



**UNBOXING AND
BRANDS:
YOUTUBERS
PHENOMENON
THROUGH THE
CASE STUDY OF
EVANTUBEHD**

**UNBOXING Y MARCAS:
EL FENÓMENO
YOUTUBERS A TRAVÉS
DEL ESTUDIO DE CASO
DE EVANTUBEHD**



**Marina
Ramos-
Serrano**

Full professor at
Faculty of
Communication.
Universidad de Sevilla,
Sevilla, Spain

**Paula Herrero-
Diz**

Phd at Faculty of
Social Sciences.
Universidad Loyola
Andalucía, Sevilla,
Spain

RESUMEN

El objetivo general de este artículo es profundizar sobre el fenómeno de los *youtubers* como líderes de opinión, y por lo tanto, su importancia como prescriptores para niños y adolescentes. En concreto, se propone estudiar el caso de Evan Snyder, un niño norteamericano que con ocho años (2011) comenzó a utilizar Youtube para comentar videojuegos. Mientras el número de seguidores aumentaba, las temáticas de sus vídeos se diversificaron. Se ha llevado a cabo un análisis de contenido del canal de Evan Snyder. Las variables analizadas son: las marcas que aparecen los vídeos, los sectores a los que pertenecen, así como los tipos de vídeos. Los resultados muestran que su liderazgo comenzó en sus primeros años cuando el niño desarrolló su propia personalidad y especialización.

ABSTRACT

The general objective of this paper is to go deeper into the youtubers phenomenon as opinion leaders, therefore, the importance of these people as prescriptors for children and teenagers. Specifically, we propose to analyse the case of Evan Snyderan American child who, at the age of eight, (2011) began to use YouTube to comment on video games. While his number of followers increased, the themes of his videos became more and more diverse. We have carried out a content analysis of Evan Snyder's youtube channel. The variables to be examined are: brands which appear in the videos, the sectors to which they belong, as well as video types. The results show that his leadership starts in the first period when the teenager develops his personality and specialization.

Palabras clave

YouTube; niños; adolescentes; adolescencia; marcas; influencia; prescripción; engagement.

Keywords

YouTube; children; teens; adolescents; brands; influence; prescription; engagement.

1. Introduction

The social network Youtube (2005) has positioned in ten years time as the biggest platform of audiovisual contents generated by the users. The daily views are over one billion and every minute three hundred hours of videos are uploaded (YouTube statistics, 2015). Its success lies in the accessibility and simplicity of its working (Rodríguez, 2013: 61) and in the fact that its content can be shared. But, “the great value of Youtube is the community it has” (Ramos et al., 2010: 30) composed of a billion people from all around the world with a wide variety of profiles; the 85% of the participants are between 16 and 64 years old (Global Web Index, 2014). Within this heterogeneity, adolescents are highlighted although it is difficult to know the exact figure taking into account that one of the conditions in order to sign in to the website is being over 13 years old. According to the last study taken by The Marketing Store together with the consultant KidSay (Weber, 2015), the 69% of children have an account on this platform while a 93% claims to be an active user and a fourth of the preadolescents has created contents with their parents authorisation. This tendency shows children’s preference for the audiovisual content and, specifically, for Youtube. It can be said that it is one of the most important social networks because it has democratized the video production, but, especially, it has been an opportunity for teenagers who have found in it a vehicle for expression and connexion with others (Chau, 2010). This has happened because minors have assumed, in general, a leader role in the creation of digital contents (Tornero et al., 2009) and, in particular, content based on games and images (Erstad, 2010), which has given rise to a set of new cultural practises, the culture of the «content motion». In fact, the second most popular content in the ranking of searches on YouTube has the tag of the Minecraft

videogame (Ramdurai, 2014). This movement in which adolescent users give priority to the visual over the text is justified by a necessity of finding a content that satisfies their inquisitiveness. It seems that the traditional means, because of the rigidity of their format, are not offering what young people need. On the contrary, these consumers are discovering on the Internet new spaces for entertainment which connect to their interests. On the other hand, last data about the use of YouTube among the youngest show how this network has become not only a channel through which minors can upload their contents but it is also a way of making a living. Therefore, YouTube has contributed this way to an economic transformation through the *youtubers* movement —who feed the platform with the contents they create and upload constantly on their accounts or profiles and, besides, they have gained notoriety among the visitors because of different reasons— which, according to the statistics, generate millions of dollars a year just because of the incomes that participants get through the advertising. A standard *youtuber* can receive ten thousand dollars on average a year thanks to the advertisement, while the most popular can earn up to one hundred thousand dollars. These figures can be an indicator for advertising if we take into account that according to The Marketing Store & KidSay, in their research *Digital Tweens: YouTube and the Rise of Cluster sharing*, 48% of the teenagers between 8 and 15 years old have discovered a product through YouTube they ask their parents for (Weber, 2015). This means that there is an intention to purchase and how the youngest in the house influence on the household consumption. Creators of contents on YouTube are more and more aware of the effect their videos have on their peers and they direct the contents they produce trying to respond to the interests of this public. In this research, we study the role of the

youtuber, not only as a leader in opinion but also as a brand influencer as we will see through the case of the *youtuber* Evan Snyder and his channel Evan Tube HD.

2. Hypothesis and research questions

The general objective of this research is to go deeper into the *youtubers* phenomenon as opinion leaders, therefore, the importance of these people as prescriptors for children and teenagers. With this aim, we analyze the specific case of one of the most influential *youtubers* in The United States of America, Evan Snyder. This way, we will try to answer the main hypothesis.

H1: The higher the popularity of the channel —higher number of followers and *engagement*— the higher the interest in the brands —higher amount of brands and a wider variety—.

Besides, there are five research questions which complement the study of EvanTubeHD channel.

RQ1: Which sector do the brands appearing in the channel belong to?

RQ2: Who appear/appears in the videos?

RQ3: Where are the videos filmed?

RQ4: Which types of video are the most popular?

RQ5: Does Evan Snyder offer his image to charity campaigns?

3. Methodology

In order to answer our main hypothesis and the five research questions, we have applied the content analysis. This methodological tool let us analyze the content of the communicative content with the aim of producing inferences (Krippendorff, 1990). For this, we have created an analysis grid *ad hoc* for this research (see table 1) in which you can see a series of categories divided into 6 sections. On the one hand, the analysis grid in which basic information about the videos is: date and title of the video, number of views, number of likes and dislikes and the number of comments. Besides, we have taken into account the statistics available on Youtube. Especially, the number of videos that have been shared which is an indicator of the virality of the content and so of the *engagement*. Secondly, we include the companies, brands and products that appear in the video and if the brand appears in the title, and the sector they belong to and, if it is charitable campaign. Thirdly, we analyze who appears in the videos; we have even added a no-presence category called *voice-over/music* when there is no main character. Below, it is detailed the scenery in which the video takes place — outdoors, indoors or neutral—.

