (in the case of content longer than 15 minutes). Earnings are generated based on the numbers of view of each video and (more importantly) by the clicks and time navigated on the newly opened link from the ad displayed on the creator's video. In my case (newly created channel with just 24000 life-time views) I have only generated £5.86 from 58 videos and 7 months of upload. Monetised YouTube channels become profitable once they reach viral status and become self-sustaining: the channel receives enough monthly visits (200000-500000 views) and is at a point where it grows in subscriptions with little marketing or promotion from the creator or partnered network.

Sponsored videos are a more profitable earning model for youtubers as they can be paid bulk sums for one-off videos about a certain product. This too is open to creativity and the video will take a form faithful to the creator’s typical style (story, presenting, humour, editing etc.)

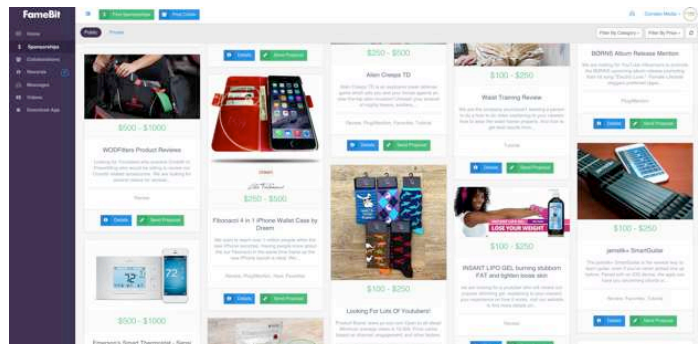


Figure 27

hence the video will be presented to the creator’s own audience. This reflects the fact that ‘business’ on YouTube does not limit creativity but rather encourages it and makes it easily accessible through dedicated networks of YouTube sponsors such as Famebit.com (Figure 27).

As profitable as the sponsored video model is, it has had its fair share of vlogging disputes. BBC Radio 1’s *Newsbeat* has followed and reported on the issues of sponsorship raised by the ASA (Advertising Standards Authority). The ASA explains:

It’s often clear in advertising space, like the commercial break on TV or it’s sitting entirely on a company’s website.

ASA quoted by BBC Newsbeat (2014)



Figure 28

While TV programmes such as *X-Factor* or *Coronation Street* are required to feature a small ‘P’ logo (Figure 28) placed on screen during adverts and radio adverts must end with a terms and conditions announcement, vloggs should also include clear indication of sponsorship. The guidelines for online videos include: labelling the video as ‘paid for’ or ‘sponsored’ in the title

and description, starting the video with the creator clearly stating that what is seen on screen is being sponsored by an advertiser and also stating that the content of the video is original and the creator is expressing his or her honest opinion. Digital marketing specialist Jessica Walker (Eight&Four Digital Marketing) explains the ASA’s impact on vloggers.

If a blogger endorses a product it gives it more weight than if it was just featured on the page of a magazine. [Some] are clever about their language...they don't want their blogs to look like a catalogue. You'll notice they use words like, 'I was shown this product', rather than, 'I was sent this product by a PR'.

Jessica W. quoted by Declan H. (2013)

In 2015, the ASA warned youtubers for the third time in two years that they need to clearly state which of their content is paid promotion so that it can be easily identified by any audience member.

Sometimes, it's not always obvious, in particular on digital media platforms, which is why our ruling involving a series of YouTube videos by vloggers serves as a timely reminder of the importance of advertisers being up front and clear with an audience when they're advertising to them.

ASA (2014)

A recent notable video, which is not very clear on its sponsorship, is Emma Bleckery's *How to Cook a Monster* (2015) that was sponsored by Oreo. The video also features other influential youtubers: Luke Cutforth, Phil Lester and Dan Howell. The three youtubers were involved in making the video, however they were not directly paid (explained in the BBC *News Beat* interview). Luke (LukelsNotSexy) argued against the imposed ASA rules for sponsored vloggs explaining that audiences are able to understand when a video is paid for without obvious indication: 'Most people were pretty clear on the fact that the video was sponsored...generally my audience was smart enough to know what is sponsored and what isn't.' (Luke on BBC *Newsbeat*, 2015).

In the same interview, digital producer Charly Cox (representing another influential UK youtuber: Casper Lee) continue to defend vloggers against the ASA regulations by explaining that it is difficult for creators to make their work look like 'they haven't sold themselves out' and as much as they want to appear natural and as having fun 'they still have to make a living'.

Now that these regulations have been introduced, people are a little bit terrified that they are going to start losing an audience because it looks like they are doing anything for cash.

Charly C. featured on BBC Newsbeat (2015)



Figure 29

YouTube also actively enforces the advertising regulations imposed by the ASA and other non-UK advertising regulating bodies. The site requires every upload for specific sponsor details when the videos are paid content.

My channel also features a video (Figure 29: *Learning to use a GoPro*, 2015) which is sponsored by nightclubbing events company Canterbury Vibes, in which I promote their upcoming party, however I did not tick the 'paid content' box upon publishing the video and despite this, no action was taken against my content, neither by YouTube nor by the ASA.

This proves that regulating bodies target high profile individuals and not small youtubers who generate little income from their online productions. Drawing from this, viral youtuber Thomas Ridgewell (TomSka) touches on the notion of impressionable audiences and in fact, supports the ASA:

I recon it's for the best. It'll probably be a bit of an inconvenience for us content creators at first, as we figure out how to work with these new rules. Ethically speaking it's important that guidelines are put in place to avoid the abuse of celebrity influence over impressionable audiences.

TomSka quoted by Amelia Butterly (2015)

Other ways for youtubers to 'earn a living' without being targeted by the ASA are the more traditional methods, which TV celebrities also practice: selling unique merchandise such as T-shirts, hats, posters etc. and public appearances at certain events, usually related to the type of content which youtubers create and upload. PR agencies often collaborate with vloggers like Zoella (beauty vlogger) to appear at product launches or fashions shows and printing companies such as District Lines dedicate most of their business to creating tailored merchandise for youtubers as well as facilitate online store space for them.

8. Managing content / Agents & Networks

Talent agents for producers, scriptwriters and directors promote the creator's filmmaking talents. They essentially hunt for the best deals which would be both interesting and in line with the unique creative style of their client.

As a talented creator, before reaching celebrity status and requiring career management assistance, everyone has to self-manage their careers. This is another aspect, which is very similar between traditional broadcast and the online scene. Without the opportunities brought forward by a talent agent, creators primarily aim to gain experience in order to develop their skills. The mainstream TV industry will limit the creator to produce documentaries for lower-end broadcasters (like the Community Channel) whom are not able to invest a budget in the end product – making the process of developing one's creative career a slow and traditional step-by-step process, hence the imposed standards for both the story topic and the technical quality.

YouTube on the other hand allows for a liberal development of the creator's filmmaking / vlogging career as there are no imposed formal standards and thus, the creator is free to upload virtually any type of video.

