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***The Push from Below: Contested Narratives by Bangladeshi
Fans towards Influencers on YouTube in Bangladesh***

Author – S M Nafis Rafsan

rafsan9206@gmail.com

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Acknowledgement

Watch your thoughts, they become words,
Watch your words, they become actions,
Watch your actions, they become habits,
Watch your habits, they become character,
Watch your character, it becomes your destiny.

- Lao Tzu

I could not have completed this research without the unwavering support of my supervisor Zaki Habibi, your patience and guidance made this work possible. To my friends, this would have been much more difficult if you had not reminded me to take breaks and have fun when I have been stressed out. Lastly, to my beloved parents, this research is dedicated to you for always loving me and inspiring me to follow my dreams.

Abstract

The purpose of my research is to investigate the contestation of narratives formed by Bangladeshi fans towards online influencers on YouTube. The evolution of digital technology and the usage of social media platforms (Facebook, YouTuber, Instagram, etc.) is competing with traditional media. It has given power to ordinary people and led to the rise of micro-celebrities. The microcelebrities are gaining popularity and influence amongst the users of these social media platforms. The micro-celebrities are often labelled as online influencers. Audiences formed digital communities around these online influencers. The effect of the online influencers is having an impact on the lives of the viewers in both online and offline environment.

These digital communities consist of different sub-groups with “fans” being one of them. These fans have the most knowledge of online influencers compared to other sub-groups such as enthusiasts. They regulate the quality of content by collectively exchanging knowledge amongst each other with the help of digital technology. Using this knowledge, they formulate contestation if they collectively agree on any forms of irregularity. Thus, playing an important role in the digital community that revolves around these online influencers.

Using ethnography and different methodological tools, I interviewed several Bangladeshi fans and enthusiast to understand their functionality. Using the extracted data, I had the opportunity to evaluate their motive behind their ideology of contestation. To get understand the way contestation is being carried out and how they voice their opinion of what is right and wrong.

Using the extracted data and the relevant academic concepts, I conducted a detailed analysis. My investigation resulted in going beyond the online communities to understand the online-offline relations between the fans and the influencers. The positive and negative relations that exists between these two groups. I was able to evaluate how the functions of contestation was carried out using collective intelligence and the effects of the online promotions on the fans by the online influencers who are backed by media corporations.

Keywords: fans studies; YouTube; online influencer; social media; interview method; Bangladesh.

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Chapter-1

Introduction

The emergence of constructed communities happens due to the mutual perspective of a common goal that results in strong reasoning to invest time and energy. This has been a long practice in culture for decades. Such experiences are being extended into the world of YouTube, a digital platform that commenced in the mid-2000s. Burgess and Green (2018, p.1) elaborate that YouTube became a platform where popular culture, politics, and ordinary people's participation in culture took place, making YouTube a platform where multiple constructed communities have their agenda existing under one virtual roof. Taking account of Highmore's (2016, p.8) elaboration on the context of daily practices in a role, I can say this form of collective manner in digital space can be called incorporation of experience that happens in everyday life.

In recent years of events, traditional media no longer serves as a potential monopoly with the rise of new digital technology and the ability to spread media content on social platforms because it provides power to the ordinary resulting in them becoming independent of traditional media. These platforms led to the rise of micro-celebrities. Abidin (2018, p.2) defines this category of celebrities as someone who uses the power of digital technologies to gain fame by performing on the internet.

The idea of channelling the voice of right and wrong through different platforms has been trending rapidly by eliminating time and covering more space with the emergence of social media. These microcelebrities are gaining influence on social media platforms and are labelled as online influencers. Their duty is to perform for their fans as well as act as a channel between corporations, their products, and the desired set of audiences.

1.1 Fandom built around Influencers in Bangladesh

Based on these online influencers, the emergence of constructed communities can be categorized as fans or followers on YouTube, Facebook, Instagram, etc. Their opinions over social media have a powerful impact on people, especially the newer generations. This influencer has taken over the world of YouTube in Bangladesh. These online influencers create content on YouTube based on their respective fields, often referred to as YouTubers. Their content is made to target and influence their viewers through entertainment and knowledge. This often leads to big companies making deals with them to promote their products or build brand using the influencer's platform.

YouTubers in Bangladesh are becoming quite popular over the internet in a diverse array of fields. From reviewing food in various restaurants (food vlogging) to applying cosmetics in front of the

camera (makeup tutorials), diversification of content and field such as these have created quite a large pool of Youtubers. Millions of netizens are interacting with them via the social media platform because of their content or appearances. Some even to the extent of contesting them based on different opinions and ethnocentrism i.e., gender, religion, social status. With the help of digitalization, smaller media-related communities are given more power and establish importance (cited in Couldry and Hepp, 2017, 217). This communicational bridge developed on social media between the influencers and their fans extends to the viewer's practice of social life outside of media. The fans start using the content of the online influencers as reference points when they are interacting offline (Couldry and Hepp, 2017, p.29) This results in fans becoming active through participatory culture. Jenkins (2006, p.60) elaborates that fan start taking content that they did not create and starts implementing the content into their cultural surrounding.

The study aims to offer an analytical reflection on how the Bangladeshi fans engages with online influencers active on YouTube. I will try to understand their need to interact with online influencers, to be a part of that community through their contributions using memes, contributing their opinion via comments on the influencers' videos and their motive to formulate contestation towards influencers. In reference to (Corner, 2011, p.20), I wanted to analyse the level of power relations between the influencers and the audiences exercised through contestation in social media. Within this research, I will analyse the behaviour of fans towards popular Youtubers in Bangladesh and their need to contest their activities online and offline i.e., commenting, sharing, buying merchandise is of utmost importance as little to no in-depth research has been done in Bangladesh.

1.2 Research Questions

To understand the audience's motivation to engage with the YouTubers, I decided on my first question, "What drives Bangladeshi fans to engage with their online influencers on YouTube?" Not only should the whole research be perceived through the action of the fans but rather how the power from above is playing a role to get the fans to engage, which led to my second question, "How are Bangladeshi fans affected throughout their everyday lives by their engagement with online influencers?" The last question tied the knot with the first question creating a complete blueprint and keeping the research transparent.

Chapter-2

Literature Review

2.1 Digital Media Proliferation (Quick Growth) and the construction of online communities

Couldry and Hepp (2017, p.137) expands on the increased usage of digital media is changing the way people are interacting with each other by increase the intensity of communication while eliminating time and space. Digital media have paved paths for multiple individuals to exchange opinions and build a relationship based on their mutual perspective towards a certain object resulting in the formation of small communities. These small communities are given power and importance for their role in digital media. Djick (2013, p.4) speaks of the switch to a new build environment has made it possible to create a hub for ordinary people. Furthermore, he (Djick, 2013, p.6) expands that the objective for the hub was to create a medium for chatting and engagement i.e., a tunnel for social media activities on a global scale. The hubs each having their platform with different objectives were called social media platforms. These social media platforms turned into applied services for the users engaging on the platforms, initially built to increased connectedness that later turned into a form of participatory culture. The platforms such as YouTube and Facebook were able to draw information in one space that required less work but were able to utilize their resources for maximum efficiency allowing a free flow of content. This free flow of content became an integration in people's lives and was unofficially established as a part of their routine.

2.2 Impacts of Digital Media

Over the last decade, digital media has become an extension of ourselves, and the society built around us. This progression led to revolutionizing our homes, schools, workplaces and even entertainments with the intent of making our daily tasks easier. Looking at culture, for instance, it is the incorporation of experience that represents the practice in everyday life which defines the context of daily practice with a role (cited in Highmore, 2016, p.12). Everyday lives have become so dependent on digital media without which the daily routines become less efficient even at times, unfunctional.

Digital media have made connecting to society quicker, easier and accessible, leading to the existence of social networking sites. Site such as Facebook, Instagram and YouTube are a few of the many platforms that were developed initially as a digital space for connecting people. Yet eventually being taken advantage of to promote products, to building cloud-based businesses.

Long before the existence of such digital infrastructures, people have had their form of the conventional form of communication to reach out to audiences within a society. (cited in Couldry and Hepp, 2017, p. 217). In recent years, conventional mass media no longer serve as a potential monopoly with the rise of new digital technologies and media content-making machines on social media platforms because the latter provides power to ordinary people resulting in them becoming less dependent on media companies and more flexible with their own ideas on content creation. Such opportunities have given the rise of using digital platforms as a hub for communication among ordinary people.

People are slowly shifting from their conventional method of communication into an online environment. They are becoming dependent on social media platforms to communicate with their friends and families. Over the last decade, infrastructure models of online sociality have taken their stances and are integrated into our culture. Social media can be defined as a give and take of user-generated content that allows the creation of content. Such platforms are becoming popular because it is making people's daily tasks much more convenient. One of the key agenda of social media is that it has the power to influence a human being on an individual scale or a community scale given its presence is mandatory in most of our lives. Initially, the incentive was to create a presence of connectedness that drove people to engage in the platforms. This later evolved into a form of participatory culture that grew into communities, escalated connectivity, and brought a stronger voice in democracy, resulting in people being more social. This helped push the pioneers in the engineering department of such social platform companies to expand on a global scale (cited in Dijck, 2013, p.15).

Over the past two centuries, digital media has co-evolved along with the users. With users came the outbursts of large economic growth opportunities. Lisa Gitelman (2008, p.7) perceives the whole aspect of digital media as a socially constructed form of structure for communication integrated into the people's lives as a cultural practice that is performed by different people sharing the same mentality as part of everyday social practice. These practices can include short texts via social apps, chatting on the digital sphere. The performance of the digital sphere can be denoted as a medium. More and more users of all backgrounds are joining the digital sphere making, shifting from a physical atmosphere to a digital one. There are numerous social media platforms, but they do not channel the activities of the people online rather they are programmed with specific objectives. (Gitelman, 2008, p.17). Jose van Dijck (2013, p.15) explains that the websites on the

world wide web act as a tunnel for all social activities. However, social media platforms have turned this tunnel into applied services making the internet easier to use but harder to function at its optimal level. The companies in this digital sphere want the users to be active on their platform as only a medium for transmitting communication. But the objective of the companies serves a different purpose that does not have the intention to act neutrally rather their objective is to exploit the data of the users who are engaging in their platforms. Taking the notion of tactics from Michel de Certeau's narratives, it is possible to deconstruct a particular aspect of human agency that the users act based on what the users are provided, they initiate negotiations on how they can utilize their ambience within the applications to make their lives easier (cited from Dijck, 2013, p.17).

Social media platforms such as Facebook and YouTube started offering web services that brought a combination of the old and new form of communication. Their main objective was to target these online activities conducted by the users with their coding technology. Each social media platform has its unique insignia. For instance, Twitter and YouTube were initially used by microcelebrities, video sharing, chatting. Gitelman (2008, p.18) expands on "ritualized collection" considering the functions of the search engine, Google which draws in information from different website under one search page according to the demands of the user, this has made information convenient and easy to access. Performing the least amount of work for the maximum free flow of content distribution resulted in being integrated into people's lives, a part of a daily routine (for example, word searching, latest movies ratings) (cited in Djick, 2013, p. 5)

Although they serve the purpose of being a mediator for the user's online activities, these social media platforms can be tweaked according to the user's intention, response, and objective. The platforms evolve with the user's ever-changing needs. One may even call it to be sustainable infrastructure, flexible enough to bend and develop with the users. As the social platforms evolve, it is far drawn away from the rules and regulations of old territories (cited in Gitelman, 2008, p.18).

Researching on contested narratives by digital communities of Bangladeshi fan towards influencers on YouTube, it is important to acknowledge the contribution made towards how online communities came to be and grew their foundation in the digital space. It is important to note that the fans are conducting their contestation on YouTube, which itself is a social media platform. The number of users is growing daily where the audiences are partaking in different forms of activities

online. Along with the audiences, the agenda of the platform remains ever-changing and adapting along with the actions of the users. The users are engaging and utilizing the platform as an applied service, combining the old and the new models of communication to fully utilize the advantages. The reason for the users to engage heavily is because the platform is bringing the required information under one roof, creating a place for audiences to contest the media providers/ content creators. It is also important to knowledge the balance of power brought by the formation of small communities. Grouped, the contestation made by them are given importance and can have their opinion acknowledged by the influencers. The Bangladeshi audiences can build communities around such content creators and can retaliate or express their opinions towards the content creators.

2.3 Understanding YouTube

YouTube is a popular user-generated content (UGC) with unique features aimed to increased user engagement. The platform encourages both amateurs and professionals to create content and share it with its users. The interface design is constantly changing to adapt to the demand and comfort of the users, increase participatory culture. The audiences can connect to the content creators and provide their opinion through comments and like buttons. The algorithm also suggests videos based on the first impression made by content. The content creators seen as influencers look forward to increasing their number of followers to make a breakthrough into the mainstream media. This is often backed by powerful media corporations who look forward to promoting their product through influencers.

Dijck (2013, p.114) explains YouTube's key features make it a popular UGC platform that holds the centrality of users. Features such as commenting on the videos and giving power to the views to acknowledge the video as right or wrong by introducing the like and dislike button. The interface of this platform promotes connectivity that is gradually interchanging to encourage users to be creative. Options of changing thumbnails to get an upper edge to lure viewers. The introduction of ranking videos ranging from "most viewed" to "top favourites" enhances the amount of usage by the viewers. More features such as streaming live, and the introduction of channel themed home pages made it more like a television. Channels included a variety of genres such as entertainment, sports, music, politics. One of the most important architectural design was the implementation of a subscriber button, which allowed the users to subscribe to a channel, meaning they will get an

update of the progression of the channel they subscribed to, respectively. Subsequently, the users engaging within the platform were converted to subscribers.

YouTube formed this network for sharing creative practices in the form of videos which remains the primary form of communication. Communities started building around these channels that led to exchanging discovered videos and enhanced participatory culture. The platform is a medium for distribution as well as consumption with the intent of increasing the latter from an early stage later introducing YouTube Partner Programs (YPP) to encourage amateur contributors to be more actively encouraging more distribution.

Dijck (2013, p.116) highlights that information scientist acknowledged the function of YouTube as a “small world phenomenon” where theme groups were able to strongly connect to content creators. Upon the arrival of professional producers in 2007, competition became stronger that led amateurs to improve their video quality. This made distinguishing between professional and amateur productions difficult. YouTube was able to gradually combine professional and amateur usage.

It is hard to differentiate the typical content nowadays. Influencers have an objective of increasing followers to break through into the mainstream. Later, using this as an asset to be backed by media companies who look to sponsor the YouTuber for the sake of marketing promotions. Dijck (2013, p.120) uses the music industry as a reference where it is normal for artists to initially increase their popularity through the increase of viewers on their YouTube channels before they can make a breakthrough. The music industry takes advantage of its own YouTube channels making it seem like a seamless flow between their YouTube channels and major TV channels. The relationship between the User Generated Content (UGC) and Professionally Generated Content (PGC) forms a strong resemblance.

For my investigation to understand the contestations of fans, YouTube was chosen as the ideal ground to conduct my research. This is because the social media platform encourages both amateurs and professionals to create content. However, there are external elements at play that changes the ideal notion of just content creators making videos and fans emerging along with the creators. These YouTubers are growing their influence in the digital space and gaining popularity. Fans have built communities around these influencers and are entangled with the lives of the influencers. Using digital media, they analyse the activities of the influencers and formulate what

is good and bad resulting in contestation. For instance, large media companies are attracted by such popularity who later sponsor the influencers. This sponsorship comes at a price that is to promote the products of the companies sponsoring the influencers. Not everyone is sponsored yet the reaction of the audiences is surprising.

2.4 Digital media in everyday life

In the early stages of social media, their objective was to enhance connectivity by making sure that people's activities were ongoing and ensuring that the social media platforms adapt to people's everyday lives and becomes a part of the people's activities. A minor change in any platform can have a rippling effect on the user's activities. One of the theories that are discussed here is Actor-Network-Theory (ANT) which is used to understand the co-existence between humans and non-human players in the ecosystem. The elements are used to understand the interaction of users and how the non-human elements are supporting the users. Technology is taking over digital media and is being entwined in the cultural experience. Some of the other factors affecting the ecosystem are users, users and usage and content. The content is ever-evolving, and users always want a good flow. This good flow of content is established with the help of technology.

With the invention of social media platforms came the commitment of making culture more “participatory”, “user-centred” and “collaborative.” Dijck (2013, p.21) recalls in the early stages of social media where the internet worked to enhance human connection and Henry Jenkins (2006, p. 1) introduced convergence media where the new media met the conventional media to a certain extent.

The social in the term social media denotes both a human connection and automated connectivity. However, the big tech companies emphasised the former over the latter. Sociality from the technical perspective was meant to make sure people's activities were ongoing and managed to mean ensuring that the platform can adapt to people's everyday routine. So, users acknowledge the value of the platform they are using as a part of their everyday activity.

Dijck (2013, p.26) furthermore explains that two theories can be related to understanding the mutual aspect of technology and society i.e., highlighting Bruno Latour (1988) and Michel Callon (1986)'s concept of actor-network theory and political economy. A minor change in each platform has a ripple effect on its entire ecosystem thus it is not possible to overlook or limit

perspectives by acknowledging one of the two theories. The theories alone cannot fully represent the impact of social media platforms to their full extent. Even though the political economy is vital, the discussions here shall primarily focus on Actor-Network-Theory (ANT).

Actor-Network-Theory is used to denote the understanding of people and technology. It can be used to disseminate the relation of both material and symbolic elements of technology. The theory can also be used to understand the human players and non-human players in the ecosystem that has a role to shape the interaction between the users and technology. The element can be defined as how the users are interacting and what modes of interaction is taking place. Djick (2013, p.26) used iPod as an example; when in shuffle mode, the next song being played is a characteristic value of technology based on the user's previous list of songs.

Djick (2013, p.29) explains that Actor-Network-Theory can be used to analyse three elements for a better understanding of social media platforms. They are categorized as technology, users and usage, and content.

Firstly, it is important to acknowledge that platforms on social media are a mediator that constructs the performances of social acts in digital media. They act as providers of software and services that code all societal activities performed by the audience through metadata induced by the algorithm.

Technology is shaping digital media as I know it and it is entwined to the cultural experience that the average audience fails to notice how it is incorporated, embedded into the social platforms, meant to be concealed and forgotten about. Digital media is everchanging with technology measuring our everyday life, storing, and translating our actions on social media. Using ANT theory, technology, and the front-end social platform where the audiences engage can hardly be differentiated resulting in as Media theorist David Beer terms "technological unconscious" is where only partial information is visible that is provided to the audience so they can continue engaging throughout their everyday life.

Djick (2013, p.32) explains that "Users and usage" bring up the theory of user agency which constitutes both conscious human activity and technological unconsciousness. Audiences are living on social media (figuratively) who are recipients of information from external sources; consumers buying products online, audiences participating in their everyday life on social platforms embedded with software. Online sociality is the result of humans and machines working together to exist. Understanding human agency is important for this research which I will proceed to after breaking

down the concept of user agency; implicit and explicit. Implicit implies to user's participation perceived by the engineers which are not relevant for this research, rather explicit users deal with human audience interacting on these digital platforms. Explicit users are referred to the statistical demography based on their age, gender, etc. They are used to test features of the platform to evaluate the status of the social media platforms. Lastly, their intensity of engagement is assessed through interviews, observations to understand their habits and behaviour. To understand the rising culture of connectivity, it is important to denote, one specific part of user agency which is articulated user response. That is the response of the users to the changes occurring in the social platforms using blogs and websites. It is a continuous form of negotiation between the platforms and the users to control the exchange of data on these platforms. As Dijck (2013, p.34) explains technology shapes sociality as much as sociality shapes technology.

The last element within the Actor-Network Theory to note is “content.” This element has the power to establish connectivity between the users making it an important element. User-Generated Content (UGC) based platforms such as Facebook and YouTube have been assumed and used as the gateway to creativity and led to the rise of amateur based cultural content. It is expressed through the form of pictures, videos, music, and texts, leading to connectedness amongst the audiences. It often led amateurs to reach a global stage in terms of public viewing. The cultural content usually brings together audiences with mutual feelings regarding the topic where they can share their perspectives regarding the matter via shared opinions. This leads to developing bonds and finding digital communities (i.e., groups and pages) like the matter. All of this, if observed analytically, can help identify consumer trends and social preferences.

Audiences within the communities always have an objective to have a “good content” flow to sustain such an ecosystem. Moreover, the content keeps evolving and is considered widespread. To balance the ecosystem, each platform set a level of standard for the contents that are uploaded. For instance, Facebook allows users to upload videos of limited length, Instagram stories have a limitation on the duration of their stories, Twitter has 140 characters restriction. This is done to not overflow on the spread of content in return it helps users find the content they are looking for. The content changes over time with the changes of the interface, considering that the change is not too steep rather gradual. Users will always have an opinion on the changes because cultural contents depend on the material they publish. Usually, user-generated contents are produced by amateurs and are unfinished, unlike mainstream media. It is always in a constant debate between the users,

platform owners and industrial producers when it comes to the evaluation of the content, in terms of who owns and controls it. However, the content is perceived from different angles; platform owners see the content as quantitative data that flows through their channels, users see it as a form of sociality.

It is essential to understand digital media for my research because my research is based on contestation that is taking place on YouTube, a social media site where millions of users are actively engaging with content creators. Alongside humans, the platform itself is playing its role as a non-user to retain and maintain the platform, ensuring its compatibility with the user's actions. My investigation on the contestation of Bangladeshi fans towards influencers.

2.5 Fan culture in the influencer industry

Fans are not people who suffer psychological inadequacy and are concerned about the lives of celebrities to compensate for their lives. They start worshipping celebrities. Fans are quite active on social media and with the help of social networking sites and user-generated content platform, they have developed an illusion of a community. Several communities around each of these influencers. These fans are a crucial element of the ecosystem of digital platforms. They relatively absorb the most knowledge when it comes to their favored online influencers. Some extend their contribution through external activities such as creating podcasts and reaction videos related to influencers. Some of their activities include the circulation of content. However, fans are not like enthusiasts who only engage according to the hype related to trending events.

Abercrombie and Longhurst (1998, p.123) criticize the concept where objective of fans which is to get in touch with famous people to compensate for their own inadequate lives. Rather fans utilize the evolution of technology that is pushing individuals from physical contact. Thus, alienating them from society, this in turn gives them more reasons to develop loyalty to a certain brand or a celebrity so that they can live in the illusion of a community built around these celebrities (cited in Abercrombie and Longhurst, 1998, p.18).

Drawing up Jenkin's argument regarding fans, they are the division of audience that defines and appropriates the meaning of the text of the content. This can be experienced when developing a program that is viewed by many. The progression of any television plot may take a direction the fans do not like. It is also important to note that fans are like nomads who can shift to another topic

of their interest if they want. Jenkins argues that fans are not socially isolated and there is always an understanding between the fans and the content creators (cited in Abercrombie and Longhurst, 1998, p.124).

Jenkins further speaks about the cultural interpretation of fans (cited in Abercrombie and Longhurst, 1998, p.125). The contents provided by the content creator usually have an ambiguous meaning thus fans take the information and implement their own experience of their everyday lives taking account of the “ongoing social interactions.” This results in a different meaning from the one intended by the source. This is because fans are subconsciously absorbing what is being laid in front of them with the freedom to interpret it as they please. Jenkins acknowledges them as productive in a material sense. Abercrombie and Longhurst (1998, p.129) explain that fan activities revolve around the stars or the representatives they look up to, even if it is the fans engaging through external activities such as video making or podcasts. The contribution made by the fans are usually not related to that field/genre, rather it is structured around the artist. Fandom is organized and very media focused. Fan knowledge must also be considered when discussing cultural interpretation. Fans have dived deep into the works of the artists showing superior knowledge relative to what an ordinary audience would possess, this is an element of worship of fans.

Abercrombie and Longhurst (1998, p.130) further expand their explanation on communal activities of fans. Fans are always in touch with each other. Their activities include discussion about their favourite content as well as circulation of different forms of fan text. The content produced by an artist may not necessarily meet the fans’ expectations and desires and there are times where the content may prove to be oppositional to the fan’s expectations. However, a content creator’s goal is to establish a social connection with their fans. Another aspect of fan activity is to create their own space within the media where the re-invented texts created by the fans from the original media message can be freely circulated.

Even though both the groups, fans and enthusiasts resemble few similar practices, they are quite different from a social science perspective. Even though both the groups are collective and are quite active in their contributions, respectively, Abercrombie and Longhurst (1998, p.132) list out the differences between the groups. Firstly, enthusiast does not always revolve around the stars or the media stage. Secondly, they are not heavy media users except for special circumstance rather considered as light users. Thirdly, enthusiasts are more organized than the fan themselves.

This segment of the literature is quite important for my research because my investigation on contestation is precisely on Bangladeshi fans. I have chosen fans for my investigation because they are consistently updated with the activities of influencers using their skills. Thus, they can speak logically about their reasons for contestation using the absorbed knowledge.

2.6 Fans as Subculture

Based on the Birmingham School of Cultural Studies, which initially discusses subculture, it is important to note that the coined term “subculture” has previously been thought to be unclear and confusing. Fine and Kleinmann (1979) have discussed that subculture previously considered as a subdivision of society where it earned the name, “sub-society” (cited in Abercrombie and Longhurst.,1998, p.134). Considering the contemporary situation, audiences move from one group to another. A certain age group might act according to the provided structural conceptualization allowing them to be categorized as a subculture but within that subculture, not everyone shares common goals or behaviours. Although the group might belong to the same subculture, it does not mean that everyone has an equal amount of knowledge nor can it limit the mutual agreements within the groups. They do not exactly share an equal amount of belief but there is always a mutually exclusive focus on the central theme of the subculture (Abercrombie and

Longhurst.,1998, p.135). Fine and Kleiman argue subculture should be used to refer to an interacting group. They also explain subcultures are a variety of cultural patterns that are diffused within contemporary society (cited in Abercrombie and Longhurst.,1998, p.136).

Individuals in a subculture can exist in several groups at the same time. Within the subculture, group members engage in casual conversation and may have weak ties. There can be media diffusion that could result in an expansion of culture in a broader sense. They also spoke about individuals within the subculture having structural roles leading them to not being in contact and providing cultural information (cited in Abercrombie and Longhurst.,1998, p.136)

Abercrombie and Longhurst (1998, p.142) distinguish the three types of skills performed by fans. Firstly, technical skills consist of how the content is being created. It can apply to any form of media. Television, for instance, can be about production, acting, or camera work. Secondly, analytical skills can be used to analyse the content and are opened to have an opinion inflicted upon. Lastly, the interpretive skills where the fans can interpret the content without needing to know the original intention then mixing with their everyday life experience in the hybrid which

may lead to a different meaning compared to the original message. Abercrombie and Longhurst (1998, p.142) speak about the skills which increase over time after being implemented in any of the media platforms. Fans will always have some aspect of technical skills without having to know the background knowledge in detail. In terms of analytical approach, fans will always have a favourite genre and be quite biased when using fan logic during interpretative skills.

2.7 Fan and Digital Media

The theories that will be used to assess the collection of data would be based primarily on the digital communities. Media-based collectives naturally revolve around media content. Audiences, especially fans, follow a specific series or sports games. It does not necessarily mean that they need to feel to be a part of a community; rather, it can be a loosely connected collective. In this case, the research is focused on fan communities (cited in Couldry and Hepp, 2017, p.221). The designs of the online groups are built on a particular social platform and narrowed to a selected topic of communication. For this instance, the fans that are built around an online reviewer on food and culinary will be interested in restaurants and food reviews.

The fan culture is constructed through a diverse range of communication digital devices – phones and computers through which multiple digital platforms can be assessed where the influencer is active. These forms of multi communication i.e., using different social media platforms on a variety of devices simultaneously are especially popular among young audience groups. These groups face a form of pressure through peers to be able to adapt to new and trending content, meaning that they do not feel singled out by group exclusions if they fail to relate (cited in Couldry and Hepp, 2017, p.221). Alternatively, the opposite may occur where they can highlight their importance in a community by buying a product promoted by the influencer.

Harding (2008) narrates that the hierarchy of the society should be acknowledged and that the administrators positioned on top of the hierarchy are setting the rules, implementing frameworks and pre-set methodologies. According to Harding, this will only result in difficulty in thinking outside of the conceptual schemes. Harding furthermore says that research must start from the bottom and remain unbiased and politically free. Thus, the reason for conducting an audience study with diverse participant groups are the focus in this thesis instead of conducting a content analysis on the influencer, for example. This will allow this research to be proactive and have a broader vision in understanding the fan culture.

Hill (2015, p.53) explains that there are differences in performing by oneself in the kitchen and front of the camera crew with millions of viewers. Hill (2015, p.56) highlights Goffman's concept where he explains that human beings are always performing in various ways while living their lives as if it is a part of a social drama. Reality television has the objective of capturing the routine of a lifestyle and it is caught on camera for the audience to engage and react to it. Hill (2015, p.158) further elaborates on the self; performance mode and the reaction of the audience are connected. The double lives led by the audience and the performer cross paths over the web, specifically on YouTube videos where the performances attract attention from the audience. The performance of self is at times dependent on a team working to build this artificially natural state in front of the camera. Multiple divisions i.e., backstage, and front stage within the production house has a unique role to play for the performance of self.

The performance of oneself is what helps to develop reality television. Even with a difference in the sense of self, performance mode, and audience reactions, there is a connection and the formation of audience and performer aligned to social media that garners more attention than traditional television. These collectives' stronghold has led YouTubers to gain approval, which summed up to obtain weight in terms of morality and vouches of audiences interacting within the comment section showing how much the audiences trust influencers. Such intimacy where the audiences respond to the actions of microcelebrity is called a participatory culture where the audiences accept influencers as the "tone-setter" (Jenkins, Ford and Green 2013). Using various communicational tactics, influencers on YouTube can set the atmosphere of the environment enabling them to direct their fans through a certain direction of their choice. The fans follow accordingly to trusting the influencers' judgement.

For the last decade, digital media have paved ways for companies to investigate how they can build a bridge between online fan-based consumers and their products (Andersen, 2005, pp. 41f.; Arnone et al., 2010, p. 97) (cited in Couldry and Hepp, 2017, p.235). Couldry and Hepp (2017, p.235) explain, these digital platforms set their audiences as brand communities instead of fan culture because they do not see themselves standing out; instead, the intention is to feel accepted within a society even if it means the community is based online and loosely attached.

The yet to be explored ideology of datafication is something that is yet to be fully functional. Big social media companies have their variations of statistics and consumer insights through analytics.

Couldry and Hepp (2017, p.239) write about consumers who are actively participating by going online leave “digital traces,” which are continuously evaluated by the influencers and big companies to take advantage of audiences through customized advertising. The understanding of society and culture plays an essential role in this study. It is a problem that does not have a result as social media and the audience participating in it is always evolving and needs to be researched in ways it matters. The perspective that sees fans as a passive group that are subconsciously buying merchandise to feel accepted within the society seems too dim, and more re-evaluation is needed.

2.8 Understanding Authenticity

Abidin (2018, p.92) elaborates on the calibrated level of amateurism within these microcelebrities where the shows are less organized and less filtered making it seem real and drawing out authenticity from within. In addition, Mittell (2015, p.129) suggests that there are two keys to an arrangement where the audiences trail to the history and experiences of a character and another one conforming to a limitless array of the state of emotion, authenticity and thought process. The portrayal of a strong character of influencers on YouTube links to the level of authenticity which is determined by the fans through contestation. Thus, the variety of themed vlogs are reliant on the level of authenticity. This comes from the amateurish ability to perform confidently in front of the camera and their ability to speak about a topic in general.

Hill (2015, p.70) explains how the success of a show depends on the level of performance of an actor bordering their level of authenticity behind their production. It stands out as a necessary bridge in this case between any influencers on YouTube and their audiences. The audience starts raising doubts when morals and authenticity reflected by the influencers on YouTube comes into focus. The fundamental rights for demanding whether the content channelled is legit or biased comes into mind. It is more about the performance of self and the flow of material and participation to keep the fans engaged (cited in Lewis 2008, p.9). The bond of trust is usually displayed through mediated space as if the YouTubers are there with the audiences.

2.9 Understanding Collective Intelligence

The fans are consistently communicating with each other. They are exchanging information through digital media and their participation extends to an offline environment. This form of new knowledge culture, a hybrid usage of online and offline platforms is helping fans expand their knowledge collectively. This collective engagement is helping them form social groups and

developing communities. The importance of emotional investment and common collectives help them to retain the balance between the power of the audience and the corporates.

Jenkins (2006, p.136) states that participatory culture has taken a new turn and are a mix of three elements, i.e., the newer technology providing content recirculation, a range of subculture that efficiently utilises the new technology and the trends that are taking place over a series of short durations. Powerful conglomerates are protecting their interests in the media market, but audiences are not behind as they are gaining greater power through the new knowledge culture. This can be understood through Levy's concept of Collective Intelligence (1994, p.20) where he expands on how the netizens are slowly understanding the full potential of the new media platforms resulting in gaining power and control over the industries (cited in Jenkins, 2006, p.136). This is being carried out via, strong communication among the audiences, allowing them to expand their knowledge collectively. This allows them to make smarter decisions through the result of quick information exchange. Jenkins (2006, p.136) further explains that this collectively leads to building social groups thus developing communities. The collective intelligence concept helps elaborate on how new knowledge culture helps audiences break free from the influence of corporates or organized groups which declines loyalty towards that brand helping to bring even balance between the power of the audience and the corporates. The exchange of knowledge is done voluntarily through emotional investment and common collective elements. The new power provided to the audience enables them to go beyond the typical strategy. They may shift from one community to another depending on the change of interest or may resume activity in several groups.

