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Review Paper

Click, Create, Connect: Unravelling the Motivations and Strategies of YouTube Creators via Systematic Literature Review

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ABSTRACT

YouTube has witnessed a growing influx of content creators over the past decade. As content creation evolves, artists develop new tactics within each genre based on the psychographic characteristics of their audiences. This Systematic Literature Review examines the motivations of YouTube users to become content creators and the techniques they employ to attract audiences to their channels. Following the PRISMA principles, a systematic literature review was performed utilising the SCOPUS and Web of Science databases; the keywords employed were "YouTube" AND "Content creators." A total of 19 articles were selected for inclusion. Six themes have evolved, encompassing the motivations of YouTube users to become content creators, along with various strategies and segments. The analysis reveals tactics employed by YouTube video creators to garner views and cultivate a digital community.

KEYWORDS: YouTube, Content creators, motivation, strategy, PRISMA

INTRODUCTION

User-generated material is now integral to the production and consumption of online culture. Over the past decade, the creation and dissemination of creative works within a substantial online community have grown increasingly facile and prevalent, owing to the benefits of social media, namely, its ubiquitous accessibility and communal characteristics (Krishnamurthy and Dou, 2013) [30]. Free web-based software that enables users to swiftly create and disseminate content has fostered the expansion of both smaller niche communities with limited membership and larger digital participatory communities with thousands of participants (Harlan *et al*., 2012) [23]. At present, various audio-visual content and engagement strategies derived

from search and algorithmic recommendation systems, along with the establishment of ostensibly genuine and intimate connections, have rendered YouTube one of the most popular global platforms for amateur artists (Vizcaíno-Verdú *et al*., 2022) [57]. The YouTube ecosystem underscores the 'clarification' (Driessens, 2013) [18] of ordinary folks, as the monetised, professionalised, and institutionalised (Jorge *et al*., 2018) elements of YouTube have amplified its attractiveness to a wide audience. As a search engine platform, YouTube provides features like live streaming, premieres, long-form videos, and short videos. It has devised several strategies beyond ad-view (display, overlay, and video advertising) to enhance views and

revenue, including YouTube Premium, which enables creators to partake in subscriber fees as viewers engage with their videos; The public can purchase superchats and stickers during live streaming and premieres to allow fans to express their support. YouTubers have the ability to sell merchandise directly to their subscribers. Channel membership enables viewers to become paid, monthly subscribers, providing them with unique benefits such customised loyalty badges, emoticons, and exclusive material. YouTube Brand Connect employs Google technology to match artists with appropriate brands and enables thorough campaign management. Additionally, 'Super Thanks' and the YouTube Shorts Fund present further monetisation opportunities (YouTube, n.d.). To render these techniques effective, content creators must augment traffic to the platform and, crucially, to the channels. YouTube users use several tactics to increase video views and boost popularity, hence enhancing the possibility for monetisation via commercial endorsements (Berryman and Kavka, 2017) [4]. Hoiles *et al.* (2017) [25] assert that social dynamics, encompassing the interactions between YouTube viewers and content creators, alongside production quality and performative techniques (Miller and Bond, 2022) [36], significantly influence a video's popularity in the platform. The research has found six novel themes, including the motivation of content makers

YouTube

YouTube, ranks as the second most popular search engine after Google (Search Engine Journal, 2021) [46], with users averaging nearly a full day (23.7 hours) per month on the mobile app (Data Report, 2024; Statista, 2024a) [13, 47]. YouTube, the preeminent video hosting platform globally (MacDonald, 2021) [32], is available in eighty languages across over 100 countries, with more than 500 hours of content posted every minute (YouTube Official Blog, n.d.) [55]. It was originally identified as a platform for video recording and playback (Castillo-Abdul, 2020) [9]. However, the dynamics of YouTube can change within minutes. YouTube, founded in 2005 by former PayPal workers and acquired by Google the following year, has evolved into the largest online video platform globally. The video giant is presently a premier online platform for millions of global visitors due to its vast array of corporate and user-generated content, encompassing DIY videos, educational clips, music, and gaming videos (Statista, 2024a) [47]. It serves as a distinctive incubator for microcelebrity (Miller and Bond, 2022) [36], with "vlogging" (video blogging) as its primary representative (Salian and Ghosh, 2022) [45]. The second-most utilised search engine attracts over 2.5 billion logged-in users monthly and delivers in excess of 1 billion hours of video daily (Statista, 2024a) [47]. The inaugural video uploaded was a 19-second movie featuring co-founder Jawed Karim at the zoo, which has garnered over 41 million views (Search Engine Journal, 2021) [46]. The constant communication between viewers and YouTubers distinguishes YouTube as a platform. This participation usually manifests as votes included into videos or comments posted in the video's comment section. These communication channels allow content creators to receive immediate feedback from their audience,

which is often integrated into subsequent videos (Beautemps and Bresges, 2021) [3]. In contrast to conventional film production, YouTube video creation typically involves fewer individuals and exhibits less standardisation, with responsibilities that are often ambiguous and subject to change. In some cases, a YouTuber may serve as the production's mastermind, personally managing each phase of the process. Additionally, akin to a film production, a director may supervise the project alongside the YouTuber, providing explicit guidance to the editors involved (Barbetta, 2022) [2].