Finally, the videos have been divided into categories according to their subjects. This typology has been created after a general viewing of the channel with the aim of finding common elements in the videos; also, the own classifications of the channel have been taken into account. For instances, Unboxing —when the packet is opened and the project is built and analyzed—, Meet and greet —to meet fans outdoors—, Challenge —games and challenges— and Tutorials, —videos that explain who you can do something—those are categories that the channel itself uses to classify its videos.

But in addition, we have included 4 new categories to the other videos that did not have such a classification on the channel. Product analysis, when just a product is analyzed in detail, in this case the process of opening the product is not visible. Product selection, when a review of a collection of products is made, usually from the same manufacturer. Unlike the product analysis, it does not offer much detail about the specific characteristics of the products. Story, when like in a TV advertisement a story is invented in which the product is the main character. Story + analysis, when the video has two different parts being the first one a story and the second one an analysis of the product. Finally, TV appearances, when Evan or his sister appear in the media.

Table 1. Analysis grid

Video code:	
Codification date: Coder name:	
Video date:	Length:
Video title:	
Numbers of views: Numbers of likes: Numbers of dislikes: Numbers of comments:	
Company: Brand: Product:	Sector: <input type="checkbox"/> Toys <input type="checkbox"/> Videogames <input type="checkbox"/> Foods and beverages <input type="checkbox"/> Cinema and entertainment <input type="checkbox"/> Non profit organizations <input type="checkbox"/> Others: _____
¿Any brand in the video title? <input type="checkbox"/> Yes <input type="checkbox"/> NO	

<p>Presence in the video:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Evan Snyder <input type="checkbox"/> Evan Snyder and her sister <input type="checkbox"/> His sister <input type="checkbox"/> Evan with adults. <input type="checkbox"/> Sister with adults. <input type="checkbox"/> Evan, sister with adults. <input type="checkbox"/> Evan with famous person (REAL) <input type="checkbox"/> <i>Off Voice/music.</i> 	<p>Background:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Inside (Home) <input type="checkbox"/> Outdoors <input type="checkbox"/> Neutral
<p>Video types:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Unboxing <input type="checkbox"/> Products review <input type="checkbox"/> Tutorials <input type="checkbox"/> Products collections <input type="checkbox"/> Meet and greet <input type="checkbox"/> Storytelling <input type="checkbox"/> Storytelling + review <input type="checkbox"/> Challenge <input type="checkbox"/> TV appearance 	<p>Humanitarian campaing</p> <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No
<p>Comments:</p>	

All these variables have been collected in a coding book which has been available for researchers at any time. Additionally, after the creating the analysis grid, we carried out a coding test to ensure the reliability of the subsequent content analysis, the result of which was above 90% (91.33%).

With the aim of studying the evolution of this channel, the analysis grid has been used to analyze a total amount of 100 videos, which have been divided into two groups of 50. The first group is composed of the 50 first videos of the channel — 2011/2012—, and the second is composed of the 50 newest videos —the data collection was made on the 16 October 2015—.

4. Theoretical framework

The concept of the *youtuber* is framed in the culture of the participation on the Internet, in which young people collaborate with the media, generate and adapt the contents together, they publicise them and foster a debate around them (Jenkins, 2006). In the case of YouTube, which is the network we are studying here, there is an own culture in the participation which can be understood from two different points of view; from the civic commitment and as a way of «playful subversion and artistic work» and, through it, the young users take part in the public life to participate in the topics for discussion (Muñoz, 2012: 55). This culture is characterized by the easy access and the possibility to share artistic works and exchange knowledge among *amateur* and expert users and, because it admits different «expressions of the participation» (Checkoway & Gutiérrez, 2009: 9).

Although there is a wide variety of *youtubers'* profiles as we have already mentioned, we will focus on teenagers' empowerment on YouTube because of their ability to develop their own identity as a differentiating element from the rest of users to trend, convey emotions, feelings and values and, especially, to offer fun (Ferrerias, 2014) and, last but not least, to become *celebrities* (Bruns, 2006). This phenomenon is produced by the two-step flow of communication model (Katz & Lazarsfeld, 1955) and according to this, there is a change of tendency in the communicative process in which the message, being produced by the media to the opinion leaders and from these to a group on which they have influence, changes to be generated by the leader himself. We understand as a leader the person who "has some influence on people's opinion" (Cho, Keum, & Shah, 2014: 34). The role of the leader, according to these authors, is especially relevant in people's opinion when purchasing because this

increases where there is a leader with a solid opinion (Weinmann, 1994). In the case of the children, it is revealing how they affect on their peers' decisions, comments and opinions (Hodbod & Van Leeuwen, 2011) of their friends and relatives, being able to condition the behaviour of the media and their messages (Lyons & Henderson, 2005). And, particularly, when we talk about technology, "the kid is an economic and technical prescripator, [...] and, sometimes, he is a facilitator who contributes orientating towards those places where the product is better sold" (Nuevo, 2010: 41). This happens because the youngest have snatched adults from their prescriptive power and their recommendations are "the link between advertiser and their families" (Schor, 2010: 41). In this process of the purchase decision, the youth has substituted their parents' decision by their peers' one. Therefore, we can say that we face not only a new opinion leader but a brand influencer because the rules for the free access on the Internet favours they work, according to the *influencers* theory by Rodríguez (2013: 115), «spontaneous bottom up empowerments». This way, a *youtuber*, anonymous at first, *amateur*, «a teenager or a fan», has the same opportunity «as the coordinated action of a campaign office or a marketing firm» (Carrión, 2014: 135).

The difference between yesterday's and today's leader is that the influence can be measured. For example, in the case of YouTube and the *youtubers* there is a regulation, that is, it is the community itself which, according to the arisen interest among the audience on the platform (based on the number of subscribers on a channel and the registered visualizations), decides who a «youtube star» is (Burgess, & Green, 2009). This category was created in 2008. Despite the fact that there are other, as those developed by Biel & Gatica-Perez (2011) in their study about YouTube creators in order infer the predominant profiles.

However, we are going to use the classification offered on the web itself, which let us choose freely a specific profile in an established list. This way, YouTube makes a first distinction between *standard youtuber* and *special youtuber*. While the first realize the videos with the intention of sharing them among friends and relatives, the second ones has as their objective their creations to interact within the community to get comments and subscribers. At the same time, the *special youtuber* include new hints, from the musician to the guru.

This last one responds to Golovinski's theory (2011: 65), about the «common gurus», in which their influence increases because of the fact that they provide valuable information on the Internet that the rest will distribute and repeat until it is viral throughout the net no matter the guru's experience or the level of studies he/she has. Regarding the figures, according to Biel, & Gatica-Perez, (2011), a user, in order to be considered a *special youtuber*, must have an average of 1,415,882 visits in that category, the guru 1,708,511. Regarding subscribers, the guru needs to have 45,991 followers and host 94.85 videos. Finally, he must have 574,653 views on average on his/her channel. Another factor which determines that the *youtuber* exerts his/her leadership on the rest of users is that his/her contents are shared. To achieve this, they have to provoke emotions such as laugh, euphoria, inspire or provoke anger (Rodríguez, 2013: 61). As a matter of fact, these contents are those, which differentiate the youngest from the adults apart from their ability to create community.

