

GatorMUN XIX

BACKGROUND

GUIDE



YouTube
Ad-pocalypse

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Hello Delegates!

My name is Nicholas Cabanillas and I am a 4th year student at the University of Florida studying Chemistry and Food Science. I have been competing in Model UN since my sophomore year in high school and I've loved every minute of it. This will be my 2nd committee at a GatorMUN, and hopefully the topic won't disappoint. Before I go into the rules and expectations of committee, I just want to emphasize that no matter what level of MUN proficiency you are at, my goal with this committee will be to make sure everyone has a fun time and that everyone can contribute to the end goal of the committee in their own unique way. That being said, if you aren't used to public speaking or diplomacy, this committee will be a great experience to help you get started in MUN. To all the experienced delegates, I will also be making sure that the quality of debate is upheld to the GatorMUN standard. I'm hoping to strike a good balance between competitive debate and fun crisis elements. With that being said, I will now briefly discuss some expectations and background for this committee.

YouTube should not be a new concept to any of you. Since its inception in 2005, the social media platform has absorbed the free time of many people, including me. The first truly viral videos were uploaded on YouTube, and the popularity the platform has gained is very much linked to the creativity and humor of its creators and users. In the past, YouTube didn't have many rules or restrictions; just a basic terms of service to lay out what can and can't be posted. Now, YouTube is a multibillion dollar platform that rakes in money by the truck load from corporate sponsors that pay for ads to be played before and during videos. Throughout its history, there is one particular event that drastically changed YouTube's operations that I believe is worthy enough as a committee topic: the Adpocalypse. In short, the adpocalypse marked a turning point in YouTube's community guidelines because many sponsors were pulling out in light of controversial content.

In this committee, delegates will be taking on the roles of popular YouTubers and members of the board in order to come together and deal with the adpocalypse. Due to the nature of the positions, there will be an overarching struggle within the committee between YouTube's corporate interests and the views of the creators themselves. In order to navigate these conflicts, delegates will need to utilize diplomacy and problem-solving skills. In addition, there will be many unforeseen issues that arise during the course of the committee for the delegates to solve on the spot. As far as expectations, delegates are expected to remain respectful and courteous to each other and the staff. Delegates are also encouraged to come up with unique crisis arcs to improve their individual portfolio powers. Lastly, delegates will be expected to engage in thought-provoking debate about real-world issues involving corporate sponsors and public relations.

I am extremely excited to see where this committee goes. My directing style is very fluid, and I like to steer the committee in the direction the delegates want to go. For this reason, I am looking forward to integrating all of your individual plans into the overall story. Furthermore, position papers will not be required for this committee. Lastly, I want to end this off by saying that I am elated to eventually see all of the delegates in person and I hope that everyone stays safe and healthy.

Rules of Procedure

QUORUM

A majority of voting members answering to the roll at each session shall constitute a quorum for that session. This means that half plus one of all voting members are physically present. Quorum will be assumed consistent unless questioned through a Point of Order. Delegates may request to be noted as “Present” or “Present and Voting.”

Company any motion for a Moderated Caucus. In a Motion to Set Speaking Time, a delegate may also specify a number of questions or comments to automatically affix to the Speaking Time. These designated questions or comments may also have Speaking Time or Response Time (in the case of a question) limits, but these are not required. The Director may rule any Motion to Set Speaking Time dilatory. This motion requires a simple majority. Any delegate may make this motion between formal speakers in an effort to change the Speaking Time.

MOTION TO SUSPEND THE RULES FOR THE PURPOSE OF A MODERATED CAUCUS

This motion must include three specifications

- a. Length of the Caucus
- b. Speaking Time, and
- c. Reason for the Caucus

During a moderated caucus, delegates will be called on to speak by the Committee Director. Delegates will raise their placards to be recognized. Delegates must maintain the same degree of decorum throughout a Moderated Caucus as in formal debate. This motion requires a simple majority to pass.

MOTION TO SUSPEND THE RULES FOR THE PURPOSE OF AN UNMODERATED CAUCUS

This motion must include the length of the Caucus. During an unmoderated caucus, delegates may get up from their seats and talk amongst themselves. This motion requires a simple majority to pass. The length of an unmoderated caucus in a Crisis committee should not exceed fifteen minutes.

MOTION TO SUSPEND THE MEETING

This motion is in order if there is a scheduled break in debate to be observed. (ie. Lunch!) This motion requires a simple majority vote. The Committee Director may refuse to entertain this motion at their discretion.

MOTION TO ADJOURN THE MEETING

This motion is in order at the end of the last committee session. It signifies the closing of the committee until next year's conference.

POINTS OF ORDER

Points of Order will only be recognized for the following items:

- a. To recognize errors in voting, tabulation, or procedure,
- b. To question relevance of debate to the current Topic or
- c. To question a quorum.

A Point of Order may interrupt a speaker if necessary and it is to be used sparingly.

POINTS OF INQUIRY

When there is no discussion on the floor, a delegate may direct a question to the Committee Director. Any question directed to another delegate may only be asked immediately after the delegate has finished speaking on a substantive matter. A delegate that declines to respond to a question after a formal speech forfeits any further questioning time. The question must conform to the following format:

Delegate from Country A raises placard to be recognized by the Committee Director.

Committee Director: "To what point do you rise?"

Country A: "Point of Inquiry."

Committee Director: "State your Point."

Country A: "Will the delegate from Country B (who must have just concluded a substantive speech) yield to a question?"

Committee Director: "Will the Delegate Yield?"

