Beauty YouTubers' Career Path as Creative Workers

-The mixed methods research of South Korean case-

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Abstract

This research aims to investigate the career paths of South Korean beauty YouTubers. This study regards them as creative workers and it focuses on the trajectory of their career. For this thesis, I adopt the mixed methods of quantitative and qualitative research. Samples, 100 South Korean beauty YouTubers, were selected encompassing beginning, growing, and influential stage. With the samples, several analysis were performed including regression, contents analysis, and in-depth interviews. The results say that educational factor doesn't significantly affect the success of their career. Also, I found that they start the career with various reasons such as sharing pure passion towards makeup, adopting a suitable method to show their knowhow, chasing the trend from blog to vlog and so on. Some of them show multiple job-holdings because the job at the early stage is not enough to sustain livelihood. During the career development, the repeated labour routines are identified. In building up reputation in the market, they get help intermediaries like MCNs. They apply entrepreneurship by using their cultural and social capital to make create new outputs. When they become influential to the market, they launch their signature products developed with big cosmetic brands, showing innovation. These empirical study will add understanding on the career paths of beauty YouTubers and contribute to the studies of creative labour markets and creative workers' entrepreneurship.

Key words: *beauty YouTubers, creative industry, creative labour, multiple job-holdings, occupational choice, human capital, cultural entrepreneurship, South Korea.*

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Chapter 1. Introduction

1.1 Problem Statement

The growth of new media is considered one of the marked change in the cultural and creative industry(Menger, 2006). Among the various video platforms, YouTube is the most prevailing video sharing website. In the YouTube platform, anyone can upload and watch videos for free. People who upload video contents and operate their own video channel on YouTube are called 'YouTubers'. Among them, 'beauty YouTubers' are referred to a particular type of YouTubers. Their contents mainly "give makeup tutorials, review cosmetic products, share their skincare routines, and so on"(Fischer, 2014, p.1). The characteristics of these contents are not only informative and instructive, but also entertaining and enjoyable to watch(Fischer, 2014). Some of beauty YouTubers become so influential to the beauty industry that they become a model of cosmetic brands or launch new beauty products collaborated with cosmetic brands. Fischer(2014) mentions "the fashion and beauty industries have recognised this, and have co-opted the unique authority and tactics of these amateurs and turned them into strategies"(p. 15). Fischer(2014) regards beauty YouTubers as "a unique example of the kind of issues surrounding amateur media production in the twenty-first century"(p.15).

In South Korea, beauty industry is getting bigger and bigger. Beauty products are about to become one of the biggest exports to the world along with electronics or automobile(Schaefer, 2015). The beauty products and beauty industry in South Korea are especially referred to K-beauty, which become one category(Wood, 2016). This is affected by the South Korean women's strong interests in skin-care(Arthur, 2016). The popularity of K-beauty is getting bigger and bigger along with the attention of South Korean drama series and popular music. With this boom, the influence of beauty YouTubers become crucial. Many people watch the beauty YouTuber's contents and get advice or purchase the products that the beauty YouTubers used in the video. In sum, the role of beauty YouTubers become huge.

1.2 Research Question and Aims

The subjective of this thesis is to empirically explore the career paths of South Korean beauty YouTubers. It regards beauty YouTuber as creative workers. This study aims at answering the following research question:

RQ: How do South Korean beauty YouTubers build their careers?

In order to answer the main research question, some sub-questions will be taken into consideration as follows:

SQ1: To what extent does human capital theory explain the success of their career?

SQ2: What factors trigger them to start a career?

SQ3: How do they manage the creative work precarity?

SQ4: How does their labour pattern look like?

SQ5: How do they apply entrepreneurship when developing their career?

1.3 Academic and Societal Relevance

The academic studies on the creative labour market have been conducted by many scholars. The market is characterised by short-term and project based work(Menger, 2006). It has the aspects of oversupply(Menger, 2006). The art schools are always overflowed by the aspiring students who want to be artists(Towse, 2006). The artists choose their career for the expected longer working life or the expected lifetime income from copyrights(Towse, 2006). This oversupply results in the unemployment or self-employment(Menger, 2001). To survive in this labour condition, artists usually work in and outside the creative field, which is shown as multiple-job holing(Thorsby & Zednik, 2011). By doing so, they supplement the relatively low income of the arts world. In this sense, looking at the case of beauty YouTuber will provide empirical evidence to the studies about the labour markets and career development in the creative industry.

From a social perspective, the importance of creative workers and cultural and creative industries in South Korea has increased in the recent few years. As Oakley(2004) argue, creative industry enhances the development of economy. South Korea has been struggling the low growth rate of economy. The government emphases the importance of creative industry and entrepreneurship that will create new jobs in the future.
As Wennekers et al.(1999) mentioned, entrepreneurship is regarded to have a relation with the development of economy.
 Indeed, more and more young people choose to be an entrepreneur. Being YouTuber is one of the options. There are many would-be beauty YouTubers in the market. Especially for woman, a beauty YouTuber is seemingly sustainable job that doesn't have career disruption caused by parenting, for instance. This is important to women, who take large proportion of beauty YouTubers. Despite of the high popularity of the job, there are few related studies. Therefore this study can be a guide to many would-be beauty YouTubers in South Korea. Also it will

give an insight of entrepreneurship that is considered important in the South Korea's economy growth.

The structure of this thesis is as follows. The 'Theoretical Framework' chapter presents the previous studies related with the creative workers' career and their labour markets. Background knowledge about YouTube will be given as well. Following this, in the 'Methods' chapter, I will describe the mixed methods of quantitative and qualitative research and justify the choice of method. Afterwards, the 'Results' chapter shows the finings from both quantitative and qualitative analysis. At the 'Discussion' chapter, in-depth discussion from the results and social and theoretical implications will be discussed. The limitations of this study and suggestions for further research will be given as well. Finally, the 'Conclusion' chapter will close the thesis by answering research question.

Chapter 2. Theoretical Framework

This chapter will cover the main concepts and theories related with this study. Firstly, the characteristics of creative labour market will be discussed. Secondly, the career paths of creative workers will be covered. Thirdly, entrepreneurship in the creative industries will be discussed. Finally, some background and studies about YouTube will be given. This chapter will provide a fundamental to the methods and results chapter in this thesis.

2.1 Creative labour markets

2.1.1 Employment

Employment in the artistic world has constantly grown(Menger, 2006). The reasons can be explained with various factors.The demand for the arts has been boosted by the increased level of income(Menger, 2006). The employment in cultural industry is also driven by public support(Menger, 2006).

In terms of hiring condition, large portion of employment has changed into short-term basis while the proportion of long-term contract in the cultural labour market has decreased(Menger, 2006). This tendency seems to be remarkable in the arts sector compared to the other sectors(Menger, 2006). Menger(2006) pointed out that the contract in the cultural industries such as broadcasting or new media sectors mostly shows an aspect of a short-term basis. Storey et al.(2005) explains that this transition occurs due to the need of cultural organisations that want to reduce the cost with short-term hiring.

Self-employment is also the predominant feature in artistic labour market(Menger, 2006). Several empirical studies show that how creative workers cope with the change from permanent to temporary employment in the labour market. For example, Storey et al.(2005) studied how freelancing workers in the media industry cope with those change.Murray et al. (2012) argue that this changing circumstance that creative workers face out need to be included in the discussion of establishing creative labour policy.

2.1.2 Oversupply

One of the major characteristics in artistic labour market is the oversupply of artists. The reason why the excess supply occurs in the artistic labour markets can be explain with several factors. Firstly, increased income and leisure time encourages the demand of cultural sector(Menger, 2006). The growth of the demand forces to provide more artistic workers in

the market(Menger, 2006). Secondly, the advancement of technology causes oversupply in the artistic market.It enables artists to produce outputs without complicated skills and enhances productivity(Menger, 2006). Also, it makes easy to enter the market, which leads to increase competition at the end((Menger, 2006).Thirdly, according to Rosen(1981), the scale of the economy is expended by more participation in the market. The more artists provides outputs in the market, the more consumers emerge(Rosen,1981). Then, it triggers more participation of artists, which results in oversupply(Rosen,1981). Fourth, supplier's need to cope with the uncertainty of demand in the creative market induces excessive production(Menger, 2006). Fifth, in case of Europe countries, the low cost of tuition fee, which is publicly supported for the high rates of return to society, stimulates students to enrol the arts education(Towse, 2006) and results in many artists in the market.

2.1.3 Multiple jobs holdings

Throsby & Zednik (2011) explores artistic worker's labour outside the arts world, which was mainly about the labour style and the application of artistic skills.They (2011) pointed out that the artistic workers generally receive less than other types of workers in terms of monetary compensation. To make up for the insufficient earning, artists need to have additional jobs, which is shown as multiple job-holdings(Throsby & Zednik, 2011). Throsby & Zednik (2011) categorise the labour market that artists work for as three types: market for their "creative work", "art-related work", and "non-arts work"(p.9). Among the three, Throsby & Zednik (2011) defined art-related work as the field "that is not part of their core creative output but that uses their artistic skills"(p.9). Similarly, Cunningham (2011) pointed out, working in the different industry is more frequently happening to the creative workforce. Throsby & Zednik (2011) argue that this financial difficulties that artists face out need to be considered crucially when establishing artist support policy. Hence, I hypothesis the following:

> **H1**: *Beauty YouTubers hold multiple jobs to compensate insufficient earnings from the work.*

Throsby & Zednik (2011) also mention that artistic skills may be applicable to the other sectors when the artists work in the outside arts world to earn money. They(2011) propose that artists might look on the bright side of their labour in non-arts sector because a new twist on the application of their skills is possible.They(2011) predicted that pursing the

opportunities to apply the creative skills in the non-arts world might increase in the future.Thus, I hypothesis the following:

> *H2: Beauty YouTubers with multiple job-holdings apply their creative skills to other sectors.*

2.2 Creative workers' career paths

2.2.1 Human capital theory

Towse(2006) analysed how the arts school can influence to the artistic occupation. Even though the role of training in the arts sector is considered less important than that of innate talent, the arts school provides various benefits(Towse, 2006) First of all, the opportunity to use high cost facilities which are not easy for students to purchase can be given(Towse, 2006). The venues to exhibit their art works are also provided and the school also helps students to broaden social connections(Towse, 2006) in campus. Students also can discover how to conduct in a professional manner(Towse, 2006). They can get an chance to evaluate their capability, which will be helpful when making a career decision(Towse, 2006). Thus, I hypothesis the following:

> *H3: Relevant formal education gives advantages to the career of beauty YouTubers.*

For the cases of artists who didn't take arts training, Towse(2006) gave two explanations. Firstly, they might have already finished higher education in other field before becoming an artist(Towse, 2006). Second, they might not consider the training necessary to build a career. Both are contrary to human capital theory(Towse, 2006). Formal education often plays a role as a certification and signal to employers who are searching for a proper employees, but in the arts world, its importance becomes less(Towse, 2006). The artistic labour markets look for those who are creative or have renown for being professional, Instead(Towse, 2006). Those characteristics can not be identified by the diploma or degrees(Towse, 2006). Also, given that self-employment is the prevailing to the arts worlds, there is little need for such certification(Towse, 2006). Thus, I hypothesis the following:

> *H4: Relevant formal education doesn't affect the success of beauty YouTubers' career.*
> *H5: Beauty YouTubers who didn't take relevant formal training chose the career after having another regular education.*

H6: *Beauty YouTubers who didn't take relevant formal training consider it insignificant to their career.*

In sum, human capital is not perfectly fit to explain the arts world, but still many artists or would-be artists go to arts school. Under what circumstance and to what extent human theory can be adopted, therefore, is supposed to be different depending on cases.

