

Small Screens, Big Connections: Parasocial Practices among Young Vloggers in Pakistan

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ABSTRACT

Aim of the Study: This study investigated how underage vloggers (UVs) in Pakistan construct authenticity, manage parasocial relationships, and engage their audiences through digital platforms, especially YouTube. It seeks to understand the dynamics of digital childhood as they relate to social validation, online identity development, and content strategies.

Methodology: Using a longitudinal qualitative design, this research combined content analysis of popular underage vlogs with semi-structured interviews of child and adolescent vloggers. This mixed method provides a detailed understanding of their digital engagement and evolving self-presentation.

Findings: The study found that 70% of UVs are inspired by well-known YouTubers, while 30% are motivated by a personal interest in storytelling. Parental support (90%) is crucial in enabling these minors to share authentic life experiences, making their content more relatable. While 85% rely on YouTube tutorials for skill development, only 75% effectively manage their schedules for consistent content creation, indicating a gap in planning. Additionally, 60% of vloggers reported negative feedback, and 40% faced technical issues, influencing their awareness of audience expectations and content choices. Notably, 80% see vlogging as a potential long-term career; while 20% view it as a passing interest, showing different levels of parasocial investment and sustainability.

Conclusion: Underage vloggers actively create relatable and transparent content, strengthening parasocial bonds and peer influence. However, challenges in managing audience feedback and maintaining content consistency highlight the need for structured support. Research Implications: The findings emphasize the importance of family involvement, algorithm awareness, and digital literacy in fostering a healthy online environment for young content creators. The study calls for collaborative efforts from parents, educators, and platform developers to protect the digital experiences of underage vloggers in Pakistan.

Keywords: Underage Vlogging, Parasocial Relationships, Digital Childhood, Authenticity, YouTube Culture, Audience Engagement, Content Strategy.

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1. INTRODUCTION

As the audience demand in recent years has grown drastically, the content created by vloggers is viewed as the supply of entertainment, information, or engagement as young creators mostly supply a variety of content based on educational, lifestyle-based, gaming, or humorous to meet the preferences of their target audience. Inclined toward tutorials, comedy skits, personal stories, reaction videos, short reels, or vlogs, driving the type of videos social media content creators produce. When demand for certain vlogs or content styles like short-form, entertaining clips on TikTok, or YouTube Shorts increases, creators adjust their content strategy against these demands. In recent years, gaming content demand from a younger audience (Canesi, et al., 2024) has motivated underage vloggers to create gaming videos or educational vlogs. Although vlogs are free for users, the price mechanism is adjusted to reflect ad revenue and engagement value through likes, shares, and comments. The ‘price’ demonstrates how much attention vloggers can capture, especially on viewer feedback (as a price signal) to generate revenue. In this study, Vlogging (Video Blogging) has been considered under partial equilibrium, which analyzes the success of a single platform, such as TikTok, YouTube, or Instagram, without considering the effect of competing platforms on this success. This approach examines how supply (content creation) captures demand (audience engagement), affecting the vlogger’s growth on YouTube without factoring in happenings on TikTok or Instagram. Moreover, audiences form one-sided relationships with media personalities, feeling a sense of intimacy and personal connection despite the absence of reciprocal Parasocial interaction (PSI) has been observed in the underage vlogging phenomenon, where creators are often unaware or partially conscious, engage in content production that actively fosters these interactions (Horton & Wohl, 1956).

Platforms like YouTube and TikTok have driven Vlogging popularity, attracting millions of creators covering every possible aspect from lifestyle and travel to educational and niche interests. Creators like PewDiePie (2010) with 110m subscribers from Japan, Casey Neistat (2010) with 12.6m subscribers from the United States, and Emma Chamberlain (2016) having 12m subscribers from the US to have brought Vlogging to the mainstream, established it as a viable career for individuals who can draw in large audiences with unique and engaging content. TikTok has taken similar steps, such as creating a restricted mode for users under 13 in certain countries and increasing privacy protections for users under 18, including limiting direct messaging features and prohibiting certain types of ads targeting younger users (Witzleb et al., 2020; Polito et al., 2022). These platforms aim to protect younger users while complying with national and international data privacy laws, with variations in enforcement and effectiveness, which platforms continue to adjust as issues arise.

This evolving Vlogging landscape holds significant promise for the digital economy and social influence, positioning it as an essential tool for self-representation, community building, and socio-political engagement in Pakistan. YouTube has solidified as a dominant force in mobile internet usage, accounting for an impressive 37% of global mobile traffic, which spurred mobile carriers to provide larger, more affordable data packages (Armstrong, 2019). With users spending an average of 40 minutes per session on the platform, YouTube has become a go-to source for extended viewing, particularly with the rise of “On-Demand services”, which let people consume content as they want (Aslam, 2024). Another pivotal feature driving engagement is YouTube’s recommendation algorithm, which influences 70% of what users watch and creates an endless loop of suggested videos to encourage longer viewing times (Macready, 2024).

Notably, YouTube supports its top creators by providing access to dedicated filming spaces equipped with professional equipment (Burgess, 2018) in various global locations. To qualify, at least 10,000 subscribers Vloggers need to improve their “content quality” and “production value” (Hallinan, 2023; Gregersen & Ørmen, 2023). Daily, over 1 billion views come from mobile devices, highlighting how essential mobile platforms have become for video consumption on YouTube. This trend toward vlogging has resulted in over 50 million creators on the platform, with an astonishing 500 hours of video uploaded each minute, totaling around 30,000 hours every hour (Aslam, 2024; Statista, 2024). According to

PewDiePie (2010), a gaming commentator has built a following of 103 million subscribers, and other content types, like toy reviews by Nastya, also attract millions of followers (Perelli, 2020).

