



VISUAL NARRATIVES: Video on a YouTube Channel as an Instrument of Socio-Political Activism

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ABSTRACT

This article examines the transformative role of videos as a multifunctional tool in socio-political activism through a case study of a Moroccan YouTube channel. It shows how visual narratives function not only as vectors of information but also as active agents that redefine power dynamics and engagement in public spaces. By analyzing the channel's content and its reception, the study highlights how videos politicize events, stimulate debate, and encourage collective action, thereby serving as powerful instruments of mobilization. While the findings underline the broader potential of videos in activism, the analysis remains situated within the specific context of a single Moroccan channel, emphasizing both the insights it provides and the limitations it entails.

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1. Introduction

In the interconnected landscape of the 21st century, videos have become indispensable to society. Their accessibility, amplified by video-sharing platforms, has transformed how information is created and shared. Videos not only document events but also spark debate, share experiences, and rally public support for common causes (Burgess & Green, 2018).

The media landscape has undergone a radical shift (Jenkins, 2006). Once secondary to traditional journalism, videos now hold a central role in public discourse. Online platforms have accelerated this evolution by providing access to diverse content and enabling everyone to generate and disseminate information (Pentina & Tarafdar, 2014).

Videos offer an alternative source of information that shapes narratives often overlooked by traditional media. Citizen-produced videos provide unique perspectives rooted in lived experiences and direct testimonies. Research shows how such videos challenge dominant narratives promoted by mainstream outlets (Askanius, 2013).

Moreover, videos empower individuals and communities. By amplifying the voices of marginalized groups, videos act as tools of self-assertion. Studies highlight how creating and sharing videos strengthens identity and community belonging (Askanius, 2012).

The impact of a video extends beyond its creator's intent. A video made for documentation can be reinterpreted, reflecting the complex interplay between production, dissemination, and meaning. This plurality of interpretations underscores the power dynamics inherent in visual media and their potential as tools of activism (Riboni, 2022).

Videos also serve as essential documentation tools for social movements (Kaun & Uldam, 2018), preserving visual records of significant events and contributing to collective archives of struggle and testimony.

The functions of videos are remarkably diverse. They act as instruments of documentation, testimony, and calls for action (Firdauz & Sualman, 2023), challenging dominant narratives and sparking debates. By capturing everyday moments, videos amplify marginalized perspectives, fostering a reshaping of public discourse.

Furthermore, and on other aspects, recent scholarship has increasingly emphasized the visual dimension of activist practices, showing that the effectiveness of video activism does not lie only in the conveyed messages but also in the visual strategies employed. Studies highlight how framing, montage, and the direct address of the camera can foster intimacy and credibility, positioning videos as trustworthy testimonies of lived experience (Atad & Cohen, 2023; Dalby Kristiansen & Nørgaard, 2024; Faulkner & Zafiroglu, 2010; Halfmann et al., 2018). These strategies reinforce the perception of authenticity, which is crucial for activist media that seeks to challenge dominant narratives.

The aesthetics of activist videos have also been conceptualized as an "aesthetic of immediacy," where minimal editing and raw imagery become powerful rhetorical devices (Davies, 2011; Stalcup, 2016). Rather than a lack of professionalism, these stylistic choices convey urgency and transparency, resonating with audiences by signaling unfiltered access to reality. This aesthetic dimension distinguishes activist videos from mainstream productions, positioning them as counter-media with specific visual repertoires (Vila, 2012).

In addition, the affordances of digital video platforms amplify these visual strategies. The participatory culture of YouTube, where videos can be shared, commented upon, and re-appropriated, transforms aesthetic choices into catalysts for collective engagement (Burgess & Green, 2018; Montero Sánchez, 2020). Visual features such as bold titles, on-screen slogans, or repetitive hashtags serve as mnemonic anchors, enabling users to circulate and reinforce activist discourses across multiple platforms. Such practices underscore how the visual form itself becomes a central component of political mobilization.

This study aims to demonstrate how videos transcend their informative role to transform power dynamics and socio-political engagement. Through a case study of a Moroccan YouTube channel, it explores how visual productions generate new discourses and redefine power in public spaces. Videos are analyzed not only as conveyors of information but also as agents shaping socio-political narratives.