Before reaching viral status and being able to contract a manager or agent, youtubers manage their creative careers mostly through social media, direct email to potential sponsors and

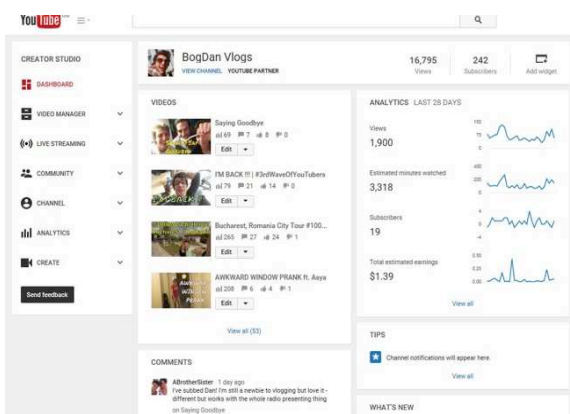


Figure 30

through YouTube's Creator Studio (Figure 30). This facility (introduced in 2011) allows the online creator to manage and market his or her content independently, from within the channel. Through this the youtuber is able to make promotional and monetisation settings such as: channel trailer, fan finder promo video, set the videos in categories (comedy, adventure / paid content, creative common rights) and to manage comments.

Once the creator has reached a certain respectable audience and has developed a unique and interesting filmmaking style; and is earning sufficient income, he or she is in a position (10000 - 50000 subscribers) to seek talent representation or management through a Multi-Channel Network (MCN or “network”) such as: SocialBlade_Legacy, Fullscreen, Collab_affiliate.

Being part of a network/agency is a method which functions similarly to the traditional broadcast industry. Networks and agencies have the resources to provide support and infrastructure for publishing content in markets best suited for the types of productions. Networks are organisations, which operate independently outside of the YouTube marketing system. They affiliate with multiple creators’ channels and offer content creators advice and services in areas of programming, funding, cross-promotion, Partner Program management, copyrights, monetisation/sales of merchandise and audience development.

An influential example of such is The Collective Digital Studio, an entertainment management organisation who seeks to develop creative talent across multiple platforms and is unique because of its strategy to invert the traditional media system. Their innovative service is that of delivering an audience that already exists on the Internet to traditional media, bringing the YouTube creator into the mainstream environment and allowing him or her to maintain their unique filmmaking style.

9. Copyright

The condition for creators to distribute only content for which they own all author rights is very strictly applied in both broadcast environments. Both traditional TV broadcasting and YouTube follow the same UK Copyright Law: *The 1988 Copyright, Designs and Patents act*.

Copyright arises whenever an individual or company creates a work: A work is subject to copyright if it is regarded as original, and must exhibit a degree of labour, skill or judgement. (...) For example: your idea for a book would not itself be protected, but the actual content of a book you write would be.

UKCCS (2015)

Google also implements strict punishments on channels or websites, which have more than three copyright strikes as I have experiences with the CorralexMedia channel. As part of the Corralex's *WeDayUK* (2014) web-series, the final video featured a high quality live performance of '*We Gonna Let It Burn*' by mainstream musician Ellie Goldin.

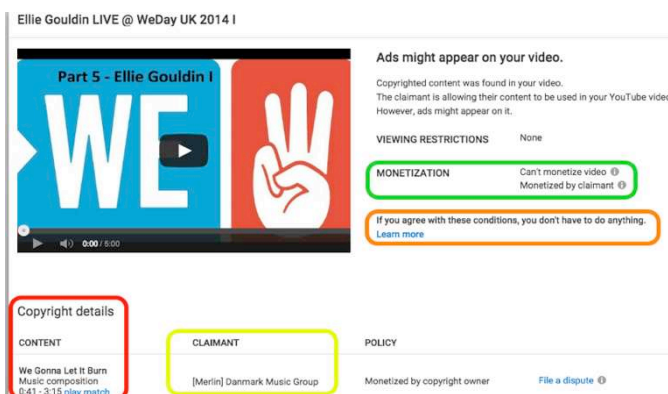


Figure 31

Since I did not have express permission to use the song which is owned by copyright claimant [Merlin]Danmark Music Group (Figure 31) and monetisation was enabled for this video, the channel was black listed and the monetization function was blocked from the Creator Studio for the entire channel.

The process of lifting a copyright claim from YouTube content is simple: it implies completing YouTube's online Copyright Course, an interactive set of *Happy Tree Friends* (2006) cartoons which explain the laws of creating and using material, followed by a short five minute quiz. Completing the course takes no more than half-hour, however the monetization will remain disabled by Google for the total duration of one year. If during this time, the content receives a fourth copyright strike, the channel is permanently deleted together with all of its content. CorralexMedia's viral video – *Nerf Gun Fight in iPhone Slowmotion* (2014) earned only £25 for its initial 65000. Currently, the channel is still in probation and thus, unable to generate income from its usual 350000 monthly views.

Drawing from this experience, I have kept the BogDanVlogs channel in good standing, using only creative commons license music provided by YouTube’s Creator Studio as well as practicing Fair Use. This copyright policy offers some leniency in re-using copyright-protected material in certain circumstances without getting permission from the copyright owner across both traditional and online broadcast format.

BogDanVlogs’ most viewed video – *Eurovision 2015 / Best Moments* (2015) was able to feature some images or longer segments of copyright protected songs from the live performance broadcasted on BBC One (Figures 32, 33, 34) because the story and production style give the material new contexts such as: News Reporting, Commentary, Parody sketches and the offering of a personal point of view.



Figure 32



Figure 33



Figure 34

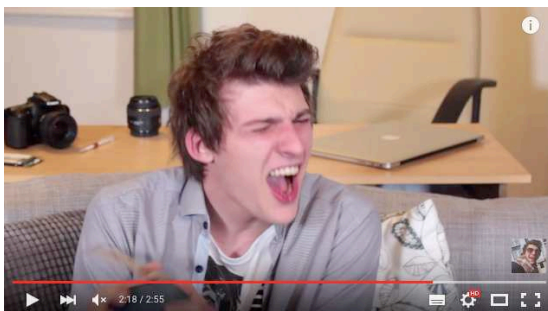


Figure 35

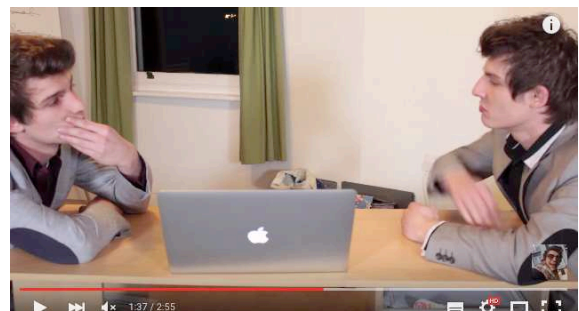


Figure 36

YouTube should be understood as an evolution from an amateur infringement space into a fully matured branch of modern media. Hence its adaptation of mainstream practices, methods and laws, today it represents the contemporary dominant portion of online-video streaming; and it offers a realistic chance for vloggers and independent film producers to develop and broadcast Professional Generated Content and to grow a sustainable business from their channel and online personas.

Conclusion

During my practice as an independent producer of both mainstream TV and YouTube content, I have taken part in both formal and informal negotiations for the style and quality of what I've produced. While traditional TV has limited *Broadcast Yourself* to a very specific direction and format by imposing industry quality standards, YouTube and its communities have encouraged me to push creative boundaries by allowing me to freely shape my content. What I have referred to as a 'viral phenomena of vlogging' at the start of this thesis has proved to be global creative culture. By taking part in this through the practice of vlogging, I have met like-minded independent producers and developed collaborations on our YouTube channels as well as in mainstream project *Broadcast Yourself*.

