

INFLUENCER INDUSTRIES & CREATOR CULTURE
Collective Reading List SHARED DOC - April 2021

Link to edit this reading list:

https://docs.google.com/document/d/1nHVVeFebKNCiDA-_55QpqpCNiwEuyq8CiWbiolu_Kgl/edit?usp=sharing

THANK YOU FOR ADDING YOUR SUGGESTIONS! Sharing is caring <3
List created and managed by [@ZoeGlatt](#) [[@DigEthnogLSE](#)]

Abidin, C. (2013). "Cya IRL": Researching digital communities online and offline." *Limina* 18(2).

_____ (2015). Communicative <3 Intimacies: Influencers and Perceived Interconnectedness. *Ada: A Journal of Gender, New Media, & Technology*, 8.

_____ (2016). 'Visibility labour: Engaging with Influencers' fashion brands and #OOTD advertorial campaigns on Instagram'. *Media International Australia*. 161, 86-100.

_____ (2017). #familygoals: Family Influencers, Calibrated Amateurism, and Justifying Young Digital Labor. *Social Media + Society*. 3.

_____ (2018). *Internet Celebrity: Understanding Fame Online*. Bingley, UK: Emerald Publishing.

_____ (2019) Yes Homo: Gay Influencers, homonormativity, and queerbaiting on YouTube, *Continuum*, 33:5, 614-629.

Abidin, C. and Brown, M. (Eds.) (2019). *Microcelebrity Around the Globe: Approaches to Cultures of Internet Fame*. S.I.: Emerald Publishing.

Abidin, C. and de Seta, G. (2020). Introduction: Private messages from the field – confessions on digital ethnography and its discomforts Special Issue. *Journal of Digital Social Research*. 2:1, pp. 1-19.

Abidin, C. and Thompson, E. (2012). Buymylife.com: Cyberfemininities and Commercial Intimacy in Blogshops. *Women's Studies International Forum* 35(6): 467-477.

INFLUENCER INDUSTRIES & CREATOR CULTURE

Collective Reading List SHARED DOC - April 2021

- Allocca, K. (2018). *Videocracy: How YouTube is changing the world... with double rainbows, singing foxes, and other trends we can't stop watching*. London: Bloomsbury Publishing.
- Andrejevic, M. (2009). 'Exploiting YouTube: Contradictions of user-generated labor' in Snickars & Vonderau (eds.) *The YouTube Reader*. Sweden: Mediehistoriskt, pp. 406-423.
- Archer, K. (2019). 'Social media influencers, post-feminism and neoliberalism: How mum bloggers' 'playbour' is reshaping public relations'. *Public Relations Inquiry*, 8(2) 149–166.
- Arriagada, A. (2021). Content creators and the field of advertising, in Craig, D. & Cunningham, S. (eds.). *Creator Culture: Studying the Social Media Entertainment Industry*. NYU Press.
- _____ (2016). Unpacking the 'digital habitus' of music fans in Santiago's indie music scene, in Hracs, B., Senam, T & Virani, T. (eds.). *The Production and Consumption of Music in the Digital Age*. Routledge, 223-236.
- Arriagada, A. Concha, A. (2020). Cultural intermediaries in the making of branded music events: digital cultural capital in tension, *Journal of Cultural Economy*, 13:1, 42-53
- Arriagada, A. & Cruz, V. (2014). Music fans as mediators in the age of digital reproduction in Duits, L, Reijnders, S and Zwaan, K, (eds.) *The Ashgate Research Companion to Fan Cultures*. Ashgate, 149-162.
- Arriagada, A., & Ibáñez, F. (2020). "You Need At Least One Picture Daily, if Not, You're Dead": Content Creators and Platform Evolution in the Social Media Ecology. *Social Media + Society*. <https://doi.org/10.1177/2056305120944624>
- _____ (2019). Communicative value chains: fashion bloggers and branding agencies as cultural intermediaries in Vodanovic, L. (ed) *Lifestyle Journalism: Social Media, Consumption and Experience*. Routledge, 90-101.
- Arthurs, J., Drakopoulou, S., & Gandini, A. (2017). Researching YouTube. *Convergence*, 24(1), 3-15. doi:10.1177/1354856517737222
- Ashton, D. and Patel, K. (2018) Vlogging careers: everyday expertise, collaboration and authenticity. In Stephanie Taylor & Susan Luckman (Eds.), *The New Normal of Working Lives*. Cham: Palgrave Macmillan, pp.147-170.
- Baker, S. A. and Rojek, C. (2020). *Lifestyle gurus: Constructing authority and influence online*.