This research argues that videos play a pivotal role in social mobilization and political opposition. They move beyond passive testimony to incite action and influence mobilization dynamics. Videos strengthen marginalized causes by contributing to their visibility in public spaces.

Finally, this research situates these phenomena within a specific regional context often overlooked in scientific studies. Combining both qualitative and quantitative approaches, it offers an in-depth examination of the impact of videos in a localized setting.

2. Research questions and methodology

2.1. Contextualization of the study

The evolving role of videos in socio-political contexts has drawn increasing academic attention over recent decades. Research highlights their transformational nature and their contribution to redefining power, engagement, and mobilization dynamics within societies.

Early studies on "video activism" explored how activists use videos to document and expose social or political injustices (Askanius, 2014). Askanius identified three key functions of activist videos: as alternative information sources, as tools for empowerment, and as means of documentation. These functions show how videos not only record events but challenge dominant narratives and unite communities around shared causes (Askanius, 2014; Riboni, 2022).

Other research (Flichy, 2010; Jenkins, 2006) highlights how digital platforms have democratized video production, once the domain of professionals. This shift enables social actors, from all walks, to create independent visual narratives, reshuffling media power and fostering collisions between traditional structures and societal initiatives.

Studies on media power (Castells, 2015; Couldry, 2010) emphasize how videos disrupt visibility regimes. Digital platforms have increased marginalized actors' visibility, giving them unprecedented opportunities to share their perspectives through videos distributed on social media.

The rise of social media has transformed how videos are created, consumed, and shared. Research (Burgess & Green, 2018) demonstrates how platforms like YouTube democratize audiovisual production, creating spaces for activist discourses excluded from mainstream media. Jenkins' concept of "participatory culture" (Jenkins, 2006) explains how individuals and communities use videos to spark debate and drive political actions.

Social media also facilitates viral video dissemination. Scholars (Alperstein, 2021; Poell & Dijck, 2018) show how videos on social networks aid in protest coordination. The interactive nature of these platforms allows videos to be commented on, shared, and re-appropriated in varying contexts, emphasizing the importance of reception and dissemination over the author's original intent (Riboni, 2022).

While videos play a crucial role in activism, this digital landscape poses challenges. The sheer volume of online videos can dilute key messages, and visual disinformation—such as doctored or decontextualized videos—can undermine activist struggles' credibility (Russell Neuman et al., 2014).

Despite offering valuable theoretical insights, existing literature often lacks empirical data and quantitative analysis, leaving arguments abstract and less measurable. Furthermore, limited discussion of the technical and technological aspects of video creation and dissemination overlooks their impact on visibility and effectiveness. Geographic diversity in case studies is also scarce, restricting the generalizability of conclusions.

These gaps highlight the need for further research, especially on local dynamics and characteristics unique to Morocco, which remain little, if ever, studied.

2.2. Research questions and methodological approach

This study aims to explore the manner in which visual narratives, mainly videos on social media, transform the public and political space in Morocco, while also providing insights to understand their influence on social dynamics, through the following research questions:

- RQ1. What is the role of videos broadcast on social media in the transformation of public space in Morocco?
- RQ2. To what extent do videos uploaded to platforms, such as YouTube, contribute to socio-political mobilization in Morocco?
- RQ3. How do videos used in activism in Morocco challenge mainstream political discourse and promote the emergence of new power dynamics in society?

RQ4. How does the production and dissemination of activism videos on social media in Morocco influence the perception of political and social issues by the users of these networks?

Four hypotheses can be advanced to elucidate these questions:

- H1. Videos shared on social media in Morocco redefine the boundaries of public space by giving further visibility to voices and subjects often marginalized in mainstream media.
- H2. Videos shared on platforms such as YouTube play a pivotal role in socio-political mobilization through sensitizing the public to social causes and inciting to collective action.
- H3. Activist videos in Morocco challenge mainstream political discourse by giving exposure to alternative realities and unveiling topics that are often overlooked by official media.
- H4. Activist videos on social media modify the perception of political and social issues by users by presenting new perspectives and sparking critical reflective thinking regarding treated topics.

Overall, the objectives of this study are to explore how videos redefine public space by enhancing visibility and creating platforms for debate and engagement; to examine how visual narratives drive collective action by analyzing their role in shaping and spreading social movements; to assess the ability of videos to challenge official narratives and foster counter-discourses that redefine power relations; to evaluate the influence of visual narratives on social media users' perceptions of socio-political issues and their involvement in movements; and to analyze how these narratives interact with social and political factors, altering societal power dynamics.

