

Female YouTubers and Digital Entrepreneurship in Morocco: A Legal Approach

Oumnia Rais

Mohammed V University

DOI: <https://doi.org/10.65040/remeje.2026.11.v02n30.51>



This work is licensed under a Creative Commons Attribution 4.0 International License
<https://creativecommons.org/licenses/by/4.0/>

Abstract

This paper examines the legal challenges of female digital entrepreneurship in Morocco. It focuses on four Moroccan female YouTubers: Asmaa Beauty, Ikram Bellanova, Kawtar Bamo, and Rania Vlogs. The study uses qualitative content and discourse analysis of 40 YouTube videos to understand how these women develop personal brands, share information, promote products, and build relationships with audiences. It also examines the legal questions connected to their activities, including advertising, consumer protection, privacy, intellectual property, commercial contracts, and freedom of expression. The paper discusses the wider concern about criminal proceedings involving social media content in Morocco, without making claims about unverified individual cases. The findings suggest that female YouTubers operate as digital entrepreneurs whose personal and commercial activities are closely connected. This creates legal challenges that deserve greater attention. The paper argues that clearer legal guidance could help protect content creators, consumers, and businesses while supporting women's participation in Morocco's digital economy.

Keywords: Digital entrepreneurship; female entrepreneurship; YouTube; Morocco; content creators; legal regulation; freedom of expression.

1. Introduction

Digital technologies have changed how individuals develop businesses and economic activities. Social media platforms such as YouTube allow people to produce content, attract audiences, promote products, and develop commercial relationships.

These opportunities are particularly important for women. Digital platforms allow women to use their knowledge, creativity, communication skills, and personal experiences to develop economic activities without necessarily establishing traditional businesses.

In Morocco, female YouTubers have become visible participants in the digital economy. Many produce content about beauty, family life, travel, shopping, cooking, and everyday experiences. Through these activities, they attract audiences and develop personal brands that may support commercial partnerships. However, the development of digital entrepreneurship also raises legal questions.

A YouTube video may represent personal expression, consumer information, or commercial advertising. In some situations, these activities overlap. This makes it difficult to distinguish between personal communication and business activity.

Content creators may also face legal questions related to privacy, intellectual property, product recommendations, and the use of personal images. Freedom of expression represents another important issue. In Morocco, public controversies surrounding criminal proceedings involving social media content have raised questions about the legal responsibilities of online personalities and the limits of online expression.

These developments suggest that female digital entrepreneurship should not be examined only from an economic perspective. Its legal dimensions also deserve attention. This paper examines four Moroccan female YouTubers: Asmaa Beauty, Ikram Bellanova, Kawtar Bamo, and Rania Vlogs.

The main research question is: What legal challenges arise when Moroccan female YouTubers transform their personal content and online visibility into economic activities?

The study aims to identify the main legal questions associated with female digital entrepreneurship in Morocco. It does not attempt to determine whether the four creators have violated any legal obligation.

2. Literature Review

2.1. Digital entrepreneurship and the creator economy

Digital entrepreneurship has attracted growing academic attention because digital technologies have changed how businesses are created and managed.

Nambisan (2017) explains that digital technologies influence how entrepreneurs identify opportunities, develop products, and organize economic activities. Unlike traditional businesses, digital entrepreneurs may depend on online platforms, digital services, and virtual relationships.

Sussan and Acs (2017) argue that digital entrepreneurship develops within a wider environment involving digital platforms, users, businesses, and institutions. Their work shows that digital entrepreneurs do not operate independently from the technological systems that support their activities.

These studies help explain the development of the creator economy, where individuals use online content and audiences to generate commercial opportunities.

Content creators can develop economic value through personal branding, audience relationships, and digital communication.

Khamis, Ang, and Welling (2017) examine the relationship between self-branding and social media influencers. They explain that social media allows individuals to build recognizable public identities and use these identities for professional and commercial purposes.

This is particularly relevant to YouTubers because their personal identity often becomes an important part of their economic activity.

Unlike traditional businesses, where the owner and the business may have separate identities, YouTubers often depend on their own names, images, personalities, and relationships with audiences.

2.2. Women and digital entrepreneurship

Digital platforms have also created new opportunities for women's entrepreneurship.

Dy, Marlow, and Martin (2017) examine women's digital entrepreneurship through the perspective of gender inequality. Their research shows that digital technologies may create new opportunities, but they do not automatically remove the social and economic barriers faced by women. Women may still face challenges related to access to resources, professional networks, and the relationship between work and family responsibilities.