In Pakistan, Vlogging is undergoing a “digital revolution,” particularly among younger generations in exploring content creation as a means of self-expression and storytelling (Spena & Bifulco, 2021). The rise of high-speed internet and smartphone accessibility has democratized this space, making it easier for Pakistani creators to reach local and international audiences. Influencers like Irfan Junejo (1.42m subscribers) from the United Kingdom, Mooroo (1.14m subscribers) from the US, and international creator Beck (1.81m subscribers) originally from Poland have been instrumental in popularizing vlogging in Pakistan, highlighting Pakistani culture, tourism, and everyday life, contributing to a growing cultural exchange while challenging stereotypes.

1.1 Foundations of Vlogging and Underage Voice

Including Pakistan, the evolution of blogging as “vlogging”, began as video-based personal storytelling and has grown into a diverse content genre worldwide. While blogging involves written content, vlogging combines visual storytelling with commentary, popular with platforms like YouTube, Instagram, and TikTok. It emerged in the early 2000s but gained mass appeal with smartphones, social media, and high-speed internet access worldwide in 2010, especially among influencers. In early 2024, a survey found that 35% of female internet users (aged 16-24) watch vlogs, which is overall more likely to view vlogs than men, with a global usage reach of about 23.4% during the survey period (Statista, 2024). In Pakistan, vlogging reflects a mix of lifestyle, travel, and educational content across different age groups, especially among younger audiences and women, as an accessible and relatable online video genre. In recent years, underage vlogging has particularly raised ethical discussions regarding privacy, parental control, and audience expectations by commercializing the private lives of kids (Zhao et al., 2008).

February 14th, 2005, is considered the conception date of YouTube and similar platforms (Rana, 2024), more like a digital renaissance, redefining the symbolic dawn of storytelling, self-expression, and global affinity in the contemporary era. It changed the way of content creation, ushering in the once-exclusive domain of media to embrace a full democratization of empowered voices. Micropublishing has further “turned the personal into universal” on the diverse digital tapestry of “innovative vs. conventional transformative impact to participate in one’s own culture,” either professional or not (McLuhan, 1994; Shirky, 2008; Rheingold, 2003). Among many types of content, video blogging enables an individual to capture and send their life experience, views and daily life routine to the digital world. Underage YouTube vloggers are also generating a massive following to acquire prominence and impact like adults, sometimes eclipsing or even overwhelming them as peers, older viewers, and anyone who enjoys their content find it relatable, having an identity to follow.

2. LITERATURE REVIEW

The confluence of ‘Weblogs’, ‘Blogs’, ‘Video Blogs’, ‘Microblogs’, ‘Audioblogs/Podcasts’, ‘Photoblogs’, ‘Live Blogs’, ‘Travelogs’, ‘Tumblogs’, ‘Plogs’ (personal logs), or ‘Edu-blogs’ with an unending streak is coalescing the textual, visual, and audio-video content, owing to unique situatedness and transferability simultaneously. Whereupon, a telltale effluvium for “integrated multimedia content creation” (Spena & Bifulco, 2021) in the form of emotional/personal stress, overly edited content, inauthenticity, or behind-the-scenes issues are drastically coming into the “call-out-culture”, “reaction videos”, “roasting”, “exposé content”, “content feud” and “digital beef” (Lange, 2007; Marwick, 2011; Abidin, 2018).

In 1994, Justin Hall created the first blog on Links.net; a personal webpage (homepage) on reviews of HTML examples and online links; Barger introduced the term “weblog” on “logging the web” which advanced in 1998 with Open Diary (Barger, 1997), while in 1999, Peter Morholz shortened “weblog” to “blog” (Ndmu, 2018). Starting from weblogs (coined) by Dave Winer on 17th December 1997 with his Robot Wisdom web page, BBC News (2016), and Scripting News (1999). At the end of that year, Evan

Williams and Meg Hourihan launched the Blogger platform, making online publishing more accessible. LiveJournal and Xanga soon followed, with Xanga adding blogging features in 2000 (Zantal-Wiener, 2016). While no individual can be singularly credited for vlogs, Adam Kontras is often recognized for creating one of the first in 2000, on his moving experiences to Los Angeles. With the propelled growth of vlogging into mainstream video-sharing platforms like YouTube in 2005, early vloggers, LonelyGirl15 and Smosh, are considered pioneering creators (InternetAjay, 2020; Wiki, n.d.).

Past studies have contributed to describing Privacy Negotiation (Lange, 2007), Personality Analysis (Biel & Gatica-Perez, 2012), Participatory Culture (Chau, 2010), Phatic Communication (Miller, 2008), Adolescent Well-being (Guinta & John, 2018), Audience Engagement (Frobenius, 2014), Community Building (Rotman & Preece, 2010), and Gender Disparity (Molyneaux et al., 2008) that vloggers face during their involvement in online content creation. Unfortunately, many aspects remain unexplored, including algorithmic biases in engagement metrics, cyber risks, empirical validations, content differentiation, and cross-cultural analysis. In contemporary Pakistan, underage vloggers face restrictions under YouTube's "Made for Kids" policy to comply with the Children's Online Privacy Protection Act (COPPA). In the U.S., Illinois introduced the first law, effective July 2023, stating that earnings from content featuring children under 16 should be held in trust for the child, ensuring compensation for their work (Fitzpatrick, 2024). This law applies to any content creator who includes minors in more than 30% of their monetized videos. In Minnesota, a similar law begins in 2025, with additional provisions banning children under 14 from participating in paid content creation, and requiring the removal of any content featuring minors upon their request once they turn of age (Stock, 2024).