Country B: "I will" or "I will not" (if not, return to the next business item)

Country A asks their question (it must not be a rhetorical question.)

Country B may choose to respond or to decline.

If the Delegate from Country B does not yield to or chooses not to answer a question from Country A, then he/she yields all remaining questioning time to the Committee Director.

POINTS OF PERSONAL PRIVILEGE

Points of personal privilege are used to request information or clarification and conduct all other business of the body except Motions or Points specifically mentioned in the Rules of Procedure.

Please note: The Director may refuse to recognize Points of Order, Points of Inquiry or Points of Personal Privilege if the Committee Director believes the decorum and restraint inherent in the exercise has been violated, or if the point is deemed dilatory in nature.

RIGHTS OF REPLY

At the Committee Director's discretion, any member nation or observer may be granted a Right of Reply to answer serious insults directed at the dignity of the delegate present. The Director has the ABSOLUTE AUTHORITY to accept or reject Rights of Reply, and the decision IS NOT SUBJECT TO APPEAL. Delegates who feel they are being treated unfairly may take their complaint to any member of the Secretariat.

DIRECTIVES

Directives act as a replacement for Draft Resolutions when in Crisis committees, and are the actions that the body decides to take as a whole. Directives are not required to contain operative or preambulatory clauses. A directive should contain:

- a. The name(s) of the author(s),
- b. A title, and
- c. A number of signatories/sponsors signatures' necessary to introduce, determined by the 5

Director

A simple majority vote is required to introduce a directive, and multiple directives may be introduced at once. Press releases produced on behalf of the body must also be voted on as Directives.

FRIENDLY AMENDMENTS

Friendly Amendments are any changes to a formally introduced Directive that all Sponsors agree to in writing. The Committee Director must approve the Friendly Amendment and confirm each Sponsor's agreement both verbally and in writing.

UNFRIENDLY AMENDMENTS

Unfriendly Amendments are any substantive changes to a formally introduced Directive that are not agreed to by all of the Sponsors of the Directive. In order to introduce an Unfriendly Amendment, the Unfriendly Amendment must have the number equivalent to 1/3 of Quorum confirmed signatories. The Committee Director has the authority to discern between substantive and nonsubstantive Unfriendly amendment proposals.

PLAGIARISM

GatorMUN maintains a zero-tolerance policy in regards to plagiarism. Delegates found to have used the ideas of others without properly citing those individuals, organizations, or documents will have their credentials revoked for the duration of the GatorMUN conference. This is a very serious offense.

CRISIS NOTES

A crisis note is an action taken by an individual in a Crisis committee. Crisis notes do not need to be introduced or voted on, and should be given to the Crisis Staff by sending the notes to a designated pickup point in each room. A crisis note should both be addressed to crisis and have the delegate's position on both the inside and outside of the note.

MOTION TO ENTER VOTING PROCEDURE

Once this motion passes, and the committee enters Voting Procedure, no occupants of the committee room may exit the Committee Room, and no individual may enter the Committee Room from the outside. A member of the Dias will secure all doors.

- No talking, passing notes, or communicating of any kind will be tolerated during voting procedures.
- Each Directive will be read to the body and voted upon in the order which they were introduced. Any Proposed Unfriendly Amendments to each Directive will be read to the body and voted upon before the main body of the Directive as a whole is put to a vote.
- Delegates who requested to be noted as “Present and Voting” are unable to abstain during voting procedure. Abstentions will not be counted in the tallying of a majority. For example, 5 yes votes, 4 no votes, and 7 abstentions means that the Directive passes.
- The Committee will adopt Directives and Unfriendly Amendments to Directives if these documents pass with a simple majority. Specialized committees should refer to their background guides or Committee Directors for information concerning specific voting procedures.

ROLL CALL VOTING

A counted placard vote will be considered sufficient unless any delegate to the committee motions for a Roll Call Vote. If a Roll Call Vote is requested, the committee must comply. All delegates must vote: “For,” “Against,” “Abstain,” or “Pass.”

During a Roll Call vote, any delegate who answers, “Pass,” reserves his/her vote until the Committee Director has exhausted the Roll. However, once the Committee Director returns to “Passing”. Delegates, they must vote: “For” or “Against.”

ACCEPTING BY ACCLAMATION

This motion may be stated when the Committee Director asks for points or motions. If a Roll Call Vote is requested, the motion to Accept by Acclamation is voided. If a delegate believes a Directive will pass without opposition, he or she may move to accept the Directive by acclamation. The motion passes unless a single delegate shows opposition. An abstention is not considered opposition. Should the motion fail, the committee will move directly into a Roll Call Vote.

Overview of Committee

This committee is based on the true events surrounding the “YouTube Adpocalypse”, which initially occurred in early 2017. The term “Adpocalypse” refers to the period of time where many major advertisers and investors began withdrawing their sponsorships due to a wave of controversy that called YouTube’s content guidelines into question. This wave caused reduced advertisement revenue to all creators on the platform, which caused tensions between YouTubers and the company. The positions in this committee are divided into 2 main groups: YouTubers and corporate executives. Both groups have the same goal of ensuring the success of the platform, but each also have their own subgoals; for example, growing your subscriber base as a YouTuber. To make things more interesting, there will be committee-specific mechanisms that will be explained during the first session. The main goal of this background guide is to give the delegates a basic framework of the operations of YouTube from both a creator and executive perspective. Since this committee is taking place in 2017, many of the old rules and policies have been updated, and as such I could not include that information in this guide. With that said, we can begin with the origins of YouTube.