These questions establish an empirical foundation to test and reflect on the role of videos in Moroccan socio-political activism, particularly their impact on public space, mobilization, and power structures.

A mixed-method approach, combining qualitative and quantitative methods, is best suited for studying a Moroccan YouTube channel engaged in socio-political activism. This approach ensures a comprehensive understanding by comparing qualitative insights with quantitative findings to develop a holistic view of the phenomenon (Creswell & Plano Clark, 2017; Tashakkori et al., 2020).

The qualitative phase employs content analysis to identify themes, patterns, and trends in the data. This phase classifies information into key concepts and develops typologies for a deeper understanding of diverse perspectives. The quantitative phase uses statistical methods to analyze relationships between variables and test hypotheses.

2.3. Data collection and corpus

This study focuses on the YouTube channel called "حميد المهدي Hamid Elmahdaouy"¹², active since July 23 2011 (with 1.1 million subscribers, 1427 posted videos, and over 321 million views as of October 2024). This YouTube channel presents itself as a channel dedicated to issues relating to the Moroccan people, be it political, social, Human rights, or economic.

The data corpus constitutes of the digital footprint of this YouTube video, collected over the span of one year, from the beginning of October 2023 up until the end of September 2024. The corpus consists of 447500 posts and comments by the owner of the channel and his audience. Additionally, the data collection involved gathering all information and metadata of these posts using Visibrain³. This data has subsequently been analyzed and displayed using the programming language R, by employing data visualization libraries and graph creation such as ggplot2 and cowplot and the wordcloud package to create word clouds.

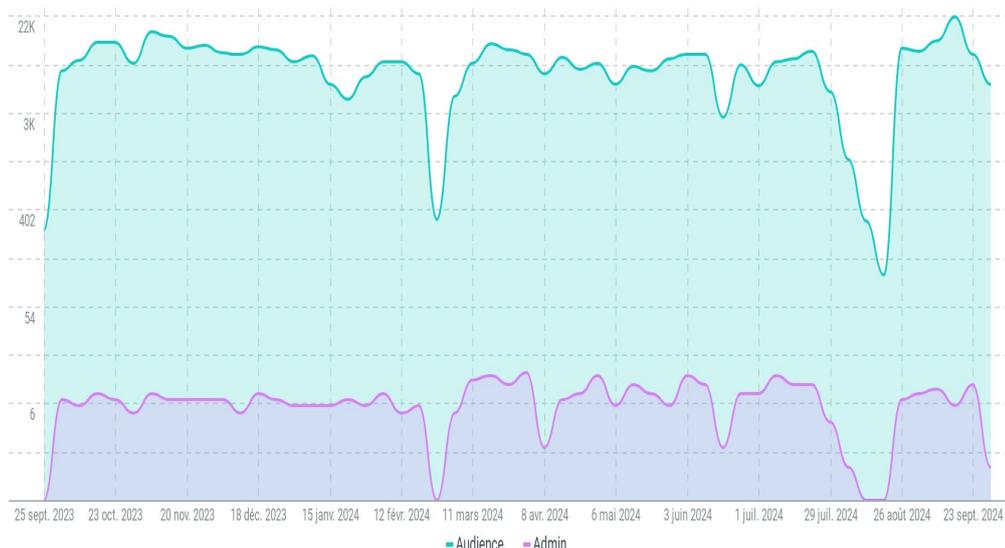
¹ www.youtube.com/@ELMAHDAOUYHamid

² Hamid El Mahdaouy (حميد المهدي) is a Moroccan journalist and activist. He is well known for his scathing criticism of the Moroccan political landscape, through his online platform Badil.info, a news website that he founded in 2014. He made a name for himself thanks to his videos on YouTube, where he discussed sensitive subjects concerning Human rights, social justice, and political and economic issues in Morocco. His YouTube channel became a space where he could openly criticize public matters and government management. He was sentenced to three years in prison in 2017 for "inciting protests" and "failure to report a threat to national security". It should also be noted that, at the time of writing, El Mahdaouy had been sentenced to 18 months in prison and ordered to pay 1.5 million dirhams in compensation to the Minister of Justice, on charges of "distribution and dissemination of allegations and false information with the aim of defaming people, slander and public insult".