Content Producers

In the 'We Media' age, any online user can generate content by providing original texts, photographs, audio files, and videos (Liu *et al.*, 2021) [31]. A YouTuber is an individual who regularly posts videos on their personal YouTube channel. YouTubers are seen as digital influencers because to their dual role as consumers and producers of content. The term 'produsage,' a fusion of 'production 'use,' denotes the creation of user-generated content across diverse digital ecosystems and various social, cultural, and technological contexts. This tendency is increasingly recognised in the Web 2.0 environment (Castillo-Abdul *et al.*, 2020) [9]. The most subscribed YouTuber is Mr. Felix Kjellberg also known as PewDiePie with 111 million subscribers and Italian gaming YouTuber PANDA BOI was ranked second with 55.2 million subscribers (Statista, 2024b) [48].

METHODOLOGY

This systematic review adhered to the Preferred Reporting Items for Systematic Review and Meta-Analysis (PRISMA) guidelines established by Moher *et al.* in 2009 [37]. The PRISMA framework was used to systematically improve understanding of the topic and to build links among prior research in a specific domain. This framework improves transparency in the evaluation and reduces bias in the selection of studies. The inquiry for analogous research using the Boolean operator 'AND' with the terms YouTube and content providers. The Scopus and Web of Science databases were used for the search, as they encompass research from the Humanities and Social Sciences, including Psychology, Sociology, and Media, pertinent to the current study. The search did not specify a time period, as the study wanted to encompass the entire duration following YouTube's start in 2005. A total of 260 articles were retrieved from the two databases using the specified keywords, comprising 194 from SCOPUS and 66 from WEB OF SCIENCE. Additionally, 93 articles were excluded due to their classification as conference papers, book chapters, reviews, news items, or because they were in languages such as Spanish, German, Italian, Russian, and Turkish. Of the 167 screened articles, 49 were identified as duplicates, resulting in a total of 118 articles. A total of 51 papers were evaluated based on their titles and abstracts. The screening was conducted by both the researcher and concordance was observed in the results, except for two instances, which were subsequently resolved by discussion. During the screening process, 48 items were removed based on the following criteria:

1. Examined other social networking platforms.
2. Concentrate on the audience rather than the content makers

Additionally, 11 articles were removed due to the unavailability of documents. Consequently, a total of 19 studies were evaluated in this research, and recurring patterns were discerned from the articles.