The dynamic of YouTube's rapid distribution and open feedback platform has aided our channels to grow consistently and us to become go-to persons for certain types of content, within the communities that we've joined. I have furthermore identified how YouTube is of valuable use to mainstream media: it has had a big role in raising awareness about *Broadcast Yourself* and served in building an audience for the documentary even before its completion; through the distribution of behind-the-scenes vloggs with the four contributors and through more focused vloggs such as *Check out my Cactus* (2015) featuring Ash (Figure Collaboration 1); and Ash's episode *YouTalkTV with Bogdan Alexe* (2015) in which he interviews me about *Broadcast Yourself* and its premise (Figure Collaboration 2).



Figure Collaboration 1

Figure Collaboration 2

Over the year of research and practice, I have imitated video production methods (such as: careful development and fine editing) that we see in the mainstream broadcast scene and I've tailored these to my personal type of humor and to my YouTube viewers' comments. I have made use of both mainstream and online user feedback to negotiate the form of my YouTube content and as a result of this practice, I have successfully launched an independent online video broadcast that is now actively followed by acquired fans, is generating income and continues to grow in subscribers and views. Over time, through a continued interaction and negotiation with my channel's followers, I will be able to populate my account with Professional Generated Content and to build a successful alternative (non-mainstream) filmmaking career.

Appendix 1: Original pitch (Educational TV programme)

Documentary: 2015 - A digital learning age (DRAFT 1)

'2015, a digital age' is a long-form TV format documentary that investigates the topic of 'Using Digital Media (DM) as a learning tool in three 'progressive' areas of any individual's life: academia (schooling up to age 18), professional development (building or further advancing one's career) and business making (educating colleagues/staff and clients about your service)'. Pending a final proposal/pitch, the film has very strong potential of being featured into a 19-25 minutes time slot on The Community Channel, London. The documentary will be split into multiple segments (studio and location) - following three different characters (*representatives of the three areas*) in their daily routine as they undertake their work/job with an intense use of DM. Each character's segment will answer key questions regarding their specific area through the shadowing and capturing of routine footage, targeted interview questions asked by the presenter/moderators and through a debate with the other two characters, in the final minutes of the film (see proposal and outline).

Characters and stories (more details in the Outline):

1. William Goulder (age 22): A-level Psychology Teacher and Lead Technology expert for CATS College. William is teaching a class of 18 year olds and is making extensive use of DM in order to make his lesson attractive, engaging and to empower the students by offering them control over their learning.
2. Dr. Hannah Swift (age 28) **TBC pending meeting on in Jan:** Eastern Academic Research Consortium Research Fellow for Kent University. Dr Swift is telling us all about how the extended use of DM has played an important part in advancing her career in building collaborations and research within the social sciences sector as well helping her produce and deliver her own research.
3. **TBC** staff member from Sleeping Giant Media, a search and social marketing agency: Managing Director/Project or Account manager whom will be telling us about their use of DM as a choice of business activity and its uses in training their staff and educating their clients about their services.

Audience engagement

1. Devices: throughout the show the presenters will invite the audience to
 - post their answers to highlighted on-screen questions on Facebook or # on Twitter (**TBC platform** – Corralex Media or Community Channel page)
 - Twit a certain # at certain moment throughout the show i.e.: #digitalschooling
 - E-mail their question regarding DM (either discussed on the show or not) with the promise of a reply from the presenters – **TBC e-mail account**
 - Refer to additional YouTube content (i.e. full interview) at the end of a segment
2. Visual Effects:
 - Backdrop presentation screen – Green/Blue screen
 - Pop-up banners of questions, names and # (animated) and Pop-up ‘Selection Menu’ of backdrop clip/transition (**TBC** – when using phones/gadgets)
3. Transitions: when B is moving from location segment to studio + Pop-up ‘Selection Menu’ & digital sounds (**TBC**)
 - Full-screen pixilation
 - Background ‘slide/swipe’

Outline:

1. Studio 1 (S1) – Hello from presenters and introduction to *Academia segment*, 2mins 30 sec

The film starts with the presenter BA welcoming the audience to the show and introducing himself as we head towards the studio. Once having reached the studio (which is designed as a modern, minimalistic style office: tidy, few props, contrasted colours between chairs, desk and background ‘display board’) the presenter introduces his co-presenter/moderator LM. The presenters have a ‘display board’ (green screen) behind them which will be used to show relevant pictures, clips, diagrams and ‘coming up’ clips as they discuss specific topics. In doing so (setting up the listed throughout all studio segments) they will make use of DM related props: iPhones, iPads etc. as remote controls. BA introduces the overall topic and continues to explain what is next on the show: three segments/meeting three people from very different areas/all having the extended use of DM in common as part of their work/jobs and how this can be used as a learning tool in three different contexts. As both are sitting at their presenter’s desk, LM has an opportunity to explain that she will represent the audience member with limited knowledge/experience of DM and her role is to challenge/ask BA interesting questions and raise relevant issues about his conclusions from each segment (specific areas). BA mentions a surprise segment at the end of the film and asks the audience to stay tuned throughout the film. S1 concludes with BA introducing the first segment and character.

2. Academia Segment (Seg 1) - William Goulder at work and interview with BA, 4mins

We see Will in the library, collecting his material from traditional sources (books) and later preparing his lesson plan in which he includes/adapts traditional content into DM form and creates activities accordingly. A combination of V.O and talking heads shots split between WG and BA introduce Will, his role in the school and why it is important for him to still keep track of traditional sources. Once the lesson plan is ready, he heads to the class and awaits the arrival of the students – in this time he explains his lesson targets, choice of technology and activities: these might include the use various apps through which students will be able to memories definitions, discuss topics over their iPhones (with anonymous real time display of the answers/ideas on the white board) and researching relevant topics. The lesson is underway and we see the students using the technology and discussing their tasks as well as feeding back to the teacher. Further V.O.s from Will explain the expected outcomes of using DM as a main learning tool, the reason behind creating a real-time virtual learning environment for the students and the fact that he is still in control of the lesson and therefore moderates at key moments/steps. Once the lesson has finished, Will and B take part in a face to face interview in which they discuss the following topics: to what extent is he still in control over the lesson once the students have been empowered with DM based active learning, the pros and cons of using technology/DM in a classroom context (more engagements, better presentation of the material, potential loss of focus, missing key elements of the lesson etc.) and the quality of traditional material once reformatted into DM (does the quality remain the same, does it become better/worse, can we question its authenticity?). The interview concludes and B reminds the viewers that we'll be meeting Will once more nearer the end of the film for a surprise segment.

3. Studio 2 (S2) – BA draws conclusion from the *Academic segment*, discusses one particular topic with LM and introduces the *Career development segment*, 1 min 30sec

BA is back in the studio. A couple of unseen shots of students on their phones and tables from the previous segment loop on the display board behind them. LM expresses her opinion on the segment (making reference to the visual aid behind them) and asks BA what his opinion is on the idea of allowing students to extensively use DM and relevant technology in class. Full screen playback of the (muted) mentioned scenes with corner split screen frames of BA and LM on opposite sides – the presenters discuss key frames and BA concludes that from his time spent in the classroom, observing the students' work he can conclude that more than x% were actively engaged and the system seemed to work well.