Origins of YouTube

YouTube was founded in 2005 by three employees of PayPal named Steve Chen, Jawed Karim, and Chad Hurley. The platform was created as a convenient way to post and share small clips and videos with friends and family. It was initially funded by investors from an American venture capital firm and officially launched in December of 2005. However, in its early stages, YouTube could only support up to 30 seconds worth of footage. YouTube gained a surge of attention in its launch week due to the airing of a skit on SNL that ended up being shared on YouTube and also became one of the first viral videos on the platform. Although the skit would later be taken down over copyright claims, it cemented YouTube as the go-to site for viral clips and videos.

Over the course of the next year and a half, YouTube grew exponentially. By June 2006, the site was amassing over 100 million views per day with over 65,000 new videos being uploaded every day as well. Additionally, YouTube began to see more at-home, original content as it grew in popularity. Despite its early success, YouTube did not grow to fame without any controversy. In 2006, the company was sued by the owners of the site utube.com, which had been unable to support the amount of traffic it was receiving due to people visiting who were intending to find YouTube. Eventually, the conflict was settled and the site changed its link to a more unique domain.

Google Acquisition

In October of 2006, YouTube was bought by Google for \$1.65 billion worth of stock. The deal sent shockwaves into the entertainment industry and caused a spark in investments to other competitor video services like Vimeo. The merger also brought some organizational changes within the company. First, the headquarters was relocated from San Mateo to San Bruno, California. Also, Chad Hurley, one of the three founders and acting CEO, announced that he would be stepping down as the chief executive for a more advisory role, while Salar Kamangar would be taking his place starting in 2010. Lastly, YouTube updated its logo and simplified some of the platform's interface. These changes didn't seem to affect the already exponential growth of the site. In 2011, it was reported that over 48 hours worth of video was uploaded every minute. In addition, over 2 billion videos were being watched daily. However, despite these high view counts, the proportions of views on each video were heavily skewed, with about 99% of all views being attributed to a little over 30% of videos on the platform. YouTube continued its meteoric rise through 2013 as the most dominant video sharing platform on the internet.

Susan Wojcicki Era

In early 2014, a new CEO was appointed to run the company with the vision of expanding in all directions. The new CEO's name was Susan Wojcicki, and she has held that position ever since. Wojcicki acted quickly in her first years as CEO to not only expand the platform, but to create other means of revenue aside from advertisements from the Google AdSense program. In her first year, Wojcicki launched the first subscription based service on the platform called Music Key, which allowed users to listen to songs from participating labels through both YouTube and Google Play Music without ads. This service was rebranded in 2015 to "YouTube Red" which was a similar service that offered ad free videos on all videos not just music in exchange for a subscription. This service was also perfect for the integration of YouTube Originals, or original content produced by YouTube (often in collaboration with creators) that is available for purchase or free with the subscription. Also in 2015, YouTube launched two spinoff websites, YouTube Music and YouTube gaming. These were specific sites which housed more focused content. YouTube Music was released as YouTube's first music streaming service while YouTube gaming was a video game live streaming service created to compete with other streaming sites like Twitch.tv.

Overview of the Platform

If you have never been on the website, YouTube is essentially a social media platform where users can upload and view videos. There is a homepage which shows a whole catalog of recommended videos based on your searches and interests. The more you watch, the more you will be recommended videos by the YouTube algorithm which are related to what you have been watching. When you click on a video, you are taken to a different page which has a main video window, a description section, a comment section, and a list of recommended videos on the side. The description and comment sections represent the social media aspects of YouTube. In the description below each video, one can find a view count showing how many views the video has in addition to like and dislike buttons, a subscribe button, and a brief description of the video written by the uploader. Below this section is a place where viewers can leave comments about the video and communicate with other users. Uploaders have the choice to disable some of these features such as comments and like/dislike buttons. The types of comments that are allowed to be posted are subject to YouTube's "Community Guidelines", which will be discussed next.

YouTube Rules and Guidelines

All of the rules enforced by YouTube can be grouped into three categories: the Community Guidelines, copyright laws, and monetization policies. The Community Guidelines (CGs) are a general overview of what kind of content is allowed on the platform. These guidelines are changed often by a team of YouTube staff in collaboration with outside help as well as creator input. The guidelines are separated into 5 groups which are spam and deceptive practices, sensitive content, regulated goods, violent or dangerous content, and misinformation. Each of these groups have subsets of guidelines which lay out exactly what is expected of creators as well as examples of what is acceptable and the consequences if the guideline is not followed. The CGs have been tweaked and have evolved over the course of YouTube's history. For the purpose of this committee, it is sufficient to know that the guidelines at the beginning of 2017 were significantly more lenient than they are now regarding offensive and controversial content. However, it is highly recommended for delegates to browse through the current YouTube Community Guidelines website to get an understanding of how the rules are structured. That being said, the point is for delegates to come up with their own unique solutions, so don't just look at the current Community guideline rules and try to implement them word for word in committee. This last part is a bit important so PLEASE READ THIS: since there is little information on how the rules and regulations of YouTube were in 2017, I can't really give you guys a detailed layout of what the rules are at the start of the committee. Therefore, when writing directives to change any of the guidelines, treat it as if you are writing a completely new set of rules. I think this will be the best method for allowing the delegates room for creativity as well as not getting too bogged down in the details.