These findings are relevant to female YouTubers because many develop economic activities through skills and experiences connected to everyday life. Beauty, cooking, travel, fashion, shopping, and family organization can become forms of online content that attract audiences and commercial opportunities.

However, the development of these activities may also require women to share personal experiences and maintain continuous public visibility. Duffy (2017) examines the challenges of work in the social media economy, particularly among women who develop careers through online visibility and creative activities. Her work highlights the uncertainty of digital work and the pressure to remain active and visible online. This suggests that digital entrepreneurship can create opportunities for women while also introducing new professional and personal risks.

2.3. Personal branding and commercial communication

Personal branding plays an important role in the creator economy. Khamis et al. (2017) show how social media personalities use self-presentation to develop recognizable identities and attract audiences.

For YouTubers, personal branding may involve communication style, appearance, lifestyle, knowledge, and relationships with viewers. These elements help creators distinguish themselves from other online personalities.

Abidin (2016) examines how social media influencers combine personal content with commercial communication. Her research shows how promotional activities can become part of everyday online posts and personal narratives. This is important because audiences may not always clearly distinguish between personal recommendations and commercial advertising.

For example, a beauty creator may discuss a cosmetic product as part of a daily routine. The discussion may represent a personal opinion, but it could also be connected to a commercial agreement.

This relationship between personal communication and commercial activity raises questions about advertising transparency and consumer information.

2.4. Platform dependence and digital work

Digital entrepreneurs also depend on the platforms through which they operate. Cunningham and Craig (2019) examine the development of social media entertainment and the relationship between creators, audiences, platforms, and commercial partners. Their work

shows that content creation has developed into an important area of cultural and economic activity.

However, creators depend on platform systems that influence how content is distributed and monetized. Changes in platform rules, audience visibility, or monetization opportunities may affect their income and professional activities. For female YouTubers, this dependence may create additional uncertainty because their businesses are often closely connected to their personal reputation and continued online presence.

3. Methodology

This study uses qualitative content and discourse analysis to examine the entrepreneurial activities of four Moroccan female YouTubers. The selected creators are Asmaa Beauty, Ikram Bellanova, Kawtar Bamo, and Rania Vlogs.

Ten videos were selected from each creator, producing a total sample of 40 videos. The videos cover several lifestyle categories, including beauty, shopping, travel, family life, everyday routines, consumption, and personal experiences. The original analysis focused on personal branding, product discussions, commercial communication, audience relationships, and entrepreneurial identity.

For the present paper, these findings are examined from a legal perspective. The analysis focuses on six main areas: the legal status of digital creators, advertising and product recommendations, consumer information, privacy, intellectual property, and commercial relationships.

Freedom of expression is also discussed as a wider issue affecting content creators in Morocco.

The study does not include commercial contracts, payment records, tax documents, or private communications. It therefore cannot establish the actual earnings or legal compliance of the selected creators. The purpose is to identify legal questions arising from their publicly available content, not to make legal judgments about individual creators.

4. Findings and Legal Analysis

4.1. Personal branding and the legal status of creators

The analysis shows that the four creators develop different personal identities through their content.

Asmaa Beauty frequently connects her content to family life, motherhood, shopping, travel, and everyday consumption.

Ikram Bellanova develops an identity associated with beauty, personal appearance, and lifestyle knowledge.

Kawtar Bamo combines travel, Moroccan cultural identity, and personal experiences.

Rania Vlogs shares content related to family life, celebrations, food, and professional activities.

These differences help the creators develop recognizable personal brands. Khamis et al. (2017) explain that personal branding allows social media personalities to develop professional and commercial identities through self-presentation.

From a legal perspective, this raises questions about the relationship between the individual and the economic activity.

When a personal brand becomes a source of income, it becomes important to understand how commercial agreements are organized and who is responsible for business commitments.

Another question concerns the use of the creator's name and image by commercial partners.

A creator's personal identity may become an important commercial asset, making the terms of its use particularly important.

4.2. Advertising and product recommendations

The analyzed videos contain discussions about beauty products, clothing, shopping, hotels, travel, and other consumer experiences. These discussions may provide useful information to audiences. They may also create opportunities for commercial partnerships.

Abidin (2016) explains how promotional content can be integrated into everyday social media communication. This creates an important distinction between personal recommendations and paid promotions.

A creator may discuss a product because she genuinely likes it. In another situation, the discussion may be connected to a commercial agreement. From a legal perspective, the question concerns how commercial relationships should be communicated to viewers.