INFLUENCER INDUSTRIES & CREATOR CULTURE
Collective Reading List SHARED DOC - April 2021

Cambridge, Polity.

Bakioğlu, B. S. (2018). Exposing convergence: YouTube, fan labour, and anxiety of cultural production in Lonelygirl15. *Convergence: The International Journal of Research into New Media Technologies*, 24(2), 1-21. doi:10.1177/1354856516655527

Banet-Weiser, S. (2011). 'Branding the Post-Feminist Self: Girls' Video Production on YouTube' in Kearney, M. C. (ed.) *Mediated girlhoods: new explorations of girls' media culture*. New York, USA: Peter Lang, pp. 277-294.

Banet-Weiser, S. (2018). *Empowered: Popular feminism and popular misogyny*. Durham, NC: Duke University Press.

Bärtl, M. (2018). YouTube channels, uploads and views: A statistical analysis of the past 10 years. *Convergence: The International Journal of Research into New Media Technologies*, 24(1), 16-32.

Baym, N. K. (2018). *Playing to the Crowd Musicians, Audiences, and the Intimate Work of Connection*. New York, NY: NYU Press.

Berryman, R., & Kavka, M. (2017). 'I guess A lot of people see me as a big sister or a friend': The role of intimacy in the celebrification of beauty vloggers. *Journal of Gender Studies*, 26(3), 307-320. doi:10.1080/09589236.2017.1288611

Bishop, S. (2018). 'Anxiety, panic and self-optimization: Inequalities and the YouTube Algorithm'. *Convergence*. 24, pp. 69-84.

_____ (2018). *Beauty vlogging: Practices, labours, inequality* (Unpublished doctoral dissertation). University of East London, London. Available at: https://repository.uel.ac.uk/download/ab4e719de4882f72603c055f97a2cff4db1795b0ff09b47ab36b90287c94dce7/2380179/2018_PhD_Bishop.pdf

_____ (2019). 'Managing visibility on YouTube through algorithmic gossip'. *New Media & Society* [online first]. pp. 1-18

_____ (2019, August 12). Why the 'Ideal' Influencer Looks Like...That. *PAPER*. Retrieved from <https://www.papermag.com/top-beauty-influencers-2639784604.html>

INFLUENCER INDUSTRIES & CREATOR CULTURE
Collective Reading List SHARED DOC - April 2021

- _____ (2020). Algorithmic Experts: Selling Algorithmic Lore on YouTube. *Social Media + Society*. 1-11.
- _____ (2021, January 11). The Safety Dance: Automated tools that try to calculate “brand safety” reproduce the whiteness of mainstream content. *Real Life*. Retrieved from: <https://reallifemag.com/the-safety-dance/>
- _____ (2021). Influencer Management Tools: Algorithmic Cultures, Brand Safety, and Bias. *Social Media + Society*. 7(1).
- Bonini, T., & Gandini, A. (2019). “First Week Is Editorial, Second Week Is Algorithmic”: Platform Gatekeepers and the Platformization of Music Curation. *Social Media and Society*. 5(4).
- Borschke, M. (2017) *This is Not a Remix: Piracy, Authenticity and Popular Music*. New York: Bloomsbury Academic, 2017. <http://dx.doi.org/10.5040/9781501318955>.
- Burgess, J. (2011). ‘User-created content and everyday cultural practice: lessons from YouTube’ in Bennett, J. & Strange, N. (eds.). *Television as Digital Media*. Durham, NC: Duke University Press, pp. 311-331.
- _____ (2015). ‘From “Broadcast yourself” to “Follow your interests”’: Making over social media’. *International Journal of Cultural Studies*. 18(3), pp. 281-285.
- Burgess, J. and Green, J. (2009). ‘The Entrepreneurial Vlogger: Participatory Culture Beyond the Professional-Amateur Divide’ in Snickars & Vonderau (eds.) *The YouTube Reader*. Sweden: Mediehistoriskt, pp. 89-108.
- _____ (2018). *YouTube online video and participatory culture, 2nd edition*. Cambridge, UK: Polity.
- Cabalquinto, E. C. B. and Soriano, C. R. (2020), “Hey, I like your videos. Super relate!”: Locating sisterhood in a postcolonial public on YouTube, AoIR 2019 Special Issue edited by Jonathon Hutchinson and Mary Elizabeth Luka, *Information, Communication & Society*, 1 - 16.