2.2.2 Occupational choices

Human capital theory argues that a person choose a job based on "the expected life income"(Towse, 2006, p.879). In spite of higher level of education that artistic workers have, the average income for them seems to lower than that of other types of workers(Towse, 2006). Then, to explain the career decision in the artistic world, another reason can be considered. For the occupation in the arts, "the expected working life" is longer than that of any other jobs(Towse, 2006, p.879). Artistic workers can live by copyrights from their creative outputs(Towse, 2006). This benefits can induce people to be artists. The creative jobs might be chosen by those who expect this advantages. Hence, I hypothesis the following:

H7: *Beauty YouTubers start their career for the expected higher lifetime income.*
H8: *Beauty YouTubers start their career for the expected longer working span.*

2.2.3 Labour patterns

The career paths of artistic workers have been studied by many scholars. Vinodrai(2006) studied the Toronto's case with the empirical research about the career paths of industrial and graphic designers. One of his findings shows that "circulation" and "disruption" appears in the Toronto's labour markets(p.242). The employment in Toronto seems to be rotated, which is referred to "circulation" by him, and the layoff occurs for a variety of reasons, which is "disruption"(p.246).

   Furthermore, three characteristics were found through the Toronto's case: "repetition", "reputation", and "mediation"(pp.252-256). Firstly, workers repeatedly collaborate with others(p.252), which is "repetition". Their upcoming careers can be determined with the person who they work together(p.252). Secondly, the fames needed for their career can be acquired depending on who they worked with, which is "reputation"(p. 254). Thirdly, various kinds of mediators are affecting to the formation of careers, which is

"mediation"(p.256). They include network from school, people from workplace or even internet. I therefore propose the following:

> ***H9***: *Repeated labour appears in the career of beauty YouTubers.*
> ***H10***: *Reputation building appears in the career of beauty YouTubers.*
> ***H11***: *Mediators appear in the career of beauty YouTubers.*

2.2.4 Success and performance

How to measure the success in the cultural and creative industry has been answered differently. About superstars in the market, there are different explanations of their success. Rosen(1981) said "superstardom is a phenomenon that there is a concentration of output among a few individuals, marked skewness in the associated distributions of income and very large rewards at the top"(p.845) According to Rosen(1981), superstars occur because there are difference in talents. On the other hands, Adler(1985) argues that it is not caused by the different in talents. Adler(2006) defines superstars as "individuals who attain considerable prominence and success in their field and whose earnings as a result are significantly greater than the earnings of their competitors."(p.897). Adler(2006) argues "it is a result of the need on the part of consumers to consume the same art the others do"(p.897). They give different explanation about how superstardom occurs. But they have in common with definition of the success, which is 'earnings' or 'income'.

As Jacobs et al.(2016) discussed, Beaver said that "the ability to sustain an acceptable level of income for themselves and their employees"(p.5463) is considered success for the small business. In addition to that, as Jacobs et al.(2006) cited, Chaston argues that "sustaining a lifestyle oriented toward involvement in creative output than on being financially successful"(p.5463) is regarded as success to small creative business. It shows keeping the current level of livelihood could also mean success in some cases. In sum, defining success in the creative industries can be variously answered.

2.3 Entrepreneurship in the creative industries

2.3.1 Definition of entrepreneurship

On the concept of an entrepreneur, there has been many interpretations among scholars. For Schumpeter(Peterson, 1971, p.98), "entrepreneurship is the use of a novel combination of the available means of production". Peterson(1971) discussed that Schumpeter regarded

individuals are more entitled to be entrepreneurs who conduct the combination, rather than any organisations.

What factors make a person to be entrepreneurs has been studied by many scholars. The entrepreneurial intention is considered as an important factor to be entrepreneurial activities(Krueger et al., 2000). According to Douglas et al.(2002), people who have positive attitudes towards risk and independence are significantly likely to be entrepreneurs. As Frese & Gielnik(2014) cited, Kirzner regards entrepreneurs as people who are keen to the chances from the market.Entrepreneurs are different from small business owners in that the former run a enterprise with the intention to make profits while the latter do to achieve private aims(Carland et al., 1984). Doing a business with strategies and innovation appears to entrepreneurs unlike small business owners(Carland et al., 1984). Therefore I hypothesis as follows:

H12: Beauty YouTubers as entrepreneurs show innovation when doing a business.

2.3.2 Cultural entrepreneurship

The application of entrepreneurship can be found in the cultural and creative industries as well. Klamer(2011) defines a person "who is entrepreneurial in the realisation of cultural values"(p.141) as a cultural entrepreneur. As Scott(2012) cited, Bourdieu argued creative workers made conversion of other capitals to supplement insufficient economic capital. In addition, Scott(2012) defined cultural entrepreneurs as people who have three characteristics: producing of creative outputs, evaluating a chance, and practicing innovation to make up for insufficient economic capital.

Cultural entrepreneurs have been credited to contribute the development of modern economy(Mokyr, 2013). The importance of cultural entrepreneurship induces many empirical studies in the creative industry. Some previous empirical studies show cultural entrepreneurship in practice. Music producers who make their own music are regarded as cultural entrepreneurs(Scott, 2012). During the music production, the Bourdieu's transition and utilisation of cultural or social capitals can be found(Scott, 2012). Benjamin et al.(2015) identified the importance of cultural capital such as organisational business acumen when making economical capital. I therefore hypothesis as follows:

H13: Beauty YouTubers show entrepreneurship converting cultural and social capitals to economic capital.

Building up career in the artistic sector is their major objective to the cultural entrepreneurs while sustaining livelihood by working in and out the arts worlds(Scott, 2012). Entrepreneurs in the non-profit performing arts organisation, "are necessarily motivated by self-fulfilment" due to the low financial returns(Preece, 2011, p.108)

In the cultural and creative industries, the importance of entrepreneurship has increase. Considering the changing tastes of people's enjoying leisure time, adaptation of entrepreneurship was needed in art managements(Burton, 2003). The uncertainty of the market also requires the application of entrepreneurship in the popular music industry(Peterson & Berger, 1971).

This use of term 'entrepreneurship' in the cultural and creative industry often faces out criticism. Oakley(2014) argues it needs to be cautious to call artistic workers cultural entrepreneurs, because it often fails to deliver the reality of their work. Oakley(2014) pointed out "calling the multifarious forms of contingent work 'entrepreneurship', particularly as these forms spread beyond the cultural sectors into huge parts of the economy, is meaningless, even deceptive"(p.156). In other words, entrepreneurialism in the cultural sector is often of the forced(Oakley, 2014).

2.4 YouTubers as an entrepreneur

2.4.1 The components of YouTube ecosystem

YouTube is the most popular video sharing website. It was started by three previous Paypal workers[1] in 2005. One year later, the acquisition by Google[2] was accomplished for $1.65 billion in stock[3]. YouTube is used world widely and it is enjoyable with fifty different languages and almost in every countries(Boswell, 2016).

Once an user creates an Google account, the person gets a 'YouTube channel', which is created automatically. On this channel, the user can upload video form of contents. The

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[1]Chad Hurley, Steve Chen, and Jawed Karim. See Dickey, M.R. (2013). The 22 Key Turning Points In The History of YouTube. Business Insider. Retrieved 10 June 2017 from http://www.businessinsider.com/key-turning-points-history-of-youtube-2013-2?international=true&r=US&IR=T#

[2] a search engine developed by Sergey Brin and Larry Page in 1996. see https://www.computerhope.com/jargon/g/google.htm

[3]see https://techcrunch.com/2006/10/09/google-has-acquired-youtube/

owner of a YouTube channel can be various. [4]Cooperates can operate their own channels to upload videos and promote their products and services. Any institutions can do that to inform their activities. Even traditional media groups such as [5]BBC, CNN also have their YouTube channel to reach broad audience easily. Among the variety types of the owner, there are "ordinary users(Burgess et al, 2009b, p.93)" who are individuals operating YouTube channel. In this thesis, 'YouTubers' are referred to those people.
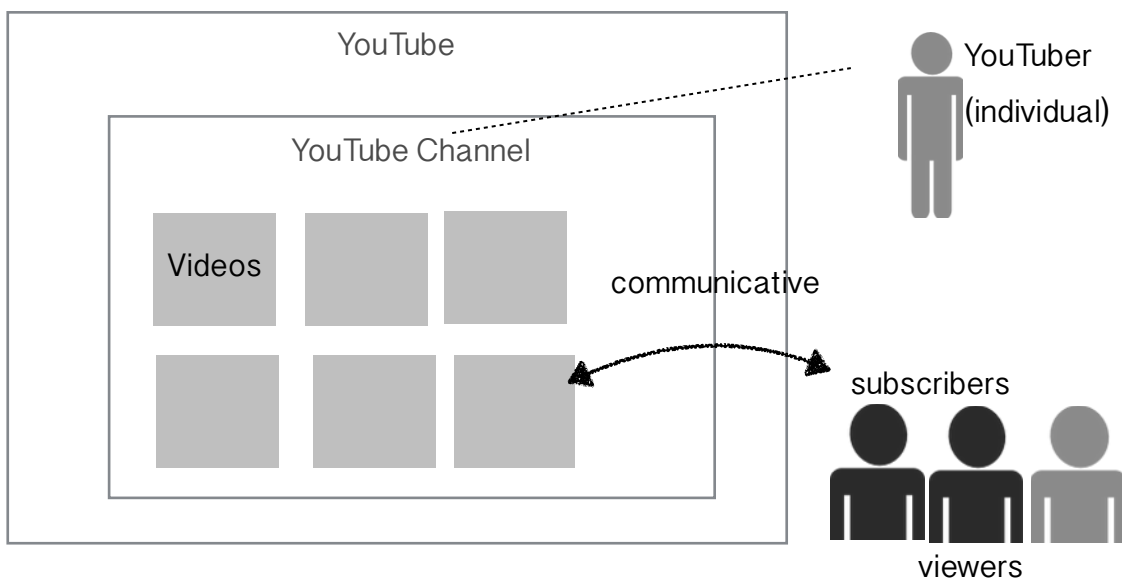
Figure1. The components of YouTube ecosystem (Source: Own elaboration)

MCN, an abbreviation of Multichannel Network, is a "third-party service provider[6]" that supports and manages YouTuber. MCN emerged as an supplemental assistant of YouTube in that they provide supports for YouTubers to grow as professional, generate incomes on YouTube(Cunninghum et al., 2016). Their major jobs are divided into three. First of all, they assist YouTubers' video production with facilities that an individual can not afford, or filming studios(Cunninghum et al., 2016). Second, MCN helps YouTubers meet other YouTubers and collaborate in making videos. This collaboration enables them to introduce counterparts to their fandom or vice versa, which results in engagement of new fans(Cunninghum et al., 2016). Thirdly, MCN provides YouTubers strategies to monetise their channels and mediate

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[4] Cooperates use YouTube channels with various purpose,

[5] Burgess et al.(2009b,p.92) also mentioned this type of media groups.

