Cross-Platforming on Social Media:
Influencers' Use of Commercial Blogging

Case studies of how influencers use cross-platforming to communicate commercial blogging and how the viewers react by the interactions of likes, comments and so forth.

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Abstract

This thesis explores the phenomenon of commercial blogging by social media influencers and how they cross-platform this type of content. Influencers have a great role in forming platform-specific social media cultures. They adapt their content to platforms because of platform vernaculars and their different purposes. The number of views, likes, comments, saves, shares and what the comments say is a way of measuring how well the influencers have implemented commercial blogging.

The methodology follows case studies of how commercial blogging is used on TikTok, YouTube and Instagram and how the viewers interact by the interaction of likes, comments and so forth. There are three social media influencers in the thesis, Kris Collins, Mannii Jesus Santamaria and Linda Dong, each representing a case study. The analysis is done by doing a social media network analysis of how influencers and their followers create networks. It is also done with a social media action analysis of specific posts. There are four posts in each case study with commercial blogging that are cross-platformed. The posts are analysed to find out how influencers engage with the viewers on different platforms and how the viewers respond to their content.

The discussion reveals that cross-platforming expands influencers' reach and their viewer's engagement when customizing commercial blogging to the platform's vernaculars and cultures. This thesis contributes to the understanding of digital culture by highlighting the dynamic relationship between influencers, social media platforms and their followers.

Keywords: cross-platforming, commercial blogging, influencers, TikTok, YouTube, social media cultures, platform vernaculars

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1. Introduction

Internet celebrities, also known as "Influencers" (Abidin 2018, 71), play an essential part in forming platform-specific social media cultures. Influencers are known for having many followers and have an impact on a variety of platforms (Abidin 2018, 92). They use each platform for specific content (Abidin 2018, 92) because the intention of the platforms is different and because of the platform-specific user cultures (Haenlein et al. 2020, 12). Influencers usually have more expertise on specific platforms and dominate one or two of them (Abidin 2018, 93). However, cross-platforming is used to reach a wider audience. Cross-platforming has to do with using more than one platform for the same content and is often customised for each platform (Pearce et al. 2020, 161).

This thesis explores how social media influencers use commercial blogging and how they cross-platform this content. The success of this is measured in views, likes, comments, saves, shares and what the comments say. There is a vast difference in how platforms are used, and the development over time has made audio more crucial than ever (Pearce et al. 2020, 164). TikTok and YouTube are therefore two of the platforms in focus for the thesis, because their main feature is audio, but other social media platforms like Instagram (whose main feature pictures, but also uses audio) will take part in the analysis as well.

The platform vernaculars are different from each platform, which makes the cultures, structures, interests and use also different (Gibbs et al. 2015, 257). I am doing a cross-platform analysis of how influencers share content in platform-specific social media cultures because of the difference in platforms and audience responses. There are three different case studies that each analyse an influencer and how their followers react to content on different platforms. Analysis that will be done is social media network analytics and social media actions analytics (Khan 2018). These are helpful tools for mapping the influencers' impact on social media cultures. The pattern of the activity users have on the accounts will be tracked to see if there is a difference in how people act.

The reason these specific influencers are chosen for the thesis is because they have similarities in their content and how they use different social media platforms. They are all comedians with a similar target group, which is young adults on an international level. All three of them are young adults and have somewhat similar humour but with their style and focus. These are influencers I personally already know about and have followed for a few

years. Because of this, I had an idea of how the analysis could be built up and I knew their profiles would be suited for this research.

It is not always easy to transfer the data from one platform to another, because the content has to be adapted to the specific features on the platforms. Each platform requires new skills and resources and this is why social media influencers customise what they post for the specific platform (Haenlien et al. 2020, 12).

2. Research Question

How are influencers using cross-platforming to communicate commercial blogging and how are viewers reacting by the interactions of likes, comments and so forth?

3. Literature Review

The literature review goes through relevant terms and research for this thesis. Key terms for this thesis are cross-platforming, social media cultures, platform vernaculars and commercial blogging are important to have an understanding of for the analyses. These are of particular importance in addition to researching social media cultures and specific platforms that are reviewed in the coming sections. Gohar Khan is one of the authors that have a bigger impact on the research with his book Social Media Analytics. Other research that the research and analysis is based on is "Social Media Influencers in Strategic Communication: A Conceptual Framework for Strategic Social Media Influencer Communication" by Nadja Enke and Nils S. Borchers (2019) and "Visual Cross-Platforming Analysis: Digital Methods to Research Social Media Images" by Warren Pearce et al. (2020).

3.1 Social Media

Social media platforms have their own culture, language idioms and styles that make it crucial to reflect on the content that is being shared (Haenlein et al. 2020, 12). This is called social media culture. Each platform requires specific sets of skills, which is why influencers usually only have one or two main platforms they use. The influencers who use cross-platforming and have an increased reach and exposure rate have the essential resources and know how to use the right vernacular (Haenlein et al. 2020, 12).

There are participatory cultures within each platform where people approach media with their purposes and aims. This has a role in how the platforms are being shaped, the cultural system and how influencers approach the platforms (Burgess and Green 2009, vii). There is no shared understanding of a common culture in this sense, the cultures are created based on the user-created content (Burgess and Green 2009, 6). It is possible to map the content of the connection with the users by looking at the platform's categorization and hashtag system (Burgess and Grenn 2009, 8). There is a deeper explanation of this under section 3.6 Hashtags.

Online communities are a part of social media cultures and can be public open spaces, like Facebook, or closed and private communities such as WhatsApp (Hanlon 2019, 127). An online community can be defined as a group of people who exchange words through computers or online networks and they may or may not meet in real life (Hanlon 2019, 129). There are many forms of online communities, and one of them is social network communities. This type of community is an extension of social circles such as Facebook and is established based on demographic features, like gender, language, culture and location (Hanlon 2019, 134).

3.2 Social Media Cultures

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3.3 Social Media Influencer

The term "influencer" has been used since 1930 but can be tracked even further back in time (Suciu 2020). An influencer can be described as someone who can change the way others behave or think (Cambridge University Press 2023) and is in modern times associated with someone who affects people through social media (Suciu 2020). They have specialised knowledge and insight on specific subjects so that they can better target certain social media cultures.

Social media influencers can be associated with micro-celebrities because of their vast number of followers on social media they have by learning the algorithms of visibility by themselves (Cotter 2019, 896). Nunes (2021, 24) describes social media influencers as opinion leaders with the power to affect the mindsets and decisions of others because of their knowledge, position, relationships, and authority. This has to do with them being authentic personas and having loyal audiences. When being an influencer you have to brand yourself, crafting your content and advertisement with ideas designed for marketing but made for social media entertainment. (Driel Dumitrica 2021, 69)

Influencers effectively shape social networks with user interactions because they are opinion leaders. With networks in social media, we talk about the building blocks; and how the platforms are built with for example friends, following, likes, shares, reviews and rates (Khan 2018, 114). Influencers play a big part in shaping the networks. They have strategically shaped goals to develop their audience which include self-branding that they are a good person and give a positive vibe (Zareie and Sakellariou 2023, 75). The influencers often share personal content about their lifestyle and interests, which forge a psychological bond with the followers (Tafesse and Wood 2021, 1). Social media users often view influencers they follow

as attractive, authentic, and similar to them, which gives a positive reinforcement of impact on the influencers' channel. This makes the followers engaged with the content by supporting, advocating, engaging, and following the influencers. Followers take part in forming the influencers' online identity when doing so. It legitimises and expands the influencers' reach and impact (Tafesse and Wood 2021, 2).

There is an influencer maximisation problem that identifies as a set of users in a social network with high influence. This can be looked at as a problem because it is an efficient way to spread propaganda and fake news through social networks (Zareie and Sakellariou 2023). However, according to Loes van Driel and Delia Dumitrica who wrote a research article about the influencer needing honest communication and closeness to their audience to have an authentic persona (2021, 75). This means that influencers will lose followers if they are not trustworthy.

3.4 TikTok and YouTube

TikTok and YouTube are social media platforms that have easy tools to make and publish videos. It can be either private videos, for only your friends to see or videos that are public for everyone to see. Because of its' easy mechanisms, anyone can publish on the apps, both amateurs and professionals. But it is also used a lot by people who do not wish to post, only to watch other peoples' content. This section goes through how the platforms are used and how they came to be.

TikTok is the leading app for short-form mobile videos (TikTok n.d.), where people can create and share videos between 15 seconds and 10 minutes (Jesutofunmi 2022). The average length of a TikTok is between 21 and 34 seconds because videos over 60 seconds can be too stressful. Extending video length takes away the opportunity to serve adverts between shorter videos (Stokel-Walker 2022). Some users do not like longer videos (Stokel-Walker 2022), but a study by Marion Thain found that half of us think our attention span is shorter than it is and that the TikTok videos do not necessarily need to be that short (Thain 2022).

The app was initially called Musical.ly and was launched in 2014 in Shanghai, China by Alex Zhu and Luyu Yang. It was mostly used in China but had users from other countries as well. In 2018 the Chinese company sold it to ByteDance who transferred the users and content from Musical.ly to the TikTok app (Failory n.d.; Jennings 2019). It soon became the number one downloaded photo and video app globally, with 500 million monthly users (Geyser 2022).

YouTube was co-created in 2005 by YouTube Inc. and is now owned by Google (Burgess and Green 2009, vii). It is today the world's biggest video-sharing website where people can create and share videos (GCF Global n.d.). The software was later developed to become a web app in addition to being a website because apps have become one of the ways users interact most frequently with software (Morris and Murry 2018, 4-5). How YouTube is different from TikTok is that the videos are often longer, whereas, in 2021, 87.9 per cent of YouTube videos were over a minute (Conviva 2021). In 2018 YouTube consumed almost one-third of the Internet, where billions of hours of videos were consumed daily (Ahlquist 2020, 14).

On both TikTok and YouTube are the users a diverse group with a variety of purposes and reasons for engagement, where it is their approaches that collectively shape the platforms as a dynamic cultural system (Burgess and Green 2009, vii). YouTube is used for a wide variety of video types, they can be professional or amateur. It is often more detailed vlog-style, while TikTok is often concise and not very polished (Adobe Express 2023). The section about cross-platforming goes in-depth about how the platforms are being used.

3.5 Cross-Platforming

Using the same content on two or more platforms is called cross-platforming and is often associated with social media platforms (Pearce et al. 2020, 161). Influencers use cross-platforming to sustain multiple followers, where they maintain more than one profile and create social media-specific content (Abidin 2018, 92). Usually, people have one main platform they use and have other platforms as an existential way of reaching other profiles. Influencers create slightly different content for each platform, even when it is the same message because they have to use the platforms' functions correctly to maintain the cultural norms for each platform (Abidin 2018, 93). Pearce et al. published in "Information, Communication & Society" (2020) where they do a visual cross-platform analysis, specifically about digital methods to research social media images. He also describes cross-platforming as enabling researchers to widen their scope and to include important forms of sharing content across different social media networks (Pearce et al. 2020, 164). This thesis is inspired by Pearce's analysis of platform vernaculars because it has similarities to a network analysis on different platforms (Pearce et al. 2020, 169).

It is possible to share the same content across platforms when posting something that has the same features on multiple social media. For example, it is possible to post a picture on

multiple platforms and does not necessarily need to be edited when cross-platformed. However, it could be necessary to make some changes, like adapting the caption to the platforms and the audience. The transfer of data from one platform to another is an essential part of creating online communities (John 2016, 318). The content has similarities, but it is expressed differently because of the platform-specific user culture (Haenlein et al. 2020, 12).

There are many differences between social media platforms. Looking into some of the most used social media platforms in the world are Facebook and Twitter, which are mainly about sharing posts with text, but you can attach photos or videos. Facebook used to dominate as a social media platform, but image has become a more important way of communication (Pearche et al. 2020, 166). This makes platforms like Instagram, TikTok and YouTube more relevant. Communicating with images is easier, it is fast, more entertaining to look at, and it is understood by different cultures (Pearch et al. 2020). TikTok and YouTube mainly communicate through moving images, also known as videos. Instagram communicates mainly through pictures, but videos have been more used since TikTok was launched. The most used platforms today are TikTok and YouTube (GCF Global n.d.) because video is the easiest and fastest way for people to get information. A lot of TikTok and YouTube influencers use cross-platforming on those two platforms because they have similar structures.

It is crucial to distinguish the difference between the platforms and what type of content they permit. YouTube has mainly longer videos, while TikTok base the platform on short videos of up to 10 minutes (Jesutofunmi 2022), and Instagram's main function is pictures. TikTok videos are consumed faster than YouTube videos because of the length of the video and how the platforms are structured. Instagram has a similar structure to TikTok and because the posts are mainly photos, the content is even faster consumed. However, the views are not equal for the different platforms, because it takes more effort to watch a YouTube video than a TikTok or Instagram post (Guinaudeau 2022, 465). In addition to the length of viewing the post, Instagram and TikTok are structured for scrolling through content while on YouTube the viewer has to click on the video to watch it. Each platform has its purpose, structure and culture which is why influencers use different platforms for distinct content or distinct ways of expressing the content.

It is not always easy to transfer the data from one platform to another, because the content has to be adapted to the specific features on the platforms. Each platform requires new skills and resources and this is why content creators customise what they post for the specific platform (Haenlien et al. 2020, 12). The affordances for each platform are different and a YouTube

video can for example not be cross-platformed without adjusting to the platform it is transferred to (Ronzhyn et al. 2023, 3172). How it can be cross-platformed is by sharing a clip of the YouTube video on TikTok. An even shorter clip can be posted on Instagram Stories and Instagram Reels, in addition to posting a picture of the video as a normal post. Instagram Reels is a replica of TikTok because the platform was a huge success and Instagram wanted the same feature. It is common to replicate features and concepts to sustain user interest and trends. It also makes it easier for influencers to cross-platform when multiple platforms have the same features (Abidin 2018, 88). Other platforms have also launched short video features, like YouTube Shorts in 2020 (Sherman 2021).

Another popular feature many platforms use is stories, which Snapchat first released in October 2013 (Vaynerchuk 2016). Instagram latched onto the trend by launching Instagram Stories in 2016 (Abidin 2018, 88), Facebook launched Stories in 2017 (Read 2023), and TikTok launched Stories in 2022 (Arboleda 2023). It is, therefore, possible to use the same content for stories and short videos on multiple platforms, however because of the platform-specific cultures, people might not post the same type of stories or short videos on each platform.

Influencers and others who want to reach as many people as possible often create various networks on multiple platforms but also the same platforms. To indirectly connect the networks, they use Social Media Reference Landing Pages where they can bring together links with profiles and other content they make (Denisov and Baumer 2022). Linktree is one of these services that gathers multiple links in one place. It is commonly used by influencers, celebrities, brands and so on with more than 23 million users (Denisov and Braumer 2022, 137). The biography is where most have their Linktree or other Social Media Reference Landing Pages. It is put here because the biography is one of the first things a person sees when entering their social media account. It is a simplified process of finding other social media, sites and links related to that person or brand (Lemon 2024). Each platform the influencer uses creates its network, but Linktree makes it come closer together and makes cross-platforming easier and more natural (Denisov and Braumer 2022, 140). This is why so many use this as a part of their strategy. It is a place for the influencer to gather all the platforms and networks.

3.6 Platform Vernacular

Platform vernaculars have to do with different narrative patterns on social media, it is what shapes the flow of both content and information across the platforms (Gibbs et al. 2015, 257). Each platform has its style, logic, and way of combining content and is influenced by structure, culture and interests, among other things (Gibbs et al. 2015, 257). The platform vernaculars are essential for the cross-platform analysis. The analysis will mainly consist of TikTok and YouTube influencers, but also Instagram. For a cross-platforming analysis on these platforms, the visual vernacular perspective is important (Pearce et al. 2020, 161).

Visual cross-platform analysis consists of analysing still and moving images used on more than one media platform (Pearce et al. 2020, 161), which is a specific cross-platform analysis. Visual vernaculars have to do with how images are communicated and used on specific platforms and are influenced not only by platform cultures but also by how the platforms are structured and what features they allow (Pearce et al. 2020, 162).

Each platform has distinct affordances and structures which makes comparing platforms more difficult than it can seem. With a high volume of data on multiple platforms, considering the differences between those platforms can be a challenge. This is why we consider platform vernaculars (Pearce et al. 2020, 164). Affordance is the use or purpose something can have, it is what makes it clear how it can or should be used (Merriam-Webster 2024). Affordances can help simplify social media and make the user process better (Ronzhyn et al. 2023, 3166). Successful affordances in social media design make the users understand how to interact with the platform without instructions (Mann 2024).

3.7 Hashtags

A way to analyse different ways Influencers use platforms, even if it is for the same content, is by looking at how they use hashtags. A hashtag is a way to link your content to specific words by using the hashtag symbol next to a word you want to highlight. By doing this, people can find your content when searching for that word or click on your hashtag to find other content with the same hashtag. Content creators tend to create a unique hashtag that reflects their content to create awareness and sometimes the audience starts using the same hashtag to link that person to their content. (Borkakoty 2024)

Hashtag is also used to find events or specific topics in the search section, in addition to having platform-specific characteristics, where it is used liberally on platforms like Instagram

and X (Twitter) (Pearce et al. 2020, 164). Twitter is used to communicate with text, which makes hashtags important. The hashtag has also been an essential part of the structure on Instagram ever since it was developed on the platform in 2011 (Omena et al. 2020, 2). The platform communicates through pictures and videos, but a compelling caption with hashtags is still essential. When images are what is being posted, keywords or hashtags are what make the content able to be searched for (Pearce et al 2020, 168).

Influencers use many of the same hashtags when cross-platforming the same content, but when doing this, it needs to be customised for each platform by changing and adding some of the hashtags. The content and audience are slightly different on each platform, and the platforms are structured differently, which means that the hashtags must adapt, even when cross-platforming. Comparing X (Twitter) versus Instagram does Instagram need specific and sometimes more hashtags because it does not always have a lot of other text (Pearce et al. 2020, 165). Social media uses hashtags to simplify the search engine on the platforms but on Facebook, for example, other strategies are often more relevant. Using Facebook groups or pages to target specific networks can be more efficient than hashtags because of the platform's structure. (Pearce et al 2020, 168)

TikTok and YouTube have videos as their main features. TikTok does not allow a lot of text, which makes hashtags important. Hashtags are one of the main ways for users to find specific content on TikTok, including it being a way to reach people's For You feed. The For You feed is where most people on TikTok watch content, and it is the algorithm that chooses what content appears there, dependent on each person (TikTok n.d.). YouTube allows for more text in the caption of the videos that are published, but hashtags are still important to highlight the main key points and to be easily found by users.

3.8 Commercial Blogging

Commercial blogging is a way for influencers to make a profit from advertorials, selling advertising space, and selling wares (Abidin 2018, 77). It emerged not long after 2010 in Singapore, where blog shops started advertising their fashion to make it more personal (Abidin 2013, 16). They are the ones who started "lifestyle" blogging, where personal narration was used to capture the audience (Abidin 2018, 74). This made it not only personal for the one who posted it, but the audience also got a closer connection to the influencer by

relating to them and feeling quality from the influencer (Abidin 2013, 7). The influencer tries to keep intimate with the audience to maintain followers (Abidin 2013, 3).

Influencers usually develop content to please the audience, like a TV show is to please the people watching. But sometimes the influencers need commercial blogging to make a living out of being an influencer. Being a social media influencer is something people do as a full-time job but can also be a hobby. They create cultural content on their own time and money in hopes of getting recognition (Duffy 2016). Those who manage to reach a big audience tend to have this as a full-time job, which gives the person flexibility and emancipation from traditional work structures (Driel and Dumitrical 2021, 69).

Followers can perceive commercial blogging as a loss of authenticity because they create content for themselves to make money and not for the community (Hunter 2016; Kozinets et al. 2010). However, they can appear more real and relate more to the audience than traditional advertising (Driel and Dumitrica 2021, 68).

Apps have made the commercial industry quite different from what it used to be because people all over the world always have their smartphones with them, in addition to that it is an easy and cheap way of advertising (Morris and Murray 2018, 8; 13). Commercial lifestyle blogging is highly used by influencers and can consist of paid ad space, shout-outs, and endorsed sponsorships (Abidin 2018, 74). Those with a good number of followers often get the opportunity to have sponsorships and successful advertising, however, when influencers gain sponsors or start commercial blogging, they are known to lose followers (Abidin 2013, 3). Influencers adapt commercial blogging to different platforms and their platform-specific culture with language, idioms, and style (Haenlein et al. 2020, 12). When commercial blogging, the influencer has to be careful not to have too much advertising and manage to maintain intimacy with the followers (Abidin 2013, 6).

Key performance indicators (KPI) are quantifiable measures used to map how well you have reached your target audience (Khan 2018, 10). This is done by setting specific goals and focusing on achieving them. It can be KPI for personal, and professional social networks where one sets goals with for example how big reach one wants or specific numbers of likes etc on specific platforms (Khan 2018, 11). When commercial blogging, influencers or brands often have set a KPI to reach success.