INFLUENCER INDUSTRIES & CREATOR CULTURE
Collective Reading List SHARED DOC - April 2021

- Caplan, R. and Gillespie, T. (2020). Tiered Governance and Demonetization: The Shifting Terms of Labor and Compensation in the Platform Economy. *Social Media + Society*, 6.
- Carah, N., & Dobson, A. (2016). Algorithmic hotness: Young women's "promotion" and "reconnaissance" work via social media body images. *Social Media + Society*, 2(4), 1–10.
- Christian, A. J. (2016) 'Video stars: Marketing queer performance in networked television' in Noble and Tynes (Eds.) *The intersectional Internet: Race, sex, class and culture online*. New York, USA: Peter Lang Publishing. pp. 95-113.
- Cirucci, A. M. (2018). A new women's work: Digital interactions, gender, and social network sites. *International Journal of Communication*, 12, 2948–2970.
- Cocker, H. and Cronin, J. (2017). 'Charismatic authority and the YouTuber: Unpacking the new cults of personality'. *Marketing Theory*. 17(4), pp. 455–472.
- Cotter, K. (2018). Playing the visibility game: How digital influencers and algorithms negotiate influence on Instagram. *New Media & Society*, 21(4), 1–19.
- Cunningham, S. (2012). 'Emergent innovation through the coevolution of informal and formal media economies'. *Television and New Media*. 13:5, pp. 415-430.
- Cunningham, S. and Craig, D. (2017). 'Being 'really real' on YouTube: authenticity, community and brand culture in social media entertainment'. *Media International Australia*. 164:1, pp. 71-81.
- _____ (2019). *Social Media Entertainment: The New Intersection of Hollywood and Silicon Valley*. New York: New York University Press.
- _____ (2019). Creator Governance in Social Media Entertainment. *Social Media + Society*. 5
- _____ (2021). *Creator Culture: An introduction to global social media*. New York, USA: NYU Press.
- Cunningham, S., Silver J. and Craig D. (2016). 'YouTube, multichannel networks and the

INFLUENCER INDUSTRIES & CREATOR CULTURE
Collective Reading List SHARED DOC - April 2021