According to Inwood & Zappavigna (2021), the "Made for Children" designation on YouTube and TikTok is a response to concerns about children's privacy, safety, and exposure to inappropriate content, misinformation, and moral panic on these platforms. This feature came after the platform faced scrutiny from regulators, especially the U.S. Federal Trade Commission (Commission, 2024). In 2019, YouTube settled with the FTC for \$170 million over alleged violations of the Children's Online Privacy Protection Act (COPPA). This act restricts the collection of personal data from users under 13 without parental consent. YouTube's response included marking videos as "Made for Kids" to limit data collection, restrict personalized ads, and disable certain interactive features like comments and notifications on these videos that have made many parents guilty of unethical behavior with their children to earn more (Link, 2023; Herald, 2024), even in the past famous child stars like *Drew Barrymore* and *Shirley Temple* (Casey, 2024) according to *National Women's History Museum* suffered from the absence of a legal framework that has been fulfilled in recent years.

Other countries have taken steps toward protecting young influencers, though specific regulations vary. In France, "child influencers" are protected under a 2020 law that requires parents to save a portion of their earnings (Ala-Uotila, 20024), similar to U.S. laws. Japan also recently discussed updates to its child labor laws to address minors' involvement in digital media (Jiang, 2020; Simone, 2024) in a "hyperreality scenario". Unfortunately, in Pakistan, no specific laws focus on child influencers, though general labor laws may indirectly apply to minors working in paid media roles (Zuckerman, 2024; Cantero Gamito, 2023) in YouTube or TikTok Vlogging.

The growing adoption of such laws worldwide reflects concerns over minors' labor rights and well-being to consider comprehensive protections for underage influencers and vloggers. No doubt, the surge in digital content has not only diversified Pakistan's media landscape but also played a key role in tourism promotion, digital literacy for kids, generating family-friendly content, and role modeling for responsible online behavior, positively impacting international perceptions and promoting cultural understanding. According to Westenberg (2016), "YouTubers' effect on teenagers" leads to underage vlogging practices. Likewise, in Pakistan, this medium is transforming self-expression and digital marketing. The rapid adoption of social media platforms, especially YouTube, Instagram, and Facebook, has allowed many Pakistani vloggers to achieve self-made celebrity status to share personal interests, like travel, beauty, lifestyle, social issues, and political discourse. This personalized storytelling approach connects audiences

with vloggers on a relatable, interactive level to foster a community-centered appeal (Shahzad, 2023) that traditional media often lacks.

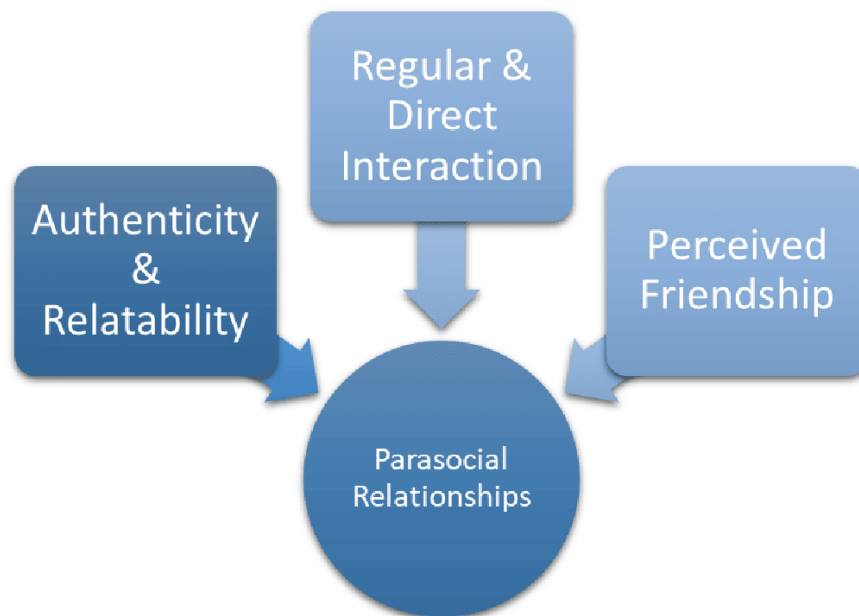
Zeib (2021) has emphasized that the youth in Pakistan are the primary drivers of this new media trend, leveraging Vlogs to build digital skills, enhance communication, especially voting behavior, online/offline political participation, and explore creative fields that connect deeply with their peers. This is evident in the steady growth of influencers in the beauty, travel, and lifestyle sectors, as many have cultivated niche followings by sharing authentic, relatable content. With the potential of vlogs to influence consumer behaviors, brands often collaborate for marketing purposes, a dynamic akin to celebrity endorsements (Le Ha & Ha, 2022) that contributes to the burgeoning digital economy within Pakistan.

2.1 Research Objectives

1. To analyze how vloggers intentionally cultivate authenticity and relatability in their content to build audience connections.
2. To explore vloggers' strategies for maintaining regular and direct interactions with their audience to sustain engagement.
3. To examine vloggers' perceptions of parasocial relationships and how they view their influence over their audience.

2.2 Research Questions

1. How do vloggers construct authenticity and relatability in their content to engage viewers?
2. What role does frequent content creation and interaction play in fostering audience relationships from the vloggers' perspective?
3. How do vloggers perceive and navigate their parasocial relationships with audiences, and what impact does this have on their content strategy?



Conceptual Framework

2.3 Theoretical Framework

According to Horton and Wohl (1956), parasocial interaction (PSI), is a one-sided relationship between the audience and media personalities, wherein viewers feel a sense of intimacy and personal connection despite the lack of reciprocal interaction while vloggers are often unaware or partially conscious, engage in content production to foster these interactions. Uses and Gratifications Theory (UGT) posits that individuals actively seek out media to fulfill specific needs, such as companionship, entertainment, and identity formation (Katz et al., 1974). Young content creators, often keenly aware of their audience's desires, curate content to address these needs, motivated by factors of fame and validation, with a gratification overlap resulting in a reciprocal dynamic within content's appeal. These curated performances, especially impression management as an idealized self-image, further establish and maintain parasocial relationships by portraying vulnerability or aspirational traits (Goffman, 1956:2023), leaving space for ethical concerns about the authenticity of online persona creations.