PRISMA Flow Diagram
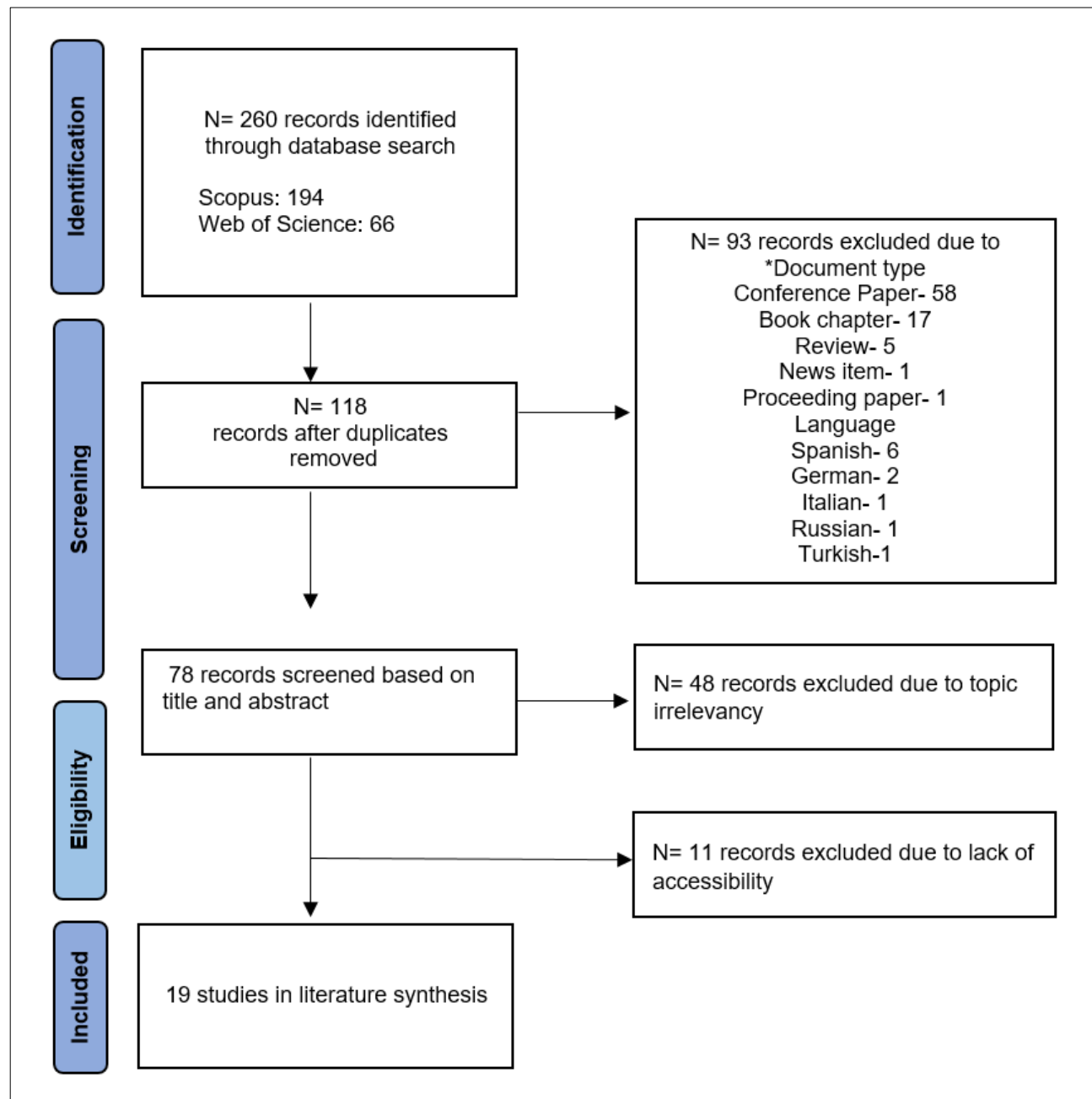
All articles included in the review were published between 2015 and 2023, correlating with the launch year of YouTube in 2005. The investigations were conducted in several geographical locations: USA (7), UK (2), Spain (3), Romania (1), Philippines (1), Japan (1), Hong Kong (1), Portugal (1), Indonesia (1), and Finland (1). The study was primarily qualitative. The employed research methodologies included interviews, content analysis, thematic analysis, surveys, and critical analysis of videos and comments. The research journals referenced are: Policy and Internet (2), Proceedings of the ACM on Human-Computer Interaction (1), Western Journal of Communication (1), Universal Access in the Information Society (1), Icono 14 (1), Computers in Human Behaviour (1), Convergence (1), Internet Research (1), Frontiers of Communication (1), Journal of Pragmatics (1), Observatorio (OBS) (1), Television and New Media (1), Heliyon (1), Media and Communication (1),

Professional de la Information (1), Behaviour and Information Technology (1), Romanian Journal of Communication and Public Relations (1), and International Journal of Media and Information Literacy (1).

The sample collected in this study included several categories of content creators, including kid influencers, beauty vloggers, political YouTubers, ghost content providers, educational YouTubers, LGBTQ YouTubers, daily vloggers, visually impaired YouTubers, and nano-influencers. The theoretical framework employed includes Uses and Gratification Theory (2), Social Cognitive Theory (1), Self-Determination Theory (1), Parasocial Interaction Theory (1), Grounded Theory (1), Cultural Theory (1), Network Political Theory (1), Goffman's Framework (1), Critical Gender Theory (1). The table below contains the conclusions of the study.

Title	Year/Country	Research Approach	Methodology	Theory	Creator	Subscribers	Finding
Agent, gatekeeper, drug dealer: How content creators craft algorithmic personas	2019	Qualitative	Interview Wiki survey Content- analysis	-	Hobbyist YouTubers	Less than 1 million	Introduced and studied the concept of algorithmic persona (agent, gatekeeper, drug dealer) in the context of content creator's understanding of YouTube algorithm
Broadcasting anti-media Populism in the Philippines: YouTube influencers, networked political brokerage, and implications for governance	2022 Philippines	Qualitative	Network analysis using the software Gephi	Networked political brokerage	Five Filipino Political YouTubers	Between 169k to 574k	Strategies used by YouTubers to position themselves in political discourses. To gain visibility, connect with key issues and promote anti- media populist discourses relatable and emotionally charged
Broadcasting Yourself: Perspectives of LGBTQ YouTube Microcelebrities.	2022/US	Qualitative	Semi structure interview	-	13 LGBTQ Content creators	Between 12k to 1.12L	Self-disclosure, authenticity, and similarity are content-based strategies employed to create connect with audience and building community through offline and online interactions and policing negativity are additional strategies
Challenges and Opportunities to improve the accessibility of YouTube for people with Visual Impairments as content creators	2022/USA and Korea	Qualitative	Analysis of Video	-	56 visually impaired content creator		Use of 'tag' feature within the visually impaired content creator's community to increase visibility
Children as content creators on YouTube and Instagram. Analysis of the formats used, parental presence and brand presence	2022/USA and Korea	Qualitative	Qualitative content analysis		12 Spanish-speaking Kid influencer (under 15 years old)		Scripting strategy to with to promote a brand which differs on gender. Despite evidence of post-production, potential errors are made; presence on other social media
Ghosts of YouTube: Rules and Conventions in Japanese YouTube content creation outsourcing	2022/Japan	Qualitative	Interview		5 Freelance GhostTubers		The status of Japanese ghosttubers in Japan and norms and conventions governing content outsourcing on YouTube
Giving a new makeover to STEAM: Establishing YouTube beauty gurus as digital literacy educators through messages and effects on viewers.	2017	Mix	Content Analysis And online experiment	Uses and Gratification theory; social cognitive theory	Five beauty and fashion influencers	Between 2M to 7M	Application of various technique such as adding texts and social media likes, positive messages; watching beauty guru's video can motivate viewers to produce a video mediated through social