The copyright rules on YouTube are fairly standard for most social media platforms. For one, users are not allowed to upload content that isn't theirs without the necessary authorization. YouTube also follows the Fair Use law which allows users to use copyrighted material if it is used in a transformative manner. Videos are considered to be "fair use" on a case by case basis if a copyright claim is filed. The fair use guidelines are extremely detailed and excessive, so it is enough to know that Fair Use is an exception which allows the use of copyrighted content. Any YouTube partner has the right to file a claim to YouTube if they believe their content is being

stolen or reuploaded without any transformation. When a valid claim is made, a copyright strike is placed on the channel which uploaded the copyrighted material. If a channel receives 3 strikes within 90 days, it will be terminated by YouTube. Users who receive strikes have some options to fight them including submitting a counterclaim or simply asking for a retraction. The copyright rules are extremely important and are another way that YouTube controls the content on the platform.

YouTube Partner Program

The last major group of YouTube rules are the monetization policies. A majority of these rules relate to creators who are a part of the YouTube Partner Program. This is a program that allows creators to take a cut of revenue from ads placed on their videos by YouTube. In this way, YouTube acts as a middleman between advertisers/sponsors and creators. This program has proven to be extremely successful in giving back to the creators who generate the most views and profit for the company; however, since YouTube deals with sponsors and advertisers, there is no direct contact between the creators and the people paying a significant amount of their check, which can have drawbacks. To become a partner, your channel must have a certain amount of subscribers and total watch time. Furthermore, simply being a partner doesn't guarantee that all of your videos will make ad revenue. Each video is subjected to an automated review process to determine whether the video is advertiser-friendly. The algorithm that automatically flags videos with sensitive content is based on YouTube's "Advertiser-Friendly Content Guidelines". This is a separate set of guidelines that limits what content can be considered for monetization. Please note that this algorithm for automatically detecting and flagging sensitive content was not fully fleshed out at the start of the Apocalypse, and will be up to the delegates to decide whether to pursue it further. The automatic review process was still in its early stages and could easily be used for copyright claims, but without specifications as to what is considered "ad friendly" the algorithm is weak. At the time, they did still have manual reviewing processes where YouTube employees would conduct physical checks on videos to determine whether they adhere to CGs; however, this process had big flaws due to lack of staff and the sheer volume of videos needing to be reviewed. Videos must comply with both the CG and the Advertiser guidelines to be eligible for monetization. If a video is flagged for limited or no monetization, the user is able to request a manual review of the content to determine whether it complies with the proper guidelines. The algorithm which automatically assigns ads to videos has come under much scrutiny over the years due to its inability to detect context within the videos. For example, the algorithm can detect key words that might indicate controversial content, and so might demonetize a video criticizing the bad content in a way that obeys the guidelines. A good example of this is with channels that debunk conspiracy theories or controversial ideologies. These are all things to consider for delegates who may use this as a solution.

Finances and Competition

YouTube has an estimated net worth close to \$200 billion, and as of the start of committee, it is the second most popular social media platform, right behind Facebook. Facebook is the main competitor to YouTube, and has always been the dominant social platform since its meteoric rise. In order to compete with YouTube, facebook introduced the ability to upload longer length videos in addition to the normal posts with pictures and text. It has also expanded to include live streaming capabilities, making Facebook an increasing threat to YouTube's profits. There are also other online platforms that compete with YouTube such as the gaming streaming service Twitch along with standard social media services like Twitter and Instagram. Seeing as all of these platforms now have video capability, YouTube has been struggling with staying ahead of the competition in terms of superior video technology and features.

Streamy Awards

The YouTube Streamy Awards, or Streamys, are awards presented by YouTube at an annual ceremony to recognize excellence among its creators. The first Streamys was hosted in Los Angeles in 2009, and the event has taken place every year in the same city since then. The show is typically hosted by one or two of the most influential creators on the internet. The event is typically held towards the end of each year between September and December. There are all types of awards offered at the Streamys including overall awards such as Creator of the Year as well as subject awards like Best in Animated. Although the Streamys may pale in comparison to more recognized ceremonies such as the Oscars, they are respected within the YouTube community and it is an event that brings the company closer to its creators by recognizing their talents. The Streamys also serve a double purpose since they are also a good venue for YouTube to be introduced to more sponsors.

Relationship with Sponsors

YouTube is reliant on sponsors and advertisers for a majority of its income. As such, the company maintains a very close relationship with many of its big partners and sponsors. For example, YouTube struck a deal with many major news networks such as NBC, BBC, and Fox to give the networks exclusive channels in exchange for advertiser deals and a whole lot of dough. Because these networks are subjected to federal laws such as FCC regulations, maintaining their channels is much more complicated than an ordinary user. As said before, YouTube acts as the middleman between sponsors and creators in the Partner Program. Because of this, there is little to no opportunity for Partners to speak directly with the companies putting ads on their videos. Although the YouTube staff handles mostly all of the sponsor relations, individual channels are allowed to form their own partnerships and brand deals with companies willing to sponsor their content. There are no specific requirements to make a deal with an outside brand so long as you make it known that you are being sponsored to promote whatever it is in the video. This is one way that many creators utilize to earn extra income when the advertisement monetization system fails them. YouTube has little to no say with regards to the conditions of the deal between a creator and a brand as long as all the proper rules and guidelines are being followed.

The Adpocalypse

Now we arrive at the main crisis at hand: the Adpocalypse. In early 2017, the YouTuber with the most subscribers, Pewdiepie, was exposed for posting anti-semitic and offensive jokes and comments in some of his videos. In fact, a trending Wall Street Journal article was what sparked the first wave of investor pull-outs. In response to all the negative press and controversy surrounding the exposé, many large sponsors and advertising partners cut ties with YouTube. Companies such as Coca-Cola, Dr. Pepper, and Johnson & Johnson all removed or paused their advertisements on the website, causing massive drops in expected revenue. The government of the UK also decided to terminate its contract with YouTube, removing its advertisements from the site.