4. Career Development Segment (Seg 2) - Dr. Hannah Swift at work and interview with BA, 4mins

We see DHS looking over her published research on her computer, comparing and sorting notes, preparing a new project. A mix of her V.O. and B's introduce the character and offer info about her research background and traditional methodology of producing such work in the past. The V.O. continues to explain how much DM she has used in her work in recent years and how this has been beneficial in further developing her career, i.e.: establishing a relationship with US based researchers through social media (twitter). Interview with B will approach questions about: her first contact with DM in the context of producing data/research and the realisation that DM would become an asset for her work, examples of preferred DM platforms such as open libraries, discussion forums etc., the benefits of using these as opposed to traditional methods (speed of selecting material, WWW access to opinions, the availability of receiving quick feedback, etc.). The segment continues with DHS describing her latest project and explaining if the use of DM (with reference to the use of specific tools/technologies) has made the process easier and if so, how. In a final interview, the two will discuss how DHS is planning to further use DM in order to promote her work/further develop her career (potential strategies/accessing specific platforms etc.). The interview concludes and B reminds the viewers that we'll be meeting DHS once more nearer the end of the film for a surprise segment.

5. Studio 3 (S3) – BA draws conclusion from the *Career Development segment*, discusses one particular topic with LM and introduces the *Business Making segment*, 1 min 30sec

B is back in the studio with L and a montage of a few scenes from the segment (muted) loop on the presentation screen. L highlights that this segment was interesting hence its contemporary approach to career making and asks B for his opinion – the two give themselves as examples: presenters/producers whom have used DM to investigate the topic at hand, develop and produce the film that the audience is watching right now. L raises the question of 'standard methodology using DM in the context of career making' and B argues that hence DM's rapid evolution and expansion, a 'typical method' is difficult to define and thus people are free to 'experiment' – the presenters highlight a few images of examples 'practices' on the presentation board. S3 concludes with BA introducing the next segment and character.

6. Business Making Segment (Seg 3) – Sleeping Media Giant staff/manager at their office and interview with BA, 4mins

We visit the SMG office and meet with ‘staff member’ (SM) whom is giving us a brief tour of the office. V.O. of SM and B give a little background info about the agency and highlight their main activity (in terms of DM). Interviews with B highlight the use of DM in the contexts of training staff (cut-always/montage/pictures of training underway + VoxPops of trained staff) and ‘educating their clientele’ about their activity (cut-aways of their preferred methods such as online marketing and Vlogging being produced in their in-house studio) – we watch a couple of examples of end-products and hear an explanation about what makes this a very efficient method of good practice in SGM’s work. The interview will also seek to answer questions around the topics of: DM as a necessity for business in 2015 (yes/no - why), why their clients (individuals or other businesses/organisations) chose DM rather than traditional methods of promotion, the amount of DM content that is produced in their weekly activities and if this content is new/original or just an improved/upgraded form of a pre-existing one (recycling). SM focuses on a particular successful project from the past 6 months and makes reference to specific aspects that are relevant to the above questions. The interview concludes and B reminds the viewers that we’ll be meeting SM once more nearer the end of the film for a surprise segment.

7. Studio 4 (S4) – BA draws conclusion from the *Business Making Segment*, discusses one particular topic with LM and welcomes WG, DHS, SM to the studio for the surprise segment, 2 min

Back in the studio, B and L chat about the idea of DM as ‘a necessity in business making’. L draws back to the discussion from S3 and highlights that the audience has now seen a couple of ‘typical methods of using DM’. B encourages the audience to test these and e-mail in with success stories or questions. L rolls a short recap clip of what has happened so far (mentioning the three different areas where DM can be successfully applied). B raises a few potentially unanswered/unclear questions/topics from the show and introduces the surprise segment – inviting the three characters into the studio for an open (moderated) debate.

8. Studio 5 (S5) – B and L welcome WG, DHS, SM to the studio and introduce the debate topics 5 min

The guests are sitting on the other side of the (now bigger) table, next to each other. B welcomes them back for the final part of the film. L explains that there are a few questions that the audience still has and that these are applicable in all areas that the guests are representing. B lists the topics (TBC):

- considering that it's 2015 – if DM a necessity or a trend & why has DM become so popular,
- at which point can/should people question the quality/authenticity of the DM material considering that it is still drawn from traditional sources,
- will traditional 'educational content' be completely eradicate in 15 years' time,
- since it is now a trend/common tool – what happens to the traditional people/individuals of an early generation that not yet use DM,
- If some people have successful outcomes using traditional mediums, this means that they don't actually need DM – does this defeat the purpose of DM as an educational tool?

The debate ends and L draws a few conclusions to the most important questions/topics.

9. Studio 6 (S6) – End of show 30 sec

B and L thank the guest for taking part in the show and for sharing their expertise with the audience. The presenters continue to encourage the audience to investigate/experiment with DM in their daily routine (beyond social media) and invite the viewers to e-mail in with any questions or examples of new/unmentioned DM tools. Presenters say goodbye and end the show.

---END OF PITCH---

Appendix 2: Feedback conversation with the Community Channel

Feedback (LM, 2015-01-08 07:31)

Hi Bogdan,

Thank you for sending me the outline for your film project. Here are my initial thoughts: I'd have a rethink about the name of the series (am I right in assuming by 'long-form' you mean series? And if so, how many episodes are you proposing?) I'd always advise film-makers to make their titles as punchy as possible. Put yourself in the viewer's chair, when flicking through the channels would you be enticed enough to stay on '2015, A Digital Age'? The idea here is to maximise our audience. Viewers take 1-2 seconds to decide whether they want to watch a programme or not. It's that cut-throat I'm afraid. 'Man v. Food' - bang, you get it. Half-hour slots, which are preferred, consist of material between 19-24 minutes long, not 19-25.

A small difference I know but an important one.

These consist of two parts, or 'segments', and we fill out the ad-breaks ourselves. All we ask is that film-makers make bumpers for the beginning and end of each new part. Graphics, if you are referring to your title, bumpers, end-boards, etc., will have to be completed by you. All of our programming must come complete and broadcast-ready; no real editing work takes place here. The interactive element of the show may be a problem for us. Aside from what it would cost you to do something so FX-heavy, our resources couldn't support something on this scale.

Ofcom have very strict rules regarding audience participation. For example, what measures would be in place for customers who wish to complain? Who's accountable for the Twitter handles and the email account/s? We couldn't be seen to promote another YouTube account other than our own either, as this would be a conflict of interest. Whilst most of our programming goes online in a catch-up capacity, it is all tailored to traditional television sets.

As such, I just couldn't see a pop-up menu working I'm afraid. Speaking again from a televisual standpoint, I'm trying to see the hook of the show. What's the tone? Who's its audience? What's its tagline...? I understand what you attempt to do but how do we make an audience care? What do we hope they glean from this experiment? A channel bigger than ourselves would likely say that its premise is too cerebral and not fun enough.

Remember, television audiences are not the most high-brow! I don't mean to dishearten you at all when I say this, I just have to be clear; as mentioned previously, we can only commit to broadcast if a show meets our technical and editorial standards. The last thing we'd want of course is for you to tailor your work for Community Channel when there is a chance the final product may not be right for Community Channel. I hope we can work on something and I'll be more than happy to go over any queries you may have. Again, I don't want to discourage you in any way but I'm sure you'll agree that it's better to voice any concerns earlier rather than later.