In spite of the difficulty that it has to classify the contents by the genres and characteristics of the videos children produce because in one there can be several, the professor Lange (2014) establishes an interpretative characterization: *personal video*

blogs where the user addresses himself to the webcam and shows things about his life or other subjects; *videos-sketch* about comedy; *fooling around videos* in which children show their daily interaction with friends or siblings; and *event videos*, in which minors record sport activities, games, school shows or car TV programmes.

Next famous ones are those related to animation and special effects, parodies, music, some about politics or civic issues, school projects, interview to other people, videos about trips or videos the film about themselves doing activities such as painting o making up. There are also short films, other participants' direct messages, acrobatics, inspiring videos, media clips, jokes, DIY videos and *unboxing videos*, which are recordings in which there is a commercial product they are unpacking while all functionalities, characteristics and attributes are mentioned (Marsh, 2015).

This author notices that the *unboxing* technique in YouTube increases minors' attention, and that is why she undertakes a research to find the motivation of purchasing. To do so, she uses the concept of «cyberflâneur», with the aim of explaining that the youngest enjoy just with the view of this type of videos. It is a term that was coined in France in the 19th century when the opening of shopping galleries in Paris provoked pleasure in people just because of the simple fact of walking around watching the shops windows without being compelled to purchase.

This exact phenomenon, claims the author, has been extrapolated to the Internet. Minors enjoy just watching one of their peers unpacking toys which they even have, generating a situation of affinity. The purchasing interest will depend on each child, the context and the circumstances around; although she says that the surprising element of the *unboxing* means in itself the awakening of a desire. And she highlights how these videos appeal to emotions through the aesthetic; the production is focus on

the movements of the hands, the sounds, etc., stimulating the teenagers by positive memories. Silcoff (2014) also claims that there is an undeniable pleasure for the human being in opening a new product.

In YouTube, children watch more and more other children unboxing commercial products. It has been proved that this increases the popularity of those who carry it out thanks to thousands of users who follow this type of content as fans because they consider their peers as opinion leaders, experts in the fields they are interested in and because they do not find the information they offer in other media. We must also mention the videogames in the fan phenomenon on the Internet and particularly on YouTube. While the characters of these videogames became popular, companies in this field took the advantage to generate at the same time a great variety of merchandising —generally toys—, which have also found their place within *youtubers'* contents. This means that it is a phenomenon which gets feedback and it is very common in this field. That is the case of Rovio Entertainment Ltd. (2009), the company which launched the popular videogame Angry Birds and which doubled its incomes in three years time thanks to the development of other products related to the original one, from backpacks or teddy bears and books to pyjamas (Mejia, 2013).

Other differentiating element, apart from the content, is the creator's own personality. Burgess & Green (2008) talk about a producers ethnography who are the engine of the economy on this network. For these authors, a good *youtuber* must know how to combine and adapt formulas already invented and recognized because it is known that they work among the consumers. Moreover, he must offer a good image in front of the camera, good edition and some doses of creativity and innovation. According to the style, they suggest some ideas such as the use of divided screens so

that the *youtuber* keeps a dialogue with himself, or some comedy and other playful expressions.

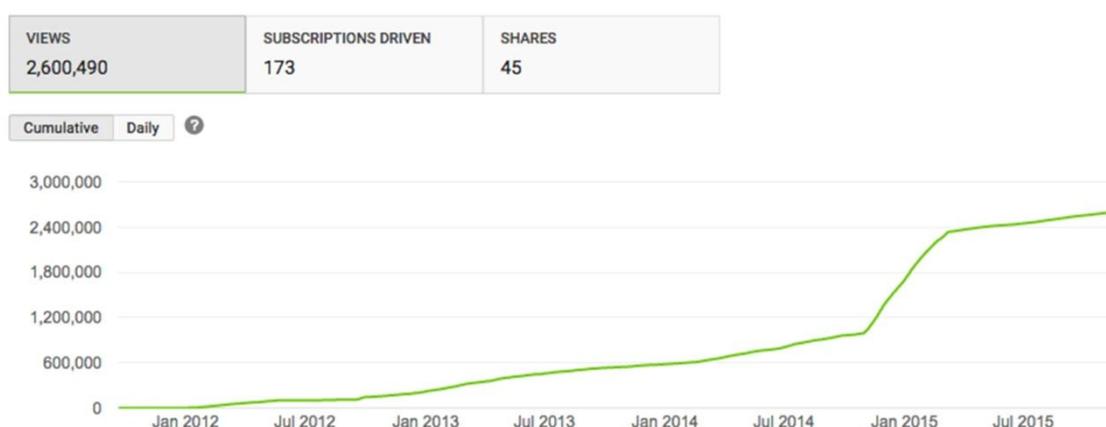
A good example of this can be found in the case of Evan Snyder, known in the «youtubesphere» as EvanTubeHD, an American kid who started uploading videos on Youtube at the age of 8 (2011). First, he used to share with other users his impressions about the videogames he would play. Nowadays, that activity which started as a way of entertainment has become a job. Today (2015) Evan works for the company Maker Studios, one of the main nets that groups *youtubers'* channels, and the one which Disney has paid 950 hundred million dollars for. This piece of information is significant taking into account that the boy is now commenting in his videos any kind of article. From table games to food products such as snacks and also sweets or products related to entertainment in general: films, theatre, musicals, etc., and a wide range of them belong to the Disney company. The more than two million subscribers he has or the billion and a half views he has in his 406 videos (October 2015) have awoken the interest of brands to hire some space on his channel. Experts say that the success of Evan's strategy is the unpacking technique or *unboxing*, in which the teenager appears in front of the camera always using new products and offering images of them from the moment he opens the wrapping until he shows all its views to commentate on it qualities.

5. Results

The results of the content analysis are analyzed below. In order to understand them better, we show the oldest results first and then the newest ones.

As it can be seen in the following graphic, in the 50 first videos, and just in eight months time, the channel gets more than 21 million views. The three videos which have a higher number of views correspond to the videos related to Angry Birds products —a brand name of games for mobile phones and tablets which belongs to Rovio Entertainment— and in which Evan Snyder is the main character. But we need to be careful when assessing these data because these videos can be watched at any time. In fact, if we look at the statistics of the most viewed video, we can appreciate that the increase starts in January 2013. This means that if we have as a reference this video, in just 6 months, it gets 5 million views, 500 subscribers to the channel. However, the number of times the video is shared is hardly relevant until January 2015 —nowadays, it has been shared 514 times—. For its part, the most shared video in this period is about a reptile event (715). Nonetheless, this information is got from January 2015.