4. Methodology

This thesis uses a mixed methodological approach with a modified social media network analysis and a social media action analysis on three influencers' accounts. Specifically, I have chosen a selection of posts in each of the three accounts to analyse how they employ cross-platform commercial blogging on TikTok and YouTube. Both analyses are inspired by Khans' description with support from researchers like Naeemi, Pearce et al., and Enke and Borchers.

Khan describes network analysis in his book as extracting, constructing, analysing, and understanding social media networks (Khan 2018, 114). Naeemi (2023) describes action analytics as collecting, analysing and interpreting actions by social media users with likes, comments, shares and so on. It is used to measure the effects of social media to generate favourable behaviour and create long-term relationships with actions that engage viewers (Naeemi 2023; Enke and Borchers 2019, 266). Each influencer has a case study where these analyses are approached.

The network analysis is about how an influencer and other users create their networks on several social media platforms (Khan 2018, 115). The concept of cross-platforming refers to how content is published across different networks for particular purposes (Pearce et al. 2020, 164). Platforms are used for different purposes, which gives the different accounts their networks. With for example Linktree, these networks are connected across platforms. The case studies analyse how this is done and how it is different in each case study.

The action analysis in this thesis analyses four posts from each of the influencers where they use commercial blogging and cross-platform the content. It goes in-depth about their strategies and how they adapt their content to the followers (Khan 2018, 200). How people react to the content with likes, shares, views, tags, comments and so on determines the interaction of the commercial (Naeemi 2023; Enke and Borchers 2019, 265). The viewer's reaction gives an understanding of how the content is received. The analysis tries to understand people's reactions to the influencers when trying to implement advertisements in their content and how they do it (Khan 2018, 199).

There is a case study for each of the influencers where the analysis goes in-depth on how they cross-platform commercial blogging on TikTok and YouTube, and in one case on Instagram. Each case study starts with basic information about the influencer, who they are, when they became influencers and why, and what content they make. After this is the social media networks analysis and then a social media action analysis. The action analysis is quite big

because it analyses the posts, which is the main analysis. Lastly, the thesis includes a comparison of all the influencers and the analyses of their chosen posts.

A case study is an analysis of research on a particular person, group, or situation over time (Oxford n.d.). It is one of the most used strategies of qualitative social research where multiple methods of collecting data are used to do an in-depth study (Priya 2021, 94-95). There are several techniques of data collection, and one of the most used ones is a descriptive case study. It involves intense, small-scale, dense descriptions of social life with broad cultural interpretations (Priya 2021, 97; Scott 2024, 760). One of the biggest issues with a case study methodology is the question of whether the findings can be generalised over larger similar units or not (Priya 2021, 94). A case study analyses only a part of a phenomenon, whereas a multi-case study analyses two or more cases. A multi-case study design is more robust and worthy of undertaking than a single case study. This is because it has a better chance of finding errors in the data collection and produces a more acceptable result (Priya 2021 100). There are three case studies for this thesis. It is however important to not generalise and rather provide hypotheses through similar cases to help the research build on theory (Priya 2021, 103)

The influencers are Kris Collins (Kallmekris), Mannii Jesus Santamaria (The Mannii Show), and Linda Dong (YoLeendaDong). They have broad social media strategies with cross-platforming on multiple social media. To narrow the analysis down, the focus is TikTok and YouTube in Collins and Mannii Santamaria's case study, and TikTok and Instagram in Dong's case study. Cross-platforming is about transferring data from one platform to another (Pearce et al. 2020, 161), and in this case is about transferring content between TikTok and YouTube/Instagram. The order of the three case studies is from most to least followers on TikTok.

The reason these influencers are chosen for the case studies is because I have personally known their work for a few years and know they are suited for this type of analysis. They have similarities in their content, target group and way of using TikTok and YouTube/Instagram. They use the platforms to communicate humour and occasionally have advertisements in their content.

What they have in common is that they are all entertainment influencers, or more specifically, they are comedy influencers. There is a resemblance in how they are using the social media platforms, and how they connect all the platforms they use. Even though they use multiple

social media platforms, like TikTok, YouTube, Instagram, Facebook, Twitter, Snapchat and Switch, the analysis will only look at TikTok and YouTube, except for Linda Dong who will have an analysis of TikTok and Instagram. She stopped using YouTube in 2020 (Sing 2021), so having her in the analysis might give a different perspective on the subject.

The three influencers have many followers, which means they have influenced people and are representative of the comedy community on TikTok and YouTube. There might be a difference in what kind of impact each influencer has on the platforms and how people respond to her. By analysing their content, audience and how people respond, there might be a difference compared to each other and what networks they create. It is important to research because influencers have a huge impact on social media cultures and take part in shaping the platforms and their cultures. By analysing this phenomenon, we find hypotheses of how they communicate commercial blogging and the strategies they use to maintain user engagement.

Other social media analyses could be relevant, like social media hyperlinks analytics and location analytics. This will however not take part in the analysis but could be another project for a bigger case study. The following chapters are a description of the two analyses used in the case studies, which are social media network analytics and social media action analytics.

The visibility of the online interactions is public information but as a courtesy of considering it private, the names and profile pictures of the users are removed. It is allowed to use their names in settings like this, but it is information that is not relevant to the analysis (D'Arcy and Young 2012). The ethical guideline for these analyses has therefore been decided to keep the people who commented on the posts anonymous.

4.1 Social Media Network Analysis

The analysis of the three influencers will have a social media network analysis based on what is visual on social media. This will be done by analysing what kind of network they create across platforms. Cross-platforming widens the scope of content sharing in different social media networks (Pearce et al. 2020, 164). This includes how the platforms are being connected with for example a URL in the biography or using a Linktree. A Linktree is a service that helps with cross-platforming strategy (Lemon 2024). Another way to create networks is with fan networks. This is not done by the influencer itself, but by the followers and it reflects the influencer's success (Khan 2018, 122). Network structures or topologies exist because of the degree distribution, which is the probability distribution of nodes' degrees

in the whole network. Degree distribution tells how something will flow through it, which nodes have influence, or how quickly we can affect the network (Khan 2018, 116).

Social media network analytics is the science of extracting, consuming, constructing, analysing, and understanding social media networks (Khan 2018, 114). A network is a group of nodes that connects with links (Khan 2018, 115; Burgess and Green 2009, 134). It is sometimes structured with graphs that visualise nodes that represent entities in the network and edges that represent the connections between the nodes (Khan 2018, 115). The elements can represent social connections, virtual routing networks, physical electricity networks, road networks, biology relations networks and other relationships (Goldenberg 2021).

The social media network analytics will map what kind of networks the influencers use and create. For example, the followers create "Fan networks" on mostly TikTok and Instagram, which is an account made by anyone dedicated to a specific influencer or celebrity. It is a place where the followers can come together (Khan 2018, 122). The analysis will look at how fan networks and other nodes create engagement on TikTok and YouTube/Instagram.

As Cotter (2019, 896) has shown, influencers have large audiences and strong networks. When a content creator has this kind of high engagement, they can be called influencers. Most influencers get sponsorships or paid partnerships to advertise products and services on social media because of their high number of followers and interactions (Driel and Dumitrica 2021, 69). One of the reasons companies want influencers to use and advertise their products is because the viewers and followers have already made a connection to the influencer. The followers trust them, so it is more likely for them to buy the product (Khan 2018, 115). If the advertisement is not done properly, it can have a negative effect on the networks they have created, because, as the research has shown, most people do not want advertisements in their feed (Hunter 2016; Kozinets et al. 2010).

4.2 Social Media Action Analysis

Social media action analytics is the extraction, analysis and interpretation of the insights contained in the actions performed by social media users (Kahn 2018, 200). It is used to measure the effects of social media to create content and make actions that bring out favourable behaviour and strong relationships with viewers (Naeemi 2023). The analysis will consist of accounting for the number of views, likes, shares, tags, saves, and comments (Naeemi 2023). These are different communication formats that influencers strategically try to

keep running by initiating interactions, moderating and directing conversations (Enke and Borchers 2019, 266).

Other factors in this analysis are what the comments say about a post and if there is a big difference between TikTok versus YouTube, from post to post, and for the different influencers. The posts that are analysed use commercial blogging, like advertisements for brands and their content, working together with other influencers and so forth. The analysis includes how the influencers share content across these two platforms and how the followers respond to those specific posts. This is an interesting take because commercial blogging is often perceived as a loss of authenticity (Hunter 2016; Kozinets et al 2010).

What is the audience response and how it is received differently on each post is part of the analysis. In other words, what the most liked comments for each of the posts in the analysis are, and what the audience says about the posts. Analysing the top comments for each post, what is being said, what subjects are focused on and so forth says a lot about the audience responses (Naeemi 2023). The top comments are the ones with the most likes; this means that most people agree with what is being said and these comments can represent a big part of the people who interact with the content. The response to the content describes how well the influencer reaches the target group and what attracts them (Çevlik 2023).

Influencers establish strong relationships and increase trustworthiness with their followers by communicating honestly and openly (Çevlik 2023). They use social media platforms as a two-way communication tool to establish close relationships with fans. People might think celebrities use it as one-way communication, but social media is a place for fans of all kinds of celebrities to reach out and communicate (Enke and Borcher 2019, 265-266; Kim and Kim 2020). Communication is a big part of the action analysis because it is the main way of acting between influencer and follower. This also impacts the networks that are created by the followers.

In this thesis, the communication that is studied is how the influencers respond to comments by their followers. What kind of comments do the viewers give and how do the influencers respond to it. It can be by answering people in the comment section, it can be by stitching videos, by answering a comment, or even basing their content on specific comments. The content is in a sense being shaped by the viewer's reactions and comments, with the influencers adapting the content to what the audience wants (Enke and Borcher 2019, 266). Examples of this will be given in the analyses, with extending or ending the collaboration

with brands. It can also be with specific requests by the audience that the influencer adapts to their content.

By analysing different posts, we find what kind of strategies the influencer uses, that is embracing what the followers want and creating content based on this. It is not only the influencer who influences the viewers, but the viewers also influence the content that the influencer chooses to create. One reason this is important for influencers is that they need to keep a personal relationship with their followers to get viewers (Abidin 2013, 3; (Tafesse and Wood 2021, 1). However, it is harder to keep a close connection when the amount of views increases. The influencer then usually does not necessarily even know who the individuals make up and generalises their followers instead. (Driel and Domitrica 2021, 74)

There are four examples on TikTok and YouTube/Instagram for each of the influencers in the action analysis where they use commercial blogging and cross-platform between the two platforms. There is one example from each of the last years, one from 2021, 2022, 2023 and 2024. The reason why it is structured this way is to see if there is a difference in how the influencer creates content over time but also to see if people react differently over time. To get an unbiased choice of the posts, there has been a random selection to not weigh the result in one direction.

The criterion for the content is that the video is posted on both platforms in close connection in time. The result will give information about how people respond to some of the influencers' content that has commercial blogging. What gets more responses and positive comments and what gets fewer responses and negative comments. It gives a variation of how they create their content and if their strategies have changed over time. We can then analyse the differences between the strategies each of the influencers have. This will be done by analysing the posts and the outcome of people's responses with likes, shares, saves, views, and what is said in the comments (Light et al. 2018, 881,885; Enke and Borchers 2019, 266).

4.3 Followers on Social Media Platforms: The Three Case Studies

4.3.1 Number of Followers in April 2023

Influencer	TikTok	YouTube	Instagram
Kris Collins	49M	8.87M	2.6M
Mannii Jesus Santamaria	22.5M	4.2M	720k
Linda Dong	17.7M	90.7k	31.5k

Table 1: Followers in April 2023

4.3.2 Number of Followers in April 2024

Influencer	TikTok	YouTube	Instagram
Kris Collins	50.7M	10.9M	3.2M
Mannii Jesus Santamaria	24M	10.6M	1.2M
Linda Dong	17.7M	1.14M	4.2M

Table 2: Followers in April 2024

The two tables are an overview of the number of followers Kris Collins, Mannii Santamaria and Linda Dong have on TikTok, YouTube and Instagram. Table 1 is the number of followers from April 2023, while Table 2 is from April 2024. Although the case studies are from 2021 and later, the data about the number of followers was only collected during the writing of this thesis, between April 2023 and April 2024.

We see that they have all more followers on TikTok in 2024, except Dong who has almost the same number of followers. Collins and Mannii have increased the number of followers on all three platforms. Mannii has increased the number of followers on his YouTube channel by more than twice the amount. Dong stopped using her YouTube channel and has spent a lot of her time working on her Instagram profiles instead. Because of this, the number of followers on her YouTube channel has decreased and her main Instagram account has increased from 31,5 thousand to 4,2 million followers.

4.3.3 Cluster Chart of Followers

Followers in million, April 2023 & 2024

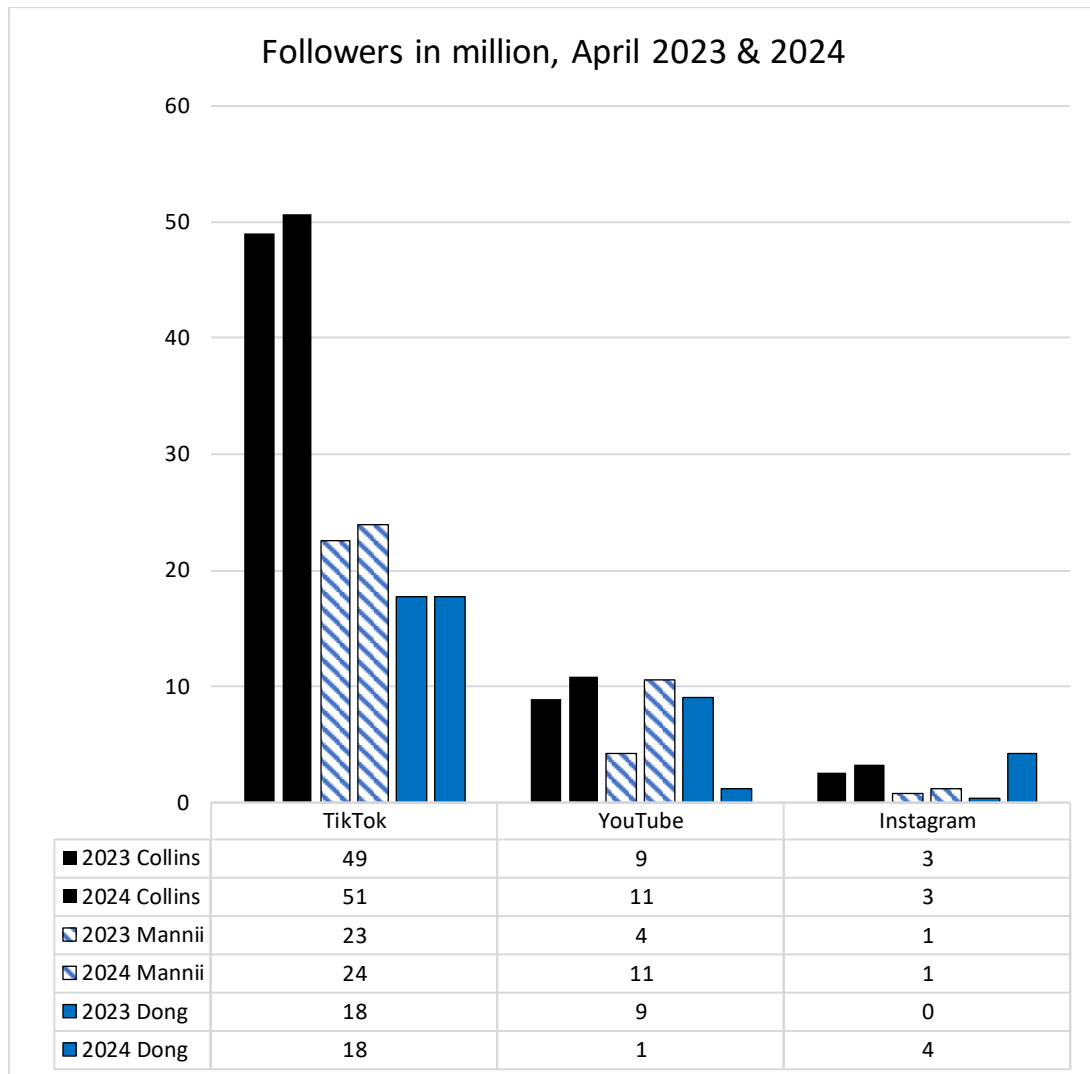|	TikTok	YouTube	Instagram
■ 2023 Collins	49	9	3
■ 2024 Collins	51	11	3
▨ 2023 Mannii	23	4	1
▨ 2024 Mannii	24	11	1
■ 2023 Dong	18	9	0
■ 2024 Dong	18	1	4

Table 3: Cluster chart of followers on TikTok, YouTube and Instagram in April 2023 and April 2024, measured in millions.

The cluster chart gives a visual understanding of how many followers each of the influencers have on the main platforms. They all have more followers on TikTok than YouTube and Instagram. They also gained more followers between April 2023 and April 2024. The only exception is for Linda Dong who lost followers on YouTube. This is because she stopped using YouTube and instead focused on TikTok and Instagram. Dong went from the influencer with the least followers on Instagram in 2023 to the influencer with the most followers on Instagram in 2024. Because of her focus shift, she managed to reach more followers here compared to the other influencers who do not spend as much time on Instagram. This is an example of how influencers have one or two main platforms so that they can give those platforms the time and work they need.

5. Case Study 1: Kris Collins

Case study 1 goes through a social media network analysis and a social media action analysis of the influencer Kris Collins. The analysis will specifically be about her platform strategy for cross-platforming and the viewers' response. The network analysis is about how she creates social media networks herself with the content she makes across platforms, but also how her followers make networks based on her content using fan networks (Khan 2018, 122). Each network that Kris Collins has made herself on the different platforms is connected by a Linktree to make them easier to find (Lemon 2024). The action analysis is about how she uses paid partnerships on TikTok and YouTube. There is a detailed analysis of four posts, one from each of the last years where she uses paid partnerships and cross-platform the content. What actions and reactions the viewers give are analysed by their response in the comment section, number of likes and so on (Naeemi 2023; Enke and Borchers 2019, 266).

5.1 About Kris Collins

Kris Collins has 50,7 million followers on TikTok and 10,9 million followers on YouTube as of April 2024 (Kris HC 2024; Kallmekris 2024). She uses TikTok as her dominant platform but also uses YouTube, Instagram, Snapchat, Facebook, Twitch, and Spotify. In total, the likes on all her posts on TikTok are 2,3 billion likes (Kris HC 2024). The most liked video is from 2021 and has 17 million likes (Kris HC 2021).

She is primarily a TikTok Influencer who started using the app during the COVID-19 pandemic and started using other platforms because of her success on TikTok (Lalonde 2020). What is particular about how she uses TikTok is that she has two accounts, @kallmekris and @Kallmewhateveryouwant. Her first account was @Kallmekris, and it is still her main account. She put much work into each video and has created episodic sketch comedy with multiple characters she plays. After a while, she created a new account called @Kallmewhateveryouwant, with 12,6 million followers, where she posts low-key content that is not necessarily put as much work into as her primary account. The account has humoristic comedy sketches, videos from her life and anything that interests her.

Collins created a series on TikTok with multiple characters played by herself where she plays a family and the people in their lives, like neighbours and friends. She started with only the characters of a mom and her kid and over time it has developed into a whole community. The videos are made in a fun and humorous way where we get to know many of the characters on

a personal level. It can almost be compared to a low-budgeted sitcom. However, it is important to point out that not all the videos are a part of this. She also clips from YouTube on TikTok and makes other random and funny videos. (Kris HC n.d.; Kallmekris n.d.).

5.2 Commercial Blogging

The analysis is based on content that has commercial blogging to find out if the viewers have a positive response to the content or not when they use advertisements and such. The network and action analysis will be based on this content and how it is done alike or differently between TikTok and YouTube. This is why we go through how she uses commercial blogging before starting the analysis.

Collins has paid partnerships with brands, including that she designed and released her line of merchandise (Lalonde 2011). Commercial blogging is one of her primary sources of income after becoming a TikTok Influencer. She used to be a hairdresser but quit her job because of her success on social media, which made it possible for her to focus on the work of being a full-time Influencer (Lalonde 2011). It seems like Collins is trying to make the paid partnerships not feel like advertisement, but rather part of her content and something fun. According to her content, she has yet to have a specific category of what is appropriate to advertise. The way she promotes is mainly done by creating comedy sketches where the characters use the product. (Kris HC n.d; Kallmekris n.d.)