Nowadays, YouTube and TikTok are acting as 'social ecologies'; comment sections, likes, and direct messages provide the necessary infrastructure for PSIs to contextualize digital space affordances (McLuhan, 1964). However, how these platforms function might exploit emotional engagement for commercial gain, questioning ethical media practices (Fuchs, 2021). Addressing the viewers as 'friends' or sharing personal stories allows vloggers to form virtual bonds with their audience that show the complexity of the relationship between symbolic gestures and their potential manipulation, as underage creators might not fully control the implications of their symbolic actions for audience members (Mead, 1934).

The personal 'narrative transportation' by vloggers allows audiences to engage emotionally; however, this emotional involvement also blurs the lines between reality and fiction, raising questions about the storytelling techniques, a crucial factor in the effectiveness of friendliness (Green & Brock, 2000). Underage ones may model behaviors that their audiences can adopt through the feedback loop to show potential risks of vicarious learning, particularly for their younger audiences, imitating behaviors without understanding the consequences (Bandura, 1971). Moreover, the tension between openness and autonomy is especially pertinent for underage creators, who must navigate ethical concerns about their online presence. The dialectic tensions of transparency versus privacy (Baxter & Montgomery, 1996) have important implications for both authenticity and connection.

The key components of traditional equilibrium, *general equilibrium* (Walras, 1969) and (Marshall & Marshall, 2024) are historically connected to the youngest vloggers' content creation (YVCC) today under "Pareto efficiency" (Pareto, 2014) introduced in the Manual of Political Economy in 1906 by expanding upon the "General Equilibrium Theory" of Léon Walras (Misaki, 2023) explaining "individual cannot be better off without making someone else worse off showing" (Ng, 2003, p. 2). Simultaneous equilibrium across multiple markets is seen as these vloggers consider success on social platforms (YouTube, Instagram, TikTok) to interact and influence one another. Diversification of their presence across platforms and synergies between them becomes important (Statista, 2024), while algorithms or monetization policies on one platform influence a vlogger's overall strategy. Traditional equilibrium is important to understand neoclassical economics, how markets function in ideal conditions with the limitations of perfect competition (no single actor's influence), and zero accountability for dynamic changes like technological shifts or rapid market evolution, and rationality of behavior and omniscience that is impossible in a real-world scenario.

In the vlogging of YVCC, key themes emerge around content creation and verification, as *falsifiability* (Popper, 1992, p. 73) hinges on engaging with real-world viewer feedback. Measurable interactions, likes, comments, and shares affirm or challenge a creator's approach to maximizing engagement by choosing between trending topics and creative freedom (Mises, 1949; Robbins, 2008). Undoubtedly, formalized analytics (views, click-through rates) provide a structured framework to gauge success, as metrics alone

may neglect deeper causal insights on the resonance of specific content or how viewer demographics influence engagement patterns.

3. RESEARCH METHODOLOGY

This study employs a qualitative research design, using semi-structured interviews and content analysis, to explore the cultivated authenticity, audience engagement, and parasocial influence shaping underage vloggers in Lahore, Pakistan. To explore the subjective experiences, social contexts, nuances of social pressures, creativity, and digital media trends, the Lahore-based population of vloggers aged 6-14 has been included. This demography was selected due to the increasing visibility and influence of adolescent content creators in the digital landscape of Pakistan, where Lahore is considered a hub for emerging vloggers.

Twenty underage vloggers were interviewed to ensure a range of vloggers connected with different lifestyle genres, such as gaming, fashion, and technology (Berndt, 2020). To gauge the magnitude of selected YouTube vloggers' inspirations, pattern of influence, content style, and social messaging, a content analysis of twenty-one YouTubers/vloggers' YouTube channels was conducted. This purposive sample (Lewis-Beck et al. 2003, p. 1021) was selected based on prior knowledge of the study's interviewees during a semi-structured interview guide (Nyimbili & Nyimbili, 2024) to understand the intergenerational and cross-cultural transfer of creative practices in the vlogging community. Parental and participant consent was obtained before participation, and their details, especially their exact age, were not disclosed due to YouTube's strict security and safety rules. Age-appropriate discussions with 'minor' participants were also ensured to deal with ethical sensitivity and anonymity.

This study focuses on two key groups within the YouTube ecosystem: Underage YouTube Vloggers (Ages 6–14) from Lahore, Pakistan, and established content creators identified by the underage vloggers as sources of inspiration. In-depth longitudinal interviews follow a two-tier sampling strategy (Vogl, 2023), combining underage vloggers (UVs) as primary respondents. Phase 1 was six months ago, in 2024, when initial interviews were conducted with 40 underage vloggers (aged 6-14) based in Lahore, Pakistan. Phase 2 started on January 26, 2025, to follow up engagement and track changes in their content, online behavior, and perceptions. Phase 3 was ended on 28th February 2025; with a final round of interviews of 20 active vloggers after 20 accounts became inactive due to (a) YouTube Kids' content policy restrictions, (b) non-cooperation from parents, and (c) vloggers discontinuing their content creation.

Active content creators (minimum of 10 videos uploaded in the last six months). A minimum of 500 subscribers to ensure engagement beyond personal networks. Parental consent and willingness to participate in interviews. Content aligned with general YouTube rather than YouTube Kids policies (excluding accounts targeted specifically at toddlers or restricted categories). According to empirical saturation studies, 80% of key themes typically emerge within 6 to 7 interviews, while higher levels of saturation (95%) are reached with 12–15 interviews (Guest et al., 2006). This study reached thematic redundancy by the 18th interview, and additional interviews did not introduce significantly new themes, validating the decision to stop at 20 participants (Guest et al., 2020).

