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**APPENDICES A-C**

# ▶ 1.0 Introduction

In a world where companies, like never before, are competing to win consumers' attention, it has become a necessity to stand out in the crowd of hundreds of other companies that offer the same range of products as one self. As Mazzini Muda et al. say, *"Advertisers are facing a daunting task nowadays. They want to reach consumers with useful, life-enriching communications about their products but choosing the right channel to carry their messages is no longer easy. This is because the media environment is too cluttered."* (Muda, Musa, & Putit, 2012). It is, needless to say, crucial to make up a strong marketing strategy, if you do not want to get lost in the crowd of well-known and beloved brands. Many strategies are being used nowadays to reach the consumers, and it is no longer only in television and/or newspapers and magazines that companies are displaying their brands. Internet advertisements are being used to a higher degree. The Internet is being referred to as "the new media" by Mazzini Muda et al. (Muda, Musa, & Putit, 2012), whereas for instance television, radio, and newspaper represent the traditional media. On all of these platforms advertisements are visible, however, this study argues that it may not be as effective of a marketing strategy as it used to be. This is due to the fact that people are exposed to thousands of advertisements each day, and it can be argued that many of them are barely noticed by the consumers due to the large amount of advertisements out there.

One marketing strategy that has been made use of, to a higher degree than earlier, is companies working together with celebrities to advertise their products. Celebrities are used in advertisements with the purpose of getting consumers' attention. Musa Mazzini et al. argues that the reason companies choose to align their products with celebrities, is to hopefully draw connections from the celebrity's attributes to their product. Attributes such as attractiveness likeability or trustworthiness would be favorable positive words to have connected to ones brand (Muda, Musa, & Putit, 2012). Companies such as Pepsi have made use of this strategy by having famous Beyoncé endorse their product in a

commercial (Pepsi, 2013). This kind of advertisement is a clever move, and it can be argued that these advertisements speak to consumers in a different way than advertisements without celebrities. This is due to, for instance, attributes such as the ones Muda Mazzini et al. used in their study regarding how celebrities can help companies break through the advertisement clutter (Muda, Musa, & Putit, 2012). Companies want consumers to look at their particular product in a specific way that they will remember them by. Using the example from the Pepsi commercial, Beyoncé's attractiveness may be used as intended to be transferred to the Pepsi drink, as she is promoting this in the commercial by drinking it. Another company using a celebrity as part of their advertisement is clothing company H&M having David Beckham in one of their campaigns (hennesandmauritz, 2014).

This study will be concerned with a different, yet similar, kind of marketing strategy. Marketing via the Internet is not news to anyone who has ever seen advertisement on websites. Many companies today make use of online marketing, for instance on YouTube as shown in above examples of Pepsi and H&M commercials, and many also make use of various social platforms, such as for example Facebook, Twitter and Instagram (Pepsi, Instagram, 2014) (H&M, Facebook, 2014) (H&M, Twitter, 2014). Another online platform, which is used by some companies, is YouTube (Youtube.com). Large international companies such as for example Coca-Cola and McDonald's have YouTube channels, where they post videos such as television commercials or any other content and material, which they wish to share with the consumers (Coca-Cola) (McDonald's). It can be argued that it is possible to find almost anything you desire on YouTube, whether it is funny videos of babies or animals, television shows, music videos or instruction videos on for example how to use a certain product or how to build something yourself.

Seeing that YouTube is such large and international media platform, it can be argued that companies could and should make even more use of it than they already are. Videos are uploaded to YouTube on a daily basis – in fact, YouTube statistics suggest that 100 hours worth of video is uploaded every minute (Youtube Statistics, 2014). The people that make and upload YouTube videos will from now on be referred to as "youtubers".

Youtubers come in many different varieties, so to speak. There are *vloggers* (Wen, Tian, Huang, & Yang, 2010), which can be compared to bloggers (writing blogs online), but instead of writing on a blog, they film videos of themselves and their lives on for example a daily or weekly basis, and then post these videos for everyone to watch. An example of a vlogger could for instance be Joey Graceffa (JoeyGraceffa, 2014). Joey's channel currently has 3.304.168 subscribers, and his videos have a total of 269.218.543 views since he created his channel in October 2009. In the "about" section on his channel he even describes himself as a vlogger, as he writes: *"Hey! My name is Joey! I vlog every single day!..."* (JoeyGraceffa, 2014). Then there are youtubers that are referred to as *beauty gurus*, which is a term used about the vloggers on YouTube who focus their videos around beauty related topics. Juliano Spyer for instance uses the term in a study concerning the fame of vloggers, and especially beauty gurus (Spyer, 2013). Beauty gurus mainly focus their videos on make-up and beauty products, and many of them do make-up or hairstyle tutorials to show or teach people how to do it themselves. On of these is Bethany Mota. She currently has a total of 5.984.208 subscribers to her channel, which has existed since June 2009. Her videos have a total of 443.837.341 views (Bethany Mota, 2014). In the "about" section on her channel she gives examples on the type of videos she makes: *"I make videos about hair, makeup, fashion, DIY projects, and basically anything that I love..."* (Bethany Mota, 2014). A third example of youtubers can be *gamers*. As presented in this journal article "Gamers telling stories", they are people who play computer games (Albrecthslund, 2010). Gamers on YouTube mainly post videos of themselves playing a computer- or video game. An example on a YouTube gamer is PewDiePie, who has a stunningly high number of subscribers; namely 26.326.935, and well above 4 billion total views of his videos on YouTube (PewDiePie, 2014).

Many youtubers do however have a mix of videos, meaning that they do videos within more than one category. An example of this can for instance be Joey Graceffa, as mentioned earlier as a vlogger. Not only does he have a channel for vlog videos, he also has a channel only for gaming videos, making him a gamer too. The channel is "Joey Graceffa" (Joey Graceffa, 2014), not to be confused with his vlogging channel "JoeyGraceffa" without the space. Having separate channels, his audience can choose

specifically what type of videos they are interested in watching by subscribing to that specific channel. When subscribing to a channel, all new videos posted will be updated on your personal YouTube account. Below is an illustration of how a youtuber's channel looks and how the viewer can choose to subscribe etc. This channel is Joey Graceffa's gaming channel.
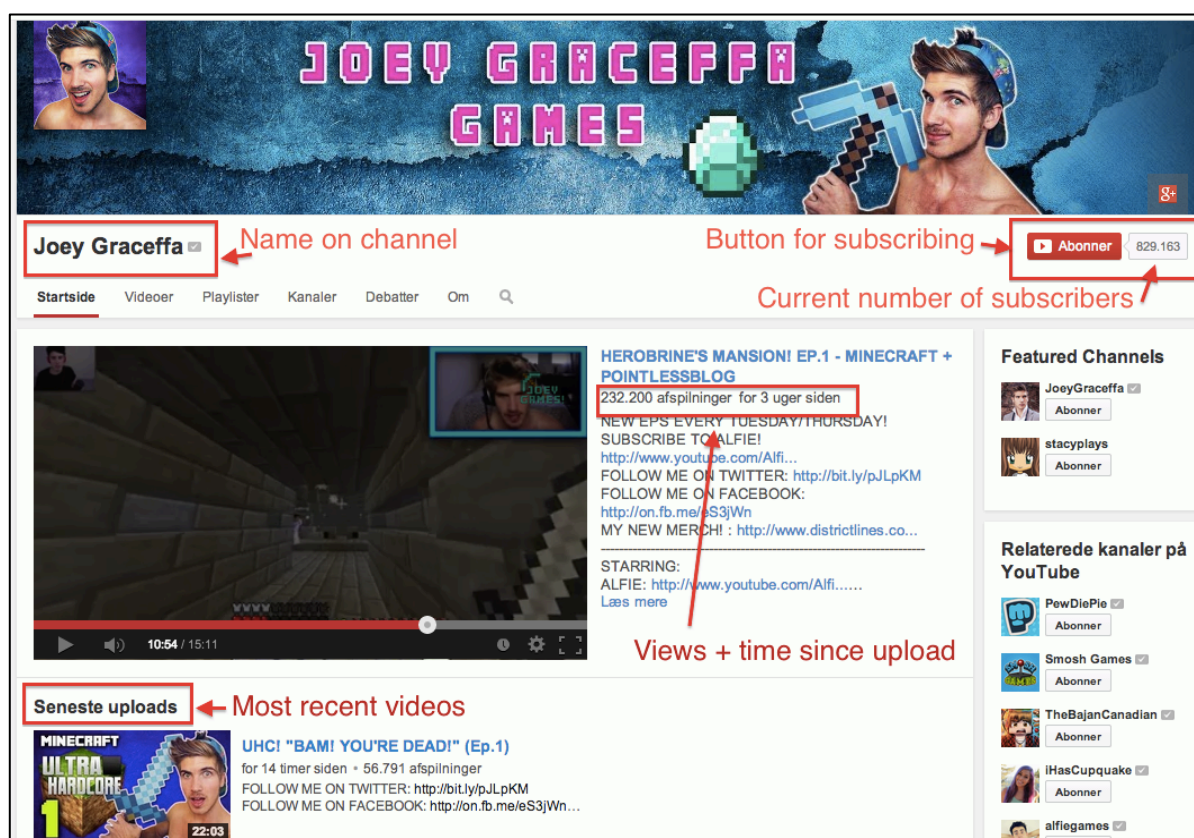