Kris Collins rarely uses Paid Partnerships because she does not wish to disturb her original content (Abidin 2018, 74). However, it is not very noticeable when it is advertising because she integrates it well into the original content. Commercial blogging on YouTube is essential for her channel because it makes it possible for her to make a living out of being an Influencer. It also allows her to make more content for the viewers and maintain regular posts (Driel and Dumitrical 2921, 69). She has a considerable variety of advertising on YouTube. This is because it is more suitable for her content and reaches the different YouTube cultures that she is trying to customise her content for (Duffy 2016). An example of her advertising content on YouTube is taste-testing food from specific brands (Kallmekris 2022). Another example was during Black Week when she advertised for earbuds from Raycon in the caption of some of the newest YouTube videos (Kallmekris 2022). The videos did not have anything to do with the commercial, but it is a discreet and efficient way of commercial blogging.

5.3 Social Media Network Analysis

The network analysis goes through how Kris Collins creates social media networks herself (Cotter 2019, 896), which is why her type of content is accounted for. She uses Linktree to connect the accounts and create a bigger network through this. The network analysis is not only about Kris Collins creating networks but also about how her followers make their networks based on her and her content (Khan 2018, 122).

5.3.1 Type of Content

There is a vast difference in how the platforms are being used. YouTube is used for longer videos where she stitches other videos using humour. It primarily consists of stitching 5-minute crafts, her own TikTok videos and making other funny YouTube videos. Many of her TikTok videos are being published on YouTube Shorts in addition to TikTok, which is a way for her to cross-platform the same content because of the similarities in the features of the different platforms (Haenlin et al. 2020, 12; Ronzhy et al. 2023, 3172). As mentioned, social media like TikTok and YouTube adopted the idea of Snapchat Stories (Arboleda 2023). The idea of Stories and Short videos on many platforms makes cross-platforming of the same content easier for influencers and other social media creators.

Kris Collins' has a lot of content on her TikTok profile. One of her most popular YouTube videos is from 2021 where multiple of her TikTok videos from that year are merged into one video (Kallmekris 2021). This YouTube video is a specific example of how Kris Collins uses cross-platforming. The YouTube video starts with a TikTok where all the characters are explained and then continues with different TikTok videos making it a 24-minute YouTube video that feels like one video, instead of many separate videos put together. This is a way for TikTok influencers to cross-platform their content to YouTube, it is an easy way to get the TikTok content to become longer videos. They only have to edit together the videos they already have on TikTok (John 2016, 318; Haenlein et al 2020, 12). We see examples of this in all three case studies in this thesis. For example, Kris Collins' YouTube video is called "Kallmekris Top TikTok's Compilation! 2021" (Kallmekris 2021). This is only one of many ways she cross-platforms, the social media action analysis goes in-depth into this.

Collins has specific humour, which she uses to connect with her followers. Her humour is mostly for people between 20 and 30 years old, which is her target group, but all kinds of people watch her content. She also has different topics than humour for followers to get to know her as a person and to make it exciting and not one-sided (Abidin 2013, 3; 7). Collins

makes episodic sketch comedies on TikTok, but she also makes content on TikTok where she does not do sketches, like talking about her life and her hobbies (Kris HC 2024). Her YouTube channel consists of stitching other videos simultaneously as she still uses the same humour as on TikTok.

Collins makes less serious and low-maintenance videos as well. On the account @Kallmewhateveryouwant, she only posts random content, and her biography says, "This account is pure chaos" (Kallmewhateveryouwant 2024). She avoids silly videos on @kallmekris to keep the followers interested but still allows more content for those who want to watch a second account.

Her Instagram is primarily pictures of herself and clips from her own TikTok and YouTube channel. She uses a lot of Instagram Stories, which is something she also uses on TikTok and YouTube, but not as often. It has to do with Instagram Stories being generally more used by people than TikTok Stories and YouTube Stories (Arboleda 2023). She posts pictures, and short videos of her everyday life, promotes her content from other platforms and advertises for paid partnerships. Snapchat Stories is also used the same way as Instagram, with short videos of her everyday life, promoting her other platforms and partnerships, but Snapchat is used less frequently than Instagram.

Figure 1: Screenshot taken March 2024 of YouTube comments (Kallmekris 2022)

An example of how she communicates with her followers is a YouTube Short from 2022, where she says she wants to post a few of her TikTok videos as YouTube shorts every week and if that is something people want (Kallmekris 2022). She straight up asks them what they want to make the content suitable for people (Abidin 2013, 7; Haenlein et al. 2020, 12). A typical way to interact like this is by asking "What do you think about this" or "Have you been in this situation?" to make people relate to you and the content. This is something Collins has asked in some of her videos and is an important part of her social media communication strategy.

5.3.2 Connecting Networks

In some of her social media, like TikTok and YouTube, there is a Linktree to all her platforms, including business inquiries. This is to make it easier for people to find her platforms across platforms and to sell products. She has a link to clothes that she sells, which is relatively new. In 2022, there was an LTK link instead, which was a link to where she got her clothes, makeup and skincare as a selling opportunity for her sponsors (Kris HC 2022). What is also new in 2023 is a subscription for more content that costs 5 dollars per month with bonus clips and videos. (Kallmekris 2023)

She customises the different accounts she has by having specific content on the accounts (Haenlein et al. 2020, 12). For example, on her Instagram account @callmewhateveryou want in 2022 she promoted clothes, makeup and other products that she used in different videos and pictures from all of her platforms. Some of the clothes are not promoted directly in the content, but the Linktree in her biography had an LTK shop, which is short for "like to know shop". For Kris Collins, Instagram is the most efficient way of promoting fashion because her other platforms are used for different content. In November 2022, a picture of her in a red dress from Skims was posted on Instagram, where she wrote "New dress, who dis?" in the caption and tagged the brand in the picture (Kris HC 2022). The dress is different from what would fit her content on the TikTok account @Kallmekris, but she could make a video on her other TikTok account, @Kallmewhateveryouwant, with advertising for the dress. This account is more suitable for that type of content because it has a wider variety of what she posts. (Haenlein et al. 2020, 12)

Kris Collins is an influencer who uses social media platforms in the same way as many other influencers, she also uses Twitch, which is a streaming site for video games. She does not only use social media platforms, but to expand her cross-platforming, she shares her Spotify playlist, and business inquiries and has her online clothing shop. These platforms do not have as huge success compared to her other social media, but it is still a good way for her to reach platform-specific user cultures and make a living out of being an influencer (Haenlein et al. 2020, 12).

5.3.3 Fan Networks

As we have seen, Kris Collins has a lot of followers, and like any celebrity, she has fan networks. Typical examples of this are people making social media accounts dedicated to an influencer or celebrity, where they repost and talk about them (Khan 2018, 122). Searching for "KallmeKris" on TikTok shows countless fan pages, and some examples of what they call the accounts are @Kallmekrisorsomthing, @fanpage_callmekris, @kallmekris.editz4, @kallmekris4 and so on. Her fan pages have anything from no followers to more than 534 thousand followers (kallmekris.editz4 2024). The account with 534 thousand followers is called @kallmekris.editz4 and only reposts Collins' TikTok videos and clips from YouTube. They do not make a lot, if any, of original content themselves (Kallmekris.editz4 2024).

There are a few fan pages on YouTube as well, but not as many as on TikTok because the platform vernaculars are more suited for creating fan networks on TikTok (Gibbs et al. 2015, 257; Pearce et al. 2020, 161). The videos on the YouTube fan pages are usually TikTok videos put together as one YouTube video or TikTok videos directly cross-platformed to YouTube Shorts without any editing (@kallmekrisfanpage1045). It is not as easy to make YouTube fan pages because it is constructed more difficult than TikTok for this purpose (Geyser 2022). Fans usually post shorter videos and pictures, so TikTok and Instagram are more suitable for this. Searching for "Kallmekris" on Instagram shows multiple fan pages instead of her official account because the Instagram account is called @Kriscollins, not @Kallmeris like on TikTok. The cross-platforming can be more difficult when she uses different names on different platforms, but because she uses Instagram for other types of content, this might be on purpose. The fan page on Instagram with the most followers is @kallmekrisfan2020 with more than 135 thousand followers (@kallmekrisfan2020).

There are also multiple TikTok accounts for fanart, where fans draw celebrities. By searching for example "fanart kallmekris" on TikTok, multiple accounts have drawn Kris Collins or the characters she plays. There was one specific TikTok video that got a lot of attention in 2020 by Audity. It is an account that makes videos of herself drawing cartoon characters. In the video from 2020, she draws all of the characters Colins plays and how she imagines them to look. The video got 2,6 million likes and the comments are full of people tagging Collins to make her see it (Audity 2020). She did see it and loved it, so she made her own TikTok video, stitching the Audity video and saying thank you. By reacting to videos and comments made by fans, Collins connects with her followers on a more personal level (Abidin 2013, 7; Tafesse and Wood 2021, 1). It is part of her social media strategy to always try to like and

answer some of the comments made on her posts to connect with the followers. This can be a lot of work, but she is sometimes stitching fan videos, where she responds to their content and bonds even more with them. A third way she connects with fan networks is by opening fan mail on her YouTube channel. A lot of fans send her all kinds of things in the mail, and sometimes she makes a video where she opens them (Kallmekris 2021). This makes the fans feel appreciated and happy.

5.4 Social Media Action Analysis

There are four videos in the action analysis with one video from each of the last four years. Each video uses commercial blogging and is cross-platformed between TikTok and YouTube, other than that, the videos are randomly selected. I have not analysed all content with commercial blogging or everything that is cross-platformed. By randomly selecting one video from each year, the response from the viewers is representative because it might be only good reviews, only bad reviews or a combination. By only choosing the videos with the most likes, we still do not know what makes one video better than another.

The analysis goes through how the videos are received by the viewers with the number of likes, views, and what people say in the comments, especially the most liked comments because those are the comments most people agree with (Naeemi 2023). It explores which elements and strategies Collins uses to create engagement when commercial blogging and what differences there are between TikTok and YouTube. The outcome of people's responses helps form the future content Collins makes, so the response may make her create more videos with the brand she collaborates with or stop the collaboration (Haenlein et al. 2020, 12).

There are screenshots from all the posts that are being analysed. All the screenshots have captions with information about whether it is from TikTok or YouTube, when it was posted, and when the screenshot was taken. The screenshots with names and pictures of other users have been blurred to keep their privacy.

5.4.1 Overview of Content

Brand	TikTok: Views, likes, comments, saved & shared	YouTube: Likes & comments	Reaction and popular comment	Outcome
2021: Vessi	Views: 3,2M Likes: 541k Comments: 1408 Saved: 15k Shared: 765	Views: 1,9k Likes: 135 Comments: 5	Positive, worked best on TikTok. "I still find it hard to believe these are all played by one person, so incredible"	Made a series with multiple videos across platforms. Still ongoing.
2022: Tommy John	Views: 4,4M Likes: 721,6k Comments: 2642 Saved: 23 727 Shared: 1820	Views: 2M Likes: 129k Comments: 5,2k	Positive, but many reacted. Most likely because it is not a part of her regular content. "Katrina is such a mood. Like, I love her. And Jannet's sarcasm is everything."	Made 1 or 2 more videos but was a small collaboration because of not a lot of responses.
2023: Airup	Views: 16,1M Likes: 1,5M Comments: 6218 Saved: 133 746 Shared: 15 763	DELETED	Positive, but not as many responses as others.	Made a few videos but made sure they were not posted often to keep people interested. Deleted on YouTube because of low response.
2024: Skull and Bones	Views: 6,3M Likes: 217k Comments: 3501 Saved: 10 324 Shared: 821	Views: 2,1M Likes: 117k Comments: 1723	Low response, people seem to not like the game or have not heard about it. Only a	Adapted to what the viewers want and did not make more videos with the game.

			few people say they want to play it. "really immersive" is not the words I'd use to describe the game"	

Table 4: overview of content in case study 1

5.4.2 Vessi – 2021

One of the products Collins promotes is waterproof sneakers called Vessi's. The specific video chosen for the analysis was published on the 21st of July 2021 and got 1,2 million likes. The TikTok was about someone who spilt water on Chad's shoes (Chad is one of the characters Collins plays) but the shoes were waterproof and did not get wet. The other characters in the sketch were impressed and wanted to buy the same shoes (Kris HC 2021). Collins made separate comedy sketches where Chad and other characters used the shoes, which was tied to her original content with the characters we are used to seeing and a typical interaction they could have (Kris HC 2022). This makes commercial blogging relate to her content and what the followers like (Haenlein et al. 2020, 12). The series of waterproof shoes started in June 2021, and she continued the series of sneakers until today because of positive feedback from the viewers (Khan 2018, 11; Kris HC 2024).

The video is an ad and the only way she shows this is by writing "#ad" and tagging the brand in the caption for people to know. The affordance on TikTok makes it so that by tagging the brand she is advertising for, people know what the product is, which makes it easier for the viewers to find the brand and purchase the product (Merriam-Webster 2024; Ronzhyn et al. 2023, 3166). There is not an overload of text, and the viewers do not show any signs of it being annoying. The comments are positive, and the viewers express that they think it is an enjoyable video (Kris HC 2021).

Today, this TikTok has 1,2 million likes, 4,4 thousand people shared it, 14,6 thousand saved it and 6,5 thousand people commented on it. Looking at the most popular comments, people respond positively and are not annoyed that it is an ad because it is integrated well (Haenlein et al. 2020, 12). Instead, they comment on the characters, the plot and that she looks pretty. One of the most liked comments is "I still find it hard to believe these are all played by one person, so incredible". With 297 likes and 5 responses (Kris HC 2021).

The viewers are aware that it is a commercial because of comments like "Why isn't this a multi-national advertisement for those shoes?!". Communication is an important factor and a big part of Collins's strategy, which is why she almost always responds to some of the comments people make and presses "like" on some of the comments (Zareie 2023, 75). The screenshot of the top comments in Figure 2 shows how this is done. This two-way communication makes

Figure 2: Screenshot taken December 2023 of TikTok video and comments (Kris HC 2021)

the followers feel a closer connection to her, helps with establishing trustworthiness and makes the relationship with the fans stronger (Çevlik 2023). It is not necessarily a lot of effort in the comments she makes, like "Thx" and an emoji, but when doing this on almost all of her videos, it becomes a lot of work.

She does not make longer YouTube videos for the paid partnership, but she made a YouTube Short that is funny and about the shoes. She starts the video by saying "While you're on your morning walk contemplating and crying over your life choices, you won't have to worry about your tears soaking through your shoes". This is a funny and ironic way of advertising them. It is different from the TikTok video because the Shorts is made as a mocking of typical commercials on television. She also does not use her regular characters, but other characters she only uses for this video (Kallmekris 2022).

Even though it is funny, not many people have liked the Short, only 135 people. There are 5 comments, which say that it is funny, and others want to buy the shoes. The video has been watched 1,8 thousand times which is not a lot compared to her other content on YouTube, which makes sense because her followers do not want to watch commercials (Hunter 2016; Kozinets et al. 2010). This is one of the reasons the TikTok video is better and more people

like it. On TikTok is it clearly stated that it is an ad, however, people do not seem to think about that or care because it fits so well into her content (Abidin 2013, 3; Kris HC 2021).

As mentioned, she has made multiple videos collaborating with Vessi and looking at the other videos, the responses are mostly positive. She used
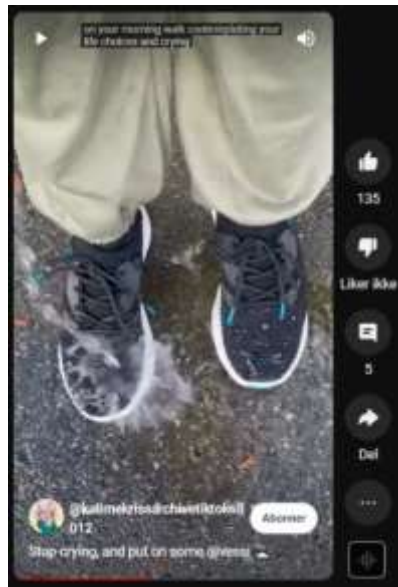
Figure 3: Screenshot taken April 2024 of YouTube video and comments (kallmekris 2022)

the same style on all the TikTok videos for this collaboration, which is about making a scenario with some of her usual characters that are relatable and fun for the viewers (Driel and Dumitrica 2021, 68). She did get a lot of likes and positive comments on the post on June 6th, 2021, but if we look at a video from June 19th, 2021, she got more than 3,1 million likes, 20 thousand comments, 67 thousand people saved her video and 12 thousand shared the video. That is three times as much as the video from June 6th (Kris HC 2021).

The two videos were posted just a few weeks apart and what got the most attention in the second video was that she supported Pride Month. This was done with each purchase of the product supporting Rainbow Railroad and by the main character showing hints of being gay. Many of her followers got invested in the characters' relationship and encouraged them to stand forth as being gay. Because of Collins's strategy of communication with her followers, she listened to what they wanted and let the characters fall in love, which created a lot of positive engagement on her channel (Gibbs et al. 2015, 257; Kris HC 2021).

5.4.3 Tommy John – 2022

Another Paid Partnership she had was on May 14th, 2022, for the clothing brand Tommy John. Collins made a YouTube video that did not have anything to do with the brand, however, she wrote a short advertisement in the caption with a 20 per cent discount on their website if you used the code "KALLMEKRIS". The video got 129 thousand likes and a

million views. Looking at the most popular comments, no one says anything about the advertisement, they only talk about the video itself. The top comment is, "Katrina is such a
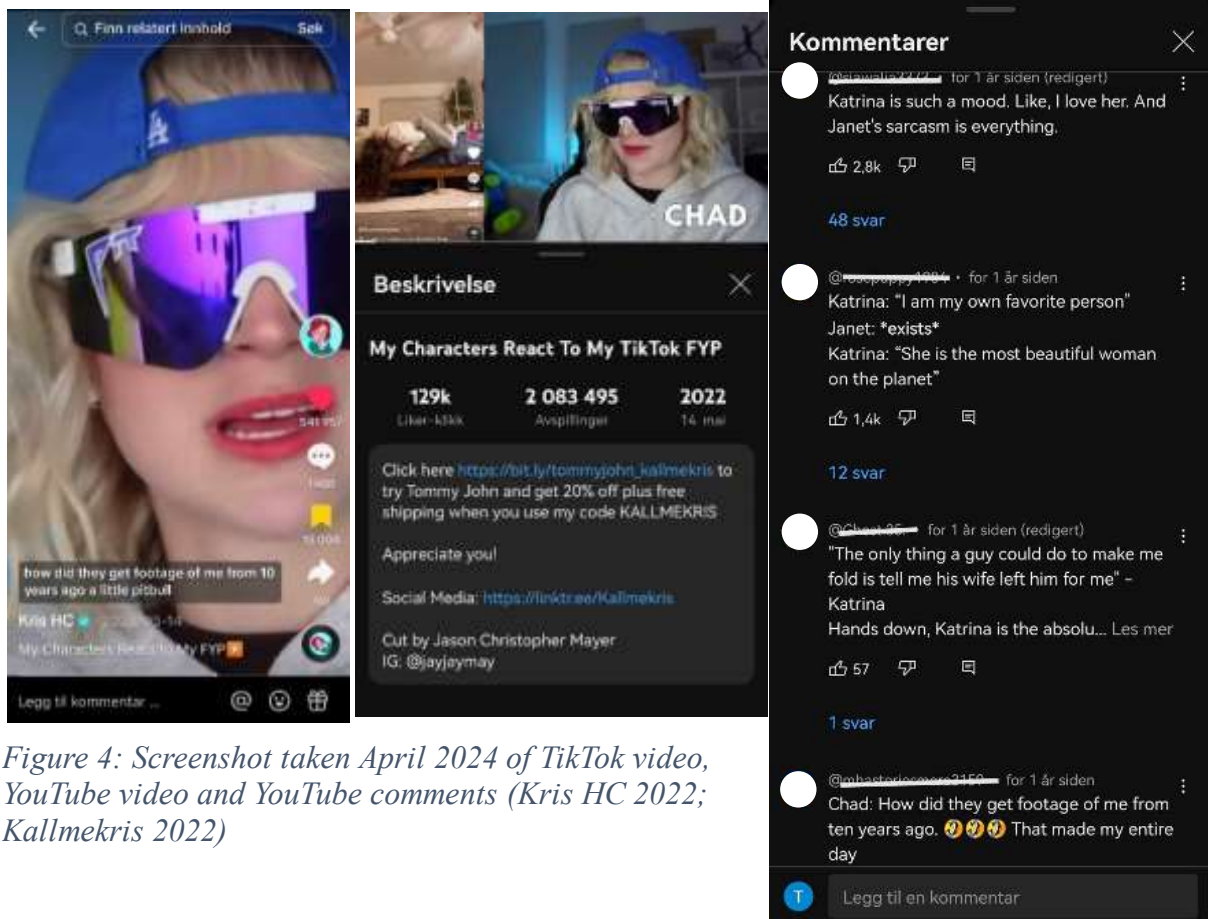

Figure 4: Screenshot taken April 2024 of TikTok video, YouTube video and YouTube comments (Kris HC 2022; Kallmekris 2022)

mood. Like, I love her. And Janet's sarcasm is everything". This comment got 2,8 thousand likes and 48 people responded with a new comment to it (Kallmekris 2022).