The Adpocalypse had devastating effects on the YouTube community and the future relationship between the company and its creators. Immediately following the initial drama, the YouTube team became much more partial to corporate interests and sponsor relationships. This left smaller creators in the dust as the requirements for monetization were made stricter and stricter. This issue persisted for years after the first occurrence, and has drastically changed the nature of the content posted to YouTube as well as what is or isn't considered "ad-friendly".

Current State of Affairs

This committee will take place starting in February of 2017, right after the major sponsors mentioned earlier have cut ties with YouTube. In response to the rapid loss of investors and partners, the YouTube team immediately condemned the offensive comments from Pewdiepie and asserted that it would be reworking both the Community Guidelines and monetization policies. In an effort to regain lost advertisers, YouTube announced its first wave of changes to the Advertiser-friendly content guidelines. These changes included many controversial new stipulations that allow advertisers to directly remove their ads and monetization from videos that they deem to be unfit for ads. Another change caused by these stipulations made it so that the automatic review algorithm is set to flag any video with more than 30 seconds worth of swearing. This decision, which was reached without the consultation of any creators, sparked outrage among the broader YouTube community. Many claimed that the new rules gave ad companies too much power in the whole monetization process, especially since there is no direct communication between creators and the advertisers. In addition, the algorithm was not equipped enough to precisely scan for key swear words, so many videos were improperly flagged and demonetized, leaving the affected creators furious.

The result of YouTube's initial round of changes was bleak for small creators. Many previously successful creators were being regularly demonetized for the same content they had been making for years without a problem. This act from YouTube deepened the wedge between the company and its creators, as many YouTubers were banding together online in protest of the new changes. Finally realizing they needed to come up with a long term solution, the YouTube team decided to assemble a committee of both YouTubers and executives from both Google and YouTube. The delegates will be tasked with reviewing and revising YouTube's community guidelines as well as the monetization and copyright policies if they choose to. The committee is also responsible for dealing with the PR crisis that YouTube is facing due to all the negative backlash regarding controversial content. The list of members was chosen directly by the CEO, Susan Wojcicki and every participant was chosen due to their unique perspective on the matter. The main goal of the committee will be to end the Adpocalypse and deal with any major crises that may arise.

Issues to Consider

The committee will be composed of famous YouTubers as well as corporate executives from different companies. Each position has its own opinion on what the best course of action should be, and delegates should stay true to what their position believes. For example, many of the YouTubers in committee believe that YouTube should give more power to creators in the monetization process instead of letting ad companies stomp around. An example of a policy being called for is an appeal process for creators who get demonetized which allows them to make a case for themselves and fight the demonetization. However, at the same time, there are other YouTubers who work closely with corporate sponsors and advertisers and believe that YouTube should give some preference to ad companies. In addition, there are corporate executive positions that primarily believe that YouTube needs to work very closely with its partners and sponsors to end this fiasco. The main debate will be centered around the stance YouTube should take to solve this overarching issue. There will also be debate regarding how to change the current rules and guidelines. Here are some other questions that delegates should consider coming into committee:

- How can YouTube overcome the PR nightmare?
- Should the committee take back the first wave of changes made by YouTube?
- What opinions does your position have on the Adpocalypse?
- What should YouTube do to prevent harmless videos from getting demonetized?
- How should the removal/demonetization of offensive content be handled?
- Should YouTube show partiality to corporations or independent creators?
- Do the Community Guidelines and other rules need to be updated?
- How can an incident like this be prevented in the future?

Committee Expectations

If you already knew a bit about the YouTube Adpocalypse, you can probably tell that I am leaving out a lot of detail regarding the incident. This is in part because a main reason this crisis started was due to controversial and offensive comments and jokes. Delegates are expected to follow the GatorMUN conduct guidelines and to remain respectful to everyone at all times. That being said, there will be a zero tolerance policy for offensive content or jokes through crisis notes. The point of this committee is so that you all can have fun impersonating popular YouTubers and other rich people. I fully encourage you to come up with crazy crisis plans as a majority of the committee will be based on delegate created arcs and crises. However, I want to again make it clear that we are not going to be talking about controversial figures or topics on YouTube. Any inappropriate notes brought to my attention will receive a warning before being reported to the Secretariat.

Now that I've got through the boring part, I just want to finish this guide with some general expectations I have for committee. First, I expect that all of you do at least some surface level research on your position. Some of the corporate positions are not famous people you can look up info about on google, so don't worry if you can't find any background information on those positions. In that case, just focus on what powers are listed under your position in the dossier. However, if you receive a YouTuber position, it is expected that you look up your position beyond what is in the position dossier. Since YouTubers are much easier to research, I purposefully left out some helpful portfolio powers that can be found by quickly googling your position.

Since this is the AdHoc, I will also be introducing unique mechanisms at the start of the first session which will be used to balance the powers in committee. The last thing I want to reiterate is that the committee starts in early 2017, meaning that your research should be based around that time. For example, if your YouTuber started a podcast in 2019, you can't use the podcast in your crisis notes unless your plan is to start the podcast. I'm not going to be too strict when it comes to the timeline, but just make sure your notes and plan is consistent with the time period so we don't all get confused. I'm super excited to see you all at GatorMUN!