Illustration 1: Joey Graceffa's YouTube channel

Looking at the number of subscribers these above-mentioned youtubers each have, it is fair to argue that they have quite a number of followers, which I interpret as them being popular youtubers. I find that it is very interesting to see how some companies have opened their eyes to the popularity of some youtubers, and realized how they can take part of their marketing strategies, as they have huge audiences that follow their videos.

Examples of companies that already have shown interest in working with popular youtubers are Coca-Cola and Nume. In the first video, Coca-Cola is working with Connor

Franta (ConnorFranta, 2014), who is a youtuber that does vlogging videos every week. He has 2.380.148 subscribers, and therefore also falls under the category of popular youtubers, as I argumented for previously. In one of his videos, you can see that he is working with Coca-Cola as part of one of their campaigns, and once in a while he is send to do different activities, as he explains in the video ("Making True Love", 2014). This video, for instance, is him learning to make pizza at a pizzeria. After making the pizza he sits down to eat it, and a Coca-Cola bottle is standing next to him, which he takes a sip of to round off the video. The second video is by juicystar07 (juicystar07, 2014), whose channel has 1.672.063 subscribers. She is a beauty guru on YouTube, and this video is a tutorial on a specific hairstyle that she does ("Special Occasion Hair Tutorial Inspired by Dianna Agron", 2014). The curling iron she is using is from the brand Nume who has given her a coupon code, Blair4Queen, to anyone who wishes to purchase that exact curling iron. However, this coupon code is only for the ones watching Blair's video, which implies that the company realizes that she is popular on YouTube and have many followers. One can only assume that the reason for providing the viewers of the video with a coupon code is to sell the product.

These ways of branding products in videos made by popular youtubers are new and clever ways of doing marketing on the Internet. Seeing that many youtubers are very popular and have high numbers of subscribers, it is not unlikely that these subscribers can be categorized as *fans*. In the same sense that celebrities in television advertisement have fans worldwide, it is very likely that the youtubers do as well. In fact, it is estimated by YouTube that more than 1 billion people visit the website each month. Also, YouTube is localized in 61 countries worldwide, making it an international media platform (Youtube Statistics, 2014). Furthermore, in a video from Joey Graceffa (JoeyGraceffa, 2014), there is footage of him and other youtubers at an event in England. Joey walks on stage and a huge crowd screams loudly when he appears on the stage. He even titled the video "I FEEL LIKE JUSTIN BIEBER", which implies his reaction to how his fans are reacting to him. The footage can be seen from minute 3:40-5:00 (I FEEL LIKE JUSTIN BIEBER!, 2014), and below is a snapshot from the video to illustrate his reaction and the fans.

Image 1: Joey and fans

Considering this footage, I argue again that it is fair to say that these youtubers who have that many subscribers, can be seen and compared to celebrities.

As mentioned earlier in the introduction, celebrities have attributes connected to them, whether it is trustworthiness, expertise or likeability (Muda, Musa, & Putit, 2012). I argue that consumers are more likely to be attracted to a product endorsed by one of their favorite celebrities. Hypothetically speaking, if a celebrity singer advertises for a perfume, who is not to say that this perfume all of a sudden becomes more attractive to consumers or fans of this celebrity – simply because they have seen that celebrity use it? I believe that the same argument can be made about popular youtubers and their subscribers. If a youtuber that you look up to and follow on YouTube makes use of or talks about a certain product in a video, the viewer of the video might be compelled to consider purchasing that same product.

With this argument in mind, it is time to introduce the main focus of this project, namely: YouTube product review videos. Some youtubers specialize in product reviews, others might just make one or a few, depending on what their focus is. However, the point is that, just like it is possible to find all sorts of videos on YouTube, it is also possible to find all kinds of product reviews on YouTube. If a consumer wishes to know more about a product before purchasing it, they might go to YouTube and search for a

review on that product. Some reviews of the same product may be more popular than others, which is revealed in the number of subscriptions or views. For argument's sake, the more subscribers a youtuber have, the more popular he or she is. But there may be many different reasons for why he or she has become this popular. For instance, the content of the videos must be interesting for people to want to watch them and subscribe to the youtuber. Another factor to being popular on YouTube will have to do with personality. As you are putting yourself in the spotlight by filming yourself and uploading it to the Internet, it is inevitable that you show pieces of your personality. Needless to say, if people do not like the topics you are talking about or they simply find you uninteresting to watch and listen to, there is no guarantee that they will continue watching your content. The special thing about a video review is that the viewer gets to experience the youtuber's personal experience with the product and his or her opinion on the product. Rather than reading the information and facts about a product on a website or seeing it on television, it might be more attractive to learn what other people think about it, before deciding whether or not to make the purchase. In other words, we want to experience products through someone else's eyes before spending the money on it.

What I have demonstrated is that YouTube has become a marketing channel for companies, through which they can market their products to the consumers. Furthermore, I have shown that youtubers have become influential within the online YouTube community, due to the large amount of subscribers to their channels and views of their videos; applying some sort of celebrity status/value to these popular youtubers. Having this in mind, one can argue that YouTube videos can be comparable to marketing channels such as television- and magazine advertisements. Acknowledging these marketing channels as genres, lead me to recognize that YouTube product review videos might also be categorized as a genre of their own. However, I have come to realize that there is a lack of academic references to this particular genre. Therefore, this study is going to concern the YouTube product review video as a new marketing genre, as defined through common conventions. This has led me to my problem formulation as stated below.

## 1.1 Problem formulation

How can youtubers who conduct product review videos on an international platform such as YouTube contribute to transnational marketing?

- In what ways can a multimodal approach to thematic analysis assist in defining these videos as a genre?
- How is the genre defined?

# ▶ 2.0 Methodology

In this section of the study, my methodological considerations will be accounted for. Firstly, an explanation of the research design will be elaborated on, where I will discuss the strategy used to come closer to answering my problem formulation.