Interviews were analyzed using a thematic analysis (Braun & Clarke, 2023) approach, while qualitative content analysis (conventional, directed & summative) with descriptive and interpretive coding was applied to systematically identify recurring patterns and stylistic themes (Hsieh & Shannon, 2005). For this study, the entire population of 28,858 video content from the selected 21 YouTube channels was analyzed to encompass the full breadth of content available on these channels' data collection time, ensuring comprehensive coverage of the influential style.

4. RESULTS

Table 1: Key Influences and Aspirations of Underage Vloggers

Themes	Key Influence	Percentage (%)
1 Motivation for Vlogging	Inspired by Famous YouTubers	70%
	Personal Interest in Storytelling	30%
2 Content Creation Process (Learning Methods)	YouTube Tutorials	85%
	Peer Groups	10%
	Self-Experimentation	5%
3 Challenges Faced	Negative Feedback	60%
	Equipment Limitations	40%
4 Parental Support	Supportive Parents	90%
	Initially Hesitant but Accepting	10%
5 Impact on Studies and Social Life	Well-Managed Schedule	75%
	Struggled to Balance	15%
	Prioritized Vlogging	10%
6 Future Aspirations	Long-term Career	80%
	Temporary Hobby	20%

Vlogging motivations, according to Table 1 is largely driven by inspiration from established YouTubers, with a smaller group expressing a strong personal interest in storytelling but building identity formation through social media entertainment (Cunningham & Craig, 2017). Learning processes are predominantly shaped by self-guided YouTube tutorials that are important for informal digital learning in content creation communities (Berryman & Kavka, 2017). Challenges such as negative feedback and equipment limitations have been consistent (Bishop, 2019) on the pressures of maintaining visibility in online spaces. Parental influence has been critical being supportive or initially hesitant but later evolving with children’s digital activities (Ibrahim, et al., 2024). Moreover, many vloggers viewed their online presence as a potential career path (Markle, et al., 2023) echoing balancing responsibilities during digital and academic life (Livingstone & Third, 2017) has an impact on the professionalization of young social media influencers as shown in the following Figure 1.

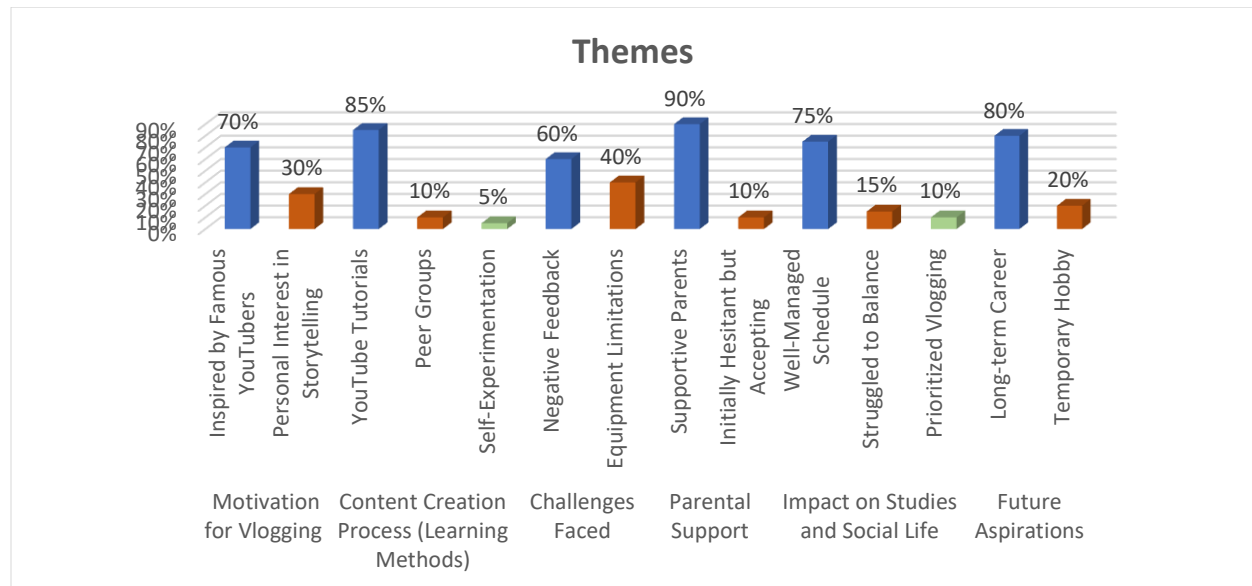


Figure 1.

Table 2: Overview of YouTube Channels Operated by Underage Vloggers

Cr. No	YouTube Channel Name	YouTube Channel URL	No. of Videos	Views	Joining Date
1	Md Ibrahim Gaming	https://www.youtube.com/@MoliMoli-o8y	38	10,408	Aug 27, 2023
2	SH Hamzah	https://www.youtube.com/@Sh_Hamza	105	49092	Jun 18, 2022
3	Uzair Shah Vlogs	https://www.youtube.com/@uzairshahvlogs6743	29	444	Jun 04, 2022
4	MD Vlogs	https://www.youtube.com/@mdvlogs9337	377	17,246,329	April 4, 2022
5	Hassan Usman Vlogs	https://www.youtube.com/@Hassanusmanvlogs	24	3531	April 23, 2024
6	Junaid K Vlogs	https://www.youtube.com/@Junaidkvlog007	44	5238	19 Jun 2015
7	Abdullah Babar	https://www.youtube.com/@AbdullahBabarofficial-u5x	27	2801	Sep 11, 2024
8	Sheikh Ali Vlogs (A and K World)	https://www.youtube.com/@shkalivlogs (previously) https://youtube.com/@aandkworld?si=rmgmlmhtbbib9leie	47	66058	Feb 24, 2023
9	Adnan Shahid	https://www.youtube.com/@AdnanShahid-s4x	11	1348	Sep 7, 2024
10	Mac Edits 2.0	https://www.youtube.com/@MacEdits.56	23	7515	Jan 27, 2024
11	Muhib Shah Vlogs	https://www.youtube.com/@muhibmuhibali4132	24	4362	July 21, 2022
12	Mac Vlogs	https://www.youtube.com/@macvlogs.18	22	5218	Nov 28, 2022
13	Explore with Zufishan	https://www.youtube.com/@zufishaann	5	1105	Jun 16, 2020
14	Junaid k Vlogs	https://www.youtube.com/@junaid55528	1	468	Mar 18, 2024
15	Gaming Craze	https://www.youtube.com/@gamingcraze2314	3	142	May 6, 2020
16	Mohib Playz	https://www.youtube.com/@Mohib_Playz	4	1,249,957	Aug 31, 2024
17	Daim MD vlogs	www.youtube.com/@DaimMDVlog	3	15	Nov 16, 2024
18	Hassan Usman	https://www.youtube.com/@Hassanusman-d4e	48	195	Nov 17, 2024
19	Junaid Arif	www.youtube.com/@Junaidkvlogs2	46	2562	Dec 17, 2023
20	Chota Bacha Vlog	https://www.youtube.com/@Chotabachavlog246	3	53	Apr 23, 2024