From: Bogdan Corralex January 12, 2015 12:50 PM

To: LM Subject: New form

Hi LM,

Hope you had a good weekend. I was having a think about changing the film's form in order to make it more fun. What are your thoughts on this new approach - taking away the overly cerebral angle by turning it into a mission based film. What if I keep the 3 areas - teaching, career and business and have the presenters in a competition.

- They receive training on teaching a class using new media from the expert and then they need to go and teach an actual class with feedback from the expert.
- Same for developing a career + having to secure a job interview or meeting in a couple of hours.
- In business - the presenters get a 1 day internship in a media company and have to quickly adapt to the work flow etc. The fun aspect lies in the possibility of having some "real content" with natural reactions, the experts' opinions of the presenters' performances and the "big brother confession room" where the presenters get to say how well or bad they think they have done in these challenges. Do you think that I should pursue this approach and come up with a new outline? Lydia is well on board with writing something along these lines and we already have some cool ideas. Thanks for your advice and support. Looking forward to hearing from you.

Bogdan.

Feedback (LM, 2015-01-13 08:06)

Hi Bogdan,

This certainly sounds like a fun concept but I'm wondering how it would work logistically.

- What business, for example, would allow you this kind of access to their operation?
- What business/es would co-operate with you in a workforce setting like this?

There will be strict regulations at work for what you can and cannot film in these sorts of environments.

I'm sure you understand our position in that we are a non-profit organisation - essentially, we're a charity - and so we wouldn't have the means to undertake a show of this size ourselves.

Not that we wouldn't like some Apprentice-style programming on the channel!

Nearly all of our catalogue has been donated to us and has to be ready-for-broadcast. As such, making sets such as the 'Big Brother confession room' and everything else would be down to you, the filmmakers. The problem here isn't editorial, unfortunately it's monetary.

Of course, if this is something you're keen to develop I'll be happy to help you tailor it to something TV-ready but I just feel that the sheer size of something like this may be a little out of our (plural our) resources...

All the best.

Appendix 3: Final pitch & outline for *Broadcast Yourself*

From: Bogdan Corralex January 26, 2015 10:26 AM

To: LM Subject: Broadcast Yourself Outline

YouTube: home of cat videos, how-to guides, household vloggers and over-night viral sensations. 2015 marks its ten-year anniversary and there's so much to celebrate...

- YouTube has more than 1 billion users
- Every day, people watch hundreds of millions of hours on YouTube and generate billions of views
- The number of hours people are watching on YouTube each month is up 50% year on year
- 300 hours of video are uploaded to YouTube every minute
- ~60% of a creator's views come from outside their home country
- YouTube is localised in 75 countries and available in 61 languages
- Half of YouTube views are on mobile devices
- Mobile revenue on YouTube is up over 100%

Decade-long world domination is a fair analysis – (the stats speak for themselves) as YouTube continues to capture the hearts young audiences around the world. If video killed the radio star then YouTube is radio, TV and film's worst nightmare as it's now the most popular platform for the teen demographic. Saying that, YouTube has created hundreds, if not thousands of stars...and they're mostly under 30. But just who are these Internet vloggers and how have they grown global audiences?

Through *'Broadcast Yourself' Working Title* we'll explore this phenomenon, speaking directly to some of YouTube's successful young vloggers. They'll share their most interesting experiences and their individual journey from bedroom bloggers to mainstream vloggers.

Key questions: What can we expect from their content? What can we expect in the next ten years? What's the future of YouTube? They'll tell us it all.

What's the film about?

BY is a short history of the world's largest free broadcasting site, seen through the eyes of young content producers whom have witnessed 10 years of changes in YouTube. The film takes a look what it takes to become an 'Internet sensation', and the impact of making opinionated films can have on the online community. We'll also put their tips to the test by setting up a camera and starting our own broadcast. Will we be successful?

Who will we be filming and why?

The film's central focus will be on a number of vloggers whom have been creating original content in YouTube for a number of years. They'll have built up a respectable amount of subscribers and views through the self-broadcasting website. They will tell us about how much of their personality is reflected in their work and how this gained them a loyal audience. The vloggers will tell us about the changes witnessed over the past few years in trends, technologies and in their progress towards turning a passion into a revenue generator and with this, are fans expecting very specific type of content?

Alongside the main talent, we'll hear from other up and coming / newly-started vloggers as they work to establish / discover their online identities. They'll tell us about today's online broadcasting reality: how easy/difficult it is, how similar to mainstream broadcasting is the online audience and the democratisation of broadcasting – what happens when literally everyone starts uploading their opinion?

Potentially we'll have the opportunity to visit the YouTube *Space in London*, which is a space used by YouTubers with 5,000 subscribers or more. Our featured vloggers will give us a tour (green room, equipment storage, editing suites), as well as show us how to shoot a hit 'YouTube video'. This will be a first-hand view of the resources YouTube offers their creators, with the aim of developing online talent.

What questions is the film answering?

- Why did they start? What drives an ordinary person to talk to a camera (from home or on the road) and upload his opinion for the world to see?
- How do they come up with material?
- How has online broadcasting become more and more accessible over the past years?
- Can broadcasting ever become stressful or demanding? If your passion becomes a routine, does the audience start to expect and demand scheduled high quality content? What happens if you don't deliver exactly what the audience wants?

Appendix 4: Final pitch feedback conversation with Community Channel

Feedback (LM, 2015-02-19 10:59)

Hi Bogdan,

I think you're on the right track with this. We're certainly getting somewhere. I think the next step for you is to write a programme treatment; something that outlines tentatively how you feel the show will be broadcast. For example, for a one-hour show you'd be looking at 4 parts of around 12 minutes each.

What's your intro, your body, and your conclusion? An idea may be to start the film with you creating your own broadcast, then we come back to that at the end and see how well it's performing? Just an example of course but you understands what I mean. When are you looking to start production?

All the best.

From: Bogdan Corralex January 26, 2015 10:26 AM

To: LM Subject: 10 years of YouTube

Hi LM,

Hope you're keeping well.

Do you have a minute to look over this brief?

I've been busy going through all of your notes over the past couple of weeks and I also managed to get a meeting with some guys from a development company for TV. I picked their brain on what I was doing and just like everyone else they weren't too intrigued. In hindsight I can see how my 'educational' programme was not the best so I've stepped away from it a little. Sorry for yet another change, but I think it's a good move and I really believe that this new idea is more interesting in everyway (considering it's 2015).

I also looked over the target audience and schemed through your broadcast schedule (for programme descriptions) and I think I've come up with something that fits the 'passions and hobbies' topics - it's built around the fact that YouTube is celebrating a decade since its launch soon.

'2015 celebrates a decade of people broadcasting over the Internet. We hear how storytellers have gathered an audience through fun but sometimes stressful times and later we ask what's coming up over the next 10 years.' - work in progress.

The film would try to find answers to: how this platform give a much bigger liberty of speech, how it's transitioned from a hobby to a 'way of life', any kind of (sensible) bad sides to this lifestyle and speculations to what's next (for the characters over this kind of social media). It's much more 'now' and if it comes out in the summer it would work with the hype that will already be online. So for this I'm hoping to build one of two ideas:

- Focus the story on one main YouTuber whom has been vlogging since 2006 and hear about her 10 years on broadcasting + what's next (after the break).
- Have 3 main characters: blogger, youtuber and a media company - with the same kind of story form. For these I'm looking to get someone with quite a few followers/subscribers (250k ish) - I already have someone in mind. I've also started to contact the agents for Zoella and Mathew Butler for a cameo on the film (#wishfulthinking). Around the main character/s, we'll have a few 'mini-characters'(bloggers, facebookers, viners etc) to get their opinion on 10 years of developments.