Jenkins (2006, p.137) explains that online fan communities are no exceptions to Levy's compendia. The fans consist of expansive, self-organising groups that operate through collective production, debate, and circulation of meanings. These responses are based on contemporary popular culture. Fan communities can be defined based on their natural liking for something or something mutual amongst a group or collection of audiences rather than based on their demography or their locality.

The ideas provided by fans are at times taken into consideration and implemented into publications by the writers, respectively. This shows the potential of the influence of fans on the commercially distributed work. Furthermore, as Jenkins (2006) explains fans were the early adopters of digital technologies. This collective intelligence providing the ideal hive mind i.e., where individual voices are suppressed. However, the new knowledge culture that allowed the fans to hold more power was not facilitated by conventional sources such as economic networks or television news.

This is because the conventional form of communication has provided information that was tightly bounded, and the flow of information was controlled. This made the exchange of information difficult.

The digital environment has accelerated this exchange of information. This resulted in a quicker fan reaction. In the previous era, fans used to make this exchange via phone calls but now, they have access to the internet which allows them to reach out to a much larger group of audience, eliminating time and space. Through the digital environment, they can expand globally in a short amount of time. For instance, Japanese anime and manga is quite popular globally and have taken their stand in the global market. Japanese fans are collaborating with American fans to make sure that the circulation of the content is efficient through references of cultural product. Including the point of sharing the schedule of Japanese anime programs so international fans can tune in, showing that knowledge is being shared on a global scale Jenkins (2006, p.141). This example shows that as the fan community grows bigger and the reaction time of fans is shortened, fandom is becoming quite efficient making it effective to hold a certain level of power over the creators. This emergence of fandom on the digital platform is enabling them to move from the cult status to the cultural mainstream (Jenkins, 2006, p.142).

Collective intelligence is the fundamental element of communication between fans. Influencers are going slowly emerging as a commercial entity opening a gateway for media backed companies to enter social media. The effect of their presence on the fans is leading to collectively contestation. The hive mind situation is affecting the influencers on YouTube in return. With the help of collective intelligence, the audience holds more power over the influencers and minimal knowledge is suppressed allowing free flow of information. Thus, proving vital for my investigation on contestation.

Chapter-3

Method Design

“your strategies for ensuring trustworthiness, or validity, will depend on the nature and purpose of your project” (Maxwell, 2013) (Cited in Bazeley, 2013)

The typical framework to conduct such research by studying the behaviour of online influencers. In this chapter, I tried to explain the methodologic aspects of my research work and my practicality and reasoning behind choosing qualitative research as my mode of method. This is to research how the Bangladeshi fans are contesting narratives produced by influencers on YouTube. This study will help gain insight into what drives fan cultures to support or show their concern towards the content produced by the online influencers.

Based on Couldry’s model of figuration (Couldry and Hepp, 2017), audiences interested in the content of influencers on YouTube try to contribute to a social meaning proving that it is not just a social gathering rather a social gathering with a cause. This figuration results in a change of the “self” and adapts to a new character online. This change of self occurs in-between the audiences and are based on a mutual cause to portray a meaning beyond the surface (Elias, 1978) (cited in Couldry and Hepp, 2017). The loosely attached collectives on social media rely on the authenticity of the influencer’s interactions, through which a fan culture emerges, holding the collectives together. It results in cultural participation forming a unique model giving rise to the circulation of content. Digital media has provided a platform for the audiences through which they hold a certain degree of power over the micro-celebrities through politics of participation (cited in Couldry and Hepp, 2017).

According to Edward (2013, p.2), interviews can categorize as structured, semi-structured or unstructured. The structured are generally used for surveys. The rest are usually used by qualitative researchers because it allows more room to go in-depth and flexibility as an addition. However, these unstructured interviews have their modals ranging from informal, open-ended to biographical. My methodological approach began with a plan to understand the fans in-depth through performing semi-structured, open-ended qualitative interviews.

Concerning qualitative interviews, Edward highlights Jennifer Mason’s argument on most of the modals of the qualitative interviews is quite similar such as the interactional exchange of dialogues between two or more participants. The interviews usually have a theme or focused on a certain topic provided depth but with more focus (cited in Edward 2013, p.13)

Edward (2013, p.4) also explains that the interviewees are to be referred to as participants instead of being called subjects. This is because the interviewees are contributing their perspective, ideology, and value to the research, unlike a close-ended survey. Thus, the term participants were used when referring to the interviewees within this research.

3.1 Sampling

Edward (2013, p.16) narrates that the objective of a sample is to produce data that will help to answer the research question. The selection of the participants depended on the relevance of the theories that I implemented within my research. Combining the implemented theories with the data that I collected from the interviews allowed me to complete my analysis. Edward (2013, p.16) speaks of the usages of “snowballing” as a form of method to get in touch with the participants. The method allows iteration of the process by providing space to contact participants who might be interested in my research topic, in whatever way I could. Slowly, the participants helped me get in touch with other participants who might have a similar taste or experience relevant to my research. This made it convenient for me to collect enough data to continue with my research.

The number of participants to generate the samples for my research depended on my design, aims and objective of my research. Edward has questioned the efficiency of choosing the number of participants that are used for research. He says that the objective should not be to draw as much data as possible rather it has to be enough to write an adequate analysis through interpretation of the data collected from the sample (Cited in Edward, 2013, p.16). For my research, I made contact and interviewed 8 participants. The duration of each interview was approximately 30-40 minutes.

3.2 Understanding the Interpretive Approach

Edward (2013, p.16) expands on the interpretive approach through its variety of phenomenological perspectives that are connected to understand the activities on a social level from the perspective of the participants. This helped me to get a point of view of the participants and how they lived their day to day and make sense of their interactions related to YouTube and their reasoning behind the contestations of narratives produced by the YouTubers. He further expands on interpretivism by saying that the fundamental interpretive approach is the mix of human interaction and negotiation i.e., the interaction of the participants during the interview. The conversation occurring from the participant’s perspective is the data.

3.3 Conducting Interviews

I had a series of basic questions that I asked all my participants. Most of the questions were related to my research except for a few (they were utilized to get the participants' attention and hook them to the next relevant question). With a few participants, I had to probe them to answer by using verbal explanations or sometimes silence to get them talking. Edward narrates that the interviewers in general are interested in the context and the content produced by the interviewee during the interview. The elements can be achieved when the interviewee understand the topic of the discussion. Due to this, I ensured to open the interview with a short explanation of my thesis work simplified enough for them to grasp fairly grasp their focus. The list of basic questions that I asked made way into more questions that provided many relevant answers. These unstructured questions were based on the nature of our conversation that allowed the participants to gain more space to feel comfortable. Edward (2013, p.30) spoke of using memories to guide the conversation with the participants in the relevant direction. I had to take such initiatives to ensure the efficiency of the conducted interviews for my research.

3.4 Ethnographic Interview

“The important thing to recognize is that, in order to produce an ethnographic study that is equally rich in data and concepts, it is not enough merely to manage and manipulate the data. Data are materials to think with.” (Hammersley and Atkinson, 2007, p.158)

Edward (2013, p.30) explains that ethnography is constructed through multiple qualitative methods ranging from observation to participant observation. However, the key method that I have implemented to collect data for my research was an ethnographic approach participant and evaluated their experiences with influencers on YouTube based on semi-structural interviews where I observed the daily life of my participants Ethnography aids with social explorations in the social world where I had to spend time in the digital field to choose and observe the reactions of the participants.

The participants gradually developed into key informants who helped me recruit more participants who held relevant knowledge for my research. I had to schedule and set appointments for each one of the participants according to their convenience. The interviews were quite informal where I was able to have an in- depth conversation while taking side notes that would heed

important for my analysis. The modal of my research was an ethnographic approach. I also had to negotiate the settings for the interview and obtained permission in the beginning stage of the interview if I can use a recording device to store the interview. Sherman Heyl (2001:368) emphasises on time factor – duration and frequency of the participants. She notes that one of the main tasks of the interviewer is to empower the participants to express their world views and meanings as well as reflexivity regarding the case. In this case, I have conjunction questions that did not focus on the prime research rather it was used to help participants feel more confident and stay focused on the research topic (Cited in Edward (2013, p-32).

3.5 Time and setting of the interview

Edward (2013, p.43) speaks of the importance of the interview settings. Theoretically, it is recommended to find a decent space that is convenient and accessible to both the researcher and the participant to avoid interruption which will result in an accurate data collection. However, it is not always possible as circumstances may vary due to external factors such as the unavailability of such a private space. Privacy might end up being an issue thus private space should be prioritised. Depending on the nature of the research and taking into account the comfort of the participant, public places are also at times given more priority due to the complex situation that might arise inside the participants' home or office. Edward (2013, p.44) further explains that the positions of the hierarchy of gender, age and other elements are connected to the external environment. It can occur due to the participants' previous experience with the environment. This can at a time lead to undermining the confidentiality of the participants who are expected to provide in-depth information and they may end up not being able to focus or further the conversation.

Edward (2013, p.44) speaks of micro-geographies of interview sites. Each having its advantages and disadvantages. Researchers usually offer options to the interviewees who may feel comfortable speaking in a public place. The recording can be affected by external noise pollution and privacy may not be intact, but these are some of the compromises researchers have to acknowledge. These are not limited to public places but also in private space where other people can within the hearing distance that can lead to an increase of tension. This may end up affecting the interview. Researchers need to make do with whatever they have at some time.

3.6 Together and apart in time and space

Edward furthermore explains that there is the type of interviews where the researcher and the

participants are separated by time and space or possibly be in different locations where the time zone may differ. Thus, the interview is conducted through mediums such as software or instant messaging services. These interviews are held through video or audio responses. Social media can be taken advantage of to meet new participants and conduct interviews.

For my research, I had was able to find my participants on Facebook with the help of my participants who also acted as my key informants. After contacting the participants, I had to negotiate the time and place preferably on Zoom, which is an instant message and video call software. Most of my participants range agreed to interview their night-time to avoid any interference from external forces. I ensured that the participants were comfortable with my presence. Some of them preferred to be in their rooms and some preferred to be in the dining hallways. I noticed that the socio-cultural aspect along with the power context of the rooms they chose had an impact on their flow of information. The participants within the room had faced the least interference and maximum flow of information whereas, the participants sitting in the dining room had the maximum interference with a decent flow of information.

3.7 Tool for interviews – Talking

Edward (2013, p. 53) speaks about the several tools used for conducting a qualitative interview. Firstly, he highlights the importance of controlling the discussion with the participant which is done by the interviewer so enough data is generated. This is done by devising the fundamental questions. Even though, researchers can use a range of textual and visuals and creative tools to engage with the interviewees to stimulate the sense-making process of the participants. However, there are arguments that it may stimulate the participants to proceed in a different direction not related to the topic.

For my research, I used the basic tool of talking to my participants. I found it much more stimulating and efficient for my research topic because it focused on understanding contestation, a form of audience psychology. Edward (2013, p.54) expands on the topic guide that is a list of questions or subjects that need to be covered during the interview usually it is a mix of semi-structural or in-depth questions. He explains that it is important to keep the focus on the research agenda and know beforehand what type of information needs to be extracted from the participants and keep in mind, the amount of time the interviewee can provide alongside making them understand the research topic. Interview guides can consist of a range of questions that can be asked

to a participant. It is important to categorize the questions and set the ordering correctly. Questions can range from descriptive type to sharing of experiences (Cited in Edward, 2013, p.55).

During my tenure of taking interviews, I had a list of questions prepared and categorised them into three sections. First consisted of introductory questions related to social media to make sure my participants are comfortable and know the key value of this research topic. My second category consisted of their experience as a view/fan of YouTubers. Lastly, I had questions prepared to dive in-depth about their roles within the digital communities and their experiences along with their activities. My questions ranged from basic ones to in-depth ones. They seemed efficient enough to extract information regarding my research topic and made sure that my participants were comfortable. I ensured that our interview felt more like a casual conversation rather than an interview for my research.

3.8 Information and consent form

Edward (2013, p.64) says that the number of interviews is dependent on the research and the research. However, interviews should be conducted until no new valuable information is being obtained from the interviewees. For my research, I managed 8 in-depth interviews and stopped when I was not being any new information that would add more value to my research.

Before the start of the interview, I made sure to take the consent of the interviewees regarding the usage of information. The interviews were conducted on a zoom call (See Appendices 6.2). Some of the participants were concerned regarding the display of their face. I ensured them that the recording of the interview will only be used for research purpose and will be archived after data extraction. Edward (2013, p-67) speaks of having a consent form with a series of tick-box statements where it will be mentioned that the data will be stored and used for the research and their participation is voluntary and the participant should sign it. My participants agreed beforehand, and the consent was taken before the recording started and they were willing to be a part of the interview as well. I made sure to brief the participants beforehand regarding my research and started the interviews with a brief explanation about my research.

3.9 Recording Equipment

While conducting a qualitative interview, words are the currency that is analytically interpreted (Edward 2013, p.69). The participants can get self-conscious when they know that the interview is

being recorded and that may cause discomfort resulting in inefficiently data extract. I did not face this due to my casual approach if I took their comfort into my account. However, there was one such interview where my participant had to speak the native language because she was not feeling and wanted to turn off the visual recording of the camera to which I agreed.

Audio records are very useful during and post interviews. During interviews, recording the whole event allowed me to have more time to focus on the follow-up questions and maintain eye contact. I did take side notes time and again depending on the nature of our interview. There were moments where I felt insecure with my ability to record the conversation. I had to go back and forth to make sure that my recording was active. Sometimes my participants were facing internet issues and the calls were being cut off forcing me to record again.

I also used software called Otter AI (See Appendices 6.3) to help me transcribe the recording sessions. After the initial draft was produced, I copied it to a Word file and polished the interview transcripts by eliminating small errors (See Appendices 6.4).

3.10 Structure of the interview

Within the interview, Edward explains that it is normal for the researchers to use turn signals when switching in between different aspects of the research topic (Edward 2013, p.72). This was quite helpful through my interview sessions to gain maximum information. Since interviewees are not passive respondents, the interviewer needs to adapt to the conversation ensuring that the natural state of flow is not interrupted. I did this by causally agreeing with them after they responded to each of my questions and shifting to a different topic using turn signals, such as “and” “What is your view on this?” Since it is quite difficult to plan the probes, I had to probe in between the short pauses that the interviewees took or use silence as a method during times I felt more information exchange can happen during a particular phase of the interview (Cited in Edward 2013, p73).

3.11 Coding Data

Bazeley (2013, p.125) says coding is one of the most important steps of qualitative research. The attribute of coding is managing, locating, identifying, sorting and query data. Bazeley (2013, p.132) recommends working on each data source systematically to get a deeper insight into the experiences of the participants. This will help serve a clear conclusion.

Bazeley (2013, p.126) further narrates that coding has initially two stages with the first stage of

labelling and identification and the second stage is refining and interpretation to develop categories. There are different kinds of coding however for my research, I found categorizing topics would best suit my method for coding my data.

Bazeley (2013, 125) instructed to label a passage of data with a code based on my understanding of what the passage is about. Initially, for my qualitative analysis, I picked the most used keywords from each interview and grouped them separately. Next, I filtered out each of the keyword groups and identified the ones relevant to my research. I used each keyword as a representation for a theme to conduct thematic coding. Thematic coding is a general coding process that sees an emerging pattern within the compiled empirical data. I used a unique colour to represent each of my thematic coding. This helped me to find and label each passage consisting of the keywords with the same colour for each category (See Appendices 6.5). After this step, I interpreted the themes into data extraction and used it to identify each analytical category based on my themes to help me write my analysis (See Appendices 6.6).

3.12 Analysing Data

Bazeley (2013, p.126) further narrates that when codes, when reviewed can help access and retrieve data represented by that code. I used colour coding to make it easy for me to differentiate all the categories. I used a box where I placed each of the data with similar colours together. After assessing each of the coloured groups, I picked themes most suitable for each group. Bazeley (2013, p.126) says that when data from codes are interpreted using context, they give context to the data. The objective is to see new connections and alternative ways of framing and interpreting a text or situation. After grouping the data according to a theme, I used observational skills to write a few lines regarding the findings to help recall during analysis.

Chapter-4

Analysis

4.1 Beyond online communities: the online-offline entanglement in digital environment

Drawing upon a qualitative ethnographic interview, the following chapters build upon and provide a contribution to the existing literature on the contestation of fans communities towards online influencers on YouTube by exploring the daily life of fans in Bangladesh and comparing their level of co-existence with the online influencers. This chapter of the essay denotes the truth behind the contestation through building rapport with participants via interviews. It will lead to an understanding of how fans acknowledge contents on YouTube and the level of resistance faced by the online influencers by their fans alongside exploring the truth behind the sense of “belonging to an online community revolving around the influencers.

The chapter begins by contextualizing the notion behind the essay through a sociological discourse around the reason behind working on the chosen topic, followed by basic news articles showing the influence of YouTubers on communities and how it extends to an offline environment. Next are the concepts explaining the digital proliferation of communities that are integrated to understand what this essay revolves around. It develops into an ethnography portion along with its findings where the participant is engaged through an informal conversation and exploring their honest experience with contents on YouTube and their reaction to selected YouTubers concerning the level of contestation made by fans. Finally, the essay connects to the concept concerning digital media and shared experience by users in online communities through an in-depth analysis of integration into the daily lives in a Bangladeshi society keeping diversity in sync with media.

“She usually comes live and that is where I comment. Not in her normal videos. They also help other cat owners within the cat community. People send food for their cats and if they have excess, they give it away to the community.”

Arshi, a 19-year-old architect student living in Dhaka is very active on social media. She is a huge fan of cat videos and follows a YouTube channel named “The Puchi Family”. The channel is based on a family taking care of their pet cats. They video their daily life with their pet cats as the main protagonist of each of their vlogs. Arshi spoke highly of their involvement with the online cat community of Bangladesh. *“All cat lovers in the online community love them.”* She recalled. However, some people regularly follow the content created by The Puchi Family but shows contestations. She labelled them as “haters” recalling different moments where these haters called them out saying that taming cats and investing is a waste of time.

Sabbir, a 28-year-old man who is a recent graduate and is currently working at a corporate office is always looking for ways to develop his personality. He follows a channel, “Charisma on Command” It is a very popular channel on YouTube that focuses on building one’s personality and helps their viewers to learn to integrate into society. He is a big fan of the channel. He said, *“I feel that I’m a part of community or maybe just even, like, associated with the other people that that are watching the channel as well. Because, you know, they are also willing to learn so am I. So, yeah, I feel that sometimes part of that.”* He watches all the videos of Charisma on Command and has friends who follow the channel as well. Sometimes, they discuss certain contents produced by the channel. When interacting with his associates regarding the content, he feels like a part of that community because of their discussions and mutual perspectives of self-improvement.

Dijck (2013, p.15) explains that one of the key agenda of social media is to influencer audiences on an individual or community level however, the earlier objective was to bring connectedness to people. Considering both participants’ experiences, they are using the channels of YouTube to drive connectedness with their community, developing a participatory culture where engagement is taking place. Seeing how the participants are always up to date with the channel’s activities, shows how much they have integrated the channel’s ideology into their lives as if the participants are a part of the YouTube channel. The fans are developing loyalty to the influencers on YouTube, so they live in an illusion of a community that is built to help sustain the online influencers (Cited in Abercrombie and Longhurst.,1998, p.18). Sabbir, being an avid fan of Charisma on Command does not engage with fans he does not know rather he speaks to his close associates about the content produced by the channel. Using Couldry’s understanding of communities (Couldry and Hepp, 2017, p. 221), Sabbir does not necessarily need to feel part of a community by engaging with everyone. It can be a loosely connected collective. In this case, the formation of fans around the influencers are built on a social platform i.e., YouTube and narrowed to a selected topic of communication, “self-improvement.” Seeing how he connects to his peer offline as well, Couldry explains that it is the innate pressure formed by their peers to adapt to the new and trending content so neither Sabbir nor his peer feels singled out from the virtual community that may result in the feeling of exclusion if they fail to relate.

Another participant, Sam a is 26 years old Bangladeshi. She is doing her master's at a reputed private institution says, *"I never felt like I ever belonged in a community."* She further adds, *"I'm more like, come and go kind of a fan. Like, okay, if there's a content that got released, then I just want to enjoy it, I just want to watch it. I never wanted one of the feeling of being inside. I don't think I ever felt like there should be a community to go with it."* Understanding the difference between fans and enthusiasts, fans spend a considerable amount of time online and dedicate it towards their favoured celebrities whereas enthusiast spends less time online. They have similar practices and they do exist in groups as well as active contributors. Sam has the attributes of an enthusiast who according to Abercrombie and Longhurst (1998, p.132) do not revolve around the stars or the media stage nor does Sam spend a lot of time on social media. She claims that she does not belong to a community which is the sign of an enthusiast because enthusiasts are not organized as fans, just like Sabbir and Arshi who are always updating themselves with the activities of their favoured influencers on YouTube.

The influence of the community over its fans can be seen in a recent event in India (Team, 2021), where two popular YouTubers "Slayy Point" and "MythPat" raised over five million rupees (close to 700,000 dollars) for COVID relief for one of their local hospitals. (India's gamers and influencers come together and raise Rs 50+ Lakhs for COVID relief - AnimationXpress, 2021). The YouTubers did a live stream for 7.5 hours. Seeing their effort, fans and other popular YouTubers joined in the event. They are represented by "OpraahFx", an influencers marketing firm. Based on this news, I can expand on the narration by Dijck (2013, p.120) on the function of YouTube as a "small world phenomenon" where themed groups like the gamer fans were strongly connected to the live stream YouTubers (who live-streamed the event to raise the donation). Dijck (2013, p.120) also speaks of marketing tactics just like the fundraising applied by the influencers to increase fan base which is backed by a media company (In this case OpraahFX) that represent the YouTubers for the sake of promotion. The media companies are taking collaborate with YouTube with the help of the influencers and advantage of the virtual community built around the influencers.

4.2 Contested narrative: the quest for and questions on authenticity

The chapter begins by contextualizing the notion through a quest for and questions of authenticity through a sociological discourse of what exactly is referred to when highlighting the authenticity

of influencers on YouTube. The fan's derivation of the notion of authenticity that they draw upon engaging with the YouTubers. This is developed by recalling parts of the empirical data extracted from the conducted interviews. Next, this progresses into an in-depth analysis of whether the main driving force of fans of Bangladesh is based on the authenticity of their favourite YouTubers. Finally, this chapter concludes on an external empirical case by looking in-depth at a YouTuber in Bangladesh.

Abidin (2018, p.9) argues that ordinary people have bypassed the conventional process of the media industry to achieve fame and stardom with the power of digital technology used on social platforms. Online influencers have increased hitherto with no such traditional corporate industries to hold them back, turning the whole situation into a democratic context or so it may seem. Turner (2004) calls it "Do It Yourself" (DIY) celebrities where the ordinary can widely portray their identities the way they want it represented without the help of the media industry.

"So basically, the guy who talks about horror stories and like, he shares some horror stories, this guy used to before initially, he used to do a radio show, and then suddenly, after four or five years, that radio show got cancelled, because it got cancelled by sponsorships. So, then he privately opened a YouTube channel where he started to do all these stories. So yeah, I mean, and just he's maybe dedicated to his fans, so I still listen to him. You know?"

Misty, a 24-year-old Bangladeshi is currently doing her master's at a reputed university. She loves to listen to horror podcasts on YouTube. The name of the horror pod cast channel is Bhoutiggota with over one hundred thousand subscribers. They narrative real-life horror stories in Bengali. Misty is an avid fan of the YouTube channel.

She further says *"This is my right to share my expression with the content creator, because since they call themselves their fans, so they feel like okay, if I say something, my voice will matter to the content creator, my opinion might matter to the content creator. So yeah, I will say it is dedication. It's, it's like it's like an opinion shared notion that the that the fans have within them."*

Ummi is a 30-year-old woman who recently moved to the capital from another city in Bangladesh. She is currently working as research for a local institution. She is very active on social media and she also claims that she is addicted to it. Her favorite YouTuber is Rafsan The Chotobhai, a food blogger in Dhaka. He reviews food items in different restaurants in Dhaka. His YouTube channel

has almost seven hundred thousand subscribers. She always keeps herself up to date with Rafsan's activities by following him on different social platforms, specifically YouTube. She recalls, *"What I like about the way he is tackling his fans like he doesn't react to any s**t like he don't give a s**t. He is just presenting whatever is coming in his mind, he is just presenting there. He is just presenting it in front of his fans and not overreacting. He is not going out there putting up some pranks just to get attention. Okay, he is just presenting what's like, something interesting is coming out about food."*

Annette Hill's (2015, p.78) discussion of Reality TV where real people perform in a partially staged atmosphere. Audiences are not passively accepting reality just because it promises validity rather they expect drama and sensation of experience to gauge the authenticity of these narratives (cited in Crystal Abidin, 2018, p.7). Considering this explanation, Misty has an assumption that the horror stories are not always authentic, yet she is a loyal fan who keeps on listening to the podcast because she likes the authenticity of the content creator rather than focusing on the authenticity of the content. Crystal Abidin (2018, p.91) further denotes that the authenticity of influencers is given less priority nowadays and more is focused on the performative ecology and strategy of self-representation. Looking at Misty's experience with her favourite YouTuber, the contested narratives by the Bangladeshi fans are acknowledged by the YouTuber who makes the necessary changes quickly to nullify the contestation.

This performance ecology of YouTubers can be expanded through the experience of Umami, who is an avid follower of Rafsan The Chotobhai. Abidin (2018, p.91) says that the authenticity of an amateur is derived from the performance of ecology of the affordances and the tools. It does not depend on the fact if the YouTuber is an amateur by status or practice. The amateurism of the influencer has an important effect because it displays him as less filtered, more spontaneous, and more real which builds the fundamentals of authenticity and audiences can relate seamlessly (Abidin, 2018, p. 92).

"Facebook, especially for Instagram, as well. The word follower, you know, and this way, it also bothers me a little. You know, like, as long as it's serving me good content and not trying to sell everything to me. And yeah, and then trying to like, enlighten me and coming up with new interesting stuff. I'll be a fan" says Sabbir

Abidin (2018, p.100) further says that there are times where influencers on YouTube face contestation from fans when their authenticity is questioned and scandals rage through the internet. Relating to this, I can recall Sabbir's understanding of fans where he was reluctant when it came to being a fan of YouTubers. He feels generalized when influencers use the terminology "followers" and question the quality of the content and if the content was built just to promote products for the influencers' benefit. He shows contestation by question the authenticity of the content produced by YouTubers. However, if the content is meaningful only then, can he accept the open invitation of YouTubers to become their fans.

The empirical case of my research revolves around fans from Bangladesh and their perspective on DIY celebrity, namely Rafsan The Chotobhai. His contents are focused on the common interest of the audience, which is street food all around Bangladesh. He was able to form his identity and represent himself, where he established the fact that he is an online influencer in the food industry who reviews a variety of different cuisine all over Bangladesh. He uses different social media platforms to channel his content to a specific category of the audience who seek entertainment in this category.

Based on Couldry's model of formation (Couldry and Hepp, 2017), audiences interested in the content of Rafsan The Chotobhai on social media platforms try to contribute to a social meaning proving that it is not just a social gathering without a cause. This figuration results in a change of the "self" and adapts to a new character online. This change of self occurs between the audiences are based on a mutual cause to portray a meaning beyond the surface (Elias, 1978, cited in Couldry and Hepp, 2017, p.88). The loosely attached collectives on social media rely on the authenticity of the influencer's interactions, through which a fan culture emerges, holding the collectives together. It results in cultural participation forming a unique model giving rise to the circulation of content. Digital media has provided a platform for the audiences through which they hold a certain degree of power over the micro-celebrities through politics of participation.

Our empirical case will revolve around fans from Bangladesh and their perspective of the course of DIY celebrity. His contents are focused on the common interest of the audience, which is street food all around Bangladesh. He was able to form his identity and represent himself, where he established the fact that he is an online influencer in the food industry who reviews a variety of

different cuisine all over Bangladesh. He uses different social media platforms to channel his content to a specific category of the audience who seek entertainment in this category.

Taking the external case study into account to understand from the audiences' general perspective, the contents are focused on the common interest of the audience, ranging from street food to reviewing music. The fans were able to form their identities and represent themselves, where they established the fact that the online influencers (in any industry) are integrated into your lives and the opinions of the influencers are considered with the utmost value. However, the fans have their own opinion and ways to express these opinions through actions that could result in contestation. Fans on YouTube does not necessarily use only one platform, but different social media platform and they react differently to the content according to their desired category of entertainment they seek.

Thousands of fans are liking and commenting on Rafsan The Chotobhai's posts, portraying the deeply rooted figuration in social media. Rather than calling it a single community, Couldry calls it a complex figuration of figurations that bridges different small communities together. Couldry and Hepp (2017, p.224) also speak of the circulation of information having the advantage of reduced time and eliminating space that plays a role in providing opportunities for international companies to take advantage of several actors for the same cause with the intent on profiting off this fan culture.

4.3 "Positive-negative pendulum": the paradox of relations between YouTube influencers and the fans

The chapter starts to dive deeper into analysing contestation from the derivation of the relationship between YouTube influencers and fans. Taking the accounts and experiences of fans to understand the notion of the positive-negative reaction towards influencers. I used the context of a Pendulum because of the function of the device i.e., they swing back and forth when suspended from a fixed point under the influence of gravity. Just like the reactions of audiences engaging in a fixed environment under the influence of YouTubers.

The chapter starts with the extractions of data collected from the fans who were interviewed. The data that will be introduced are derived from parts of the interview when the fans mostly disagreed or showed contestation towards influencers on YouTube. Next are the theories related to sub-

culture and different skills the fans possess that are implemented to analyse the interviews to the interviews.

Z is a 23-year-old student studying architecture at a reputed university in Dhaka. Her hobby is doing makeup and watching makeup tutorials. She also enjoys the collaborations of makeup artists on YouTube. She says, *“I try not to be so much social, social activated, or I don't know, socially active. So that's why I don't like to get into comments or because you know, if someone comments, something, and some other people disagrees with you, so you know, there is a certain comment war, or whatever you say, in a social media word. From that, so I usually don't comment.”*

Abercrombie and Longhurst (1998, p.142) speak of 3 types of skills by fans. The first type having technical skills to analyse content that is created by the influencers. The second type having analytical skills which are used to analyse the content and is open for opinion. The third type having interpretive skills where fans can interpret the content, relating their everyday life to the content of the influencers on YouTube.

Technical skills

Abercrombie and Longhurst (1998, p.119) expand on the technical skills where the creation of the effect by the content creator is appreciated by the audience. They further explain that society takes media for granted. It takes great precision and mastery of different elements for content creators to produce the skills on any media. This is expanded from the audience's side by their idea of the elements at play i.e., knowing the technical aspect of the influencer. Z who is an avid lover of makeup follows makeup tutorials of popular makeup artists on YouTube. She understands the language of cosmetics thus she can appreciate the content created by the influencers on YouTube. She can use this skill to converse with other fans, where she can criticize or appreciate given her technical skills in the area.

Analytical skills

One of the other ways of understanding the relationship between the YouTuber and the audience is by analysing the analytical aspects of the audience. Taking Z's obsession with makeup, she only conforms to the limitation of the makeup genre. Given her own practical experience with cosmetics, resulted in her developing an analytical aspect as a fan. Abercrombie and Longhurst (1998, p.120) say that analytical skills include knowledge of the genre and have that capability to reflect on the

way the content is limited to the genre having control of the elements introduced by the YouTuber. Thus, Z can show contestation with proper knowledge of the genre of cosmetics.

Interpretive skills

Participants like Sam have a concerning expression when asked about the contents of influencers on YouTube. Though she was very details about her experiences with YouTubers, her words carried heavy constructive criticism. She said, *“in my honest opinion, I felt like some of the videos felt shi**y. That is it! And I guess that's a way to show my disagreement instead of just sharing words.”* Using this extraction, I can add Abercrombie and Longhurst (1998, p.120) to explain the theory of using interpretive skills possessed by fans that involve interpretation of content produced by the YouTubers. The content interpreted by the fan is used to compare to their everyday life. Sam is using her interpretive skills to disassemble the content of YouTubers and assessing it using her understanding and logic. She continues, *“So you define your goodness, or your improvement through analytics, right? A lot of people now depend on analytical data. So, if you see that your content is not doing great, you depend on the analytical data, and then you fix it.”* After assessing the content of the YouTubers in general, she tries to provide a solution. Relating to the explanation of Abercrombie and Longhurst (1998, p.120), I can understand that the skill of various kind is mandatory to make such interpretations and come up with a solution for the content creators, so content is improved so as long as the content creator acknowledges the scope of improvement and takes the solution into account so further contestation is eliminated in the future.

Based on my research on contestation, the previous chapters of my analysis have built on several elements to show contestations of fans towards online influencers in Bangladesh. Firstly, I developed an in-depth sight of how a community is formed around influencers on YouTube. The effect of the contents produced by the YouTubers influence the online communities and it extends to an offline environment. The influencers on YouTube are using the platform to connect to their audiences. This in turn develops a participatory culture where the audiences can engage with the YouTubers as well as engage with their subgroups. Contradicting to Abercrombie and Longhurst (1998, p.123), I have also noted the lack of identity that ordinary people suffer and reside in the psychological aspect of wanting to be a celebrity. To achieve that, they are concerned about the daily activities of celebrities, turning these ordinary people into fans. They slowly become loyal. Move over, I also highlighted the differences between fans and enthusiasts.