## 2.1 Research design

To approach my problem formulation, I have chosen to comprise a research design that consists of a small, yet in-depth qualitative study. The framework and method for analyzing this qualitative study is known as grounded theory. Grounded theory can be defined as: *"Theory that was derived from data, systematically gathered and analyzed through the research process"* (Bryman, 2004, p. 401). Furthermore, in this method, data collection, analysis of the data, and the relevant theory stand in close relation to each other, which is the also the case in my study, as I simultaneously make use of my theory as progressing through the analysis. This can be seen later in the thesis in the stages of the thematic analysis.

The goal of the study is to come closer to an understanding of how marketers and companies can begin to understand how popular youtubers may be a great asset in a

marketing strategy. However, the main goal of this study is to define product review videos on YouTube as a new genre within marketing. In order to do this, I have chosen to look at and analyze product review videos on YouTube, conducted by popular youtubers with a large audience. The specifics of this and what makes a youtuber popular is explained in the section regarding data collection. For the research, I have chosen to make use of a content analysis, which involves establishing categories and then accounting for the number of instances where these categories occur in a particular text (Silverman, Interpreting Qualitative Data, 2011, p. 64). Silverman explains this by stating:

*"Content analysis is an accepted method of textual investigation, particularly in the field of mass communications. In content analysis, researchers establish a set of categories and then count the number of instances that fall into each category."* (Silverman, Interpreting Qualitative Data, 2011, p. 64)

The content analysis in this study is Thematic Analysis by Howitt and Cramer (Howitt & Cramer, 2011), and the reason for choosing this approach is that it holds the flexibility that is needed for this study. The need for a flexible approach will be explained in detail the section, where the analytical framework is accounted for. Furthermore, the thematic analysis will be applied to the empirical data that has been chosen for this study. The data consist of three YouTube product review videos, which are all transcribed in order to be utilized properly in the thematic analysis. The process of selecting the empirical data, along with the transcription process will also be explained in greater detail in the methodology sections concerning data collection and transcript conventions. Furthermore, a discussion regarding my epistemological and ontological stances will be formed in the section of the methodology as well, where I will account for the constructivist paradigm in which my research is taking its grounds. Furthermore, I also argue that my research is bounded by grounded theory, which too will be elaborated in the section concerning philosophy of science.

## 2.2 Philosophy of science

According to Egon Guba's interpretation, this study lies on the grounds of a constructivist paradigm (Guba, 1990, pp. 25-27). Taking this stance has several impacts on how the research is carried out in terms of how the results of the analysis should be understood. Guba argues that reality only exists in the context of a mental framework for thinking about it. He explains:

*"No theory can ever be fully tested because of the problem of induction. Observing one million white swans does not provide indisputable evidence for the assertion, "All swans are white." There are always a large number of theories that can, in principle, "explain" a given body of "facts." Thus no unequivocal explanation is ever possible."* (Guba, 1990, p. 25)

In saying this, Guba believes that nothing can ever be fully comprehended or concluded, and believes that multiple realities exist (Guba, 1990, p. 26). When taking the ontological stance of the paradigm, this is relativism; believing that realities are multiple and they exist in people's minds. In this study, I too am aware that the results of my research may not be the complete answer to my problem formulation, and that there may always be information out there which can conflict with or add to the findings of my research. However, it is at the same time important to the constructivist to be subjective when researching, as subjectivity is the key to accessing the multiple realities or answers that may exist. Taking the epistemological stance, this is what the constructivist believes (Guba, 1990, p. 26). Furthermore, looking at the methodological stance of the paradigm, the researcher works hermeneutically (Guba, 1990, p. 26). This type of methodology aims to produce the most informed and sophisticated construction as possible, which is also what I am pursuing in my attempt to define the genre of YouTube product review videos as a new marketing genre. The hermeneutical aspect shows in the analytical approach I am applying to my study, which is the thematic analysis. As presented previously in the methodology section, in figure 1 on page 4, it is possible to see that the researcher can choose to go back and forth in the stages until a satisfactory result is acquired. This is an example of a hermeneutical aspect of my research method, as I can freely go back and forth between stages in order to reach the desired themes for my

analysis. The attempt of this research is not to predict or explain the reality, however it is because of my subjectivity towards the research my interpretation of how the genre is structured in themes and conventions.

## 2.3 Data collection

Searching for product review videos on YouTube can be somewhat of a jungle if you do not know what you are looking for in particular. Therefore, I found it necessary to establish some criteria for the videos. Initially, I knew that I wanted to find three different reviews; both in terms of different products and in terms of different youtubers. Furthermore, as stated in the introduction, this study will regard popular youtubers, as the goal is to establish a new marketing genre that is somewhat comparable to advertisements using celebrities. Popular youtubers can be compared to celebrities, as I have argued and demonstrated in the introduction. Consumers/viewers look up to them and may find inspiration through them with regards to the products in their videos, similar to the reasons companies make use of celebrities in their advertisement. Therefore, it was important that the videos I was searching for had been made by popular youtubers. The next issue that occurred was then to establish what a "popular youtuber" is. I decided that for a youtuber to be popular, his or her YouTube channel had to have around 1 million subscribers. Hereby not saying that a youtuber with fewer subscribers cannot be categorized as popular. However, as it was also important that the study has an international and intercultural aspect to it, 1 million subscribers could arguably come from many different countries around the world. For the same reason, it was also important that the videos found for the analysis, had already been seen by many people within the past year. The required number of views was also set to around 1 million, as I want to show how these videos reach a large audience, which will also strengthen my argument regarding keeping an international and intercultural aspect to my thesis.

Now, having the video requirements in place, it was time to search for the videos I wanted to use. This process was ongoing, and several videos were taken into

consideration for analysis. However, as this study is a qualitative study, only a smaller amount of empirical data was needed, as the thematic analysis later on will be in-depth and extensive.

Finally, three different YouTube product review were chosen for analysis. They will be presented below one by one.

The first video is by the EvanTubeHD (EvanTubeHD, 2014), who currently has 587.956 subscribers to his channel. Note that this number does not fulfill the requirement set previously regarding approximately 1 million subscribers. However, when looking at the number of views the review video has gotten, it changes the perspective. The video chosen for this study has an impressive number of views since it was uploaded in November 2013. The video currently has 4.876.449 views, which truly implies that the video have been seen by a stunning amount of people. Therefore, even though the number of subscribers does not quite live up to the requirements, this video was chosen for analysis due to it's many views. The video is a review of a LEGO play set, and is 4:59 minutes in length (Angry Birds GO! – PIRATE PIG ATTACK game – Jenga Unboxing & Review, 2013). Below is an illustration of the video featuring both number of views and subscribers.