³ Visibrain is a social media monitoring platform (<https://www.visibrain.com/fr/>).

In the context of the second research question RQ2, which examines the impact of videos on mobilization, the findings outlined in Figure 3, which show a temporal mimicry between the admin's activity and the audience's response, provide crucial preliminary evidence of the key role played by videos in this process.

Figure 3. Evolution of the activity of the channel's administrator and audience over time.



Source: own elaboration, 2025.

The congruent evolution of the admin's and audience's activity underscores an interactive dynamic, where posted videos prompt immediate, proportional reactions. This synchronization demonstrates that videos act not merely as information carriers but as catalysts of engagement (Dapko et al., 2021).

This mimicry can also be seen as a positive feedback loop (Brudner et al., 2023), where audience responses amplify the content's impact. Each interaction enhances the visibility of socio-political causes initially promoted by the videos, driving broader mobilization within the digital public space (Fearon, 2024).

Additionally, the audience's reactivity, especially to content addressing sensitive or overlooked issues, underscores the viral potential of such narratives. This rapid propagation fosters online communities that can evolve into movements of socio-political engagement (Kharel, 2024).

Ultimately, observations of temporal mimicry between admin and audience activity corroborate H2, affirming that videos on YouTube channels like the one under study play a pivotal role in socio-political mobilization in Morocco. By triggering rapid, proportional audience responses, these videos amplify marginalized voices and heighten awareness of socio-political issues.

To further address research question RQ2, three main peaks in audience engagement (Figure 4) will be analyzed, offering insights into how these videos raise awareness of social and political causes and spur collective action.

Figure 4. Engagement (“like” and comments) through time.



Source: own elaboration, 2025.

The first peak stems from a convergence of social and religious criticism, featuring exchanges on governance issues like corruption, democratic debate, and living conditions, as well as regional conflicts like the Israeli-Palestinian conflict and the role of religious values in Moroccan society.

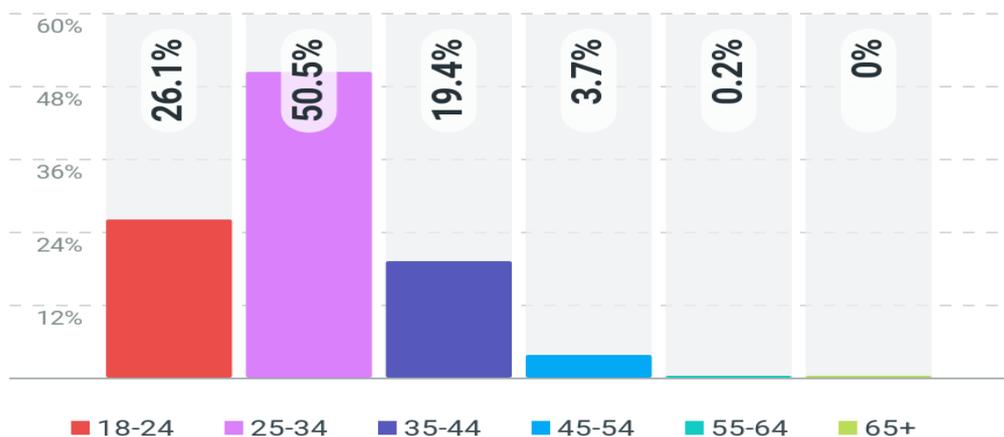
The varied audience tone—ranging from humor to serious discourse—highlights the videos’ capacity to engage diverse population segments. This phenomenon, known as “context collapse,” occurs when individuals from different backgrounds interact, enabling both informal and profound discussions (Androutsopoulos, 2014). Such engagement shows YouTube’s dual ability, in general, to popularize critical ideas through satire while mobilizing wide audiences around political and social issues.

The second peak focuses on religious discussions, critiquing certain faiths (Jews, Shiites) and spreading a discourse drawing on conspiracy theory. While less politically centered, some reactions address social and political issues in Morocco and the region. This peak highlights strong audience engagement in religious and ideological debates, often with polarizing stances (Gao et al., 2018).

Though religious issues may not directly drive socio-political movements, they hold mobilizing potential, especially when intertwined with social justice or governance (Wood et al., 2023). Polarization based on religious identity reflects elements of social mobilization tied to these ideas in Morocco.