							attractiveness
Facework in confessional video by YouTube content creators	2022/UK	Qualitative	Thematic analysis of videos	Facework by Goffman	10 Beauty Vloggers		Discursive strategy adopted by the vloggers to protect viewers' autonomy and protective face
Fame and fortune, or just fun? A study on why people create content on video platform	2019/Finland	Quantitative	Survey	Self-determination Theory	377 video content creator		Extrinsic motivation associated with work (e.g income, prestige) remain less significant drivers for content creation than intrinsic motivations (e.g. enjoyment and socialisation) associated with leisure activities
How to Succeed as Academic on YouTube	2021/US	Qualitative			1 YouTube academic channel		How time, resource and even talent-limited academics can leverage YouTube as a platform for further mobilizing knowledge for public good
Interdiscursive performance in digital professions: The case of YouTube tutorials.	2018/HongKong	Qualitative	Video and comments analysed	Critical Genre Analysis	1 beauty vlogger	Four million	Vloggers discursively exploit the boundaries between expert and the layperson by drawing on their discursive competence, disciplinary knowledge and professional practice.
'I am not being sponsored to say this': a teen youtuber and her audience negotiate branded content.	2018/Portugese	Qualitative	Analysis of the video		1 beauty vlogger	236k	How discursive strategies are used to engage audience and place oneself in global community of creators
Interrogating LeftTube: ContraPoints and the Possibilities of Critical Media Praxis on YouTube	2021/USA	Qualitative	Textual analysis of 30 videos		1 political vlogger		Use of Discursive strategies in the political enviroment
Kid influencers in Spain: understanding the themes they address and preteens' engagement with their YouTube channels	2020/Spain	Quantitative-qualitative design; Exploratory research	Content Analysis	Para social Interaction Theory	10 Spanish children YouTubers		Content based strategies to build digital community and building identity
Nano-Influencers Edutubers: Perspective of Centennial Generation Families in Spain	2022/Spain	Quantitative	Questionnaire And interview		Interview of 20 families 12 Spanish Edutubers (6 macro and 6 nano influencers)		Application of influencer marketing strategy to generate interest in followers, build loyalty through subscription
Thanks for joining our life: Intimacy as performativity on YouTube parenting vlogs	2022/Spain	Quantitative	Quantitative Content Analysis Of 1,034 videos		Parenting Vlogs		Offer more intimate exposure in vlogs as means of attracting attention
The lesbian, gay, bisexual and transgender community online: discussions of bullying and self-disclosure in YouTube videos	2015/UK	Quantitative	Analysis of 151 video related to LGBTQ bullying (Thematic and content analysis applied)	Grounded Theory	LGBTQ YouTubers		Disclosure of personal information to seek friendship, support and provide empathy

Uses and Gratifications of YouTube: A Comparative Analysis of Users and Content Creators	2020/Romania	Qualitative	Interview	Uses and Gratification Theory	20 Romanian YouTubers		Motivation of content creators: recognition and social validation; job specific gratification
YouTube as a New culture in Indonesia: The Construction of Gender Role in the Lens of circuit of Culture	2021/Indonesia	Descriptive Qualitative	Critical Analysis of video	Circuit of Culture	1 Indonesian lifestyle vlogger		How YouTube is strengthening the role of women in family