I connected the elements of the community to authenticity where fans questioned the level of authenticity of these influencers on YouTube. If any breach of confidence was found, did the fans ignore or contest it? Going deeper into the ideology of authenticity, a discussion was formulated on how ordinary people turned into influencers using the power of digital media technology. These influencers were Do-It-Yourself (DIY) (Abidin, 2018, p.10) celebrities who represented themselves without the help of media. The influencers are real people performing on a partially set stage. The audiences are not passively accepting their performance based on reasoning rather the audiences expected drama and sensation within the produced content. Connecting this to the performance of ecology maintained by the amateurism of YouTubers. What matters is utilizing the effect of amateurism, so it makes the YouTubers less filtered and more authentic, more spontaneous to make it feel more real so the audiences can relate to the influencers.

Adding the elements of community and their need to assess the authenticity of influencers on YouTube, the fans use skills to assess the content and decides whether to uphold contestation towards the influencers. Recalling, the third section of my analysis, I highlighted Abercrombie and Longhurst (1998, p.119.120) where the fans have 3 types of skills to conduct the assessment. Firstly, the technical aspect where the audience has knowledge of the specialization and can relate to the content of the YouTubers. Secondly, analytical aspects where the fans limit themselves to a certain genre and can control the elements of the genre with proper knowledge using it to form conversations with other fans. Lastly, interpretive skills where the audiences interpret the content of the influencers and relate them to their daily life experience. Using their interpretive skills to acknowledge the good and bad of the content, creating a scope of improvement for the YouTubers and providing a solution to ensure their quality of content is consistent.

4.4 Collective intelligence: re-questioning the meaning of making, creating, and sharing

In this chapter, I will analyse an important element relating to the emergence of contestation taking place between the audience and the influencers on YouTube. Adding to my previous arguments on online and offline community, authenticity and the relationship between the audience and the influencers, I will try to understand the overall infrastructure from within the audiences and how they function as a sub-group to initiate contestation. Touching the baseline of this chapter, I will try to understand the meaning behind the making, creating, and sharing of content by fans.

Furthermore, I will explore the reason behind this activity and their usage of different mediums to do so. Initially, I will include evidence from the data extracted from the interview taking for this research. Using the extracted data, I will implement the theory of collective intelligence by Jenkins (2006, p.136) and the fundamentals of social media platforms to analyse the function of making, creating, and sharing content by influencers. To support my argument, I will implement a supplementary source to conclude my argument.

Recalling an avid fan of cat vlogs on YouTube, Arshi *“I do share videos like funny videos or cat videos with my friends on messenger or share songs on Facebook because she likes cats and I like them do so we have a nice conversation about it.”*

Levy’s (1994, p.20) explains the concept of collective intelligence where he speaks of users slowly unravelling the full potential of the new media platform. This happens from quick information exchange (cited in Jenkins, 2006, p.136). I can relate this to how Arshi shares funny videos with her friends on messenger because of their mutual interest in cats. When asked what motivates her to share the content, she replied, *“Yes, I do share the helpful and informative videos so I can help others who don’t know. Many of my friends watch them too.”* Jenkins (2006, p.141) speaks of the acceleration of exchange of information using the internet eliminating time and space, where Arshi shares helpful cat videos with her local community who might need the information. She adds an example, *“Yes. So recently one of their cats died and I was speaking about it with my friend when I met her. We shared the tragedy while discussing the event.”* Seeing how Arshi participated in a conversation with her friend regarding an emotional moment of the YouTuber, I can recall Jenkins (2006, p.136) where he speaks of sub-culture as one of the elements that drive participatory culture.

Misty *“I never share anything from YouTube to my other social media accounts, because I think that it kind of hampers my privacy because we will get to know that. She mimics her friends, “Misty is listening to this story, or Misty is watching that video.”* She said, *“So I don't really like to share my privacy with each other.”*

When highlighting the mediums used by fans from her experience, Misty related, *“Yeah, I mean, they do have a separate Facebook groups, for this channel. It's basically out there for its fans. fans get into that in that certain page. And they can like share that whole. Yeah. In other video. So, the audio that you have shared last week. It was very interesting. I like this part, or I didn't like that.”* Jenkins (2006, p.136) explains that netizens collectively build social groups. Just as Misty

mentioned about the fans who join Facebook groups related to the channel and content is shared. Fans and enthusiasts express their opinions and contestation is formed against the content created by the relevant YouTuber.

Jenkins (2006, p.136) further narrates the new knowledge culture in between fans (for this case) helps them break free from the influence of corporations and influencer of the content creator that brings balance because audiences can gather information quickly, as a result, they can give their opinion towards a content much quicker. When asked about contestation made by fans, she called from her experience of watching others, *“I feel like they did. Yes, they do have the hours and also they feel like that this is my right to share my expression with the content creator, because since they call themselves their fans, so they feel like okay, if I say something, my voice will matter to the content creator, my opinion might matter to the content creator.”*

When Ummi was asked about how she gets to know about the content she said, she said, *“Like, I do know a lot of things going on in YouTube because of Facebook. Because they get shared there.”* Couldry (Couldry and Hepp, 2017, p.217) says that digital platforms are hubs for communication amongst ordinary people. Ummi watches contents which she finds randomly on her timeline. These contents are “shared” which means they were put up on social platforms to be engaged with.

“Because I think I like what we have with those people I share the same interest and I think that will entertain them as much as he entertained me.” Dijck (2013, p.15) says that social media is defined as a give and take of user-generated content. Such techniques help keep balance. However, creators provide an incentive or connectedness that drives Ummi to use this content to find fans with similar interest.

Ummi expressed her feelings of satisfaction by saying, *“In private I do share my opinions like this is my point of view. But I am sure you know. It's just me personally thinking this. Or, you can have other ways to enjoy it.”* She is eager to exchange information with her social contents and staying in her community that displays participatory culture. Escalated connectivity is maintained along with a voice of democracy. She is socially active even if she is not on the web, but this offline connectivity is tied to the online content.

Recalling Sam’s interview, she said, *“I love participating in those communities. But the ones who share stories and all that, I don't really feel like I need to join in a community for that but let's say that you want to share your negative opinion because you just don't like it, then just don't say it at*

all. Use the dislike button and improve your content. Yeah. What's the point of sharing negative vibes in this community? We've all already suffered enough." While Sam's point of argument is logical, yet it is an ideal argument and not a practical one. Abercrombie and Longhurst (1998, p.129) narrate that fan activities revolve around the stars, in this case, the influencers on YouTube. Fandom is organized and very much focused, and their knowledge should not be underestimated and should be considered when discussing cultural interpretation. These fans go in-depth into the influencers' works showing superior knowledge compared to enthusiasts or ordinary people. Using this and the elements previously examined, I want to say that they hold the right to contest any element within the published content. This serves as a two-way factor that benefits both the influencer and their fans. The influencers can identify their scope of improvement from the contestation and the fans can establish their importance within the community showing a good balance of power relation between the two divisions.

Taking the case of Larissa Lima Dos Santos for instance (NATHANI, 2021), she was an actor for a reality tv series in Brazil who divorced her husband to come to America. Now she is an adult content creator who is dating an American man. According to screenrant.com, Larissa shared mean messages about her kids from fans. The fans turned haters sent derogatory messages about her children. The newly formed sub-group also targeted her for leaving her kids back in Brazil and get plastic surgery to look like a "blow-up doll." Her fans started a rumour that she is dating an American so that she can stay in America. Her actions were judged, and her narratives are contested by a sub-group who used to acknowledge her as their idol. Using Abercrombie and Longhurst's (1998, p.142) logic of fans having interpretive skills, the fans started to disassemble Larissa's actions and interpret them through their cultural understanding. Using the information above, the subgroup was assessing her actions using their morals and ethics. The most logical reason behind the origin of contestation is when fans started to engage in quick information exchange about the star using interpretive skills leading us to the concept of collective intelligence. Jenkins (2006, p.136) narrates that this exchange of knowledge is done voluntarily through emotional investment and common collective elements. Diving deeper into this logic, the fans used the sentiment to form this contestation, resulting in many shifting from her community of fans to another community because of the change of interest (cited from Jenkins, 2006, p.136).

4.5 The effect and the affected: Panorama of Online Promotions

This chapter builds on the promotion of products by influencers on YouTube and the effect it has on their fans; Connecting to this is the contestation of fans communities towards the promotional stunts pulled off by the online influencers on YouTube and how the content creators are affected. This chapter of the essay highlights the power of the media that backs up influencers and its outcome from the fan's point of view through building rapport with participants via interviews. It will lead to an understanding of how fans acknowledge promotional content by YouTuber and the level of resistance faced for activities related to promotion by the online influencers by their fans.

The chapter begins by drawing up the data extracted from the qualitative interviews where experiences of the participants dealing with promotions by influencers on YouTube are highlighted. Next are the concepts explaining Actor-Network theory and Jenkin's argument of fans being nomads along with relevant supporting theories to understand the experience of participants from a research point of view. Finally, the chapter connects to an external source that is used as a piece of supplementary evidence to help build on the argument of contestation of digital promotions by influencers.

In a certain part of the interview with Misty, I had an interesting conversation about advertisements and her favourite podcasting channel, "Bhoutiggota." She said, *"Well, the content is quite, quite fair. I wouldn't say it's like super great or super bad but the only thing that I like about this channel is that they don't have any advertisement. She continues, "I mean, yeah, sure. The advertisement given by the YouTube itself, that's something else, but they don't promote other advertisements apart from the YouTube advert advertisement."* Abercrombie and Longhurst (1998, p.130) narrate that a content creator's goal is to establish a social connection with their fans. In this aspect, Misty is trying to explain that her favourite vlogger is not controlled by external factors such as powerful media conglomerates that enforces the content creator to put up paid promotions on his channel because the influencer does not have any segments related to paid promotion nor does he promote any products and influencer users to buy it. However, Dijck (2013, p.120) narrates that influencers have an objective of increasing followers to get into the mainstream that attracts big media corporates to sponsor their channels for the sake of marketing promotions.

This is nothing new in the world of social media. Misty also spoke about influencers promoting products in other channels in general, *"vloggers In the makeup industry specially, they're always*

promoting or advertising makeup products, which are not really in top quality. In terms of quality, it's not really good.” Couldry (Couldry and Hepp, 2017, p-221) says that online groups on social platforms are around a narrow group of topics, for this instance, Misty is referring to the cosmetics industry where she once brought a product promoted by a makeup influencer and the product was not good quality. Couldry (Couldry and Hepp, 2017, *ibid.*) further says that fans face a form of pressure to adapt to new trends. They have a fear of being excluded if they are not able to relate.

Umami had a very disappointing point of view regarding influencer marketing and laid out a timeline of YouTubers in general, She contested this by saying *“they come up with some good contents.. interesting contents. After some days, they start doing like advertising, they start doing more length, they start doing engaging into acting and they start exploring a lot of thing. You don't know which one to follow.”* Using the narration of Abercrombie and Longhurst (1998, p.130), a content creator’s goal is to establish a social connection with their fans, this is not always the case as influencers seem to lose their way and start thinking of making profits. She also said, *“they're promoting something. They're trying to sell something. And which is maybe sometimes irrelevant from the video either. Yeah, so that bothers me. So, I don't necessarily agree to whatever.”*

Based on my research and the evidence procured, I can say that promotion of products affects an influencer’s power over their fans, and it usually hurts the mindsets of the fans and enthusiast that forms contestation. Fans become nomads and shift to another channel that may interest them. This shifting to another channel can also be highlighted as a form of contestation. Relating to this, I can recall Jensen’s explanation that fans are like nomads who shift to another topic of interest can also be another form of contestation (cited in Abercrombie and Longhurst.,1998, p.123).

An article sourcing back to thesun.co.uk spoke about a crypto-currency scam. Crypto currency is a digital form of currency that is trending worldwide. Mr Ruparelia, the youngest billionaire in the UK had put a Twitter link in one of his video descriptions on YouTube. The tweet was linked to a fake article that promoted a company named Bitcoin Up that claimed that the users can make up to 1200 pound a day trading cryptocurrency. This turned out to be a scam. The fans display rigorous contestation after they started losing money and the nature of purpose was unfolded to the public. Recalling the theory of Couldry explained earlier in this section, fans faced peer pressure and the fear of being excluded made them jumped in on the trend and taking account of the narration of Abercrombie and Longhurst (1998, p.130) a content creator’s goal is to establish a social

connection with their fans, however, influencers change their motive with the intent to profits. I can see that Mr Ruparelia who used his channel to promote fake expectations for his fans, to profit from the cryptocurrency scam. This resulted in heavy contestation and users started to migrate to other channels. I can also connect Jenson's explanation that fans are like nomads who shift to another topic of interest (cited in Abercrombie and Longhurst.,1998, p.123)

Based on my research, I can conclude that the promotion of products by influencers backed by media corporations faced more contestations than regular influencers who did not promote products on their channels. Taking about the participants' experiences, I was able to unravel the effects of promotion and the ones affected in the process.

Chapter-5

Conclusion

5.1 Summary of the research process

To conclude my investigation, I will summarize my overall research. My case was on the contested narrative of Bangladeshi fans towards online influencers on YouTube. I wanted to find out the reasons behind the contestations that the influencers face daily. To get a clear in-depth answer, I had to investigate this case from the perspective of fans instead of focusing on influencers on YouTube. Contestation is happening on digital media daily. Fans and enthusiasts are increasing, and their power dynamics are evenly matched to the content creator. With such a strong foothold in social media, I had to understand their logic of the argument to make a fair assessment.

5.2 Academic angle to look at the case

From an academic angle, the case to understand contested narratives by Bangladeshi fans was based on several key theories that were introduced in the method literature. The objective of implementing the theories was to grasp and interpret the data extracted from the participants. The primary theories that assisted this case were related to the digital community & social media specifically YouTube that helped me related to the fans active on the social media platform. To retain these fans, YouTube adapted by making changes in functions and design, integrating into the lives of the fans forming a give and take relationship. Connecting to this theory was the Actor-Network Theory (ANT) that help proliferate understanding of the relation between the human and non-human players. Slowly, I related these theories to defining and understanding fan culture and their skills to assess contents produced by influencers on YouTube. To further emphasise the skills of the fans, subculture was introduced. This was important because to contest, I must know how the contestation is carried out and gain an overall idea of the functions. This led to the introduction of Hill's (2015, p.56) concept of the "performance of self" where I was able to introduce the action of the influencers who perform on YouTube. Connecting all these concepts, we worked our way around a participatory culture where fans either accepted influencers as tone-setter or contested them. One of the key concepts that help me gain a proper insight was understanding the concept of collective intelligence where we understood the formulation of contestation and chain operation of fans from the inside.

5.3 Key findings

Q-1: What drives Bangladeshi fans to engage with their online influencers on YouTube?

When participants interacted with their friends, they felt like they belonged to a part of the community. Digital media is driving people away from offline interactions and increased online interactions. However, through my research findings, I was able to denote that it is not true. My participants felt connected to the online community built around influencers in an offline environment because they discussed the experience of watching the YouTube content while being physically present in front of each other and built the illusion of a community. The online influencer extended to the offline environment.

The Bangladeshi fans used the produced content of the influencers to drive connectedness developing participatory culture. Using the extracted data, it was found that there are fans who spend a lot of hours each day following influencers on YouTube. Arguing against Abercrombie and Longhurst (1998, p.123) the behavior of the fans related to a lack of identity suffering from a psychological inadequacy who are deeply tied to the influencers. They are trying to find a reason to live their lives through showing concern towards the online influencers (Cited in Abercrombie and Longhurst.,1998, p.123). and were concerned about the offline lives of the influencers as well as online, respectively.

One of the other reasons that drive Bangladeshi fans to engage with influencers on YouTube is the fear of exclusion from their local community. Participants conformed to indirect pressure to be able to relate to their associates on trending contents produced by influencers on YouTube. (Cited in Couldry and Hepp, 2017, p.221)

Q-2: How are Bangladeshi fans affected throughout their everyday lives by their engagement with online influencers?

Based on the evidence interpreted from the data, Bangladeshi fans are always looking for authenticity within the character of the influencers rather than focusing on the authenticity of the content produced by them (cited in Crystal Abidin, 2018, p.91). However, when authenticity is questioned, scandals are spread all over the internet. There are times when the viewers are reluctant

to call themselves fans because of the identity such as “followers” imposed upon them by the influencers. This makes the viewers less interested in the content of the influencers and initiates contestation by switching to another influencer on YouTube who they feel are more authentic and not generalizing the viewers. Fans pay attention to the content of the influencers and are influenced easily portraying no contestation if they feel that the influencers are authentic by nature.

My research shows that the promotion of products affects an influencer’s power over the fans. The fans develop a negative mindset when shifting to another channel. The fans also start questioning their authenticity and initiate contestation with the notion of influencers only creating content to sell products to the fans. On this basis, I can understand that influencers backed by media corporations face the most contestation. Jenson’s explanation that fans are like nomads who shift to another topic of interest makes sense (cited in Abercrombie and Longhurst.,1998, p.123).

From my investigation, it was clear that contestation took the shape of disagreements by fans towards the narratives produced by the influencers on YouTube. Using the skill attributes possessed by the fans, participants understood the technical aspect of the materials shown in the content and they were able to discuss it with the peers (cited in Abercrombie and Longhurst (1998, p.142)). They were also quite limited when it came to a genre where they could focus on contents where they had control over the elements. Bangladeshi fans interpreted the content of the influencers and assess it using their personal experience.

Fans also exchanged information collectively using a digital medium such as messenger and WhatsApp to form social groups. This led to a collective analysis of the different elements of the content produced by the influencers. The discussions regarding the activities of the influencers resulted in contestation. Furthermore, the nature of contestation by Bangladeshi fans is to stop watching the influencer’s content by unfollowing them on YouTube. Sometimes, contestation is shown by liking the comments that show contestation. The reason for liking the comment is usually because the fan and the commentator share similar opinions regarding the content of that video. Contestation is also produced. Fans also collectively engage in contestation in online groups formed in other social media platforms. This collective intelligence or the new knowledge culture helps Bangladeshi fans to regulate the balance between the fans and the online influencers backed by media companies. The fans can collect and exchange information with their local communities

quickly through the internet and offline discussions allowing them to contest narratives towards influencers if they feel the influencers are not being authentic or promoting low-quality products. The Bangladeshi fans expect that their contested narratives are considered by the influencers and changes are made accordingly where the fans continue to support the influencers.

The contestation is opening doors for a public discussion regarding common matters that shows that the digital spheres have a vital role to play to facilitate information to the public and help alter decisions of the elite (Dahlgren, 2013, p.48-49). Social media being open to everyone due to its availability and affordability makes it reachable to a broad audience, crossing boundaries and nations. It allows the promotion of the diversity of voices where the audience can choose to be either passive receivers or show concern through which contestation can arise (Schäfer, 2015, p. 322). Engagement on YouTube can be seen as a pre-condition for participation and political agency because it promotes participation (cited in Dahlgren (2013, p. 21). This participatory culture acts as an extension to the ethnography because, without the participation of the audience, I would not have been able to assess the data in-depth. Media engagement is more than a platform and tries to connect different issues and content to the audience. Nevertheless, this form of engagement cannot be counted as a neutral platform; rather, it affects the relationship between the content creator and the media user.

There were limitations throughout the research. The notion of contested narratives can be investigated from various fields, specifically from a marketing standpoint that would allow a deeper investigation on brand communities that extends beyond the sociological ideology. Contestation is taking place globally and possibilities of further research could be considered with countries of similar culture like India or Pakistan. The research was narrowed down to the fan's perspective. More interesting data could have been unravelled if the research took account of data extracted from the influencer's understanding. The given time to conduct the research was not enough to get a full media analysis. More samples should have been taken for a much accurate result. To better understand the influencer's objective, an inside interview with the people working for the large media corporation would help unravel a much in-depth insight. One more social media platform, for instance, Facebook & Twitter, should have been taken into consideration to fully understand the level of contestation.

5.4 Recommendation of future research

This research matters because it can result in more excellent knowledge around the fan culture and their psychological need to play a voluntary part to uphold the quality of content through contestation. The insight of the motive of the fans behind their need to feel accepted and go as far as to buy the products promoted by the influencers is quite an intriguing insight as this did not exist 15 years back. A study of this calibre would serve to analyse the experiences of the interviewees and making an expansive association on the emergence of contestation in digital platforms.

According to datareportal.com (Digital 2020: Bangladesh — DataReportal – Global Digital Insights, 2020), there are 36 million social media users in Bangladesh as of January 2020 and it is increasing rapidly each year, many prone to following YouTubers daily. Even though there has been researching done on online influencers active on YouTube and audience interaction. However, with digitalization, I cannot consider this area to be a fully studied subject because it is a progressive field. To understand the level of impact these online influencers have on the audiences and their actions from below through engagement. Further research can be done involving communities built around these influencers and speaking to the fan community on YouTube from the ground level of participation. This will provide a different perspective on the subject. What drives them to contest YouTubers? How is contestation initiated? How are the fans influenced? What motivates them to follow the influencers on social media? Why do they have the urge to put their opinion whether it is showing support or contesting their content? More can be explored to find out from ground level participation what locks their attention and how can they relate to the content produced by influencers on YouTube.

Lastly, very little research has been done on online influencers active on YouTube in Bangladesh because this form of research can be considered unconventional through the local perspective. Social media influencers are occasionally covered in magazines via interviews of such celebrities, but no form of research has been conducted to go in-depth into the Bangladesh scene of YouTubers having an impact on audiences and much remains uncovered regarding the world of online influencers in this part of the world.

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Chapter-6

Appendices

6.1 Time Frame

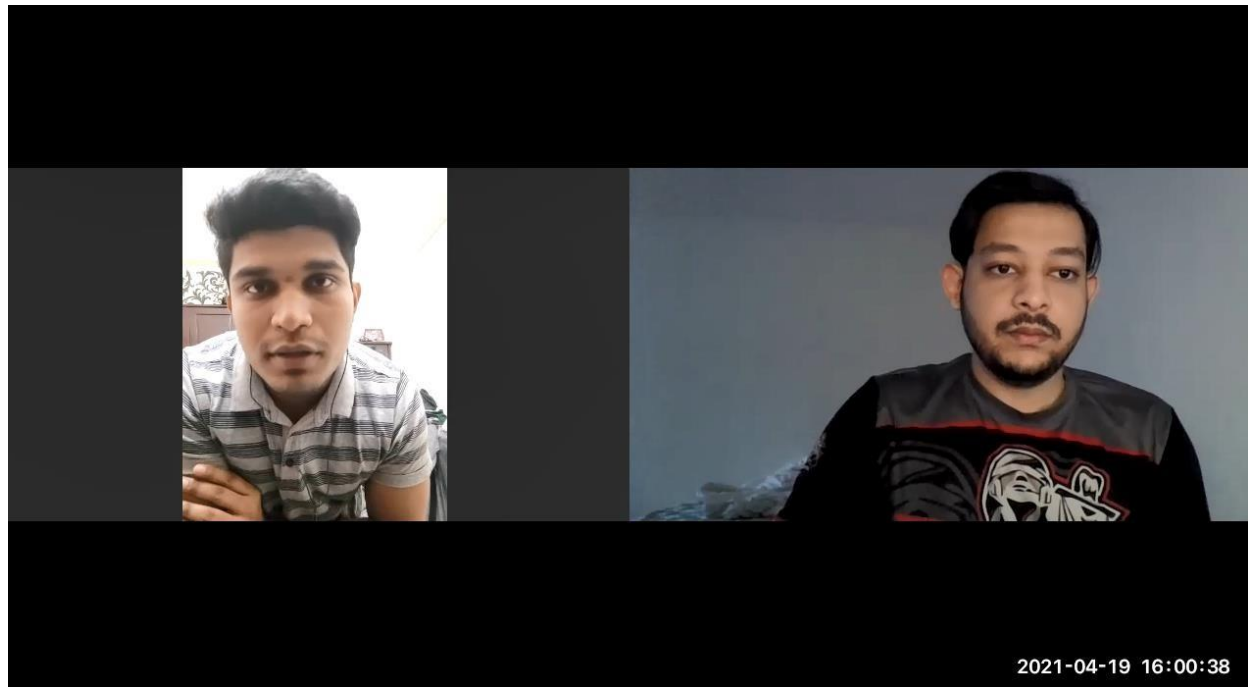
This is the time frame of my conducted research.

Month	December	January	February	March	April	May
Proposal drafted	X					
Data and primary resource collection, Access to Online Library		X	X			
Theoretical Base preparation			X	X	X	X
Report Writing				X	X	X
Appendix						X
Polish						X

6.2 Interviews

This is an example of an interview for research purpose that was conducted on Zoom.

Participant pseudo name: Sabbir



6.3 Transcribing software

I used a transcribing software named “Otter AI” to transcribe the initial draft of the interview. I also used their automatically picked keywords to help initiate which interview sessions proved more efficient.

The screenshot displays the Otter.ai web interface. On the left is a dark blue sidebar with navigation options: Home, My Conversations (selected), Shared with Me, Apps, GROUPS, and FOLDERS. At the bottom of the sidebar are icons for All Conversations and Trash, and the Otter.ai logo. The main area is titled 'My Conversations' and shows a specific conversation titled 'Interview - 7 (Sabbir)' dated 'Tue, 4/27 - 1:15 AM' with a duration of '41:00'. Below the title are 'SUMMARY KEYWORDS' in a grid: people, content, bangladesh, youtube, channel, youtubers, video, comment, understandable, watch, fans, social media, interact, influencers, facebook, ads, true, bangladeshi, interview, comment section. Under 'SPEAKERS', it lists 'Sabbir, Nafis'. The transcription itself shows two speakers: Nafis Rafsan (0:01) and Sabbir (0:56). Nafis's text includes a redacted section 'Somewhere' and discusses recording an interview about Bangladeshi fans on YouTube. Sabbir's text states 'I'm currently about to be 28.' At the bottom, there is a playback control bar with a progress indicator at 00:00, a 1x speed setting, and buttons for previous, play/pause, and next.

6.4 Transcribed interviews

This is the full transcripts of interviews that was used to conduct the research

Participant-1

Participant pseudo name: Arshi

Keywords: makeup, natural, learn, cat, share, hate, real, discuss, fan, community

Duration: 20 minutes

N: How old are you?

A: 22 years old

N: Where do you live?

A: I live in Dhaka

N: Are you active on social media?

A: Yes I am

N: Do you watch YouTube?

A: Yes, I do watch. When facebook and instagram becomes boring, I go to YouTube

N: What about YouTube, how much time per day?

A: Usually I dont keep track of time but when I go in, I spend a lot of time. Usually, 3-4 hours.

N: Is there a certain channel you visit regularly?

A: One of my favorite channels is Tasty and 5-minute craft. I do follow a few makeup artists, beautybookbysumaiya and shimul, shahnajshimul. When I go to YouTube, I usually watch her. She has one for makeup. She vlogs and aslo creates makeup videos...almost 700k subscribers.

N: How often do you watch their videos?

A: More or less a lot. I keep myself up to date with her videos.

N: Is there something specific you like about the videos? The content, quality, specific element?

A: Shahnaj shimul's videos are natural. She says whatever comes to her mind. You can learn a lot from her makeup videos. When I watch tasty videos, I learn to cook. For 5 minutes craft, I get to learn new innovative ways of doing things in simple way.

N: What made you follow that channel in the first place?

A: No specific reason. Shimul's struggle made things emotional for me. She cried in her first video and speaks about her struggle and that got to me. She started making makeup videos when no one else started but I dont like Tawhid Afridi because I feel like its a waste of time.

N: Do you share the videos?

A: No.

N: If you do share, What drives you to share the video on your other social platforms? Why do you want other people to watch it as well?

A: I do **share** videos like funny videos or cat videos with my friends on messenger or **share** songs on Facebook.

N: Why do you share?

A: Because she likes cats and I like them do so we have a nice conversation about it.

N: Do you ever interact in the comment section?

A: Sometimes. But I interact in the comment by showing support now and then. Shimul is a widow so there are lots of hate comments about how it is not in culture for a widow to roam around by herself. So, I go through to see what people are saying.

N: Is there something specific in the videos that wants you to come back again to watch their other videos?

A: No, I don't. I forgot to say there is a channel called Puchi Family where I always watch their videos and also make comments. I give advice time to time as a cat lover on what food to give them to eat.

N: Do you always agree with the content of your favorite youtubers?

A: Yes. Their intention is not like doing business. So, the sister says witty things and that is entertaining. The Puchi family have 700k followers. She focused on her cats and I like it. No complaints.

N: If not, do you respond back if you feel like the content does not feel right?

A: She usually comes live and that is where I comment. No in her normal videos. They also help other cat owners within the cat **community**. People send food for their cats and if they have excess, they give it away to the **community**. The owner didn't have a job before but now he has one. They **share** personal things; real things and I like to watch that. I even cried when they cried in an emotional moment. All cat lovers in the **community** love them. They also have haters and says that taming cats and investing in them is a waste of time. I literally wait for them to come to live or release video. They are pretty big on YouTube.

N: Do you share their videos?

A: Yes, I do **share** the helpful and informative videos so I can help others who don't know. Many of my friends watch them too.

N: Do you ever interact with your friends about their videos?

A: Yes. So recently one of their cats died and I was speaking about it with my friend when I met her. We **shared** the tragedy while discussing the event. We are more or less a part of the community.

A: Yes, because people have sympathy for animals. When watching travel vlog, you learn new things, but it gets boring. For animals, you develop emotions and you want to always watch them. I even know the names of the cats.

N: Do you feel like the local fans always have the urge to state their opinion against the content of the influencers?

A: Yes. In their page, you will see that 80% are positive comments. 20% are negative comments. Like when the cat died, some were saying that they intentionally killed the cat for publicity.

N: Do they implement their culture into the videos?

A: Yes. They do try. There are people who only focuses on money and living their lives. Never wants to accept their faults. They are heartless for hating on the animals. Not everything is supposed to go perfect and its normal.

N: Can you give me an example where you have had a different opinion on the content produced by a local youtuber?

A: No. I am very supportive. I am a diehard fan and I think they are right.

N: How did you react to the content as a supporter?

A: I do like, but I don't share unless important. I do not send food or anything because I need to feed my cats.

N: Do you have the bell button pressed?

A: Yes. I always want notifications.

Participant – 2

Participant Pseudo Name: Marvin

Keywords: Influencers, content, give, comment section, teach, YouTube, community, video, opinion, fans, local, grow, watch, Bangladesh, restaurant, edit, photograph, travel vlogs, youtuber, dislike

Duration: 15 minutes

S M Nafis Rafsan 0:02

Hello, Marvin, how are you doing?

Marvin 0:05

I am good. What about you?

S M Nafis Rafsan 0:07

I am doing absolutely amazing. So right now Marvin, I am doing a research on my for my thesis, the topic is contested narratives of fans, towards local influencers on YouTube in Bangladesh. So basically, it's about how fans react to local influencers on YouTube. Okay, pretty sure you watch YouTube, right?

Marvin 0:36

Yes, everyone does melody. Exactly.

S M Nafis Rafsan 0:40

So how old are you?

Marvin 0:43

Going to be 20? In June 25.

S M Nafis Rafsan 0:47

Nice. Where do you live? And what's your current occupation?

Marvin 0:51

I live in Dhaka, Bangladesh.

S M Nafis Rafsan 0:54

okay.

Marvin 0:56

And occupations? I am confused with a lot of stuff.

S M Nafis Rafsan 1:02

So basically, you told me that you're studying so your student right?

Marvin 1:07

I just finished my A-levels.

Congratulations on finishing your A-levels.

S M Nafis Rafsan 1:17

what do you think? Are you active on social media?

Marvin 1:21

Not all of them. Some of them like Facebook, Instagram and YouTube.

S M Nafis Rafsan 1:26

So you do watch youtube?

Marvin 1:29

Yeah.

S M Nafis Rafsan 1:30

so approximately, how much time do you spend on YouTube per day?

Marvin 1:36

per day? An average 12 hours. I watch tutorials all the time. Wow.

S M Nafis Rafsan 1:48

So is there a certain channel you visit regularly?

Marvin 1:53

Yes. Then sigh hurts man, I always saw the like they teach how to use Lightroom for photo edit. So I always go there to learn.

S M Nafis Rafsan 2:07

Okay, that's pretty cool. So how often do you watch their videos

Marvin 2:13

in a daily basis, so that I don't miss any tips or tricks? Okay.

S M Nafis Rafsan 2:18

So if there's something specific you'd like about these videos, like maybe the quality or the content, or

Marvin 2:25

content,

S M Nafis Rafsan 2:26

what is so special about the content there.

Marvin 2:31

basically they help like newcomer photograph, or is how to edit. Like not, they don't influence to copy the work. They teach people how to do your own work in your way.

S M Nafis Rafsan 2:48

and what made you follow the channel in the first place.

Marvin 2:53

It taught me a lot of things. Like, when I was the first stage, like a beginner at editing photos, they taught me some tricks, how to edit photos, then the things which made me confused on other stuff, like how to edit your photos properly, without panicking.

S M Nafis Rafsan 3:17

Okay, that's pretty cool. So, do you ever engage in the comments section?

Marvin 3:24

Not not all the time. Give a like and subscribe and just, you know, like the content and just like, okay,

S M Nafis Rafsan 3:33

and do you share the video sometimes?

Marvin 3:37

Share? Sure, yes. Through messenger.

S M Nafis Rafsan 3:42

Oh to messenger? Okay. That's okay. That's good. So what makes you want to engage in the comment section? If you do?

Marvin 3:51

I think some, like, there are some people who might not agree with my perspective, that they might like, you know, blame me. Why did you say that? Stuff like that. So that's why I don't comment.

S M Nafis Rafsan 4:06

Okay, understandable. And would you call yourself a fan of that YouTube channel?

Marvin 4:14

Yeah, definitely. Okay,

S M Nafis Rafsan 4:16

so why do you think that you're a fan?