People who comment on her videos are often people who relate to the topic and in most cases talk about the different characters, like in the top comment. The viewers know her characters and the universe she has created. They take part in shaping the visual vernaculars and what she will create in the future because Collins reads the comments and considers them to please the viewers (Gibbs et al. 2015, 257; Kallmekris 2022). It is an efficient way of advertising without having to create videos directly for the brand. She also does not say anything about the ad in the video, so it is not annoying for the viewers, and it can easily be ignored (Kallmekris 2022).

On TikTok, she also has a video similar to this that she posted the same day. The video consists of clips from the YouTube video to make a shorter TikTok video. Here, she does not say anything about Tommy John or any other brands. The partnership is a one-time thing that she only posted on YouTube, there have been no other videos with this collaboration. The

TikTok video got more than half a million likes, which is similar to or less than the other TikTok videos in case study 1. This TikTok video does not have any ads, it is only in the YouTube video. This means that Collins does not necessarily get fewer interactions with commercial blogging and that paid partnership is not necessarily bad or creates negative vernaculars (Abidin 2013, 3; Gibbs et al. 2015, 257; Pearce et al. 2020, 161). It all depends on how it is made and that the ads themselves are not annoying or in the way of the original content.

5.4.4 Airup – 2023

Airup is water with bubbles that Kris Collins started advertising for in December 2023. Like most of her content, she is playing characters, and in this video, she is using the two main characters: the mom and the daughter, Riley. The daughter does not like sparkling water and is sceptical of drinking it when her mom gives it to her, but she likes it because there is an added taste to it and wants more (Kris HC 2023).

This TikTok video got a lot more likes than all the other TikTok videos that are being analysed in this case study. That has to do with how the video is made and what it is based on. People like it because it is based on Riley and her

Figure 5: Screenshot taken April 2024 of TikTok video and comments (Kris HC 2023)

mom, who are the two original characters from her account. Comparing the video with a few other videos that have the two characters and do not use commercial blogging does this video not have many likes and comments. She usually has more success when basing her content on the characters, but because the video is an ad is fewer followers interested (Abidin 2013, 3; 7). However, the advertisement is made as a part of her usual content by making the characters interact while drinking the water and exchanging a fun conversation. This makes it more fun and less like a commercial. This is something she does in many of her commercial blogging as we can see in the other videos in this case study.
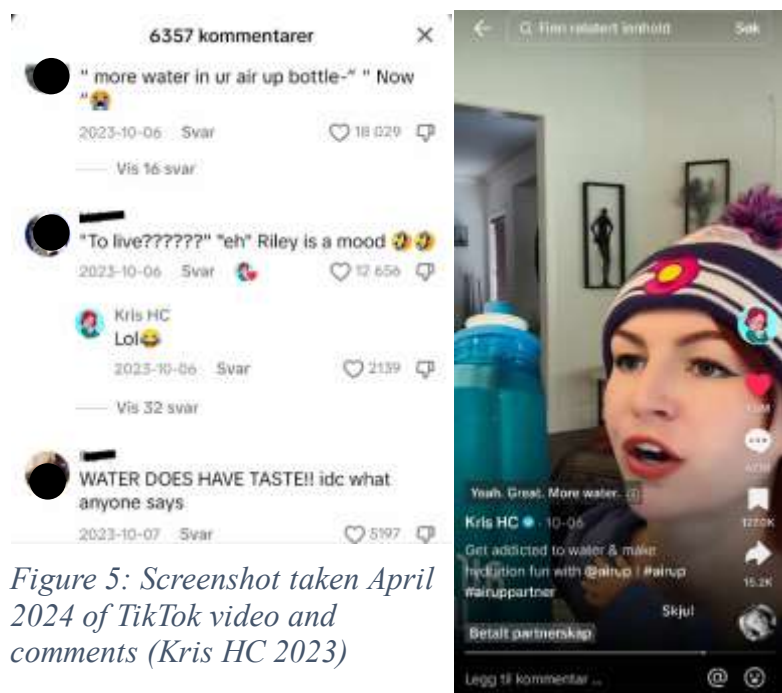
She made a follow-up TikTok a month later, which got a bit more than 180 thousand likes, which was a drastic increase from the first video (Kris HC 2023). Making more videos with the same brand seems to make people lose interest, influencers are known to lose followers when commercial blogging and have to be careful not to advertise a lot to maintain intimacy with the followers (Abidin 2013, 3; 6). This is why Collins has collaborations with many different brands instead of only a few brands. She makes sure she does not post multiple videos from the same brand within a short period (Kris HC 2024).

Collins has removed a certain number of YouTube Shorts over time, including this. She does not have many Shorts posted and most of them have been posted the last few years. The number of interactions in the TikTok video is high compared to other videos with commercial blogging in this analysis. The YouTube video however might have not reached the KPI and over time was deleted because of this and lack of relevance to her channel (Khan 2018, 11).

5.4.5 Skull and Bones – 2024

Collins is a gamer and uses Twitch. Because of this, she often collaborates with different video games. On the 9th of February 2024, she posted a TikTok video advertising for the video game Skull and Bones. The video is short, only 18 seconds long and shows what she would look like during the first day of playing the game, the second day of playing and until day five. Over time, she changes and on day five, she looks completely like a pirate (Kris HC 2024).
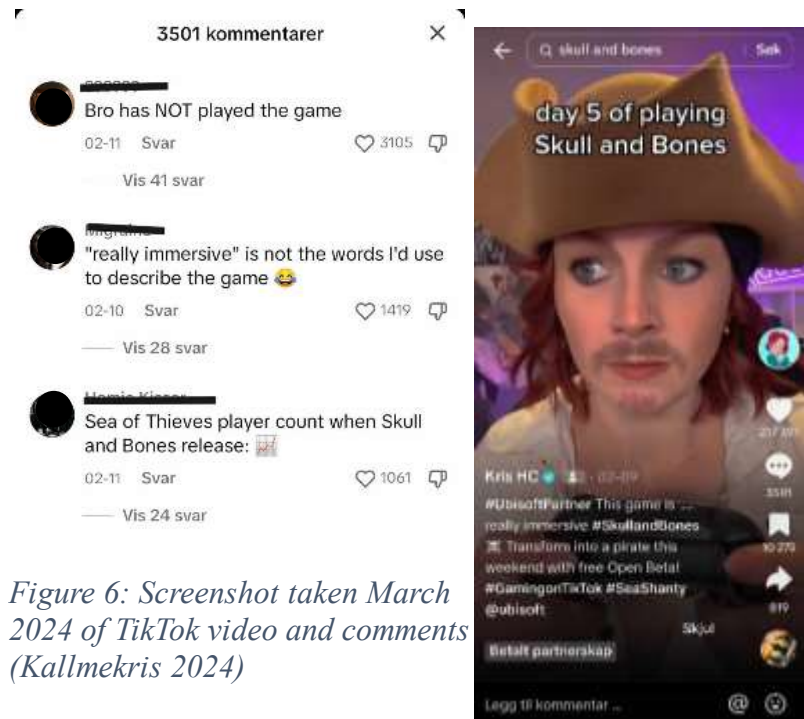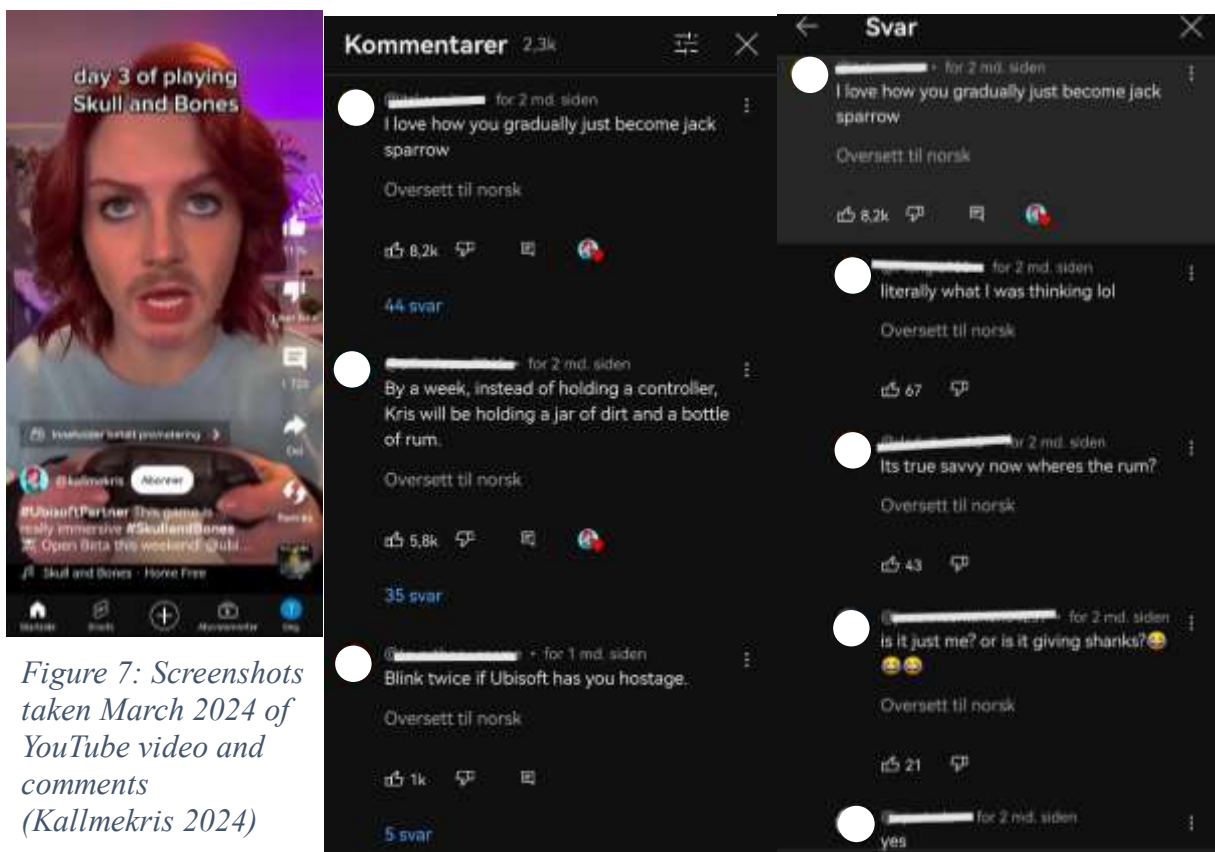

Figure 6: Screenshot taken March 2024 of TikTok video and comments (Kallmekris 2024)

She only got a few more than 200 thousand likes, which is not a lot compared to the other TikTok videos in case study 1. The video got 6,3 million views, which is more than the videos with Vessi in 2021 which got 3,2 million views and the video with Tommy John in 2022

which got 4,4 million views (Kris HC 2021; Kris HC 2022). The video with Skull and Bones from 2024 reached more views because she has more followers this year amongst other things. The video did not meet the audience's interests and did not get many likes, comments, and other interactions. Table 3 shows that she has more TikTok followers in 2024 and Table 4 has an overview with the number of different interactions in these posts.

In the comments, people discuss the game and their experience, and some people say they want to try it. However, multiple comments are about them not liking the game that much and talking about another game that was launched around the same time that they liked more. The video itself is fun, but the collaboration was not as successful as probably hoped for because so many of the viewers did not like the game (Hunter 1026; Khan 2018, 11; Kozinets et al. 2010; Kris HC 2024).

Figure 7: Screenshots taken March 2024 of YouTube video and comments (Kallmekris 2024)

This was mainly a TikTok collaboration, so on YouTube, she posted the same video as a Short without any editing. The video did not fit with the majority of her target group and there were a few negative comments because those who do play video games said another game was better. So forth, she has only made one video with Skull and Bones. If she listens to her followers about them not liking the game that much, she should not collaborate more with Skull and Bones (Haenlein et al. 2020, 12). The video was shared on multiple of her other

platforms too but she did not make a huge effort to adapt the video or the caption for the specific platforms (Kris HC 2024; Kallmekris 2024).

The comments on the YouTube Shorts are about the video being funny and that she is becoming a pirate. By analysing the comments, not many have heard about the game before. The game is merely mentioned, and the viewers are instead focusing on what interests them about the video, with for example relating it to Jack Sparrow in Pirates of the Caribbean. The most liked comment in this YouTube Short is "I love how you gradually just become jack sparrow", and 8,2 thousand people liked the comment and 44 people commented on it (Kallmekris 2024).

Like all of Collins's videos in this case study, the YouTube videos get fewer likes than the TikTok videos because TikTok is where she has her main audience. TikTok's structure and features are best suited for Collins's visual vernaculars because of how she communicates content, as we can see from this case study (Kris HC 2024; Pearce et al. 2020, 162).

6. Case Study 2: Mannii Jesus Santamaria

Case study 2 is about the YouTube and TikTok influencer Mannii Jesus Santamaria. There is an introduction to who he is, a social media network analysis, a social media action analysis and an overview of what the analysis discovers. The analysis discovers how viewers react to him by creating fan networks, and how they react to his content with commercial blogging on TikTok and YouTube. This is done by analysing the comments of four chosen videos that are cross-platformed between the two platforms.

6.1 About Mannii J. Santamaria

Mannii was born in the year 2000 and became a content creator by posting funny videos where he lip-synchronised people's speeches. He had an average amount of followers at the beginning of his influencer career but got more and more attention in social media over time (Chumaa 2024). He is now an influencer on YouTube who also makes TikTok videos and uses other popular social media platforms as well. He has a total of 1,3 billion likes on all his TikTok videos combined (The_mannii 2024), where the video with the most likes is from 2021 with 7,8 million likes (The_mannii 2021). He also has his mockumentary series on YouTube, called The Mannii Show and a website (Themannii 2024).

The mockumentary is about "an unprecedented, all-access look inside the life of MJ who is a 16-year-old mega-influencer and content creator. He tries to stay grounded while attempting to explain his hit US web property "MJ's world" to a global scale." (Themannii 2024).

Mannii has a website called themanniishow.com with information about him, his social media, a few videos, a shop, typical questions people ask and so on. He sells merchandise in the shop, like T-shirts and hoodies with his logo or other stamps related to him or T-shirts that are funny in general. There are lots of videos on the website too, for example, his top 50 most-viewed YouTube Channels that he posts weekly, and his top 100 most-viewed YouTube Channels that he posts Monthly. (Themannii 2024)

6.2 Commercial Blogging

Mannii is different from Kris Collins and Linda Dong when it comes to commercial blogging. Collins and Dong make it very clear when they are advertising for something and have collaborations with brands. Mannii however, does not have many collaborations with other brands, and when he does, he rarely cross-platforms and has for the most part short-term collaborations. Instead, he collaborates with other influencers and advertises for his social media channels and his show.

His strategies when commercial blogging for other influencers are tagging them in videos, stitching their content and making videos with them. Collaboration with other influencers is a well-known strategy to widen the target group and get more followers (Khan 2018, 35). Mannii mainly makes this kind of collaboration simple with only tagging other influencers in the caption of a video. It is also something he does on TikTok and not a lot on YouTube, which means that the collaborations are with TikTok influencers and not necessarily YouTube influencers. The videos he tags influencers in are often not related to the person he tags, however, it is still a way for him to help them reach a higher number of views and followers. It is not clear if Mannii is doing this as an actual collaboration where he is being paid to tag them or if he gets something in return. It might be because he wants that influencer to see the video or because he is interested in the influencer and wants his followers to see them. It can also be because Mannii has been inspired by that influencer and tags his source. There are examples of this in the action analysis. However, it can also be because Mannii is collaborating with them and that he gets something more out of it. (The_mannii n.d.)

Other than this, Mannii advertises a lot for his comedy show. On YouTube, almost every post he makes, if not all of them, has information about his show, other channels he has, and his online store. The advertisement is therefore relevant for the content and in the interest of the followers (Haenlein et al. 2020, 12). The advertisement is in the captions of the videos and are often long texts with a lot of information (TheManniiShow 2024). The platform vernaculars are different for YouTube Shorts and here he has fewer complex captions, and short information about his show and other relevant advertisements for his content (Pearce et al. 2020, 162). TikTok videos that Mannii posts have even fewer advertisements, but he always uses the hashtag #freecomedy as a way of saying that he is a comedian who creates comedy for free. From the action analysis, we see that for the same content on YouTube that is also posted on TikTok, the advertisement is vastly different (Gibbs et al. 2015, 257; Pearce et al. 2020, 162).

6.3 Social Media Network Analysis

The network analysis is about how networks are created on TikTok and YouTube with Mannii's content. What kind of content he makes will be described to know what kind of networks are created (Khan 2018, 116). The analysis is about his social media strategy to connect his networks, and the last part of the analysis is about how his followers create their fan networks (Khan 2018, 122).

6.3.1 Type of Content

Mannii makes comedy sketches about typical Generation Z humour and often uses different characters and their life with funny situations and conversations. He has a YouTube comedy show called The Mannii Show, and most of his content on his social media platforms is based on this show. TikTok is a platform he uses a lot and posts content almost daily. Mannii uses Instagram as well, but instead of using the platform as most people do with posting pictures, he reposts his TikTok videos (Themannii n.d.). It is a typical pattern for TikTok influencers to mostly use Instagram reels. Examples of this are in the action analysis in case study 3.

There is a playlist/folder on TikTok named "GenZ", with a series of 12 videos related to Gen-Z humour. When Mannii creates TikTok videos that get a lot of engagement, he sometimes makes more content within the same genre, which becomes a series. By doing this, he creates content that the followers most likely will enjoy. It is also a way to create engagement because people have something deeper to discuss, with for example speculating what will happen next.

Mannii has created playlists for a few of his TikTok series to gather them and to make the user experience better. The playlists are called "Stitch", "Jokes", "GenZ", "meme" and "Mom" (The_mannii n.d.).

His YouTube channel has more complex content with different series, like a weekly series about MJ's life. There are multiple characters that he plays and many of the characters have specific costumes or postures to make it easier to recognize. A few of the characters are MJ who is the main character, MJ's mom, Grammy Gram, and Kylie Jenner (Themannii n.d.). There are 38 characters in the show and on his website, you can find information about who they are. It also says which are the most popular videos for each season and a lot more about the show and his other social media. These characters are also used in some of the content on TikTok, because of cross-platforming. MJ's mom is a popular character on TikTok, and the playlist "mom" is TikTok videos about her.

On Mannii's website, he has all the TikTok videos that have been banned from the platform because of TikTok regulations. He calls it the Censored collection and has videos with somewhat darker humour. An example is the TikTok video "Parenting in the future" where you cannot assume your kids' gender and have to ask their permission to call them anything and be very careful about what you say. Another example is "how would gen z act if they got kidnaped". For each video, it says why it got censored. The video "Parenting in the future" was censored because of "hateful behaviour", while the video "how would gen Z act if they got kidnaped" was censored because of "minor safety; bullying and harassment; toy gun". (Themannii n.d.)

Mannii has created a huge community on different platforms with his content. Because of his high number of followers, both he and the followers have taken part in shaping the platforms. The platform vernaculars from his content create narrative patterns on social media and shape the flow of content and information between the platforms he uses and between his accounts (Gibbs et al. 2015, 257). The visual vernaculars and how his content of still and moving images are communicated on specific platforms, take part in structuring the social media culture within comedy on TikTok and YouTube (Pearce et al. 2020, 162).

6.3.2 Connection Networks

There are sometimes different followers on YouTube versus TikTok because the content is not the same. Mannii has his main work on YouTube, which is why he tries to get his followers on TikTok to check out his YouTube channel by cross-platforming content between the platforms. There are examples of this in the action analysis. He tries to connect the network on TikTok with YouTube and make the followers want to take part in both networks.

Mannii uses a Linktree that is in his biography on YouTube, TikTok, Instagram, Facebook and on his website. The Linktree has four different links, one for YouTube, one for TikTok, one for his website and one called "My family needs help". The last one is a donation site for a family in the USA who is struggling because of the COVID-19 virus. Mannii is organising the fundraising as a way to show people that he cares and for the family to reach more people (Jesus 2020).