Positions

NIGAHIGA - RYAN HIGA

Ryan Higa was one of the first big names on YouTube in its early days. He is the cofounder of his channel “nigahiga” along with his best friend Sean Fujiyoshi. Higa’s channel was the most subscribed channel on the platform from 2009-2011, and was the first to pass the 2 and 3 million subscriber marks. Higa first rose in popularity due to his comedy skits that he posted with the help of Sean and others. His “How to be” series was especially successful. At the time of committee, Higa stands at 18 million subscribers and his content is centered around skits and other videos produced by his own production company RHPC. Since Ryan has his own production company, he relies on YouTube ad revenue and other sponsorships for a majority of his income. He believes that YouTube should focus on assisting creators who are being negatively impacted before caving to corporate sponsors.

JENNA MARBLES

Jenna Marbles is a popular YouTuber who really came to dominate the platform in 2010. She is known for her hilarious comedy sketches and unique sense of humor. She is loved by her fans, and she caters to a predominantly young female audience. Right now, Jenna has about 16 million subscribers on her main channel. She creates content with her boyfriend Julian, who makes several appearances in her videos. Jenna is on the fence about what the future of YouTube should look like. Since she realizes that some of her content may not be viewed as “ad-friendly”, she is hesitant to cave in to corporate sponsors. She also has concerns about how more terms of service regulations would affect comedy channels.

GOOD MYTHICAL MORNING - LINK NEAL

Link Neal and Rhett McLaughlin are the creators and co-hosts of the YouTube channel Good Mythical Morning with about 11 million subscribers. This channel features a daily program that is posted every morning at 6 a.m. consisting of the two best friends playing games, interviewing celebrities, and spinning the “Wheel of Mythicality”. The program runs in seasons, so when they aren’t filming GMM, they each spend time with their families or work on other projects for the variety of other content they produce. Link will be representing the duo, and he believes that YouTube might be a place for more corporate sponsorships. Having seemingly no controversies with their content, Rhett and Link both see no problem with making deals with corporations to reverse the devastation of the ad apocalypse.

IISUPERWOMANII - LILLY SINGH

Lilly Singh rose in popularity under the YouTube name IISuperwomanII. She started out in 2010, slowly amassing a fan base of 11 million followers over the course of the years. She is known for her vlogs and comedy skits, but isn’t tied down to one form of content. She went on tour in 2015 around the entire world and adapted her recorded content to fit a live audience. Since then, she moved to LA where she is further developing her content and living her best life. Now, she constantly balances making videos with talking to talent agencies and film studios due to her new-found passion for acting and commercial TV. She believes that YouTube needs to change somehow to keep up with long-standing television shows.

H3H3PRODUCTIONS - ETHAN KLEIN

Ethan and Hila Klein are the creators of the channel h3h3productions, which currently has 3 million subscribers. The duo became famous for their commentary and reaction style videos that doubled as comedy skits. Recently, they started the H3 podcast, which is a separate channel where they host a tri-weekly podcast interviewing celebrities with their own segments here and there. Some of their past content criticizing other YouTubers has landed them in a tough position. Specifically, they are currently in the middle of a fair-use lawsuit over one of their previous videos. Due to this, Ethan has the strong stance that YouTube's copyright rules and strike rules are very broken and allow for improper citations and reports. He also believes that corporations will only complicate the situation more and that YouTube needs to fix how it treats creators before anything.

DUDE PERFECT - TYLER TONEY

Dude Perfect is a sports channel that is run by Tyler Toney and his 4 closest friends Cory, Coby, Garrett, and Cody. They have about 15 million subscribers and are famous for their trick-shot videos demonstrating cool athletic feats in every sport. They operate out of a massive warehouse complex in Frisco, Texas, which houses all the courts and sports equipment shown in their videos. The guys recently had their TV show The Dude Perfect Show transferred to Nickelodeon, and the pilot is in development. Dude Perfect also has close ties to ESPN, who frequently show their clips on TV. Seeing this, Tyler and the rest of the dudes believe that YouTube should be somewhat open to corporate sponsors so more opportunities can be available for YouTubers.

JAKE PAUL

Jake Paul is a famous Viner turned YouTuber whose channel gained popularity as he began to rise to the top of Vine. Now that Vine is discontinued, Jake focuses his full time into his YouTube channel which has about 5 million subscribers. Because of the massive wave of Viners flooding to YouTube, Jake has had a really successful time garnering an audience in a short amount of time. At the start of 2017, he announced his newest project called Team 10, which is a collaboration among other young influencers to create content for teens. He and his brother Logan sometimes work together to create content, but they are currently feuding over Twitter. Jake doesn't really care what happens to YouTube and his main concerns lie in what will help him out the most; however, he does have concerns regarding stricter terms of service since he has had some controversy regarding his content in the past.

EPIC RAP BATTLES OF HISTORY - PETER SHUKOFF

Epic Rap Battles of History is a channel with about 14 million subscribers that produces videos exactly how its name implies. The duo behind the raps, Peter Shukoff and his friend Lloyd, went viral from dressing as historic figures and dissing each other in a well-produced music video. Their videos also have guest cameos from other famous YouTubers, meaning Peter has worked with people like Smosh and Rhett and Link in the past. They have just finished their 5th season of ERB, but have been forced to take a hiatus due to complications with their production company Maker Studios, which is the most popular independent network for YouTubers. Because of this struggle with his corporate boss, Peter believes that YouTube should protect smaller creators and should have more restrictions on predatory contracts from corporations.

KSI - OLAJIDE OLATUNJI

Hailing from the UK, KSI is a famous YouTuber who blew up from making funny gaming videos of the soccer game FIFA. His channel currently has about 15 million subscribers and he has expanded his content to include vlogs, sketches, and other comedy content. He is also a part of the YouTube group “The Sidemen”, which has another channel that he runs with some of his closest friends. Behind the scenes, there is conflict within the group due to the changing times of YouTube. Because of this, KSI is not uploading to his channel as frequently, and is definitely opposed to the current actions that YouTube has taken.