[6] https://support.google.com/youtube/answer/2737059?hl=en

collaboration offers from brands(Cunninghum et al., 2016). Working with MCNs, therefore, enables YouTubers to develop their career from amateur to professional(Anstead et al., 2014). Therefore, I hypothesis the following:

H14: MCN helps beauty YouTubers career to be successful.

YouTube also provides 'YouTube for Creators benefits program'[7], which encourages YouTubers to be involved into YouTube community. The benefits are given to those who meet certain levels that YouTube decided. The standard is based on the number of subscribers. Table 1 illustrates the information about the levels and benefits given by YouTube.

Table 1. YouTube creators' level and benefits offered by YouTube

Level	Graphite	Opal	Bronze	Silver	Gold	Diamond
subscribers	1-1K	1K-10K	10K-100K	100K+	1M+	10M+
Benefits	-Creator Studio -Creator Academy	-Creator Day -YouTube Space event or workshop -Local meetups	-Channel consultation program -Become eligible for the YouTube NextUp contest -YouTube Ambassador	-Redeem your Creator Award -Claim your spot in the Creator Hall of Fame -Access exclusive events -Get your very own partner manager		

Source: Own elaboration based on
https://www.youtube.com/yt/creators/benefit-levels.html?noapp=1
https://www.youtube.com/yt/creators/rewards.html?noapp=1

As shown in Table 1, the opportunities given to 'Graphite' are basically educational programs to improve YouTubers' output. When their level goes 'Opal' and 'Bronze', the chance to broaden network in YouTube community will be given. If the level becomes 'Silver' or the ups, 'Gold' and 'Diamond', YouTube treats them in a different way. They give a certificate, which is called 'play button'. Plus, YouTube gives a personal guide to them and the kinds of advertisement become changed. Since influential YouTubers are also helpful for YouTube to increase advertisement incentive, they are treated differently compared to before.

2.4.2 YouTubers's entrepreneurial aspects

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[7] see https://www.youtube.com/yt/creators/benefit-levels.html?noapp=1

The usual form of the video that individual YouTuber use is 'vlogging'(Burgess et al, 2009b, p.94). The definition of vlogging is defined by Burgess et al(2009b) as follows:

> Vidoeblogging, or 'vlogging' is a dominant form of user-created content, and it is fundamental to YouTube's sense of community. Typically structured primarily around a monologue delivered directly to camera, vlogs are characteristically produced with little more than a webcam and some witty editing. The subject matter ranges from reasoned political debate to the mundane details of everyday life and impassioned rants about YouTube itself.(p.94)

In 2007, YouTube launched the "Partner Program"[8], which allows monetise YouTuber's channel. When a channel get more than 100,000 subscribers(i.e. over the Silver level), then the YouTuber can apply to the program. If the application is accepted by YouTube after qualification check, they are able to attach advertisements on their videos. When viewers watch the advertisement, it generates revenues to the channels[9]. This monetisation makes some YouTubers devote to create more videos on the platform to get the financial rewards.

Another way to make money from YouTube: branded video. It refers to video contents developed with brands for the purpose of promoting their products or services[10]. Making this types of video seems like win-win strategy because brands can reach wider audience and YouTuber generates earnings. Exceptionally, there are some YouTubers who intentionally refuse those commercial purposed offers keep the authenticity of their videos.

Burgess et al.(2009b) found entrepreneurial aspects from how YouTubers use those financial opportunities. Burgess et al.(2009b) described "entrepreneurial vloggers participate in YouTube's advertising sharing scheme and draw revenue from their presence on YouTube."(p.104). Beauty YouTubers grasp their viewers' attention in a communicative way of speaking method, and build their own communities(Hopwood,2015). Thus, when the beauty YouTubers appear with commercial advertisement, the viewers become easily customers of the products. Fischer(2014) pointed out that beauty YouTubers are "entrenched in a culture of consumerism"(p.4).

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[8] https://sites.google.com/a/pressatgoogle.com/youtube5year/home/history-of-monetization-at-youtube

[9] https://support.google.com/youtube/answer/72851?hl=en&ref_topic=6029709

[10] see https://creatoracademy.youtube.com/page/lesson/branded-content?hl=en#yt-creators-strategies-1

In building theoretical framework, I covered the concepts and theories that are related with this thesis. Firstly, creative labour markets are characterised by short-term, temporary contract work(Menger, 2006), and oversupply(Menger, 2006). Multiple job-holdings are found from the creative workers to cope with those labour market conditions(Throsby & Zednik, 2011). Towse(2006) explored artistic labour markets from the human capital theory. According to the theory, occupational choice is for the expected income or working span(Towse, 2006). Creative labours show working patterns such as repeated labours and building up reputation(Vinodrai, 2006). Also, mediators are intervened during the career(Vinodrai, 2006). The success in the creative industry can be defined differently. In case of this thesis, the measure of the success will be discussed in the next chapter. Entrepreneurs appear during the creative workers career. Doing a business with innovation(Carland et al.,1984) or, as Scott(2012) cited, Bourdieu's concept of conversion from cultural and social capital to economic capital can be said entrepreneurship. In the YouTube platform, YouTubers can generate financial gains with various route. In this process, they are showing entrepreneurship in catching those opportunities to monetising their channel(Burgess et al.,2009b). With these theoretical background, in the next chapter, the methodology for this thesis will be presented.

Chapter 3. Methods

This chapter will explain the method used for this study. In this thesis, the mixture of quantitative and qualitative research method was chosen. Firstly, the explanation and justification for the choice of the research method will be presented. Then, the research process including sample selection, data collection, and analysis will be described. Finally, limitations will be discussed.

3.1 The mixed methods research

The research question for this study is 'how do South Korean beauty YouTubers build their career?'. The following sub-questions are 'to what extent does human capital theory explain the success of their career?', 'what factors trigger them to start a career?'. 'how do they manage the creative work precarity?', 'how does their labour pattern look like?', and 'how do they apply entrepreneurship when developing they career?'. To answer the research questions, a mixed method research was chosen. There are three reasons for choosing the mixed method design:

1. When it comes to beauty YouTuber's career, there are multiple sources of data that can be used. In the YouTube channels, there are numerical data that gives a description. Also, the contents of videos give information about career paths.The categories of videos can also be used to explore how the career have developed. Plus, interviews with beauty YouTubers are also possible. In sum, both quantitative and qualitative data will be useful to answer the research questions.

2. The sub-questions require to employ both quantitative and qualitative analysis methods. The sub-question starting with 'to what extent' can be answered with quantitative analysis findings. The other sub-questions asking 'what factors' and 'how' are suitable to qualitative research, since it can describe the complexity of the context(Mack et al., 2005). By adopting both methods, each question can find appropriate answers.

3. Some data can be transformed from qualitative to quantitative one for this study. Beauty YouTubers' videos comprises various types of contents. By counting the frequency of any qualitative data, the results can show what kinds of works beauty YouTubers have done. This is the process of "quantification"(Bryman, 2012, p.614), Counting the frequency of qualitative data with coding is commonly used in mixed methods research(Driscoll et al, 2007)

In sum, the mixed methods for this thesis will not only employ both quantitative and qualitative analysis, but also include transformed data. As the quantitative analysis, correlation(regression) and comparison analysis were designed. On the other hand, as the qualitative analysis, in-depth interviews and thematic analysis were designed. Table 2 illustrates the research design. In the next sections, research process will be specifically described.

Table2. Type of data collected for the mixed method analysis

	Sample	Collected data	Type of data	Type of analysis
(1)	All	Numerical data of the YouTube channels	Quantitative	Quantitative
(2)	Group1	Contents of the videos on their career paths	Qualitative	Quantitative
(3)	2 of Group1	Contents of the videos	Qualitative	Quantitative
(4)	Group1	Contents of the videos on their career paths	Qualitative	Qualitative
(5)	3 of Group2,3	Interview with YouTubers	Qualitative	Qualitative

(Source: Own elaboration)

3.2 Sample selection

3.2.1 The criteria of sample

For the study, a criteria was needed to decide the range of South Korean beauty YouTubers. In this study, I consider language they use in their video the standard to define South Korean YouTubers. Language determines the major audience base. It directly influences and connects with people who speak the language. Videos contents spoken in Korean mean that most of the viewers are supposed to be South Korean and this link to their influence in South Korea. Since YouTube is a Internet platform, a geographical factor is regarded less important. Anyone can access YouTube contents in countries where the access is allowed. Thus, the geographical barrier is quite low. In addition, in this study, the gender was not considered a crucial factor in selecting samples. Most of beauty YouTubers are guessed to be women, but these days more and more men start beauty YouTube channel. But this study tried to focus on the career development issue. In sum, I excluded a beauty YouTuber who speaks other languages. On the other hand, I included a sample if she or he speaks Korean even though the person lives in other countries.

3.2.2 Groups of samples

The number of samples was set 100 people. Before selecting samples, I decided to set several groups first. Usually career paths include gradual stages from the bottom to the top. Each stages shows different perspective of the career. Therefore, encompassing various stages is important to study career development. To figure out general career paths of South Korean case, the samples should be representative. Therefore, the selection of samples was designed to include samples in various stages. If I select 100 samples first and divide them as groups, then it can cause a problem that the results might not represent beauty YouTubers in various career stages. YouTube platform is designed to show most watched contents or popular videos when people search any key words. It is hard to select sample randomly without such design of groups.Therefore, I decided to firstly set some groups for different career stages and select the corresponding samples later.