- accelerated evolution of the new screen ecology'. *Convergence: The International Journal of Research into New Media Technologies*. 22(4), pp. 376-391.
- Day, F. & Christian, A. J. (2017). [Locating Black queer TV: fans, producers, and networked publics on YouTube](#). *Transformative Works and Cultures*. 24.
- Deller, R.A. and Murphy K. (2019). "Zoella hasn't really written a book, she's written a cheque": Mainstream media representations of YouTube celebrities'. *European Journal of Cultural Studies*. pp. 1-21.
- Dobson, A. S. (2016). *Postfeminist digital cultures: Femininity, social media, and self-representation*. New York, NY: Palgrave Macmillan.
- Duffy, B. E. (2017). *(Not) getting paid to do what you love: gender, social media, and aspirational work*. New Haven: Yale University Press.
- Duffy, B. E., Poell, T. & Nieborg, D. B. (2019). Platform Practices in the Cultural Industries: Creativity, Labor, and Citizenship. *Social Media + Society*, 5(4), 1-8.
- _____(2021). *Platforms and Cultural Production*. Cambridge, UK: Polity Press.
- Duffy, B. E., & Chan, N. K. (2019). "You never really know who's looking": Imagined surveillance across social media platforms. *New Media & Society*, 21(1), 119–138.
- Duffy, B. E. and Hund, E. (2015). "Having it all" on social media: Entrepreneurial femininity and self-branding among fashion bloggers'. *Social Media + Society*. 1(2), pp. 1–11.
- _____(2019). Gendered Visibility on Social Media: Navigating Instagram's Authenticity Bind. *International Journal of Communication*, 13, 4983-5002.
- Duffy, B., & Pruchniewska, U. (2017). Gender and self-enterprise in the social media age: A digital double bind. *Information, Communication & Society*, 20(6), 843–859.
- Duguay, S. (2019). "Running the Numbers": Modes of Microcelebrity Labor in Queer Women's Self-Representation on Instagram and Vine. *Social Media and Society*, 5(4), 1-11.

INFLUENCER INDUSTRIES & CREATOR CULTURE
Collective Reading List SHARED DOC - April 2021

Eaket, C. (2020). "It's everyday, bro": YouTube, "authenticity", and the psychopathology of late capitalism . *Critical Stages*, June 2020(21) Retrieved from <http://www.critical-stages.org/21/its-everyday-bro-youtube-authenticity-and-the-psychopathology-of-late-capitalism/>

García-Rapp, F. (2016a). The digital media phenomenon of YouTube beauty gurus: The case of bubzbeauty. *International Journal of Web Based Communities*, 12(4), 360-375. doi:10.1504/IJWBC.2016.080810

_____ (2017). 'Popularity markers on YouTube's attention economy: the case of Bubzbeauty'. *Celebrity Studies*. 8(2), pp. 228-245.

Gerhards, C. (2019). Product placement on YouTube: An explorative study on YouTube creators' experiences with advertisers. *Convergence*, 25(3), 516-533. doi:10.1177/1354856517736977

Glatt, Z. (TBC). 'Becoming a YouTuber: A feminist (auto)ethnography of the online video influencer industry' in Costa, E., Lange, P., Haynes, N. and Sinanan, J. (eds.) *The Routledge Companion to Media Anthropology*. New York, USA: Routledge.

_____ (2021). 'LECTURE: Digital Influencers: The Rise of YouTubers and (Micro)celebrities | Dr YouTube LSE', *YouTube* (Zoe Glatt), 6th March. Retrieved from: <https://youtu.be/TffG1xj4k3E>

_____ (2021). "'We're all told not to put our eggs in one basket": Uncertainty, precarity and cross-platform labor in the online video influencer industry'. *International Journal of Communication, Special Issue on Uncertainty*.

_____ (2017). *The Commodification of YouTube Vloggers* (Unpublished masters dissertation). Goldsmiths University, London. Available at: <https://zoeglatt.com/wp-content/uploads/2020/05/Glatt-2017-The-Commodification-of-YouTube-Vloggers.pdf>

_____ (2013). *French the Llama, I'm a Nerdfighter! Identity Formation and Collaboration in a YouTube Community* (Unpublished bachelors dissertation). School of Oriental and African Studies (SOAS), London. Available at: <https://zoeglatt.com/wp->

INFLUENCER INDUSTRIES & CREATOR CULTURE
Collective Reading List SHARED DOC - April 2021

content/uploads/2020/05/Glatt-2013-French-the-Llama-I%E2%80%99m-a-Nerdfighter-Identity-Formation-and-Collaboration-in-a-YouTube-Community.pdf

Glatt, Z. and Banet-Weiser, S. (2021). 'Productive ambivalence, economies of visibility and the political potential of feminist YouTubers' in Cunningham, S. and Craig, D. (eds.) *Creator Culture: Studying the Social Media Entertainment Industry*. New York, USA: NYU Press.