Table 2, highlights key details about the publicly available YouTube channel names, URLs, video counts, total views, and joining dates. Varying in content output and audience reach, these channels reflect diverse content creation maturity to build parasocial engagement with their audiences. This data serves as

a foundation to familiarize with underage vloggers, and their online presence on the social media platform over time (Lange, 2016; Burgess, 2018).

Further interpretation of data on six themes of Table 1 is shown in following Fig.2 to Fig.7.



Figure 2.

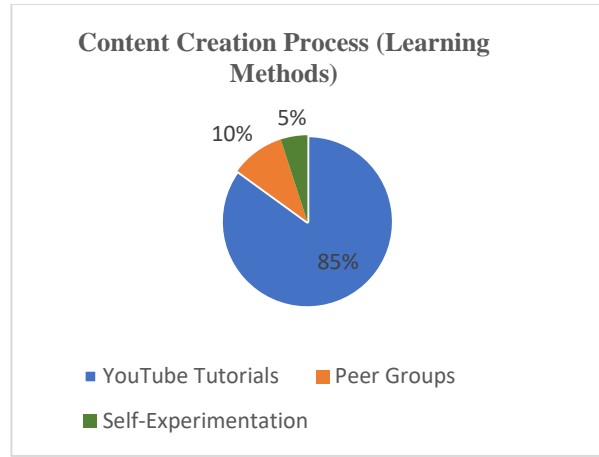


Figure 3.

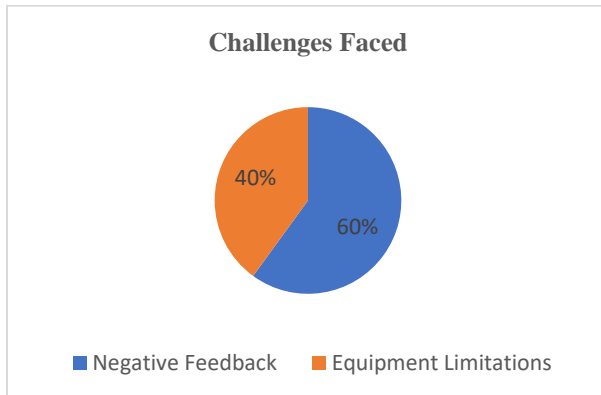


Figure 4.

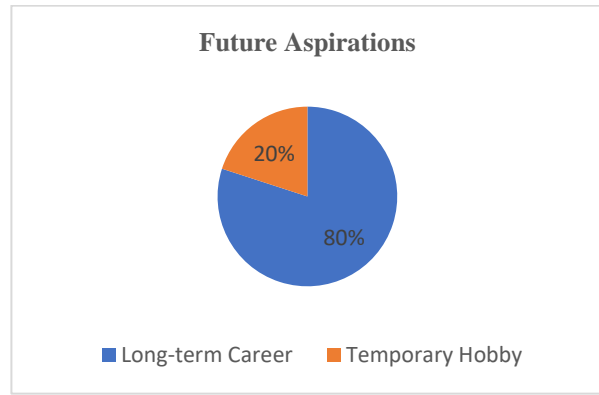


Figure 5.

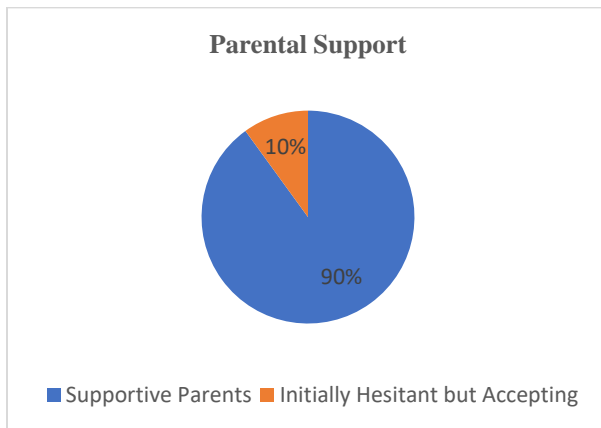


Figure 6.

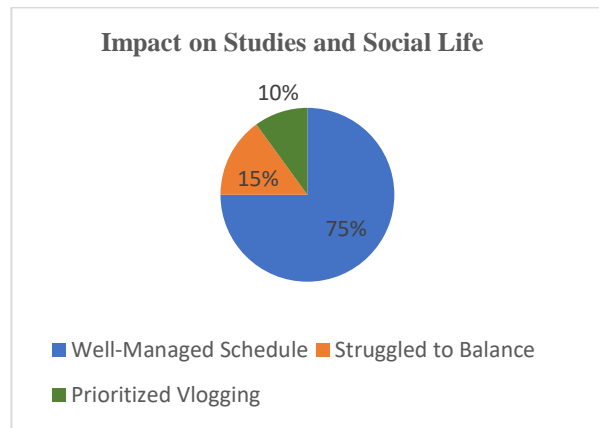


Figure 7.