His website has more links than his Linktree. A website is complex and gives more information than a social media account or a Linktree. There is a link to all his social media accounts, which includes a link to Facebook, Instagram, and Beacons in addition to the links that are in the Linktree. Beacon is a service with many of the same features as Linktree, where it helps people navigate through different accounts and platforms. Mannii only has Beacons on the website and in his YouTube biography, because those two platforms are more complex than the other platforms he uses. The Beacons is linked to all his social media, not only the most popular, like the Linktree. It has a link to his store, business email, YouTube, Instagram, TikTok, X (Twitter) and his Linktree. (Themannii n.d.)
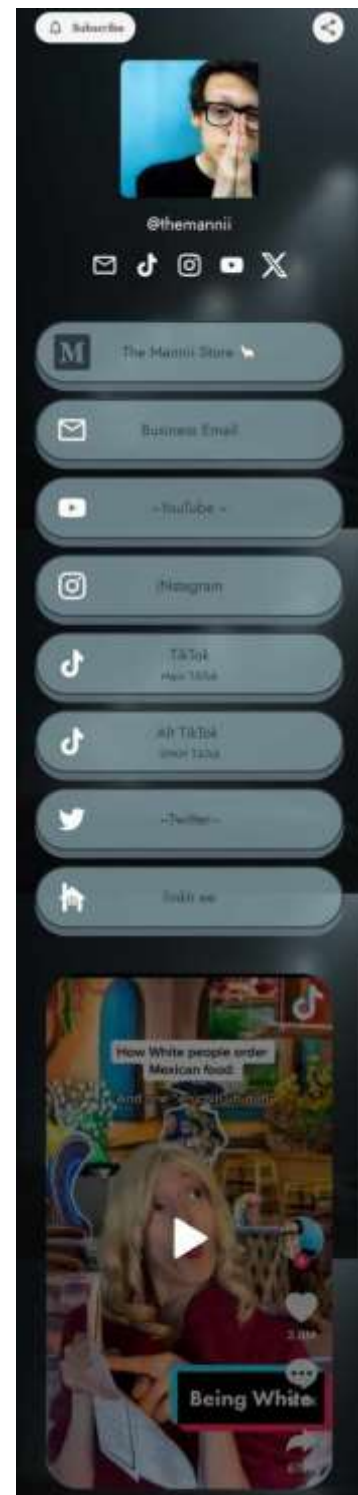

Figure 8: Screenshot taken May 2024 of Beacons (May 2024)

6.3.3 Fan Networks

Mannii has many fan networks, especially on TikTok. There are accounts dedicated to him, other content creators stitching his videos, and people making fan art. YouTube does not have many fan networks that are created for him. Mannii has also gathered some of the fan art himself on his Instagram account, to strengthen his content and the networks.

Searching for "The Mannii Show" on TikTok shows hundreds of fan accounts, where the first fan account that comes up is called @iinnam_eht and has 24,3 thousand followers (iinnam_eht n.d.). Like many of the other fan accounts, @iinnam_eht posts videos that Mannii already posted on TikTok or clips from Mannii's YouTube channel. Looking at the last 10 videos @iinnam_eht posted, he gets a few hundred likes per video and between 4 and 30 comments. This is not a lot, but it still creates engagement and its network where Mannii himself is not involved. Accounts like this make viewers come together because of Manniis' work.

What content creators sometimes do on TikTok is create videos where they are lip-syncing by using the sound from other popular TikTok videos that they did not create themselves. @AlexRubi posted a TikTok video where he was lip-syncing to one of Mannii's videos and tagging him in the caption (AlexRubi 2022). Mannii did not react to the video, which is most likely because having a lot of fans and responding to everything he is tagged in is a lot of work. But the video did get more than six thousand likes and 43 comments, with people engaging and connecting because of Mannii (AlexRubi 2022).

On Instagram, Mannii has a few stories that are accessible at all times. One of these folders is called "Fan Art" with pictures of Mannii that fans have been drawing. There are six pictures from different hobby artists that have been drawn between 2021 and 2023 (themannii). The artists are Instagram influencers and others on Instagram who create art for celebrities, influencers, and others.

6.4 Social Media Action Analysis

The action analysis will analyse Manniis' collaborations with other influencers across TikTok and YouTube instead of collaborations with brands. It will also analyse how he advertises for himself. This is because he does not collaborate with many brands, and instead advertises for his show and occasionally advertises for other influencers. Numbers of views, likes, comments, saves and shares maps if it is resolved positively or negatively by the viewers,

including the most liked comments. To do this, four posts with advertisements that are cross-platformed on TikTok and YouTube will be analysed. There is one post from each of the last few years, to see if his style has changed or if his followers feel different about his content.

There are screenshots from all the posts that are being analysed, with some of the most important information to the analysis, including numbers of likes, comments and so on, and a few of the most liked comments. There is a caption for all the screenshots with information about where and when the screenshot is from. The names and profile pictures of people in the comments of the screenshots are hidden to protect their privacy.

6.4.1 Overview of Content

Brand	TikTok: Views, Likes, comments, saved & shared	YouTube: Views, likes & comments	Reaction and popular comment	Outcome
2021: "Labour pain"	Views: 53,6M Likes: 7,8M Comments: 47k Saved: 276k Shared: 331k	Views: 12M Likes: 741k Comments: 4k	A lot of attention. Became his most popular TikTok video of all time. "scrolls down" "scrolls back up" "HOLD ON SOMETHING AINT RIGHT", 16k likes	Made a series with multiple videos concerning the same topic.
2022: The Mannii Show on YouTube	Views: 1,8M Likes: 261k Comments: 1,6k Saved: 18k Shared: 1,8k	Views: 509k Likes: 8,8k Comments: 550	Video, in this case study, with the least likes on YouTube "all of them", 1k likes	Continues advertising for his show with long captions.
2023: The Basement Yard Podcast	Views: 223k Likes: 30,4k Comments: 280	Views: 2,6M Likes: 202k	Not interpreted as a commercial for his show.	Continues his series of "mom".

	Saved: 3,2k Shared: 342	Comments: 1,5K	"I would 100% listen to this playlist", 440 likes	
2024: Me vs the wet floor	Views: 1,2M Likes: 212k Comments: 2,3k Saved: 21k Shared: 15k	Views: 3,3M Likes: 331k Comments: 4,8k	Positive. A few negative TikTok comments about it not being original content. "Bro turned on flappy mode irl version for a sec", 20k likes	Continues advertising his show on YouTube with the same type of caption. Mannii did not take part in the TikTok discussion.

Table 5: overview of content in case study 2

6.4.2 Labour Pain – 2021

On the 20th of April 2021, Mannii posted a TikTok video that got 7,8 million likes (the_mannii 2021). Almost the same video was posted on YouTube Shorts 28th of November 2022 and got 741 thousand likes (TheManniiShow 2022). It is the most popular TikTok video he has ever posted and is part of a big series that he has made. There are four different characters in the video, and he plays all of them. It is a doctor, a pregnant lady, her husband

Figure 9: Screenshot taken April 2024 of TikTok video and comments (the_mannii 2021)

and the husband's friend. It is a comedy sketch that does not have a traditional commercial, but at the bottom of the caption is another influencer tagged. This is a repeated way Mannii advertises for other influencers as a way of linking the post to specific users on the platform (Enke and Borchers 2019, 264).

In the screenshot from the most liked TikTok comments, we see that many of the viewers interact with the video and with having conversations. 61 people responded with a new comment to the most liked comment and in April 2024, 16 896 people had liked the comment, including Mannii. A part of Manniis' communication strategy is interacting in the comments. We can see from the TikTok screenshot that he liked both of the two most popular comments. We rarely see him interact more than this in a post, which means that for example, Kris Collins has a more interactive communication strategy (Kris HC 2024). This will be discussed further in the discussion. Mannii did not react to any comments in the same video on YouTube (TheManniiShow 2022).

In the caption on TikTok is another influencer tagged called @6stx who also makes comedy on TikTok. This is how Mannii advertises for other influencers (Enke and Borchers 2019, 264). The video itself is not advertising for @6stx but for Manniis' YouTube show. There are characters from his show that he uses to make content. Clicking the link to the other influencer that has been tagged, we see that he has posted his version of Manniis' video. He made a series of three videos about someone giving birth and transferring the pain to the father of the child. @6stx did not tag Mannii in return. We do not
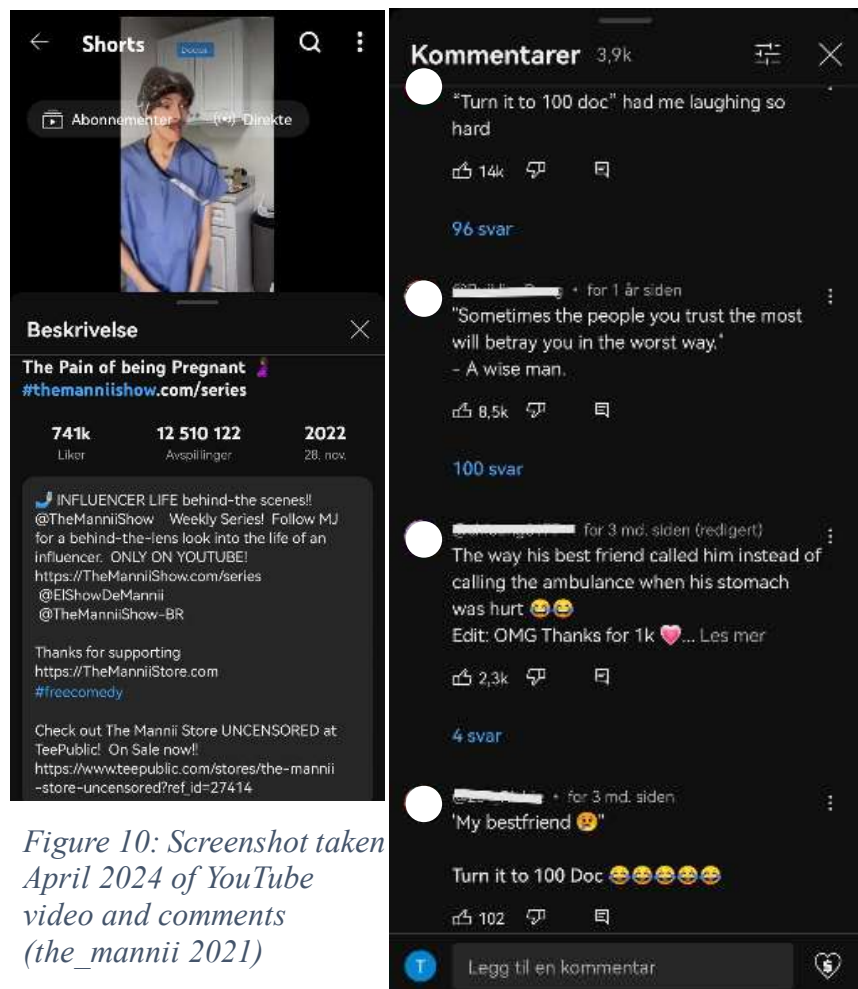

Figure 10: Screenshot taken April 2024 of YouTube video and comments (the_mannii 2021)

know why this is, there can be different reasons for it, for example, that @6stx paid Mannii to tag him or that Mannii got his inspiration from @6stx as he did in the video from section 6.4.5 "Me vs the wet floor". (The_mannii 2021; 6stx 2021)

Almost the same video was also posted on YouTube Shorts, but much later, on November 28th, 2022. The only difference between the two videos is some of the props. How the characters are dressed, how the doctor's equipment looks and some of their surroundings are different. In the YouTube video, Mannii does not advertise for the influencer that he advertised for in the caption of the TikTok video. Instead, he advertises for his own YouTube show. The reason he is not advertising for this influencer on YouTube as well might have to do with the influencer being a TikTok influencer and not a YouTube influencer. It would therefore not make sense to mention him there as well. This is only a speculation and we do not have a clear answer to this. The YouTube Short was posted a year later, and the collaboration was most likely not relevant in 2022 compared to 2021.

There is a repeated pattern of tagging other influencers in his TikTok videos and not in the YouTube videos. It is a TikTok strategy he uses to create more engagement (Enke and Borchers 2019, 264) and is not a part of his YouTube strategy where he mostly focuses on advertising his show instead of other influencers. This is analysed further on YouTube in the next section, "6.4.3 The Mannii Show on YouTube".

6.4.3 The Mannii Show on YouTube – 2022

A YouTube video from The Mannii Show posted on October 8th, 2022, called "The Mannii Show on YouTube part (1.1 The Pilot)" has a long caption. Looking at this video, the caption is much more complex than his YouTube Shorts and his TikTok videos. The TikTok videos usually have the shortest caption and YouTube videos sometimes have more information, links, and additional content. It is natural for the YouTube caption to be longer than the Shorts because of the affordance of the platform (Merriam-Webster 2024). The YouTube video is longer, and the caption has therefore more information about the video. (Adobe Express 2023; Conviva 2021).

The two screenshots to the right in Figure 11 are the caption and information he gives for the video. There is a long text with a lot of information that can be useful for people who are very interested in the video and its content, but it can be considered too much text. After the explanation of the video, it says, "SHORTS features in this Episode:" with links to different Shorts that are put together to make this video. There is also a link to his store, a link to the

different chapters in the video, a transcript, and information about the video in English, Spanish and Portuguese. (TheManniiShow 2022)
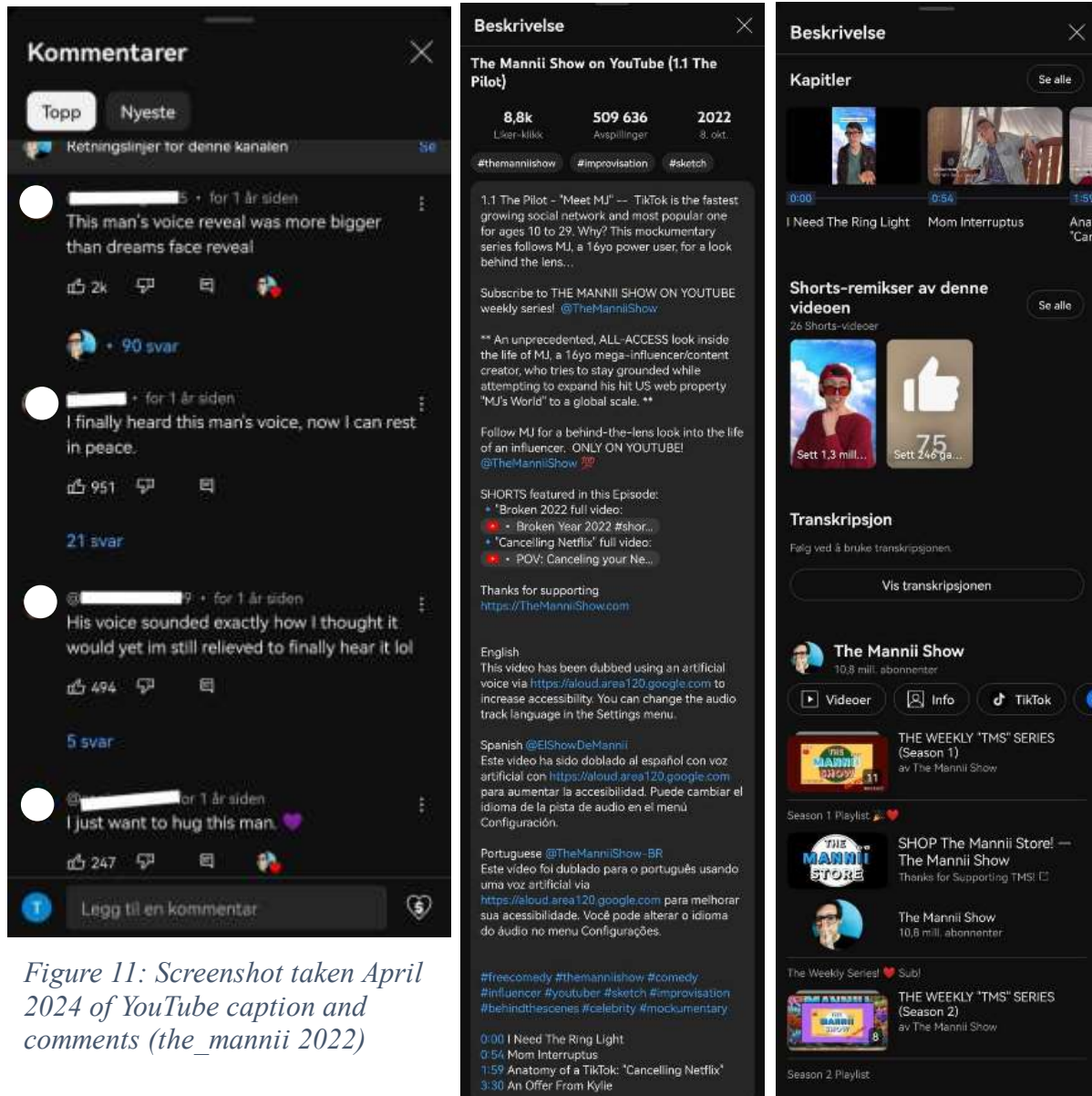

Figure 11: Screenshot taken April 2024 of YouTube caption and comments (the_mannii 2022)

Looking at all the videos in this thesis that Mannii, Collins and Dong have posted, is the caption for this YouTube video the longest. Comparing the video to the other videos in the analysis of Manniis YouTube account is this the video with the least likes, comments, and views. It is difficult to say why this is, but it can be because of the complexity compared to the other content in the analysis that is easier to comprehend. The affordances are more comprehensive on YouTube, which makes the viewers have to give more effort (Mann 2024; Merriam-Webster 2024).

The most liked comment in this YouTube video says, "This man's voice reveal was more bigger than dreams face reveal". The comment got 2 thousand likes and 90 people responded with a comment. Mannii did press "like" on the comment as a way of communicating with them, but other than that, he has rarely interacted with the followers. (TheManniiShow 2022; TheManniiShow 2024)

The YouTube video has different chapters in it and the caption has a link to each of the chapters as shorter videos that are posted as TikTok videos and YouTube Shorts. The first chapter is called "I Need The Ring Light", and was posted on TikTok on October 9th 2022. The TikTok video did not have any advertisement for his YouTube show except for the hashtag #unbanthemanniishow. The caption is short, funny, and includes 3 hashtags. The TikTok video has a lot of likes, which means that having a short caption can help. The YouTube caption had a lot of information that is not relevant to the TikTok video because it is only one chapter from the YouTube video. A lot of the information on YouTube is about his show, the store and so forth. This is relevant to advertising on TikTok as well, but the platform affordance is designed to not have too much information in the caption to keep it clear (Ronzhyn et al. 2023, 3166). Influencers on TikTok sometimes write information like this in their biography at the top of their profile instead of on each video. Mannii has this information in his Linktree in his TikTok biography. (The_mannii 2022; The_mannii 2024)

In the TikTok video, Mannii liked one of the comments, just as he did in the YouTube video. Other than posting content, his TikTok strategy does not seem to be very interactive with the followers. The video has more than 1600 comments and the most liked comment on TikTok is "all of them" with more than a thousand likes and 7 comments (The_mannii 2022). It is not a

Figure 12: Screenshot taken April 2024 of TikTok video and comments (the_mannii 2022)

lot of likes compared to the TikTok video from 2021 and 2024 in this case study. But it still has a lot of likes compared to Linda Dong's TikTok videos in case study 3. For this particular video is a lack of interaction from Mannii and a lack of relevance in the video making the

engagement from viewers lower than the TikTok from 2021. (The_mannii 2021; The_mannii 2022)

Like the video from 2021, Mannii is not using paid partnerships but is instead advertising for his channels. It is informative and relevant for the viewers because it makes it easier to find more content from Mannii and it helps the communication between him and the followers. Looking at this caption, there is more than enough information to only advertise for himself. It is a different strategy than Kris Collins and Linda Dong, who mainly advertise for other brands and people. Collins and Dong also have their focus on TikTok, but because Mannii has his show and makes most of his content as longer YouTube videos, he needs to advertise more for himself. (Kris HC 2024; LeendaDong 2024; TheManniiShow 2024)

6.4.4 The Basement Yard Podcast – 2023

The Basement Yard Podcast is part of Manniis' TikTok series "Mom" and was posted on November 10th, 2023. It was later that year posted as a YouTube Short on December 3rd. The video got a lot of engagement on YouTube compared to TikTok, which is different from the influencers in the other case studies. The video is about how it would be if moms had a podcast. Mannii plays the character of two moms recording a podcast together and gossiping. He is using different clothes and wigs to symbolise that they are two different people and to make it clear that they are women. (The_Mannii 2023; TheManniiShow 2023)

For the TikTok video, he got 30 thousand likes and 280 comments (The_Mannii 2023). The caption is short as usual with the hashtags he has for almost all of his videos: #themannii #unbanthemanniishow and #freecomedy. He has also tagged the TikTok account @thebasementyardpodcast, which is a podcast that he is

Figure 13: Screenshot taken April 2024 of TikTok video and comments (the_mannii 2023)

advertising for. That is why the video is about someone making a podcast. The video is not

about the specific podcast he tagged, but a general video about podcasting. This is why in the comments, people do not talk about The Basement Yard Podcast, but rather the podcast that Mannii is mimicking. The TikTok comments say that the podcast should exist in real life and not only be a TikTok sketch. The most liked TikTok comment is "I would watch the mom podcast" with 438 likes and 10 responded with commenting on it (The_mannii 2024).