The third peak revolves around calls for government transparency, criticism of corruption, and societal inequalities. Videos and reactions stress promoting democracy, human rights, and education, revealing strong public engagement, especially young people (Figure 5). The emphasis on institutional accountability reflects a growing culture of “perpetual accountability,” where digital publics closely monitor institutions (Ellis, 2021).

Figure 5. Distribution of audience by age group.



Source: own elaboration, 2025.

This peak demonstrates how the channel’s videos mobilize audiences around socio-political causes, fostering collective action against corruption and demanding transparent governance.

Analysis of the three peaks shows how these YouTube videos raise awareness of social and political issues and incite collective action. Whether governance criticism, religious debate, or calls for transparency, they serve as catalysts for socio-political mobilization in Morocco.

Furthermore, and to address the third research question RQ3, the analysis focuses on three key videos (Table 1) to explore how this audiovisual content disrupts narratives and creates new public space dynamics. These videos stand out for their singular themes, digital performance, and the rich interactions they generated.

Table 1. Examples of videos posted online

	Title	Metrics
Video 1	دعوات مجهولة المصدر لتنظيم وقفات بمدن مغربية (Anonymous calls for sit-ins in Moroccan cities)	Total engagement: 64.4K 52K YouTube Likes 12.4K comments Total reach (YouTube views): 1.3M
Video 2	المهدوي: أحاكمُ لأنني أفصح السياسات العمومية (Elmahdaouy: I’m being prosecuted for denouncing public policies)	Total engagement: 27.4K 23.5K YouTube Likes 3.9K comments Total reach (YouTube views): 567.5K
Video 3	لأول مرة.. معطيات حصرية حول الفوسفات المغربي (For the first time... Exclusive data on Moroccan phosphate)	Total engagement: 20.1K 18.1K YouTube Likes 2K comments Total reach (YouTube views): 598.8K

Source: own elaboration, 2025.

Notably, these videos achieved high engagement metrics, particularly in views, shares, and comments (e.g., video 1, the channel’s flagship in aggregate engagement - Figure 6). The wide sharing of this content indicates its resonance with the audience, supporting the idea that videos can mobilize large audiences around critical socio-political issues.

Figure 6. Engagement (“like” and comments) over time.



Source: own elaboration, 2025.

The themes’ distinctiveness is evident in the videos’ titles (Table 1), which often emphasize exclusivity, secrets, or inaccessible information. These titles are crafted to grab attention by promising revelations or insights unavailable through traditional media. They position the videos as alternative information sources, contesting dominant narratives and challenging official discourse, a technique common in alternative media (Atton, 2009).

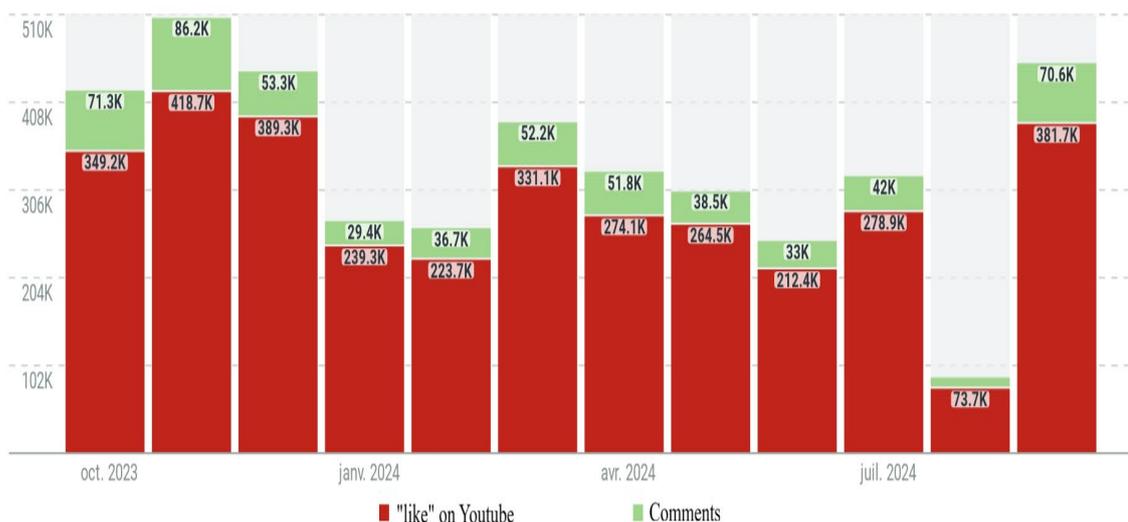
Likewise, the videos and related commentary expose social issues that mainstream media often ignore or downplay. The discussions reflect dissatisfaction with the government’s failure to address these problems. Many posts call for a fair redistribution of resources, demonstrating how videos highlight themes missing from dominant political narratives.