Illustration 2: EvanTubeHD's YouTube video

The second video that was chosen for analysis was a review of Google Glass by iJustine (iJustine, 2014). iJustine currently has 1.945.977 subscribers to her YouTube channel, which fulfills the initial requirements, and implies that her videos reach a very large audience of almost 2 million people. Looking at the Google Glass review video that has been chosen for this analysis, it has gotten 1.728.959 views since it was uploaded in June 2013 (Google Glass Review, 2013). This also indicates that a very large audience has viewed the video, which was the initial requirement for choosing review videos. Below is an illustration that shows the number of subscribers and views, where it is also possible to see the length of the video, which is 5:39 minutes, being similar to the first video's length.
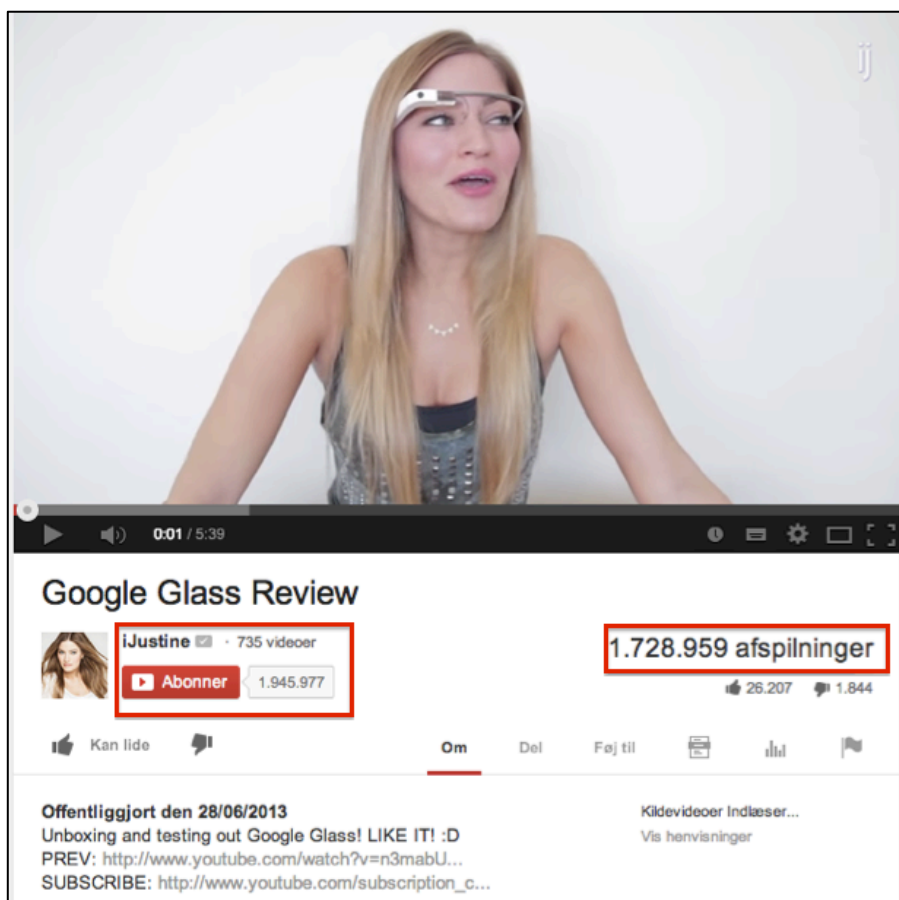
Illustration 3: iJustine's YouTube video

The third and last review chosen for analysis is by youtuber Marques Brownlee (Marques Brownlee, 2014). Currently there are 1.231.339 subscribers to his channel, which also fulfills the 1 million-requirement and indicates a large audience. The video is a review of the Motorola Moto G smartphone, and it has been viewed 1.037.241 times since uploaded in December 2013 (Motorola Moto G Review!, 2013). This third review video differentiates form the others by being longer, as it is 9:30 minutes long. As with the two previous videos, here is also an indication that the video has reached a large audience. As with the previous two videos, an illustration is presented below to show the number of views and subscribers.
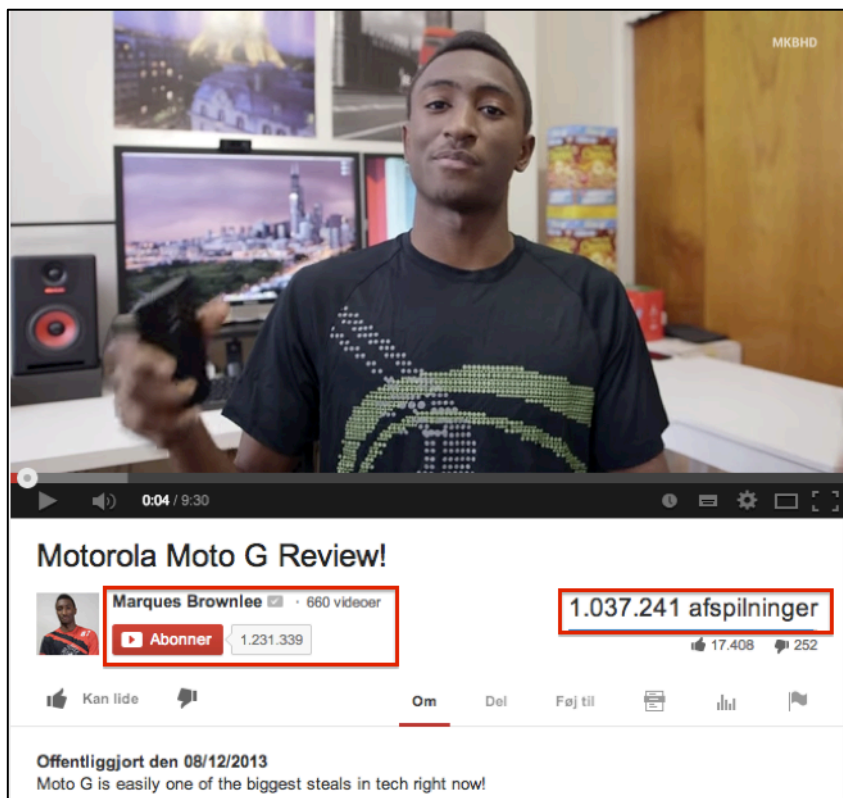
Illustration 4: Marques Brownlee's YouTube video

As accounted for, the three videos are reviews of different product, and are at the same time conducted by different youtubers: one child, one female and one male. The reasoning behind choosing videos that differentiate from each other can be explained by the fact that I am pursuing to conclusively say something general about YouTube product review videos. Due to this, I found it important to cover different kinds of videos conducted by different people. Should I have chosen to find three videos with all similar products such as for instance a makeup item, and conducted by for instance three female youtubers around the same age, some conflicting issues may have turned up, as the videos would have been too much alike, and conflicted with the initial idea of making general assumptions as to whether or not all YouTube product reviews are similar in any sense. In other words, when making general assumptions, I argue that it is preferable to also have diversity, as this creates a stronger foundation for saying something general.

Moving on, one aspect that should also be discussed and clarified in this section of the methodology is with regards to the ethical issues of collecting the empirical data. It should be understood by now that the data used in this study is review videos posted on YouTube and later transcribed as following the transcript conventions later in this section. Had the videos not been posted on an online platform accessible to all with access to the Internet, which YouTube is, there might have been some ethical issues with making use of the data. However, as YouTube is an online social media platform, where everyone can essentially post videos, and where everyone can also freely watch them, there are no ethical issues with making use of them as part of my study. There is a logon function on YouTube, but it is not required that you logon to an account in order to watch content on YouTube. Therefore, there was need for asking permission to use or transcribe the videos, and neither have they been downloaded, as the data essentially is the written transcripts and not the actual video. The transcripts are equipped with both visuals and text, and should therefore be comprehensive enough to use in the thematic analysis. Links to the actual videos online on YouTube are however provided in the bibliography, where each of the three review videos is listed. Also, the transcript conventions are explained in greater detail in the last section of the methodology for a more thorough understanding of the multimodal approach that has been applied here.

Having elaborated on the collection of empirical data in this section, it is now time to take a look at how the empirical data is to be analyzed in this study. The analytical framework will therefore be presented below with a description of the thematic analysis and the approach I am taking to it in this study.

## 2.4 Analytical framework: Thematic Analysis

*"Grounded theorists engage in data collection and analysis simultaneously in an iterative process that uses comparative methods. They compare data with data, data with codes, codes with codes, codes with tentative categories, and categories with categories."* (Silverman, Interpreting Qualitative Data, 2011, p. 72)

The above quotation from Silverman is a description that fits this analytical framework well. As I am working with grounded theory in this study, I am highly engaged in my data and the process of coding and assigning these to categories. This entire process is explained in depth below.