The YouTube Short did get a lot more attention than the TikTok video with 202 thousand likes and 1,5 thousand comments on YouTube (TheManniiShow 2023). Mannii is primarily a YouTube influencer and works a lot to create engagement on the platform. He also has most of his followers on YouTube (TheManniiShow 2024). The YouTube video did not advertise for The Basement Yard Podcast, which is strange because the video was made with the intention of advertising for the podcast. The video itself fits well with his usual content and does not have to be commercial because it relates to the audience and his content (Driel and Dumitrica 2021, 68). There is an advertisement for his show instead of Basement Yard Podcast in the YouTube caption. He has this kind of advertisement on most of his YouTube content. We can see that the caption for this YouTube Shorts is almost identical to the caption
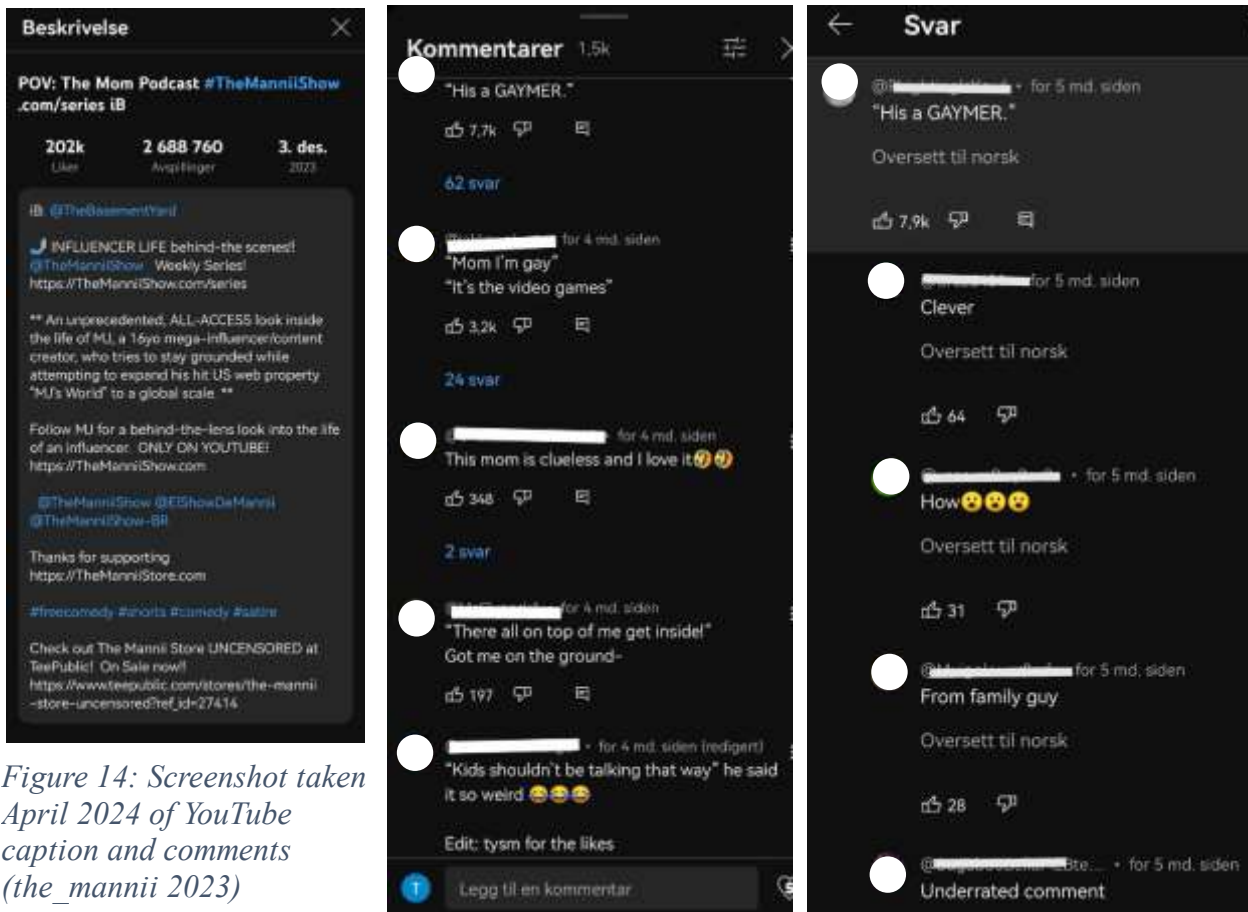

Figure 14: Screenshot taken April 2024 of YouTube caption and comments (the_mannii 2023)

from the YouTube Shorts about labour pain from 2021 which was previously discussed in section 6.4.2. (TheManniiShow 2021; TheManniShow 2023)

Figure 15 has three screenshots of the caption and the most liked comments on the YouTube Short for "The Mom Podcast". The comments in the screenshots have a lot of likes and additional comments, where the most liked comment is "His a GAYMER" with 7,7 thousand likes and 62 responses. The comment refers to the video and many viewers thought it was funny. Typical comments responding to this were short with only one or a few words, like the comment "clever" and "underrated comment". (TheManniiShow 2023)

Both the videos on TikTok and YouTube had a lot of engagement with positive responses. Mannii has continued the series of "Mom" and could make a bigger series within the podcast genre. Analysing the comments from both platforms is continuing the series, something the followers want. It has been suggested in the comments to create a real podcast like this, but that would be a huge project for Mannii to go through with. (TheManniiShow 2023; The_Mannii 2023)

6.4.5 Me vs the Wet Floor – 2024

From what we have analysed in the previous content for this case study, Manniis's strategy focuses a lot on advertising for his show, especially on YouTube. 13th of April 2024, Mannii posted a YouTube Short where he advertised for his show. The YouTube Short had 331 thousand likes and more than 4,8 thousand comments after being online for a month (TheManniiShow 2024). The video was first published on his TikTok account on the 29th of March 2024 and after two months had 212 thousand likes and 2,3 thousand comments (The_mannii 2024). The engagement on YouTube is bigger for this cross-platforming, as we have also seen in some of the other videos he has cross-platformed (TheManniiShow 2024).

In the YouTube Short is the caption long and similar to what we have seen in the other content from this case study. It is the same outline he uses for most of his YouTube content and is almost copy-paste to different videos. It is however shorter than what he uses in some of the YouTube videos (not Shorts), like in the video from 2022 in section 6.4.3. (TheManniiShow 2022; TheManniiShow 2024).

The YouTube Short is cross-platformed to TikTok but without the same advertisement in the caption. The video is used in his YouTube show but is a comedy video that can also be cut and cross-platformed without having to relate to his show. Advertising on only one of the platforms when cross-platforming is something we also saw in Kris Collins's content when collaborating with Tommy John (Kris HC 2022). The biggest difference is that Mannii uses much longer text, uses the same advertising in multiple videos on the platform and does not collaborate with another brand or influencer. Looking closer at the text that Mannii uses, is it almost identical to the text from the video "Labour Pain" from 2021. It has a few updates with additional information and is therefore longer text

Figure 15: Screenshot taken May 2024 of YouTube caption and comments (the_mannii 2024)

(TheManniiShow 2021; TheManniiShow 2024).

The caption has a link to his comedy show and all his different YouTube accounts related to the show. He has a short description of what the show is about and a few hashtags he frequently uses in his content. At the bottom is an ad for his online shop and a link to it. There is a lot of information in one caption, and because of the platform vernaculars, he writes very concretely and clearly (Gibbs et al. 2015, 257). This information is also found in his biography on his YouTube channel. The advertisement for his show is mostly on YouTube because his show is on YouTube and not on TikTok. He does advertise it on TikTok but in lower quantities. His TikTok video only advertises the show with the hashtag he usually has #freecomedy (The_mannii 2024).

After going through the comments in the YouTube Short, the followers do not seem to discuss or mention the information from the caption. They mostly discuss the video itself. By having a lot of text in the caption, especially when it is an advertisement, people are more likely to not read it or only part of it because of its complexity (Mann 2024; Ronzhyn et al. 2023, 3166). However, in this case, the followers seem to not express that it is annoying but instead talk about how they like the video.

Mannii has tagged another content creator in the caption of the TikTok video. This is not done in the same video that was posted on YouTube Shorts. The account called @featuringchriss makes comedy on TikTok as well and posted almost the same TikTok video on March 14th, 2023 which was two weeks before Mannii posted his video (featuringchriss 2023). This means that Manni got his inspiration from another TikTok content creator and has tagged this

Figure 16: Screenshot take May 2024 of TikTok video and comments (the_mannii 2024)

person to state his source (The_Mannii 2024).

The most liked comment on the TikTok video is "bro turned into flappy bird" with 5 thousand likes and 38 people responded with a comment. The screenshots in Figure 16 show the top three comments, where comment number three is negative, saying "I STOPPED LAUGHING WHEN I SAW IT WAS U". 47 people responded to the comment where a few people agree with him because Mannii stole the video from @featuringchriss. Most of the responses are saying that he did give credit to the original video and that they do not want haters or negative comments. The screenshot to the right in Figure 16 shows a few of these comments (The_Mannii 2024).

Mannii did not participate in the comment section on TikTok or YouTube as he has previously done in some of the videos he has posted. The discussion about the video not being the

original video and that it is another content creator who started it, is something Mannii could participate in. The caption of the video could have stated that @featuringchriss made the original video or he could answer the comments himself. The visual vernaculars are not communicated well enough and he is not clear about the video being inspired by someone else and the reason for the tag (Pearce et al. 2020, 162).

7. Case Study 3: Linda Dong

The last case study is about Linda Dong who is a TikTok influencer. This case study has an introduction to who the influencer is, a social media network analysis, a social media action analysis and a discussion of what the analyses discovered. Dong has not used YouTube a lot in the last few years but has a lot of content on Instagram. Because of this, the analyses will consider TikTok and Instagram. This gives a different view to the study.

7.1 About Linda Dong

Linda Dong was born in Canada in 1992 and has Chinese-Vietnamese heritage (Famous Birthdays n.d.). She started a comedy YouTube channel for her friends. The sixth video she posted was about a woman's breakup and got a lot of views. This was the start of her influencer career (Cotter 2019, 896; Famous Birthdays n.d). The YouTube account was created in 2012 and focused on the trials of being a young Asian woman, but according to an interview by Complex Canada, she closed the channel in April 2020 because she felt boxed in creativity (Sing 2021). She then created a TikTok account a few months later in August 2020. This means that she never had YouTube and TikTok at the same time and has not cross-platformed these media, however, she is cross-platforming TikTok and Instagram. All her TikTok videos combined have 934,1 million likes (Leendadong 2024), and the most liked video is from 2020 with 11,2 million likes (Leendadong 2020).

In December 2021, she won a Streamy Award for comedy. It is an award for creators in the digital space and something she wanted for a long time (Leendadong 2021). As a content creator and influencer, Dong uses TikTok as her main platform. She is using Instagram a lot as well and has started to use the platform more in the last two years. She went from having 31,5 thousand followers in April 2023 to 4,2 million followers in April 2024.

7.2 Commercial Blogging

Linda Dong uses commercial blogging, like many other influencers. She does not have a specific story she bases her content on, like Kris Collins who have specific characters and a connected story. Because of this, each video has its own story, characters and life. It is often her own life so that the followers feel like they get to know her personally (Abidin 2013, 7). She therefore advertises with a personal take, for example with how she would use a product or how she feels about a brand. (Leendadong 2024)

Dong uses paid ad space on her videos by tagging a brand that she is collaborating with (Abidin 2018, 74). On TikTok, this is being done in the caption of the video. On Instagram she is doing the same but in addition to tagging the brand in the frame of the video. This means that when a person clicks on the image of the video, the name of the brand and the link to their Instagram account will show. (Leendadong 2024)

The videos themselves are most of the time made specifically for the brand or influencer she is collaborating with, giving the advertisement more attention and the viewers get more information in an easy and fun way. The goal of commercial blogging is to adapt the advertisement to the platform vernaculars with specific culture, language, idioms and style (Gibbs et al. 2015, 257; Haenlein et al. 2020, 12). The action analysis goes in depth with examples of this, with her strategies and how it is received by the followers.

7.3 Social Media Network Analysis

This analysis gives an understanding of what Dongs' network strategy is on TikTok and Instagram. How she uses each platform, what content she makes that forms the networks, and how she connects the networks. The networks are not only created by Dong but they are formed by the followers through their interactions with the content and with fan networks (Khan 2018, 122).

7.3.1 Type of Content

Linda Dong is a TikTok and Instagram influencer who wants to make people feel like it is ok to not be perfect and that it is normal to look messy, have food cravings, be tired and so on. Her content is based on comedy where she makes short videos about everyday stuff that many people might relate to. Dong mainly uses TikTok and Instagram, which are comprehensive platforms, but each post does not have as long videos as YouTube and can be easier to

maintain because of this (Gibbs et al. 2015, 257). Dong mainly posts TikTok videos and Instagram Reels, which have similar features. It is both short videos and would be almost the same as cross-platforming TikTok videos to YouTube Shorts like Collins and Mannii are doing. (Abidin 2018, 88; Sherman 2021)

On TikTok, she is playing a character that says what she wants, has messy hair, and wears sweatpants and hoodies. She is trying to show a more realistic version of how many people are instead of how most people represent themselves. Online, people represent themselves as glamorised, but most people chill and wear relaxing clothes and no makeup after a long day or when they are at home. A lot of her content is inspired by conversations with friends and memes on Instagram that they send to each other (Sing 2021). This means that her TikTok videos are relatable to her life and things she and her friends relate to in real life, which gives her content authenticity (Driel and Dumitrica 2021, 68).

Typical videos she makes are about doing something that is not looked at as professional, like eating unhealthy or napping. She sometimes makes fun of videos other people make where they dress up nice or do something fancy and then we see Dong in her sweatpants and a messy bun chilling at home. Other content is about how some people feel like their love life is, but do not talk about it. She for example made a series of videos pretending she was stalking her boyfriend and other videos where she stalked her ex-boyfriend (Leendadong 2024)

Dong has four different Instagram accounts for different purposes, one main account, one meme account, one with travel photos and one with mental health quotes (Leendadong 2023). The main account is called @leendadong and has mostly TikTok videos that are cross-platformed to Instagram. She posts many of the same videos, and in the action analysis, we go into the depths of some of them. The meme account is called @yoleendadong and cross-platform TikTok videos as well, in addition to more content that focuses on memes and lower maintenance content. In April 2024, the account had more than 660 posts, while the main account had about 200 posts. The meme account also had more than 4,5 million followers at this time, which is twice the amount as the main account. This has to do with the meme account having more content and that the name of the account is the same as the TikTok account. (Leendadong 2024)

Her travel account and account for mental health quotes are not used as frequently as the other two accounts and have around 20 and 30 thousand followers (feelgoodlittlenotes 2024). Both

accounts are different from what her usual content is. The travel account does not use a lot of humour and is mostly aesthetic pictures and the account for mental health is pictures of quotes to inspire people and make them feel better (Leendadong 2024).

Dong used to be active on YouTube, but she felt like she had to present herself with nice clothes and not as realistic and normal, this is one of the reasons she stopped the channel. Most people only show the highlights of their lives, but with her TikTok account, she can show who she is (Sing 2021). As mentioned, she is playing the character of a young Asian woman, and the reason she is doing this is not only because of her heritage but also because she felt like that part of Asian culture was not represented in America when she started. (Sing 2021) The way she was represented on YouTube does not have to do with the channel itself, but with the way she felt stuck in the same pattern of content. TikTok was an easier platform for her to create the content she wanted (Stokel-Walker 2022).

7.3.2 Connecting Networks

Linda Dong does not use Linktree or any other similar program like the other influencers in the analyses do. Her cross-platforming strategy is out-linking her main social media accounts directly in the biography on all her profiles (Khan 2018, 325). Collins uses a lot of social media and Mannii has a website, a store, and other links. However, Dong does not work with many social media sites, which makes it easier to have a list of links directly in the biography and not use a second link. The process of getting to the other accounts is only with one click, which makes the user experience more user-friendly than having a second step with for example Linktree (Hanlon 2019, 247).

In her main Instagram account, she out-linked the meme account, the travel account and the account for mental health quotes in the biography to indirectly connect them (Khan 2018, 325). On TikTok, she only out-links her main Instagram account, because that is where she wants people to interact the most. The other Instagram accounts are not out-linked on any of her social media accounts outside of Instagram. If people are interested in more content on Instagram, they easily find the links to all the Instagram accounts by first going to the main account. (Leendadong 2024)

What is part of Dong's social media network strategy is directly messaging followers on Instagram about what is new on other social media platforms. In March 2024, she invited all her Instagram followers to join a chat called "Lindas Updates". In this chat, she posted information about a new YouTube video she made as a collaboration with another influencer. It was voluntary to be part of the chat. This makes it so that only the most interested people joined and that it was not an advertisement all her followers had to take part in. Not everyone wants all the updates and ads, which is why she gave her followers a choice of how much involvement they want (Hunter 2016; Kozinets et al. 2010). Figure 17 is a screenshot of the chat and in April 2024 more than 34 thousand people were in the chat. When it was first created in March, 140 thousand people were in the chat. (Leendadong 2024)

During the first month, Dong only posted something two times in the chat to promote the YouTube video. Dong was the only person who could post in the chat to keep people from spamming. The only way for people to interact was by liking what she posted. There was also a lack of interaction

Figure 17: Screenshot taken April 2024 of Instagram chat (leendadong 2024)

with her, and these two reasons are probably why people left the group over time (Enke and Borchers 2019, 266). Dong only made one video with this collaboration, including that she does not use YouTube a lot anymore. This means that there is not a lot to post in the chat that relates to what is already posted. If she were to continue the chat, she would need more content to post and promote in the chat.

There is a link to the YouTube video in Dong's Instagram biography and TikTok biography to promote it. This is an example of temporary links in the biography, compared to the links to her other accounts which are going to be in the biography long term. The reason for the link being temporary is that the relationship between individuals is constantly changing. Adding links that are relevant and new, and deleting links to content that starts to get old is part of the continuous change in the network. (Kumar et al. 2020, 2)
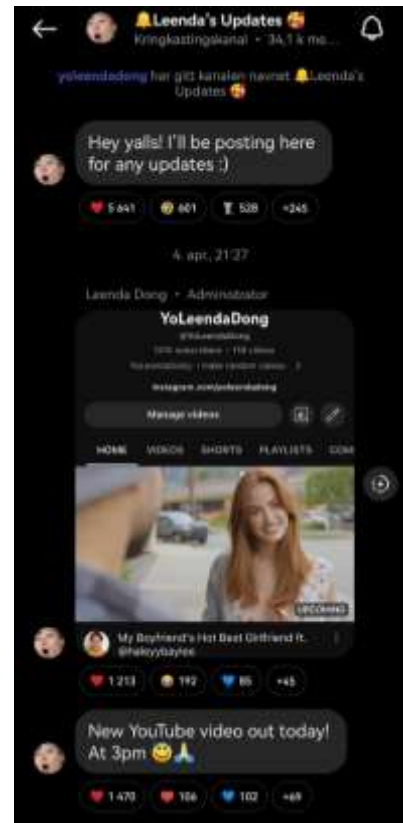
7.3.3 Fan Network

Linda Dong has many fans, and searching for her name on TikTok shows multiple fan pages. There are not as many as Kris Collins has and they do not have many followers in general, however, Collins does have a vast number of followers compared to Dong, so it is natural for her to have a smaller fan network (Abidin 2013, 3).

There are only a few people who made a fan account on Instagram and most of them are without any posts. The fan account on Instagram with the most posts has 109 posts and 27,2 thousand followers (yoleendadongfan 2024). This is a lot of followers for a fan page, but it is also the only fan page on Instagram with more than a hundred followers. We can see this by searching for various versions of Dong's name on Instagram. Searches to find this has been "Yoleendadong", "leendadong", "lindadong".

Linda Dong has a bigger fan network on TikTok than Instagram, with multiple fan accounts. Kris Collins and Mannii also had a bigger fan network on TikTok compared to other platforms. Dong has had a bigger audience on TikTok for a few years and only started getting more followers on Instagram at the end of 2023. She will most likely get a bigger fan network on Instagram within a short time because of her increased number of followers. Using the same search on TikTok as on Instagram shows countless fan accounts. Most of them have less than 30 followers, but some accounts have a few hundred or a few thousand followers. (Leendadong 2024)

There are not only fan networks that have been created on social media when it comes to Linda Dong. She uses an Asian accent in her content, even though she has a perfect American accent, and sometimes she even makes content based on Asian stereotypes. This is her way of spreading her cultural background, making people understand her and making other people in the same position relate to her. However, because she is a comedian, people sometimes feel like she is making fun of Asian culture instead of honouring it. From the look on her social media accounts, people generally like the content, but according to an article in Complex Canada, she is discriminating against Asian stereotypes (Sing 2021).