Table3: Top Inspirational Vloggers and Content Creators

Sr	Channel Name	YouTube Link	Joined Date	Country
1	Shahveer Jafry	https://www.youtube.com/@ShahveerJay	Feb 9, 2016	Canada
2	MR. INDIAN HACKER	https://www.youtube.com/@MRINDIANHACKER	Jun 21, 2012	India
3	Crazy XYZ	https://www.youtube.com/@CrazyXYZ	Sep 10, 2017	India
4	MSK	https://www.youtube.com/@MSKvlogs	Sep 17, 2014	India
5	Irfan Junejo	https://www.youtube.com/@IrfanJunejo	Nov 13, 2010	United Kingdom
6	Rahim Pardesi	https://www.youtube.com/@RahimPardesi	Mar 12, 2016	United Kingdom
7	Taimoor Salahuddin aka Mooroo	https://www.youtube.com/@mooroocity	Dec 2, 2006	United States
8	ZAMZAM ELECTRONIC S TRADING	https://www.youtube.com/@zamzamelectronicstradingllc	Dec 19, 2020	United Arab Emirates
9	Ducky Bhai	https://www.youtube.com/@DuckyBhai	Feb 4, 2017	Pakistan
10	Rajab's Family	https://www.youtube.com/@rajabbutt94	Mar 11, 2023	Pakistan
11	Sistrology	https://www.youtube.com/@Sistrology	Jan 31, 2016	Pakistan
12	Zunair Kamboh	https://www.youtube.com/@TravelWithZunair	Oct 8, 2016	Pakistan
13	UKHANO	https://www.youtube.com/@UKHANO	Mar 2, 2017	Pakistan
14	Oyyeharry	https://www.youtube.com/@Oyyeharry	Aug 5, 2021	Pakistan
15	Shirazi Village Vlogs	https://www.youtube.com/@shirazi786	May 21, 2022	Pakistan
16	Rana Hamza Saif - RHS	https://www.youtube.com/@RanaHamzaSaifRHS	Oct 19, 2016	Pakistan
17	Ibrahim Haroon Vlogs	https://www.youtube.com/@ibrahimharoonvlogs	Aug 17, 2022	Pakistan
18	Beaconhouse National University Tarogil Campus	https://www.youtube.com/@beaconhousenationalunivers249	Jun 15, 2016	Pakistan
19	Talhah Yunus	https://www.youtube.com/channel/UC0cQ3BY6pt63gA_t-dJyQrg	May 5, 2016	Pakistan
20	Young Stunners	https://www.youtube.com/channel/UCaHpJ-SkCR604NNBnjM9thQ	Jul 22, 2017	Pakistan

21	BABA OP VLOGS.	https://www.youtube.com/@BabaOpVlog	Jun 2, 2020	Pakistan
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The selected YouTube channels for this study, as shown in Table.3 have been analyzed based on their popularity, and influence among underage vloggers due to dominant content themes: humor, lifestyle, travel, activism, social messages, vlogging, gaming, and educational content. *Saad Ur Rehman aka Ducky Bhai*, predominantly focuses on humor and roasting (70%), lifestyle (15%), and vlogs/personal content (15%). His content is characterized by witty commentaries and relatable social situations, making him prominent in the Pakistani digital space, with some who also have restrictions to promote digital civic integrity (Gabol, 2024). *Zamzam Electronics* Trading channel is largely educational, with 90% of the videos dedicated to electronics tutorials and product reviews; a hub for electronics enthusiasts in the UAE. Rajab’s Family, on the other hand, is centered on lifestyle (40%) and family vlogs (30%), while interspersed with humor and pranks (30%) has also been punished to create community service videos on illegal wildlife handling (Loftus, 2025).

Indian creators *Crazy XYZ* and *Mr. Indian Hacker* emphasize experimental and educational content (Fernández-Gómez et al., 2022). *Crazy XYZ* devotes 60% of its content to creative experiments, 20% to tech reviews, and 20% to lifestyle and adventure. Similarly, *Mr. Indian Hacker* is known for his 50% educational experiments, 30% demonstrative content, and 20 % travel adventures. *Sistrology* targets a mostly female audience with lifestyle, wedding celebration ideas, beauty tips (50%), humor and funny kicks (30%), and social topics (20%), creating content that resonates with younger females in Pakistan.

Zunair Kamboh and *UKHANO* focus on travel vlogs, destination experiences, cultural representation, and visual aesthetics comprise 80% and 60% of their content, respectively. *UKHANO* also covers cinematography tutorials (20%) and lifestyle (20%). *Irfan Junejo*, another well-known Pakistani vlogger, focuses on travel adventures (50%) and social commentary on different issues (30%), with personal vlogs making up the remaining 20%. *OyyeHarry* splits his content between lifestyle (50%), travel (25%), and humor (25%), offering a mix of entertainment and cultural exploration steerage. *Shirazi Village Vlogs* uniquely document rural life in Pakistan, with 70% of its content centered on playful village life crazy adventures, family and sibling bonding, and role-playing in simple chores while 30% on food and festive cultural fun ‘for memorable life exposures’ (Guo & Qiu, 2024).

Mooroo and *Rahim Pardesi* represent a mix of music, travel, and humor. *Mooroo*’s channel is split between music (30%), travel vlogs (30%), social commentary without sugarcoating (20%), and lifestyle runtime in cultural recycling (20%). *Rahim Pardesi* is known for his comedy sketches (60%), social commentary (30%), and vlogs (10%). *Rana Hamza Saif (RHS)* documents fishing adventures (60%) alongside lifestyle vlogs (40%), while *Ibrahim Haroon* focuses on personal vlogs (60%) and travel/lifestyle (40%).