The method presented here is going to be utilized in the analysis, where three YouTube videos have been chosen. The analytical tool chosen for the analysis is a content analysis, namely Thematic Analysis by Howitt and Cramer (Howitt & Cramer, 2011, pp. 335-342). The reason for choosing this analytical tool is due to the flexibility of it, in terms of how it is applied and carried out (Howitt & Cramer, 2011, p. 329). This very reason is very important to the analysis of this project, as I intend to apply thematic analysis in a slightly different manner than usually done, which will be accounted for later in this section. It was important in this study to find an analytical tool with flexibility, as the topic of YouTube videos as potential marketing strategy has not been investigated too much in the past. Therefore, I found it necessary to make use of an analysis that is not bound by any particular theory, which the thematic analysis is not. In other words, it was important to find an analytical tool that would allow the empirical data to speak for itself and show what it contains without having to apply any particular theory to it. The goal of this project is to define and explain the genre of YouTube product review videos in order to be able to present this genre as a new genre within marketing. It is the goal that more companies should become more familiar with this new genre of marketing, which as described in the introduction, could show to be an effective strategy to use. In order to define a genre, one needs to locate and determine different conventions within that genre, and this is where I see thematic analysis as a helpful tool, as it allows the empiric material to be divided into themes/categories, which I eventually can determine to be genre conventions. As mentioned in the theory section, genre conventions are essentially codifiable constructions in texts, as Kent is speaking of in his theory (Kent, 1986). These constructions will help me identify the similarities that occur in the three YouTube videos, and these similarities are what I take to be the structures and conventions of the genre.

According to Howitt and Cramer, different researchers can in fact use the method in different ways, as thematic analysis is not bound by any certain theory (Howitt & Cramer, 2011, p. 337). Some might argue that it is not possible to apply analytical tools that are not guided by theory. However, as this project is examining a topic that has not been examined to very large extents in the past, I argue that using an analytical tool that can be individually interpreted by each researcher is a perfect match for such task. Braun and Clarke agrees with this statement as they argue:

*"As thematic analysis does not require the detailed theoretical and technological knowledge of approaches, such as grounded theory and DA, it can offer a more accessible form of analysis, particularly for those early in a qualitative research career."* (Braun & Clarke, 2006, p. 81)

It is important to make clear that even though thematic analysis is not bound by any specific theory when applied in practice, this does not mean that it cannot and will not be bound to any theory. In other words, it does not mean that thematic analysis is not theoretical; it just means that it can easily be connected to many different theories. This is the great advantage in my application of it, as I am making use of its flexibility by taking a multi-modal approach to it, as I work with both text and visuals. In my analysis I will be demonstrating how I am in fact connecting thematic analysis to theory, namely my genre theory, as the purpose of the analysis is to define the YouTube product review video as a genre within marketing. Therefore, it will also be possible that marketing theory is taken into account when finishing the analysis.

Having concluded that thematic analysis is a good fit for this study, the analytical process within the analysis will now be presented. There are six steps to the thematic analysis, and when making use of Howitt and Cramer's approach to it, one is sure to achieve a more precise analysis due to the systematic approach. The illustration below shows the six stages one goes through during the analytical process. The blue arrows illustrate the systematic progress intended with the approach, and the white arrows

indicate where the researcher might need to go back and reevaluate previous stages and data (Howitt & Cramer, 2011, p. 336).
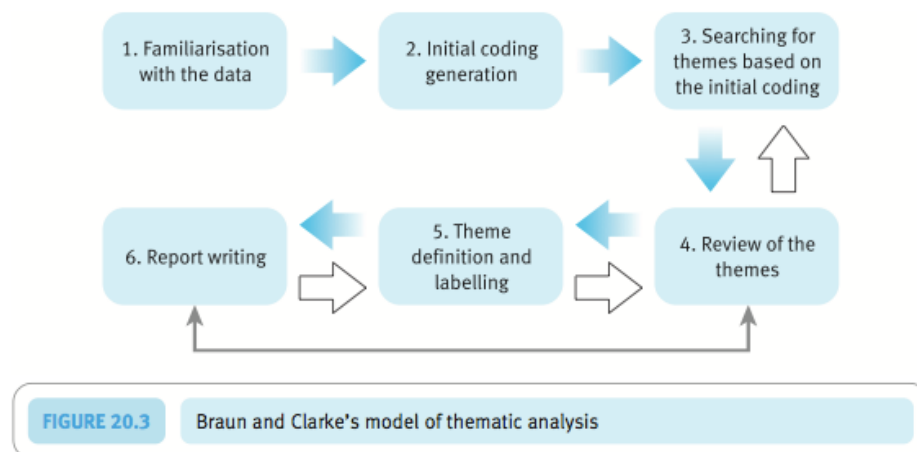


Figure 1: Braun and Clarke's model of thematic analysis

The six stages of the thematic analysis will now be described in depth accordingly to Howitt and Cramer's theory (Howitt & Cramer, 2011, pp. 335-342), and furthermore an explanation of how they are utilized in this project will be provided.

## 2.4.1 Stage 1: Familiarization with the data

The first stage of the analysis is all about the researcher becoming familiar with the data at hand. There are many different ways to do this, depending on what kind of empiric material you are dealing with. In this project, the empirical data consists of three transcripts completed with both text and images, as the material is video content. The transcripts were completed by viewing each video carefully and putting everything down in writing, both the spoken language and also what was not possible to capture in the snapshots. The snapshots were made to provide me with the additional layer to the analysis – making the transcripts multimodal – as it would allow me to see body language and gestures. These aspects of the videos, along with for instance music and sounds, were also put in the transcripts. This was done by writing in double parenthesis as illustrated in the section regarding transcript conventions. As I have chosen, viewed, and transcribed the videos myself the data is already very familiar to me, however in this stage of the analysis, it will be necessary to read through the transcripts again and

watch the videos. It is crucial to be thorough in this first stage of the thematic analysis, as being familiar with the data provides an even better opportunity to conduct a good analysis later on (Howitt & Cramer, 2011, pp. 336-337).


## 2.4.2 Stage 2: Initial coding generation

In this stage, the researcher should begin the process of generating codes for the material. The coding should be understood as a recapture of what is being said in one or two lines in the transcript. In the analysis in this project, I am therefore going to read through the transcripts one by one. The pieces of text that is going to be coded will be whatever text there is connected to each snapshot in the transcript, as these belong together. However, if one or more snapshots have more text than others, these might be broken into two or more codes, depending on the relevancy of what is being said.

Basically, what is going to happen in this stage is that all three transcripts will be printed out, and one by one they will undergo the process of being read, cut into pieces with scissors and having a small coding written on them to recap what is said or what happens on each piece of paper. This might seem like a long process, but it is crucial to not miss any part of the transcript in this initial stage. After having done this with all three transcripts, I will be left with many small pieces of paper with codes written on them. It is then time to start looking for codes that can be grouped together, meaning that these codes should be within the same topic, hold the same actions or meanings. Deciding whether or not they fit together is all up to the researcher to determine.

One can do this by two different approaches: *the data-led approach* or *the theory-led approach*.  The data-led approach is when the coding is guided by what is in fact visible in the data at hand. The theory-led approach is used with theory in mind, for instance genre theory as I have written about in my theory section of the project. Having a particular theory in mind, the thematic analysis will then show to produce content that is relevant to only this, which is not the entire intention with this study. Therefore, the approach made use of in this project will be the data-led approach, as I do not intend to produce content that necessarily corresponds to the theory I have written about, but

rather produce content that the data in fact shows. However, I am not arguing that theory is irrelevant to this study or the thematic analysis. Theory is not being abandoned; it is merely not guiding my analysis in a certain direction. The goal is to let the empirical data speak for itself and show what it contains. Genre theory is an important theory along side of this analysis, as I am producing genre conventions, however the intention is to not be guided by it, but instead see what the data has to offer. This is what taking the data-led approach to the thematic analysis means.