Another article in BuzzFeed News claims the same thing, where the writer claims that she used to like Linda Dong, but after she found out that it was not her real accent, it was not ok. She wrote that she did try to contact her via email and TikTok, but she never responded. Another TikTok account by Lisa Li made the same discovery and discussed how Linda Dong is discriminating against Asian culture (Chen 2021). The TikTok content creator Lisa Li

gathered people together who agreed with her and made people realise what Dong was doing. Li did like Dong in general and her content but did not agree with how she represented East Asian culture. Other people who also believed Dong was misrepresenting East Asian culture showed their support for Li by liking her post and commenting their opinions and thoughts in the post. Lisa Li's TikTok account @Lisatalk_ does not exist anymore, but there are screenshots of her videos in a BuzzFeed News article. (Chen 2021)

The article about how she discriminates against Asian stereotypes is from 2021. Looking at the content Dong makes now in 2024 and in recent years, she does not always use this accent. Looking through her posts from recent years, she does not talk in most of the videos. What is also important to remember is what inspires her work, she wants to make people feel better about themselves because they relate to how she acts in the TikTok videos. Some people have been critical of how she presents Asian stereotypes, but she also creates a place where people can come together and make people feel like they are good enough.

7.4 Social Media Action Analysis

The action analytics for Linda Dong will be about how she uses commercial blogging on TikTok, how people react to it and how she continues her commercial blogging from that (Naeemi 2023). It will also look at how she cross-platform the commercial blogging from TikTok over to Instagram. The reason why Instagram is being analysed instead of YouTube is because she stopped using YouTube a few years ago and with this, we get a different approach than the other influencers. TikTok and Instagram Reels are quite similar (Abidin 2018, 88), so it is interesting to see if there is a difference in how she makes the content, but even more importantly how the followers respond to it.

There are screenshots from all the posts that are being analysed, where the screenshots with white backgrounds are from TikTok and the screenshots with black backgrounds are from YouTube. There is a caption for all the screenshots with information about when the post is from, what platform and when the screenshot was taken. The names in the screenshots are hidden to protect their privacy (D'Arcy and Young 2012).

7.4.1 Overview of Content

Brand	TikTok: Views, Likes, comments, saved & shared	Instagram: Views, likes & comments	Reaction and popular comment	Outcome
2021: Toofaced	Views: 8,6M Likes: 1,8M Comments: 17k Saved: 20k Shared: 5,7k	Views: 1,5M Likes: 149k Comments: 5,2k	Positive because they could get something out of it. Not many comments outside of joining the competition. "You glow up video was boom", 10k likes.	Most people reacted to the video only to join the competition, not necessarily because the video was good.
2022: Spotify	Views: 1,5M Likes: 14,9k Comments: 115 Saved: 509 Shared: 55	DELETED	Did not get a lot of responses, but the comments were positive. "Treasure", 89 likes.	Was deleted on Instagram because of low response. Made more videos, but was not a long-term collaboration
2023: Valorant	Views: 317k Likes: 9,2k Comments: 81 Saved: 333 Shared: 77	Views: 136k Likes: 3,8k Comments: 20	Did not meet the target group. "Now this is SUPER CUTE OMGGG more pls", 42 likes.	Because of an already big collaboration, she did post more of this.
2024: International Delight Canada	Views: 764k Likes: 5,6k Comments: 57 Saved: 205 Shared: 133	Views: 598k Likes: 15k Comments: 84	Not a lot of response. Some negative responses as well as positive ones. The target group was only a few of the followers. "I'm always so confused with American iced	Have not continued the collaboration. Clear from the comments that not many of the followers are from Canada and could buy the product.

			coffees. In New Zealand our ice coffees are so different.", 40 likes.	

Table 6: overview of content in case study 3

7.4.2 Toofaced – 2021

Toofaced is a makeup brand that Dong made a TikTok commercial about in May 2021. Dong usually makes content based on the fact that people are not perfect and most of the time she is wearing baggy clothes. The concept of her advertising for makeup is not with her morals,

however, the video is made with some irony to make it better fit her profile (Zareie and Sakellariou 2023, 75). The video starts with how she usually looks, with a messy bun and baggy clothes. She then puts on makeup in a messy way and transforms into a fairytale princess. It is ironic, but the product still looks good. (Leendadong 2021)
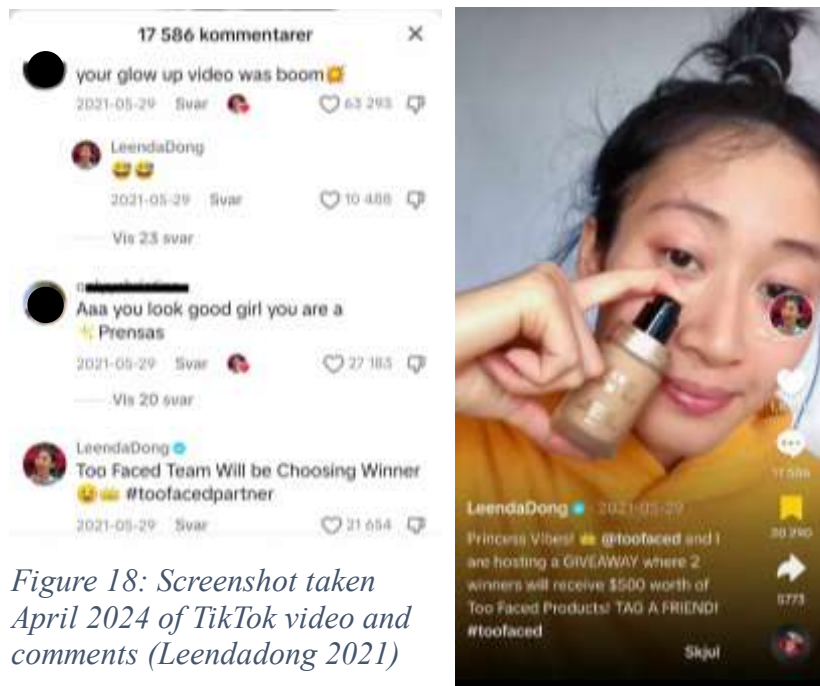
Figure 18: Screenshot taken April 2024 of TikTok video and comments (Leendadong 2021)

The video is a giveaway to make people interact positively and to be interested in the brand. A giveaway on social media is a competition where someone has the chance to win something. In this, and many other cases, the audience has to tag a friend in the video to take part in the competition (Hirose 2023). This drives engagement to the brand, but also for Dong.

This is why there is a huge engagement on the video and why there are more than 14 thousand comments when she usually has a few hundred comments by looking at the other videos she has in this analysis (Leendadong 2021).

The TikTok video has a caption that is relatively short for being a giveaway, which is efficient, and the vernaculars have a good flow of information (Gibbs et al. 2015, 257). It is easy to read and informative. She uses the hashtag #toofaced, for people to search for them and easily find more information about them. The hashtag is also used for people who are already fans of the brand to easily find the giveaway and her profile. She also tags the brand, so that people can go directly to the brand's TikTok account. (Leendadong 2021)

She had the same hashtag on Instagram and a link to the brands' account, including the hashtag #toofacedpartner, which she uses in a comment on TikTok as well. The caption on Instagram is also twice as long and with more rules to take part in the competition. Giveaways are popular on Instagram and many influencers
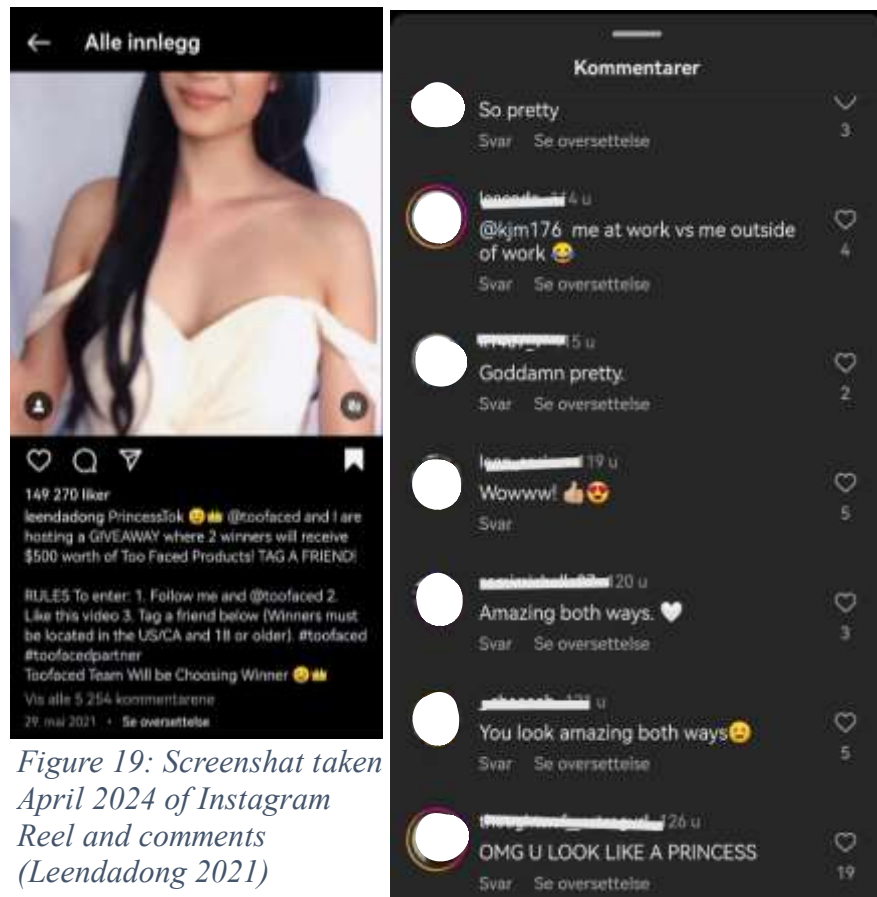
Figure 19: Screenshat taken April 2024 of Instagram Reel and comments (Leendadong 2021)

and brands use the platforms for content like this (Hirose 2023). Other platforms are also used for giveaways, but Instagram is often the main platform. In Dong's Instagram video, the brand is not only tagged in the caption but also in the video to make it more accessible to find the brand without having to read through the caption. (Leendadong 2021)

On the Instagram post, the audience seems to take part in the giveaway and a few people comment on her being pretty. There is not much engagement other than this. On TikTok, people take part in the giveaway, but they also react to other people's comments about how pretty she is etc. and make conversation (Enke and Borchers 2019, 266; Naeemi 2023). The engagement on TikTok seems more intuitive than only taking part in the giveaway and the commercial itself. The TikTok video seems more successful than the Instagram post because

of this. The amount of comments likes and so on is also higher on TikTok, but this is because she has a bigger audience there in general.

7.4.3 Spotify – 2022

Linda Dong made multiple videos with Spotify as a paid partnership in 2022, and in one of them, she showed her Spotify Wrapped of the Year. This was posted on the 30th of November on TikTok. This is not made as a comedy sketch like the other content she usually makes, but it is relatable to a lot of people because Spotify is one of the biggest brands in the world. Many of the comments are people saying something about their own Spotify wrapped and relating to her (Driel and Dumitrica 2021, 68). Because this is her personal Spotify account that she uses, she makes the commercial about her own life and lets the viewer get to know her. This is a part of her strategy to make the viewers feel closer to her with open communication and showing her persona (Driel and Dumitrica 2021, 75).

Another video about Spotify that she posted on TikTok was on December 23, 2022, where she made the video as a comedy sketch. The video is about her talking on the phone with a friend who made a playlist about her, and all the songs are saying negative things. This video has 270 thousand views and 18 thousand likes, while the video from November has 1,5 million views and 15 thousand likes (Leendadong 2022). The video from December is her typical style of making content and is better integrated, which is why there is a higher percentage of viewers who liked the video (Haenlein et al. 2020, 12).

Figure 20: Screenshots taken January 2024 of TikTok video and comments. (Leendadong 2022)

The partnership with Spotify used to be cross-platformed to Instagram as well, but neither of the videos are on Instagram any longer. This is because it got low engagement compared to her other content and was not relevant over time. It is not the first time she has deleted content from Instagram that was cross-platformed from TikTok. Because it is deleted, there is no proof of its existence. There is no clear answer to why she deletes them, but it seems like she deletes posts that get less engagement or are not relevant anymore. Looking at Kris Collins's YouTube Shorts is the same case, where the videos only go back to April 2021 and are only 8 Shorts that year versus 10 Shorts from January to May 2024 (Kallmekris 2024).

As seen in the screenshots of the comments in Figure 20, Dong has a communication strategy of responding to a few of the comments. She also liked one of the comments as a way of interacting with the audience. This is not something she always does, and the comments she makes are quite simple, like "Treasureee". It did create engagement with 29 likes, but because it does not say a lot, not more came out of it.

7.4.4 Valorant – 2023

Valorant is a computer game that Linda Dong had a collaboration with, where she was a part of their official commercial and she posted videos of them on her own social media accounts. On the 22nd of August 2023, she posted a TikTok video where she was advertising for them and got more than 9 thousand likes and 81 comments. This is not a lot compared to the other content she makes, however, all the comments say they like the video and they are generally positive. She tried to engage the audience by posting the comment "Who here plays valorant". Engaging with the audience is a typical strategy influencers have and writing comments and
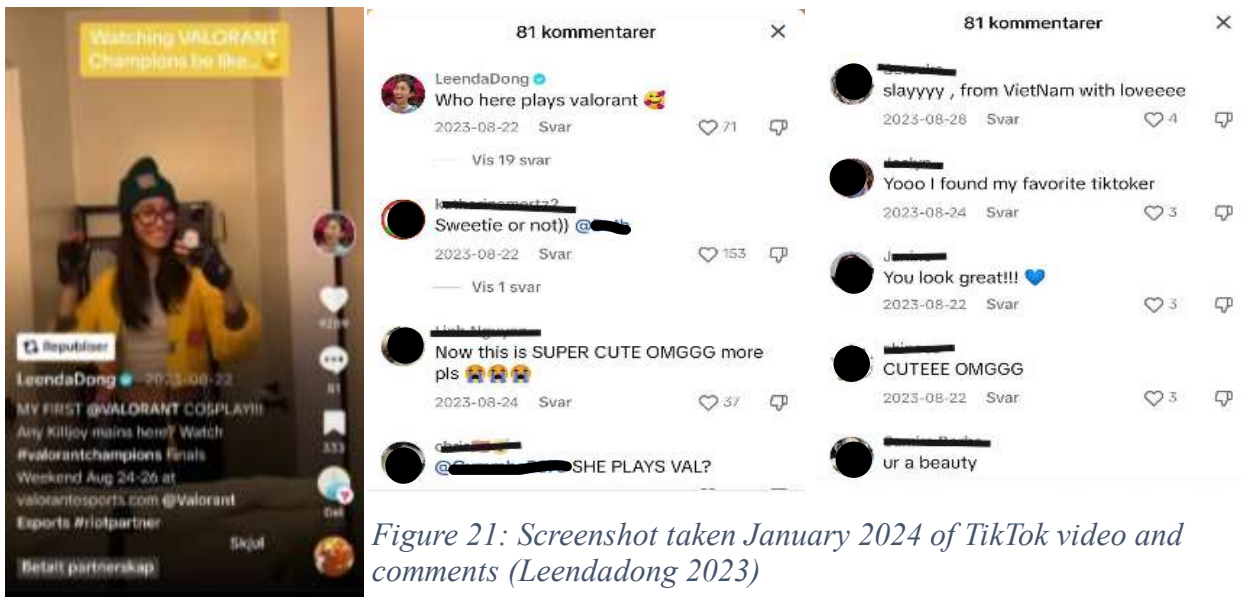

Figure 21: Screenshot taken January 2024 of TikTok video and comments (Leendadong 2023)

even responding to other comments is highly valued (Hirose 2023). 19 people responded by saying that they do and 71 people liked the comment, so, a few people relate to the video and like the game, but not everyone does so. (Leendadong 2023)

What is different about this video is that not everyone relates to the video as much as other videos she makes, because it does not have anything to do with her usual content (Driel and Dumitrica 2021, 68). In the comments, people say, "Now this is SUPER CUTE OMGGG more pls" and "Yooo I found my favourite tiktoker", but not a lot of people seem to relate because they have not played the video game before. The caption she wrote was fun and informative where she tagged two of Valorant's TikTok accounts, had two hashtags and a link to their website. The affordance of the social media design and this caption makes users understand how to interact and go forth with the information (Mann 2024; Ronzhyn et al. 2023, 3166).

She did post more videos collaborating with the game, not only because people seemed to be positive in the comments, but also because it was a bigger collaboration than usual. It was not only a paid partnership on social media, but she auditioned to play a role in their official commercials. She then proceeded to post more of the content on Instagram that was already created. She did this a few months later to keep the interest of the viewers. When posting a lot of the
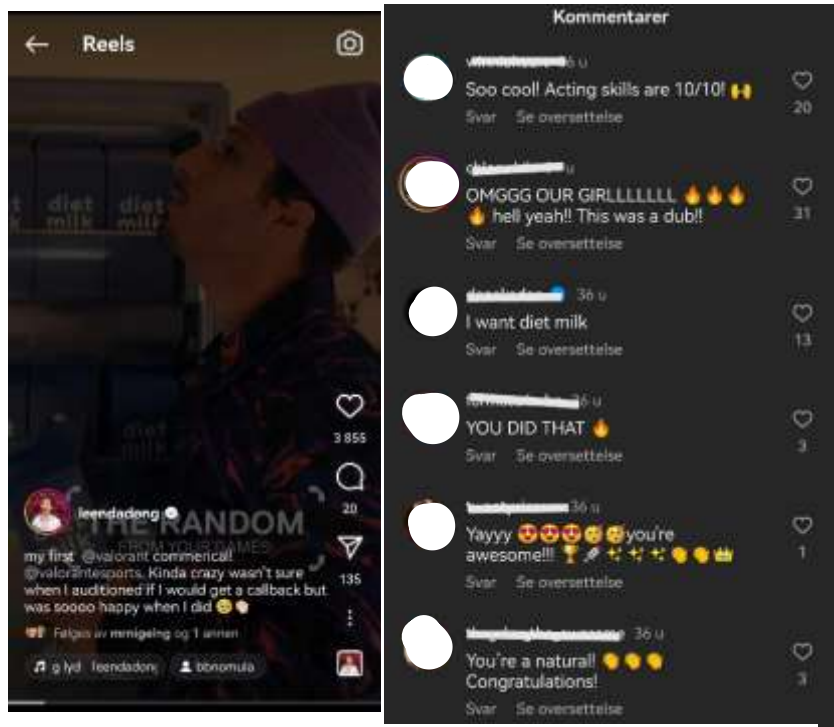
Figure 22: Screenshot taken April 2024 of YouTube video and comments (leendadong 2023)

same content within a short period, people seem to lose interest (Hunter 2016; Kozinets et al. 2010). We see this in the other influencers in the analysis as well. When they post more videos from the same partnership, it is usually a few weeks or even months apart. (Leendadong 2023)

The Instagram screenshots are from one of the Reels she posted with Valorant. The video got only 20 comments, where people are not talking a lot about the game itself but congratulating

her and complimenting her acting skills. For the collaboration with Valorant, people seem positive but not many are engaged with the content because it has nothing to do with what she as a content creator usually makes (Hunter 2016; Kozinets et al. 2010).

7.4.5 International Delight Canada – 2024

On the 4th of April 2024, Linda Dong posted a TikTok video where she collaborated with the coffee brand International Delight Canada. The video is about her making a coffee and drinking it. It is a basic and normal commercial that most people could make, but she tries to make it somewhat funny to keep it intimate and create engagement (Abidin 2013, 3). The caption says, "Available now in Canada", which means that the target group is only Canadians. Considering that she has an international audience is this not suitable for most of the audience (Çevlik 2023). Because of this, in the comments, people are confused about where to get it, comparing it to iced coffee in their own country and talking about coffee in general.

The most liked comment is on Instagram which says, "respectfully that's not coffee, that's sugar/ice addiction", with 70 likes and three people commenting saying that they agree. There is no known reason why people are negative on Instagram and not on TikTok. The video clearly states that it is an ad and it also does not

Figure 23: Screenshot taken April 2024 of TikTok video and comments (Leendadong 2024)

fit as well with her comedy sketches. Because of this is it understandable that not many engage with the content (Abidin 2013, 6).

She is very clear about the video being an ad, with the caption starting with #ad and tagging the brand. She also marked the video with "paid partnership" at the bottom of the TikTok video. She cross-platformed the same video and caption on Instagram as a Reel because the platform vernaculars are almost the same (Gibbs et al. 2015, 257; Pearce et al. 2020, 161).