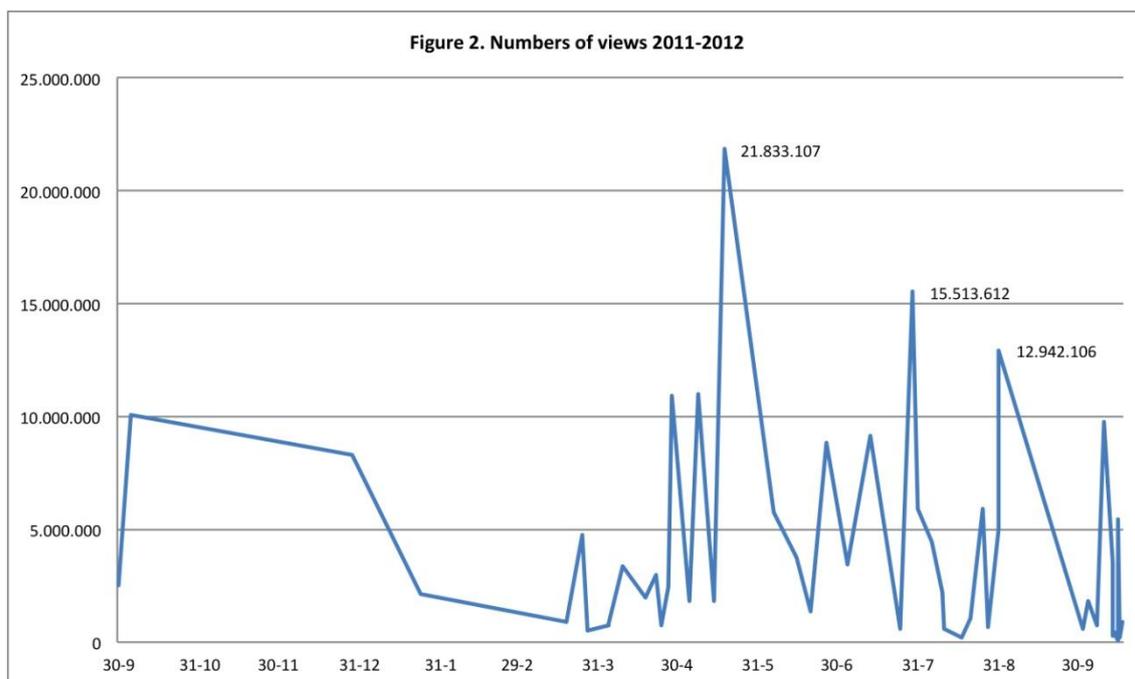
Figure 1. Statistics from first video on Youtube (EvanTubeHD)



In general, we can count more than 200 million views in this period, more than 300 thousand likes, around 55 thousand dislikes and 32 thousand comments. But, maybe,

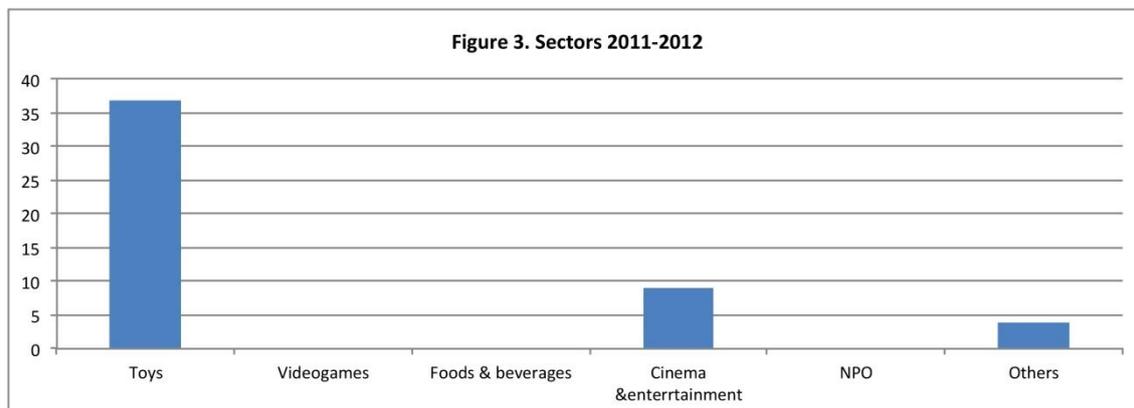
the most surprising piece of information is the total number of shared videos —8850—

Figure 2. Numbers of views 2011-2012



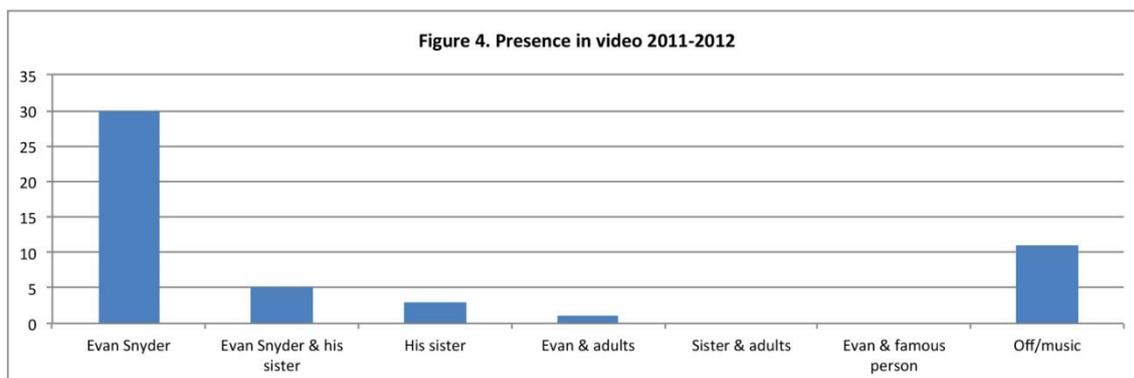
Among all the analyzed videos during this first period, there is always at least one brand name in the title of the video. In most of the occasions it is Angry Birds. Therefore, most of the brand names, as we can see in the following graphic, belong to the toy industry. Although brand names and products of other industries are becoming more frequent, such as cinema and entertainment —Disney—. However, they have a minor presence.

Figure 3. Sectors 2011-2012



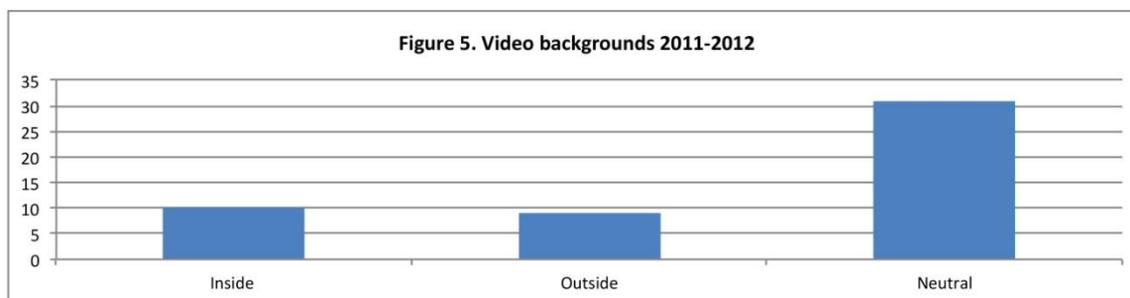
In most of the videos Evan Snyder appears alone as the main character. Videos without him are also stand out. Regarding his sister's presence, her appearance is very limited in this first period. However, it is very interesting to observe how little by little she begins to appear in specific videos together with her brother. In fact, in these first videos, his sister has the leading role in three videos.