Clear information about promotional relationships may help audiences understand the context of product recommendations. However, the presence of a product in a video does not prove that the creator received payment or entered a commercial agreement.

4.3. Consumer information and audience trust

Audience relationships are an important part of digital entrepreneurship. The four creators communicate directly with viewers through personal stories, explanations, recommendations, and everyday experiences.

These relationships may create trust between creators and audiences. Khamis et al. (2017) show that personal branding depends partly on the development of recognizable and credible public identities.

For content creators, this trust can also have commercial value. When a YouTuber recommends a product, viewers may consider the recommendation more personal than traditional advertising.

This raises questions about the accuracy of information and the responsibility of creators when making product-related claims. A legal approach should distinguish between personal opinions and statements presented as facts.

It should also examine how responsibility may be shared between creators, advertisers, and sellers. The videos examined do not provide enough evidence to determine whether any particular recommendation was legally misleading.

4.4. Freedom of expression and criminal responsibility

Freedom of expression is an important issue for digital entrepreneurs because their activities depend on public communication. YouTubers may discuss personal experiences, criticize behavior, share opinions, and comment on social matters.

However, online publications may also create legal disputes, particularly when they involve accusations against individuals, private information, or disputed factual claims. In Morocco, public controversy has surrounded cases involving female social media personalities who have faced criminal proceedings or imprisonment in connection with online content. Public discussions have sometimes described the content involved as inappropriate or as spreading false information. These descriptions should not be treated as established legal findings without examining the charges and court decisions in each case.

Such cases raise broader questions about the relationship between freedom of expression, personal reputation, privacy, and criminal responsibility. For female digital entrepreneurs, these issues may have economic consequences.

A legal dispute can affect a creator's reputation, audience relationships, and opportunities for commercial partnerships. Duffy (2017) highlights the importance of visibility and reputation in digital work. This helps explain why legal disputes involving public communication may have professional consequences for content creators.

A legal approach should therefore consider both the responsibilities of creators and the protection of their rights. Verification limitation: Specific Moroccan criminal cases, judgments, charges, and sentences have not been independently verified for this paper. The discussion is therefore limited to the general legal questions and does not identify individual defendants or assert particular convictions.

4.5. Privacy and family content

Family life and personal experiences are important elements of the content produced by some of the selected creators. Videos may include children, relatives, friends, and other individuals.

This creates questions about privacy and the use of personal images. A creator may decide to share her own experiences, but other individuals appearing in the videos may have separate privacy interests.

The issue is particularly important when children appear regularly in online content. From a legal perspective, questions may arise about permission, personal information, and the long-term effects of public exposure.

Duffy (2017) discusses how digital work can blur the boundaries between personal life and professional activity. This is relevant to lifestyle YouTubers because their private experiences may become part of their public and commercial identities.

However, the appearance of family members in a video does not automatically establish a violation of privacy.

4.6. Intellectual property and content ownership

YouTube videos often involve filming, editing, writing, music, photography, and other creative activities. These activities raise questions about ownership and the use of content produced by others.

Creators may produce original videos while also using music, photographs, or materials created by third parties. Commercial partnerships may introduce further questions about who can reuse the content and for what purposes. For example, a company may wish to use a creator's video or image in an advertising campaign.

Clear agreements can help define how the material may be used and whether additional permission or payment is required. Cunningham and Craig (2019) show that content creators operate within commercial relationships involving platforms, audiences, and businesses. Understanding these relationships is important when examining the rights connected to digital content.

4.7. Commercial contracts and financial responsibilities

Digital entrepreneurship may involve agreements between content creators and commercial partners. These agreements can concern payments, deadlines, promotional messages, content ownership, and the use of personal images.

Written agreements can help clarify the responsibilities of both parties. Digital entrepreneurs may also need to organize their activities and maintain financial records.

Sussan and Acs (2017) emphasize that digital entrepreneurship operates within wider economic and institutional environments. This suggests that digital creators should be examined not only as online personalities but also as economic actors.

However, the present study does not provide information about the selected creators' earnings, business registration, or financial arrangements. It therefore cannot establish their individual financial or tax obligations.

5. Discussion

The findings show that Moroccan female YouTubers develop economic value through personal branding, content production, consumer information, and audience relationships.

Nambisan (2017) explains that digital technologies create new ways of organizing entrepreneurial activity, while Khamis et al. (2017) show how personal identity can become a professional and commercial resource. The Moroccan case illustrates these developments through lifestyle content. The four creators use their personal experiences, knowledge, and communication styles to build recognizable identities and maintain audiences. However, the legal analysis shows that these activities also create challenges.