So the film would have a narrative built mostly from different people's testimony - something I picked up from 'Press Pause Play' - but of course applied to TV. I'd also be looking into the YouTube Hub in London and see how they provide free equipment and guidance to further develop your youtubing skills (for people with over 10k subscribers).

I'm pretty set on this idea now (partially because of scheduling, but mostly because I believe it's better :D). What do you think? Many thanks again. Bogdan

Feedback (LM, 2015-03-11 15:40)

Hi Bogdan,

There's certainly something here but I'm unsure now as to what direction you're heading in. This is kind of how I envisioned what you were aiming for (there are plenty others like it if you want to research): <https://www.youtube.com/user/PleaseSubscribe> Is *Broadcast Yourself* a similar, critical exploration of YouTube or a 'how to' guide that gives tips on how to make a successful video? From what I gathered previously the 'challenge' was merely background; a way for you to understand your subjects better (the vloggers, fans, etc); something you would perhaps introduce early on and come back to at the end to see how your film fared. What conclusions could you gain from it? etc.

Can broadcasting ever become stressful or demanding? If your passion becomes a routine, does the audience start to expect and demand scheduled high quality content? What happens if you don't deliver exactly what the audience wants?

This was the section I found most appealing. Why do these people do this? For fame? Money? Both? What do they get from their avatars, which their real lives don't provide?

Of course, I'd rather you pursued the programme you want to make, again I just want to be clear as to what the tone is of the show.

All the best

Appendix 5: *Broadcast Yourself* Segment Treatments (TV Documentary)

CatieWahWah (Figure 37): Vinyl record reviews and pop culture overthinking



Figure 37

The segment explores your experience as an online reviewer and seeks to find out what YouTube is for you, why did you start doing it, how is your audience interacting with you/your material and if this is a career opportunity or a hobby/passion?

Features:

- The making of a video – from choosing your records/products, to notes, shooting and editing (studio/room)
- Preparation/Outtakes/Unseen footage
- Use of social media/any other platform to attract/engage with your audience and potentially discussing some 'feedback' (comments, thumbs up or downs etc)

Potential Questions that the segment is aiming to answer (through interviews, channel footage and voice over):

YouTube

- What is YouTube for you? What do you think it is for the world?
- What makes you a youtuber?
- What is a youtuber and a vlog? Can you call yourself a creator? What other names are there for it?
- Is YT the future of broadcasting?
- Do you think YT is a game/industry similar to traditional TV?

Vinyl Reviews

- Has it always been a passion/interest?
- Has YT given you a platform to openly address this?
- Where do you get your featured records? Do you collaborate with companies/stores/other related channels? What do you do with the records after reviewing it on your channel?
- Is this activity turning into a music related career? Would it be on the Internet or traditional business?
- What are some trends in the YouTube community? Ex: candy eating, reacting to old videos, challenge videos etc ? Do you take part in them?
- If you would summarise why people subscribe to your channel, what would you say?
- Do you think youtubers are getting enough attention in mainstream media?

Audience

- How do you engage with your audience? What kind of comments do you get? Do you take feedback from comments and use it in future videos? What happens if they don't like your content?
- How important is it to you (or not necessarily) to reach a high number of subscribers? (What do the numbers mean to you?)
- Have you ever inspired someone through your videos?
- Are your viewers invested in your content (loyal audience) or often casual browsers?
- Do you receive requests for videos/topics/interviewee?

Being a YouTuber

- Does youtubing feel like a job? Because of the scheduling involved, do you ever feel stressed or isolated? Why? How often to do upload?
- How do people react when you tell them you are a youtuber?
- How long does it take to film and edit a video?
- Have you tried different styles/formats for the show?
- Is it a hobby or a career choice/opportunity (would you like it to be)? Are you earning from advertising?
- Have you ever been in a situation when you thought 'I'm going to give up on this because...'? How did you get there? What was the reason?
- What does your schedule look like?
- Are you a one-man crew or do you employ crew/friends?

The YT community

- Is vlogging/youtubing more than just posting a video? (social network, events, networking etc...)?
- How is Google supporting youtubers? What facilities does the YouTube *Space* offer? Have you ever visited the venue? What would you use their resources for?
- You've been accepted into the creator mentorship programme. What is it? What do you need to qualify? What will you be doing and what outcomes are you hoping for?
- Have you ever become friends with any other youtubers? Do you hang out with other youtubers?
- You're attending VidCon – What is it? Why are you going? How is it going to help your YT life? What are you planning on doing at the convention? Do you know any other youtubers attending?
- What does YT success look/feel like?

Technology

- What equipment do you use?
- How important is it to have the right equipment?
- Do you think that you are really good/bad on camera? Does it matter?

The Friendly Activist (Figure 38): Life style/activism



Figure 38

How is vlogging about a vegan lifestyle connecting to your protests? Did one kick start the other? Are they part of the same activity or are they separate activities? The segment explores your vlogging experience and seeks to find out what *YouTube* is for you, why did you start doing it, what are you communicating, how is your audience interacting with you/your material?

Features:

- The making of a video – from idea, notes to shoot and editing (studio/room/exterior)
- Protest clips of one or two events which were linked to a vlog
- Interview about the use of social media/any other platform to attract/engage with your audience and potentially discussing some ‘feedback’ them?
- *Potential Questions that the segment is aiming to answer (through interviews, archive footage and voice over):*

YT

- What is YouTube for you? What do you think it is for the world?
- What makes you a youtuber?
- What is a youtuber and a vlog? Can you call yourself a creator? What other names are there for it?
- Is YT the future of broadcasting?

Veganism

- Has it always been a passion/interest?
- Has YT given you a platform to discuss this openly?
- Are the protests ever connected to your videos?
- Is there a memorable such event which was very important for your channel?

Audience

- How do you engage with your audience? What kind of comments do you get? Do you take feedback from comments and use it in future videos? What happens if they don't like your content?
- How important is it to you (or not necessarily) to reach a high number of subscribers? (What do the numbers mean to you?)
- Have you ever inspired someone through your videos?
- Are your viewers invested in your content (loyal audience) or often casual browsers?

Being a vlogger

- Do you feel more comfortable or free to speak your mind/opinion through your vlog?
- Because of vlogging, do you ever feel stressed or isolated? Why?
- How long does it take to film and edit a video?
- Is it a hobby or a career choice/opportunity (would you like it to be)? Are you earning from advertising? Why YT and not traditional TV?
- Have you ever been in a situation when you thought 'I'm going to give up on this because...'? How did you get there?
- Are you a one-man crew or do you employ crew/friends?
- What would you be doing if you weren't vlogging?

The YT community

- Is vlogging more than just posting a video? (social network, events, networking etc...)
- Do you hang out with other youtubers?
- How is Google supporting youtubers?
- Do you think that the community plays a role in growing your subscribers?
- What does YT success look/feel like?

Technology

- What equipment do you use?
- How important is it to have the right equipment?
- Do you think that you are really good/bad on camera? Does it matter?

Mrwhosetheboss (Figure 39): Technology advice, daily tech videos



Figure 39

The segment explores your experience as an online reviewer and seeks to find out what YouTube is for you, why did you start doing it, how is your audience interacting with you/your material and if this is a career opportunity or a hobby/passion?