The video got about the same amount of likes and comments on both platforms. On Instagram, people try to relate the content to themselves by discussing coffee in their own country and that they love coffee (Driel and Dumitrica 2021, 68), but there are some negative comments about that it is not coffee and that it is not coffee in Europe. These are two of the most liked comments. Because of this and that she has an international audience, the brand might not be someone Dong should continue collaborating with.
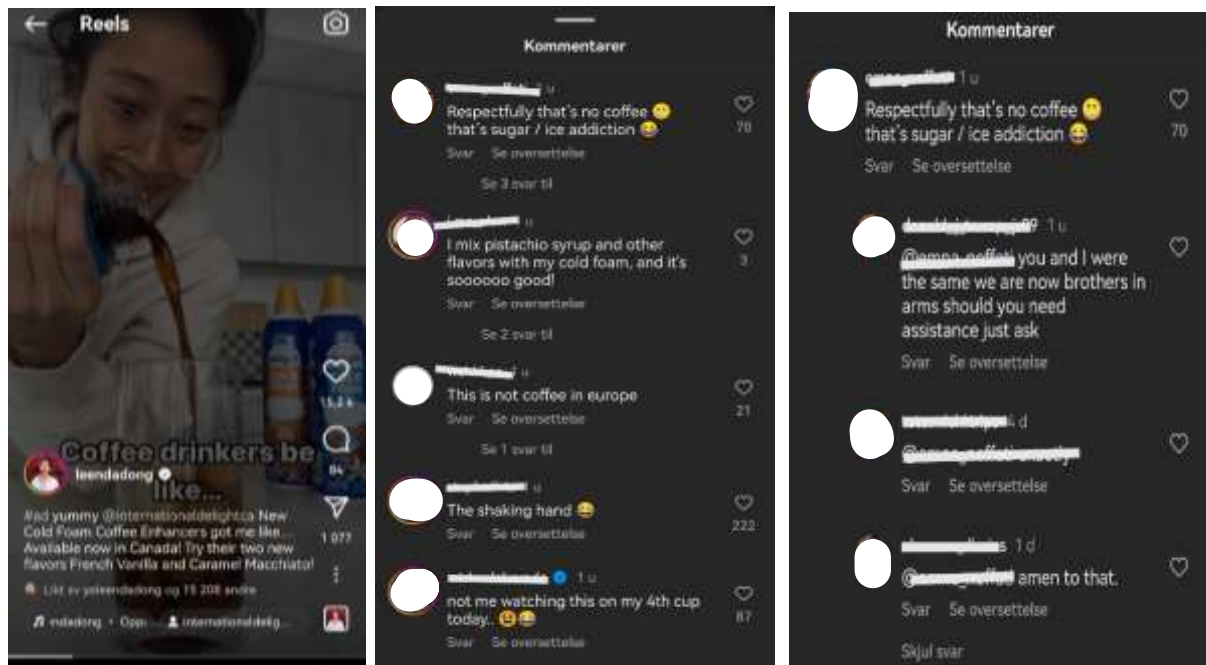
Figure 24: Screenshot taken April 2024 of Instagram video and comments (leendadong 2024)

8. Discussion

The thesis has analysed the subject of social media networks and social media actions from influencers and other users. The three case studies have analysed this on TikTok and YouTube or Instagram. We see patterns in strategies the influencers use to communicate and how the viewers interact with views, likes, shares, saves, and comments (Naeemi 2023; Enke and Borchers 2019, 265). The discussion goes through what the analysis has discovered where we first go into the depths of each case study and then compare them.

The subject is important to research because it gives an understanding of how and why people act the way they do online, and how people are different from each other. It also gives an understanding of how much impact influencers can have on social media cultures. According to the literature review is there a lot of theories influencers use to impact social media cultures, and they know how to use each of these on different platforms and for a specific

audience (Nunes 2021, 24). The platforms have affordances that the influencers and viewers take part in shaping because of their huge impact on the platforms (Merriam-Webster 2024). Because the platforms have distinct affordances, comparing platforms has been a challenge for the three case studies (Pearce et al 2020, 164), but it also strengthened the view on the influencers' strategies across platforms.

The impact is limited to the actions I have studied because the analysis is only one part of many social media posts by huge influencers with multiple accounts. It is therefore difficult to do a detailed analysis, but with the use of social media network analysis and social media action analysis have I gathered an overview to get an understanding of which direction the analysis leads to.

8.1 Kris Collins

As seen in the screenshots from TikTok, it is clear that Kris Collins uses paid partnerships in multiple of her videos. She has the same style when doing this which includes a clean biography without an overload of text. This makes the affordance and structure of her content more enjoyable (Pearce et al. 2020, 162). The videos are part of the commercial where she often uses the characters from her overall content to make it relatable and fun.

She has managed to create huge networks on multiple platforms that have resulted in many fan networks because of her (Enke and Borcher 2019, 265-266; Kim and Kim 2020). Analysing how she uses commercial blogging on TikTok and YouTube, we see that when integrating the advertisement into her usual content, she gets a lot of attention and people interact with the videos. Her action strategy is important to her work where she interacts with the people who comment on her videos by liking and answering comments. She also adapts some of her content to what the followers ask for in the comments. According to the literature review is this strategy effective in maintaining followers and bringing out favourable behaviour (Abidin 2013, 3; Naeemi 2023).

She does not have a lot of Shorts on YouTube, because she deletes some of them over time. The Shorts are mainly TikTok videos from her account that she has cross-platformed. Many of the TikTok videos and Shorts have been used in longer YouTube videos, where multiple of the shorter videos have been put together as one video. The reason why she deleted many of the Shorts is not clear, but it has to do with not spamming or not posting the same content as Shorts and traditional YouTube videos because it is the same platform. A lot of commercial

blogging can lose authenticity and we notice from all three case studies that this is something the influencers avoid (Hunter 2016: Kozinets et al. 2010).

The number of views is not only the people who intentionally watched the video because they follow her or like her, but it also includes those who saw it on their For You feed, which can be anyone that the algorithm wants to see it (Cotter 2019, 896; TikTok n.d.). Those who see it on their For You feed might not be interested or might not know her already, which makes the number of views compared to the number of likes a huge difference. Those who press "like" on a video are often people who exceptionally enjoyed the video. The reason many do not press "like" on a video can be because they do not enjoy it or because they do not care for the video. But what is often the case is that many genuinely do not press "like" on a lot of videos because it is too much effort or because they do not care to interact with others on social media (Guinaudeau 2022, 465).

We see this in the content from the case study. The number of views is always higher than the number of likes and other interactions. All of Collins's videos in Case Study 1 have between 2 and 16 million views and between 100 thousand and 1,5 million likes. The only exception is the YouTube video from 2021 with 1,9 thousand views and 135 likes, which is not a lot compared to the other content for this case study.

After going through the comment sections on the videos in case study 1, is there little to no found comments from people reacting to her advertising. She is discrete and does not use a lot of advertisements. Because of this, the viewers do not mind that she has promoted brands in the selected content from this case study. It is made personal for Collins, which gives the advertisement quality and the viewers then relate (Abidin 2018, 7).

Viewers show a positive response after looking at examples of Kris Collins's way of advertising on TikTok and YouTube. Commercial blogging is done differently on each platform to customise the platform-specific user culture, but what is the same on her channels and what makes it successful is that it is always done discretely and rarely.

8.2 Mannii J. Santamaria

Mannii does not use typically paid partnerships like some of the other influencers use. He primarily advertises for his show and store, in addition to tagging other influencers as a promotion for them and linking the content to specific users (Enke and Borchers 2019, 264). He usually does not mention any advertisement in the videos, only very shortly in the caption, except from advertising for himself on YouTube where the caption is quite long. He also varies his content across platforms and when cross-platforming, the advertisement is not always on both platforms. He advertises mostly for videos and influencers that are only on one of the platforms. This means that when advertising for a TikTok influencer, he does not mention this when cross-platforming to YouTube.

What makes Mannii unique from the other influencers in this analysis is that he is mostly advertising for his comedy show instead of other brands. Kris Collins and Linda Dong have their biggest audience on TikTok, where it is easier to have a short collaboration with brands and dedicate videos to the advertisement because of the platform's vernaculars (Gibbs et al 2015, 257). Mannii uses his time and space on the platforms for his show because it is a bigger form of content than only TikTok videos and YouTube videos, but rather an actual show. It needs more advertisement than usual social media content, like Collins's and Dong's content, to get attention.

When cross-platforming content from YouTube to TikTok is the advertisement often not cross-platformed as well. We see this in the content from case study 2, where he has the same style on all the captions. He repeatedly uses the hashtag #freecomedy in the TikTok captions from the case study. This is his main way of advertising for the show on TikTok, while in his YouTube videos is it long text with a lot of information. Each platform has its style and way of combining content (Gibbs et al. 2015, 257). This is why Mannii has such different communication strategies on these two platforms.

Like Kris Collins and Linda Dong, he uses short sentences and few hashtags on TikTok. The affordance of TikTok makes it so that by repeatedly using the same hashtag, #freecomedy, people can find his comedy sketches when searching for this hashtag in the TikTok search (Mann 2024). It will then be categorised by the most relevant and includes other profiles as well. It can be a way for people who are interested in comedy to find him.

He does not advertise a lot on TikTok, but when he does, it is mostly tagging other influencers. Viewers do not seem to discuss the advertisement in most of the content. He has

tagged another influencer in the TikTok videos from 2021 and 2024 in case study 2. He also tagged a company in the TikTok video from 2023, which is a more traditional way of advertising, like Collins's and Dong's strategies with paid ad space and endorsed sponsorship (Abidin 2018, 74).

Manniis's content has started many networks on TikTok by fans creating their account because of him. Other content creators have used his content or got inspired by it in the same way Mannii was inspired by @FeaturingChriss and made a similar TikTok video where he tagged him. He has a lot of engagement, especially on YouTube where people come together and enjoy the videos with interacting in the comments. The viewers have in general a positive response to Mannii, even when advertising because he does not lose his authenticity and adapts the commercial blogging to the platform-specific affordance and cultures (Driel and Dumitrica 2020, 69; Haenlein et al. 2020, 12; Merriam-Webster 2024).

The only negative response from the selected posts in case study 2 is the TikTok video in the section "6.4.5 Me vs the Wet Floor" because he uses someone else's content. He does tag that content creator in his caption, but it does not say anything more and the affordance is therefore not well enough for some viewers (Ronzhyn et al 2023, 3166). There is a debate about the content not being original and he does not clarify that it is not his idea. Mannii has an action strategy for interacting in the comments, but this does not happen often and consists mostly of only liking one or two comments. This is not a sufficient communication strategy (Enke and Borchers 2019, 266) and we see a big difference here between Mannii versus Kris Collins. An example of a lack of communication is when Mannii did not take part in the discussion in the TikTok video "Me vs the Wet Floor" to clarify the problem.

8.3 Linda Dong

After analysing how Linda Dong creates social media networks and engagement across TikTok and Instagram with commercial blogging, we see that most of the engagement happens on TikTok. This is the case for the social media network analysis and the social media action analysis. We can also conclude that she does not have a lot of engagement on most of the posts that are chosen for case study 3 when we compare it to the other case studies.

Linda Dong does not use YouTube anymore but has increased the engagement on her Instagram profiles by a lot in the last year. Even though Dong has four different Instagram

accounts is it the TikTok network that is the most comprehensive and with multiple fan networks. There is also more engagement in the comments of the TikTok videos because people respond to other people's comments leading to conversations, discussions, and stronger networks (Enke and Borchers 2019, 266). On Instagram, most of the comments do not interact with each other, except from people pressing "like" on comments. The platform vernaculars and people's way of interacting on Dong's Instagram content are different from her TikTok content in this sense (Gibbs et al. 2015, 257).

She has a communication strategy that is to engage in the comment section. This is done by commenting and liking a few of the comments herself. It is also being done by sometimes asking questions to make more people respond. This strategy is not something she prioritises a lot because of its vast amount of posts, platforms and comments (Abidin 2013, 7). The strategy contributes to making more engagement, but not in big quantities. Going through Dong's comments in the posts from case study 3, she usually gets less than a hundred likes on her comments. Comparing this to Kris Collins who got between a thousand and 6 thousand likes on her comments in the TikTok video for @airup in 2023 (Kris HC 2023). Collins wrote 8 comments and liked 12 comments in this video to strategically moderate and direct the conversations (Enke and Borchers 2019, 266). Dong did not interact at all in the video for International Delight Canada in April 2024. The viewers did however discuss Dong's video and interacted with each other.

She collaborates with brands and advertises for them on TikTok and Instagram by cross-platforming the same video and caption. The platform vernaculars have a lot of similarities to TikTok and Instagram Reels which is why it is not always necessary to change the content when cross-platforming (John 2016, 318). The audience could be different for each platform and it is then important to adapt the content to the different audiences and cultures (Haenlein et al. 2020, 12). Dong, however, has a lot of Instagram accounts and her main account is similar to her TikTok account. It is not necessary to change a lot of the content when cross-platforming because of this (John 2016, 318). The advertisement is not always integrated into what kind of content she usually makes, which can make it feel like watching a commercial and not the usual content (Hunter 2016; Kozinets et al 2010). She still plays on comedy and from analysing the comments, people do like her videos and respond positively. However, she does not have a high number of interactions in many of her videos with commercial blogging, which means that not everyone cares for the videos. Dong has deleted advertisements on Instagram Reels before because of low interaction and the videos not reaching her wanted

KPI (Khan 2018, 11). An example of this is the video from section 7.4.3 where she advertised for Spotify in 2022 and later deleted the video on Instagram.

When commercial blogging, Dong does not always meet her target group. There is one commercial for a video game in section 7.4.4, which interests her. However, not many of her followers seem to be gamers or interested in the video. We know this because of the lack of interactions on the video and because most of the comments have other focuses than the game. She also did not meet a big part of the target group when advertising for International Delight Canada in section 7.4.5 because the followers are international and not only from Canada. She adapts her content on Instagram to get positive engagement with deleting or not cross-platforming content with low engagement on TikTok. The lack of responses describes how well she has reached her target group and what attracts them (Çevlik 2023), which she has not managed successfully for these two videos.

8.4 Comparing the Three Case Studies

There are many similarities between the three case studies. We see that they have many of the same strategies with how they create content and implement commercial blogging, but also with their communication strategy. The strategies are different on TikTok, YouTube and Instagram because of the platform vernaculars shaping the flow of the content and information (Gibbs et al. 2015, 257).

When commercial blogging, all three influencers in this thesis use similar techniques. It involves simple information and adapting the commercial into their content using their style (Gibbes et al. 2015, 257). Analysing this when it is cross-platformed has given an understanding of the different affordances and strategies that are being used to adapt content to the platform vernaculars (Pearce et al 2020, 161).

TikTok is a social media platform with short videos and is meant to be simple and easy to comprehend (Stokel-Walker 2022). Because of this, the three influencers use short captions and fun videos that are quickly understood without much effort from the viewers. YouTube has many of the same features as TikTok but often with longer videos (Conviva 2021). YouTube is considered more polished than TikTok (Adobe Express 2023), and the videos have therefore more information and require more time and effort to comprehend. This can be confirmed with Manniis' YouTube videos from case study 2, where the captions are long and with a vast amount of information compared to the same content on TikTok. According to his

YouTube content in the case study is his YouTube strategy stronger than his TikTok strategy, while it is the opposite for Kris Collins. For Collins and Dong is it their TikTok strategy that receives the most engagement, not YouTube or Instagram.

Collins and Dong create commercial blogging on TikTok by integrating it into their original content. As we can see from posts of Collins, viewers interact more with content that has a particular style, which is ironic, using characters and specific hashtags. This, however, has not always worked. We see this, especially in Dong's content where she advertises something and tries to make it funny but does not always capture the target group. Both Kris Collins and Linda Dong have made commercial blogging based on different video games. They both have one example of this in their case study. There is a lower number of interactions in both videos because they do not meet the bigger part of the target group with advertisements for video games. It only interests a small amount of their followers. Another example of only advertising for a small number of followers is when Dong advertised for International Delight Canada, which was only suited for Canadians who like coffee.

Not every post is cross-platformed between TikTok and YouTube or Instagram. There is a case of this in both Collins and Dong's case study. There is a lot of content that could be cross-platformed to get a higher volume of posts, interactions, and engagement. However, as we see in Collins's post in section 5.4.4, she deleted this and other YouTube Shorts because of low engagement and lack of relevance over the years.

The influencers interact with the viewers and followers by liking comments and answering them. There is a variety between the three influencers of how much this is done. The influencer with the least interactions with the viewers is Mannii. From the content in case study 2, are there only up to 2 comments he likes from each post. Whereas Collins has reacted to at least 2 comments from each post on TikTok in case study 1, except for one post. She has also responded to a few of the comments and as we see in Figure 1 is there even a comment that she made on YouTube that started a conversation with more than 500 responses (Kallmekris 2022). She took an interest in what people wanted which is an important factor when creating engagement (Tafesse and Wood 2021, 2). Interacting with the viewers has shown to create more engagement that are positive.

Linda Dong is the influencer with the least followers on TikTok of all three case studies, but it is not far from the number of followers Mannii has. Comparing the number of likes on the TikTok videos in case study 2 and case study 3 does she get a lot fewer likes compared to the

number of followers. There is a huge difference in how much effort Kris Collins put into her action strategy compared to Dong and Mannii and this is an important factor for why she manages to create more engagement (Enke and Borcher 2019, 266).

Even though a lot of the comments are positive in the videos with commercial blogging, it does not mean everyone likes them. The comments can make it seem like the majority of the viewers like the video, but there is no certain knowledge of what the viewers who did not interact think and feel about the content. Viewers who do not care for certain content do not bother watching or interacting with the videos most of the time. This is because it does not relate to them, and they do not feel a connection (Abidin 2013, 3). It is therefore difficult to measure the number of viewers who do like or do not like the content.

9. Conclusion

This thesis has three case studies to analyse the research question "How are influencers using cross-platforming to communicate commercial blogging and how are viewers reacting by the interactions of likes, comments and so forth?" To answer this has a systematic literature review been conducted. Key concepts have been social media cultures, social media influencers, cross-platforming, platform vernaculars, and commercial blogging, amongst others. The methodology has been structured from the literature review, where there is a social media network analysis and a social media action analysis for each case study. There is one case study for each of the social media influencers Kris Collins, Linda Dong, and Mannii J. Santamaria.

There are many angles to this analysis, so I have chosen a few pinpoints that the case studies and discussion are focusing on. Case studies only analyse a part of a phenomenon with a dense description of social life with a broad cultural interpretation (Priya 2021, 97; Scott 2024, 760). What is discussed is therefore hypothesis as to what strategies social media influencers use to create engagement when commercial blogging on TikTok and YouTube/Instagram. The three influencers have created positive engagement over multiple years and are representative of many influencers within the same field. They have similarities and differences in their content and engagement. This means that even though a huge part of the analysis can represent other similar influencers as well, are there unknown differences from influencers that are not in this analysis.

The social media network analysis is based on what networks the influencers and followers create within the social media platforms (Khan 2018, 114). The cross-platforming of content between TikTok and YouTube connects networks. The influencers in the case studies use some form of connecting their platforms and accounts in the bibliography. Linktree is used by both Collins and Mannii because of their many platforms. Dong who uses fewer platforms has another strategy which contains having direct links in the biography without outsourcing to create easier and better affordance.

The social media action analysis is used to find what content creates actions that bring out favourable behaviour and strong relationships with viewers (Naeemi 2023). The analysis goes through four posts that have commercial blogging and are cross-platformed between TikTok and YouTube/Instagram. Their action strategy is part of creating engagement and networks. From the case studies, I can say that how they interact with viewers, make personal content and adapt to what the viewers ask for create more engagement and positive comments. This means more views, likes, saves, shares and more conversations. Other researchers have concluded with similar outcomes, for example, Kim, M. and Kim, J. with the article "How does a celebrity make fans happy?" Interaction between celebrities and fans in the social media context" (2020). They conclude with fans being influenced by similarities in language, interests, and frequent interactions.

This thesis concludes that Kris Collins's strategy for commercial blogging across platforms created more engagement than the other two influencers. Mannii J. Santamaria and Linda Dong are using good strategies as well but have more improvement potential because of a lack of action strategy. This is a conclusion that is limited to the posts that are in the case studies. It is, however, representative to say that the viewers are interacting with the commercial blogging positively for these influencers, with only a few exceptions.

9.1 Further Research

The research could be continued by doing a more detailed social media analysis of the networks and actions. Going more in-depth into the comments can give a better perception of how people respond to content. What is analysed in the case studies now is the most liked comments because those are comments that many people agree with and are the most representative comments for the community. Further research could also be an analysis of more of their content that is cross-platformed and includes more platforms, for example, to look at Instagram for all three of the influencers.

I wanted to contact the influencers for questions about their social media strategy when commercial blogging and interaction. After researching the influencers, I found that other people have tried to contact them and that they did not get a response. Because this seemed almost impossible, I chose to not contact them. With more time and further research would this be an interesting input to the analysis.

Social media location analysis and social media hyperlinks analysis were considered to be in the thesis. Doing many different analyses would not have been sufficient and I instead chose to only have network and action analysis. For further research could location and hyperlinks analysis be included to get other perspectives on the influencers' social media strategies and their impact on social media cultures. Other analyses could be included, like text analysis, social media multimedia analysis and social media analytics capabilities.

The analysis represents three influencers, but for it to become representative of a bigger part of social media influencers is it necessary to analyse other influencers as well. This thesis consists of three case studies, and while the thesis aims to produce new knowledge about this phenomenon it is only a small part of a very varied global phenomenon, and these results should not be overly generalised over similar units (Priya 2021, 94). Instead, research should continue with analysing other influencers to learn more about influencers and their commercial strategies and cross-platforming practices.

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