Taking the data-led approach also argues that the epistemological and ontological stances in this study are taking grounds in a constructivist paradigm. Epistemologically speaking, as a relativist, I believe that multiple realities are possible, and I am therefore not searching for any particular data, and neither am I led by any specific theory. This also applies ontologically, as I am being subjective towards the data in my analysis, and therefore letting the data show what it contains rather than assuming what may come from the analysis before conducting it.

## 2.4.3 Stage 3: Searching for themes based on initial coding

The transcripts have at this point been equipped with coded to indicate what each part is concerning, and they have also been grouped together accordingly to topic, actions or meanings. However, they are still unsorted and not ready to be put through analysis. Creation of themes is needed to proceed. Below is an illustration of how this process could look (Howitt & Cramer, 2011, p. 339).
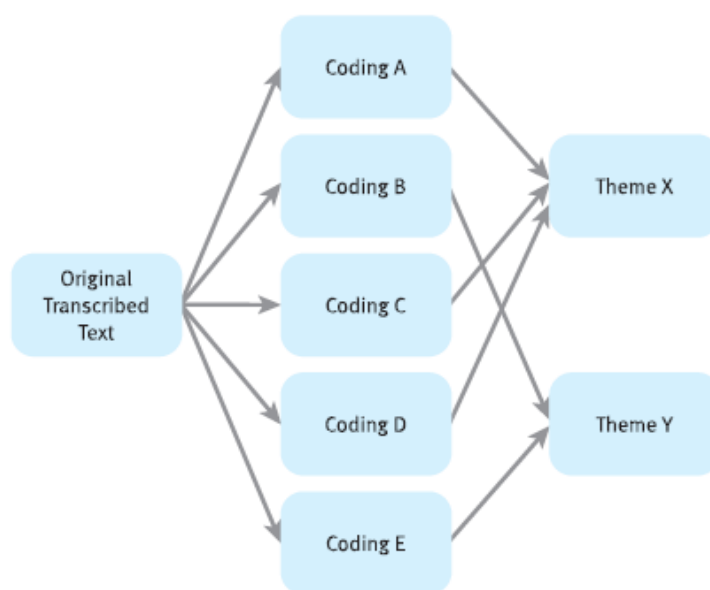
FIGURE 20.4    Relationship between text, codings and themes

Figure 2: From text to themes

As it can be seen in this figure, different codes can be put into different themes. Some themes will have more, and some will have less. This all depends on the material and how the researcher chooses to create themes based on what is reoccurring in the codings. When creating themes, the researcher then realizes that there are topics, or in this study also actions as the material is video, that reoccurs in the three videos. The topics will in this study later be translated into genre conventions, as mentioned previously, and as stated in the problem formulation to be the goal of the research. The process of placing codes into themes can be redone many times, which gives the researcher an opportunity to look over the themes several times and even change them if needed. There might also be codes that are no longer relevant to the analysis or the themes that have been created, and these can be discarded if the researcher finds it appropriate.

## 2.4.4 Stage 4: Review of the themes

At this stage in the thematic analysis, themes are now created to suit the content of the videos. By this point, the researcher will be very familiar with the texts and actions of

the videos and will have a good overview of what the content is about. The themes created might seem to be in place and ready for the next stage in the analysis, however it is important to review the themes once more. The codings have been mixed around and codings from all three video transcripts may be mixed together in the same theme. To ensure that the themes still reflect the original data of the videos, this stage is important not to skip.

One way of ensuring that the themes are still relevant is to look at the theme, and be critical to whether or not there are enough codings within it to uphold the theme. There should be sufficient data in each theme, however in some there might only be a few codings. In a case such as this, the theme might have to be modified or abandoned completely. It is also possible to split up themes and place the codes in other themes where they might also fit. In this way, no data is being discarded, which might be beneficial to the analysis. In case there are codings in a theme that do not seem to belong anymore, perhaps a new theme can be created. This also prevents codings and content from being discarded (Howitt & Cramer, 2011, p. 340).

## 2.4.5 Stage 5: Theme definition and labeling

At this point, the themes should not need any more reviewing, and all themes should be sealed and locked. It is now time for the researcher to take a final look at them and reflect on what separates the themes from each other. Depending on whether or not the researcher is interested in conducting an extensive analysis or merely wishes to focus on part of the initial empirical material, many or less themes are required. As the goal of this study is to define and determine the genre that is YouTube product review videos as a whole, a larger number of themes are necessary when considering the fact that these should represent the different genre conventions.

When defining the themes, it is necessary to once again go through the themes and their content. It might seem excessive to go through the data this many times, however it is important to ensure that everything is in correlation before the final stage in the analysis. At this stage, the themes may have a different definition than originally, and

there might even turn up codings that previously had been discarded, but now fit under a theme definition. Having looked through the data one last time, it is finally time to reveal the themes and their definitions in the last stage of the analysis.

## 2.4.6 Stage 6: Report writing

Having gone through what seems to be an extensive and long process of reviewing and looking through codes and themes, it is finally time to reveal the themes that have come out of the process. At the end of a thematic analysis, one needs to write a report. The report should tell a story of how the study was initially started by a problem, and should also describe the process of progressing through the five initial stages of the analysis. This is also a way for the researcher to further reflect on the data (Howitt & Cramer, 2011, p. 341).

As mentioned earlier, I am taking a slightly different approach to the thematic analysis than what is usually seen in other studies. This approach is a multimodal approach, as the data in this study is in fact multimodal due to the usage of both written text and visuals, as seen in the transcripts (Appendix A, B and C). Working with a multimodal approach means that the data at hand is both visual and textual, and it therefore consists of more than just one layer. In fact, as described in the transcript conventions, the empirical data in this study has three layers of analysis, which are firstly the visuals in terms of snapshots from the YouTube videos, secondly, the produced text from what the youtubers say in the videos, and thirdly, the commentary elements written in double parenthesis that accounts for aspects such as body language or music, or any other aspect of the video that cannot be transcribed from spoken language. Other than taking a multimodal approach to the thematic analysis, it can also be argued that I am making use of it as a genre analysis, due to the fact that the goal of the thesis is to define a new genre of marketing; being YouTube product review videos. The goal of thematic analysis is to find common codes in the data, which can be grouped together in themes. These themes I argue as being the conventions of my data, in other words, I perceive the themes as the conventions or similarities that make up this new genre, which has been explained in the theory section regarding genre structure and conventions. The idea of

conducting a thematic analysis in this untraditional sense is therefore to be able to define a genre, and thereby I argue that it is used as a genre analysis. Creating themes through the stages of the analysis is my way of determining the conventions that lie in this specific kind of genre. I could also have chosen to make use of another analytical tool to further examine and analyze the themes that are produced here. For instance, a multimodal analysis could have been beneficial, it the intention had been to analyze both spoken words and body language even more in depth than I already am with the thematic analysis. It is to be understood that my thematic analysis is in fact covering these aspects as well, due to the fact that I am taking a slightly different approach to the method, which is a multimodal approach. This approach guides me to look at both visual and textual elements, as my empirical data accounts for both. The reasoning behind deselecting the multimodal discourse analysis will be discussed in the discussion section later in the study.