Figure 4. Presence in video 2011-2012



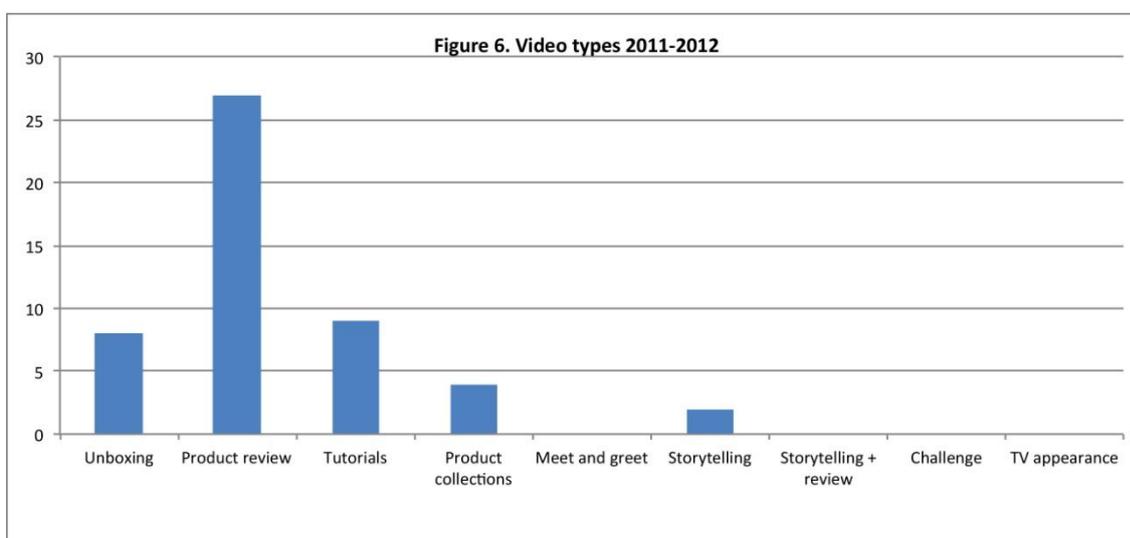
Regarding the set in which the videos take place, neutral sceneries are more common. Very few of them are in or outside the house. These last ones correspond to the videos in which the kid advertises a theme park.

Figure 5. Video backgrounds 2011-2012



The most repeated videos in this first period we analyzed are, in this order, “The product analysis”, the “Tutorials” and “Unboxing”. This means that in most cases they are focused on analyzing the products which, as we have mentioned before, are basically toys and products related to the Angry Birds universe. For example, in 15 out of the 50 analyzed videos, Evan moulds with play dough Angry Birds characters.

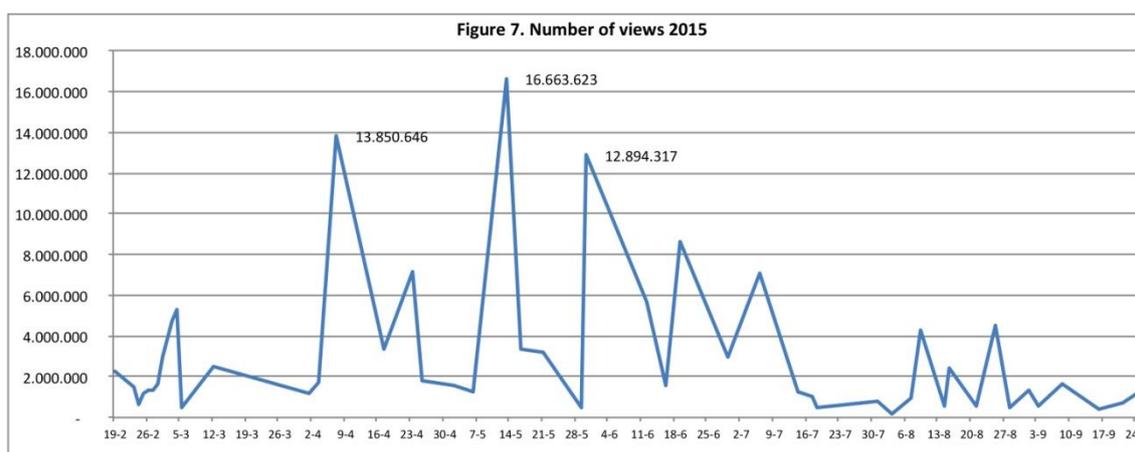
Figure 6. Video types 2011-2012



Regarding the second period —50 videos from 2015— the results show the maturity of the channel. The first thing we can appreciate is that it increased in regularity and diversification. Regularity because these last 50 videos are concentrated in just 8 months while the first were throughout 13 months. And, there is more diversification because Evan Snyder begins to have specialized channels for specific subjects and he

advertises them at the end of the videos of the main channel. Regarding the number views, we can spot lower figures if we compare them to the first period although, as we said before, we have to be careful with the analysis of these data. Still, there are no videos getting more views than the ones in the first period —21million views—. As a matter of fact, it gets 150 million views in the total amount. However, the number of likes increases significantly —more than 630 thousand—, dislikes—65 thousand— and comments —more than 100 thousand—. Similarly, the number of shared videos increases too —more than 23 thousand—.

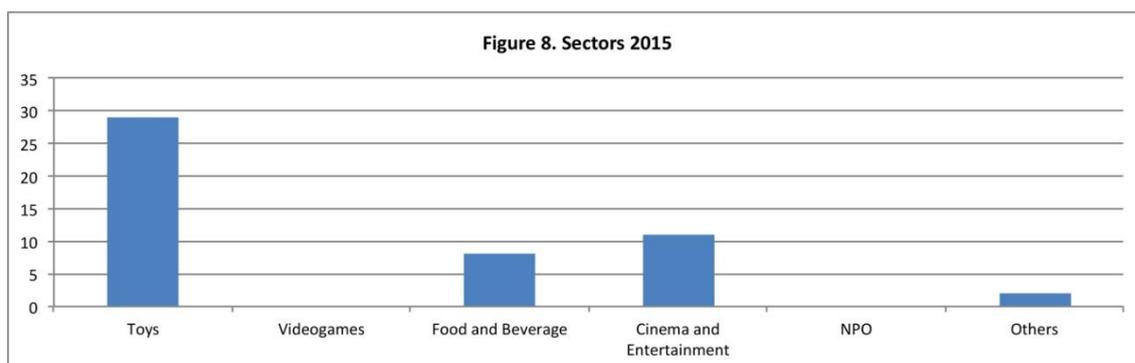
Figure 7. Number of views 2015



In most of the videos from this period, there is some brand name in the title. Despite this, in comparison to the first ones, we detect 5 videos in which there are no brands mentioned in the title. But only in two of them brands are not truly shown. In the rest of them, that means, in 48 out of the 50 analyzed videos, one or more brand names are shown in the video. Besides, on the one hand, it is seen that there is a wider variety of brand names unlike the first videos in which most of it was related to Angry Birds. On the other hand, there is a higher number of brand names per video — an average of 1.82 brands per video—. In fact, there is a video in which we have counted 9 different brand names. This is due to the fact that the topics have been