Guan, Z. (2020). Chinese beauty bloggers: Amateurs, entrepreneurs, and platform labour. *Celebrity Studies*, 0(0), 1–7. <https://doi.org/10.1080/19392397.2020.1737154>

Guarriello, N. (2019). Never Give Up, Never Surrender: Game Live Streaming, Neoliberal Work, and Personalized Media Economies. *New Media & Society*. 21(8), 1750-1769.

Hearn, A. & Banet-Weiser, S. (2020). The Beguiling: Glamour in/as Platformed Cultural Production. *Social Media + Society*. 6

Hearn, A., & Schoenhoff, S. (2015). From celebrity to influencer: Tracing the diffusion of celebrity value across the data stream. In P. D. Marshall & S. Redmond (Eds.), *A companion to celebrity* (pp. 194– 212). Chichester, UK: Wiley.

Hund, E., & McGuigan, L. (2019). A shoppable life: Performance, selfhood, and influence in the social media storefront. *Communication, Culture & Critique*.

Hurley, Z. (2019). Imagined affordances of Instagram and the fantastical authenticity of female Gulf-Arab social media influencers. *Social Media+ Society*, 5(1), 2056305118819241

Jerslev A (2016) 'In the time of the microcelebrity: Celebrification and the YouTuber Zoella'. *Journal of Communication*. 10, pp. 5233–5251.

Johansen, S.L. (2018). News kids can use – to play with. In Y Andersson, U Dalquist & J Ohlsson (Eds.), *Youth and News in a Digital Media Environment: Nordic-Baltic Perspectives*. Nordicom, Nordicom Bokserie / Research Antologies, p. 125-131.

_____ (2021). Münster's Inc. - Children as influencers balancing celebrity status, play and

INFLUENCER INDUSTRIES & CREATOR CULTURE
Collective Reading List SHARED DOC - April 2021

- paychecks. In I-V de la Ville, G Brougère & P Garnier (Eds.): *Cultural and Creative Industries of Childhood and Youth. An interdisciplinary exploration of new frontiers*. Peter Lang
- Johnson, M. R., & Woodcock, J. (2019). "And Today's Top Donator is": How Live Streamers on Twitch.tv Monetize and Gamify Their Broadcasts. *Social Media + Society*. 5(4).
- Jorge, A., & Nunes, T. (2019). WTF: Digital ambassadors for the young generation? In S.-S. Duvall (Ed.), *Celebrity and Youth: Mediated Audiences, Fame Aspirations, and Identity Formation* (pp. 35–56). Peter Lang Pub Inc.
- Kavakci, E. & Kraeplin, C. (2016). Religious beings in fashionable bodies: the online identity construction of *hijabi* social media personalities. *Media, Culture, and Society* 39 (6), 850-868.
- Khamis, S., Ang, L., & Welling, R. (2017). Self-branding, "micro-celebrity" and the rise of social media influencers. *Celebrity Studies*, 8(2), 191–208.
- Kim, J.-H. & Yu, J. (2019). Platformizing Webtoons: The Impact on Creative and Digital Labor in South Korea. *Social Media and Society*. 5.
- Lange, P. (2007) 'Publicly Private and Privately Public: Social Networking on YouTube' in *Journal of Computer Mediated Communication*.13(1). pp.361-380.
- _____(2009) 'Videos of Affinity on YouTube' in Snickars & Vonderau (eds.) *The YouTube Reader*. Sweden: Mediehistoriskt, pp. 70-89.
- _____(2014). *Kids on YouTube: technical identities and digital literacies*. Walnut Creek, USA: Left Coast Press.
- _____(2019). *Thanks for watching: An anthropological study of video sharing on YouTube*. Louisville : University Press of Colorado
- Leaver, T., Highfield, T. and Abidin, C. (2020). *Instagram: Visual Social Media Cultures*. Polity Press.
- Lin, J., & De Kloet, J. (2019). Platformization of the Unlikely Creative Class: Kuaishou and