In summary, textual analysis of the conversations generated by these videos shows that activist videos in Morocco play a crucial role in challenging dominant political discourses. By revealing alternative realities and highlighting social issues overlooked by mainstream media, these videos foster new power dynamics. They help redefine the public sphere and promote a more inclusive, critical political debate (Smyrnaiois & Baisnée, 2023).

Beyond their socio-political content, the videos analyzed also stand out through their visual and aesthetic strategies, which play a crucial role in their activist impact. The channel often employs direct-to-camera framing, creating an intimate and dialogical atmosphere between the speaker and the audience. Titles are crafted to emphasize exclusivity (“first time,” “revealing,” “hidden”), visually reinforced by bold fonts and color contrasts that capture attention. Editing is deliberately minimal, privileging immediacy over polish, which enhances the perception of authenticity and transparency - two key affordances of video in activist contexts. Moreover, the visual repetition of slogans, hashtags, and captions functions as a mnemonic device, helping to anchor specific demands and claims in the collective memory of viewers. These stylistic choices align with what visual culture scholars describe as the aesthetic of immediacy (Askanius, 2013; Riboni, 2022), where the visual form itself strengthens the persuasive power of activist discourse. By combining affective resonance with the participatory affordances of platforms like YouTube (sharing, commenting, remixing), the videos leverage the full potential of the visual medium to mobilize publics and contest dominant narratives.

To answer research question RQ4 and support hypothesis H4 - suggesting that activist videos shift users’ perception of political and social issues by offering new perspectives and encouraging critical reflection - the analysis focuses on the explicit nature of audience engagement and its emotional response to assess the videos’ impact on user understanding of issues among YouTube users in Morocco.

Figure 9. Distribution of engagement (“like” and comments).



Source: own elaboration, 2025.

Figure 9, illustrating user engagement by category, shows that "likes" far outnumber comments. This pattern aligns with the 1% rule of engagement in online communities, where a small fraction of users actively contribute, while most passively observe and approve. These findings suggest that most users prefer passive engagement, such as "likes," which require less effort than commenting or participating in discussions (Nielsen, 2006).

That being said, this can be interpreted in several ways when analyzing the impact of activist videos. From a receptivity perspective, the high number of "likes" indicates that most users support or accept the video’s content. It suggests that the videos elicit emotions of validation and recognition, with users appreciating the perspectives and criticisms without necessarily questioning them. This dynamic may also imply that the videos present arguments aligned with users’ political and social views. These

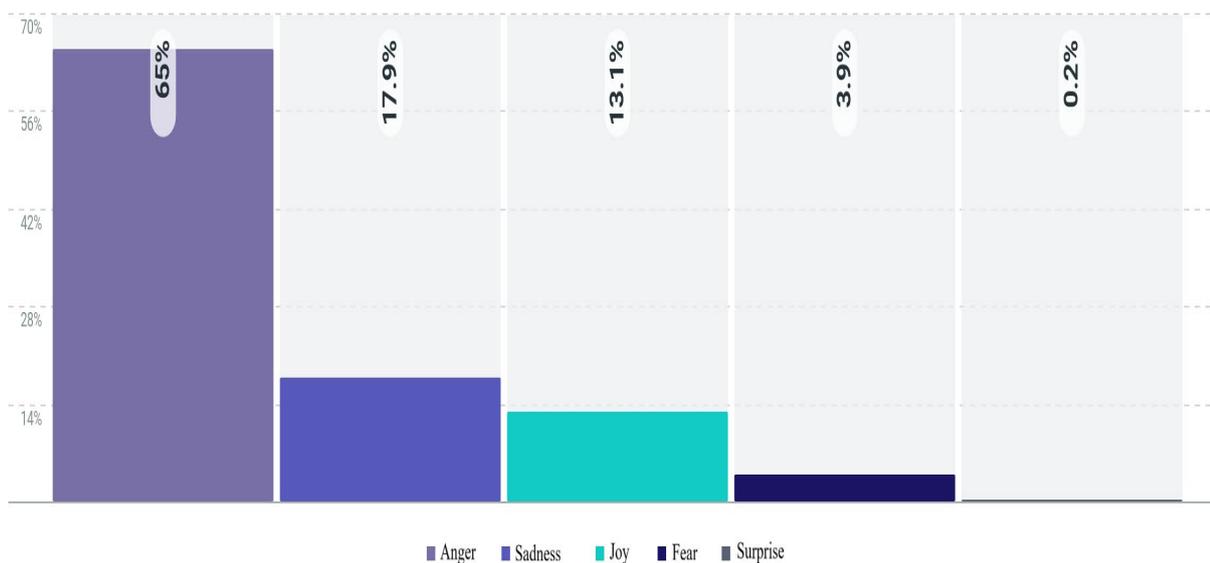
findings support also conclusions that social media platforms often create "recognition regimes", reinforcing users' sense of belonging and affirmation, often without critical engagement (Jacobsen, 2023).