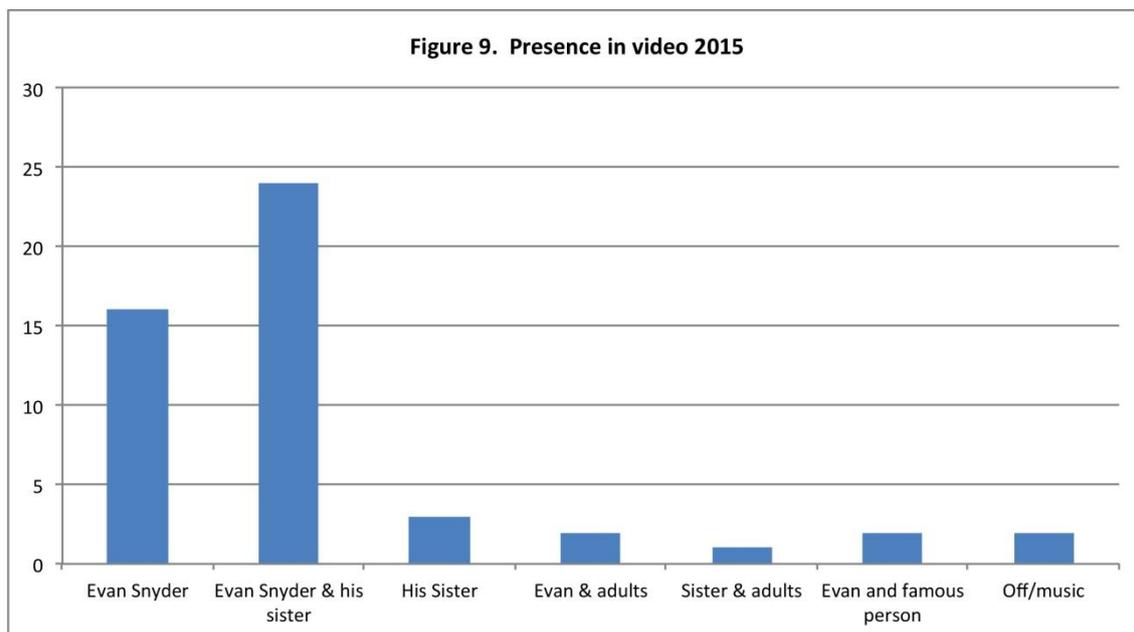
diversified and so the brand names and the products. This matches with the graphic of the business sectors in which it can be seen that, although toys are still predominant, there are other sectors that did not appear before, like the food business.

Figure 8. Sectors 2015



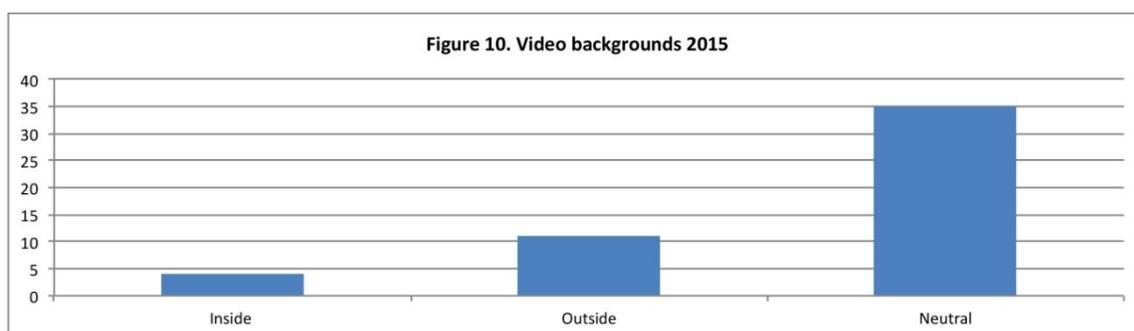
On the other hand, in general, the videos are starred by both children —Evan and his sister— although Evan’s appearance alone is very significant. Besides, the number of videos without Evan’s physical appearance decreases although they appear in other categories with little relevance in number such as Evan with adults or with other famous character.

Figure 9. Presence in video 2015



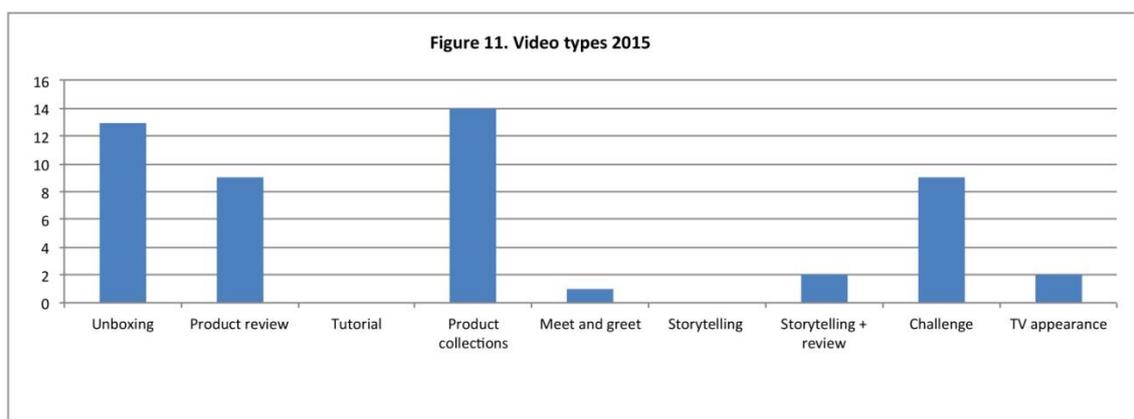
Regarding the set in which the videos take place we cannot see differences in comparison to the previous period. Most of them have a neutral background. And, in very few of them, we can see the inside or outside of the house.

Figure 10. Video backgrounds 2015



Regarding the types of videos, we can appreciate a trend change because there are new categories now. Although those related to product analysis are predominant, — Unboxing, Product collection and Product analysis—, the Challenges are now more frequent.

Figure 11. Video types 2015



Once we have analyzed both period, we can state that our HP1 is confirmed. While the channel becomes more popular and there is more *engagement*, the interest in the brand names increases. Not only because there are more brand names but because there is a wider variety. In fact, just from the video with the highest number of views other brand names different from Angry Birds begin to appear. Also, the presence of brands is even higher in the second period when the channel gets better results in its interaction with its public.