FINDINGS

Motivation

The motivation transitions from utilising YouTube as a user to producing videos, influenced by both intrinsic and extrinsic factors. YouTube serves as a source of pleasure and information for viewers, while also providing recognition and social validation for creators (Buf and Stefanita, 2020) [8]. Wu *et al.* (2019) [59] identify the three predominant motives for content makers as (a) a sense of community, (b) aspirations for fame and financial reward, and (c) the intention to share their creative endeavours to inspire others. Buf and Stefanita (2020) [8] investigated Romanian YouTubers and identified that producers pursue similar forms of fulfilment, including social recognition and validation, self-esteem enhancement, skill development, entertainment, and financial compensation. Public exposure fulfils the need for acknowledgement and affirmation, which is the primary motivation for individuals to share their work. Furthermore, YouTube is considered a full-time profession, where vlogging might provide job-related fulfilment. Therefore, attaining requirements at a superior level is the main aim. The "uses and gratifications theory" corresponds with the motivational framework. Katz *et al.* (1973) [29] proposed in their Usage and Gratification Theory that the audience selectively interacts with media channels that satisfy their requirements. The choice to adopt certain media is primarily influenced by individual wants, which are considerably affected by psychological inclinations, social conditions, and environmental elements. The theory was initially proposed by Katz, Blumler, and Gurevitch (1973) [29], who articulated a definition as a logical media pathway: "(1) the social and psychological origins of (2) needs, which generate (3) expectations of (4) the mass media or alternative sources, leading to (5) varied patterns of media exposure (or engagement in other activities), culminating in (6) need gratifications and (7) other consequences, likely predominantly unintended consequences." In the preliminary phases of the U&G theory, the focus was on delineating various motivations and gratifications that underpin media consumption. The motivations pursued by content creators constitute the foundation for becoming a YouTube content creator. Nonetheless, the findings of Törhönen *et al.*'s (2019) [53] investigation into the motivations of creators on YouTube and Twitch indicate that, despite the increasing commercialisation and professionalisation of video content creation, intrinsic motivations—linked to leisure activities and frequently associated with work (such as enjoyment and socialization)—remain more prominent drivers of content creation than extrinsic motivations related to income and prestige. The self-determination theory (SDT) examines the factors that influence human behaviour in this context. Utilising the principles of internal and extrinsic motivation, Self-Determination Theory (SDT) facilitates the examination of the influence of play and work components within this activity. Self-Determination Theory (Deci and Ryan, 2000, 2002) [15-16] is a fundamental psychological theory for motivation. It distinguishes between intrinsic and extrinsic motivation, asserting that actions, such as the production and distribution of films online, are impacted by many intrinsic and extrinsic variables. The Self-Determination Theory (SDT) was formulated to delineate the three fundamental intrinsic psychological needs that motivate behaviour: competence (the necessity to exhibit and enhance one's abilities); relatedness (the necessity for social connection and belonging); and autonomy (the necessity for independence in one's actions) (Deci and Ryan, 2000) [15]. Intrinsic motivation refers to the pursuit of certain activities for their inherent worth and the psychological advantages they provide to the person, in conjunction with these fundamental demands. Extrinsic motives, defined as results apart from the actions performed, including pay, recognition, and external validation, are also examined by Self-Determination Theory (Deci and Ryan, 1985, 2000, 2002) [14-16].

Developing strong community

A YouTuber often fosters robust relationships with their audience and serves as a role model for others (Beautemps and Bresges, 2021) [3]. The YouTuber is essential to the community that forms around this person, and this group produces markers of identity. Communication among the community is mutual; YouTubers request feedback from their audience, who then provides responses (Regueira, 2020) [43].

Utilisation of Empathy

The role of a content developer is to foster a strong community. Building community fundamentally centres on fostering loyalty. YouTubers use YouTube's interactive capabilities to exhibit their presence, accessibility, and empathy for their viewers. Engaging interactions with audiences are enhanced by enthusiasm, individuality, and genuineness about one's identity and message (Maynard, 2021) [35]. Empathy, defined as the ability to

understand another's emotions and exhibit compassion (Green *et al*., 2015) [22], is posited by authors to be both provided and sought by the LGBT community through personal disclosures, such as experiences of bullying, which enable individuals to connect with others who share similar adverse experiences. Miller and Bond (2022) [36] found that LGBTQ video producers often use a technique of regulating negativity, including terminology like 'shelter' and 'retreat' to promote their YouTube channel as a haven for gay viewers experiencing everyday prejudice and hostility, hence emphasising empathy. Thus, the YouTuber's empathy illustrates that the connection between the creator and the viewer cultivates reciprocal involvement in the formation of an online community.

Social Engagement

Communication on YouTube is often asynchronous. Miller and Bond (2022) [36] examined LGBTQ content providers and discovered that the employment of the 'shout-out' approach by these artists to engage viewers in their videos signifies meaningful pseudo-interaction for YouTube users. A profound and significant connection is established with the audience through asynchronous conversation. This is a way to convey appreciation to YouTube followers for their support. Choi and Behm-Morawitz (2017) [11] discovered that YouTube 'beauty gurus' regularly used novel strategies to augment their online presence and engage socially with their audience. A beauty expert is a YouTube content creator who specialises in educating individuals about beauty, encompassing cosmetics application and fashion design. On YouTube, content creators that focus on producing instructional videos that illustrate task execution or skill acquisition are termed 'gurus' (Biel & Gatica-Perez, 2009) [7]. These beauty gurus extend their social interactions beyond YouTube, maintaining connections across many platforms. They integrate messages of self-confidence regarding self-love and cultural acceptance, showcasing their insecurities through unadorned appearances in front of the camera (Choi and Behm-Morawitz, 2017) [11].