These platforms play a key role in shaping public perceptions by fostering validation and recognition, largely influenced by confirmation bias, where individuals favor information that matches their beliefs, leading to polarization and echo chambers (Gallo & Langtry, 2020).

On the other hand, the relatively low number of comments may suggest that users prefer non-verbal engagement and are reluctant to express their opinions publicly. This reflects a tendency to avoid divergent opinions, especially on sensitive topics, limiting open public debate (Peacock, 2019). This aligns with the "spiral of silence" theory, which suggests individuals are less likely to voice opinions when they feel outnumbered (Jia, 2020). However, the engagement through "likes" still shows that videos influence users' perceptions of socio-political issues, even if these changes don't lead to public comments.

Additionally, Figure 10, which maps the emotional response to videos based on emoticons used on platforms like YouTube, shows a dominant emotional reaction of anger (65%), followed by sadness (17.9%), joy (13.1%), and smaller amounts of fear (3.9%) and surprise (0.2%).

Figure 10. Distribution of emotions (Anger, Sadness, Joy, Fear, Surprise).



Source: own elaboration, 2025.

Anger can indicate responsiveness to socio-political frustrations (Carman, 2020). Its dominance suggests that activist videos effectively capture and amplify existing social frustrations. Anger may also signify that these videos challenge official narratives by exposing marginalized realities, prompting users to react with indignation towards a system that they see as failing (Flaskerud, 2019).

Sadness and fear, however, reflect a sense of powerlessness (TenHouten, 2016). The notable presence of sadness and, to a lesser extent, fear, indicates that these videos evoke both revolt and a feeling of helplessness in the face of political and social challenges. Sadness may stem from a perceived inability to create change, while fear may relate to concerns about the consequences of mobilization or criticism.

On the other hand, joy can signify validation or hope (Bury et al., 2016). While anger dominates, the presence of joy (13.1%) suggests that some users find personal validation in the videos, especially those advocating for empowerment or change. This could also reflect collective hope for a fairer society, implying that mobilization can lead to tangible solutions.

Therefore, these findings support the hypothesis that activist visual narratives on social networks reshape users' perceptions of political and social issues. The abundance of "likes" shows that the videos resonate positively with audiences, who often passively accept the criticisms made. Meanwhile, the emotional distribution, with anger and sadness at the forefront, shows that videos provoke strong emotional reactions, sparking critical reflection on social and political realities.

Ultimately, activist visual narratives in Morocco amplify social interactions and raise awareness, encouraging users to rethink their understanding of political and social dynamics.

Beyond the empirical findings, this study contributes to theoretical debates on video activism, participatory culture, and the digital public sphere. First, it extends the framework of video activism (Askanius, 2014; Riboni, 2022) by demonstrating how the aesthetic of immediacy - minimal editing, direct camera address, and raw imagery - serves not only as a strategy of authenticity but also as a means of political resilience in restrictive media environments. Unlike contexts such as Spain's 15M movement (Anduiza et al., 2013) or Chile's 2019 protests (Luna et al., 2022), where activist videos operated in relatively pluralistic media systems, Moroccan activist videos are simultaneously tools of empowerment and survival against censorship. This highlights how video strategies adapt to differing political opportunity structures.