Regarding the research questions, and therefore, taking into account the totality of the analyzed videos, most of the brand names we found correspond to the toy sector. The videos are usually starred by Evan alone or with his sister. The neutral set is the most commonly used. And the most popular videos are Products collection and Unboxing. Finally, no charitable companies have been found.

6. Discussion and conclusions

EvanTubeHD success shows the importance of YouTube as a communication channel among kids and teenagers. Even though Evan Snyder is not old enough to have an official profile, his parents decide to create a channel and upload videos according to his interest and hobbies. That is to say, they realize the potential that YouTube has to create videos regarding children's real interests like his son's ones. Tastes and interests which are not found in traditional media such as TV as we stated above. Thus, YouTube offers the needed characteristics —interaction, the ease of use— to create new contents based on personal interests.

In essence, Evan Snyder is a clear example of the participation culture (Jenkins, 2006) because he is not an expert nor a famous character, he is just a kid who tells and explains what he likes, especially during the first analyzed period in this study. The results show that his leadership starts in the first period when the teenager develops his personality and specialization. In this case, just as a fun of Angry Birds who shares his passion. In short, he is an ordinary user who success as an influential character. From this moment, which we think it is in the video number 18, —in which he obtains a higher number of views—when he becomes an opinion leader. This kid gets to be an opinion leader for his peers and his notoriety is will be final so that the brand names begin to see his ability to influence. In fact, it could be state that the evolution of Evan Snyder channel summarizes the *youtuber* phenomenon. This is a timid beginning with increasing statistics until he gets a critical mass of followers who watch the channel and begins to appear in the traditional media. Ultimately, the figure of the *youtuber* matches perfectly with the definition of influencer (Rodríguez, 2013: 115).

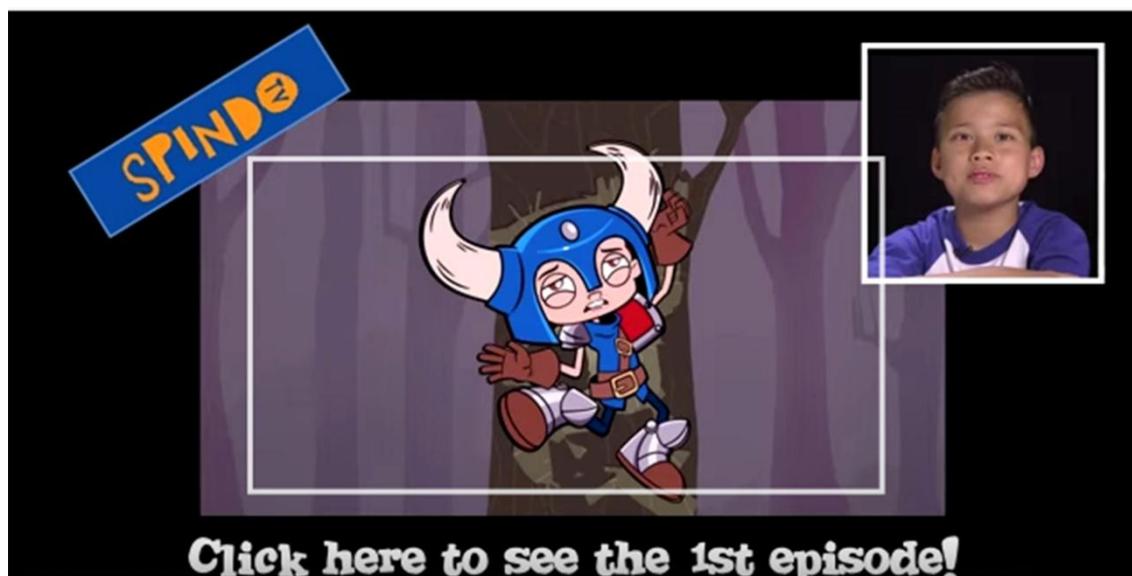
According to Biel & Gatica-Pérez (2011) classification, EvanTube is a Special *youtuber* because he surpasses a million and a half visits, and in this category, he can be considered as a guru, because of the number of subscribers —more than 2 million— the number of hosted videos —more than 400—, and the number of views —more than 1400 million—. This success can be explained thanks to the ability to create community. Because, from our point of view, it is the army of followers which leads the way to *youtuber's* success. Every time the follower watches, shares or likes a video, he is helping the *youtuber* improve the content. The results of the study prove this relationship. In the first period most contents keep the model of the three videos which have the highest number of views, in this case, the product analysis of Angry Birds. On the other hand, in the second period we see a trend change. The videos which obtain more interaction are those of Challenges or games, that is why the formula is repeated. In fact, these three videos are concentrated in just three and a half months and also, nowadays —November 2015— a video of this type has been chosen as the home page. Nonetheless, most videos are product analysis —whether they are Unboxing or Product Collections—, because it is precisely this category what has become Evan Snyder famous.

We can state that this channel is characteristic because of being a master in the Unboxing and product analysis techniques. The general results of the study prove that they are the most used ones by the boy. Due to this, in most cases the brands are present in the titles of the videos. Besides, they take place in neutral spaces where the boy and the product draw all the attention. In this sense, in the Unboxing videos the Time-lapse technique is usually used to explain its functioning and characteristics more in detail. These contents usually attract, as Marsh (2015) explains, because of the simple pleasure of watching new products and because they also help taking a

more reasoned decision when purchasing. This way, if children used to take their decisions from the TV advertisements and toy catalogues, this is now changing to YouTube.

However, we consider that these are complementary phenomena and that traditional advertising will keep being relevant to be able to lead the users towards the research of more information. But, in the product analysis videos starred by kids and teenagers, such as Evan Snyder and his sister, they get more attraction because of the ability of identification. It is exactly because of this —the identification process— that brand names have shown their interest in this phenomenon. Also his sister is becoming the co-star of the videos, with the aim of reaching the feminine public. Even Evan and his sister are special guests in one of the most important fairs of the toy sector, the one in New York, and the channel dedicates several videos of this event. Thus, we can see a higher number of brands in the analyzed videos of the second period apart from a wider variety, not only more brand names but also other sectors such as the food business which, at first, are not related to the specialization of the channel. However, their influence in the community is what makes that brands of other sectors begin to consider these teenagers as leader for their peers, being similar to the figure of a singer or a sports person. A proof of their popularity is that Evan stars his own cartoon series —Evan the Epic—.

Image 1. Evan the epic, Evan Snyder cartoon series



However, we have to be careful when analyzing this phenomenon because despite of the fact that his influence has started on the Internet, the conventional media have been a key aspect to increase his popularity. So the relationship between the massive media and the Internet is essential to boost his notoriety. That is why many of the analyzed videos began to be shared from January 2015, when different traditional media highlight the notoriety of Evan Snyder's channel. On the other side, we state that his continuity will depend on his ability to keep his personality and expertise and not to be pressured by the brand names because the infant and young audience looks for the honesty and spontaneity that they cannot find in other traditional media. Therefore, it is essential to keep looking into this phenomenon to deepen in his ability to keep the community which lets them be famous and influencers.