The first challenge concerns the distinction between personal expression and commercial activity. A creator may share an ordinary experience while also discussing a product or company. This makes the nature of the communication important.

The second challenge concerns the relationship between personal identity and business activity. Unlike some traditional businesses, a YouTuber's economic activity may depend directly on her image, reputation, and private experiences.

The third challenge concerns legal responsibility for online publications. Public communication can create disputes involving personal information, reputation, or factual claims. For creators whose income depends on public visibility, these disputes may have economic consequences.

The fourth challenge concerns dependence on digital platforms. Cunningham and Craig (2019) show that content creators work within platform-based commercial systems. Their professional opportunities may therefore depend on rules and decisions outside their direct control.

These challenges may be particularly important for women whose content combines personal experiences, family life, and commercial communication. Dy et al. (2017) remind us that digital entrepreneurship does not automatically remove the difficulties faced by women in business.

The Moroccan case suggests that legal uncertainty may represent another issue requiring further attention. However, the study does not establish that the Moroccan legal framework is inadequate or that the selected creators have failed to comply with applicable rules.

Such conclusions would require a separate examination of verified legislation, court decisions, and commercial practices.

6. Practical Recommendations

The findings suggest several areas where clearer information and guidance could benefit Moroccan digital entrepreneurs.

First, accessible guidance on advertising could help creators understand the difference between personal recommendations and paid promotions.

Second, written agreements between creators and businesses could clarify payments, deadlines, content requirements, and the use of personal images.

Third, practical training on privacy and intellectual property could help creators understand the risks associated with sharing personal information and using materials produced by others.

Fourth, legal awareness programs could provide information about the possible consequences of online publications, including disputes involving privacy, reputation, and inaccurate factual claims.

Finally, further research should examine verified Moroccan legal texts and court decisions to better understand how existing rules apply to digital entrepreneurship.

These recommendations are proposals for good practice. They should not be understood as statements of specific legal duties under Moroccan law.

7. Conclusion

Female YouTubers in Morocco represent an important example of digital entrepreneurship. Through personal branding, content production, product discussions, and audience relationships, they create opportunities for economic activity.

The analysis of 40 videos from four Moroccan female YouTubers shows how personal experiences and everyday knowledge can become valuable digital resources. However, these activities also raise legal questions.

The main issues concern the legal status of creators, advertising, consumer information, privacy, intellectual property, commercial agreements, and freedom of

expression. Public debates about criminal proceedings involving online content also show the importance of examining the legal risks associated with digital communication.

The study contributes to the discussion of female digital entrepreneurship by connecting the economic activities of Moroccan YouTubers with their possible legal implications, but it does not conclude that the selected creators have violated any legal obligation.

Further research based on verified legislation, judicial decisions, and interviews with creators and legal professionals would provide a clearer understanding of the relationship between digital entrepreneurship and Moroccan law.

Such research could help support women's participation in the digital economy while protecting the rights and interests of creators, consumers, and businesses.

References

- Abidin, C. (2016). Visibility labour: Engaging with influencers' fashion brands and #OOTD advertorial campaigns on Instagram. *Media International Australia*, 161(1), 86–100. <https://doi.org/10.1177/1329878X16665177>
- Cunningham, S., & Craig, D. (2019). *Social media entertainment: The new intersection of Hollywood and Silicon Valley*. New York University Press.
- Duffy, B. E. (2017). (Not) getting paid to do what you love: Gender, social media, and aspirational work. Yale University Press.
- Dy, A. M., Marlow, S., & Martin, L. (2017). A web of opportunity or the same old story? Women digital entrepreneurs and intersectionality theory. *Human Relations*, 70(3), 286–311. <https://doi.org/10.1177/0018726716650730>
- Khamis, S., Ang, L., & Welling, R. (2017). Self-branding, 'micro-celebrity' and the rise of social media influencers. *Celebrity Studies*, 8(2), 191–208. <https://doi.org/10.1080/19392397.2016.1218292>
- Nambisan, S. (2017). Digital entrepreneurship: Toward a digital technology perspective of entrepreneurship. *Entrepreneurship Theory and Practice*, 41(6), 1029–1055. <https://doi.org/10.1111/etap.12254>
- Sussan, F., & Acs, Z. J. (2017). The digital entrepreneurial ecosystem. *Small Business Economics*, 49, 55–73. <https://doi.org/10.1007/s11187-017-9867-5>