Marvin 4:21

I love their content. Like the way they teach stuff, the way they explain everything. That's why you can call me I'm a big fan of them. I don't know how to explain this, but alright, it's all good.

S M Nafis Rafsan 4:43

So what drives you to share the video on your social platform? Or on messenger as you say?

Marvin 4:52

Like they're some of my friends who wants to learn stuff. So whenever they like knock me I just send those videos I know, I check out.

S M Nafis Rafsan 5:03

That's good. And why do you want other people to watch your favorite youtuber? Like, why do you want that specific video of that youtuber?

Marvin 5:14

Because that made me understood a lot of stuff. So that when they What if they don't like it's the perspective, I can't blame them, but if they don't, if they don't like it, it's their problem. But the things that made me clear out all the stuff. If they watch for a two to three minutes of their tutorials, they might learn some new stuff. Okay,

S M Nafis Rafsan 5:40

that's good. And is there? Like? Is there something specific in the video that you come back to watch again?

Marvin 5:53

Yes, sometimes the videos which are too long, so it's too hard to remember everything, or to note down everything. That's why I always come back and just start over and check out.

S M Nafis Rafsan 6:07

That's pretty cool. And so use Do you sometimes interact in the comment section by let's say, leaving a like on one of the comments that agrees with your perspective?

Marvin 6:18

Yeah,

I do that.

S M Nafis Rafsan 6:21

And do you always agree with the content of your favorite YouTubers?

Marvin 6:27

Not all the time.

S M Nafis Rafsan 6:30

Like, if not, like, do you respond back? Or if you feel like the content does not feel right. Yeah. How do you respond back? You message them or do you leave a comment? Or do you leave a dislike button

Marvin 6:45

is like, Okay.

Nafis 6:47

Alright. But do you sometimes message them? No,

Marvin 6:53

I don't message them. About my offering them. That's why I just put a dislike.

S M Nafis Rafsan 6:58

okay, and maybe or maybe tell your friends that look at that YouTuber. I don't like his content. Do you say something like that?

Marvin 7:07

No, no, no, I keep my perspective, like bad perspective to myself. Alright,

S M Nafis Rafsan 7:13

so do you ever feel like you are a part of the community of your favorite YouTuber? Yeah. Yeah. What makes you feel like a part of that online community?

Marvin 7:27

I mean, if I talk about travel vlogs I sometimes watch travel vlogs. So they teach us how to like, you know, where they're going. They're telling a story behind that vlog. So obviously, I'm of like, part of the family stuff, because I'm a subscriber. Okay.

S M Nafis Rafsan 7:49

Okay. All right. That's pretty cool. And what motivates you to be a part of that community? What's your motivation behind it? Or inspiration?

Marvin 8:05

I don't know. Like, there are a lot of stuffs like, for tutorials that has another point for vlogs. It has another. So I can't really tell.

S M Nafis Rafsan 8:18

Okay, no problem. So do you like what is? Or do you follow local influencers? Yeah, who do you follow?

Marvin 8:32

There is like Salman Sadi. Like photographs, right? There are two vloggers rafsan the chotobhai and his elder brother, do all this then khudalagse, like say this one. So like, the reason I follow them, because like I can know about foods, they're good foods and the bad reviews about them so that I can choose myself?

Which restaurant Should I go to eat? which one has the quality food and stuff like that? Other vlogs like YouTubers who teach stuff, so yeah,

S M Nafis Rafsan 9:10

I do follow local. And do you always agree with their opinion?

Marvin 9:15

No

S M Nafis Rafsan 9:17

What do you do when you don't agree with their opinion? Do you leave a dislike button or do you comment or do you like message them?

Marvin 9:27

I just put dislike, if I don't like the content, I just dislike but if the content is good, but the thing he told me that made me realize, like made me realize that the point was wrong. I don't give just like I just like the content. That's it.

S M Nafis Rafsan 9:46

Okay. Okay,

that's good. And so do you think the Bangladeshi online community around this local YouTubers are very strong?

Marvin 9:57

Yeah, they're stronger in terms of You do worse, who are not good getting that engagement or that publicity they need. But to where there are a lot of boys and girls out there who hae done that, they are not getting that expose, playing to grow up on YouTube. All they need, is that exposure. Okay, on YouTube to grow up?

S M Nafis Rafsan 10:23

And what is like, what is the intensity of your engagement with this community? Like how often do you engage with the local community, like digital community involving the online local influencers?

Marvin 10:39

Oh, not too much.

S M Nafis Rafsan 10:42

Okay. And do you feel like the local fans always have the urge to state their opinion against the content of the influencers? Like, do you think that they really want to state their own opinion? Let's say, you spoke about khudalagse, let's say this, the I think she's a food blogger, right. So sometimes she makes videos of restaurants, going into restaurants and making a video maybe she has, she gave up very overly positive review about that restaurant, and local fans, they sometimes have the urge to state their opinion that the restaurant is not good. So do you think that they do this more often? Like the fans, they have an urge to tell their opinion in the comments section?

Marvin 11:33

Yes, some of them are, like very harsh and arrogant about their perspective. And some of them, don't tell. But there are some people who always bring out the comments like, like, you know, you're wrong. She is right. Stuff like that.

S M Nafis Rafsan 11:50

And do you think they make after looking at the video or watching the video, they make parody videos, or maybe reaction videos?

Marvin 11:59

Yeah, they do.

S M Nafis Rafsan 12:03

can you give me an example of something that you've witnessed?

Marvin 12:09

I used to follow a YouTuber called Terminali. So he made a video. And there was a boy, like, I don't know, I, I was in a group and suddenly a boy and his sister made a big reaction of that song. Like, how they feel.

S M Nafis Rafsan 12:30

Okay, and did you like it?

Marvin 12:34

It was too much cringe.

S M Nafis Rafsan 12:38

And can you give me an example where you have had a different opinion on the content produced by a local influencer?

Marvin 12:50

Come again.

S M Nafis Rafsan 12:53

can you give me an example where you have had a different opinion against the content of some local influencers? Maybe like they made a video, which you didn't agree to? So did you have an example like that?

Marvin 13:09

No, if I don't like, first of all, when I subscribe to a channel, I always like when they upload, I first checked, like, you know, that title they gave the title doesn't like, you know, attracts me, I don't watch it.

S M Nafis Rafsan 13:24

Okay. Okay, true. And how do you usually react to the content? By like, let's say you are watching a video of a local influencer, and the influencer is not really up to what you expected? How do you react to the content?

Marvin 13:45

Everything needs time to be perfect. Like, still is growing, or she is growing? Like, his garden might be like, you know, has some faculty issues or technical issues like microphone is broken, but someday he might grow big, so never know. So you should you should not judge? Like, you know, a YouTuber by his content. Like maybe one day he might come out viral. So, like, still, you should support him.

S M Nafis Rafsan 14:14

Okay. True.

True. And usually, how do you like what actions do you usually take like to support him? What do you do? Do you like leave a like, or do you leave a comment that fix your mic, or maybe just ignore and wait for time to?

Marvin 14:33

I just give a like that's it. Let's just wait until he imprint improves.

S M Nafis Rafsan 14:41

That's it. All right. Nice. Thank you so much, Marvin. That was it.

Marvin 14:47

Thank you. All right. Nice.

Participant – 3

Participant Pseudo Name: Misty

Keywords: Bangladeshi, people, content, listen, fans, horror stories, youtuber, watch, youtuber, channel, comment, smoking video, nice, audio, culture, Bangladesh, content creator, stories, group

Duration: 24 minutes

N 0:01

All right, hi misty. My name is Nafis Rafsan and I will be taking an interview for my final paper the paper is on the contested narratives of Bangladeshi community towards influencers so it basically mana hoche like you know how influencers content creators right persona put up horrible content big katapola who turn against a much more fans Rob communities they speak against it maybe they don't feel that the content creator author is not right so it Rupert Kuma tea system basically. So yeah, so that's the gist. So misty, how old are you?

Misty 0:47

I'm 24 years old.

N 0:49

Okay, where do you live?

Misty 0:52

Apparently at this moment I live in Stockholm. Should I give you my address or not? I live in Stockholm, Sweden.

N 1:01

Okay, so are you active on social media?

Misty 1:06

I try not to be but I mean, sometimes I am.

Yes.

So I won't say that. I am super active on social media. But I'm not also totally vanished from social media and somewhere in between.

N 1:20

Okay, and do you watch YouTube?

Misty 1:25

Yes. I do. I do.

N 1:27

Like approximately how much time do you spend on social media in general, like Facebook, Instagram, YouTube and everything?

Misty 1:35

birthday I tried to limit myself. Four hours, or five. But I'm trying to reduce that time as well. So four hours? Yeah, it's so good.

N 1:47

I am on the same boat. So how much time do you spend on YouTube? What do you think?

Misty 1:56

I do spend a lot of time on YouTube because it's just not for watching like random videos. But I also like, get my educational knowledge from watching a lot of tutorials. Like, for example, if I need to know some new or theory or I need some clarification of different theories, then I try to seek help from YouTube.

N 2:21

Sounds interesting. And is there a certain channel you visit regularly?

Misty 2:27

Certain channel that I visit recently, it's it might sound funny, but it's it's a horror podcast that I always listen before I go to sleep.

N 2:36

Yeah, that's pretty. It's not actually funny. It's actually a very good because podcast is the new thing. In this 21st century, especially like after 2019 podcast has been really booming on social media, and it's very popular thing now. So it's completely fine. And it's really great that you listen to podcasts. And so like, what is the what is the channel? What is the name of the channel?

Misty 3:04

It's called Bhoutigotta.

Yeah,

it's basically okay. So when I say markers, it's not like a certain channel, like only designed for podcast, but it's, uh, you know, the GST? When I say podcast, like it's, it's a channel in YouTube, but not like using a different podcast app to listen to. Audio. Yeah,

N 3:29

I understand that. Yeah. Nice. And like, how often do you watch the videos on both Dakota?

Misty 3:38

So since it's overdue, I don't usually like have to see anything. I just like, played and just listen to my listen to it over the headphones and work while listening to it, or something while listening to it. So it's only one hour or one hour 30 minutes.

N 3:57

Wow, that's actually really nice. And is there something specific you'd like about the video or slash podcast? Like? Is it like, maybe it can be the content or the quality or any other specific elements within the whole gambit production?

Misty 4:16

Well, the content is quite, quite fair. I wouldn't say it's like super great or super bad. But, but the only thing that I like about this channel is that they don't have any advertisement. So it is like a free flowing

video or audio. So I don't get bogged or I don't get disturbed while listening to it. I mean, yeah, sure. The advertisement given by the YouTube itself, that's something else, but they don't promote other advertisements apart from the YouTube advertisement, so

N 4:48

yeah, yeah.

Yeah, I mean, I, I have interviewed quite a few other participants as well, and they always have this complaint that you know, a few vloggers In the makeup industry specially, they're always promoting or advertising makeup products, which are not really in top quality. In terms of quality, it's not really good. So yeah, I totally understand that. whatever they're doing is pretty nice. So what made you follow this channel in the first place?

Misty 5:21

So basically the guy who talks about horror stories and like, he shares some horror stories, this guy used to before initially, he used to do a radio show, radio show, and then suddenly, after four or five years, that radio show got cancelled, because it got canceled by sponsorships. So then he he privately opened our YouTube channel where he started to do all these stories. So yeah, I mean, and just he's maybe a dedicated fan, that I still listen to him. You know?

N 5:58

That's really nice. And do you sometimes share these videos?

Misty 6:05

I never share anything from YouTube to my other social media accounts, because I think that it kind of hampers my privacy, because we will get to know that okay, Misty is listening to this story, or Misty is watching that video. So I don't really like to share my privacy with each other.

N 6:24

But like, Do you sometimes share it in messenger? Maybe in private with some of your friends?

Misty 6:29

I talk about it. Maybe I don't share the link directly. But maybe I'm talking to my sister and say like, oh, did you listen to that episode of this

inspiring story or something?

N 6:40

Yeah, yeah. That's pretty nice. And do you sometimes interact in the comment section?

Misty 6:49

As I said, that I try not to be so much social, social activated, or I don't know, socially active. So that's why I don't like to get into comments or because you know, if someone comments, something, and some other people **disagrees** with you, so you know, there is a certain comment war, or whatever you say, in a social media word. From that, so I usually don't comment.

N 7:14

That's actually very nice and like, but you do sometimes read through the comments.

Misty 7:19

Yeah, I do read the comments. Yes.

N 7:21

And like, when you're reading through the comments, Do you sometimes see any comments that are like mutual to European?

Misty 7:32

I mean, I do agree with few comments, because, for example, maybe one day, the audio of that youtuber is for the network's and also the other people tries to say that, okay, your audio quality is bad. Or maybe, hey, you have to mute something. The background music or something? Yeah. So

N 7:55

that's nice. And like, let's say, you find one of these comments, do you like that comment? Maybe to show your vote, or maybe to show your opinion, maybe you don't like like, not everyone wants to comment, anything in a video. Sometimes they just like a comment they find to be in terms of mutual with it. Like for example, if they agree with a comment, then they just like the comment to show support.

Misty 8:22

Yeah, sure. Sometimes I do that.

N 8:24

It's like usually when you're commenting, then you're kind of representing a group regarding something maybe it can be about a poor quality, and someone brought it up and you're just showing support by just liking that comment. That's it.

Misty 8:36

Yeah. Yeah.

N 8:37

Okay. And in general, let's say when you're watching the video on YouTube, and let's say that, like, the video is like, top notch, and everything was perfect. Do you like that video? Like do give a thumbs up?

Misty 8:55

Yeah, do that. Yes.

N 8:58

Nice. Okay. And do you always agree with the content of your, of the content creator of bhoutikgotta

Misty 9:10

I mean, okay, so let me just clear this thing. so that it's easier for for your understanding. So when we say that, okay, I listened to both ago that basically that is like a more of a storytelling horror story. So I know this thing is like 100% false, but it's good to hear is good to hear like some horror stories. But if I say for example, I see some traveling traveling blog, or some some people, they're just going to other countries to represent their culture or like to talk about their culture, their experience in a different lab. If the, if he's experienced where or if his or her experience was okay, like, okay, he or she, they were not the buyers about the video, or they are not biased about the culture or the experience then, of course, I will give it a thumbs up before After the for white dude goes to our brown nation and talks about oh, you know, this country's polluted this country's filled with warmongers, and whatnot. But it's it's like a misinterpretation and misuse of media. Exactly. Maybe, maybe the people of that country. They don't they don't agree with it. Because till date Bangladesh is seen and considered as one of the poorest nations of the world. Why? Because it's this the video makers, the journalists, they represent the the backdated side of Bangladesh. But now if we as if I as a Bangladeshi talks about talk about Bangladesh, of course, I will not tell that my country's poor is one of the Asian tigers in 2021. Yeah. And our GDP is rising by 50% each year. So whatever I say, will be out, outweighed by whatever our journalist from a very famous channel talks about, for example, let's take out the zero. Yeah, you know, yeah, so it's Yeah, I mean, you know, video journalists, audio journalists and storytellers. They might use platforms like social media platforms, like YouTube, Facebook, like to misinterpret the culture, to misrepresent our culture. So most definitely, I will not give that video a like, because that video is based, like filled with bias. And, you know,

N 11:26

and how do you respond back to, like, when you see something like this, and it is it can be considered as an absurd scenery, from the contract, whatever they're producing, and it can be very biased. And when you feel that the content is biased, and it does not match up to your opinion, how do you respond back? How do you fight back?

Misty 11:47

I just, I just unfollow or ask a subscribe the channel.

N 11:51

Okay. All right. Understandable. And would you like, if we go to the camera or quarter part of the things, let's say regarding bhoutikgotta, like, would you call yourself a big fan of that YouTube channel?

Misty 12:08

Yeah, sure. Sure. I would say that. Yeah, I'm pretty regular. listening to their stories,

N 12:12

and, like, why do you think that you are a fan? What makes you a fan?

Misty 12:19

Because Personally, I really love to listen to horror stories or watch for videos or movies. And whatever they say like the stories they share with the with the public, is it's quite scary. And it's quite quality, quality worth, you know, it's not something like kids should listen or something. It's really adult content. And it's very scary.

N 12:42

And you think that there is a big communities surrounding both regatta

Misty 12:51

there are some later, there is a lot of different sorts of groups that listens to her stories. Maybe some people they love horror stories like myself, some people just listen that Oh, it's interesting, or something I can listen to. or Okay, I have to like, spend my leisure now. So how should I spend it, though? So they listen to that horror stories?

N 13:14

Yeah, so it didn't matter.

Misty 13:15

It can be divided by habit, or just, you know, for I don't know, so to spend the time. And

N 13:24

do you think that like these people, these viewers, they are in some groups, maybe in a Facebook group, or maybe in an Instagram go group or WhatsApp chat group?

Misty 13:39

Yeah, I mean, they do have a separate Facebook page, this this channel. It's basically out there for its fans. fans get into that in that certain page. And they can like share that whole. Yeah. In other video. Sorry, the audio that you have shared last week. It was very interesting. I like this part, or I didn't like that

N 14:00

part. So it's basically like an open chatroom. It's like an open chatroom. Like I talking about a page or a group like a Facebook.

Misty 14:06

It's a Facebook group.

N 14:08

Okay, that's pretty cool. That's nice. And are you a part of the group?

Misty 14:12

Yeah, yeah. I read through all the posts, but

N 14:17

you just answered my next question. That's nice. And like, Do you know any of your mutual friends or relatives to be a part of that group as well?

Misty 14:30

Yeah, my cousin's, my friends. few of my friends are also really big fan of what they gotta.

N 14:39

Okay so let's say you guys watched an episode last night. And do you guys like right after like, right. Yeah. So you watched the episode last night, and I know some of your friends did watch it as well. So do you later on talk about this or discuss this?

Misty 14:59

Because For instance, the audio that he released last week, to my standard, and to my sister's standard, it was pretty, pretty weak. I mean, it could have been more scary. So we talked about, okay, this story was a bit lame, or this story sounded fake. So yeah, we do discuss about it.

N 15:19

And do you think that your discussions or sometimes liking a comment about improving the video, do you think it has an effect on the content creator?

Misty 15:30

Most definitely, most definitely. Because it's us, who allows him to make further videos, our our interest, our likings, or dislikes, or the complaint, he has to work on it, to make his next content to keep his audience base tight, to keep his audience happy. So definitely all the content creators, they work for the audience.

N 15:54

And what makes you feel like a part of that online community around bhoutygotta?

Misty 16:03

Can you rephrase your question?

N 16:04

Yeah, sure. Like, you know, how we spoke about having a strong community around both the quarter. And people are always there are groups and everything, but you're not always interacting by commenting or posting something. Because you're not just you're not comfortable doing that. But is there? Is there a certain element that makes you feel like a part of that journey? of that YouTuber?

Misty 16:33

I mean, since I've been listening to him, I don't know since 2014. So I feel like that okay, since I've been listening to this particular person for these many years, why not?

N 16:50

Yeah, exactly. It's,

Misty 16:53

it just comes from a commitment, not compromise. Like, I don't know what to put. Yeah, sure. commitment. Yeah.

N 17:01

Yeah. I mean, as a fan, you're very dedicated. And you're very committed to the whole channel and everything. And I totally understand that. I mean, I also follow a few YouTubers, and I'm really dedicated to them. Because I've been following them for years. And even if they make like, let's say crappy content, I still go in and I write something to them. And I tell them in the comment section that a he your standards are getting a bit low, it's time to step up and be consistent the way you were before, the way we like to not the new fans. So do you get what do you think of the standard of boutique author compared to international channels?

Misty 17:44

I think it's pretty fair because he sometimes **share** some international horror stories as well that the **fans** send him by email or audio is because they want to tell their stories via him. So it's basically a mixture of Bangladeshi horror stories, and also international horror stories. So I think it's pretty much fair. I won't say it's bad or it's good. It's just there in between.

N 18:13

Cool. And in general, what do you think? Like, is the Bangladeshi online community around these local youtubers very strong?

Misty 18:29

Yes or no? Because yes, is Yeah, there are certain groups of people that are very dedicated to YouTubers, Bangladeshi, youtubers, particularly, they support them, because they have seen them rising from nowhere to somewhere. But on the other hand, there are groups that they just watch videos to criticize, to, you know, backlash to say something bad. Even though the video is nice. There are people that they will just say something negative, just to get the attention from from the content creator.

N 19:03

Yes, exactly. So true. And I totally understand that. And do you feel like the local fans always have an urge to state an opinion? After watching a video?

Misty 19:18

I feel like they did. Yes, they do have the hours and also they feel like that Oh, okay. This is my right to **share** my expression with the content creator, because since they call themselves their **fans**, so they feel like okay, if I say something, my voice will matter to the content creator, my opinion might matter to the content creator. So yeah, I will say it's orange is dedication. It's, it's like it's like an opinion shared notion that the that the **fans** have within them. It's like a default setting inside them inside their mind. You know,

N 19:58

Like, from your experience, do you feel like there are some people who try to implement their own culture into the whole video content or they try to compare their culture to the content of videos being published?

Misty 20:16

Yes, yes or no? Because yes, for those people who always watch a video by keeping the mind closed, they are not. They don't allow themselves to open up to new experiences or new, new, I don't know, strand of interest, because that's when they're like, Okay, so this particular video triggers my culture. This doesn't match with my interest. Therefore, I will say something bad about it. However, on the other hand, maybe someone else can **share**, like, can have the same experience with the one and creator might like that video. So it's very open ended, you know, social media is very open ended.

Yeah, True. True, it is pretty open ended. And it is very ambiguous because you can't interpret everything accordingly. And do you like can you give me an example where you have had a different opinion, towards the content produced by let's say, bhoutigotta?

Oh, no, no, no, no, since I said that, these are mostly like fake stories. So.

N 21:22

Alright. Okay. But can you give me an example where you have had a different opinion about some other videos you've watched?

Misty 21:31

Yeah, I mean, I can.

N 21:35

It's, it can be about anything. It can be about a certain local influencer or a YouTuber.

Misty 21:42

No, it's not about okay. So should it be local influence or

N 21:46

local would be better? prefer preferable? It doesn't necessarily have to be but it's preferable. Okay, so

Misty 21:55

there there is this certain famous YouTuber, sorry, I will not take his name. So one day, he just posted like a very short video. It says, Hi, Guys, look around the whole Bangladesh is standing here to watch something. Then Then after one or two seconds he showed foreigners smoking, smoking publicly. And then the YouTuber was like, okay, the whole Bangladesh gathered around this foreigner who was a female who is smoking publicly. So he just somehow portrayed that how narrow minded Bangladeshi people are that okay, they're sprouting of foreigner female, who is out there smoking publicly. I mean, sure, maybe it was a funny skit. But if we look at, look at it from a cultural perspective, from a traditional perspective, out smoking out in public, or female is looked down upon in a voluntary culture in about the context. So, I mean, it goes hand in hand, you cannot mix culture with habit or tradition with habit. Smoking is a very bad habit. Yes, by the gender female or male skin color white or black religion, Christian or Hindu doesn't matter. Smoking itself is a bad element. But the way you know that youtuber promoted that oh, my God, yeah, the whole mama This is watching this particular female smoking. No, the whole lot was theirs would have watched it either way, if it was a Bangladeshi woman smoking on in public. So, so it was a bit weird. For me personally, it was not funny.

N 23:48

And how did you react to this content?

Misty 23:52

Nothing. I just, I just saw the video and the scroll down because I feel like I mean, why should I comment? or Why should I even share my opinion? Because if I start giving my opinion, I know it would last so long, that TEDx will invite me to open.

N 24:10

And so you didn't take any actions after that?

Misty 24:14

Because not always you should take action, you know, sometimes you should let things slide. All right.

N 24:21

Okay. Well, thank you so much, Misty for your time. This was a very pleasant interview, and I got all the information I needed. Thank you.

Misty 24:33

Thank you

Participant – 4

Participant Pseudo Name: Z

Duration: 20.5 minutes

Keywords: Makeup, makeup artists, fans, influencers, videos, content, nicki, channel, dislike, tutorials, mask, jefree star, comments, local, community, friends

N 0:01

But now it's working. Alright, z, we will go back. It was only eight minutes. So I'm really sorry. Easy. All right. All right. All right, z will be very quick. Okay.

Z 0:16

That's all right.

N 0:17

All right, z. My name is Nafis. I'm a researcher at Luma University. And I'll be taking an interview that will be taking your interview and my topic is uncontested narratives of Bangladeshi community towards influences. So see how old are you?

Z 0:33

I am 23.

N 0:34

Where do you live?

Z 0:36

Dhaka, Bangladesh

N 0:38

are you active on social media?

Z 0:41

I am very much active on social media

N 0:44

All right, so do you watch YouTube?

Z 0:47

A lot

N 0:49

And approximately how much time do you spend on social media in general?

Z 0:56

hours? 16 to 18 hours.

N 0:58

Nice. And how much time do you spend on YouTube per hour?

Z 1:03

16 hours.

N 1:04

So you spend a lot of time on YouTube understandable. So is there a certain channel you regularly visit

Z 1:13

some of the makeup channels? Okay,

N 1:16

that's pretty cool. I love makeup as well. And is there like how often do you watch the videos?

Z 1:23

whenever I need it. I used to watch it a lot before but now whenever I need a certain thing.

N 1:30

Okay, that's pretty interesting. What is the name of the channel? You follow?

Z 1:35

A few actually like new tutorials and like Jeffree Star like Jaclyn Hill,

N 1:41

and some of Jeffrey stars controversial or controversies.

Z 1:45

Yeah, yeah. And obviously his controversial thing. But also like James Charles.

N 1:56

James Charles is awesome. All right. So like is there something specific you'd like about the video? Maybe the content the quality or something specific?

Z 2:05

More than like, you know, their originality and how they give up too much. If we talk about like Nicki to journals or Jeffree Star to actually give the honest reviews and like you know nikkietutorials I like her actually so much because of her makeup of course. But see all this? I didn't give the honest reviews.

N 2:28

Yeah, understandable. Yeah. And what made you follow the channel in the first place.

Z 2:35

Like guys, my best friend, like my friend used to follow her before. from home, I got inspired to do makeup. She used to watch Harvey Dickey to just make up and everything videos. So I started watching. When I got into makeup, I started following her. That's so cool.

N 2:53

And you shared the videos.

Z 2:56

with my friends. Yes, we've been in something of a certain topic.

N 3:00

Yeah. Okay, cool. And do you sometimes interact in the comment section? Or we do you read through the comments?

Z 3:08

I go through the comments that I got comment. Excellent, because that's the creator channel and I don't know how to do that.

N 3:17

But do you sometimes feel like when you go through the comments section Do you feel like you agree with some of the comments? Yeah, I do want to maybe disagree.

Yeah, that's okay. And they're like very common. So sometimes they can mean like, you shouldn't be saying that to someone. If you're being negative about something or you want to give a like negative like, you know, maybe a criticism and that's fine. Yes, it should be constructive I believe. Okay, exactly.

okay. And do you like the video sometimes or dislike the videos if you don't agree with the

Z 4:00

I do like to buy. I have a subscribed and leave a like or dislike because I think that can help that person. He/She can make his content better through my likes and dislikes.

N 4:20

And is there something specific in the videos that you come back to to watch?

Yeah, if I like needed at times like if I'm doing something and I can't do it right or I forgot how that person did so I will just watch it again. Okay,

so do you always agree with the content of your favorite YouTubers? True like if not, yeah,

Z 4:58

I don't that Is this a No No? Make about Nikita period. Also something if I just, if I just not come there, there are other youtubers I follow. And I don't believe that things that this year sometimes I feel like they're just doing it for like, you know, the sake of doing it for PR or something like that. Okay. So yeah.

N 5:26

Okay, interesting. And how do you respond back? If you don't like the content?

Z 5:33

I just ignore it. Probably.

I don't dislike it because maybe they are giving like, you know, doing it for the sake of doing it, but the things that they're doing or when they're faced with those products, that is a beautiful outcome, right? So I cannot really like it.

N 5:53

okay, but you do sometimes tell your friends, right? Yeah, that you don't like the video? Maybe it's too artificial. It's not natural enough.

Z 6:04

Or kind of just about, like, there was this girl who just you know that the YouTube channel because she thought he does good makeup, but it is bad. Okay.

N 6:18

And do you believe that your response can help improve the quality of the content to be better for the

Z 6:27

Actually, I think so. Because if that person knows where that he or she is going wrong, that person gets development and more comments as I cannot give a better outcome.

N 6:41

True. True. And would you call yourself a fan of the of nikkietutorials?

Z 6:49

fan is a very strong word. Honestly, I would say I am an admirer.

N 6:56

Okay. All right. And you know, fans don't really have to be mean that you're like super supportive of her. fans can also have constructive criticisms to help them improve their channels.

Z 7:13

but then I am a secret admirer.

N 7:18

So it's like a synonym for fans for you.

Z 7:23

But I wouldn't call myself completely a **fan**.

N 7:27

All right. Okay, understandable. And do you feel like Nicki tutorial has a big fan base around her?

Z 7:36

As she does. Actually.

N 7:39

And do you like think or are there like small communities of like makeup communities around her? Okay, so basically, like, you know, people who interact with Nicki tutorials, they have formed a community around her.

Z 7:58

Yeah, of course, I've seen a lot of people like, you know, having their own thing after my following her. Okay.

N 8:08

And do you think do these community have groups in Facebook or in other platforms? Yes. Are you in?

Z 8:20

Everyone has like, fan base in everywhere now

N 8:24

Yeah, a fan page, a fan group? Maybe as well. Which is? And are you in nikkietutorials group fan group?

Z 8:42

I am in Instagram.

N 8:46

Alright, that's pretty nice. And so how do you how often do you interact within the fan group?

Z 8:55

Oh, no, I just go through the course and I just heard them. Okay, so

N 9:00

liking them is like, you know, taking part of the community supporting her, or something like that. Okay, so did you meet any of nikkietutorials fans in real life?

Z 9:13

I did.

N 9:15

And I would like your friends or strangers?

Z 9:23

Some people I know.

N 9:27

Did you ever exchange information with them? Makeup without makeup or about name Nicki tutorial? About You know, like talking about nikkietutorials makeup and stuff.

Z 9:39

I know when my friend used to talk about maybe to dress with me. I had no idea what she was talking about. So yeah, I will cover that as a conversation.

N 9:47

But you know, like, after you have gotten to know everything. Okay. And do you ever feel like you were a part of that community of Nikita Tutorials?

Z 10:01

like more or less. Okay?

N 10:09

And what makes you feel like a part of that community?

Z 10:15

Honestly, whatever I am, like I do makeup. Okay, I thought that influences. But I do makeup and however, I know I learned it and everything. It's from her actually, the basic things I learned so hard chatter. Yeah, I think that I have been with her through her self journeys to, like supporting her.

N 10:47

She was huge. Yeah,

Z 10:48

yeah, a few days back, she came out like as she was a translator, I don't know if you heard the most I don't know. She used to be a transgender, she had a little sex change operation or something. And many people like curse her and everything. Like, you know how people can get very disrespectful. I was there.

N 11:09

Alright, then people had a different opinion. And it's totally understandable. You know, okay. All right. You know, people have this thing that you know, they're people have their own unique culture, and they try to implement that culture within the content creators views.

Z 11:27

But they don't have any right to be disrespectful.

N 11:29

Definitely. They should be very constructive with their criticism, but they don't do that. That's really sad. And do you think so the Z. Do you follow any local youtubers in Bangladesh?

Z 11:56

I do you?

N 12:01

Okay, like maybe makeup artists?

Z 12:03

Yeah, your makeup artist?

N 12:06

Can you name some of them?

Z 12:10

made by Raisa Tahseen. I really love her. Because she is like, so down to earth and like, so mad too. And she's I guess only tan girl in our country who does make up with her like skin tone, not as like, you know, three to four shades brighter. So like, I really love her.

N 12:30

that's pretty interesting. And like. So I mean, there are a lot of makeup artists in Bangladesh, for example, makeup by some Sumaiya. And then there's the Shimul. There are so many other makeup artists out there. And it's totally understandable. But what do you think of their standards compared to the international level?

Z 12:57

See the makeup artists in our country now, they're actually getting better.

N 13:05

in terms of content, or is it in terms of video production or quality?

Z 13:10

Contents and also their skills? I would say? They're actually improving a lot. And again, it's like, you know, some of them are, can compete with the, like, other videos of like, international level. Yeah.

N 13:33

And are you like critical of them?

Z 13:36

Somehow, sometimes, like if they're keeping, like doing something constantly, they just develop the style. Like entirely, like copying it from like, outside countries? Yeah. Why not? Because just Everyone has their own signature.

N 13:53

You see, you're passionate about makeup. That's very nice. And how do you express this critic of yours?

Z 14:05

I simply tell them, I leave a comment that maybe you should try something different.

N 14:10

Understandable. And that's what I sometimes do too, but not in makeup flux, because it's not right for a guy to comment.

Z 14:20

It's actually right. But then I guess some people with a very narrow mind will take it normally they're not they're not ready to accept the fact that guys can also love makeup maybe are not on there. But on girls.

N 14:35

You just mentioned Pinky Priya is today. Did you?

Z 14:44

Did she say something like

N 14:45

that? I don't know.

Okay, so do you think the Bangladeshi online community around these local influencers make up Artists are very strong.

Z 15:04

It is

it gets tiring sometimes honestly, like, even if they're doing something wrong or something, they're always like backing up the artists or the influencers or whatever you call them. Like as if they have put them in a throne. And that's not nice. They can make highs and whatnot.

N 15:34

Okay, and do you feel like these people implement their culture in into the comment section of the influencers videos?

Z 15:46

Of course, they haven't gone to the comment section of an influencer.