Groups were based on the levels that YouTube officially designated for its benefit program. The specific explanation of each level was presented in the previous chapter. The standard is basically the number of subscribers, which is important to YouTubers's career. The groups are three. Group 1 is the influential people who have more than 100,000 subscribers. This group is expected to be the most informative, since they have been through the whole

pathways; Group2 is the one who are growing in the market.Their subscribers' number is from 1,000 to 100,000.They are expected to show the struggles and difficulties during the journey.; Group 3 is the people who started their channels, who has less than 1,000 subscribers. Group3 is expected to be mainly beginners who just started YouTube channel. They are expected to explain the career choice explicitly because they just started a career. They can also tell some difficulties of at the early stage. For each groups, corresponding samples were collected as 36, 37, 27 respectively. The proportion for each groups were supposed to be similar, but it was slightly changed during the selection.
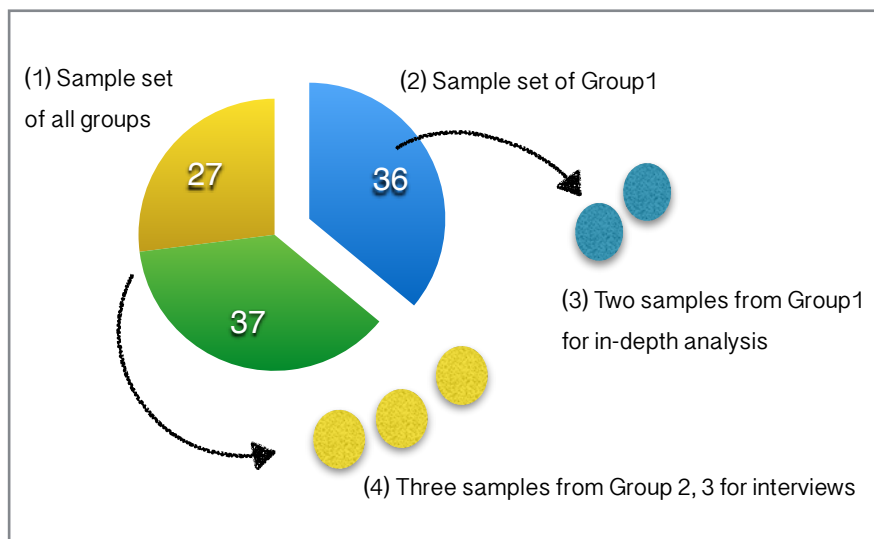
Figure 2: Sampling for this thesis (source: own elaboration)

3.2.3 Two of the top five beauty YouTubers

In Group1, two of the top five most subscribed beauty YouTubers were selected for in-depth case study. This was conducted for the analysis of their use of social capital and application of entrepreneurship.

3.2.4 Samples for in-depth interviews

To get more information about Group 2 and 3, several samples were selected randomly. Those groups have relatively deficient information on the career paths. Therefore, the in-depth interview was designed.

3.3 Data collection

To explore the career paths of beauty YouTubers, data was collected from three sources: YouTube channels, video contents, and YouTubers.The data was mainly collected online. The Internet is a source of extensive data with its increasing approachability(Bryman, 2012)

3.3.1 From the YouTube channels

First of all, some numerical data were collected for all the samples. Table 3 illustrates what kinds of data was available on the YouTube channels.Those numbers were accessible to anyone.

Table 3. Available data and collected data (Source: Own elaboration)

	Available data from YouTube's channel description	Collected
a	the number of subscribers	O
b	the number of total videos	O
c	how many views the YouTube channel has got so far	O
d	when the YouTube channel opened	X
e	when each videos was uploaded	partially
f	how many views each video has got so far	X

Among those numbers, (a),(b),(c) were collected. On top of that, from the data of (e), I could get the uploaded date of the first video. This data included year, month, and day. (d) was excluded in the collection, some of them have a time gap between opening the channel and starting to upload videos in the channel. Thus, I concluded that the first video' uploaded date is more meaningful than the channel's open date. Also, (f) was excluded for analysis, because the counting of views for each video has accumulated since it uploaded.Therefore with the each videos' view counts, it is hard to compare which videos has much influence or how fast its view has grown.

In sum, the collected data were (a) the number of subscribers, (b) the number of total videos, (c) how many views the YouTube channel has got so far, and the first videos' uploaded date from (e). All the data were collected based on the date of 29 May 2017.

3.3.2 From YouTube video contents

Secondly, data was collected from contents of beauty YouTubers videos. When it comes to Group1's beauty YouTubers, who are considered as influential to the market, they get lots of inquiries about their career. Therefore, they often make a separate video explaining their career paths. They also make Q&A videos to answer the questions from viewers. By watching those videos, it is possible to get information about them and their career paths. The collected data was coded with several factors. Appendix C shows the coding list. Among the factors, the data about educational background was separately coded. In this study, the criteria of education was university major. On top of that, additional data was collected for in-depth analysis about the successful beauty YouTubers's career.

Beauty YouTuber 'SSIN' has the second highest number of subscribers among the samples. She has uploaded lots of videos compared to other beauty YouTubers in Group1. The total number of videos in her channel was 402 based on the date of 29 May 2017. The types of the contents were collected for in-depth analysis to explore the hypothesis about using alternative capitals will be tested. Beauty YouTuber 'Calary girl' is also from the top five beauty YouTubers in the samples. Similarly, the types of her outputs were collected for in-depth study.

3.3.3 From interviews

For group 2 and 3, I conducted in-depth interview to identify their career paths. The two groups have comparatively little information about their career on the Internet. Especially They rarely mentioned their background and career choice decisions as the channels have not developed yet. Therefore, to explore details, doing interviews was needed.To access to them, I found their email address from their videos description part or Social Network Service(SNS) accounts, which usually consists of official information about them. When I can not find email address, I left a comment asking email address and got reply from them. After I access to the person, interview was conducted by email or phone call.The interview generally took around 30 minutes. In Appendix, A shows the interview guide used for this study

3.4 Data analysis

The analysis was conducted into two parts. One is the quantitative analysis. With the data collected from the channels, correlation(regression) and comparison analysis were performed. It also includes the frequency analysis for the data transformed from qualitative to quantitative one. The other one is that qualitative analysis. From the contents of the videos and interviews, the career paths will be explored.

3.4.1 Quantitative analysis

(1) Model A - correlation analysis

For all the sample, correlation analysis including regression will be analysed. The purpose of this model is to find which factors are significantly influential to the success of their career.

Table 4. Variables collected for regression analysis(Source: Own elaboration)

Variables	Meaning
subscribers (Y)	the standard of the success in this study
total views (X1)	how much they have been exposed in the market
total videos (X2)	their outputs
starting year (X3)	the length of career

This model has one dependent variable and three independent variables. As a dependent variable, the number of subscribers was designated. This is considered as the standard of success in this study. That is because it shows how many people they can influence once they upload videos. As independent variables, which are predictors, the number of total views and videos, and the year of starting YouTube career were included. The predictor 'total views' is the total amount of view that the channel has got so far. This indicates how much they have been exposed to the public, the users of YouTube platform. The predictor 'total videos' means the amount of videos that the channel has. This means outputs produced by the beauty YouTuber.The predictor 'starting year' is the year when they started to upload videos. This means how long they have been working in the field. In sum, each variable means how much they have been exposed to the market, the amount of output, and the length of career. With the results of the regression analysis, which factors affect the success of their career will be explored.

(2) Model B - comparison analysis

To test human capital theory, comparison analysis was designed. Samples in **Group1** were analysed specifically with the additional data of educational background. For the analysis, each major was coded with different numbers. If they don't have major, they are counted as 'no major' category. The school drop outs were also counted in 'no major'. The process of coding was "quantification(Bryman, 2012, p.614)" which is changing qualitative data to quantitative one.

(3) Model C - frequency analysis

With the data from the two of the top five in samples, frequency analysis was conducted. It was designed to identify the types of their outputs. It also requires changing data form from qualitative to quantitative.

3.4.2 Qualitative analysis

(1) Thematic analysis

With the data from videos contents, thematic analysis was conducted. This research method is widely used when analysing qualitative documents(Bryman, 2012). It captures the veiled themes from the data(Bryman, 2012).Through this, the several theme related with beauty YouTubers career development will be elaborated. Video contents were coded with some variables. Appendix A illustrated the details.

(2) Interviews

From the collected interview data, I translated them from from Korean to English. I divided them into the categories in Appendix C that I used for qualitative contents analysis.

3.3 Limitations

In the process of designing research method for this thesis, there are several limitations. First of all, the selection of sample are conducted randomly, but three research groups were set up in advance. It was the purpose to induces variety of career stages. The standard of division was based on the levels designated by YouTube, but using this criteria allows researcher's subjectivity intervene the study process.

   Secondly, in the thesis, the success of the career is regarded as the number of subscribers. But the success can be measure with different standard. Also, for the comparison

analysis, the educational factor was measure by university major of the samples. Given that the university education is not the only formal learning, there is a possibility that the results can not include the effect of different regular training.

Thirdly, during the process of quantification, which is transformation from quantitative data to quantitive one, it could lose the abundant information that qualitative data have(Driscoll et al., 2007).

Chapter 4. Results

In this chapter, the findings from the collected data will be presented to answer the research question, 'how does the career path of YouTube beauty creators look like?' To answer this question, I adopted the mixed methods. First of all, the findings from quantitative analysis will be given. Secondly, the findings from qualitative analysis will be given. At the end of this chapter, the results will be summarised.

4.1 Findings from quantitative analysis

In this section, the first sub question will be answered:

  * To what extent does human capital theory explain the success of their career?
The other sub questions will be addressed in the following section. Before starting, descriptive statistics will be given. Table 3 provides an overview of the 100 samples. In this table, the samples were shown as three divided groups. It shows general characteristics of the samples: The year of staring the career are seemingly different in each group. The mean of total views and videos are seemingly increasing as they get subscribed.

Table 5. General overview of the samples (Source: Own elaboration)

		Group1	Group2	Group3	Total
N		36	37	27	100
Subscribers	Max	2,584,608	94,369	911	2,584,608
	Min	107,305	1,148	3	3
	Mean	455,550	28,895	351	174,784
Total views	Max	258,151,428	5,549,887	85,594	258,151,428
	Min	4,251,381	142,011	73	73
	Mean	45,858,093	1,847,520	25,553	17,115,226
Total videos	Max	494	191	250	494
	Min	33	9	1	1
	Mean	182	65	22	95
Starting year	~2013	5	0	1	6
	2014	**11**	3	0	14
	2015	**17**	8	0	**25**
	2016	3	**25**	7	**35**
	2017	0	1	**19**	20

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4.1.1 Model A - the impact of career's labour

From the correlation analysis between the variables, those findings can be found.