During the six stages of the thematic analysis, illustrations of the progress will be inserted when appropriate for a clearer understanding of how the actual analytical stages occurred. In order to be completely transparent in the explanation of the process, I find it necessary to show the reader exactly how I managed the six stages. Pictures have been taken along the process of going through the stages, and these can be seen throughout the analysis. This was important to do, considering the fact that my empirical data is multimodal, as mentioned earlier. Because the data is multimodal, I found it both helpful and necessary to do the analysis of the data in a multimodal way as well. This can be seen both in the pictures taken of the analytical stages, but also in the way I will display examples from the transcripts, where speech bubbles are inserted next to the matching snapshot.

## 2.5 Transcript conventions

Three YouTube product review videos have been transcribed in full transcripts for the analysis in this study. The transcript conventions are below (Silverman, 2011, p. 439-440). Furthermore, as the transcripts are of video material, snapshots of the video have

been made along with the transcription in order for the reader to be able to see what is going on in the video along with what is being said.

| ( ) | An empty parenthesis implies that the transcriber is not able to fully comprehend what is being said. |
|-----|------------------------------------------------------------------------------------------------------|
| (( )) | Words or text inside a double parenthesis indicate the transcriber's comments. These can for instance include comments on facial expressions, loud noises or other relevant comments the transcriber might have. |
| (0.5) | Numbers in parenthesis indicates pauses in speech, accordingly to the length of the pause. For example 0.5 indicated a pause on half a second, and 2 indicated a 2 second pause. |

Making use of the double parenthesis in the transcripts ensures a three-layer transcript, which will add to the analysis later on. The first layer is the visual part of the transcript, being the snapshots of what happens throughout each video. The second layer is the spoken language in the videos transcribed word for word. Finally, the third layer of the transcript is everything that is written in the double parenthesis. This can for instance be body movement, product handling, sound or noises that are not able to transcribe, facial expressions and laughter, or camera angels. All things that have not been able to transcribe or shown through snapshots, are represented in the double parenthesis. Having three layers to the thematic analysis will add to the final outcome, which will be demonstrated in the analysis. Below is an example from a transcript, where all three layers are illustrated (Appendix C, p. 12). As it can also be seen in the example, both the text and snapshot have been equipped with corresponding numbers. This is done all the way through every transcript in order to ensure the ability to see what piece of text goes with which snapshot. Also, it will make referencing easier in the analysis later on in the study.

53. ((background music fades up))
    Thank you for watching this video and I will talk to
    you guys ((points at camera)) in the next one. Peace
    ((makes sign with hand))

                                                                    53

# ▶ 3.0 Theory

In this section the theories chosen for the study will be presented. Two main theories have been selected due to their relevancy for this particular study regarding defining YouTube product review videos as a new genre within marketing. Therefore, naturally, the two theories are genre and marketing. As these theories are very broad theories to discuss, only the aspects relevant for my study will be presented. The relevancy of the theory presented will be explained and clarified along the way in this section. However, let me first of all clarify why genre and marketing are relevant theories to refer to in my study. As stated in the introduction of this study, new marketing strategies are being used nowadays to capture the consumers' attention. These methods are often related to the Internet, which naturally leads me to presenting marketing theory within this area of new strategies. As there are many different genres within marketing, and due to the fact that this study is researching and defining a new genre of marketing, genre theory is therefore also important to include. The first theory that will be presented in this section, however, is genre, as this is the first aspect I will be working with in the thematic analysis' six stages. Hereafter, the relevant marketing theory will be presented.

## 3.1 Genre theory

As mentioned, genre is a broad term that can cover many different aspects of the topic and I will only be presenting the theory that is most relevant to my data and the thematic analysis, which will be applied later in the study.

Firstly, defining genre is not a very easy task to do, and in this study the task is to define a brand new genre, which seems to have yet to be defined. It is however possible to say some common things about genre in general. As Jay Lemke proposes in his theory regarding multimodal genre, there exist identifiable linguistic registers. Also, he says that:

*"If an activity plays out in a way that produces text (including a written one), then the organizational regularity of the activity as a sequence of functionally related actions corresponds to the sequential semantic structure of the text (at least in the large), which we call its genre structure."* (Lemke, 2009, p. 284).

Looking at Lemke's quotation above, I interpret the meaning of it to be that anything basically produces text. Whether it is spoken language or written language, this can be referred to as "text" according to Lemke. The text in my study is therefore the three transcripts, in which there are actions. These actions come to show in form of what is happening in the video, which can be seen in the snapshots, but also in the text, as what is being said is corresponding to the actions. These similar structures of actions corresponding to the text are what can finally be interpreted as the structure of the genre that is the review videos. This quote is relevant to this study and the thematic analysis, as the data produces both a visual and textual layer, which I also refer to as being multimodal in the methodology.

John Frow (Frow, 2006) also talks about the structure of genre and states that genre is a set of conventional and organized constraints on the interpretation and production of meaning. He does not believe that genre is restrictive, but that it is structured by effects, which create meaning and guide the audience. He elaborates:

*"I take it that genre theory is, or should be, about the ways in which different structures of meaning and truth are produced in and by the various kinds of writing, talking, painting, filming, and acting by which the universe of discourse is structured."* (Frow, 2006, p. 10).

This can be related to what this study is focused around, namely to define what makes YouTube product review videos a genre, which is a case of both filming, talking and writing (the three transcripts that will be analyzed). Frow also talks about the fact that certain distinct and identifiable ways of producing text; i.e. writing, speaking and so forth, contribute to the production of meaning and truths, and at the same time making these meanings and truths normalized and thereby invisible (Frow, 2006). This point can be related to my study, as the genre conventions (or themes as I also refer to them as) become invisible to the viewer of the video, as they are often natural aspects of the videos. This will be elaborated more in the analysis along with examples from the appendix.

Lemke argues that all printed text is multimodal, as it is not only linguistic but also typographical (Lemke, 2009, p. 286). This statement would apply to all kinds of printed text. However, in this study, the meaning becomes more transparent as the goal is once again to define a genre based on video material, which has been transcribed. Using multimodal data to answer my problem formulation therefore corresponds well with this theory regarding multimodal text. Lemke also says that the interpreter can choose to apply this theory in whatever way he or she wishes, by *"...using either, and usually both, the linguistic semiotic relations of a sign and, in this case, its visual-typographic relations..."* (Lemke, 2009, p. 286).

Another aspect of genre that is relevant to this study is the conventions that lie within a genre. Considering the problem formulation, theory upon genre conventions is also needed, as this is what the essential goal is of the study; to find and locate both structure and conventions that identify YouTube product review videos as a new genre of marketing strategies. One that talks about genre conventions is Thomas Kent in his book about genre and interpretation hereof (Kent, 1986). Kent defined genre by saying that: *"In one sense, a genre is a system of codifiable conventions, and in another sense, it is a continually changing cultural artifact."* (Kent, 1986, p. 15). The codifiable conventions which he speaks of, is relevant to my thematic analysis as I in fact search for and apply codes to my empirical data in the initial stages of the analysis. The codes given in the

thematic analysis will eventually be grouped together in themes in the later stages, which I argue signify the codifiable conventions that Kent is referring to. Kent also recognizes that texts are systems of signs, and that these systems can for instance be musical scores, films, paintings and literary texts (Kent, 1986, p. 16). Using this statement, I thereby conclude that the researched topic of my research can also be defined as a genre, as it is video along with written text in form of my transcript, which will be analyzed upon.

## 3.2 Marketing theory

Considering that marketing, as well as genre, is a broad term that covers many aspects, only the aspects of it with relevancy to my particular topic will be presented in this section. Firstly, there are many different ways in which marketing can be defined. For instance, as I in my introduction relate popular youtubers to celebrities, it is important to include some theory with regards to celebrity marketing. Also, considering the fact that my focus is YouTube videos, which are on the Internet, marketing theory within this aspect is also relevant. Other than this, considering that YouTube is an online platform, that reaches a potential audience in the entire world, transnational marketing theory will also be presented in this section. Below are some different examples on the marketing aspects that I mention, and which I find most fitting for my study.