N 15:50

Yeah. Okay, True. True. And can you give me an example where you have had a different opinion on the content produced by a local makeup artist or youtuber

Z 16:03

ever comments, anything negative?

N 16:05

I mean, it can be a comment. It can be anything where you were like, you know, put it up in your story. And you're like, no, they're bad. Or she's bad or something.

Z 16:15

Oh, yeah, I guess the makeup artist actually was an influencer. I guess you heard about. So one that made a Marcel? dawn. Yeah, something or

this man seminar. No, because he

Unknown Speaker 16:38

was another one. That's Mehzabin Aurna. No, no. Yes. Yeah, yeah. How did you react to that content?

Z 16:50

Or the funny again, like the people should be also knowing the boundary where to stop lying like like,

N 16:58

Oh, yeah, so she basically used fake Louis Vuitton Copy to cut it out and make a mask.

Z 17:07

First of all, she claimed that she made the mask out of her original Lv bag. But the truth is, it was like, we buy different like, face masks and everything. Because normally a mask like customized for her something from a page. And to say that she just got it out of her bag.

N 17:34

how did you react to that?

Z 17:37

too, if you didn't know. Yeah, I know. I know.

N 17:39

My Brother did not know.

Z 17:47

Yeah, I know. Your brother's not supposed to know that.

N 17:54

And how did you react to that content?

Z 17:56

It was funny, okay. I don't mean to sound mean. But I kind of like, like, go on, you need to be bullied for something. Sorry, not.

N 18:11

Even if you bully her. It's completely fine.

Z 18:17

Like, someone wants to find you. That is why we prefer to select stuff. Even with the pictures he used, particularly like designer as a story.

N 18:29

Oh, yeah, I remember I remember. Yeah. Well, what? Did she copy the design? Or did you follow?

Z 18:38

It was that Pakistani? Someone's picture? Yeah. She put her own story like the other day, like or something like that. Okay.

N 18:50

And what actions Did you take regarding the Louis Vuitton fake Louie Vuitton mask? Oh,

how'd you bully her?

Z 18:59

about bullying? Like,

N 19:01

it's okay. To express your opinions. So how did you do that?

Z 19:06

Like, I **share**d the contents like if it was funny.

N 19:10

Yeah. Understandable. Yeah, it was funny. Definitely. But yeah, that's good. I understand and what is your feeling towards the whole idea of fans contesting these local influencers on YouTube?

Z 19:33

Actually, I believe that these influencers and everything, they have created a platform for the **fans** so that they can come to such stuff, you know, because any kind of publicity is good? Yeah.

N 19:51

Okay. Yeah.

Z 19:53

Yeah. So basically, this factor is doing whatever they're doing. I think it's like they're made For those that understand. Yeah,

N 20:03

exactly.

That was really nice.

Thank you. Thank you so much for participating in this interview session. It was a pleasure to have you here. And thank you for your time and attention.

Z 20:19

Lovely to talk to you about this weird.

N 20:25

Alright z. So I will be leaving you here. Thank you. Have a good day.

Z 20:33

Have a good day too. Bye bye

Participant – 5

Participant Pseudo Name: Nafi

Keywords: videos, youtuber, channel, fan, bts, comments, dislike, interact, content, music, watch, funny, youtubers, facebook, community, Bangladesh, share, comment section

Duration: 26 minutes

N 0:01

Hi. So my name is Nafis Rafsan and I am actually doing a thesis on audience behavior and contestation on YouTubers, basically, in Bangladesh, so I will be conducting an interview to understand audience behavior. So, how are you doing?

Nafi 0:29

I'm doing great.

N 0:30

And like, what should I refer to you as? What should be your name?

Nafi 0:36

Nafi.

N 0:38

Okay. All right. naafi. So tell me how old are you? How old are you?

Nafi 0:49

20 years old, turning 39 in the summer.

N 0:53

Nice. Where do you live?

Nafi 0:57

Right now I'm living in Bangladesh.

N 1:02

All right. Okay. And are you active on social media?

Nafi 1:09

Yes.

Part of my work has to be required requires me to be active on social media.

N 1:18

Nice. And do you watch YouTube?

Nafi 1:23

Yeah, but I mostly just listen to music or watching music videos.

N 1:28

Okay, fair enough. That's how good and approximately how much time do you spend on YouTube per day?

Nafi 1:37

Actually, very honest. Most of the time, I just go on YouTube from my phone. Right before I'm going to sleep, maybe I'll watch some maybe some music video or some backstage video for bands like BTS. Listen to some Bangla dance or classical music dance. That's something that helps me gurus who are mostly on Facebook and Instagram.

N 2:13

Understandable. I mean, they're, well, I mean, the influencers that are active on YouTube are also very, pretty much active on Facebook and Instagram as well. So it's kind of like a shared platform. And everyone's utilizing not only one but various platforms together. So it's understandable. Sometimes you do have to switch to Facebook, some people use Insta as a PR as their primary source of information. Maybe YouTube is not your primary, but maybe secondary source of information or you are a certain extension of your life. or certain extension of your activities or daily activities.

Nafi 2:56

You can hear me with my headphones on,

N 2:59

of course.

Nice. So nafi tell me like is there a certain local channel you visit regularly?

Nafi 3:56

local channel?

N 3:57

Yeah, local channel maybe like local influencers, local YouTubers who were working or you know, putting out videos every day.

Nafi 4:07

local, local YouTubers, and mostly rocks over to the wife. But even for that I just watched his videos on Facebook. I hardly ever go to YouTube to watch anything other than videos.

N 4:26

understandable, understandable. But do you watch any Do you have any other favorite channels?

Nafi 4:33

Yeah, there's this. Well, I know that you're doing YouTube recently. There's this channel called roomie official. They make videos on me, they mostly make videos on our music artist. In a comparison, we talked about different sorts of music and things like that.

N 4:59

So basically The channel, the owner of the channel are like maybe is a big fan of artists and he brings out videos from various platforms and make something out of like more like a reaction video or a comparison video.

Nafi 5:17

It's a lot like a reaction video, but the main guy is the channel or the owner of the channel. He's He's a musician as well, but I don't think he's a big musician is more than musician, but he has a good he seems to have a good understanding of music. So I think he knows what he's talking about.

N 5:40

That's very interesting. Nafi..

even I didn't know that. And, like, how often do you watch their videos?

Nafi 5:54

To be honest, either when I'm in bed, or when I'm taking a ship?

N 5:58

that's completely fine.

Nafi 6:01

That's probably like, maybe once a day or something, or maybe once every two days.

N 6:07

Yeah, I mean, I'm pretty sure he doesn't upload every day, right?

Nafi 6:11

He doesn't upload every day. But it's not only watching this videos, right? I'm watching a lot of

his videos, and I'll probably be watching it once a week or something like that. But I think this guy, he uploads videos every single day. He

N 6:28

sounds like a very interesting guy. nafi. Like,

what's his name? Again? The channel name?

Nafi 6:34

I think his name is Zoe. Zoe. Yeah, his channels name is Ruby official and is the guy doing very novice thing is more. It's more like a presenter in the video. And he has a lot of editors who make the videos for him.

N 6:56

So it's very professionally made.

Nafi 6:59

Yeah, it's been professionally made.

N 7:02

That's a very interesting. So what do you like about the video? Is it the content or the information?

Nafi 7:09

What I like about the video? Well, to be honest, it talks about a lot of stuff that I have no idea about, because I listen to a whole range of music. like I'll probably be listening to something just to occupy my mind in my time. Wow. Like,

N 7:31

I mean, that's what I do as well. Um, I don't have like, a lot of knowledge about music as well. And I, you know, I just listen to music just because I like it. That's it. You know, I don't really necessarily know what goes on or what remix they put in or whatnot. That's too much for me. I understand. Tell me. What else?

Nafi 7:53

Yeah, so I have no idea what he's talking about. But I guess it's how it's like. He presents everything as if it's like a meme. You know? He himself does like a meme, or that's the best way I can describe it using a very funny character. So, yeah, that's it. Nice.

N 8:17

And what made you follow that?

Nafi 8:20

puts me in a good mood.

N 8:24

understandable, good enough. And what made you follow the channel in the first place?

Nafi 8:30

I don't know. It just came up on my Facebook. Facebook watch.

N 8:34

So it came up on your Facebook watch.

Nafi 8:39

And then I started getting recommendations on YouTube. So yeah.

N 8:44

Okay. And you started getting recommendations on YouTube, like in the homepage. Okay. Very interesting. like, Alright, so, I mean, I know you really enjoy the videos, especially when you're taking a shit completely fine. And

Nafi 9:01

are watch anything that's you know, that's intriguing, you know, that will make my mind work. I just want to take it easy.

N 9:09

Yeah, take it very easy and smooth. Understandable. So tell me, do you like share the videos with other people? Maybe when they're taking your dump? They might enjoy it as well.

Nafi 9:22

No, I rarely. I rarely share videos on social media.

N 9:29

Okay, I mean, but when you do share,

Nafi 9:32

I shared your video once and maybe laughing that sort of video two times or something.

N 9:38

Okay. And, but you basically share stuff on Facebook

Nafi 9:44

shares, but they're mostly things. The news items are things that talk about ideas or visions that I rarely see
Okay,

N 10:02

I totally understand and but you do sometimes share the YouTube videos, maybe somewhere or maybe it doesn't have to necessarily be on the Facebook wall. It can be a personal message to someone, or it can be.

Nafi 10:19

I would send them here to review those messages if I find it interesting. All right, I find it relatable.

N 10:27

So you were talking about Zoe's videos. Did you ever shared them to a friend? Maybe?

Nafi 10:32

Yeah, I think I've shared this videos before.

N 10:46

Yeah, sometimes? Yeah. All right. understandable, and why do you want or when you shared it? Why did you want other people to watch it as well?

Nafi 11:01

They might be able to relate to our watching the video. Okay.

N 11:09

Okay. So you are trying to communicate with that person by sharing the video. Maybe bring out mutual feelings between you two

Nafi 11:20

feeling's mutual thoughts? Okay, so

N 11:23

you shared it with let's say a friend to discuss about the video.

Nafi 11:32

Sure, maybe the video or something that's shown in a video. Okay.

N 11:36

All right, understandable. And do you ever interact in the comments section? Do you ever interact in the comments section?

Nafi 11:48

I rarely rarely, I rarely make comments.

N 11:52

You rarely make comments?

Nafi 11:55

I don't think I've ever interacted with anyone.

N 12:00

All right, apart from Zoe's videos, do you ever interact in the comment section? Apart from Zoe's videos, roomy official, like you spoke about the channel? Wait, that's harder to you know, interact on comment section

Nafi 12:23

made some comments, of course, I mean, I don't think I've ever commented on those videos, but I've commented on videos of other people. But I haven't really had a lot of interaction. What interaction means to me is something like a two way communication. I'm saying something somebody's replying back to me. So I call that interaction interacted with anyone perhaps made comments.

N 12:49

Okay. All right. And would you call yourself a fan of that YouTube channel?

Nafi 12:58

I'll say that I'm a fan.

N 13:00

So why not? And why would you? God bless you. So tell me like, why would you call yourself a fan of the YouTube channel?

I mean, there are followers, there are haters, there are fans. They're anti fans, but what makes you so devoted to the channel? Like why would you call yourself a fan?

Nafi 13:23

Being a **fan**? I need to google the definition.

N 13:29

You don't really have to Google what a fan means. I can just tell you, what does a fan mean?

Nafi 13:40

It says a person who exhibits strong interest or admiration

N 13:44

Yeah, like strong positive interest with for something basically,

Nafi 13:50

you could say that I find this videos fun or interesting. Okay, I might make topics which are which would otherwise be very interesting to me. And make them interesting. Okay.

N 14:11

All right. Understand? And is there something specific in the videos that you come back again to watch? Maybe you come back again to watch that same video. Like for example, let's say you are you already finished watching a video of roomies. Right.

after a few days, you come back and rewatch that video again. You repeat yourself. Does that ever happen?

Nafi 14:48

No. I wouldn't. I wouldn't watch one video more than once. Because, like I've told you before. They're not exactly topics that I'm interested in. By Rather, these are very random topics, random subjects that he makes interesting, his personality, the way he speaks the way he makes his expressions, or relates them means and things like that. So I will just watch them for the volume. My it's not something that I'm genuinely interested in. Okay,

N 15:27

so it's more like a parity. Alright, it's like, similar to that. Alright, I gotta check that channel out. It sounds very interesting nothing? And do you always agree with the content of Zooey? with whatever he makes?

Nafi 15:49

Once again, I don't really know much about his topic, you know, like, he talks about music and music artists, mostly from the west. So most of the time, I don't have any idea. Or I don't have a it's more like, I don't have a strong opinion about things he talks about. I don't exactly agree or disagree.

N 16:12

Understandable. Yeah. But like, do you ever, like respond in the comment section? Or maybe by or maybe like, the video, you know, there's a like and dislike option for YouTube videos.

Unknown Speaker 16:27

I do like the

N 16:28

video that at times, okay. If it's funny enough, you do. So there is a certain criteria for funny. Okay. Do you ever know what the criteria is? Or do you let the Do you ever know what the criteria is?

Nafi 16:45

Like, writing here is definitely making it fun in, in this sense, in this context, fun is mostly families in this context, it's funny, you know, even if it's something I don't know about, he still talks about it. Tourism expressions to this to the means. foreigner videos, I can make some connection, I can find it relatable at some level. And I find it funny. That's okay. I

N 17:15

mean, that sounds very interesting. And, like, do you so basically, how many subscribers does your youtuber have? Yeah, really? Just an assumption.

Unknown Speaker 17:32

make, I mean, he has 7.1 4 million subscribers, and 613 videos. I know that.

N 17:43

That's huge. And

Nafi 17:46

do you have something like a few 100? Maybe 100,000 subscribers or something?

N 17:52

Okay, interesting. So do you ever feel like you are a part of the community of your youtuber of roomies?

Nafi 18:03

I'm not part of that community.

N 18:05

No. But you do sometimes scroll through the comments.

Nafi 18:13

Yeah, maybe I mean, I'm not really part of the community. Because

N 18:17

you know, now feeling sorry for interrupting you. Being a part of the community doesn't mean that you have to go into their fan groups and interact and post pictures all day. Being a part of a community can you can do that without even interacting with anyone just feeling like a part of that community? Just by reading through the comments. Maybe you have had something in your mind, which maybe someone else spoke out in the comment section. And you saw that

Nafi 18:49

I am part of the community

N 18:50

and maybe like in the comment section, you like that comment because your opinion was similar to theirs. So you decided to like that comment, up voted? Because you kind of agree. It's kind of like how you share some of the videos with your friends to discuss. Maybe here you are not verbally discussing but non verbally interacting through liking their comments, by agreeing to their opinions. It's something which you have felt that makes you feel like a part of that whole community right now. You are a part of that community. That's very nice.

So tell me like, since you do feel like you are a part of the whole community around your favorite YouTuber, what makes you feel like a part of that online community?

Nafi 19:52

You can say that. Like I said, I listened to a whole range of music. Some of the Have some some of the content from the videos, other things that I can relate to? Maybe he's talking about AC DC or maybe something about m&m or maybe he's talking about BTS. And there are reasons really.

N 20:18

Okay. Okay. Understandable. And do you ever feel like the online Bangladeshi online community around the local YouTube scene is very strong?

Nafi 20:31

It's getting stronger. It's definitely getting stronger. Yeah, content making and the fan base for content makers, it's definitely getting stronger.

N 20:42

What may? What? What Why would you say it's getting stronger?

Nafi 20:50

I think they're more. There are more function makers, or monitoring creators who are trying out more new and different things like you are like your brother. So the way you guys are trying to do things with other families, we found this creators are not trying out. And you guys are doing a great job. making it seem professional, or making it seem funny or fun or anything, you know, and you're making it relatable to our very wide group of audiences.

N 21:32

Okay, and are coming

Nafi 21:34

out and supporting you in the comments, by sharing your videos liking them talking about them, you know?

N 21:42

I mean, understandable? And do you feel like the local fans always have an urge to state their opinion very strongly against the content if they don't like it? Or maybe they have an urge to state their opinion, whether it's positive or negative?

Nafi 21:59

Well, with love comes hate, you know, there, there are two sides of the same coin. So if people are expressing love, then there will be people expressing.

N 22:12

Okay, understandable. And do they react very strongly to something they don't like?

Nafi 22:19

Yeah, I mean, some people react very strongly, whether it's, whether it's love, or it's hate, some people tend to react

N 22:27

more strongly than others. And can you give me an example of where, you know, you've seen this happen?

Nafi 22:42

I've seen, I've seen, maybe, knowledge defense, I've seen haters write negative things on financial advice videos, and I've seen other fans, you know, sort of orangey or debate with them and tell them why they're wrong. And

N 23:04

like her, do you? Or do you have any personal experience to that? To the whole thing, like where you developed, let's say, a strong opinion against a content of a YouTuber? Did that ever happen to you?

Nafi 23:19

Not in the case of Bangladesh University. I remember. I remember doing something like this or BTS video on YouTube, but not in the case of large YouTubers. Not Not yet. And

N 23:37

can I okay, so but, you know, like, not yet? Not at all.

Nafi 23:44

Not I think I might. You know, the foreman just talked about long videos. I think I said something there's, yeah, so I probably get

N 23:56

so how did you react to the content?

Nafi 24:00

I sort of made fun of the waiter, you know, trying to walk him to make him feel miserable.

N 24:08

Wow. Okay. And so the actions you took was basically commenting on or responding to or replying back to the haters.

okay, but you do read through the comments when you watch any videos, right?

Nafi 24:27

I do read through the comments.

N 24:33

so when you're watching YouTube, let's say do you Did you ever dislike any videos

Nafi 24:39

What do you mean by this like dislike some videos? I really don't like something if I find something. Waste of my time when I did find it. I do dislike it.

N 24:54

Can you give me an example?

Nafi 24:58

An example Yeah. Yeah, when I when I want something on, I can't exactly remember which, but I have watched videos on YouTube, or whether we were music videos, or they were just general videos. If I have found an interesting, you know, providing misleading or false information, then I have this like,

N 25:26

what you dislike them but did you not write a comment as well but just dislike the video that's it. But if you did like a content Did you ever press the bell notification button if you'd like to, if I like, let's say, a content creator or maybe one of their videos, you've seen it, and you're like, Wow, this is so good. I like their videos. So what you did was you pressed on the bell button. You know what the bell button does on YouTube, right?

Unknown Speaker 25:59

I sort of know what I missed.

N 26:03

Okay, so the bell button just puts out a notification like a push notification that Oh, so they're absent. cholewa has uploaded a new video or Rumi official has uploaded a new video. It comes into your bar in your notification bar on your phone.

Nafi 26:20

I don't like this notifications. Definitely never rest.

N 26:26

Understandable. Thank you so much. Nothing, but tell me more. But you were saying sorry for interrupting you.

Nafi 26:36

Well, I didn't see anything.

N 26:40

All right. Okay. Thank you so much stuff. That was very interesting. And, yeah, have a good day.

Nafi 26:47

Thank you. Good day.

Participant – 6

Participant Pseudo Name: Ummi

Keywords: videos, influencer, content, watch, fan, YouTube, presenting, youtubers, interview, social media, problem, comment section, true, people, engage, share, Facebook, Bangladeshi, Bangladesh

Duration: 49 minutes

Nafis Rafsan 0:00

All right here, all right. So I am actually working on this thesis, you know, untested narratives of Bangladeshi fans towards influencers on YouTube in Bangladesh. So basically you check an edgy Bangladeshi fans gerasa aura youtubers they're pretty actor opinions of my thakei whenever you see a video you always see that in football audience director opinions or can you just show on that content even though you follow that channel? You always have an opinion from mine Yeah, doesn't always have to be positive margin or the negative opinions hockey for example. I have fans our fans Chai je I improve so they will always have the ninja token injure cannot smite her to actually live better or more content them Hello, Hi. My name is kinda like that. hater, awkward character researcher with the sister. influencers

Ummi 0:55

are very interesting. That's very interesting.

Nafis Rafsan 0:59

So they are generic have just a few questions or key it's a very formal or semi formal interview. So kono pera nai for questions right. So outside. Nice. I will not take your name. So my name will be like censored for privacy policies are a start. So I will call you What should I call you a pseudo name?

Ummi 1:27

I don't know what. Okay,

Nafis Rafsan 1:32

all right, Ummi. So tell me like, how old are you?

Ummi 1:37

I am currently 30 going to turn 31 very soon.

Nafis Rafsan 1:42

Alright, so where do you stay?

Umami 1:46

Sorry.

Nafis Rafsan 1:47

Where do you stay?

Umami 1:49

Oh, I leave like before I used to live in Chittagong. But recently I've moved to Dhaka and right now I'm living around Niketonarea, which is close to Gulshan-1

Nafis Rafsan 2:00

All right. Nice. So are you. Alright, so are you like active on social media?

Umami 2:10

Since I'm in Bangladesh, yes. I've been very much active in social media. And during lockdown, I actually quite became addicted towards it. Like I was on it whole days and nights. And then that became make me sick. And then I had to take a break from social media. And now I'm back at it.

Nafis Rafsan 2:32

How long would you take your break for?

Umami 2:35

I took a break for like, you know, this is very... social media is so addictive that you can, once you started, you can take break like one week. And then you have to like you have to get back to get some like updates about it. And then once again, if you push yourself harder than one more week, that's like that. Okay, makes sense. So that's why actually gives you the realization that how much time you waste every day.

Nafis Rafsan 3:03

Like through through social media is considered to be like, inefficient, but efficient in many other ways as well. So I agree. I agree. So do you like watch YouTube?

Umami 3:18

Um,

I must say that not like, okay, for some sometimes when I'm in the mood to listen to some songs, then I go to YouTube. But if you say if I see frequently YouTube videos that I must say that through Facebook, I watch mostly like, you know, there are links given in Facebook Like you get to see them. Yeah. So that's what I do mostly the videos. Like, I do know a lot of things going on in YouTube because of Facebook. Because they get **shared** there. Yeah.

Nafis Rafsan 3:51

All right. All right. But you do sometimes watch YouTube videos. Yeah. Alright, so approximately, how much time do you usually spend on YouTube per day?

Ummi 4:04

YouTube?

Not much sometimes. Even like, in a whole week. I don't even open YouTube. So, uh, I don't know how to,

Nafis Rafsan 4:15

like, on an average, like an approximate

Ummi 4:17

on an average, like two days in a week.

Nafis Rafsan 4:21

Two days in a week. Okay. All right. Cool. So is there like certain local youtuber You follow?

Ummi 4:31

Local YouTuber.

Nafis Rafsan 4:34

Like someone new Well, actually,

Ummi 4:35

yeah. it for me. It's very new phase since I am in Bangladesh, because before that I didn't know about I didn't even have ideas about influencers. So you understand. I used to. I used to follow like popular international YouTubers like Ryan Higa. I get really And then there was this Superwoman I used to love them,

Nafis Rafsan 5:05

really. So what is this Ryan Higa like what what a professional does he have?

Umami 5:11

say about influencer or YouTuber? I think he was the one who actually made it very popular It was very popular during, during what time 2000 like, around 2008, nine years, like, from that time to 4 5 6 years, he was very popular. He started this trend actually this influencer thing.

Nafis Rafsan 5:40

Really like whatever videos does he put?

Umami 5:44

based on like very, you know, funny content content. So what he used to do is he would come up with anime first he started or like with Naruto.

Nafis Rafsan 5:58

Okay, so basically he like makes parodies of

Umami 6:01

like, yeah, and sometimes making fun of theories and sometimes like horror movies kind of like parody for

Nafis Rafsan 6:12

that sounds fun. Wow, I must check him.

Umami 6:16

Actually, I still love him like he he became I think people, you know that nowadays people's attention span is very short. He kind of failed to go through that, like, you know, trend of the things, but still his contents were more

creative.

Nafis Rafsan 6:35

Okay, all right. That's pretty cool.

Umami 6:37

Yeah, from him. I started watching Superwoman. And then maybe this will answer your question. Sorry. You can ask him.

Nafis Rafsan 6:46

No problem. You You keep on saying whatever you want to me.

Umami 6:50

I think you're taking like kind of very in depth interviews.

Nafis Rafsan 6:54

It's all good. Whatever you're saying. It's all related to the case. Speak your heart out. Don't worry about anything. We're just having a conversation. That's it.

Umami 7:03

Yeah. No, I was. I mean, I'm sorry to interrupt you.

Nafis Rafsan 7:07

You're not

Umami 7:09

here interviews, like in depth interview? Yeah. As much as I want.

Nafis Rafsan 7:14

Yeah, you can speak as much as you want. The more you speak, the more I can write.

Umami 7:19

Yeah, so this is funny to say. Since I'm in Bangladesh, I was like influencers. I kind of didn't find any creativity on them. I didn't like them. Especially. I remember Raba Raba Khan. Yeah. Yeah, I hated it. And I'm gonna watch through nafi I got to know about Chotobhai and I started watching any you like the, like, you'll be surprised knowing that. Recently, I've been very big fan of him. His videos makes me excited. I've watched them I love I did like, It's rare for me to have fun on something because I'm so bored. I get bored easily. Alright, yeah.

Nafis Rafsan 8:10

You watch Rafsan The chotobhhai video a lot.

Ummi 8:13

I love. I love the contents of his videos, I think. I think the way he presented it's kind of every video I see some creativity there about foods you want to know.

Nafis Rafsan 8:25

All right, that's pretty cool. So how often do you watch his videos?

Ummi 8:30

I follow his page now. So whenever he uploads, if I'm there, I'm like, oh, oh, its his video. Let's watch.

Nafis Rafsan 8:39

Alright, so like, you know, is there anything specific you'd like about the video? Maybe the content or his presentation or any specific element?

Ummi 8:50

Oh, for me, it's his personality. So being honest, like these days when I'm in Bangladesh. I'm not saying like I belong to senior generation or something. But then this generation, the people like little bit, even two or three years younger than me, they're kind of it's very difficult for me to get their thought process, how they like the things how the person the contents, I really don't get it and I don't get the meaning of it. Sometimes it's very bizarre for me. Sometimes it's annoying, but then again, I'm like, What I like about the way he's tackling his fans like he don't react to any shit like he don't give a shit. He just presenting whatever is coming in his mind is just presenting there. He's just representing it in front of his fans is not reacting. He's not going out there putting up some pranks just to get attention. Okay, he's just presenting what's like, something interesting is coming out about food. Okay, and

Nafis Rafsan 9:55

he is really the authentic,

Ummi 9:56

like, okay, okay, I'm gonna present about food. I'm gonna Do about food. So other influences what happens that they, you know, they come up with some good contents interesting contents. After some days, they start doing like advertising, they start doing more length, they start doing engaging into acting and they start exploring a lot of thing you don't know which one to follow, you're like, you know, get back to the content you are good at, just get by. So this is where like, I get lost with others. But I must say that, um, one is the total way. And another one is, I have I know, one of the Bangladeshi YouTube content. He's not an influencer, but he also like, presents some cooking videos. His name is Anik. Okay, same name. I forgot his YouTube name. But he beautifully, like he lives in China. And he beautifully presents like his daily lives, like how he spends his daily life cooking. And one, each of his videos very short, but very peaceful to watch. Like, he's just making tea so beautifully. Like it's so beautiful cups and dishes, and they're very beautiful.

Nafis Rafsan 11:16

And I think that's more focused on sound, right?

Ummi 11:20

That's more not sound, but the surroundings? the surroundings, okay. Yeah, like, for example, the last video he uploaded was about, like, having coffee in a snowy day. So what he did was like snow is falling is like in the background, there is a very peaceful music, but in a very slow version. In the meantime, you can also hear the sound of slow a little bits out of like, making coffee. Yeah. That's so cool. Very useful.

Nafis Rafsan 11:55

I must check the channel.

Ummi 11:58

Yeah, so I love his content,

Nafis Rafsan 12:01

People are so creative. They make so many different content or so many different types and varieties. It's crazy.

Ummi 12:08

Yeah, he don't even like he don't focus on his face. What he shows is what's going around and looking at the life you just wanted, you're like, I wish I could be there. I wish I could spend a day like this.

Nafis Rafsan 12:21

That's so cool. So like what made you follow that channel in the first place?

Umami 12:27

He used to be my friend to like, I met him in Beijing Film Academy. So then we were friends in Facebook, then he shared it once then I started watching it. And these days when I'm like, I'm very stressed. And now like, you know, work pressure now. Sometimes I watch his video. It works. It works for me like

Nafis Rafsan 12:48

to help you relax,

Umami 12:49

to help me relax. Yeah,

Nafis Rafsan 12:51

that's pretty cool. What made you follow Rafsan The chotobhai's page or channel in the first place?

Umami 13:03

Once again, I'm telling you comparing to others is better. It's just comparison. I personally like it's I maybe it's my personal did I pray? I go for more quality rather than just going for something.

Nafis Rafsan 13:21

Right, exactly. And that makes sense. Because without quality, no one's gonna watch it right. And yeah, I totally understand that. Yeah.

Umami 13:32

Something meaningless. Yeah. Meaning of what you're creating.

Nafis Rafsan 13:38

Exactly. your content must be meaningful.

Umami 13:42

Yeah, so that's like to devise my first second is Anik. Anik is my friend. And third is you yours. Like I, whenever I see you cooking pasta, I actually repeatedly watch that. So yeah, thank you.

Nafis Rafsan 14:02

Thank you. Thank you.

Ummi 14:04

I love them.

Nafis Rafsan 14:06

So

Ummi 14:07

you're for yours like the How to say the way you presented the video like the starting of it. And I don't get lost, like oh my god, the cameras not moving too much here and there. You're just focusing on that. Yeah, the camera movement. I like it the way you show it. And the way you like just cooking. like cooking presenting the cooks that shows like you're very professional.

Nafis Rafsan 14:34

Thank you so much. That means a lot to me.

Ummi 14:38

Yeah.

Nafis Rafsan 14:39

So like, Do you sometimes engage in the comments section?

Ummi 14:43

Like I did any? Uh, yes, I do. Chotobhai. I give I just give love Yes. But because sometimes Nafis with me now he's like, Hey, you say something like this one. So I commend on it. Yeah, and So Anik.. I always comments on his video like, you know, this gives me so peace in mind. Oh this like this was so peaceful So, yeah, for you I I just give reactions and like, text you

Nafis Rafsan 15:18

but like Do you sometimes shared the videos as well? Like for any of your favorite YouTubers do you

Ummi 15:29

care about like sharing videos? Yeah, but I did share chotobhai's videos.

Nafis Rafsan 15:36

Okay so like what what made you shared the video? Hello? Hello?

Oh yes sorry

Ummi 15:46

it was just getting

Nafis Rafsan 15:49

confirmation I am I stuck now

Ummi 15:54

now you're okay. All right here my internet is disturbing

Nafis Rafsan 15:59

I understand the internet the situation in the country is not right so the internet is disturbing. Hello? Hello?
Ummi? Are you there?

Ummi 16:13

I am here. Videos getting started.

Nafis Rafsan 16:16

Okay, so

Ummi 16:17

can you hear me?

Nafis Rafsan 16:20

Yeah, I can hear you I can hear you loud and clear. I can hear you. It's all good. So we continue.

Ummi 16:28

Yeah, my my internet is disturbing.

Nafis Rafsan 16:31

That's not a problem. Yeah,

Ummi 16:33

thank you. Alright, so

Nafis Rafsan 16:35

like, so you do share videos at times. And you're very picky or selective about it. Right? And so like, Dad, like, what, what? What motivates you to engage in the comment section though? Who me? Are you there?

Ummi 16:59

I'm really sorry. I...your your voice is breaking out like Oh, all right. No problem. I

Nafis Rafsan 17:05

can hear you. Okay, okay. Okay, so can you hear me now? Oh, me?

Ummi 17:11

Yeah, I can hear you. Okay,

Nafis Rafsan 17:13

so do you like engage or what makes you engage? Or what makes you want to engage in the comment section?

Ummi 17:22

Now face I'm really really sorry, but

Nafis Rafsan 17:37

Who? Me? Are you there? Are you there? Hello?

Umami 17:48

Yeah, I'm here now. Sorry.

Nafis Rafsan 17:50

Oh, good. No problem. No problem at all. Okay. So should we continue?

Umami 17:57

Yeah, if I can hear you

Nafis Rafsan 18:00

can hear me. If you can't hear me then just let me know. No problem. But from my end, I can hear you clearly. You were stuck. But now it's it looks completely fine.

Umami 18:11

Okay, ask me the question.

Nafis Rafsan 18:12

Alright. So like, what motivates you to engage in the comment section of your favorite YouTubers?

Umami 18:20

If it makes me like, excited, or if, like, if it moves me? Yeah, actually, the motivation differs from situation like, What's the situation? What's making me feel like it? For example, Nafis here so far, I hope you don't take it personally. Being I'm saying it from a fan's perspective. Like, since I'm following the way I have also seen what's what's her name? nafi? So Naira Okay, yeah, I love Sunhera too. So when I see them both as a fan I buy them a lot like I buy them a lot so whenever they're like posting any videos together that excites me so much. That it makes me come in there by you to couple like like I love you guys. I would love it. I know they would hate me for it even think about it, but what can I do as a fan? I buy them a lot. I'm like, please, I like you guys. So that leaves me excited. Thank you This Anik like you know some days I struggle a lot. ADHD problem is I think it's getting on me. Yeah, so Anik's video like after I watch his video, I kind of feel like my mind can concentrate on that content. My mind actually goes like you know, it goes around I cannot concentrate in one thing, his video I can. So I come in, I'm like, Hey, you know you're this video helped me to that helped me that makes me motivate me to comment, like engage into the or share that you're one it's it's also personal things is involved because I I know you

and my admiration over your video quality Oh, yeah, thank you whatever I'm saying I'm saying it based on very recently what I liking I guess sorry.