Table 6. Correlation Matrix (Source: Own elaboration)

Variable	Mean	S.D	subscribers	total views	total videos	starting year
subscribers	175072.52	349310.306	1	.796**	.418**	-.477**
total views	17199395.6	36833159.6		1	.634**	-.509**
total videos	95.66	104.790			1	-.634**
starting year	2015.47	1.201				1

**. Correlation is significant at the 0.01 level (2-tailed).

1. The variable 'subscriber' has a quite strong positive relationship with 'total views' variable.
2. The factor 'total number of videos' has a positive relationship with 'subscribers' and 'total views', but it is rather weak and moderate.
3. The variable 'starting years' has a moderate negative relationship with the other three variables, which are subscribers, total view and videos. It indicates that the earlier they started their career, the more subscribers, views, and videos they get.

In addition to that, to see how much each predictors can explain the dependent variables, regression for each predictors was conducted. As mentioned, the dependent variable was 'subscribers' and the predictors were 'total views', 'total videos' and 'starting year'. The results were displayed with the scatterplot to see the fitness to the regression models and find any outliers. The results are shown in Table 7.

Looking at the scatterplot, I can see three major findings:

1. There is a outlier that doesn't group with other samples and it can be identified in three regression models commonly.
2. The predictor 'total views' fits the regression model with 'subscribers'. It means that as the number of views increases, the number of subscribers goes up. If the outlier is excluded, the fitness of the regression model rises up and R square becomes 8.18(Adjusted R square=0.816, p<0.001)

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3. When the outlier is excluded, the predictor 'total videos' moderately fits to regression model of 'subscribers', and so does 'starting year'.(Adjusted R square= 0.390 and 0.387, respectively)

Table 7. The scatterplot of the number of subscribers and predictors
(Source: Own elaboration)

Predictors	including all the samples	excluding the outlier
Total views		
Total videos		
Starting year		

There was a outlier from the results. I found the sample was the one(beauty YouTuber 'Pony') who has the most highest number of subscribers among the samples. To figure out why the outlier shows different results from others, I conducted additional research. I found that she previously worked as beauty YouTuber on another channel, which was owned by a cable

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broadcasting company. Once the series of work finished, which was successful, she made her own independent makeup YouTube channel. It explains why her channel get lots of subscribers even though the total video is small and the starting year is quire recent.

Figure 3. Results of regression analysis(Source: Own elaboration)
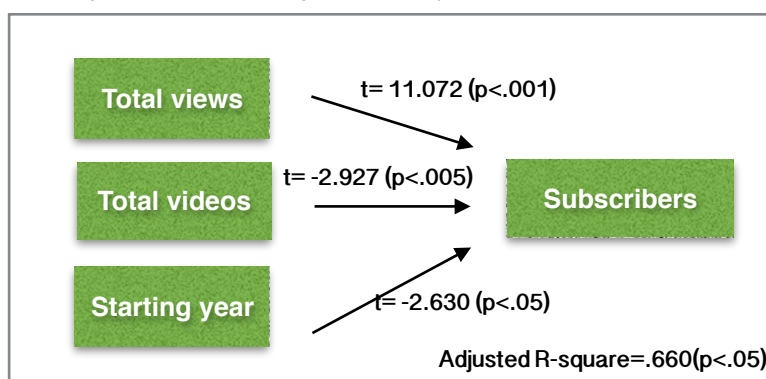
When putting all the predictors(total views, total videos, and first video year), the results was as Figure 3. The adjusted R-squared for the regression was 0.660($p<0.05$). Every relationship predicted in the model was significant.The number of subscribers was predicted by the total views($p<0.001$) and total videos($p<0.005$). Also, it was predicted by the year of first video uploaded($p<0.05$).

The results shows that total views, total videos, and staring year is related to the number of subscribers. It can be shown that the exposed to the market(total views) is linked to the success. H10 proposed that reputation is important. This results seemingly support the H10. Similarly, total videos and starting year mean the investment of labour and time to the market. This indicates that H9 'Repeated labour appears in the career of beauty YouTubers' may be supported. H9,10 will be further tested in the qualitative analysis. But the predictors are weakly or moderately explains the success in the above model. Therefore, the hypotheses will be covered in the qualitative analysis further.

4.1.2 Model B - Human capital theory test

This model is designed to answer the sub-question 'to what extent does human capital theory explain the success of their career?'. With collected educational background data from Group1, the comparison analysis(ANOVA) was performed.

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Table 8 illustrates the frequency of majors that Group 1's beauty YouTubers studied in their university. It shows that the major of design accounts around 19.44%, which is the most large proportion of the total. Makeup records the second largest major(13.89 %), followed by 'Fine arts'(11.11%), the third largest. 'No major' is 13.89%, which include beauty YouTubers who mention they didn't study related major and who are still high school students. School drop-outs are also included in this category. 'Unknown' (13.89%) refer the samples who didn't reveal the information about their university or major.

Table 8. Frequency table about major

	Major	Number	%
1	Deisgn	7	19.44%
2	Makeup	5	13.89%
3	Fine arts	4	11.11%
4	Educaton	2	5.56%
5	Media	2	5.56%
6	Music	2	5.56%
7	advertising	1	2.78%
8	Movie	1	2.78%
9	phytomedical	1	2.78%
10	philosophy	1	2.78%
11	No major	5	13.89%
12	Unknown	5	13.89%
	Total	36	100.00%

(Source: Own elaboration)

This analysis model compared the samples who majored related education with those who didn't. The 'unknown' category was excluded from this analysis. The analysis was conducted with different criteria each time. The switched criteria and its results are presented in Appendix B.

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From the results, there was no significant difference between groups for any case of majors. It indicates that major of university does not effect the success, the number of subscribers. I can summarise the results as follows:

1. Frequency of design, makeup, fine arts shows higher than other types of major.
2. The comparisons between certain major samples and the rest were not statistically significant.
3. In sum, many of the samples in Group1 majored related education. But that doesn't mean that the education factor makes significant difference to the success of career.

H4 proposes 'Relevant formal education doesn't affect the success of beauty YouTubers' career'. The results say that there is no statistically significant difference between people who majored related education and the rest. Therefore, the H4 is accepted.

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4.2 Findings from the qualitative analysis

In this section, the findings from mainly qualitative analysis will be presented with a focus on the four sub-questions:

* What factors trigger them to start a career?
* How do they manage the creative work precarity?
* How does their labour pattern look like?
* How do they apply entrepreneurship when developing their careers?

From the interviews and thematic analysis, I developed five themes to identify the career phrases: 'Decision making to be beauty YouTubers', 'risk management to overcome precarity of labour markets', 'monetising channels and the role of intermediaries', 'entrepreneurship converting cultural and social capital', and 'to be a powerful influencer in the beauty industry'.They will specify the career development and answer the research question and sub-questions. At the end of this chapter, the findings will be summarised.

4.2.1 Decision making to be beauty YouTubers

Occupational choice is made when entering a market. Beauty YouTuber generally show the strong affection towards makeup. The pure interest drives them to start a beauty YouTube channel. Sharing their makeup routine on YouTube is not a work or labour but a hobby at the early stage. They spontaneously enter the market and start a career because they like to do. As one interviewee explained,

> "I am a mother of three kids. When I become a mom, there is not much 'my time'. So, I wanted to do something that I like in a spare time when my kids are sleeping. I concluded that I wanted to talk something about cosmetics that I like. So, I started to upload videos about it." [Amy[11], Group3]

Another reason is to adopt more suitable methods to share their outputs. Generally beauty YouTuber in Group1(the influential) already had been doing online blog before they started YouTube. They had published written posting about makeup and product review on the blog. After YouTube is widely used by people, they decided to switch their main channel from blog to vlog. As some beauty YouTubers explained in their videos:

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[11] From interview

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"(When I was doing blog) I wanted to show my makeup tips more clearly. But blog has limitations to deliver explanation.Therefore, I decided to start Youtube" [YoonCharmi[12], Group1]

"I watched lots of foreign beauty YouTubers video, and thought that I also want to share something by video. And YouTube is more suitable channel to share 'how-to', I thought" [Calary Girl[13], Group1]

It is not always decided by own's initiative. When beauty YouTube industry just started, MCNs search and hunt prospective bloggers and suggest them to star a YouTube channel. In this case, the career starts with MCN from the early stage. As one beauty YouTuber explained,

"I did blog before and uploaded contents there. one day a MCN contacted to me. They suggested me to start YouTube." [lena[14], Group1]

Influenced by pioneers also affect them to start a career. Watching other beauty YouTubers videos gives inspiration and becomes reference. The frequent exposure to those contents form a dream to be like them. In addition, the low entry barriers of the market make it easier to put the dream into action. Some beauty YouTubers described as follows:

"When I first learn makeup was seven years ago. At that time, Micelle Phan, the beauty YouTube, was so famous. I watched her videos from the first one in a row, and became to like makeup. I just started to follow her" [Amy[15], Group3]

"watching beauty YouTubers' videos had been my joy of life since I worked for a company. I like the videos as a subscriber. When I quit a job, I borrowed camera from

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[12] [윤쨔미 YoonCharmi]. (2014, Oct 29). *[Q&A 이벤트]* 여러분의 질문에 대한 쨔미언니의 답변시간 *!! 1편*. [Video file]. Retrieved from https://www.youtube.com/watch?v=W3NyY3pFc4w

[13] [회사원B]. (2015, Oct 12). 유튜브를 시작하게 된 계기는?. [Video file]. Retrieved from https://www.youtube.com/watch?v=Tc_8JKMNolc

[14] Lena's Pocket Beauty (2017, Mar 14) '뷰티 유튜버'를 하게된 계기?장비?수익?광고? 등등!/ 뷰티크리에이터를 꿈 꾸시는 분들을 위하여..! [Video file] Retrieved from https://www.youtube.com/watch?v=lfFTFg1owVk'

[15] From interview

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my friends and film a video without any lighting equipment. And continued to do it so
far." [Odd[16], Group1]

In sum, findings show that most of them do not start for financial purpose, but rather for pure love of cosmetics and makeup. Therefore, H7 'Beauty YouTubers start their career for the expected higher lifetime income.' is rejected. On the H8 'Beauty YouTubers start their career for the expected longer working span.', it is partially acceptable, since the results shows that they are trying to find a long-lasting channel instead of blogs.