Features:

- The making of a video – from choosing your tech, to notes, shooting and editing (studio/room)
- Preparation/Outtakes/Unseen footage
- Use of social media/any other platform to attract/engage with your audience and potentially discussing some 'feedback' (comments, thumbs up or downs etc)

Potential Questions that the segment is aiming to answer (through interviews, channel footage and voice over):

YouTube

- What is YouTube for you? What do you think it is for the world?
- What makes you a youtuber?
- What is a youtuber and a vlog? Can you call yourself a creator? What other names are there for it?
- Is YT the future of broadcasting?
- Do you think YT is a game/industry similar to traditional TV?
- What changes have you noticed in YouTube (the website, functions, guidelines, trends) over the past few years? Did any of these changes benefit your broadcast (production process/self-promotion/analytics/earnings)?

Tech Reviews

- Has it always been a passion/interest?
- Has YT given you a platform to openly address this?
- Where do you get your gadgets/featured tech? Do you collaborate with companies? What do you do with the tech after reviewing it on your channel?
- Would you like to pursue a tech career? Would it be on the Internet or traditional business?

Audience

- How do you engage with your audience? What kind of comments do you get? Do you take feedback from comments and use it in future videos? What happens if they don't like your content?
- How important is it to you (or not necessarily) to reach a high number of subscribers? (What do the numbers mean to you?)
- Have you ever inspired someone through your videos?
- Are your viewers invested in your content (loyal audience) or often casual browsers?
- Do you receive requests for videos/topics/interviewee?

Being a YouTuber

- Does youtubing feel like a job? Because of the scheduling involved, do you ever feel stressed or isolated? Why?
- How do people react when you tell them you are a youtuber?
- For a while you uploaded a video every day – what was that experience like (stress, scheduling, coming up with content)? Is there a memorable video, which is very important for your channel?
- How long does it take to film and edit a video?
- Have you tried different styles/formats for the show?
- Is it a hobby or a career choice/opportunity (would you like it to be)? Are you earning from advertising?
- Have you ever been in a situation when you thought 'I'm going to give up on this because...'? How did you get there? What was the reason?
- What does your schedule look like?
- Are you a one-man crew or do you employ crew/friends?

The YT community

- Is vlogging/youtubing more than just posting a video? (social network, events, networking etc...)?
- How is Google supporting youtubers? What facilities does the YouTubeSpace offer? Have you ever visited the venue? What would you use their resources for?
- Have you ever become friends with any other youtubers? Do you hang out with other youtubers?
- Do you think that the community plays a role in growing your subscribers?
- What does YT success look/feel like?

Technology

- What equipment do you use?
- How important is it to have the right equipment?
- Do you think that you are really good/bad on camera? Does it matter?

You Talk TV (Figure 40): YouTube Talk Show and Podcasts



Figure 40

The segment explores your presenter experience and seeks to find out what YouTube is for you, why did you start doing it, is it a better platform than traditional broadcast TV, how is your audience interacting with you/your material, is this a career opportunity or a hobby/passion?

Features:

- The making of a video – from finding contributors for the show, to notes, shooting and editing (studio/room)
- Skype/Location Interviews
- Outtakes/Unseen footage
- Use of social media/any other platform to attract/engage with your audience and potentially discussing some 'feedback' (comments, thumbs up or downs etc)

Potential Questions that the segment is aiming to answer (through interviews, channel footage and voice over):

YouTube

- What is *YouTube* for you? What do you think it is for the world?
- What makes you a youtuber?
- What is a youtuber and a vlog? Can you call yourself a creator? What other names are there for it?
- Is YT the future of broadcasting?
- Do you think YT is a game/industry similar to traditional TV?
- What changes have you noticed in YouTube (the website, functions, guidelines, trends) over the past few years? Did any of these changes benefit your show (production process/self-promotion/analytics/earnings)?

Presenting/Hosting

- Has it always been a passion/interest?
- Has YT given you a platform to openly do this?
- Would you like to pursue presenting as a career? Would it be on the Internet or traditional broadcast?
- Would you feel just as comfortable presenting on TV/Radio as on the Internet/videos created by you?
- After interviewing a number of different youtubers, have you noticed a 'pattern' in creating and uploading content?
- What are some trends in the YouTube community? Ex: candy eating, reacting to old videos, challenge videos etc ?
- If you would summarise why all the people you've interviewed are youtubing now, what would it be?
- Do you think youtubers are getting enough attention in mainstream media?
- Have you ever become friends with any other yourubers?

Audience

- How do you engage with your audience? What kind of comments do you get? Do you take feedback from comments and use it in future videos? What happens if they don't like your content?
- How important is it to you (or not necessarily) to reach a high number of subscribers? (What do the numbers mean to you?)
- Have you ever inspired someone through your videos?
- Are your viewers invested in your content (loyal audience) or often casual browsers?
- Do you receive requests for videos/topics/interviewee?

Being a YouTuber

- Does youtubing feel like a job? Because of the scheduling involved, do you ever feel stressed or isolated? Why?
- How do people react when you tell them you are a youtuber?
- Is there a memorable video, which is very important for your channel?
- How long does it take to film and edit a video?
- Have you tried different styles/formats for the show?

- Is it a hobby or a career choice/opportunity (would you like it to be)? Are you earning from advertising? Why YT and not traditional TV?
- Have you ever been in a situation when you thought 'I'm going to give up on this because...'? How did you get there? What was the reason?
- What does your schedule look like?
- Are you a one-man crew or do you employ crew/friends?
- What do you do when you are not presenting on YouTube?

The YT community

- Is vlogging/youtubing more than just posting a video? (social network, events, networking etc...)?
- Do you hang out with other youtubers?
- How is Google supporting youtubers?
- Do you think that the community plays a role in growing your subscribers?
- What does YT success look/feel like?

Technology

- What equipment do you use?
- How important is it to have the right equipment?
- Do you think that you are really good/bad on camera? Does it matter?

Eurovision 2015 | Best Moments

<https://www.youtube.com/watch?v=94jnRVTAZYc>

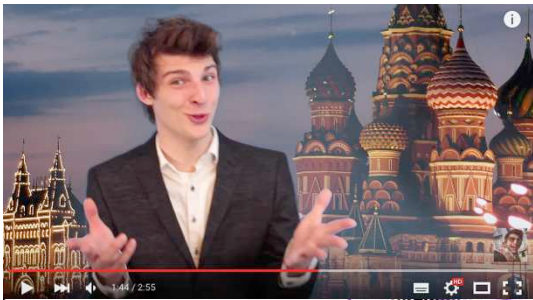


Figure 41

EUROVISION

de by and for Invisible Children, explain how the

→ meeting? (3rd Weekly
10 min + cutdown)

- YT 10, duty < music vid } watch
- Cats this fair

- 1. write briefs (small outline each)
- 2. who's the boss
- 3. Record review

→ This for EU looks like it's a click & ring health and safety!

→ just have four Bay plays on the piano I mean it was pretty cool when all of a sudden he takes his fingers to the piano and it goes to floor so we were all like "whoa"

→ but I can't help imagine it going terribly wrong tho!