Conflation of Public and Private Life

The degree of intimacy exhibited in YouTube videos becomes a performative process, wherein the popularity of content correlates directly with the extent of intimate exposure. YouTubers engage with brands through advertising and disseminate substantial personal and private information on the platform, while prioritising their daily routines and emphasising their closest family and friends to attract attention; this constitutes a form of promotional private performativity (Vizcano-Verd *et al*., 2022) [57]. Jorge *et al*. (2018) examined a 17-year-old Portuguese beauty vlogger and discovered that her personal narrative is reinforced by confessional formats, such as vlogs and Q&A sessions, through which she provides her online audience insight into various aspects of her life, including her domestic environment, familial relationships, and academic endeavours. Confessional videos facilitate the dissolution of boundaries and status differences between creators and their audience by presenting the creators as more relatable and

likeable, akin to friends rather than online celebrities (Dekavalla, 2022) [17]. The research conducted by Rosida and Azwar (2021) [44] examines an Indonesian Muslim woman content creator who utilises YouTube to integrate her personal and professional lives. She documents her household chores through vlogging. She generates content for her audience derived from her daily routines, including household cleaning, maintaining her husband's workplace, child-rearing, and culinary activities. She records her living room, kitchen, a child's toy, and her husband's wallet. Internal information is being commercialised for the exchange of ideas, leading to a blurred distinction between personal and professional domains. Many YouTubers participate in offline engagements with their viewers. Miller and Bond (2022) [36] recognise 'meet & greets' as a prevalent tactic for enlarging or maintaining fan networks; LGBTQ YouTubers often use this method, sometimes enabling individual contacts with their fans, thereby merging their online and real personas.

Alternative Strategy

Gill-Quintana *et al*. (2022) [21] conducted a study on nano-influencers (those with up to 10,000 followers) and edutubers (educational YouTubers), revealing that both utilise YouTube to deliver instructional information to individuals seeking knowledge. They do this by generating content that use influencer marketing techniques to improve follower engagement, cultivate subscriber loyalty, and gradually develop their trans identities.

Content Strategy

Bhatia (2018) [6] contends that success depends on making content discoverable and accessible. This entails meticulous evaluation of title formulation and length, video descriptions, supplementary materials, keywords, and other strategies for optimising content on YouTube, including accessibility elements such as closed captions, which are essential for videos targeting casual learners.

Maintaining focus

Miller and Bond (2022) [36] found three content-based strategies—self-disclosure, authenticity, and likeness—utilized by LGBTQ YouTube artists, termed "microcelebrities of YouTube," to cultivate relationships with their viewers. These producers saw themselves as fostering connection and community by real behaviour, sharing personal information, and highlighting common experiences. The release of a creator's divorce video resulted in a significant increase in followers, while the content's "virality" highlighted homophily among viewers by resonating with their identities as LGBTQ persons, similar to how transparency contributed to their rise to micro-celebrity status. The strategy used by kid YouTubers to get attention is unique.

Castillo-Abdul *et al*. (2020) [9] discovered that their content was vibrant, attention-grabbing, and prominently reflected the digital culture in which children and adolescents are entrenched, utilising language as a mechanism to capture and retain public interest, persuade audiences, and ultimately secure loyalty by

positioning themselves as potential influencers for their followers.

The 'red herring' approach is employed to lure viewers into clicking on the video. Maddox and Creech (2021) [34] identified YouTuber (political content provider) utilising "clickbait" video and "shitposting" in the competition for attention. A "genuine" clickbait video is one where the title makes a commitment but thereafter does not fulfil those expectations. A video qualifies as clickbait if its title and/or thumbnail are intentionally designed to attract viewers' attention and entice them to click on the video, the content of which is evidently inconsistent with the title and/or thumbnail (Beautemps and Bresges, 2021; Shang *et al.*, 2019) [3, 50]. Conversely, shitposting refers to the act of inundating online platforms with excessive content to interrupt discussions (Philips, 2019). Similarly, Soriano *et al.* (2022) [51] discovered that to align with the dynamics of algorithms and visibility, political YouTubers in the Philippines create 'response' videos designed to leverage relevant current and recent events. By using pertinent keywords and intervening at the topic's zenith of significance, influencers might embed themselves in the current debate about the problem with this approach. Influencers often provide comprehensive assessments and counterarguments about politicised congressional hearings, transforming them into more accessible but more sensationalised forms.

Script Development Strategy

The significance of writing in video production is highlighted in Maynard's (2021) [35] study, which examines the skills required to achieve success as an academic YouTuber. The author contends that the first seconds of a video's screenplay must unequivocally establish its trajectory, providing viewers with a persuasive motivation to persist in viewing, since this method obviates superfluous embellishment and maintains a keen focus on the core topic. They underscore a language and style that individuals find attractive and familiar.

Barbetta's (2022) [2] research on Japanese YouTubers revealed the practice of employing freelance artists, such as editors and scriptwriters, especially among prominent channels. The author employs the term "Ghost Tuber" to denote the independent contractor. Ghost Tubers are not recognised as the originators of the videos they produce and lack authority over the channels they operate. These intermediaries are used to enhance videos, improving the quality of the material. Soriano *et al.* (2022) [51] analysed Philippine political YouTube content creators, demonstrating that influencers commonly disseminate live or recorded Congressional hearings and press conferences, often mimicking the stylistic conventions of broadcast media, such as talking heads, banner headlines, and studio configurations. Jaclyn Hill, a U.S.-based beauty vlogger, and YouTuber Bhatia (2018) [6], whom the author analysed, assert that the incorporation of "bloopers" in videos necessitates a certain level of planning and preparation, constituting an element of the scripting approach. Fernández Gómez (2022) [19] examines Spanish kid influencers and concludes that, although post-production is apparent, sponsored content has grammatical

inaccuracies, opinions, and remarks that indicate the videos are produced by children. The videos and their names do not indicate their commercial content on either of the analysed social networks.