On the educational background, it can be categories into four: formal beauty, formal video, informal beauty and informal video education. First of all, the regular education of beauty influences to make beauty related contents. As one beauty YouTuber who took a regular beauty education described in her video,

"I first majored hotel managements. But they didn't allow me to wear a distinctive
make up. So I moved to another school to study fashion, but realised that I preferred to
study makeup rather than fashion. Thus, moved to makeup school, then found that it
really fits well to me" [lena[17], Group1]

Secondly, regular video education could also be helpful to develop their career on YouTube. They can learn how to film videos and edit them from their school. School offers to learn, use the skills. One beauty YouTuber described in her video:

"I had an assignment of video making in school and found it interesting. The
experience leads to intention to make more videos in the future and the desire seems to
be developed to making YouTube channel." [Charney[18], Group2]

Thirdly, informal education about beauty includes learning from previous work experience or friends and family or information of the Internet. As one interviewee said,

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[16] [Ood 오드]. (2016, Jan 22). *Q&A 답변영상/ Ood.* [Video file]. Retrieved from https://www.youtube.com/watch?v=psBZySFGnBo

[17] [Lena's Pocket Beauty]. (2017, Mar 14). '뷰티 유튜버'를 하게된 계기?장비?수익?광고? 등등!/ 뷰티크리에이터를 꿈 꾸시는 분들을 위하여..!. [Video file]. Retrieved from https://www.youtube.com/watch?v=lfFTFg1owVk'

[18] [채르니 Chaerny]. (2016, Dec 2). 유튜브를 시작한 계기 / 채르니 *Chaerny.* [Video file]. Retrieved from https://www.youtube.com/watch?v=TUDBh0GXfuk]

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> *"I study about components of cosmetics. Studying, here, means googling."[Amy[19], Group3]*

Fourth, irregular video learning can be possible by watching even YouTube videos about making video. But beauty YouTubers say that making by themselves makes the skills improved. They say there're tons of Internet education sources on making videos.

In sum, various educations can influence being beauty YouTubers. The education seems to play a influential role to make difference of YouTuber's video in making video, beauty contents, and concepts. Human capital theory argues that the influence of education or knowledge acquisition affects to the earning of jobs. H3 proposes 'Relevant formal education gives advantages to the career of beauty YouTubers.' After I analysed data, I found that H3 is supported since they mentioned the learning was useful. H5 proposes 'Beauty YouTubers who didn't take relevant formal training chose the career after having another regular education'. H5 is not supported, since they say they are trying to learn related lesson to improve their career. H6 proposes 'Beauty YouTubers who didn't take relevant formal training consider it insignificant to their career.' H6 is accepted, since those who studied non-related major seems to choose to be beauty YouTubers after they enter the school.

4.2.2 Risk management to overcome precarity of labour markets

In the early stage of YouTuber, some of them show multiple job holdings. In case of professional makeup artists, they start YouTube channel as an expansion of the place to apply their expertise. In case of beauty YouTuber 'Risabae(Group1)', she has worked in beauty industry for 9 years as a professional makeup artist[20]. In her videos, she emphasises the long history of her career as a professional when she introduce cosmetic products to increase credibility. Some of beauty YouTubers in the opposite circumstance. They work for non-beauty industry, while developing there career in the beauty YouTube sector. The types of works are various. As one interviewee described,

> *"I have worked a part time job because YouTube cannot generate enough revenue, ... I sustain living costs from part time jobs. If I grow my YouTube channel, then, it*

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[19] From Interview

[20] Anonymous. (2016). '연예인 복사기' 메이크업 아티스트 이사배 인터뷰. Retrieved from http://www.wikitree.co.kr/main/news_view.php?id=269225

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might sustain my living costs, that is my hope.I worked for PC cafe" [Chaerny[21],
Group2]

When making video contents, they put repeated labours. Becoming skilled through repeated labour appears during the development of career. The basic labours include designing(planning), filming, and editing. They systemise those routine and get used to produce new outputs. When the phase of planning, they collect ideas from various resources. This is important to make a trendy content. Editing video requires lots of time investment. Through this, YouTubers' skill to make videos become developed. But it sometime changes life pattern. Stress and pressure is one of the difficulties they face out. They often quit their regular jobs to put much time to making videos. As one interviewee explained,

"It takes a lot of time to make even a short video..
The pressure that I must make videos was too much heavy.
Now I go to psychologic doctor and got prescribed and being healed.
Editing makes the life pattern changed mixed day and night and causes various stress.
So now I got prescribed sleeping pill and trying to sleep at night and do editing in the
morning or day time when others are awake."[Chaerny[22], Group2]

From the evidence, I found that some of them have multiple jobs to compensate the insufficient income from YouTube at the early stage. Therefore, H1 'Beauty YouTubers hold multiple jobs to compensate insufficient earnings from the work' is accepted from findings. In addition, from the evidence of professional makeup artists, H2 'Beauty YouTubers with multiple job-holdings apply their creative skills to other sectors' is accepted. H9 proposes 'Repeated labour appears in the career of beauty YouTubers'. From the testimonial saying they invest lots of time in editing, which is repeatedly done, H9 is accepted.

4.2.3 Monetising channels and the role of intermediaries

Beauty YouTubes can expect various types of financial gains. The first and direct expectation is the one from the advertisement attached to their videos. At this stage, beauty YouTubers

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[21] From interview

[22] From interview

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started to get earnings from this type of method. But the amount of rewards is still not much. As one beauty YouTubers in Group1 described in her video,

"income from the YouTube advertisement is really really little. One view even doesn't mean one won[23]. It depends on what kinds of video it is, how many subscribers the channel has, in which place it is played more.. It makes dramatic difference on advertisement revenues. ... Now I have almost 100 videos in my channel, but it doesn't really make money." [lena[24], Group1]

The other one is generated from the business offers from the big brands such as cosmetic companies. For promoting products in the videos, the brands pay financial rewards for the beauty YouTubers: this is branded videos. In this process, MCN plays a role to connect brands and YouTubers. Brands approach to MCN to request branded video and MCN delivers the inquiry to beauty YouTubers contracted with the MCN. If YouTubers accept, then they have a meeting with brands to plan videos. If filming and editing are done, the results are checked by brands before uploaded. As one interviewees described,

"I heard that there are various ways that brands contact to beauty YouTubers. They sometimes email me, but I don't accept those deal. In my case, I only take the offers though MCN.." [Chaerny[25], Group2]

The case of a sample in Group1, beauty YouTuber 'SSIN', was analysed to understand what kinds of branded videos she has made in her career. Among her total 402 videos(based on the date of 29 May 2017), there were 61 branded contents. Not only cosmetic brands' products appear, but also non-beauty brands, such as Airbnb[26], are shown in her videos. How to deliver those advertisement contents without losing their authenticity is important issue to beauty YouTubers. Otherwise, they could lose viewers or subscribers who want to avoid commercial purpose contents. As one beauty YouTuber said,

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[23] 'Won' is the currency of South Korea.

[24] [Lena's Pocket Beauty]. (2017, Mar 14). '뷰티 유튜버'를 하게된 계기?장비?수익?광고? 등등!/ 뷰티크리에이터를 꿈 꾸시는 분들을 위하여..!. [Video file]. Retrieved from https://www.youtube.com/watch?v=IfFTFg1owVk'

[25] From interview

[26] Airbnb sponsored her when she traveled to New York for business trip. see: [ssin 씬님]. (2015, Apr11) *(ENG) Cosmetic Tour USA ep1.* 여행의시작*!*씬님 여행가방*&*파우치 열기*! Open my suitcase feat.Airbnb.* [Video file]. Retrieved from https://www.youtube.com/watch?v=YmtfVmyRqMk

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"I make branded videos.. to generate income, but, when people say my branded videos are fun, even though they have commercial purpose, then I feel that this is my way to build up my career(that is generating income from advertisement without losing subscribers)." [SSIN[27], Group1]

The role of MCN is not limited t the mediating the process of branded videos. They support filming and editing. Also, they helps collaboration of beauty YouTubers. Especially beauty YouTubers who are contracted with the same MCN have high chance to meet regularly. Some MCN organise regular gatherings for their YouTubers[28]. Collaboration with other YouTubers is the best way to absorb the counterparts' subscribers. Through this, beauty YouTubers can build up their reputation in the market. But it doesn't determine the destiny of career. Taking advantages from the MCN is helpful, but the beauty YouTubers' independent endeavours are also important. As one interviewee described,

"To be honest, I expected a lot (when I contracted with MCN). That was like..
'now I will get huge amount of subscribers' I expected a lot at the first time.
But, contracting with the company(MCN) doesn't seem to affect the increase or decrease of subscribers' number. It depends on how I do.
I should communicate with my subscribers and need to raise it(the number of subscribers), I believe." [Chaerny[29], Group2]

H10 'Reputation building appears in the career of beauty YouTubers' is shown in the collaboration with other YouTubers and endeavour to broaden network in the YouTuber communities. Thus, H10 is accepted. This needs for reputation and networking trigger beauty YouTubers to contract with MCNs. H11'Mediators appear in the career of beauty YouTubers' appear in the process. Beauty YouTubers decide to work with MCNs for the expectation. So, H11 is accepted. H14 'MCN helps beauty YouTubers career to be successful' is partially

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[27] [ssin 씬님]. (2015, Nov 23). *(ENG)* 씬님 궁금해요*! [1]* 댓글특집 질문답변놀이 *Q&A l SSIN.* [Video file]. Retrieved from https://www.youtube.com/watch?v=-YlneQuPhkQ

[28] For instance, DIA TV organise a gathering for a new year. see: [윤쨔미 YoonCharmi]. (2016, Jan 29). *[같*이준비해요*]* 뷰티 유튜버들과 즐거웠던 하루의 메이크업 + 신년회 스케치 *(우정출연 다수) Get Ready With Me ♥ l* 윤쨔미. [Video file]. Retrieved from https://www.youtube.com/watch?v=qvPsx3HYm2A

[29] From interview

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accepted, as an evidence was founded MCN doesn't play a big role to increase the number of subscribers.

4.2.4 Entrepreneurship converting cultural and social capital

There is a strong evidence of using social capital from the influential YouTuber' case. In the in-depth analysis of beauty YouTuber 'SSIN', I found that among the 402 total videos, the collaborated videos were 140(34%). Table 9 reveals that she tries to collaborate with various types of people. The types are divided into five categories: family, friends, other YouTubers, celebrities, and guests.