Fire (sbt)

Spain: @ least everyone was original unlike Spain who basically ripped off Disney & re-created the scene for Frozen

→ I would have loved to be
in that meeting when they decided on the
act
(meeting slot)

→ I don't know why my grandpa doesn't
send me messages... I tried... just take it as ✓

Turn page

→ Epic Performance THO

12

11 I Edwina in that dress... fruit

→ kinda gutted Pamona didn't
get more parts dude. it's a ^{really} ~~great~~
deff song about ~~a~~ ~~message~~
~~that's~~ ~~going~~ ~~for~~ ~~white~~
families & ditches & should
totally listen to it!
I don't ~~listen~~

10

8 Answer the following questions:
(12 marks)

8a What character theory for studying media texts and productions, indicates that there were 7 broad character types used in all stories? (3 marks)

8b Which convention refers to qualities assigned to groups of people that are related to race, nationality, sexual orientation, etc.? (3 marks)

I'll catch ya next time,
I hope you have an awesome week

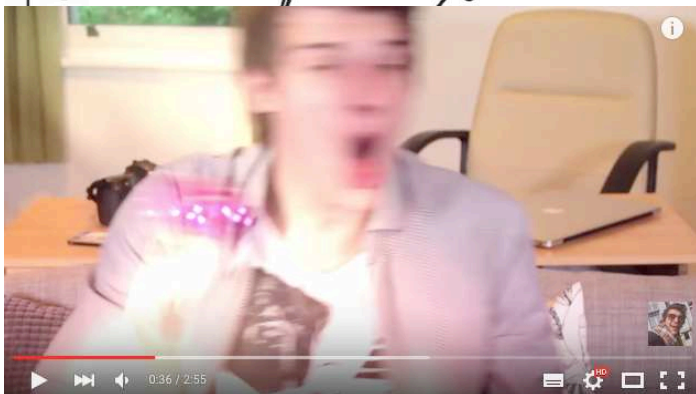


Figure 42

I Hate School

https://www.youtube.com/watch?v=3_DpHD5hkWg

Intro sketch
 ① MATH EXAM



Figure 43

-> WASUP PLAYERS
 -> haven't actually vlogged for a while because...
 -> Cause I'm busy with all this uni work. 2> cause I'm a student too
 -> ppl thinking me "what do you mean by your sketch" -> funny cause I "used school" => still go to it every day!
 -> the kid who put up a fight.
 -> 30 mins before exam still in (Real Skit)

Math Exam

-> so many exams to take (Don't need them all)
 -> biology / lit => no probs
 -> math -> science! => same make video
 -> Flipping numbers... no! (Use same skit!)
 -> with old sketch

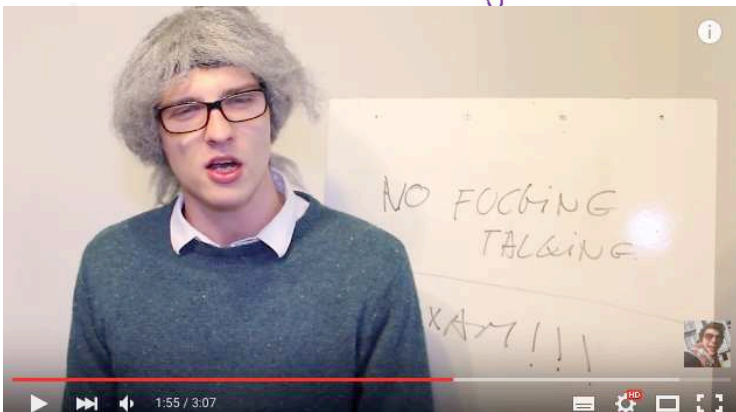


Figure 44

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Images:

Figure 0 - BogDanVloggs Channel Cover, www.youtube.com/SpudzAX

Figure 1 - Lonelygirl15 (Bree), www.goo.gl/ml2lZR

Figure 2 - Sony DCRTV120 Digital, www.goo.gl/BDXPaQ

Figure 3 - BBC Video Nation, <http://www.bbc.co.uk/videonation/feature/bitesize/>

Figure 4 - mIRC 7.4: Logo, <http://www.techspot.com/downloads/2179-mirc.html>

Figure 5 - mIRC 5.0: User Interface, www.goo.gl/QXJBJ

Figure 6 - mIRC 1.2: Chat room navigation, www.goo.gl/eYs9S7

Figure 7 - YouTube Partner Program launch, www.goo.gl/RL8qhu

Figure 8 - Brilliant Britain Kent, <https://www.youtube.com/watch?v=1k4TozflZzQ>

Figure 9 - Sample of Broadcast Yourself: Pitch for the Community Channel

Figure 10 - Sample of Broadcast Yourself: YouTalkTV segment outline

Figure 11 - Sample of vlog script: Eurovision Best Moments | 2015 (1)

Figure 12 - Sample of vlog script: I Hate School

Figure 13 - Sample of vlog script: Eurovision Best Moments|2015 (2)

Figure 14 - Happy 10th Birthday YouTube!, goo.gl/jpousQ

Figure 15 - The Friendly Activist (Interviewee), <https://www.youtube.com/TheFriendlyActivist>

Figure 16 - YouTalkNation (Interviewee)
https://www.youtube.com/UCZ_2bdI35aUYttt40AaxAA

Figure 17 - Mrwhoosetheboss (Interviewee),
<https://www.youtube.com/user/Mrwhosetheboss>

Figure 18 - CatieWahWah (interviewee), <https://www.youtube.com/catiewahwah>

Figure 19 - Bastian, C. 2006. Film Production Management, Focal Press: Oxford, 13, ilus.

Figure 20 - BogDanVlogs: Veggies VS Bacon | #ILoveBurgers, www.goo.gl/jeM6IY

Figure 21 - BogDanVlogs comments: Bucharest, Romania City Tour, www.goo.gl/9TDO8l

Figure 22 - BogDanVlogs Creator Studio Analytics, www.youtube.com/SpudzAX

Figure 23 - Google+ Communities, www.plus.google.com/communitites

Figure 24 - CorralexMedia comments: Nerf Gun fight | iPhone slow motion,
www.goo.gl/F0mh6G

Figure 25 - BogDanVlogs Creator Studio, www.youtube.com/SpudzAX

Figure 26 - YouTube Creator Studio: Monetization

Figure 27 - FameBit: Sponsor page, <https://www.famebit.com>

Figure 28 - TV sponsorship symbol, www.goo.gl/3KqiCl

Figure 29 - BogDanVlogs: Learning to use a GoPro, www.goo.gl/CIX2gF

Figure 30 - BogDanVlogs Analytics: Audience Engagement

Figure 31 - CorralexMedia: Copyright Infringement Warning

Figures 32, 33, 34, 35, 36 - BogdanVlogs: Eurovision Best Moments, goo.gl/xFz4Qa

Figure 37 - Broadcast Yourself: CatieWahWah

Figure 38 - Broadcast Yourself: Friendly Activist

Figure 39 - Broadcast Yourself: Mrwhosetheboss

Figure 40 - Broadcast Yourself: YouTalkNation

Figure 41, 42 - BogdanVlogs: Eurovision Best Moments, goo.gl/xFz4Qa

Figure 43, 44 - BogdanVlogs: I Hate School, goo.gl/TBZVuN

Figure Collaboration 1 – BogDanVlogs: Check out my Cactus, <https://goo.gl/w2g2UW>

Figure Collaboration 2 – YouTalkNation: YouTalkTV with Bogdan Alexe, <https://goo.gl/AS4dAu>

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