Second, the findings nuance theories of participatory culture (Burgess & Green, 2018; Jenkins, 2006). While participatory culture emphasizes active engagement, our results show a predominance of passive participation (likes) over discursive contributions (comments). This asymmetry reflects what Nielsen termed the "90-9-1" rule (Nielsen, 2006), but it also suggests that in contexts of political risk, participation may take the form of silent endorsement rather than overt deliberation. In this sense, the Moroccan case illustrates how participatory culture is refracted by local constraints, requiring a recalibration of the concept for non-Western contexts.

Finally, the study advances debates on the digital public sphere (Castells, 2015; Couldry, 2010). The Moroccan YouTube space functions as a counter-public sphere where marginalized voices gain visibility and alternative discourses circulate (Fraser, 1990). Yet, unlike in Hong Kong's Umbrella Movement (Lee & Chan, 2015) or Egypt's 2011 uprisings (Howard & Muzammil, 2013), the translation of online discourses into offline mobilization is limited by state repression. This tension highlights the fragility of digital counter-publics in authoritarian contexts, while still affirming their role in reshaping political imaginaries and sustaining a culture of accountability.

Together, these insights demonstrate that the Moroccan case both supports and challenges existing theories: it confirms the mobilizing power of visual narratives, but also reveals their contextual limitations. By situating the Moroccan experience in comparative perspective, the study contributes to a more global and nuanced understanding of how activist videos reconfigure power, participation, and public space.

4. Conclusion

This article highlights the key role of video in socio-political activism in Morocco, showing how this medium transcends its informational function to reshape power and public engagement dynamics. Focusing on a Moroccan YouTube channel, the study demonstrates how these videos contribute to the emergence of new discourses and challenge dominant political narratives, giving visibility to voices marginalized by traditional media.

The analysis reveals that video is not just an information carrier but actively shapes and transforms political discourse. The visual narratives explored here are powerful tools that spark debate, incite collective action, and rally people around social and political causes. These videos create a space for dialogue and contestation, where alternative discourses gain resonance, politicizing events and challenging power relations.

Combining theoretical and empirical analysis, the article contributes to research on video's impact in transforming public space. Quantitative and qualitative approaches and data from a local context allowed us to measure the effect of these videos on perceptions of political and social issues, confirming that their presence on platforms like YouTube helps redefine the Moroccan public space and influence mobilization dynamics.

The study opens avenues for future research, such as examining the evolution of visual narratives over time. Longitudinal studies could track how these videos adapt to political events or changing media landscapes, providing insights into the long-term impact of activist strategies on power dynamics.

Additionally, understanding the real-life impact of these videos is another interesting research angle. Field studies could assess how videos drive physical mobilizations, and influence political decisions at various levels.

In sum, this article demonstrates that videos in socio-political activism in Morocco do more than disseminate information. They redefine political discourses, drive collective mobilization, and amplify

voices silenced by traditional media. These videos are not just protest tools but catalysts for social transformation.

Like any case study, this research has certain limitations that should be acknowledged. First, the analysis focuses on a single YouTube channel, which provides rich and detailed insights but inevitably limits the generalizability of the findings. While the case of Hamid Elmahdaouy is highly relevant for understanding the Moroccan digital public sphere, broader comparisons with other actors and platforms would be necessary to strengthen external validity. Second, the study relies on YouTube as the sole platform of analysis. Although YouTube is central for audiovisual activism, digital activism in Morocco also unfolds on platforms such as Facebook, TikTok, and X (formerly Twitter), where different affordances and audience dynamics may produce distinct forms of engagement. Third, the study is embedded in a specific linguistic and cultural context, where discourses, hashtags, and visual strategies reflect local sensitivities. This may influence interpretation and limits the direct transferability of results to other cultural settings.

Acknowledging these limitations does not diminish the contribution of the study; rather, it situates its scope and underlines promising avenues for future research. Comparative studies across platforms and countries could further explore how activist videos operate in diverse socio-political environments. Longitudinal approaches might also reveal how visual strategies evolve over time in response to shifting political conditions. By situating the Moroccan case within these wider debates, future work could deepen understanding of how video activism reconfigures public space and power relations globally.

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