Table 9. Use of social capital by beauty YouTuber 'SSIN'

category	family	friends	other YouTubers	celebrities	guests	Total of collaborate d videos
counts	44	17	66	7	6	140
%	**31.42**	12.14	**47.14**	5.00	4.28	100

(1) Family - Among the five crew members of her video production office, two members are from her family: a brother and a cousin. She assigned her brother(who is called 'Park PD') to do filming and editing her videos[30]. He also frequently appears on her videos as a makeup assistant. Also, she entrust accounting affairs to her cousin and sometimes makes the girl present in her videos as an assistant when reviewing cosmetic products. The frequency of appearing family members on her videos is quite high(31.4%).

(2) Friends - Friends, here, refer to real-life social capital. It includes university classmates as she was a university student during her early stage of career. She once worked as an assistant teacher in an art institution. Her students, usually high school students, also appeared in her videos. At the early stage, she launch a project 'Open your pouch', which was series videos interviewing her friends about daily cosmetic

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[30] [ssin 씬님]. (2015, Nov 23). *(ENG)* 씬님 궁금해요*! [1]* 댓글특집 질문답변놀이 *Q&A l SSIN.* [Video file]. Retrieved from https://www.youtube.com/watch?v=-YlneQuPhkQ

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products in their pouch. According to the results, the frequency of friends was concentrated at the early stage of her career.

(3) Other YouTubers - As her channel grows up, the collaboration with other YouTubers started to increase. It accounts for around 47.14%, which is almost half.

(4) Celebrities - She knows several celerities and occasionally makes a video with them. It accounts for around 5%.

(5) Guests - She sometimes organise events such as inviting fans and helping makeup for free. The guests accounted for 4.28%.

In short, the results shows that she uses various kinds of social capital in making videos.

The evidence of using social and cultural capital is also found from the case of beauty YouTuber 'Calary Girl'. Her ability of foreign language enables her to create new contents. Also, she sometimes introduces foreign beauty salon in her videos. Especially she make collaboration videos with Japanese beauty YouTubers. The number of subscribers broke the 1 million record on around 17 January, 2015, which was right after uploading the collaboration video. After uploading collaboration videos with 'Sekine', a popularJapanese beauty YouTuber, her channel broke the record of 12 million subscribers on around 23 February, 2015. The rapid increase of subscribers from 1 million on 17 January to 12 million on 23 February lies in the power of YouTuber's network. It was possible due to her fluency of Japanese. As she explained,

> *"I invested lots of time in learning Japanese. I have an interest in Japanese animation or idol stars. For instance, I bought same comic books published in two language version, one was Japanese and the other was in Korean. I put more time in Japanese than other languages." [Calary Girl[31], Group1]*

H13 proposes 'Beauty YouTubers show entrepreneurship converting cultural and social capitals to economic capital.' This is back by the findings above. Cultural capital, such as hobby in animation and foreign languages can be used with social capital, the network with other beauty YouTubers. They use those capital to put creative outputs, which attracts viewers and subscribers. Thus, H13 is accepted.

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[31] [회사원B]. (2015, Oct 4). 일어 어디서 배우셨어요?. [Video file]. Retrieved from https://www.youtube.com/watch?v=XhWDPVILy10

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4.2.5 To be a powerful influencer in the beauty industry

As their influence get bigger with more than 100,000 subscribers, they have a chance to contribute to the beauty industry in a proactive way. Since they have built up their own personal branding, they can use it when doing business outside YouTube.This includes cosmetic products development. They get collaboration offer from beauty brands. One way of the participation if that launching combination of products. Beauty YouTubers select their favourite items (or recommendable items) and make them as one package product. This is usually sold at discounted price. Another collaboration can be possible to develop the beauty YouTuber' signature products. They participate in the whole process of developing cosmetic products, from ideation to package designing. Cosmetic brands take advantage of the YouTuber's name value to capture the public in the market. YouTubers also get financial benefits from the collaboration. The process of making such products requires lots of time investment. As one beauty YouTuber described,

> *"It was not easy to make cosmetics in three to six months[32]. I wanted to design package wonderfully, but we needed to consider the price and market(condition), So I had to gave up (the design). The contents inside cosmetic products require research for three to six weeks… In case of base line, it takes two years.. and sometime 'Lancom'(the cosmetic brand) took ten years for it. Because it take more than two and three weeks to make a sample, and it takes lots of time to revise and review it … I tried to prepare it rapidly with my experience as a (beauty) YouTuber." [SSIN[33], Group1]*

As this stage, beauty YouTubers are invited in various event and involved in activities. As beauty influencer, they participate in the events such as ' LANEIGE Global Beauty Camp[34]' 'Amore beauty week[35]', 'Esteelauder Beauty Class[36]'. Also, as a YouTube influencer, they

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32 Beauty YouTuber 'SSIN' launched her signature products 'Veiled SSIN' which was collaborated with cosmetic brands 'Too cool for school'. See : [ssin 씬님]. (2017, Apr 18). [씬님 화장품 또 출시!] 투쿨포스쿨x씬님 콜라보 팔렛트 2종을 소개합니다 l SSIN. [Video file]. Retrieved from https://www.youtube.com/watch?v=fnLUIrxvNRo

33 [ssin 씬님]. (2016, Jul 18). Korean YouTuber makeup edition tutorial l SSIN. [Video file]. Retrieved from https://www.youtube.com/watch?v=4T1N5K2OQu8

34 [yeondukon 연두콩]. (2015, May 18). 라네즈 글로벌 뷰티캠프 *(Laneige Global Beauty Camp).* [Video file]. Retrieved from https://www.youtube.com/watch?v=fFN8hcW_I4Y

35 [Daddoa 다또아]. (2015, Oct 29). *[ENG]* 뷰티위크 *2015* 스케치 영상 *! - Beauty Week 2015 VLOG l* 또아*VLOG.* [Video file]. Retrieved from https://www.youtube.com/watch?v=tuws91tirCs

36 [헬로우토끼 HelloRabbit]. (2017, Apr 7). *[*토순이 요청영상*]* 신상보러 가쟝*!!* 에스티로더 뷰티클래스 함께가요 *- Esteelauder Beauty Class Vlog l* 헬로우토끼. [Video file]. Retrieved from https://www.youtube.com/watch?v=DiLOoiZNxWY

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participate in 'Influencer Asia[37]', 'YouTube Fan Fest[38]'. They also work as lecturer, MC or even star in Music video[39]. Also they meet their subscribers in fan meeting events.Through the various activities they strengthen their influence to the market.

At the stage of being influencers, beauty YouTubers participate in the production of cosmetics which requires innovation. During the process, they put their ideas and knowledge to create new things. Therefore,H12 'Beauty YouTubers as entrepreneurs show innovation when doing a business.' is accepted.

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[37] Influence Asia. (2017, April 10). Retrieved from https://influence-asia.com/

[38] Ytfanfest. (n.d.). YouTube FanFest. Retrieved from https://www.youtube.com/user/Ytfanfest

[39] Beauty YouTuber 'Sunny' stared on a Music Video. see: [써니채널 Sunny's Channel]. (2015, Jun 4). 써니 뮤직비디오 나왔대여!!! 뮤비 리액션. Retrieved from https://www.youtube.com/watch?v=jtxDQobnXNA

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4.3 Summary of findings

This thesis performed several analysis and the results answer the research question 'How do South Korean beauty YouTubers build their career?'. To explore this, the five sub-questions were examined with specific hypotheses.

The first sub-question 'to what extent does human capital theory explain the success of their career?' was answered by both quantitative and qualitative analysis. From the comparison analysis, I found that many of the influential beauty YouTubers majors related education in university. But the result also shows that it doesn't make significant difference in the number of subscribers. With the qualitative analysis, formal training is found to be helpful to their career, but the results show that there are many useful informal learning sources. Therefore, human capital theory can explain the beauty YouTubers' labour market partially.

The second sub-question 'what factors trigger them to start a career?' was explored with the qualitative method. Most of beauty YouTubers show strong passion to beauty, which is non-financial purpose. Since it can not generate income in a short time, they start the career as a hobby to enjoy what they like.

The third sub-question 'how do they manage the precarity of labour market?' was answered with qualitative analysis. Some of beauty YouTubers show multiple job-holdings. On the one hand, they have a major job in the beauty industry and work as beauty YouTuber as a side job. It shows the application of their expertise into related field. On the other hand, they sustain their livelihood while keeping their career as a beauty YouTuber.

The fourth sub-question 'how does the labour pattern look like?' was answered in a quantitive way. When creating outputs, they put lots of endeavour especially in editing. This requires repeated labour and lots of time investment. They do collaboration with other beauty YouTubers, which is the process of building reputation in the market. For growth, some decide to contract with MCN, which play an intermediary when beauty YouTubers work with brands.

The fifth sub-question 'how do they apply entrepreneurship when developing their careers?' was answered by both quantitative and qualitative methods. From the in-depth analysis of the two of the top five, I found that they use social and cultural capitals in making new contents. Also, when beauty YouTubers become influential to the market, they participate in developing new products, which requires innovation.

The table 12 shows whether the hypotheses are accepted or rejected. The next chapter will interpret the results and discuss the implications, limitations, and suggestion for further research.

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Table 10. Hypothesis tested in this thesis

Hypothesis	test results
H1: Beauty YouTubers hold multiple jobs to compensate insufficient earnings from the work.	accepted
H2: Beauty YouTubers with multiple job-holdings apply their creative skills to other sectors.	accepted
H3: Relevant formal education gives advantages to the career of beauty YouTubers.	supported
H4: Relevant formal education doesn't affect the success of beauty YouTubers' career.	accepted
H5: Beauty YouTubers who didn't take relevant formal training chose the career after having another regular education.	rejected
H6: Beauty YouTubers who didn't take relevant formal training consider it unrelated to their career.	accepted
H7: Beauty YouTubers start their career for the expected higher lifetime income.	rejected
H8: Beauty YouTubers start their career for the expected longer working span.	partially accepted
H9: Repeated labour appears in the career of beauty YouTubers.	accepted
H10: Reputation building appears in the career of beauty YouTubers.	accepted
H11: Mediators appear in the career of beauty YouTubers.	accepted
H12: Beauty YouTubers as entrepreneurs show innovation when doing a business.	accepted
H13: Beauty YouTubers show entrepreneurship converting cultural and social capitals to economic capital.	accepted
H14: MCN helps beauty YouTubers career to be successful.	partially accepted

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Chapter 5. Discussion

The objective of this thesis was to answer the research question 'how do South Korean beauty YouTubers build their career?'. There were five following sub-questions: 'to what extent does human capital theory explain the success of their career?', 'What factors trigger them to start a career?', 'How do they manage the creative work precarity?', and 'How does their labour pattern look like?' 'How do they apply entrepreneurship when developing their career?' This chapter will discuss key findings from the results and their implication. Also, limitations and suggestion for further research will be presented.