Nafis Rafsan 20:35

Okay. All right. So would you call yourself a fan of all the YouTubers you follow?

Ummi 20:45

Yeah, definitely.

Nafis Rafsan 20:47

And why would you call yourself or what do you think that you're a fan?

Ummi 20:57

As much as I know, fans definition is if if you follow those people frequently

Nafis Rafsan 21:07

Yeah, of course, like if you follow those people and if you're like really admired them and if you want them to go forward with the whole entertainment process, and

Ummi 21:17

yes,

Nafis Rafsan 21:18

supporting the that makes you a fan. And even if it means that you are not really very big supporter, yet you still follow that person that makes you an anti fan. But it's completely fine. But in a very specific term fan is where you are really supporting are always watching the videos. You don't necessarily need to support them, but you're always constantly keeping yourself updated with the whole thing that makes you a fan.

Ummi 21:52

so yeah, in that case, supporting them, I'm not sure because if I mean supporting them that that means I'm sharing their content, I'm also sharing it to others to see that I like them. Mostly, I don't have the space or I don't have the thing that I can talk talk it out with

Nafis Rafsan 22:13

others understandable and even if

Umami 22:17

I don't have, I don't have friends to share it. Like,

Nafis Rafsan 22:20

that's so good. But you know, as a fan, you don't always have to share the videos or comment on like, as a fan, you can just just non verbally support them, just within your inside your head. That's perfectly fine.

Umami 22:36

But I really I really like them and like regularly follow for example the content so that once they come into Facebook, like I get excited, even though if I if I'm in the office, I'm unable to watch it, but it will be inside my mind and I will save it for later like I save it and I watch it.

Nafis Rafsan 22:54

Yeah, that's pretty cool. And since you are a fan like if you do share sometimes if you do share the videos, what what other platforms do you share? Or where do you share the videos too? Do you share them on someone's wall? Or do you share them on messenger? Or just you just share them on your wall?

Umami 23:17

No.

I think it's more mostly Facebook, you know, it's just I share them on my wall. Yeah, and then also like in messenger like I have only one friend here and Nafi I share it with them.

Nafis Rafsan 23:35

Okay, that's pretty cool. And why do you want other people to watch those videos?

Umami 23:43

Because I think I like we do with those people I share the same interest and I think that will entertain them as much as he entertained me so

Nafis Rafsan 23:54

true. true true true. true true. Like is there new sometimes go back and watch the same video again?
Maybe something that yeah,

Ummi 24:04

definitely if I like them a lot for example once again and you know it differs for example the total fight makes me really excited. Mostly I don't like to get you know say high excitement all the time. What I look for a specific piece so Anik's video I repeat them a lot. Yeah, today's video I watch it. Like in very short time, the excitement in case it's enough for me to

Nafis Rafsan 24:39

understand, you know,

Ummi 24:40

yeah.

I think that's how it works.

Nafis Rafsan 24:45

Makes sense, but why do you watch Anik's video? So like, why do you repeat his videos?

Ummi 24:54

Once again, peace of mind,

Nafis Rafsan 24:56

peace of mind. So whenever you turn on his videos you feel Peace. You

Ummi 25:02

know, I told you everything Everything is depends on the situation My life is like already very hectic right now work life. Personal life everything is busy and all. That's a little bit escape. From all this dizziness, hustling buzzing, I can just get inside of it. Oh, yeah, I think I'm getting very old.

Nafis Rafsan 25:29

No, you're completely fine. And it's very normal with all the participants have been taking this interview. And everyone's been so busy with their lives. And not everyone has all the time in the world to spend on

YouTube or Facebook, for platforms because at a certain age, you know, you have responsibilities and other stuff to do as well. If, if the interviews were like, if the target group for the interview were like, like 10 to 20 or something, then they would have been like, Oh, yeah, I want you to all the time. And everything. I totally get you. I know that you're super busy as well. So don't worry about it. It's so cool.

Okay,

Umami 26:16

I miss my life. Like previously, when I know, I know, Ryan Hagar Superwoman, I would like at one seat, I would watch all of them. Like all of them, man, I would repeat them over and over again. But now I don't have time.

Nafis Rafsan 26:31

And it's totally understandable Umami no problem at all. And so like, Do you always agree with the content of the youtubers you watch?

Umami 26:43

No, not really.

Nafis Rafsan 26:45

Can you give me an example?

Umami 26:52

Even though like I do, like many of the contents was sometimes, sometimes I **disagree** with that example. I'm sorry to bring up chotobhai all the time. No problem. Yeah, one of the videos he was helping a guy like, you know, with? I don't know. I don't even like to say it. But no,

Nafis Rafsan 27:19

no, go for it. Don't worry about anything on me. All right. This is like,

Umami 27:22

yeah. Lower economical background if I completely **disagree** sharing it. Like, I can't do this. I agree sharing it in website. Are you doing were in social media?

Nafis Rafsan 27:37

No, of course.

Umami 27:39

Yeah, you do it if you're doing it. This kind of, I mean, no matter how much good intention you have, yeah, yeah. You're still if I am that person with that low income, and I need help, I will be really happy to get the money. But later when I see that, that is shown on social media, I will feel down.

Nafis Rafsan 28:00

Yeah, so true. So true. That's, I totally understand that. And I agree with you. It's true.

Umami 28:06

Yeah. So that's, I don't like it.

Nafis Rafsan 28:09

And do you ever, like interact in the comments section? Or do you like protests? Like you write things there? Or do you feel like writing things there? Like, for example, like you should not like, since you are helping a lower economic, like a person with a lower economic background, you should do it. Be or you should do it, not in front of the camera, but maybe away from the camera, maybe you don't need to show it at all. And it's more like, more or less like a type of a show off. Many people do it. It's true for social media for likes and follows. And I totally understand that it's part of their business, but as an audience, you will definitely have like that feeling inside where you will need to, like, you know, speak out. Right? Like, why are you doing this in front of the camera? If you truly care, then you should do it away from the camera when the camera is not present there. Right. So do you sometimes or do you like interact in the comments section or somehow or maybe tell your friends or something that look like or maybe disagree about the whole content?

Umami 29:23

Give me one minute.

Nafis Rafsan 29:28

No, no, no worries. It's completely fine.

Umami 29:34

So right now we're we're begging we'll come knocking on your

door. Sorry about that.

Nafis Rafsan 29:51

No problem at all.

Umami 30:01

You know that that figure can be the dream of a lot of girls?

Nafis Rafsan 30:06

So true, I cannot disagree. It's true.

Umami 30:12

Oh, in my case, I'll have to bring up some of my personal experience or thoughts. Yeah. Mostly I restrained myself from in social media mostly restrain myself from arguments or from conflicting ideas, okay? Because there is a reason because when I was doing my undergrad, we were, we were taught to see a theme from various perspective from various aspects. So you take yourself out of that. One of you and then you see it from bird's eye, like you can watch yourself in different situations here. So maybe it may, it may be wrong for me, but maybe for other people. That's appreciation, showing appreciation, maybe for him, that's like, I'm just, you know, I'm having, I'm putting an example here. So other people follow me as well. So you see, I can see from various way so I kind of get confused. And I'm like, you know, it's complicated. Maybe I shouldn't just abruptly Li say that, uh, you know, I shouldn't do it, you shouldn't post it. I restrained myself from this. Okay, so

Nafis Rafsan 31:30

you don't respond back. Like even in private?

Umami 31:36

In private I I do if I record I do **share** my opinions like this is my point of view. But I am sure it you know, that you that can like, it's just me personally thinking this. Okay, you can have other ways to I enjoy it.

Nafis Rafsan 31:55

I totally understand and, like, Umami about if I have to tell you.

Umami 32:01

I tried to be very hard to save not arguing or not bringing out very,

Nafis Rafsan 32:15

totally understandable. And it's completely fine to disagree with a certain content. Because, I mean, I have had a lot of participants and I have interviewed on quite a few participants, and many of them disagree. And one of I remember like, I think two days back, I was taking this interview of this person and he kind of complained about the same thing about the whole donation or donating in front of the camera. This thing is just not right. And I think the channel's name was so good Afridi. Yeah, so he was doing this big donation in front of the camera and the person. Yeah, the interviewee was very pissed at him for doing that. And it's totally understandable. Totally.

Umami 33:00

Yeah, true. But once again, that is also true that some contents are really not acceptable. Yeah, except,

Nafis Rafsan 33:15

like, you're really or ethically,

Umami 33:17

morally, or ethically that's very wrong to **share** or even present on social media, and also on the rolls around our Facebook a lot. And again, you know, I just, I don't know how to argue about it. And I didn't even like to engage myself in such things. Of course, he does.

Nafis Rafsan 33:42

Get to him very soon.

Umami 33:45

He can give you like very interesting ideas.

Nafis Rafsan 33:58

All right. Should we continue?

Umami 34:01

Okay, guys.

Nafis Rafsan 34:06

So, like, you know, like, when we when ever you're watching a video are, like, you know, or commenting or sharing, and everything, or even if you're not doing any of those things. Alright? Do you ever feel like you're a part of that community when you're watching their videos?

Ummi 34:26

Can you repeat that question again?

Nafis Rafsan 34:28

So like, do you even after like, you know, even if you comment or if you don't comment, but you're still watching those videos, right of your favorite YouTubers, but like, do you feel like you are a part of a community when you watch their videos? Like being a part of your community as in like, you know how everyone's watching and you're watching at the same time as well. They're watching the same video. And maybe there are well wishers of the YouTubers.

Ummi 35:00

over here. Yeah, now I got it. Yeah. Yeah, true. Like, you'll see, like,

Nafis Rafsan 35:07

for example, Gmail if I, if I can tell you this much that you know how every influencer has their own little community. And people don't always interact, be a part of that community. Sometimes they just they don't even like a video but yet they feel like they are a part of that whole process or the whole influencer. So do you ever feel like that?

Ummi 35:39

Oh,

I don't know how to answer that.

Nafis Rafsan 35:44

For God, like, whatever like into it, we can replace the word community with that say, feeling the same way other people are feeling whoever is watching.

Ummi 35:55

That way, I must say that, of course. Since I'm in Bangladesh, my cravings of food is like you know, increase a lot because I had a very variety so for when I was in Beijing, here it's limited it's only just you know, the menu is very limited. So through Chotobhai's contents, I can actually get to know a lot of things

like where I can get good foods where if I go there, how the quality is going to be so that that I can relate right and Anik's video. It's like I've lived in China I know how beautiful the environment is. I know the sound inside How is it can be. So I think one of the reason I look at it, it's because I can recall those memories. I can that that's very familiar to me the weather, the beautiful environment,

Nafis Rafsan 36:50

so it makes you feel like you're a part of his life. More or less a part of what is Yeah.

Umami 36:57

Yeah, it makes me nostalgic to the days I used to spend there the whole time. Yeah.

Nafis Rafsan 37:06

Do you sometimes like if you see a comment in let's say in one of your favorite YouTubers videos, if you see a comment and if you agree with the comment, do you like it or dislike it?

Umami 37:18

I Just watch it.

Nafis Rafsan 37:26

Maybe like four or maybe like seeds the video by pressing the Save button or maybe like pressing the bell button on the YouTube video. Do you do do any of these things?

Umami 37:39

YouTube Yeah, yeah, when I'm watching it in YouTube I do like give likes there I made sure that I'm getting like or I subscribe the channel and I made sure I ensure that but when in Facebook actually when the comments come out it's like you see I told you my attention span the consoles small so even I don't get the time a guy forgets to give like I just go like this all the comments like Oh, and I love them so I think it's about the time like I don't stop

Nafis Rafsan 38:11

I understand Yeah, of course of course it depends on the content definitely. And

Umami 38:17

is one minute

Nafis Rafsan 38:18

yeah

Umami 38:33

sorry I'm really no problem

Nafis Rafsan 38:34

Take your time. It's okay.

Umami 39:10

I'm sorry.

Nafis Rafsan 39:38

No problem at all. It's everything is fine. So like, but I'm really sorry on me like I am taking so much of your time as well.

Umami 39:46

Not at all these these are like you said these are very interesting questions like I would like to answer them. But if it was about something about politics or something I would be Like, economics.. I wouldn't like them. These are my favorite subjects. In undergrad, I have a combination of philosophy and psychology. So I like this interview.

Nafis

Sometimes you feel like you are a part of this community. But what makes you feel like a part of that community.

Umami

Like it is basic. It has to be relatable to you. Mostly if you are repeating or following someone, it has to be relatable to you.

Nafis

Do you sometimes read through the comments? What do you try to find there?

Umami

I told you that mostly in peaceful videos, I don't go through the comments because I don't think there is anything negative. When I see videos that may bring out some conflicting ideas. Once you are done watching it, you see if people are saying anything about it. It brings out excitement.

As a fan, there are haters, like my favourite youtubers and how many fans are trying to bash the haters. That's the reason I go through the comment sections. It's actually what you are researching about. It's a very personal space

Nafis

It is exactly what I am researching on. If you agree or disagree. If you are one of the haters.

Ummi

It is our own little personal space where you can be judgemental and be you

Nafis

Do you feel like the activities online community of BD around local influencers are very strong?

Ummi?

What kind of activities?

Nafis

It can be anything. Like the choto bhai do you think there are a lot of haters and supports and if there are interested in his work.

Ummi

Compared to where I lived, if you triple it.. I don't know... The influencers in BD are too much here.. Your thought process changes here. You follow those trends. Your fashion trends change and even business are changing like surrounding their ideas which is crazy. Of course you are studying media and culture. You know how crazy it is. Once when you come back here, you will understand

when you come back how much the people's mind is completely controlled by social media. Mostly, this thing what's going around here is influencers are like .. the content they are bringing here. This is what people are always following all the time.

Nafis

Do you think the people around the influencers, the audiences watching .. do you think they are very interested in the videos and the comments. What is their level of engagement?

Ummi

The level of engagement is like tremendous. You cant event imagine it. When I was in Beijing, I would be living in reality atleast half of the day. Now I live in social media 90% of the day. I spoke about only 2 to 3 influencers but I do watch other influencers. My focus goes from one place to another. When I go outside in the restaurant where 6 to 7 people are sitting there. Every one of them are

watching something and mostly they are watching some influencers' content. They are following particular person and there are a lot of influencers right now.

Nafis

Do you feel like the local fans have this urge to write or comment or share the videos of the influencers?

Ummi

Yeah. For eg. one content creator brings out something that is viral and within seconds, everyone starts sharing and commenting. Its kinda crazy here how much people are involved in these things.

Nafis

Can you give me an example?

Ummi

Recently, a cricketer got married and it became a scandal. Their personal life revolve around social media and people starts engaging. Even when you are in office, your colleagues will bring it up.

Nafis

While working in your office, do you ever speak about youtubers with your colleagues?

Ummi

Me personally. I dont. I feel like I am an introvert. I feel like I should say what they can relate to. I usually dont **share** but people do **share**. I mean not during office meeting but when in break, people bring these topics up. I was giving an example, one of the youtube influencer Salman Muktadir, omg people went crazy about it. There is also a trend, onc you are a very good content creator.

In your personal life if you do things according to our social culture fi you do something wrong, people go crazy and say bad stuff. The wave of excitement.. people's lives are boring and it gets so monotonous that they get excited about these things. This is like a one by one.. its a cycle. Every month its going on. Sometimes, it frustrates me a lot. If you are a younger generation, you are just studying right now

your focus should be on something you are passionate on. You shouldnt be wasting it on someone else's personal life.

Nafis

People from BD are interested in other people's lives

Ummi

People in BD are really misguided. I saw very young people when they are in the street, they will come up with creative ideas. In BD, they do not go for these things. They talk about something useless.

Nafis

Thank you so much.

Ummi

I enjoyed it a lot. Thank you.

Participant – 7

Participant Pseudo Name: Sabbir

Keywords: people, content, Bangladesh, youtuber, channel, youtubers, video, comment, understandable, watch, fans, social media, interact, influencers, Facebook, ads, true, Bangladeshi, interview, comment section

Duration: 40 minutes

Nafis Rafsan 0:01

Somewhere, I will be recording this conversation. Our little interview, which we're going to have right now. And is it okay if I speak in English? If you want. Alright, great, great. So Sabbir, my topic for my thesis is so contested narratives of Bangladeshi fans towards influencers on YouTube in Bangladesh. So it's basically understanding consumer or audience psychology, or how they react to YouTubers. Who are, you know, YouTubing. So Bangladeshi, like weird, I'm trying to find out the psychological understanding of Bangladeshi audiences towards YouTubers. So I'll be asking a few questions, and then we're good to go. Alright, so first question like so somebody how old?

Sabbir 0:56

I'm currently about to be 28.

Nafis Rafsan 1:01

And where do you live? In Bangladesh?

Sabbir 1:04

I live in Bangladesh. Yeah, in Bangladesh, I am currently residing in Dhaka city, the capital of Bangladesh. Yeah.

Nafis Rafsan 1:13

All right. So are you active on

Sabbir 1:14

social media populated? But? Yeah, yeah, I am. I am. I am. Yeah. Because you know, I'm active on Facebook, slightly use Instagram. And of course, I use YouTube a lot.

Nafis Rafsan 1:29

A lot. Like, do you watch YouTube? A lot compared to other social media platforms? Yeah, I

Sabbir 1:37

think so. And like, I think it's Facebook the most because, you know, we use Facebook. Kind of, like, we don't even know when we're using it at times, like, exactly, we wake up we like just on our phone on Facebook. So, you know, subconsciously, maybe Facebook takes the most of time in our life. But apart from that, when I'm YouTubing I know for sure, like what I'm trying to see because you know, yeah, so YouTube is a definitely a

Nafis Rafsan 2:07

huge part.

True, exactly. I mean, Facebook is pretty dominating, they are dominating in compared to other platforms, which is very true. Because you get like a combination of content, video, and everything, create content creation, you get everything on Facebook, including news. So understandable. YouTube is specifically used for content creation and for information, which is also understandable. So like, approximately, how much time do you spend on YouTube?

Sabbir 2:38

By day? By day? Yeah, I would say

three hours, three hours.

Nafis Rafsan 2:46

Okay. That's pretty interesting. Yeah, that's an average, like, I have quite a few participants, and they were like, around three to four hours. But we only have 24 hours a day. And we spend it, I spent half of it sleeping. So I understand.

Sabbir 3:05

Yeah,

Nafis Rafsan 3:06

so like, on YouTube, do you, like visit a certain channel regularly?

Sabbir 3:12

Ah,

it's hard to say because, you know, most of the time, you know, like, I think the YouTube algorithm works like a charm, you know, like it kind of like, a minute, you know, on a consumer perspective, when I, let's go into YouTube, I already kind of see the things I want to see. It's already in the newsfeed suggesting me, because, you know, as far as I know, that's how algorithm works. They're kind of like, gets the idea what, what we're into, and then you incorporate that on the recommendations. So most of the time, you know, the first thing I do, of course, you know, what is suggested in front of me, I choose to videos from that, yeah, let's say, you know, open a new tab, open a new tab and just I just, you know, kind of come up with a collection that I want, I want to watch these. And then if I have certain channels, in my mind, let's say, it depends on the purpose, let's say if I'm learning something, let's say when I was learning guitar online, so at that time, I used to go into a certain channel, where I know that I would get that less so I was manually sort of browsing. So it depends on the purpose. Actually, no,

Nafis Rafsan 4:20

okay. Yeah. Understandable. You might have a variety of purposes, but like somewhere, is there any specific channel? You're a very big fan of like, I am a big fan of PewDiePie

Sabbir 4:32

PewDiePie PewDiePie.

Nafis Rafsan 4:36

So do you have any specific channel?

Sabbir 4:38

that Yeah, I do. I do. I do. This Yeah. Is this. Okay. Boys Avenue. That's like the artists that follow? Really? Yeah, sorry. I didn't use that. Music. Okay. Yeah, so it's unplugged, and they're really good. So I I browse them all the time, you know, it's kind of my go to music.

So,

I just serve that. And, and aside from entertainment, I think I would say, charisma and command, there is this channel. So that teach that kind of like, you know, comes up with content about

Nafis Rafsan 5:21

you do?

Sabbir 5:23

you know not everything about the channel is right. I think it's kind of exaggerated in some ways. But then again, I mean, they come home with really good content, because you know, that I think that channel incorporates on how people can deal with different personalities, and how can they incorporate those personalities that are likable within ourselves. So yeah, I mean, it's nice to learn that you know, how to deal with people and stuff. I think it's an art. So yeah, doobies. Exactly. That's

Nafis Rafsan 5:52

interesting. Yeah. I mean, you're so right. It's like, it's more of the channel is more focused on a lifestyle perspective. It is. you incorporate within the whole society, and dealing with different people, or how to be an alpha male. It's kind of like,

Sabbir 6:12

yeah, which is true. That's true. It is true. Which is true.

Nafis Rafsan 6:17

Yeah. So like, how often do you watch your videos charisma command?

Sabbir 6:23

pretty often, I mean, I have the notification bell button on so whenever, you know, they upload a video, I have that on my phone already. So you know, I kind of like slide slide through my notification, and he directs me to the video.

Nafis Rafsan 6:39

Exactly.

Sabbir 6:40

Yeah. So that helps. So

Nafis Rafsan 6:44

like, like, Is there something specific you like about the video? Is there content or quality? Or is it the whole video production? Is there something specific you like about the whole?

Sabbir 6:56

Yeah, no, I think on the video production is very minimalistic. They don't show much graphic. But I think you know, like, first of all less ads. You know, I like channels. I like channels who, you know, do not necessarily like bombard me with ads, and they know things. They're selling whatever they're saying they have an intention to sell it. So I know that on a consumer perspective is very annoying. Yeah. So yeah. So that particular channel have much less ads than relatively, you know, compared to other channels. selling a something every time. So, you know, it's easier to see and just, you know, keep on watching.

Nafis Rafsan 7:44

So understandable. Yeah, I totally feel you, which is true, because ads are so annoying, right? Like you're watching a very interesting thing. And then some the ad pops up,

Sabbir 7:54

especially if it's so irrelevant. They know some ads or so.

You know, it's

Nafis Rafsan 8:00

it gets boring. Yeah, watching that. But like, I was wondering, subgrid like, what what you say,

Sabbir 8:07

and most of the time is keypads, you know, like back

Nafis Rafsan 8:09

Yes, exactly. Right. I also do the same, like whenever ads come in, and I just wait for the two three seconds. annoying, right. So but like, what made you follow that channel in the first place?

Sabbir 8:24

In the first place,

I think, you know, like,

that's very subjective when it comes to me, because, you know, I'm kind of a person that really love to have conversations with people and and of course, like, and I'm very intrigued to kind of, you know, learn how, let's say for an example, how celebrities, they are so likable, or you know, like how to deal with fame, or, you know, certain successful people also know how if they have friends circles and how they're dealing with that, that's like, some insights where you would not know. So, you know, the channel kind of breaks down those things, you know, how they manage to secure a good in a good image in the industry, how they're trying to, you know, like, always be positive. And they're trying to make people who are around them comfortable when they're in an interview. So, you know, like, I learned that because, you know, like I said, it's very subjective to me, because I'm looking forward to travel myself, kind of probably settle in a new country. So you know, how I'll be able to have a meal, I must be able to, you know, cope up with different people, different cultures, and maybe in the process not hiding. So, you know, like, a lot of times there are people we say something and then we cannot take it back because maybe we're joking, but then again, some other person on the receiving side they might get hurt. So there are things that should not be said. So No, these are these are nice to learn, you know, it's not something that is obligatory you must learn. But you know, my perspective is that you know, that if you are better at communicating that channel deals with a lot of communication, how to communicate effectively. So that is my thing, man. That is my thing. As a matter of fact, you know, my minor was mass communication when I did my graduation in independent University. So, yeah, so, it I was always intrigued on this particular topic.

Nafis Rafsan 10:34

Okay, and do you like, do you share the videos sometimes?

Sabbir 10:43

Not really, you know, this is something I don't find myself doing. Like, I don't share YouTube videos much. Yeah. Unless it's fine. You know, I would see the challenge, Daniel. So I, so I don't share much content from YouTube on other social media platforms. I do sharing a lot more in Facebook, and all that. Yeah.

Nafis Rafsan 11:08

Understandable. Facebook. All right. Yeah. It's much more easier to share videos on Facebook. It's just one click away. Yeah, but sometimes, do you ever share videos like YouTube videos? Like on messenger? Maybe? Or?

Sabbir 11:24

Cool? Yeah, yeah, you got me, right. Yeah,

I do.

I do when but that I have kind of narrow crowd of people, I share content. Definitely. I mean,

Nafis Rafsan 11:35

if you're sharing a YouTube video, you don't have to literally necessarily share that video on Facebook, because it is kind of available on Facebook at times. So what you do is you sometimes share it on share the YouTube video or messenger, maybe or less,

Sabbir 11:49

exactly, personally, or they're like, you know, some friends group, let's say I want I just came across this particular video, which is very funny, I wanted to share the laugh with my friends, because you know, they would be funny. And it's kind of their thing as well. So, you know, I share things to relevant people who might be interested in this particular topic, you know, or just, you

know, we share the mutual, you know, like, interest on that topic or

Nafis Rafsan 12:16

Exactly, and that is totally understandable. Sometimes I do it as well, it's, you know, it's nice when you share something nice to the group, and all your friends react to it, which is understandable. Right? So like, you shared this videos on WhatsApp and like, maybe on iMessage or, like, on Facebook groups or messenger. Right?

Sabbir 12:41

I yeah. Yeah, I do on WhatsApp, the ideas? I do share things on WhatsApp, sometimes. You know, Whatsapp is very convenient in our countries. Well, I don't know about Sweden. But WhatsApp is. I mean, it is.

Nafis Rafsan 12:57

It's very important. Yeah.

Sabbir 13:00

So I placed likewise, here here as well. So sometimes I do get in WhatsApp. I don't use iMessage, though. Yeah.

Nafis Rafsan 13:08

All right. And do you ever interact in the comment section, like on the YouTube channel? Or the video? You

Sabbir 13:15

know, no. And this is, this is a funny story, because, you know, I never interacted on YouTube comment section. But you know, at one, one particular incident was that, you know, it was probably some artists, which is Oh, probably John Mary, you know, it's my favorite artist. So I put up a like, really, you know, good comment. I barely remember. But he was, it was a comment. So, and then I found, like, so many interactions on that form. And now after waking up the next day, because I'm no one in YouTube, nobody knows me. So I don't like it's just a random comment on a pile, just a public space. So, you know, people probably like that comment, a lot of bridge telephone lines and stuff like that. And then when, and it's funny how social media works, when when you actually find yourself, you know, getting attention through social media, it kind of kind of makes you interact with social media even more, you know, it's, I mean, it's kind of, you know, I should not use this term,

Nafis Rafsan 14:18

but it's, you know, in one sense, yeah, exactly. Use whatever you want. You can even say fuck you, if you want. No problem is a very informal interview. So I can just be you. Okay, I don't worry.

Sabbir 14:31

Great. Perfect. So, that is a thing. So I, you know, like when I, when I started interacting on YouTube comment sections, you know, I know Yeah, I love it. And let's say, you know, the time frame, you know, at three minutes, five seconds, this moment was really funny. And you know, like, this is really nice, and I started interacting much more. So,

Nafis Rafsan 14:51

yeah, so that is your reason to interact in the comment section because it's very addictive and you get, like a lot of attention from people, which is understandable. That is why people comment to be very honest. To give out their opinion, and for other people to support them. So yeah, give us you give us your opinion and you expect or you see that other people are liking your video, or liking your comments or liking your comment because they are supporting you. Which isn't? The answer

Sabbir 15:22

Exactly and I really I feel that is the entire bubble about social media, you know, whenever anyone, anyone puts something on social media, the first thing that comes to your mind is that you know, the people on the receiving side, your your audience, how they will receive. So let's say, exactly, if I even put a status and I feel that, okay, this is funny, and I has the potential to reach at least 50 likes, I automatically put that on my knees. So yeah, I mean, you know, a lot of times social media is interlinked with how you will be perceived on you know, from

Nafis Rafsan 16:01

somebody that is so true, and I totally agree with you. And do you like, Is there something specific in the videos that you come back to? To watch maybe? Or maybe to watch other videos? Or?

Sabbir 16:16

I do I do, you know, as a matter of fact, I don't know if it's only my mind, or it's just probably me, you know, sometimes I kind of like, you know, recall this particular video more precisely, this particular moment. And then I tried to find back the video, and then scroll through the video to find that particular moment. Let's say it was a joke. And some some I just, you know, kind of like, recalled, it recalled in my memory that Whoa, this video was really hilarious. I to rewatch it again. And then I actually browse through the YouTube channel, youtube and try to find out that particular video. So maybe it's just, you know, it was in my mind, so

Nafis Rafsan 17:02

it's totally understandable. Yeah, it happens. It happens.

Sabbir 17:07

reinforcement. Yeah, that's the word. You get reinforced to look back at the video.

Nafis Rafsan 17:13

Yeah. And you come back and you watch it again, or you put in a comment, if you feel like it, or you find that certain part of the video video overpowering CNN, which is understandable. And do you like always agree with the content of your favorite YouTubers?

Sabbir 17:31

No,

I don't.

Yeah, I don't because you know, like, I, I don't know, like, not every time but most of the time, you know? You know, like in social media, everyone's a critic. Yes. And, and so am I, let's say when I'm watching a video, I try to criticize constructively that you know, okay, fine. If the channel actually feeding me some bullshit, or, you know, trying to come up with really good content, which stands out of the crowd out of the box. And yeah, and sometimes I see that is the same old content. And let's say, you know, it's monotonous. Like I said, like I said, they're **promoting** something. They're trying to sell something. And which is maybe sometimes irrelevant from the video either. Yeah, so that bothers me. So I don't necessarily agree to whatever.

Nafis Rafsan 18:23

Yeah, sometimes they do that. Yeah. They just take a sponsorship from somewhere. And they'd be like, yeah, this video is brought to you by blah, blah, blah. It's super

Sabbir 18:32

annoying. super annoying. I mean, I understand. Like, you know, on the reverse side, you know, if I put myself in their shoes, I probably do the same. But then again, you know, some some channel exaggerates this a lot.

Nafis Rafsan 18:47

Yeah, exactly. And I understand that and do you like, Is there like, I don't know. Like, do you like respond back? If you feel like the content is does not feel right. Do you respond back?

Sabbir 19:00

i?

Not all the time. I do not, not all the time, but sometimes.

Sometimes I know like, sometimes I do. Let's say if it's too if it's too annoying. I'm the max I do is put it is like who's watching? Right? which

Nafis Rafsan 19:19

is understandable. I mean, I was about to ask you. Like how do you respond back? Exactly. That's the way that's the way like, if you don't like the video, you just put like there are sometimes there are people maybe I don't know like in the comment section, maybe you put in a comment. Or if you're like not up to put in a comment like a negative comment. What you do is you like, a comment which you are feeling neutral with, like, for example, a random guy. Yeah. What do you like your comments, right? Yeah, more or less. Like, for example, randoms. Like, come in and be like, hey, you're this this is not right. And you also feel the same way. So you just put in a like in that comment. Yeah,

Sabbir 20:05

exactly. Because, you know, sometimes I do that I do that, you know, if it resonates with me, if it resonates with me, because, you know, there can be different opinions from everybody. But then again, there is this general opinion, some, you know, like, on something that a lot of people agrees with. So, let's say someone commented about this particular artist being, you know, racist on, like, public interview, and that is so accurate, and he kind of made a comment about it. And if I resonate, I will definitely put a light on that.

Nafis Rafsan 20:41

Do you believe that your response, maybe disliking, and everything can help change the content to be better for the YouTuber?

Sabbir 20:52

This is a tricky question, because I don't know how substantially it would. But then again, if there are even like, point 1% chance, then I would keep doing it. Because Because, you know, to be very honest with you, you know, looking back in, let's say, five years back and looking, you know, looking at the current scenario, content, there's a massive transition, how content has been changed. Because, because a lot of social medias are more accessible to plenty of other people. And then the number two reason could be a lot of people are more accessible to technology, now they have smartphones, they can just see the social medias clicks away. So you know, and some people just like to, you know, just write things down unnecessarily in social media. So, exactly. So there's, there's so much, so much, you know, irrelevant,

you know, just it's so congested somehow, that, you know, you need to pick things out of the pond, that which things you really want to grasp, because you were spoon fed with so much unnecessary content that you probably even don't need. But then again, you're spoon feed it with it, because maybe people have come from people my age, or let's say, who has similar interest, they like that video, and that that platform kind of directs that video to me, because that's how it works. Right? That's how they find the

Nafis Rafsan 22:27

thats how the algorithm works. Yeah, our target audience, so

Sabbir 22:30

something that he likes might not be received well, by me, so But then again, I'm spoon treated with it. And moreover, if you think about, let's say, new social platforms, like Tiktok, you know, these this content? You know, what, how can I put it, you know, these are more like, just for the sake of making content, these people are just making content, there is no purpose. You know, I'm not saying that all content makers are like that, but major at major, really, people are doing that. They're just, you know, just putting out content for, for the sake of putting out content. They just want visibility. They don't they don't even think about it that is my content, something new is it going to bring? Is it going to add value to my audience, and a lot of people don't realize that. So let's say, you know, they're jumping from this bed to the

floor, they're videotaping it and putting up in the content in Tick tock, who would want to see that, you know, that doesn't add value to my life. So but exactly, but I'm being spoon fed with it. If I installed the door and keeps crawling, you'll see a lot of stupid videos like this popping up.