In conclusion, we can state that the *youtuber* is an influencer with the ability to create opinion, what makes him be attractive to companies. The key of his success is the community of followers and that is why his future will depend on his ability to keep the balance between his specialization and the commercial content.

The main limit of the study is not having analyzed the intermediate period between 2011 and 2015, which could have helped in order to know more in detail how Evan Snyder gets this ability to influence other people. Future researches could be focus on the study of the audience, more specifically from the *focus group* to know kids and teenagers' opinion about *youtubers*.

7. References

BIEL, J. I., & GATICA-PEREZ, D. (2011). Call me Guru: user categories and large-scale behavior in YouTube. In Hoi, Steven CH et al., eds. *Social Media Modeling and Computing* (chapter 8, 167-188). London: Springer-Verlag. doi: 10.1007/978-0-85729-436-4

BRUNS, A. (2006). Towards Producers: Futures for User-Led Content Production. In Sudweeks, Fay and Hrachovec, Herbert and Ess, Charles, Eds. *Proceedings Cultural Attitudes towards Communication and Technology*, (pp. 275-284), Tartu, Estonia.

BURGESS, JEAN E. & GREEN, JOSHUA B. (2008). Agency and Controversy in the YouTube Community. In *Proceedings IR 9.0: Rethinking Communities, Rethinking Place - Association of Internet Researchers (AoIR) conference*, IT University of Copenhagen, Denmark.

CARRIÓN, J. (2014). El fin del periodismo está siendo televisado. In Angulo, María, *Crónica y mirada. Aproximaciones al periodismo narrativo*. (pp. 123-140). Madrid: Libros del K.O.

CHAU, C. (2010). YouTube as a participatory culture. *New directions for youth development* (128), 65-74. doi: 10.1002/yd.376

CHECKOWAY, B. N., & GUTIÉRREZ, L. M. (2009). *Teoría y práctica de la participación juvenil y el cambio comunitario* (Vol. 9). Barcelona: Grao.

CHO, J., KEUM, H., & SHAH, D. V. (2014). News Consumers, Opinion Leaders, and Citizen Consumers Moderators of the Consumption-Participation Link. *Journalism & Mass Communication Quarterly*, doi: 10.1177/1077699014554766.

ERSTAD, O. (2010). Content in Motion: Remixing and Learning with Digital Media. In Kirsten Drotner & Christian Schrøder. *Digital Content Creation: Perceptions, Practices, & Perspectives* (pp.38-57). New York: Peter Lang.

FERRERAS, M. (2014). Los siete hábitos de la Generación C. In Ron, Rodrigo; Álvarez, Antón; y Núñez Patricia. *Bajo la influencia del "branded content": efectos de los contenidos de marca en niños y jóvenes* (pp. 73-82). Madrid: Escuela Superior de Gestión Comercial y Marketing, ESIC.

GOLOVINSKI, M. S. (2011). *Event 3.0: How Generation Y and Z Are Re-Shaping the Events Industry*. Lulu.com.

HODBOD, J., & VAN LEEUWEN, R. (2011). Exploring Product information leaks in marketing communications and product development. Course: BUSM08 Master thesis in business administration, Specialisation in International Marketing & Brand Management. Lund School of Economics & Management. Lund University, Sweden.

JENKINS, H. (2006). *Convergence culture: Where old and new media collide*. NYU press.

KAHNE, J., MIDDAUGH, E., ALLEN, D., ITO, M., GUTIÉRREZ, K., LIVINGSTONE, S., & SCHOR, J. (2014). Youth, New Media, and the Rise of Participatory Politics. *Working Papers*, 1.

KATZ, E. & LAZARFELD, P.F. (1955). *Personal influence: The part played by people in the flow of mass communication*. Glencoe, IL: Free Press.

KRIPPENDORFF, K. (1990). *Metodología del análisis de contenido. Teoría y Práctica*. Barcelona: Paidós Ibérica, S.A

LANGE, P. G. (2014). *Kids on YouTube*. United States: Left Coast Press.

LYONS, B., & HENDERSON, K. (2005). Opinion leadership in a computer-mediated environment. *Journal of Consumer Behaviour*, 4(5), 319-329.doi: 10.1002/cb.22

MARSHALL, D. (Ed.) (2010). *Understanding children as consumers*. London: Sage.

MARSH, J. (2015). 'Unboxing' videos: co-construction of the child as cyberflâneur. *Discourse: Studies in the Cultural Politics of Education*, 1-12. doi:10.1080/01596306.2015.1041457

MEJIA, S. C. (2013). Fair Play: Copyright Issues and Fair Use in YouTube' Let's Plays' and Videogame Livestreams. Retrieved from: <http://goo.gl/URX5CT>

MUÑOZ, B. (2012). Negociación de la participación en YouTube. In De la Peña, Gabriela & Gervasi, Francesco (Coords.), *La investigación de la comunicación y su incidencia social. Análisis sobre la construcción del campo de estudio y la producción de conocimiento. Memorias XXIV encuentro nacional AMIC 2012*, (pp-55-64). Méjico: Universidad Autónoma de Coahuila.

NUENO, J. L. (2010). In Hermoso de Mendoza, Carmelo. Marketing Infantil: Niños, un mercado con Futuro. *IPMARK, marketing + comunicación*, 738, 40-43. Retrieved from: <http://goo.gl/jgL7B8>

RAMDURAI, G. (2014). *Think Gaming Content Is Niche? Think Again*. Retrieved from: <https://goo.gl/JSG4n4>

RODRÍGUEZ, D. (2013). *Memecracia. Los virales que nos gobiernan*. Barcelona: Ediciones Gestión 2000.

ROGERS, E.M. (2003). *Diffusion of innovations* (5th ed.). New York: Free Press.

SCHOR, J. (2010). In Hermoso de Mendoza, Carmelo. Marketing Infantil: Niños, un mercado con Futuro. *IPMARK, marketing + comunicación*, 738, 40-43. Retrieved from: <http://goo.gl/jgL7B8>

SILCOFF, M. (2014) A Mother's Journey Through the Unnerving Universe of 'Unboxing' Videos. *New York Times Magazine*, 44. Retrieved from: <http://goo.gl/gn4utA>

STERN, S. (2008). *Producing Sites, Exploring Identities: Youth Online Authorship. Youth, Identity, and Digital Media*. Edited by David Buckingham. The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning. Cambridge, MA: The MIT Press. 95–118. doi: 10.1162/dmal.9780262524834.095

TORNERO, J. M. P.; FERNÁNDEZ, N., SIMELIO, N., PAREDES, O., & TEJEDOR, S. (2009). Study on assessment criteria for media literacy for the European Commission. Final report. Retrieved from: <http://goo.gl/fLmBDk>

WEBER, R. (2015). *Digital Tweens: YouTube and the Rise of Clustersharing*. The Marketing Store & KidSay. Retrieved from: <http://goo.gl/jI4MDS>

WEINMANN, G. (1994). *The Influentials: People who influence people*. New York: State University of New York Press.