Shahveer Jafry, a prominent comedian, dedicates 50% of his content to humor and sketches, 30% to travel, and 20% to lifestyle. *MSK*, known for motorbike adventure content 30%, also creates travel vlogs 40% and lifestyle content 30%. *Beaconhouse National University*’s channel is primarily educational (80%), featuring student activities (20%), and still requires more content for Gen Z. Music creators *Talhah Yunus* and *Young Stunners* focus primarily on hip-hop (90%) with behind-the-scenes content (10%). Finally, *Baba OP Vlogs* is centered on gaming (60%), with lifestyle-tech gadgets, fashion, and gaming merchandise vlogging content making up the remaining 40%.

5. DISCUSSION

Since video blogs (vlogs) are released over time, continuity in style and message contributes to maintaining a cohesive channel image through a balance between a vlogger’s intentions and the unfolding impact of their content; new insights, viewer preferences, or platform updates without disrupting the previous balance of their past and future video content. This balance as a limitation is only stable if they can accurately predict audience expectations through audience feedback that realigns their strategy

(Hayek, 2013). The recent trend of vlogging, particularly among underage netizens, has gained significant traction due to technological accessibility to share their daily lives, interests, and skills for a sense of community and personal branding. In Pakistan, underage vloggers have achieved fame by creating content in the footsteps of national and international social media influencers that highlights a critical need to discuss regulations and parental guidance, especially through social media platform content-making policies. Young creators often strive for a balance between their expectations of positive audience engagement and the reality of viewer responses. When their anticipated success does not match actual feedback, like receiving criticism instead of praise, they may experience confusion and disappointment. Changes in audience engagement are influenced by external factors such as trends or parental controls, complicating how vloggers interpret data. This dynamic underscores the need for young vloggers to adapt their content strategies while managing emotional responses to audience feedback (Ali & Chaudhary, 2024; Emran et al., 2024).

The distinction between subjective plans (SPs) like ‘foreordination’ and objective facts (OFs) like ‘fatalism’ is critical in understanding the economic behavior (Von Mises, 1985, p. 79) of underage vloggers, as SPs encompass individual beliefs and expectations about content performance, while OFs refer to actual audience engagement metrics. (Rosenstein-Rodan, 1936) highlights that individual plans may coexist without conflict, yet necessitates alignment between these subjective expectations and market realities. Moreover, the concept of error compensation (Wiener, 2019, p. 219) is that if one vlogger misreads their audience's interests while another accurately captures them, the diverse content landscape can foster mentorship and peer influence. The law of large numbers, formulated by Jacob Bernoulli, implies that as more vloggers create content, aggregate behavior can lead to stable market outcomes (Ploberger, 2008), even amidst individual variations in expectations. This study will help to understand misalignments between what they think their audience wants and the reality of viewer preferences that can result in disappointing engagement.

6. CONCLUSION

The study concluded that most of the vloggers are predominantly inspired by popular YouTubers, and driven by storytelling interests with their transparency in constructing relatable and authentic content under ninety percent of parental support that allows underage vloggers to share authentic life moments for viewers in constructing relatability. Most of the vloggers rely on frequent learning methods through YouTube tutorials, ten percent on peer support, five percent of vloggers rely on self-experimentation, which may hinder frequent and consistent interaction and only seventy-five percent successfully manage their schedules, suggesting room for improvement in using frequent content creation to foster relationships. Moreover, challenges faced due to negative feedback and citing equipment limitations indicates that vloggers are aware of their audience’s expectations and the potential impact on their content strategy, while majority are motivated to build long-term careers a twenty percent still view vlogging as a temporary hobby showing variability in the depth of parasocial relationship management across vloggers.

6.1 Limitations of the Study

While the study centers on underage vloggers’ self-representations rather than detailed audience analysis, it offers crucial insight into how young creators perceive and manage parasocial engagement. Future research can build on this by incorporating audience perspectives to further contextualize these interactions.

6.2 Research Implications

This study contributes by critically examining the intersection of online platform governance and the parasocial engagement with their audience that underage vloggers build through digital childhood expression, influencer culture, and algorithmic visibility. The findings provide insights into the agency of child vloggers, the ethical concerns surrounding their online presence, and the necessary regulatory considerations in the context of Pakistan’s growing digital media landscape.

Undoubtedly, the rise of underage vlogging is deeply intertwined with AI-driven content moderation, algorithmic recommendations, and audience analytics. Platforms like YouTube and TikTok rely on machine learning models (MLMs) to determine videos' promotion to gain engagement. Automated editing tools that AI has introduced to enhance production quality are also raising issues of content manipulation and potential exploitation that children will be proficient in during their childhood.

Adolescents and pre-teens in their formative stages of social and psychological development and vast engagement can often interact with anonymous audiences to shape their self-identity, social validation, and emotional well-being. Unlike adult influencers, young vloggers around the world are cultivating peer-to-peer relatability in ways that could redefine social norms, aspirations, and self-perception in contemporary society. The shifting boundaries between personal and public selves, through this research, have been highlighted, offering insights into the broader implications of digital childhood and influencer culture. Moreover, emerging AI-generated child influencers and virtual avatars mimicking real children are introducing new debates about authenticity and labor ethics in digital childhood. In countries like Pakistan, child safety warrants are creating anxiety in the learning discourse of academia. Educational institutes that are in favor of the zero-AI policy are demotivating many minors to showcase their vlogging gig as class work or marked assignments, fearing mark deductions. Furthermore, the future of UVs is besieged by AI-driven personalization, Deepfake risks, and evolving regulatory landscapes. In the near term, AI will enhance content moderation and audience analytics, while in the far future, immersive AI avatars and synthetic influencers may redefine authenticity, blurring childhood identity, creativity, and digital agency, establishing Pakistan as 'Digistan'.

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