So yeah, so you know, that massive transition of content, the quality of content really, questions, the future of content, making, to be honest, it will be much more tough for content makers to come up with really good content, because well, now that is so saturated, you know,

Nafis Rafsan 24:07

yeah, it's definitely very saturated. And when you put in like a design, you also expect the YouTuber or the content creator, to understand that this video was not liked, and maybe they should change it a little bit.

Sabbir 24:24

But then again, you know, like, you know, having said that, as well, you know, putting these likes or let's say, something that is so stupidly funny, but then again, it's getting a lot of views. They will keep making those sorts of videos because negative publicity no publicity is bad publicity, apparently. So even if it's like, you know, frowned upon, even if it's making made fun of, even if it's so stupid, that people are laughing about it and joking about it, but then again, it has a market, then people would not take that even if it's disliked. Exactly. So that is a complaint. different perspective, if you think so, that can work in both ways, right?

Nafis Rafsan 25:05

It can, it can, it can definitely work in both ways. Which is true. And do you like? So you do interact with comments with likes and dislikes. And you also go through the comments of the videos you've watched sometimes, yeah. Reacting all the time. All the time. Yeah, same here. For even, let's

Sabbir 25:26

say no watchmen, and let's say the video just started on YouTube. And I, you know, I won't go down. And if I see that people, are there good comments, then I, you know, invest my time on it. Otherwise, I'll skip.

Nafis Rafsan 25:39

That's a very interesting Wow, subject. That is very interesting. I will write this down.

Okay, so we kind of discussed a lot about YouTube, and about your favorite content and likes and dislikes. So now, switch on to a topic known as Oh, don't worry, we're, we're kind of 60% done. Alright.

Sabbir 26:15

So I'm loving it, you know, continue, please.

Nafis Rafsan 26:18

Yeah. So now we're gonna talk about facts. Like, do you call yourself a fan of let's say, your favorite YouTube channel, for example? channel you were talking about charisma on command? of a friend?

Sabbir 26:39

Ah, well, well,

Nafis Rafsan 26:42

I find is someone who is very regular. Like, for example, someone who pushes the bell button, someone who follows the channel very keenly, it doesn't necessarily mean that you have to agree with everything I've done yet this like a content made by our troops. And it's totally understandable. But would you call yourself a fan of that channel?

Sabbir 27:02

I wouldn't mind because you know, exactly. But, you know, I would call myself a plan.

I would not mind mine that but there is another word I wouldn't. I would like kind of frown upon. You know, youtubers call their subscribers subs. I don't really like that word. that's a that's a really stupid word. You know, like, my subs, you know? Kind of like, that's pretty offensive. offensive.

Nafis Rafsan 27:32

Like it just you're typing everyone in under one name. Yeah.

Sabbir 27:36

Yeah, fans are okay. But there are a few words they should not use.

Nafis Rafsan 27:41

But they don't usually use fans a lot. It's more lame asking you like if you think you are a fan, but I like I don't know, if they would refer to their subs subs, as

Sabbir 27:56

they do, especially, you know, influencers? Or, you know, or he or watch, they use one more word, follower, which is the standard word for it. In Facebook, especially for Instagram, as well. The word follower, you know, and this way, it also bothers me a little.

Nafis Rafsan 28:19

And why would you Why do you think that you're a big fan of charisma on command?

Sabbir 28:27

You know, like, as long as it's serving me good content and not trying to sell everything to me. And yeah, and then trying to like enlighten me and coming up with new interesting stuff. I'll be a fan.

Nafis Rafsan 28:43

Okay, that's really cool. And are you like involved in any online group communities? concerning charisma on command?

Sabbir 28:54

No, I have not had long, long, long overdue minutes. That's that's not my thing. To be honest. Okay.

Nafis Rafsan 29:00

All right. And have you ever met any other fans who watch charisma on command?

Sabbir 29:08

Yeah, I do that in my view, my friends. I like you said, you know, if I shared I think I shared one video to other friends in my messenger, and they said, they have already seen this video so so we are safe to call them fans as well. Like,

Nafis Rafsan 29:25

so did you guys discuss the content that you guys watched?

Sabbir 29:30

Yeah,

I do. Not with everyone but people, you know, people who actually, you know, have that critique mentality. I do. You know, if I if I **share** with them, they come up with opinions and it's interesting if they even differ, that's, that's okay. That's, it's always good to land or just understanding.

Nafis Rafsan 29:52

Alright, okay. That's pretty cool. And so like when you're watching these videos on charisma Man, do you feel like you are a part of that community, like being a part of a community doesn't necessarily mean that you have to be in a group or something, it can just be that you're agreeing to the comments, you just psychologically feel like, you belong to that community.

Sabbir 30:18

I do, I do. Because you know, let's say if it was just a music channel, then it would be not more like a **community** because it's just music, anybody would love to hear some good music. But then again, if it's kind of like a niche **community**, which is like, let's say it goes when demand, you know, they're so tight inside of people watches it, who kind of were like, keen to learn about, it's not like, just entertain. So, you know, so have, you know, on topics like this, or on channels like this? Yeah, I feel that I'm a part of **community** or maybe just even, like, associated with the other people that that are watching the channel as well. Because, you know, they're also willing to learn so am I. So, yeah, I feel that sometimes. Part of that.

Nafis Rafsan 31:07

Yeah, exactly. And it's totally understandable. So, like, Alright, that's, that's pretty much the heart stuff. And now I just want to ask you a little bit about Bangladesh. Like, do you think that the Bangladeshi online community around the local YouTube scene is very strong? Like, for example, we do have like a lot of local YouTubers, right? Mm hmm. Do you follow any youtubers?

Sabbir 31:37

Yeah, I do. I do. You know, I, I do I follow you. There in Sweden, I follow your brother as well, you know, he does need to bring in this local perspective, let's Inbar that, of course, and I think it's on the rise, you know, it's on the rise, because Bangladesh is quite popular country. So if you know, a people here, really love social media, really, really loves social media definitely there, they would do anything, like they'll do. Let's say, they'll skip other things. And just, you know, be on Facebook, if they can all the time. Even, you know, let's say exactly, and even and, nowadays, the parents are getting into now they're there on YouTube. So, yeah, so, you know, it's on the rise, to be very honest. But I think, you know, still I question the quality or the magnitude of content,

Nafis Rafsan 32:36

it's not up to the mark up to them.

Sabbir 32:40

I don't think it's nowhere near the benchmark yet. Exactly. Exactly. It's, you know, cuz, cuz, you know, like, videos, content is a part of it, of course, it's a strong part of it, then again, it's associated with so many other factors, like the video quality, how it is portrayed. You know, like the sequence of videos, let's say, some YouTubers coming up with this video on the next video is totally let's out of sequence. And it's hard to follow no like that. So the structure has to be nice, the quality of the video has to be nice, you know, the presentation of the video has to be nice. There's so many things, because, you know, why am I saying this? Because the benchmark is set to high, when you come back to the international

scene. national standards. Exactly. So

then I think at that point, we do lag behind a little, but like I said, is the rise, you know, people are getting into it. And it's

Nafis Rafsan 33:34

so understandable. And you're so right. So the quality does need to improve in Bangladesh. And who right? And do you do you usually have like, our D? How do you let them know? Or as a fan? Like, let's, as a viewer, person who watches these videos of the local YouTubers, how do you interact with them? Like do you let them know that you know, the right? Like lead? even letting them know or, you know, putting their mistakes out in front of them? is also serving them good. So they will also get to know critical about them? Yeah,

Sabbir 34:15

I am. But I, you know, I think everyone should be, you know, if the audience is not critical, then the content makers will never, you know, push themselves to be better, they'll just feel that, you know, some laid back content will be good enough. But, you know, if the audience you know, are hard critics, then the content makers would like, you know, even question themselves before publishing the video, is it good enough, or will it be received? Well, so, you know, as a matter of fact, like I said, it's on the rise, you know, if there are other good content makers or good youtubers coming out, if the competition is there, I think the quality of content will gradually increase because, you know, there'll be like a calm, healthy competition. healthy competition is good. Everywhere, right.

Nafis Rafsan 35:01

Exactly. Exactly. So so. So I do interact with them sometimes. I do, how do you express it? in comments? Okay, yeah. Okay. That's good.

Sabbir 35:17

Yeah.

Let's say if the if the opponent is really good, I put a heartbeat. Otherwise, I'll just give you the like.

Nafis Rafsan 35:26

Yeah, exactly. So true. So true. That is also one way to show that you kind of liked it. It was okay. Yeah, it wasn't the best, but it was okay. You can do better. Yeah. And like, do you think that the Bangladeshi online community around these local YouTubers are very strong?

Sabbir 35:52

Like,

could you break down a question a little bit more? Sure. Of course.

Nafis Rafsan 35:57

So it's basically you know, how we are talking about local influencers? And they do have a lot of viewers, let's say, a million viewers, or half a million viewers, all Bangladeshi people, because the language is in Bangladesh in Bengali. So do you think that the community these half a million viewers, these people have like, are like, you were very critical? Who comments who likes to share the videos and everything? are very critical. Like, is the is the moral? Or is the are the fans around these youtubers? Very strong?

Sabbir 36:32

I don't think so to be very honest. You know, like, if I think of, let's say, you know, it will be easy to say if I, if I say that, yes, they are critical, but you know, then I would be just, you know, putting in perspective of people that are similar to me, who are kind of, at least sophisticated with social media, they don't know, they know how to not misuse it. But there are a vast majority of people, they, they just tried anything. And so, you know, they don't have that barrier. And in Bangladesh, it is very evident, especially in rural areas, you know, people with social media, they just write all the bullshit, they can say, I have a doubt, you know, like, and even even, most of them, even, you know, they're, I don't know, if they're literate, socially, you know, social media literacy, that can be a thing.

Nafis Rafsan 37:25

So social media culture, the kind of mix, they try to introduce the culture within the video,

Sabbir 37:32

yeah, clash of culture, clash of culture, clash of, you know, exactly, it's because Bangladesh is, you know, in a fast pace of just, you know, keeping up with the, you know, development or just, you know, getting on the verge of getting, you know, like getting or just, you know, trying to get westernized so much. But then again, a lot of people are held back with their own culture, no, no. And with the corridor, or something.

let's say, let's just disappear example would be, let's say the content is about this sorting topic, which is, you know, let's say just this pandemic, or you know, just to suggest some other thing, but maybe it can be about vaccines. It can be, some comment would be so relevant, and it will be like, let's say, some random....

Nafis Rafsan 38:22

Yeah, I mean, for example, I remembered this thing that happened, like, for example, about the lockdown, and there are influencers, or YouTubers who are saying that you stay at home, but I see that the local people, they're like, commenting, yeah, my neighbor is not staying at home, why should I stay at home? And who are you to tell me to stay at home?

Sabbir 38:42

Exactly, exactly. So, um, I don't know how much, you know, the level of acceptance should be more in terms of the **community**, like you said, I don't know if we're still there in the social literacy. And I totally understand. It's very bad.

Nafis Rafsan 39:00

Yeah, you're so right. That is true. Like, do you need to improve to improve, but do you have like an example where you have had a different opinion on the content produced by a local YouTuber? Okay. Yeah, I

Sabbir 39:20

do. You know, like so this,

I'll not mention the name but then again, I saw this. I saw this influencer biggest thing on Instagram. So she got into, she got a chance to kind of like, virtually interview. a celebrity. Yeah. Jared Leto.

Nafis Rafsan 39:42

Oh, yeah. The first thing

Sabbir 39:45

the first thing she said was you probably don't know where balance sheets. So you know, like that kind of sets the tone already that you know, we're on the inferior side. But on the other hand, I would definitely expect the influencer or whoever that has a platform that has a voice. I definitely say good stuff about the country as well. I mean, no matter how bad it is, but then again, you know, just you're a part of the society. So you know if bondage is hated, and if you're adding fuel in the fire.

Participant – 8

Duration: Sam

Keywords: videos, community, content, fan, youtuber, feel, channel, share, YouTube, engage, history, called, watch, makeup, disagreement, Bangladesh, teaches, advices, influencers, negative vibes

Duration: 30 minutes

Sam 0:00

So as long as you don't use my name, you can refer to me as S.

Nafis Rafsan 0:03

Okay. I will refer to you as S or Sam. Yes. Don't get referred to us, Sam. All right, Sam, nice to meet you. My name is Nafis Rafsan. And currently, I am a researcher at Lund University.

And I'm working on this thesis called the push from below contested narratives of fans, towards online influencers on YouTube, in Bangladesh. So basically, I deal with contested narratives of fans having different opinions towards local influencers, or today. So it's kind of like that. So I'm Sam, how old are you?

Sam 0:51

I am currently 26 years old.

Nafis Rafsan 0:55

Where do you live? And what is your current occupation?

Sam 0:59

Currently, I'm still students still holding a Master's studies over here in Sweden, but I'm actually from Bangladesh. Alright,

Nafis Rafsan 1:09

so are you active on social media?

Sam 1:12

Barely, but somewhat only Instagram.

Nafis Rafsan 1:17

Do you watch YouTube?

Sam 1:19

Yeah, quite avidly.

Nafis Rafsan 1:23

Approximately, how much time do you spend on YouTube per day?

Sam 1:28

Oh, maybe one video that could require 20 minutes to 25 minutes, or just a few minutes to listen to songs if you ever feel like it.

Nafis Rafsan 1:41

Okay, so approximately

Sam 1:46

30 minutes

Nafis Rafsan 1:48

30 minutes or so? Is there a certain channel you visit regularly?

Sam 1:55

It's quite dispersed. There's this channel I really liked for my music hits, for example, Ryan Celsius. And for my dose of history, it weird history, or weird tasting history? Or something that has some makeup and murder mystery kind of stories called Bailey Syria. So these are my go twos?

Nafis Rafsan 2:21

Interesting. Yes. So how often do you watch their videos?

Sam 2:28

Um, whenever the episodes get released, frankly, like, for example, I have been using the bell function in the YouTube where you get first hand notifications in your phone. So when you get the notifications, then you just click on it. And I just dive into the videos whenever I get a chance. Okay, yeah.

Nafis Rafsan 2:47

Including your makeup videos as well.

Sam 2:49

Yeah. I mean, I don't watch makeup videos as often as I used to before but yeah,

Nafis Rafsan 2:55

what was the name of the channel you refer to?

Sam 3:00

Bailey Syrian?

Nafis Rafsan 3:01

Oh, what are the songs?

Sam 3:03

No, no baby serious for the she narrative story about crying history. Oh, but she does her makeup along with it. So that's one and the one I go for my music is for is called Ryan Celsius. And the one that I go for, like history. It's called weird history.

Nafis Rafsan 3:21

So Oh, okay. Yeah. Yeah. Pretty nice. That's pretty nice. History. Yeah. All right. So like, Is there something specific you'd like about the video? We're gonna be covering narrating stories.

Sam 3:36

I like how she kind of makes you like Bailey Syria. Makes you feel like you're her girlfriend in a way like a girl girlfriend, that you're like on a gossip journey like telling you the story that she heard just recently. She's like, Girl, listen, I gotta tell you this. Okay? And then she doesn't make a while you do your makeup. And then she tells you like a story like it's not from a documentary but she tells you in her own words. So she personalizes the gruesome details you know more like you know girlfriend manner this approach Yeah, this approach is quite popular among the fans. I think I was her a fan since she was like only having

what 800 subscribers and now after two years she's now strong with 3 million plus subscribers. So I saw her grow

Nafis Rafsan 4:24

Hey, so basically you like the content a lot? Yes. All right. What about the quality and or any other specific element inside the video?

Sam 4:33

For Barry Syrian, it's not that like top top notch quality like she does use this high end video production material and you know those backdrops to kind of set a setting. But I think if you're if you're trying to talk about context and history behind it, I think weird history is a lot more better because of the amount of research taken the amount of video editing taken to convey like What happened beyond the history of our time?

Nafis Rafsan 5:02

So? Yeah, make sense. So what made you follow these channels in the first place?

Sam 5:12

So baby Syrian will, I'll talk about three channels very briefly, baby Syrian, I came across as just a recommendation on YouTube based on the things that I like. So apparently, I was watching a lot of BuzzFeed videos about crime in history, like in horror haunted houses, since you know, I kind of had this thing. And the other part is like makeup, and all that. So I was like, following a lot of Charles James Charles Jeffree Star and all the likes of it. So I think that you to kind of messed with the algorithm to bring me below a certain kind of mix of both worlds. And when I checked her channel out, I just fell in love with it on the go, I loved how she made me feel like a friend on the screen on the other side of the screen, I mean, so that's one, the other one is reading Celsius. Like, for example, he has the very trippy visuals, as a montage to fit along the music, the other artists kind of subscribe to him to feature their music in their channel, because Ryan Celsius has a very big fan base. And those aspiring artists can like you know, dispute their own singles or their own music in his channel. So that way, you get exposure, get trippy visuals, therefore, you're a star in a way. And I really love how Ryan says just kind of visualize the things according to your feelings and mood, according to the sound and the vibe just to get you like, you know, high in a way. So yeah, although I don't like going high, but you get what I mean. So weird history. However, the guy talks like in a more of a layman sense, unfortunately. But you know what, as long as other people understand that, how the history was actually the fun facts of history, the weird facts of history, something that you never really realized that never you thought about. So the quality of the production went behind, it was absolutely top notch for me my opinion. Yeah. And

Nafis Rafsan 7:15

so do you engage in the comments section or share any of the videos?

Sam 7:21

Not at all i there was once I did engage in a comment section where it actually went viral. And it was not in any of these three videos I mentioned, it was actually from this channel called the pursuit of wonder where this channel gives you the dose of existential crisis and the amount of thinking and deep insight that you need to go to the kind of help you make feel like in a real life and make you feel grounded into your own universe. So this comment that I made that kind of got viral. The last time I saw it, like few months ago, reached 5000 likes that I never even imagined to go. And these were the the fewest times I ever engaged into comment sections. So yeah, I think that was my first ever comments section.

Nafis Rafsan 8:06

dividers. Wow. Very interesting. Like, what made you engage in that comment section

Sam 8:15

stood the context over there kind of makes you think, in a way, I forgot the quote, I actually mentioned over there, but it was something that was mentioned in the video that made you think, on a deeper level. So the insight and the deeper instinct, and the connectivity kind of compelled me to comment in the comment section.

Nafis Rafsan 8:40

Okay, make sense? So would you call yourself a fan of the YouTube channels you watch?

Sam 8:52

If you're talking about **fan** in a sense of knowing their biological history, where they come from, no, but if you say that I'm a **fan**, because I follow their channel regular basis, then yes.

Nafis Rafsan 9:05

Okay. Oh, if so, like, why do you think you are a fan of the channel?

Sam 9:12

Because they keep delivering top notch content that the stuff that I am very interested to see. I guess it suits my taste in a way so yeah.

Nafis Rafsan 9:21

So you never shared any videos.

Sam 9:24

I did **share** quite a couple. But I kind of realized that people that I **share** the videos with prefer watching Facebook videos, rather than YouTube videos. Not sure what what was what's with the technical or technological barrier there. But I guess if you're so engaged with Facebook media, you're more engaged to seeing stuff in Facebook seamlessly rather than seeing it on separately in YouTube. Okay,

Nafis Rafsan 9:50

all right. But what drove you to share the videos on your other social platforms?

Sam 9:55

For example, sharing the music, the music stuff I like like I have A friend who lives abroad and he and I **shared** the same music tastes. So whenever this new release happens from Ryan celsus, we both love Ryan Celsius. And we just kind of **share** when the new music premieres. So that's one. Yeah. Cool.

And what do you want? Why do you want other people to watch it as well?

Nafis Rafsan 10:21

I mean, since you're sharing it,

Sam 10:23

yeah, for example, the music I can't I think it's because well, we kind of should need to **share**, like, not me, like, what I want to feel is sharing it because, well, I want to **share** my music taste with him or her, right. I think like, for example, since we both love the same channel, we both love the same genre of music, I just want to **share** like, Hey, did you miss out the new mixtape or something? And then just just **share** it, so that he kind of gets updated with it?

Nafis Rafsan 10:52

And do you always agree with the content of your favorite YouTubers?

Sam 11:01

Um, the universe that I mentioned. Usually, I have like a not 100% like 99% agree with it. It's not like about I have any **disagreements** at all, like, for example, Barry Syrian, I love all of our content, weird history. I love all of their content. But right. So there are some music types that I don't really kind of follow. So I don't know if you call that as **a disagreement**. Not sure. But for example, if you say James Charles, then there are some, like, you know, videos that kind of make you feel like, Okay, what is he trying to do? Since he's like, so involved with scandals and stuff like that? But yeah, like, for example, if I could provide example. Sorry, if it's to segue or something. Okay. So for example, he started this like, new journey. Not so recently, but a little bit earlier, history talked about the among us the game, right. And he kind of kind of popularized it with playing among us with other friends. But it was first initially started by

Joy grafica, or Gafisa forgot his name, but joy grafica. Let's say it. And he started this whole playing among us with his friends in real life. But James Charles made it more popular because he has a higher fan base than Joy gothica. And kind of made me wonder that the fans over there does do not realize who the who are the origin of producers of this kind of trend yet. So yeah, make sense? Yeah.

Nafis Rafsan 12:32

And do you watch videos of your local influencers from Bangladesh?

Sam 12:37

Ah, no, I don't. Because unless there's one or two of them, but that's like quite barely, because, like, I don't relate with it. In my own perspective, I don't like personally fit so much into the culture of Bengali that much, I because I was even born here, like in Bangladesh, but I was like, raised in, like, in a different city also. So therefore, I have like a lot of multicultural influence within me. Even while staying in Bangladesh, I was also a few influenced a lot with American culture to growing up, because I have a family also who lives in America. So their influence was kind of, you know, sticking up,

Nafis Rafsan 13:23

you know, understandable. So yeah, basically, so you don't always agree with the content of your favorite YouTubers.

Sam 13:33

I do, obviously agree with the content of my favorite influencers. I have never showed any disagreement. But if you're talking about being golf or local influencers or anything as such, I could say it's not disagreement, it's more like no relationship I feel much. But unless they're like, you know, if you're talking with strictly influencers not related to YouTube, yeah, then then somewhat I do. I do like with it, because obviously they're from the same country as I am. They share the same similar views as I do. There's nothing disagreeing about it. Okay. Oh, yeah.

Nafis Rafsan 14:10

So, like, let's say, sometimes you don't always agree with how you feel about your favorite YouTubers. Like do you respond back if you feel like you don't? Like if the content does not feel right, you respond back?

Sam 14:26

No, I really don't care. Because Well, there's a reason why they provided their own perceptions and when they felt the need to share something, there's always a crowd that intensely like if I don't like it, I don't really share my displacement, like, you know, displeasure or anything as such because I don't think they deserve any kind of negative vibes from me. If I because I have the power to either if I don't like the content, I think just close the window and move to move on to the next one. But if I want to share any

feedback about improving the content? Maybe I could, but my comment kind of gets lost in the surge of like, either **disagreements** or support for the content. So yeah,

Nafis Rafsan 15:11

understandable. Make sense? So do you ever feel like you're a part of that community when you watch your favorite YouTuber?

Sam 15:23

No, I never felt like I ever belonged in a **community**. I'm more like, come and go kind of a **fan**. Like, okay, if there's a content that got released, then I just want to enjoy it, I just want to watch it. I never wanted one of the feeling of being inside. I don't think I ever felt like there should be a **community** to go with it. On this. For example, I love this YouTuber called Anna Bay. And she talks about how to be elegant and all this fitness. So that's the **community** I like going to because it teaches you how to be more elegant in a way. Like it's a finishing school, but for **community** people. So that's the coverage I like going to because they give you really good advices so yeah, that one that the one that teaches you about life practicality. Sure. I love participating in those communities. But the ones who **share** stories and all that I don't really feel like I need to join in a **community** for that. So yeah, okay. Like, no,

Nafis Rafsan 16:23

when we talk about community, it doesn't have to be like a physical presence.

Sam 16:27

No, it's all digital media, like when a YouTuber goes like, hey, fam,

Nafis Rafsan 16:32

How are you all doing? And that's how she addresses her community. Yeah, people who are always viewing, like, for example, you being a fan, you should be considered or like, I think that being a fan is equivalent to being in his or her community. What do you say to the,

Sam 16:55

I guess you could say there's a differentiation between being a **fan** base and a **community**, you're gonna have to look into that one. If I were part of a **community**, I'd be communicating with not only the person who built the **community**, but also who is a part of the **community**, right? You're you tend to meet with them, you tend to socialize with you. I'm just a **fan** who's just responding to her as a **fan**, then, me and her as direct communication, although there's no two way communication between it because she she gets a lot from the reception, right? It's just me showing her my appreciation. So yeah,

Nafis Rafsan 17:32

yeah, but you mentioned a name of a YouTuber a few minutes back, the one where you felt like, the YouTuber teaches you to be elegant. Yeah, what gives tips and advice? What's the name of the YouTuber

Sam 17:45

and obey and obey?

Nafis Rafsan 17:48

Alright, yeah. So what makes you feel like you're a part of that online community.

Sam 17:54

Um, like, for example, if you ever the she, she kind of enforces you to join her Facebook page. That's a **community** where you can kind of engage with other people. So she kind of **shares** like, you know, tidbits about her workshops, and all that she doesn't only teach you being elegant, she just teaches you also how to have a better life as a woman. So elegance is just one of her department, since she specializes in finishing school, but she teaches you how to, like win at life, you know, be successful at life. So she she's a very good self developer helper in a way. So yeah, so the **community** that she invites you in, you get to relate with other women who kind of **share** the same similar struggle, as you do. Therefore, you feel like you belong in the **community** so that you can seek advices from it. She provides a space. I mean, yeah.

Nafis Rafsan 18:50

All right, and what motivates you to be a part of the community?

Sam 18:54

Because I want to learn more, I feel like I want to relate more with other women and see if they also suffer or encourage the similar situations that I could belong in. Okay, and I could gain a lot from it. So yeah.

Nafis Rafsan 19:09

And what is the level of intensity of you engaged in that community?

Sam 19:14

Very low, because I'm more like an observer than much of an engager. Because I'm so busy with my life. As you know, my schedule, is, it's a very busy schedule, but if I ever feel like I'm stuck at my own journey of self development, then I may seek answers from her **community** or similar to this **community**. And then like, you know, get on with it, but it's not necessary for me to engage with it. So yeah.

Nafis Rafsan 17:32

Okay. All right. And so would you would you say that communities, you are the communities you've seen? around your favorite YouTubers, do you think they're very strong?

Sam 20:06

Yeah, because they keep, like, there's a reason, there's a couple of reasons why the **community** becomes strong. First of all is keeping up with your relevance. If you are a YouTuber who wants to build a **community**, you need to keep up your relevance and how do you keep up to relevance by posting videos regularly as you progress to to your **fans**, right? Secondly, is also trying to be more engaging with your **fans**, what what is that you do to engage with your friends, you either host a live q&a, or, for example, you host a discord channel or some chatting channel where you can kind of go and engage with your friends directly, in a two way duration of communication. So if you keep up with that, then I think you bring a sense of **community** coming close together within the host of the **community** and the audience of the **community**.

Nafis Rafsan 20:55

Makes sense? So do you think the fans always have the urge to state their opinion against the content of the influencers?

Sam 21:06

Every person has the right to their own opinion and their own voice. Whether you like it or not, they will say something either in **disagreement** or in agreement with what you provided. If they if they feel like for example, if they feel like they want to **share** the **disagreement** as a **fan**. Shit, Am I boring? You know, no,

Nafis Rafsan 21:29

you're not you're not. Okay.

Sam 21:31

So if they're, for example, if you're if they're sharing **disagreement** with your content, for example, I, in my opinion, either they feel like they feel detached from you, as a as a **fan** to your kind of content. Or they feel like they they feel this kind of lack that they wish they could be you or have what you have, but they don't really admit it, but they're like in denial of it. Or Thirdly, it's more like, you know, you didn't post anything that they like, it's just okay, this is not my cup of tea. Maybe I'll look for another one. That's my cup of tea. So, yeah. Okay.

Nafis Rafsan 22:10

So, um, can you give me an example where you've had a little difference of opinions on the content produced by your favorite YouTubers?

Sam 22:23

Let me think, for example, James Charles and Jeffree Star. So there was this like a huge scandal going on between them right. Two years ago to last year, from last, from two years ago made to last year me there was the whole feud going on over there. At one point, you feel like, okay, you want to know what's going on over there. But then you feel like, you know, what, it's not my cup of tea to actually join in and see who is actually the right and wrong here. It's like, everyone has their own side of the story, what with what the content they provided, because there's no actual truth in it. Right. So that's the kind of content that I just don't feel like putting my opinion or feel like, I'm in agreement with any of that, because, well, it feels childish, in our way, in my opinion, to be public be off, like, you know, offending anyone like this. And there are many influences to to kind of **share** their opinion in a way that kind of looks for clout. For example, there's this YouTuber, I'm not sure if you know, she's a trans, like transgender, like trans transition from male to female, Nikita dragon. She kind of releases this, like, you know, up to standard makeup, but prices are very high. And the content that she provides, it's kind of not my cup of tea. So I just don't engage with it at all. But I love her stuff. I love her Snapchat and all that. But yeah, that's, that's what I can provide.

Nafis Rafsan 24:06

Nice. So like, so basically, your reaction towards her content was not to do anything?

Sam 24:15

No, I don't feel like giving off negative vibes in a way, good help, anything to improve? It's more like inflicting, like, for example, the I'm talking sense a lot from from America, right? And they believe a lot in like, if you give me negative vibes, I'm just gonna avoid it. So that's the thing I follow here, too. If I give you if you give me negative vibes, I just tend to avoid it. It's not my place to tell you what you should do about your life. If you you're happy in providing this content and you go, do you. I have my right to just not like engage with it. If you provide a content that I like, then I will engage with it. If I don't, then I don't say anything at all. It's your life. You do Whatever you want. But if I see like, for example, you did something wrong, like you spell the wrong word or spit a new, wrong fact, then sure, it is okay to correct someone, right? It's called feedback. But let's say that you want to **share** your negative opinion because you just don't like it, then just don't say it at all. Use the dislike button and improve your content. Yeah. What's the point of sharing negative vibes in this **community**? We've all already suffered enough. So we

Nafis Rafsan 25:30

ever pressed the dislike button a

Sam 25:36

few times? Yes. Definitely don't Don't worry. It's not your content. shot like shoved like press screens? You

don't worry.

Nafis Rafsan 25:47

So why did you press the dislike button?

Sam 25:53

in lab honest opinion, I felt like some of the videos felt shitty in my in my opinion. That's it. And I guess that's a way to show my disagreement instead of just sharing words. So you you define your goodness, or your improvement through analytics, right? A lot of people now depend on analytical data. So if you see that your content is not doing great, you depend on the analytical data, and then you fix it.

Nafis Rafsan 26:19

Yeah. So yeah, so that's your way of engaging with YouTubers. You just like, yeah, their video to show that they need a change of your opinion, even though you are a fan.

Sam 26:30

Yeah. I mean, it's not like I have to be harsh with it. If I feel like I don't always dislike it, I just always close the window if I don't feel interested. But there are some videos that are kind of dislike it so I could share this one video about this one youtuber I came across, but it's so Felker. I'm not sure if it's okay to mention it in YouTube. But I actually even found it so horrendous. I even reported it.

Nafis Rafsan 26:57

So

why did you report it?

Sam 27:01

Because it goes against the guidelines of YouTube, for example, was the name of the video, I forgot the name of the video. But if you want context, and if it's okay to say it in the interview, go for it. Yeah. So this girl teacher teaches you how to choose which dog offers you the different kind of sexual pleasure. That is to report the channel because I don't want it to ever get reported like I'm sorry, promoted. So I don't know how I came across this. But I guess I came across it when I was like watching the YouTube videos where they're kind of talking about people and their outlandish behavior. There was a face for that. So they mentioned something of a girl who talks about these dog things. And I was like, No, this cannot be promoted at all. So I just reported it.

Nafis Rafsan 27:57

So you're not a fan of that channel. Or you have before.

Sam 28:02

Nobody would ever become a fan if you're into this stuff. I mean, if you're not into this stuff, I mean, Christianity. Come on. It's good goes against the guidelines.

Nafis Rafsan 28:13

Okay. Good. Thank you, Sam. That was the conclusion. The conclusion. You spoke a lot about a lot of different topics. I hope you enjoyed the interview with

I did. I did and

I'm glad you were free. And you spoke a lot. Thank you.

Unknown Speaker 28:34

Thank you. I hope anything I have said was valuable to you for your research. So

Nafis Rafsan 28:40

yeah, it was all right. All right. Yeah. Nice. Thank you. Bye Sam.

Sam 28:46

Bye.

6.5 Coding

Colour Codes

After transcribing, I picked the most relevant words that described the theme of my research and dedicated a unique colour for each theme.

COLOUR CODES	
Color	Denoation
	Community
	fan
	Dislikes/Disagreements
	Share
	Promote/Advertisement

6.6 Coding and Analysis

After setting up the theme, I went through the extracts of the interview and highlighted the thematic words that helped me pick out the right data for the purpose of my investigation. a general coding process that sees an emerging pattern within our compiled empirical data. Prior to that, I picked out the dialogues and interpreted the coding into summaries. Based on the thematic coding, I developed the analytical categories to write my analysis. Analytical categories are more abstract one within which already include the process of interpretation by the researcher.