INFLUENCER INDUSTRIES & CREATOR CULTURE
Collective Reading List SHARED DOC - April 2021

- Chinese Digital Cultural Production. *Social Media + Society*. 5, 1-12.
- Locatelli, E. (2020). Influencers as socio-technical actors: mapping the paths of influence and the traces of the digital influencers' system in Italy. *Journal of Sociocybernetics, Special Issue with Papers from Dark Ages 2.0 Urbino Conference*, 17(1), pp. 1-18.
- Lukács, G. (2020). *Invisibility by Design: Women and Labor in Japan's Digital Economy*. Duke University Press Books.
- Maddox, J. (2020). What do creators and viewers owe each other? Microcelebrity, reciprocity, and transactional tangles in the ASMR YouTube community. *First Monday*, 26(1).
- Maddox, J. & Creech, B. (2020). Interrogating LeftTube: ContraPoints and the possibilities of critical media praxis on YouTube. *Television & New Media*.
- Mäkinen, K. (2020). Resilience and vulnerability: Emotional and affective labour in mom blogging. *New Media & Society*. <https://doi.org/10.1177/1461444820941196>
- Marôpo, L., Jorge, A., & Tomaz, R. (2020). "I felt like I was really talking to you!": intimacy and trust among teen vloggers and followers in Portugal and Brazil. *Journal of Children and Media*. 14, 22-37.
- Marwick, A. E. (2013). *Status update: Celebrity, publicity, and branding in the social media age*. New Haven, CT: Yale University Press.
- _____. (2015). You may know me from YouTube: (Micro-)celebrity in social media. In P. D. Marshall, & S. Redmond (Eds.), *A companion to celebrity* (pp. 353-371). Chichester: Wiley Blackwell.
- _____. (2015). Instafame: Luxury selfies in the attention economy. *Public Culture*. 27(1), 137-160
- Marwick, A., & boyd, d. (2011). To see and be seen: Celebrity practice on twitter. *Convergence: The International Journal of Research into New Media Technologies*, 17(2), 139-158. doi:10.1177/1354856510394539

INFLUENCER INDUSTRIES & CREATOR CULTURE
Collective Reading List SHARED DOC - April 2021

- Mavroudis, J., & Milne, E. (2016). Researching microcelebrity: Methods, access and labour. *First Monday*, 21(7) doi:10.5210/fm.v21i7.6401
- McRae, S. (2017). "Get off my Internets": How anti-fans deconstruct lifestyle bloggers' authenticity work. *Persona Studies*, 3(1), 13–27.
- Morreale, J. (2014). From homemade to store bought: Annoying orange and the professionalization of YouTube. *Journal of Consumer Culture*, 14(1), 113-128. doi:10.1177/1469540513505608
- Nieborg, D.B. & Poell, T. (2018). The platformization of cultural production: Theorizing the contingent cultural commodity. *New Media and Society*. 20, 4275-4292.
- _____. (2019). 'The Platformization of Making Media'. In M. Deuze & M. Prenger (Eds.), *Making media: Production, practices, and professions*. Amsterdam, Holland: Amsterdam University Press. pp. 85–96.
- Noble, S. U. & Tynes, B. M. (2016). *The intersectional Internet: race, sex, class and culture online*. New York, USA: Peter Lang Publishing.
- O'Meara, V. (2019). Weapons of the Chic: Instagram Influencer Engagement Pods as Practices of Resistance to Instagram Platform Labor. *Social Media and Society*. 5.
- Petre, C., Duffy, B. E. & Hund, E. (2019). "Gaming the System": Platform Paternalism and the Politics of Algorithmic Visibility. *Social Media + Society*, 5(4), 1-12.
- Raun, T. (2018). 'Capitalizing intimacy: New subcultural forms of micro- celebrity strategies and affective labour on YouTube'. *Convergence: The International Journal of Research into New Media Technologies*. 24, 1. pp. 99–113.
- Rihl, A., & Wegener, C. (2017). YouTube celebrities and parasocial interaction: Using feedback channels in mediatized relationships. *Convergence*, 25(3), 554-566. doi:10.1177/1354856517736976
- Schwemmer, C., & Ziewiecki, S. (2018). Social media sellout: The increasing role of product promotion on YouTube. *Social Media + Society*, 4(3), 1-20. doi:10.1177/2056305118786720