LIZA KOSHY

Elizabeth (Liza) Koshy is a popular YouTube comedian and influencer that grew a following on Vine in 2013. She is known for her goofy sense of humor and her comedy skits. Her YouTube channel is rapidly approaching 10 million subscribers, and when she isn't filming videos, she dedicates herself to acting in movies and other YouTube original series. She is dating the popular influencer David Dobrik, who is known for his vlogs and vines. Liza does not have a strong opinion on what should be done about the Adpocalypse, but does think that a main priority should be handling the PR crisis to avoid further sponsors pulling out.

SMOSH - IAN HECOX

Smosh was one of the first YouTube channels to go viral at the beginning of the platform's history in 2009. The creators Ian Hecox and his childhood friend Anthony Padilla first blew up from their video, “Pokemon Theme Music Video” and then began to post skits and regular series on their channel. Their channel currently has 22 million subscribers. They have a very close relationship with their parent company Defy Media, which covers all of their production costs and other expenditures. They now have many other channels dedicated to other content like gaming and animation. Ian and Anthony are at a disagreement when it comes to the future of YouTube. While Anthony believes that corporations strip away YouTubers' creative freedom, Ian believes that working with larger production companies is the next step in the evolution of content on YouTube.

RYAN TOYSREVIEW - LOANN KAJI

Loann Kaji is the mother of Ryan Kaji, known by his YouTube name of Ryan ToysReview. Ryan and his mother film videos unboxing toys, vlogging, and playing around. Their channel has around 10 million subscribers that are primarily young children. Loann films, edits, and produces all of the videos that Ryan stars in; however, she works closely with the children's media company “PocketWatch”, which handles the channel's merchandise and marketing. Since a majority of their fans are children, their content is rarely ever an issue, and as a result, the channel has not been as affected by the Adpocalypse. Due to this, Loann is not as concerned with changing the advertiser-friendly content guidelines. Instead, she plans to focus more on working with corporations to build relationships that will outlast the Adpocalypse.

PHILIP DEFranco

PhillyD is a content creator and host of the Philip DeFranco Show, a series on YouTube that is centered around current events in the news. DeFranco has been a long-time YouTube veteran, which is evident by the fact that he used to rely on viewer donations to keep the show going before the YouTube partner program existed. As said before, most of his content is news-based, and he has come to be known as an innovator in third-party, online reporting. He often acts as an investigative journalist and is known to go to popular events in person to report on them. The Philip DeFranco Show channel has about 5 million subscribers and is relied on by many creators and viewers for reliable coverage of major news stories.

FINE BROTHERS ENTERTAINMENT - BENNY FINE

The Fine Brothers are considered the pioneers of reaction content on YouTube. The two brothers, Rafi and Benny, jointly own and operate Fine Brothers Entertainment, which is the company that owns their YouTube channel, The Fine Bros. Their channel blew up as a result of a popular series they started in 2010 which came to be known as “React”. These videos were comprised of the two brothers showing popular clips to famous YouTubers, kids, and teens. In 2014, they signed an agreement with Nickelodeon to have their show aired on the channel, which marked a turning point in the company’s history. Not long after, the brothers were caught up in a bit of controversy after trying to trademark the word “react” and threatening other YouTubers with copyright strikes if they posted reaction content. Regarding the adpocalypse, Benny is more concerned with the corporate side of things, being a business owner himself. The two brothers agree that they should do all they can to make sure they can keep securing deals with big sponsors.

ZOELLA - ZOE SUGG

Zoe Sugg, or Zoella, is a British social media personality who started her career on YouTube in 2009. Zoella’s channel first started as a blog where she would post about fashion, beauty, and other lifestyle content. After her initial wave of fandom, she decided to partner with a Marketing company, Style Haul network, in order to promote her content more. Apart from her channel, Zoella is extremely involved in the production of her own line of beauty products. Although they are created by an outside company, she still makes the big decisions regarding marketing and theme. Her channel has about 10 million subscribers and her opinion regarding beauty products and fashion is well respected in the online community. Her current concerns with the adpocalypse are making sure that her own success is not diminished and that her relationships with her sponsors such as Style Haul are maintained.

MARKIPLIER - MARK FISCHBACH

Markiplier grew a name for himself as one of YouTube's most beloved gamers by playing horror games and uploading his playthroughs to the site. He created his channel in 2012 with the original intention of posting comedy sketch content, but this quickly shifted after he uploaded his first gaming video. After gaining even more steam, Markiplier moved from his family home in Ohio to Los Angeles in order to be closer to other popular YouTubers and increase his opportunities. One unique aspect of Markiplier is his frequent effort to give back to the community. He hosts charity live streams on his channel where he plays games and collects donations for a number of respectable causes. Markiplier's channel currently holds 15 million subscribers and he is a big influence in the online gaming community. He believes in having open opportunities for new creators to make it big on the platform, and as such, believes YouTube should prioritize creators when dealing with the adpocalypse.

TEDX TALKS - MADELINE RONZONI

TED is a non-profit organization that has the goal of spreading ideas and hosting talks at an annual conference which brings together the brightest minds around the world. Madeline Ronzoni is the VP of Marketing for TED, which means she is in charge of all the advertising pertaining to the brand. She also runs the TEDx YouTube channel, where many of the talks are recorded and posted. TEDx is a program where organizers can purchase a license from the company to host a TED-style event under special conditions. These are the talks that are introduced to the YouTube channel, which has around 6 million subscribers. She routinely refers to her boss, Chris Anderson, the CEO of TED, with regards to what should be uploaded to the channel. Since TED is a large organization, Madeline is eager to represent corporate interests - those being stricter ad guidelines and more oversight on the content being posted on the platform.