Improved audio-visual quality

Beauty specialists use editing methods and tools to enhance the quality of their material, as shown by Choi and Behm-Morawitz (2017) [11]. They provide visitors with a synopsis of the programs and video material included in the YouTube description box.

Discursive Approach

YouTube provides content producers a digital platform for self-expression, where self-representation is both an embodied and discursive act that underscores identity. It includes language strategies and prodigies.

Implementaing Authenticity

Authenticity entails sincerity and transparency about one's ideas, feelings, and emotions, differentiating it from the adoption of a façade (Tolson, 2010) [52]. The credibility of content producers depends on their followers seeing them as relatable persons who regularly evaluate and confirm the truthfulness of influencers' claims (Cunningham and Craig, 2017) [12]. Miller and Bond (2022) [36] discovered that YouTubers often used expressions like 'being genuine', 'staying true', and 'putting it on the table' when addressing their video material. This tactic of truly portraying oneself to cultivate audience loyalty functions as a discursive technique designed to preserve sincerity on camera. Bhatia's (2018) [6] study reveals that a beauty vlogger in the United States is recognised as a licensed makeup professional. The author asserts that the clear expression of credentials enriches the beauty vlogger's concepts and techniques, hence increasing their legitimacy and persuasive influence with the audience. A Portuguese beauty vlogger deliberately utilises authenticity by omitting sponsorship disclosures while consistently presenting non-sponsored material to demonstrate her sincerity (Jorge *et al.*, 2018) [28].

Philological Method

Language is essential for fostering a loyal audience. In the study of Rosida and Azwar (2021) [44], an Indonesian female vlogger constantly integrates Islamic terminology into her speech, demonstrating her dedication to her religion and her obligation to uphold her social and religious framework. To connect with her mother audience, she attempts to present herself as a pious person. She requests support for her channel from her mother's audience by encouraging people to like, share, and subscribe. Dekhavalla (2022) noted a common strategy among fashion and beauty vloggers, where content producers often assert that they produce videos in response to audience requests, such as particular make-up instructions. This strategy facilitates continuous connection between content providers and their audience, allowing the latter to influence former's editorial choice. Bhatia (2018) [6], in her analysis of interdiscursive performance practice, detects a linguistic tendency marked by the enhancement of ideas via superlatives and exaggeration,

which blurs the line between expert and novice speech. The content makers sought to personalise their interactions with followers by including the name of a viewer's favourite confectionery in the video (Miller and Bond, 2022) [36]. In some cases, influencers, as shown by Soriano and Gaw (2022) [51], emphasise entertainment in content delivery to augment its appeal. Filipino YouTubers utilise self-deprecating humour, mocking their own influence as 'insignificant' and 'lacking authority' while downplaying their ignorance over some issues.

Network Strategy
Algorithm Hijacking
Seo and Jung's study (2022) [49] concentrates on individuals with visual impairment (PVI). The authors discovered a cohort of PVI video creators who intentionally utilise YouTube's tagging feature to cultivate a network among their audience. A visually impaired creator produces a tag video, a vlog, in which they tag another creator and pose a question that the latter then responds. Consequently, a network is established, allowing PVI artists to get both peer and societal support alongside accruing views. Sorino *et al*. (2022) assert that the "live format" is an effective method utilised by Filipino YouTube video creators, leveraging the volume and quality of participation generated by real-time discourse. They engage with the audience during the live broadcast by reading comments and employing a method called a "shout-out" to attract international viewers and solicit financial support for their station. The author also identified the technique.

Cross-Platform Strategy
YouTube sustains its online presence by permitting links to other networks from its material (Castillo-Abdul *et al*., 2020) [9]. Jaclyn Hill, a beauty vlogger from the USA and the focus of Bhatia's (2018) [6] study, actively engages her audience across many social media platforms, including Instagram, Pinterest, Facebook, Twitter, and her personal website, while also urging her followers to participate similarly. This might be perceived as enlarging her audience while also constructing a multimodal and intertextual narrative regarding her work and life that fluidly traverses several platforms. Fernández Gómez (2022) [19] examined children who generate content and found that they engage in self-promotion of their businesses and utilise a cross-platform strategy to increase their follower count on both Instagram and YouTube.