INFLUENCER INDUSTRIES & CREATOR CULTURE
Collective Reading List SHARED DOC - April 2021

- Scolere, L., Pruchniewska, U. & Duffy, B. E. (2018). 'Constructing the Platform-Specific Self-Brand: The Labor of Social Media Promotion'. *Social Media + Society*. 1-11.
- Senft, T. M. (2008). *Camgirls: Celebrity & community in the age of social networks*. New York, NY: Peter Lang.
- _____ (2013). Microcelebrity and the branded self. In J. Hartley, J. Burgess & A. Bruns (Eds.), *A companion to new media dynamics* (pp. 346-354). Oxford, UK: Wiley-Blackwell.
doi://doi.org/10.1002/9781118321607.ch22
- Shtern J., Hill S. and Chan D. (2019). Social media influence: Performative authenticity and the relational work of audience commodification in the Philippines. *International Journal of Communication*. 13, 1939-1958.
- Siciliano, M. (2021). *Creative Control: The Ambivalence of Work in the Culture Industries*. New York: Columbia University Press.
- Smith, D. (2014). Charlie is so 'English'-like: Nationality and the branded celebrity person in the age of YouTube. *Celebrity Studies*, 5(3), 256-274. doi:10.1080/19392397.2014.903160
- Snickars, P. and Vonderau, P. (eds.) (2009). *The YouTube Reader*. Sweden: Mediehistoriskt.
- Sobande, F. (2017). Watching me watching you: Black women in Britain on YouTube. *European Journal of Cultural Studies*. 20(6), 655 –671.
- Stokel-Walker, C. (2019). *YouTubers: How YouTube shook up TV and created a new generation of stars*. Kingston, London: Canbury Press.
- Strangelove, M. (2010). *Watching YouTube: extraordinary videos by ordinary people*. Toronto, Canada: University of Toronto Press.
- Tomasena, J. M. (2019). Negotiating Collaborations: BookTubers, The Publishing Industry, and YouTube's Ecosystem. *Social Media and Society*. 5(4).
<https://doi.org/10.1177/2056305119894004>
- Valderrama, M., & Velasco, P. (2018). Programming creation? An exploration of the

INFLUENCER INDUSTRIES & CREATOR CULTURE
Collective Reading List SHARED DOC - April 2021

socio-technical field of YouTube in Chile. *Cuadernos.Info*, (42), 39-53.

<https://doi.org/10.7764/cdi.42.1370>

van Dijck, J. (2013). "You have one identity": Performing the self on Facebook and LinkedIn. *Media, Culture & Society*, 35(2), 199–215.

_____(2013). *The Culture of Connectivity*. Oxford, UK: Oxford University Press.

Vonderau, P. (2016). The video bubble: Multichannel networks and the transformation of YouTube. *Convergence*, 22(4), 361-375. doi:10.1177/1354856516641882

Woodcock, J. and Johnson, M.R. (2019). 'The Affective Labor and Performance of Live Streaming on Twitch.tv'. *Television and New Media*. 20(8), pp. 813–823.

Wotanis, L., & McMillan, L. (2014). Performing gender on YouTube. *Feminist Media Studies*, 14(6), 912-928. doi:10.1080/14680777.2014.882373

Zhang, X., Xiang, Y., & Hao, L. (2019). Virtual gifting on China's live streaming platforms: Hijacking the online gift economy. *Chinese Journal of Communication*, 12, 340–355.

Zou, S. (2018). Producing Value Out of the Invaluable: A Critical/Cultural Perspective on the Live Streaming Industry in China. *TripleC: Communication, Capitalism & Critique*, 16(2): 805-819.