VEVO - JP EVANGELISTA

Vevo is a video hosting service that is most known for the multiple music videos they post to YouTube. They have deals with top label companies such as Universal Music Group (UMG) and Sony Music Entertainment that allow them to post licensed music and videos with no penalty. JP Evangelista is the VP of Content and Programming at Vevo. He is responsible for overseeing content production, handling label relations, and dealing with artists face to face. He has close relations to higher ups at UMG since he worked there before joining the Vevo team. The Vevo channel has around 13 million subscribers, but is known for having the most total views of any channel. JP will be representing the goals and interests of Vevo, and is primarily concerned with the collateral damage this crisis could cause to Vevo.

T-SERIES - BHUSHAN KUMAR

Bhushan Kumar is an Indian film producer as well as the Chairman and managing director of T-Series. T-Series is an Indian music record label and production company that was founded by Kumar's father in 1983. It is most known for its Bollywood soundtracks and relevance within the Indian movie scene. In addition, the company also owns and operates its own YouTube channel, T-Series, where mainly music videos and film trailers are showcased. As of the beginning of 2017, T-Series passed Pewdiepie as the most viewed channel on the platform. That being said, T-Series has great pull and influence abroad regarding YouTube. As the Chairman of the company, Kumar has the role of handling major deals and big picture events such as signing new talent. Kumar himself has little care for the content actually being posted, instead focusing on the business side and maintaining a good relationship with YouTube. His main goal is to resolve the sponsorship crisis so that he can resume making deals and garnering investments.

ROBERT KYNCL - CHIEF BUSINESS OFFICER

Robert Kyncl is the Chief Business Officer at YouTube, meaning he is responsible for the business operations and functions of the company. His day to day activities include consulting with the CEO, Susan regarding the status of the company as well as making sure key deadlines and goals are met. Before YouTube, he worked on the executive board of Netflix and was in charge of acquiring licenses for TV shows and movies. He is still close to some of the executives at Netflix, and believes that YouTube should be partial towards corporations when deciding on new guidelines. Aside from his work, he operates a non-profit called the Kyncl Family Foundation, which supports underprivileged students in California.

KELLY MERRYMAN - VP OF CONTENT PARTNERSHIPS

Kelly Meryman is new to the Executive board of YouTube, but she is eager to try to resolve the current crisis as best as possible. As the VP of Content Partnerships, Merryman is directly in charge of reaching out to potential sponsors/partners as well as acquiring content to be displayed on YouTube. She has very little interaction with the actual creators, and instead is surrounded by corporate suits on a day to day basis. Before working at YouTube, she worked at both Netflix and Sony Pictures, and she was devoted to expanding to the global audience abroad. She is hoping to apply this strategy to YouTube by reaching out to partners overseas and forming new relationships. Furthermore, in order to do this, she is determined to advocate for a PR campaign that will help regain any lost partnerships.

SUSANNE DANIELS - VP OF ORIGINAL CONTENT

Susanne Daniels is the VP of Original Content for YouTube, which entails working closely with content creators on the platform as well as producing content for the YouTube Originals channel, which is a channel run by YouTube where original shows and movies produced by YouTube are displayed. Daniels is also known for developing popular TV shows such as Buffy the Vampire Slayer. Many of the YouTube originals debut popular YouTubers, and as such, Daniels is very familiar with many of the YouTubers in the committee. Seeing this, although she works as an executive for YouTube, she is more lenient towards the creators and believes their opinions should be heard just as equally as corporate interests.

CATHERINE COURAGE - GOOGLE VP OF ADS

Catherine Courage serves as the VP of ads for Google. Since YouTube is owned by Google, she has been sent to directly help with dealing with the Adpocalypse. Her responsibilities include corresponding with advertisers/sponsors as well as implementing effective advertising strategies to increase revenue. Google's ad sector is one of its most lucrative sources of income, so there is a lot of pressure on Catherine to resolve the situation without disrupting the finances of the company. Although she is new to the Google team, she is very effective at communicating with potential sponsors and developing compelling advertising campaigns with her team of graphic designers and social media experts.

MATT HALPRIN - VP OF TRUST AND SAFETY

Matt Halprin is the VP of Trust and Safety at YouTube who used to work in the same position for eBay. His job is to work with his team to create potential policies regarding what content can and cannot be permitted on the platform. Although he does not have the final say in what policies are implemented, he and his team are in charge of reviewing previous policies and identifying what should be revised. As such, he is the most knowledgeable about YouTube's actual content and ad guidelines and is most concerned with implementing new policies that will end the adpocalypse.

MARY O'CARROLL - HEAD OF LEGAL OPERATIONS GOOGLE

Mary O'Carroll is the Head of Legal Ops for Google and has held the position since it was created in 2008. She leads a 60 person team of lawyers and paralegals that all handle the vast legal affairs of the company. Her responsibilities include facilitating business deals, representing the company in court, and making sure Google doesn't get sued. She is concerned with the many legal issues that may come with restricting content on YouTube and is focused on trying to avoid any lawsuits from disgruntled creators. Outside of Google, she is the founder and president of the non-profit, The Corporate Legal Operations Consortium (CLOC). CLOC is an organization that connects members of the law community such as law firms and law schools.

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