S/L	Thematic	Extracts of Data from Interview	Interpretation	Analytical
1	community	<p>Arshi She usually comes live and that is where I comment. Not in her normal videos. They also help other cat owners within the cat community. People send food for their cats and if they have excess, they give it away to the community. The owner did not have a job before but now he has one. They share personal things; real things and I like to watch that. I even cried when they cried in an emotional moment. All cat lovers in the community love them. They also have haters and says that taming cats and investing in them is a waste of time.</p> <p>Marvin I mean, if I talk about travel vlogs I sometimes watch travel vlogs. So they teach us how to like, you know, where they're going. They're telling a story behind that vlog. So obviously, I'm of like, part of the family stuff, because I'm a subscriber. Okay.</p> <p>Nafi I'm not a part of that community. I'm a part of that community. It's getting stronger. It's definitely getting stronger. Yeah, content making and the fan base for content makers, it's definitely getting stronger.</p> <p>Sabbir I do, I do. Because you know, let's say if it was just a music channel, then it would be not more like a community because it's just music, anybody would love to hear some good music. But then again, if it's kind of like a niche community, which is like, let's say it goes when demand, you know, they're so tight inside of people watches it, who kind of were like, keen to learn about, it's not like, just entertain. So, you know, so have, you know, on topics like this, or on channels like this? Yeah, I feel that I'm a part of community or maybe just even, like,</p>	<p>The important of digital community built around the influencers on YouTube is mentioned by most of the participants.</p> <p>Some of the participants even mentioned functions of members within the online community.</p> <p>Participants all mentioned regarding their role that extends to an offline responsibility within the community</p>	Beyond online communities: the online-offline entanglement in digital environment

		<p>associated with the other people that that are watching the channel as well. Because, you know, they're also willing to learn so am I. So, yeah, I feel that sometimes. Part of that.</p> <p>Sam</p> <p>No, I never felt like I ever belonged in a community. I'm more like, come and go kind of a fan. Like, okay, if there's a content that got released, then I just want to enjoy it, I just want to watch it. I never wanted one of the feeling of being inside. I don't think I ever felt like there should be a community to go with it. On this. For example, I love this YouTuber called Anna Bay. And she talks about how to be elegant and all this fitness. So that's the community I like going to because it teaches you how to be more elegant in a way. Like it's a finishing school, but for community people. So that's the coverage I like going to because they give you really good advices so yeah, that one that the one that teaches you about life practicality. Sure. I love participating in those communities. But the ones who share stories and all that I don't really feel like I need to join in a community for that. So yeah, okay. Like, no,</p> <p>I guess you could say there's a differentiation between being a fan base and a community, you're gonna have to look into that one. If I were part of a community, I'd be communicating with not only the person who built the community, but also who is a part of the community, right? You're you tend to meet with them, you tend to socialize with you. I'm just a fan who's just responding to her as a fan, then, me and her as direct communication, although there's no two way communication between it because she she gets a lot from the reception, right? It's just me showing her my appreciation. So yeah,</p> <p>Um, like, for example, if you ever the she, she kind of enforces you to join her Facebook</p>		
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		<p>page. That's a community where you can kind of engage with other people. So she kind of shares like, you know, tidbits about her workshops, and all that she doesn't only teach you being elegant, she just teaches you also how to have a better life as a woman. So elegance is just one of her department, since she specializes in finishing school, but she teaches you how to, like win at life, you know, be successful at life. So she she's a very good self-developer helper in a way. So yeah, so the community that she invites you in, you get to relate with other women who kind of share the same similar struggle, as you do. Therefore, you feel like you belong in the community so that you can seek advice from it. She provides a space. I mean, yeah.</p> <p>Very low, because I'm more like an observer than much of an engager. Because I'm so busy with my life. As you know, my schedule, is, it's a very busy schedule, but if I ever feel like I'm stuck at my own journey of self-development, then I may seek answers from her community or similar to this community. And then like, you know, get on with it, but it's not necessary for me to engage with it. So yeah.</p> <p>Yeah, because they keep, like, there's a reason, there's a couple of reasons why the community becomes strong. First of all is keeping up with your relevance. If you are a YouTuber who wants to build a community, you need to keep up your relevance and how do you keep up to relevance by posting videos regularly as you progress to to your fans, right? Secondly, is also trying to be more engaging with your fans, what what is that you do to engage with your friends, you either host a live q&a, or, for example, you host a discord channel or some chatting channel where you can kind of go and engage with your friends directly, in a two way duration of communication. So if you keep up with that, then I think you bring a sense of community coming close together within the host of the community and the audience of the community.</p>		
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	fans	<p>Marvin I love their content. Like the way they teach stuff, the way they explain everything. That's why you can call me I'm a big fan of them. I don't know how to explain this, but alright, it's all good.</p> <p>Misty So basically the guy who talks about horror stories and like, he shares some horror stories, this guy used to before initially, he used to do a radio show, radio show, and then suddenly, after four or five years, that radio show got cancelled, because it got canceled by sponsorships. So then he privately opened a YouTube channel where he started to do all these stories. So yeah, I mean, and just he's maybe dedicated to his fans, so I still listen to him. You know?</p> <p>Yeah, I mean, they do have a separate Facebook page, this this channel. It's basically out there for its fans. fans get into that in that certain page. And they can like share that whole. Yeah. In other video. Sorry, the audio that you have shared last week. It was very interesting. I like this part, or I didn't like that</p> <p>Yeah, my cousin's, my friends. few of my friends are also really big fan of what they gotta.</p> <p>I think it's pretty fair because he sometimes share some international horror stories as well that the fans send him by email or audio is because they want to tell their stories via him. So it's basically a mixture of Bangladeshi horror stories, and also international horror stories. So I think it's pretty much fair. I won't say it's bad or it's good. It's just there in between.</p> <p>I feel like they did. Yes, they do have the hours and also they feel like that Oh, okay. This is my right to share my expression with the content creator, because since they call themselves their fans, so they feel like okay, if I say something, my voice will matter to the content creator, my opinion might matter</p>	<p>Participants mostly displayed their interest in the YouTubers who influencers them.</p> <p>Some participants displayed concern regarding the activities of the influencers on YouTube</p> <p>Discussion is done and information is exchanged between participants and other participants associated to them.</p> <p>Some showed negativity towards local influencers in general.</p>	<p>Contested narrative: the quest for and questions on authenticity</p>
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		<p>to the content creator. So yeah, I will say it is dedication. It's, it's like it's like an opinion shared notion that the that the fans have within them. It's like a default setting inside them inside their mind. You know</p> <p>Z fan is a very strong word. Honestly, I would say I am an admirer</p> <p>but then I am a secret admirer</p> <p>But I wouldn't call myself completely a fan.</p> <p>Everyone has like, fan base in everywhere now</p> <p>Actually, I believe that these influencers and everything, they have created a platform for the fans so that they can come to such stuff, you know, because any kind of publicity is good? Yeah</p> <p>Nafi I'll say that I'm a fan</p> <p>Being a fan? I need to google the definition</p> <p>It's getting stronger. It's definitely getting stronger. Yeah, content making and the fan base for content makers, it's definitely getting stronger.</p> <p>I've seen, I've seen, maybe, knowledge defense, I've seen haters write negative things on financial advice videos, and I've seen other fans, you know, sort of orangey or debate with them and tell them why they're wrong.</p> <p>Ummi Yeah, so this is funny to say. Since I'm in Bangladesh, I was like influencers. I kind of didn't find any creativity in them. I didn't like them. Especially. I remember Raba Khan. Yeah. Yeah, I hated it. And I'm gonna watch through nafi I got to know about Chotobhai and I started watching any you like the, like, you'll be surprised knowing that. Recently, I've been very big fan of him. His videos</p>		
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		<p>makes me excited. I've watched them I love I did like, It's rare for me to have fun on something because I'm so bored. I get bored easily. Alright, yeah.</p> <p>Oh, for me, it's his personality. So being honest, like these days when I'm in Bangladesh. I'm not saying like I belong to senior generation or something. But then this generation, the people like little bit, even two or three years younger than me, they're kind of it's very difficult for me to get their thought process, how they like the things how the person the contents, I really don't get it and I don't get the meaning of it. Sometimes it's very bizarre for me. Sometimes it's annoying, but then again, I'm like, What I like about the way he's tackling his fans like he don't react to any shit like he don't give a shit. He just presenting whatever is coming in his mind is just presenting there. He's just representing it in front of his fans is not reacting. He's not going out there putting up some pranks just to get attention. Okay, he's just presenting what's like, something interesting is coming out about food. Okay, and</p> <p>If if it makes me like, excited, or if, like, if it moves me? Yeah, actually, the motivation differs from situation like, What's the situation? What's making me feel like it? For example, Nafis here so far, I hope you don't take it personally. Being I'm saying it from a fan's perspective. Like, since I'm following the way I have also seen what's what's her name? nafi? So Naira Okay, yeah, I love Sunhera too. So when I see them both as a fan I buy them a lot like I buy them a lot so whenever they're like posting any videos together that excites me so much. That it makes me come in there by you to couple like like I love you guys. I would love it. I know they would hate me for it even think about it, but what can I do as a fan? I buy them a lot. I'm like, please, I like you guys. So that leaves me excited. Thank you This Anik like you know some days I struggle a lot. ADHD problem is I think it's getting on me. Yeah, so Anik's video like after I watch</p>		
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		<p>his video, I kind of feel like my mind can concentrate on that content. My mind actually goes like you know, it goes around I cannot concentrate in one thing, his video I can. So I come in, I'm like, Hey, you know you're this video helped me to that helped me that makes me motivate me to comment, like engage into the or share that you're one it's it's also personal things is involved because I I know you and my admiration over your video quality Oh, yeah, thank you whatever I'm saying I'm saying it based on very recently what I liking I guess sorry.</p> <p>As much as I know, fans definition is if if you follow those people frequently</p> <p>As a fan, there are haters, like my favourite youtubers and how many fans are trying to bash the haters. Thats the reason I go through the comment sections. Its actually what you are researching about. Its a very personal space</p> <p>Sabbir Yeah, fans are okay. But there are a few words they should not use.</p> <p>they do, especially, you know, influencers? Or, you know, or he or watch, they use one more word, follower, which is the standard word for it. In Facebook, especially for Instagram, as well. The word follower, you know, and this way, it also bothers me a little.</p> <p>You know, like, as long as it's serving me good content and not trying to sell everything to me. And yeah, and then trying to like enlighten me and coming up with new interesting stuff. I'll be a fan</p> <p>Yeah, I do that in my view, my friends. I like you said, you know, if I shared I think I shared one video to other friends in my messenger, and they said, they have already seen this video so so we are safe to call them fans as well.</p>		
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		<p>Sam</p> <p>I like how she kind of makes you like Bailey Syria. Makes you feel like you're her girlfriend in a way like a girl girlfriend, that you're like on a gossip journey like telling you the story that she heard just recently. She's like, Girl, listen, I gotta tell you this. Okay? And then she doesn't make a while you do your makeup. And then she tells you like a story like it's not from a documentary but she tells you in her own words. So she personalizes the gruesome details you know more like you know girlfriend manner this approach Yeah, this approach is quite popular among the fans. I think I was her a fan since she was like only having what 800 subscribers and now after two years she's now strong with 3 million plus subscribers. So I saw her grow</p> <p>Charles Jeffree Star and all the likes of it. So I think that you to kind of messed with the algorithm to bring me below a certain kind of mix of both worlds. And when I checked her channel out, I just fell in love with it on the go, I loved how she made me feel like a friend on the screen on the other side of the screen, I mean, so that's one, the other one is reading Celsius. Like, for example, he has the very trippy visuals, as a montage to fit along the music, the other artists kind of subscribe to him to feature their music in their channel, because Ryan Celsius has a very big fan base.</p> <p>If you're talking about fan in a sense of knowing their biological history, where they come from, no, but if you say that I'm a fan, because I follow their channel regular basis, then yes.</p> <p>. But James Charles made it more popular because he has a higher fan base than Joy gothica. And kind of made me wonder that the fans over there does do not realize who the who are the origin of producers of this kind of trend yet. So yeah, make sense?</p>		
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		<p>No, I never felt like I ever belonged in a community. I'm more like, come and go kind of a fan. Like, okay, if there's a content that got released, then I just want to enjoy it, I just want to watch it.</p> <p>I guess you could say there's a differentiation between being a fan base and a community, you're gonna have to look into that one. If I were part of a community, I'd be communicating with not only the person who built the community, but also who is a part of the community, right? You're you tend to meet with them, you tend to socialize with you. I'm just a fan who's just responding to her as a fan, then, me and her as direct communication, although there's no two way communication between it because she she gets a lot from the reception, right? It's just me showing her my appreciation. So yeah,</p> <p>So if they're, for example, if you're if they're sharing disagreement with your content, for example, I, in my opinion, either they feel like they feel detached from you, as a as a fan to your kind of content. Or they feel like they feel this kind of lack that they wish they could be you or have what you have, but they don't really admit it, but they're like in denial of it.</p> <p>Nobody would ever become a fan if you're into this stuff. I mean, if you're not into this stuff, I mean, Christianity. Come on. It's good goes against the guidelines.</p>		
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	Dislike/ disagreeme nt	<p>Z</p> <p>whenever I need it. I used to watch it a lot before but now whenever I need a certain thing.</p> <p>like you know nikkie tutorials I like her actually so much because of her makeup of course.</p> <p>I got inspired to do makeup. She used to watch Harvey Dickey to just make up and everything videos. So I started watching. When I got into makeup, I started following her.</p> <p>But do you sometimes feel like when you go through the comments section Do you feel like you agree with some of the comments? Yeah, I do want to maybe disagree.</p> <p>As I said, that I try not to be so much social, social activated, or I don't know, socially active. So that's why I don't like to get into comments or because you know, if someone comments, something, and some other people disagree with you, so you know, there is a certain comment war, or whatever you say, in a social media word. From that, so I usually don't comment.</p> <p>Nafi</p> <p>Once again, I don't really know much about his topic, you know, like, he talks about music and music artists, mostly from the west. So most of the time, I don't have any idea. Or I don't have a it's more like, I don't have a strong opinion about things he talks about. I don't exactly agree or disagree.</p> <p>Ummi</p> <p>Even though like I do, like many of the contents was sometimes, sometimes I disagree with that example. I'm sorry to bring up chotobhai all the time. No problem. Yeah, one of the videos he was helping a guy like, you know, with? I don't know. I don't even like to say it. But no,</p>	<p>Most participants showed disagreement towards certain activities of influencers.</p> <p>There were moments when the participants acknowledge contestation showed by other fans they didn't know</p> <p>Actions were taken by participants when they disagreed with the influencers on YouTube</p> <p>A few participants spoke on consistency and how they slowly felt detached with the content. Authenticity is being question.</p>	<p>Positive-negative pendulum: the paradox of relations between YouTube influencers and the fans</p>
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		<p>Sam</p> <p>Um, the universe that I mentioned. Usually, I have like a not 100% like 99% agree with it. It's not like about I have any disagreements at all, like, for example, Barry Syrian, I love all of her content, weird history. I love all of their content. But right. So there are some music types that I don't really kind of follow. So I don't know if you call that as a disagreement. Not sure. But for example, if you say James Charles, then there are some, like, you know, videos that kind of make you feel like, Okay, what is he trying to do? Since he's like, so involved with scandals and stuff like that?</p> <p>I do, obviously agree with the content of my favorite influencers. I have never showed any disagreement. But if you're talking about being global or local influencers or anything as such, I could say it's not disagreement, it's more like no relationship I feel much. But unless they're like, you know, if you're talking with strictly influencers not related to YouTube, yeah, then then somewhat I do. I do like with it, because obviously they're from the same country as I am. They share the same similar views as I do. There's nothing disagreeing about it. Okay. Oh, yeah.</p> <p>If I because I have the power to either if I don't like the content, I think just close the window and move to move on to the next one. But if I want to share any feedback about improving the content? Maybe I could, but my comment kind of gets lost in the surge of like, either disagreements or support for the content. So yeah,</p> <p>Every person has the right to their own opinion and their own voice. Whether you like it or not, they will say something either in disagreement or in agreement with what you provided. If they if they feel like for example, if they feel like they want to share the disagreement as a fan.</p> <p>So if, for example, if you're sharing disagreement with the content, for example, I, in my opinion, either they feel like they</p>		
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		<p>feel detached from you, as a fan to your kind of content. Or they feel like they kind of lack that they wish they could be you or have what you have, but they don't really admit it, but they're like in denial of it. Or Thirdly, it's more like, you know, you didn't post anything that they like, it's just okay, this is not my cup of tea. Maybe I'll look for another one. That's my cup of tea.</p> <p>in my honest opinion, I felt like some of the videos felt shitty. That's it. And I guess that's a way to show my disagreement instead of just sharing words. So you define your goodness, or your improvement through analytics, right? A lot of people now depend on analytical data. So if you see that your content is not doing great, you depend on the analytical data, and then you fix it.</p>		
	Share	<p>Arshi I do share videos like funny videos or cat videos with my friends on messenger or share songs on Facebook because she likes cats and I like them do so we have a nice conversation about it.</p> <p>She usually comes live and that is where I comment. No in her normal videos. They also help other cat owners within the cat community. People send food for their cats and if they have excess, they give it away to the community. The owner didn't have a job before but now he has one. They share personal things; real things and I like to watch that.</p> <p>Yes, I do share the helpful and informative videos so I can help others who don't know. Many of my friends watch them too.</p> <p>Yes. So recently one of their cats died and I was speaking about it with my friend when I met her. We shared the tragedy while discussing the event.</p>	<p>Collective intelligence is shown here where participants eagerly exchanged information and opinions regarding the content of the YouTubers.</p> <p>Many participants were too shy to share the videos in public and rather preferred to privately message close associates via digital app, messenger or whatsapp.</p>	Collective intelligence: re-questioning the meaning of making, creating, and sharing

		<p>I do like, but I don't share unless important. I do not send food or anything because I need to feed my cats.</p> <p>Marvin Share? Sure, yes. Through messenger.</p> <p>Participant-3 So basically the guy who talks about horror stories and like, he shares some horror stories, this guy used to before initially, he used to do a radio show, radio show, and then suddenly, after four or five years, that radio show got cancelled, because it got canceled by sponsorships. So then he he privately opened our YouTube channel where he started to do all these stories. So yeah, I mean, and just he's maybe a dedicated fan, that I still listen to him. You know?</p> <p>I never share anything from YouTube to my other social media accounts, because I think that it kind of hampers my privacy, because we will get to know that okay, Misty is listening to this story, or Misty is watching that video. So I don't really like to share my privacy with each other.</p> <p>I talk about it. Maybe I don't share the link directly. But maybe I'm talking to my sister and say like, oh, did you listen to that episode of this</p> <p>Because Personally, I really love to listen to horror stories or watch for videos or movies. And whatever they say like the stories they share with the with the public, is it's quite scary. And it's quite quality, quality worth, you know, it's not something like kids should listen or something. It's really adult content. And it's very scary.</p> <p>Yeah, I mean, they do have a separate Facebook page, this this channel. It's basically out there for its fans. fans get into that in that certain page. And they can like share that whole. Yeah. In other video. Sorry, the audio that you have shared last week. It</p>	<p>Some preferred to share information if they felt it was relevant. Some did not rather they contested the information provided by the YouTubers.</p> <p>I noticed how participants indirectly always mentioned how the YouTubers "shared" information through their videos. Here shared refers to the information disseminated by the Youtubers i.e, content of the video. They used the word "shared" instead of "made" "created"</p>	
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		<p>was very interesting. I like this part, or I didn't like that</p> <p>I think it's pretty fair because he sometimes share some international horror stories as well that the fans send him by email or audio is because they want to tell their stories via him. So it's basically a mixture of Bangladeshi horror stories, and also international horror stories. So I think it's pretty much fair. I won't say it's bad or it's good. It's just there in between</p> <p>I feel like they did. Yes, they do have the hours and also they feel like that Oh, okay. This is my right to share my expression with the content creator, because since they call themselves their fans, so they feel like okay, if I say something, my voice will matter to the content creator, my opinion might matter to the content creator.</p> <p>Therefore, I will say something bad about it. However, on the other hand, maybe someone else can share, like, can have the same experience with the one and creator might like that video. So it's very open ended, you know, social media is very open ended.</p> <p>Nothing. I just, I just saw the video and the scroll down because I feel like I mean, why should I comment? or Why should I even share my opinion? Because if I start giving my opinion, I know it would last so long, that TEDx will invite me to open.</p> <p>Z And you shared the videos.</p> <p>with my friends. Yes, we've been in something of a certain topic.</p> <p>Like, I shared the contents like if it was funny.</p> <p>Nafi No, I rarely. I rarely share videos on social media.</p>		
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		<p>I shared your video once and maybe laughing that sort of video two times or something.</p> <p>shares, but they're mostly things. The news items are things that talk about ideas or visions that I rarely see Okay,</p> <p>Ummi</p> <p>I must say that not like, okay, for some sometimes when I'm in the mood to listen to some songs, then I go to YouTube. But if you say if I see frequently YouTube videos that I must say that through Facebook, I watch mostly like, you know, there are links given in Facebook Like you get to see them. Yeah. So that's what I do mostly the videos. Like, I do know a lot of things going on in YouTube because of Facebook. Because they get shared there. Yeah.</p> <p>care about like sharing videos? Yeah, but I did share chotobhai's videos.</p> <p>Hey, you know you're this video helped me to that helped me that makes me motivate me to comment, like engage into the or share that you're one it's it's also personal things is involved because I I know you and my admiration over your video quality Oh, yeah, thank you whatever I'm saying I'm saying it based on very recently what I liking I guess sorry.</p> <p>I think it's more mostly Facebook, you know, it's just I share them on my wall. Yeah, and then also like in messenger like I have only one friend here and Nafi I share it with them.</p> <p>Because I think I like we do with those people I share the same interest and I think that will entertain them as much as he entertained me so</p> <p>In private I I do if if I record I do share my opinions like this is my point of view. But I am sure it you know, that you that can like, it's just me personally thinking this. Okay, you can have other ways to I enjoy it.</p>		
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		<p>morally, or ethically that's very wrong to share or even present on social media, and also on the rolls around our Facebook a lot. And again, you know, I just, I don't know how to argue about it. And I didn't even like to engage myself in such things. Of course, he does.</p> <p>Me personally. I dont. I feel like I am an introvert. I feel like I should say what they can relate to. I usually dont share but people do share. I mean not during office meeting but when in break, people bring these topics up. I was giving an example, one of the youtube influencer Salman Muktadir, omg people went crazy about it. There is also a trend, onc you are a very good content creator.</p> <p>Sabbir Not really, you know, this is something I don't find myself doing. Like, I don't share YouTube videos much. Yeah. Unless it's fine. You know, I would see the challenge, Daniel. So I, so I don't share much content from YouTube on other social media platforms. I do sharing a lot more in Facebook, and all that. Yeah.</p> <p>I do when but that I have kind of narrow crowd of people, I share content. Definitely. I mean,</p> <p>exactly, personally, or they're like, you know, some friends group, let's say I want I just came across this particular video, which is very funny, I wanted to share the laugh with my friends, because you know, they would be funny. And it's kind of their thing as well. So, you know, I share things to relevant people who might be interested in this particular topic, you know, or just, you</p> <p>know, we share the mutual, you know, like, interest on that topic or</p> <p>.</p> <p>I yeah. Yeah, I do on WhatsApp, the ideas? I do share things on WhatsApp, sometimes. You know, Whatsapp is very convenient in</p>		
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		<p>our countries. Well, I don't know about Sweden. But WhatsApp is. I mean, it is.</p> <p>Yeah, I do that in my view, my friends. I like you said, you know, if I shared I think I shared one video to other friends in my messenger, and they said, they have already seen this video so so we are safe to call them fans as well. Like,</p> <p>I do. Not with everyone but people, you know, people who actually, you know, have that critique mentality. I do. You know, if I if I share with them, they come up with opinions and it's interesting if they even differ, that's, that's okay. That's, it's always good to land or just understanding.</p> <p>Sam I did share quite a couple. But I kind of realized that people that I share the videos with prefer watching Facebook videos, rather than YouTube videos. Not sure what what was what's with the technical or technological barrier there. But I guess if you're so engaged with Facebook media, you're more engaged to seeing stuff in Facebook seamlessly rather than seeing it on separately in YouTube. Okay,</p> <p>For example, sharing the music, the music stuff I like like I have A friend who lives abroad and he and I shared the same music tastes. So whenever this new release happens from Ryan celsus, we both love Ryan Celsius. And we just kind of share when the new music premieres.</p> <p>yeah, for example, the music I can't I think it's because well, we kind of should need to share, like, not me, like, what I want to feel is sharing it because, well, I want to share my music taste with him or her, right. I think like, for example, since we both love the same channel, we both love the same genre of music, I just want to share like, Hey, did you miss out the new mixtape or something? And then just just share it, so that he kind of gets updated with it?</p>		
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		<p>But unless they're like, you know, if you're talking with strictly influencers not related to YouTube, yeah, then then somewhat I do. I do like with it, because obviously they're from the same country as I am. They share the same similar views as I do. There's nothing disagreeing about it. Okay. Oh, yeah.</p> <p>No, I really don't care. Because Well, there's a reason why they provided their own perceptions and when they felt the need to share something, there's always a crowd that intensely like if I don't like it, I don't really share my displacement, like, you know, displeasure or anything as such because I don't think they deserve any kind of negative vibes from me. If I because I have the power to either if I don't like the content, I think just close the window and move to move on to the next one. But if I want to share any feedback about improving the content? Maybe I could, but my comment kind of gets lost in the surge of like, either disagreements or support for the content. So yeah,</p> <p>I love participating in those communities. But the ones who share stories and all that I don't really feel like I need to join in a community for that. So yeah, okay.</p> <p>. So she kind of shares like, you know, tidbits about her workshops, and all that she doesn't only teach you being elegant, she just teaches you also how to have a better life as a woman. So elegance is just one of her department, since she specializes in finishing school, but she teaches you how to, like win at life, you know, be successful at life.</p> <p>. So yeah, so the community that she invites you in, you get to relate with other women who kind of share the same similar struggle, as you do. Therefore, you feel like you belong in the community so that you can seek advices from it. She provides a space. I mean, yeah.</p> <p>Every person has the right to their own opinion and their own voice. Whether you like it or not, they will say something either</p>		
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		<p>in disagreement or in agreement with what you provided. If they if they feel like for example, if they feel like they want to share the disagreement as a fan.</p> <p>And there are many influences to to kind of share their opinion in a way that kind of looks for clout. For example, there's this YouTuber, I'm not sure if you know, she's a trans, like transgender, like trans transition from male to female, Nikita dragon. She kind of releases this, like, you know, up to standard makeup, but prices are very high. And the content that she provides, it's kind of not my cup of tea. So I just don't engage with it at all. But I love her stuff. I love her Snapchat and all that. But yeah, that's, that's what I can provide.</p> <p>But let's say that you want to share your negative opinion because you just don't like it, then just don't say it at all. Use the dislike button and improve your content. Yeah. What's the point of sharing negative vibes in this community? We've all already suffered enough. So we</p>		
	Promote/ Advertise	<p>Misty Well, the content is quite, quite fair. I wouldn't say it's like super great or super bad. But, but the only thing that I like about this channel is that they don't have any advertisement. So it is like a free flowing video or audio. So I don't get bogged or I don't get disturbed while listening to it. I mean, yeah, sure. The advertisement given by the YouTube itself, that's something else, but they don't promote other advertisements apart from the YouTube advert advertisement, so</p> <p>The advertisement given by the YouTube itself, that's something else, but they don't promote other advertisements apart from the YouTube advert advertisement, so vloggers In the makeup industry specially, they're always promoting or advertising makeup</p>	<p>Many participants questioned the authenticity of YouTubers because of how the content creators promote products sponsored by companies.</p> <p>Some found it annoying and related their consistency as a viewer to the</p>	

		<p>products, which are not really in top quality. In terms of quality, it's not really good. So yeah, I totally understand that. whatever they're doing is pretty nice.</p> <p>Umami</p> <p>So other influences what happens that they, you know, they come up with some good contents interesting contents. After some days, they start doing like advertising, they start doing more length, they start doing engaging into acting and they start exploring a lot of thing. You don't know which one to follow.</p> <p>Like I said, like I said, they're promoting something. They're trying to sell something. And which is maybe sometimes irrelevant from the video either. Yeah, so that bothers me. So I don't necessarily agree to whatever.</p>	<p>number of promotions made by the YouTubers.</p> <p>More participants were positive and highly acknowledged the YouTubers who did not promote products in their videos.</p> <p>The quality of the product is questioned along with the authenticity of the performance of self of the YouTubers.</p>	
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6.7 Notes throughout the investigation

These are the notes I took throughout my investigation to help understand contested narratives of Bangladeshi fans towards online influencers on YouTube.

<p>2 type of social media.</p> <p>1. social networking site - forge interpersonal communication - Facebook, LinkedIn</p> <p>2. User generated content - promotion of other's creativity - amateur and professional - YouTube, Flickr</p> <p>main objective - dominate number of users; ensure highest engagement</p> <p>secondary objective - encourage users to create content</p> <p>The features are not limited to one platform but shared by most</p> <p>YouTube</p> <p>popular UGC</p> <p>features - liking comments, features like changing thumbnail</p> <p>ranking of videos</p> <p>the design is updated with the demand of the audience</p> <p>used for creative practice</p> <p>increased participatory culture</p> <p>audiences have the opportunity to connect with the content creators</p> <p>influencers want to increase followers and later on backed by media companies looking to sponsor.</p>	<p>community</p> <ul style="list-style-type: none"> - using YouTube to connect to the audience - developing participatory culture - ideology of YT is integrated into their lives - suffers lack of identity - fans are built - concerned about influencers - loyalty - We have seen not everyone are fans rather a few are enthusiasts <p>Authenticity</p> <ul style="list-style-type: none"> - ordinary people turn into influencers using the power of digital media technology - the DIY celebrities who represent themselves without the help of media industry - Real people performing on a partially set stage - Audiences are not passively accepting reality just for validity rather expecting drama and sensation - performance of ecology of the affordances and the tools - It doesn't matter if YouTube is an amateur. What matters is utilizing the amateurism. The effect makes them less filtered and authentic, more spontaneous and more real so audiences are able to relate <p>Positive-Negative</p> <p>We explored the 3 skills of fans and how they utilize them to assess the content of youTubers</p> <p>al aspect - where the audience have knowledge of the specialization and are able to</p>	<p>thesis title, then...</p> <p>on preparing your overall thesis framework for the upcoming Thesis Seminar, meaning to finalise your thesis aim, objectives, research questions, key theories, methodology and methods, research materials (what kind of empirical materials you hope to collect and analyse)</p>
<p>Managing and preparing data for analysis</p> <p>Codes and coding: principle and practice</p> <p>Relation between micro-celebrities and fans</p> <p>Local and global fans</p> <p>Authenticity</p> <p>Theme</p> <p>Amateur and Professional</p> <p>1. Introduce category</p> <p>2. recall participants</p> <p>3. Implement theory</p> <p>4. context (secondary links)</p> <p>Example:40:00</p> <p>4.6 - Summary</p> <p>Introduction - - -</p> <p>Background aim and research question</p> <p>what legal step I can take?</p> <p>can I go to court</p> <p>I don't have much idea about the Swedish law?</p> <p>My right are being violated</p> <p>I will talk to them but How can I get my salary</p>	<p>Couldry 2017 - 217, 29, 47, 221, 235, 239, 88, 224, 30.</p> <p>Dijk 2013 - 5, 15, 17, 19, 21, 26, 29, 34, 114, 116, 120.</p> <p>Abe 1998 - 123, 18, 119, 120, 123, 124, 125, 129, 130, 132, 134, 135, 136, 142.</p> <p>Jenkins - I, 60, 132, 136, 137, 141, 142.</p> <p>Edward - 2, 4, 13, 16, 30, 32, 43, 44, 53, 54, 55, 64, 67, 69, 72, 73.</p> <p>CHECK LIST:</p> <ol style="list-style-type: none"> 1. Fix reference and grammar for analysis 2. Add the intro and conclusion for sub paragraphs 3. Add literature method 4. Fix Methodology 5. Set up structure for conclusion 6. Write conclusion 7. Write introduction 	<p>YT algorithm</p> <p>More watch videos on FB than YouTube -</p> <p>No advertisement within the video -</p> <p>promotions by influencers</p> <p>Culture - with tradition - smoking - misty</p> <p>Jose - ANT - 3 elements - tech, users and usage and content; (Thesis - p.11) Jenkins's argument on fans being nomads; p-11 - creator's goal is to establish social connect - not happening; using it to promote products; p-7 - backed up media; p-13 - promotion of clothes by media.</p> <p>Keywords:</p> <p>P-1: makeup, natural, learn, cat, share, hate, real, discuss, fan, community</p> <p>P-2: Influencers, content, give, comment section, teach, YouTube, community, video, opinion, fans, local, grow, watch, Bangladesh, restaurant, edit, photograph, travel vlogs, youtubeur, dislike</p> <p>P-3: Bangladeshi, people, content, listen, fans, horror stories, youtubeur, watch, youtubeur, channel, comment, smoking video, nice, audio, culture, Bangladesh, content creator, stories, group</p> <p>P-4: Makeup, makeup artists, fans, influencers, videos, content, nicki, channel, dislike, tutorials, mask, jefree star, comments, local, community, friends,</p> <p>P-5: videos, youtubeur, channel, fan, bts, comments, dislike, interact, content, music, watch, funny, youtubeurs, facebook, community, Bangladesh, share, comment section</p> <p>P-6: videos, influencer, content, watch, fan, youtube, presenting, youtubeurs, interview, social media, problem, comment section, true, people, engage, share, facebook, Bangladeshi, bangladesh</p> <p>p-7: people, content, Bangladesh, youtubeur, channel, youtubeurs, video, comment, understandable, watch, fans, social media, interact, influencers, facebook, ads, true, Bangladeshi, interview, comment section</p> <p>/2, shantinagar, pir shaheber goi, rupayan angel, c3 flat, Dhaka - 1217</p>