5.1 In-depth reflection on key findings

The result from human capital theory test in the previous chapter seem contradictory at first glance. Many of samples majored related study. But at the same time, the eduction factor doesn't make significant difference in the their success, which is the number of subscribers. The two findings give an important to insight to formal education's role to success.

Given the position of high education in South Korea society, the results question the effectiveness of university major to their careers' success. In the South Korea context, it has a high fever for higher education. Since the country doesn't much natural or energy resources, human capital is regarded important to develop its economy. There is severe competition to enter a few renown university. The household's spending to private education is astronomical.

But, as the results shown in this thesis, formal education doesn't determine the success of their career. Towse(2006) argues artistic workers do not need to signal to employers with diploma, because the arts world is looking for those who are creative or known to be professional. It is shown in the South Korea beauty YouTubers' case. the actual makeup performance shown to the screen is more important to any certification such as university degree. They are evaluated by viewers with their contents regardless of their academic background. Their legitimacy to have this job lies in how much they like makeup and can do it well. In this way, it can be explained why the education factor doesn't determine the success of their career.

According to human capital theory, people make a career decision based on the expected income and working span(Towse, 2006). The results in this thesis imply that it doesn't fit to creative industry. The most answered motivation was not financial rewards, but pure passion towards cosmetics and makeup.

As mentioned by Throsby & Zednik (2011), creative workers often show multiple job holdings, since the low average income from the artistic field. This phenomenon appears in

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the South Korean beauty YouTube labour markets. From the findings from in-depth interviews, beauty YouTubers said that they work in non-beauty related industry to earn their living costs. The application of creative skills that Throsby & Zednik (2011) mentioned also appears. It can be interpreted that creative workers, such as makeup artists or fine arts artists start a beauty YouTube channel as an expansion of their creative outlets. In this case, beauty YouTube industry is considered as "arts-related work(Throsby & Zednik ,2011)" to them. On the other hand, beauty YouTubers, who are creative workers, can hold another jobs in the non-beauty related industry. They might apply their skills to the unrelated works, although this is unidentified in this thesis.

The labour patterns in developing their channel from hobby to a job show several aspects. They have a working routine: planning, filming, and editing. While sticking to the repeated labours, they also try to broaden network. Through collaboration videos, they attract new viewers. As Vinodrai(2006) mentioned, repeated labour and building fames appear in their career. In this process, they feel a necessity to contact MCN. Here, the intermediaries's intervention is found as Vinodrai(2006) mentions.

As Scott(2012) cited, Bourdieu said creative workers convert alternative capital to make up for economic capital. From the in-depth study of top beauty YouTubers, I found that they utilise cultural and social capital to create outputs. They often use at the same time. Scott(2012) said "social capital has little value if the cultural entrepreneur lacks cultural capital"(p.245). The conversion shown by their output is an evidence to refer them as cultural entrepreneurs. When participating cosmetic brands with big brands, beauty YouTubers put their previous knowledge and knowhow as a beauty guru. After the products launch, promoting in their video channel is also conducted. The strategy to enhance attention and sales of the product, they increase the exposure times of the products. In this sense, making a profits with strategies and innovation, which is characteristics of entrepreneurs(Carland et al., 1984) is discovered from the results.

5.2 Implications

From the methodological side, this thesis uses the mixed research methods. It conducted quantitative and qualitative research and also used transformed data, which was changed from qualitative to quantitative. The variety of data sources such as YouTube channels's numerical data, videos, and YouTubers are used in this study. Also, it contains in-depth interviews, contents analysis, regression and comparison analysis. The adaptation of various data types and analysis would be meaningful to the studies of career development.

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Theoretically, this thesis adds empirical research to the studies of creative workers' career. The case of YouTuber exhibits those characteristics of creative labour markets well. The labour of beautyYouTubers is similar to that of other creative workers, known as freelancer and self-employed artists that Menger(2006) mentioned.

From the societal perspective, it provide understanding of multiple job-holdings in South Korean beauty YouTubers. It implies that creative workers in South Korean have a difficult working conditions. Considering low minimum wages in South Korea, it can be guessed how financially difficult they are. Understanding the reality that they have multiple jobs to sustain their creative work is important. This types of working pattern is sometimes hard to be supported by even family in South Korean society. Therefore, making a mood to support creative workers can be started from the understanding the reality in their labour markets. Also, this kinds of study can give a reference to cultural and creative policy makers.

5.3 Limitations

This study contains several limitations. Some criteria used in this study can be measure in a different way. In this study, the education factor was limited to the major in university. Samples who didn't take related formal education were counted as 'no major' category during the analysis. But knowledge can be obtained outside the school. They can get knowhow from magazine, books and other beauty YouTubers' videos. Indeed, they need to improve their skills to keep their career. It is hard to say that they didn't have training at all. In case of informal education, it is difficult to measure and grasp what people learned, since it mostly doesn't leave official record. In other words, the education factor used here doesn't represent all kinds of learnings.

The comparison analysis designed to test human capital theory has some drawbacks. I conducted comparison analysis inside the group1 to see educational factors effect to success. But Group1 is the already successful group. They all have more than 100,000 subscribers. Thus, comparing those samples each other is not proper. Also, by choosing the Group1 as a dataset to be tested, it reduced the sample sizes from 100 to 36. If the Group1 was designed to be compared to Group2 and Group3, it might show much proper results. In sum, setting the wrong comparison groups could be criticised in this study.

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5.4 Further Research

In the further research, to explore specific labour patterns of beauty YouTubers, quantitative research would be possible. The major tasks were identified as planning, filming, and editing in the previous chapter. By using this category, a researcher can conduct a survey and compare the labours of three parts. Through the quantitative analysis, the labour intensity can be measured. Also, in which parts beauty YouTubers have the most difficulties can be found with objective evidence. The results would be helpful to improve the labour conditions of beauty YouTubers.

How other types of YouTubers' labour market look like can be explored as well. There must be interesting difference in their career development. For instance, gaming YouTubers, who share their game playing videos, are generally known to get much more views than any other YouTubers. The income from the YouTube platform must be different as a result. This kind of study will broaden understanding of the whole YouTubers' labour markets.

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Chapter 6. Conclusion

The objective of this thesis was to answer the research question 'How do South Korean beauty YouTubers build their careers?' The following sub-questions were as follows: 'To what extent does human capital theory explains the success of their career?', 'What factors trigger them to start a career?', 'How do they manage the creative work precarity?', 'How do their labour pattern look like?', and 'How do they apply entrepreneurship when developing their careers?' To find the answer I selected 100 South Korean beauty YouTubers as sample and conducted the mix-method research, which encompasses regression, comparison analysis, interview, and content analysis.

From the findings I found that the human capital doesn't determine the success of careers even though beauty YouTubers get advantages from their formal education. Also, most of them enter the market with pure passion towards makeup, rather than expect higher income. They show the aspects of multiple job-holdings at the middle stage, working in and outside of the market. The labour pattern shows repeated editing which requires lots of endeavour and time investment. Developing reputation becomes important to grow and they signal their presence to the market. Mediators, such as MCN, are intervened during the career development journey, which are partially helpful them, but the growth mainly depends on the beauty YouTube themselves. They convert cultural and social capital in producing outputs, resulting in economical capital. At the influential stage, they design and launch beauty products with big brands, which is the process requiring innovation.

The study have methodologically implication in that it uses both quantitative and qualitative research methods with the quantified qualitative data. Theoretically, it adds the understanding of creative workers labour market with the case of beauty YouTubers in South Korea. Societal implication is that it gives an insight the reality of creative work which have gotten lots of attention as a breakthrough of low economic growth rate in South Korea, and it will be helpful for people who plan to develop their career in those field.

It has some limitation in selection of sampling excluding who speak other languages in the boundary of South Korean beauty YouTubers.The results might be not representable for all the South Korean cases. Also, some criteria such as the success of career and formal education were set as the number of subscribers and university major and those can be measure differently. As this study tried to cover the whole trajectory of their career, so it misses details of each stages. Each theme discussed in this thesis can be studied deeply as an independent subject in the further research.

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Appendix

Appendix A: Interview guide (Source: Own elaboration based on Throsby & Zednik(2011), Towse(2006))

	Contents
Introduction	- Introducing the researcher - Introducing the research topic - The aims of interview - Notifying interview time
How to start a career	- Reason to start a career - Previous experience (e.g. blog, job, major…)
Labour	- Labour routine: planning, filming, and editing - Time investment - Difficulties
Multiple job-holdings	- Holding multiple jobs - Types of the secondary job - Difficulties at the early/middle stage
Human capital	- Major at university - Where to learn beauty - Where to learn making videos
Social capital	- Role model - Friends who already started YouTube channel - Support from family - YouTubers
Collaboration	- Why to do collaboration - What is the meaning of collaboration to your career?
Monetising	- YouTube advertisement revenue - Branded videos - Other business
MCN	- What has been changed after entering MCN?
Closing interview	- Closing sign of interview - Thankful to availability

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Appendix B: ANOVA results

Criteria		df	F	Sig.
each major	Between groups	10	0.280	.978
	Within groups	20		
	Total	30		
makeup	Between groups	1	0.233	.633
	Within groups	29		
	Total	30		
(design+arts)	Between groups	1	0.846	0.365
	Within groups	29		
	Total	30		
(media+movie)	Between groups	1	0.000	0.998
	Within groups	29		
	Total	30		
(design, arts, media, and movie)	Between groups	1	0.777	0.385
	Within groups	29		
	Total	30		
(design, arts, and makeup)	Between groups	1	0.267	0.609
	Within groups	29		
	Total	30		
(makeup, media, and movie)	Between groups	1	0.165	0.687
	Within groups	29		
	Total	30		
(design, makeup, arts, media, and movie)	Between groups	1	0.279	0.601
	Within groups	29		
	Total	30		

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Appendix C: Contents analysis coding list

Main category	Sub-category
Education	middle school high school arts major at university design major at university beauty major at university video major at university school experience +a dropouts
Occupational choice	hobby from blog to vlog jobs self-expression
Social capital	role model family influence friends influence
Labour pattern	ideation filming editing
Monetising	branded videos YouTube advertisement
Equipment	lighting camera
Work experience	past work current work part time jobs
Makeup	when started how to learn tips
Video	first opportunity how to learn software for editing
Cultural capital	cultural experience
Other channels	from blog from Internet broadcasting
MCN	contract offer what has changed collaboration with others visiting office support from MCN
Activities	lecture fan meeting Internet TV newspaper
Products	newly developed partially participated
Dream	in the beauty industry other sectors personal hope