Parasocial Relationship
Miller and Bond (2022) [36] observed that LGBTQ YouTubers received particular focus for sharing narratives of authentic interactions with fans, wherein the YouTubers were perceived as intimate friends while the viewers were regarded as casual acquaintances. The concept of "parasocial connections," denoting socioemotional interactions established between viewers and media characters that mimic real-life friendships, elucidates this phenomenon. Dekavalla (2022) [17] asserts that the relationship between content creators of confessional videos and female fashion and beauty vloggers, who articulate their personal challenges and offer viewers advice on managing similar situations, is inherently parasocial. Their concern for the

fellowship and autonomy of their viewers, as posited by the author, represents an effort to cultivate a relationship through mediated dialogue in a context where the former possesses limited knowledge about the latter. The facework inherent in this interaction is also parasocially oriented—where the creator addresses an imagined viewer's desire for inclusion and anticipated objections, as perceived by the content creator—thus, their disclosure seeks to foster a closer connection with the audience to achieve the desired rapport. Consequently, "facework" denotes a speaker's endeavours to mitigate the possible face-threatening consequences of such behaviours and protect the face of their interlocutor (Goffman, 1955) [20]. Parasocial Communication Nevertheless, the relationships that influencers attempt to establish by exhibiting authenticity and exploiting closeness are fundamentally parasocial. Horton and Wohl (1956) [26] coined the term 'parasocial interaction' to characterise the manner in which viewers respond to actual or fictional characters in the media, akin to their reactions towards familiar individuals in real life. The conversations are predominantly unilateral and may include television hosts, actors, celebrities, or soap opera characters. The media consumer perceives familiarity with the media figure, holds opinions regarding them, and may even harbour affection or attachment towards them. Nonetheless, the media personality lack knowledge of any specific members.

Deliberation
This constitutes further arguments for deliberation. Today's convergent and participatory culture enables the creation, publication, and distribution of content to an unparalleled extent (Jenkins, 2006) [27]. YouTube has become a leading social media medium in which regular individuals attain prominence as influencers (Abidin, 2017) [1]. The phenomenon has been analysed about vloggers that employ intimate content as a strategy to cultivate trust and foster deeper connections with their social media following, especially on YouTube (Marôpo *et al*., 2020) [33]. The success of beauty vloggers is correlated with the privacy of their videos; in certain instances, they have capitalised on their status as microcelebrities by incorporating increasingly personal content (Berryman and Kavka, 2018; Castillo-Abdul, 2021) [5, 10]. Intimacy has effectively been employed in the products of trans vloggers to garner support (Horak, 2014) [24]. Analysis has also concentrated on negative self-disclosure as a manifestation of public closeness (Berryman and Kavka, 2018) [5]. To engage the audience and create a sense of intimacy, influencer content often features personal moments (Wang and Lee, 2020) [58]. Furthermore, Raun (2018) [42] emphasises the significance of intimacy as a component of 'affective labour' and a defining characteristic of prominent individuals striving to present themselves as approachable, available, present, connected, authentic, and communal (Melonçon; Arduser, 2022) [38]. Microcelebrities employ intimacy as a strategy within specific cultural norms, facilitating negotiation and the regulation of original content. Raun's (2018) [42] concept of intimacy on YouTube pertains to a genre characterised by an artistic framework of expressive expressions,

encompassing components such as influencers' residences, aspirations, and dietary practices.

CONCLUSION

This systematic literature review offers an in-depth analysis of the motivation and technique utilised by YouTube content creators with a focus on their psychographic congruence with audience's trait. A comprehensive study of 19 articles sourced from the SCOPUS and Web of Science database revealed six predominant themes including motivation, developing strong community, content Strategy, discursive strategy, network strategy, parasocial relationship. The findings elucidate the strategy behind user's pursuits as content makers and demonstrate the strategic approached they deploy to engage and eep consumers on the site. YouTuber's are individuals that submit videos to the platforms with the objective of acquiring and sustaining an audience (Perez-Torres *et al.*, 2018). The monetisation of user-generated content (UGC) on YouTube is fostering increasingly close and personal relationships between followers and influencers (Raun, 2018) [42]. Achieving and maintaining visibility upon which these infrastructures rely is tough. To achieve success, creators must engage and retain their audience using several tactics (MacDonald, 2021) [32]. Motivations for becoming a content creator typically include self-expression, the quest for social connection, economic advantages, community development, and the aspiration for celebrity recognition. Moreover, authors' enthusiasm for specific subjects or niches significantly influences their content creation. Numerous producers also identify the platform's minimal entry hurdles and accessibility as primary motivations for engagement. Creators utilise diverse ways to foster a developed audience such as optimising material with SEC-compliant titles and tags, actively connecting with viewers via comments and social media and ensuring consistency in content publication. Effective producers use cross-promotion across several media, collaborate with other influencers, and explore various formats to captivate diverse audience segments. This research highlights the professionalisation of content producers, signifying a shift towards a more entrepreneurial methodology in digital media creation. The findings are crucial for understanding the audience's psychographic profiles, allowing designers to tailor material that resonates both emotionally and intellectually. As YouTubers grow, content creators must adapt their strategies to conform to technical innovations, audience preferences, and platform rules to sustain relevance and success.

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