*"The performance of business activities that direct the flow of goods and services from producer to consumer or user"* (Leader, 1994, p. 21)

The American Marketing Association defines the statement above, and I take it to be a good initial place to begin, when pursuing to define what marketing is. I agree with this definition, as I also perceive marketing as being activities that are carried out by a business in order to create the flow, or a passageway, from the producer of the product to the potential buyer of the product. Another definition of marketing is presented below. This definition is focused on Internet marketing rather than marketing in general.

*"Internet Marketing is a marketing practice that online business owners are targeting to master because of the massive contribution that it can bring to the business."* (Harris, 2008, p. 15)

Taking my problem formulation into account, and what have been said in the introduction, Internet marketing is a vital part of the new strategies of marketing. Therefore, I find this definition relevant, as it emphasizes the contribution that Internet marketing can be able to bring to businesses that decide to make use of it. Harris also mentions different methods in which Internet marketing can be utilized: *"banner advertisements, article writing, keyword enhancements, pay per click, podcasting, and forum postings"* (Harris, 2008, p. 16). These examples of Internet marketing are not exactly comparable to the problem formulation, as this study concerns YouTube videos as a possible marketing strategy for businesses. However, seeing that this is also a very new genre within marketing strategies, it is merely an addition to the list of Internet marketing models that Harris composed.

Another aspect of marketing that I want to highlight in this section is something that was also discussed in the introduction, which is using celebrities in marketing. As argued for, celebrities in commercials and advertisements can in some sense be related to popular youtubers, as they too have fans and supporters that look up to them. One that talks about celebrities in advertisement is Hamish Pringle, who wrote a book about all the aspects of celebrity marketing (Pringle, 2004). With regards to my introduction, I argued that consumers might favor products that are associated with a celebrity, which Pringle also believes:

*"In using products which have a celebrity association, consumers get a little bit extra in terms of imagery, aspiration and entertainment and this is often just enough to tip the balance in favour of one brand instead of its competitors on the supermarket shelf or in an Internet search engine return."* (Pringle, 2004, p. xxii)

Along with Harris, Pringle too recognizes different genres of marketing, such as *"movies, TV, newspapers, radio and magazines"* (Pringle, 2004, p. 3). This also leads me to conclude that YouTube is a possible channel within marketing.

Another important aspect of marketing to include in this theory section is with regards to transnational marketing, as this is what YouTube videos essentially have potential to be. This is due to the fact that YouTube is a transnational website that potentially reaches an international audience, which may benefit the companies. One that talks about transnational marketing is Ibrahim Sirkeci in his book about transnational marketing and transnational consumers (Sirkeci, 2013). He recognizes that there through times can be seen an evolution in marketing internationalization that proceeds as follows: International Marketing, Multinational Marketing, Global Marketing, and finally Transnational Marketing. He defines transnational marketing as follows:

*"Understanding and addressing customer needs, wants and desires in their own countries of residence and beyond and in borderless cultural contexts with the help of synergies emerging across national boundaries and transfer of expertise and advantages shared between markets where the organization operates transnationally (i.e. functions based in two or more countries) with a transnational mentality supported by transnational organization structures and without compromising the sustainability of any target markets and resource environment offering satisfactory exchanges between the parties involved."* (Sirkeci, 2013, p. 14)

What I take from this definition is that transnational marketing concerns a tailored marketing strategy towards the customers. With regards to my problem formulation, this can be related in the sense that the audience watching YouTube product review videos are looking for something specific when they do their search for that specific video. Thereby it can be transferred in the way that companies, when potentially working together with youtubers in their marketing, should be aware of both their audience, but also the channel through which they wish to communicate. This meaning that they should choose the right youtuber for the job, so to speak, as this will contribute

to reaching just the right consumers, which essentially is the purpose of any marketing strategy.

# ▶ 4.0 Analysis

During this section of the study the analysis of the three YouTube videos will be gone through in detail. The tool for analyzing is Thematic Analysis (Howitt & Cramer, 2011), as described in detail in the analytical framework. The analysis consists of six stages, which will be presented in ascending order, and every analytical step will be presented as it took place and was carried out throughout the process of the analysis. The practical steps will be both explained and illustrated with pictures from the actual analysis process, which I have taken along the way to ensure a complete understanding of the process. The six stages are as follows: Familiarization with the data, Initial coding generation, Searching for themes based on initial coding, Review of the themes, Theme definition and labeling, and finally Report writing.

## 4.1 Stage 1: Familiarization with the data

In this first stage of the thematic analysis, the goal is to become familiar with the empirical data that is to be analyzed upon. The first step to becoming familiar with the data happened as soon as the videos were found and watched. After they were finally chosen for analysis, I viewed them once again before transcribing them one by one. This was the second step in becoming familiar with the data. As I transcribed the videos and took snapshots along the way, I had yet another opportunity to become familiar with all aspects of the videos; spoken language as well as visual elements and sound. As Braun and Clarke argue in their interpretation of the thematic analysis, this is an important step:

*"Regardless, it is vital that you immerse yourself in the data to the extent that you are familiar with the depth and breadth of the content."* (Braun & Clarke, 2006)

The above-mentioned steps were done prior to the analysis, however they are important to mention, as they contribute to how well I know the data. Finally, arriving to the thematic analysis' first stage (Howitt & Cramer, 2011, pp. 336-337), here I read through my transcripts once again before preceding with the analysis' second stage. It was important to read the transcripts, as it would allow me to begin considering what kinds of coding the individual parts could be given – all part of the process of conducting a thorough analysis. Below is presented a photo of my three transcripts. The full transcripts can also be found in the appendix section of the project (Appendix A, B, C).
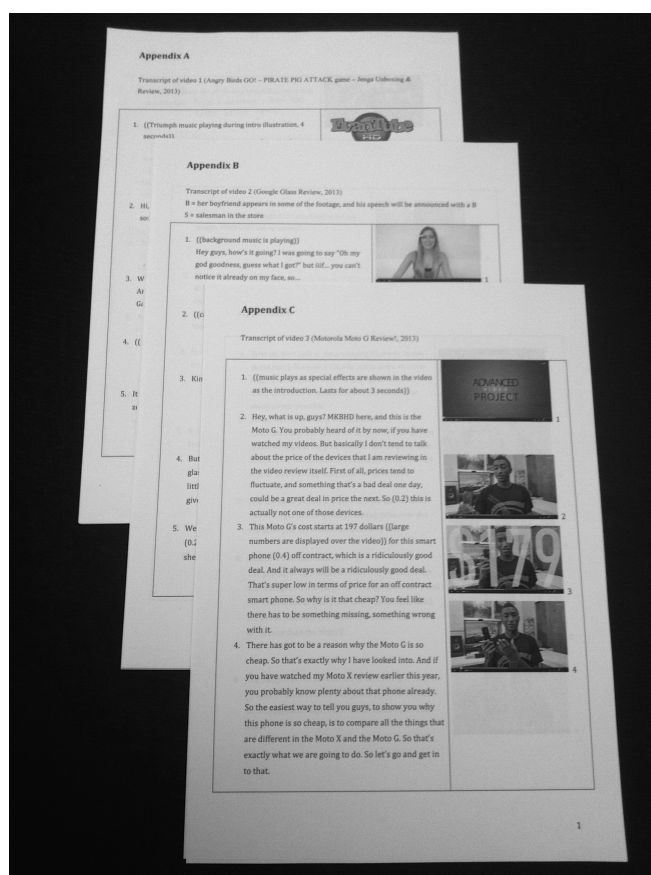


Image 2: Analytical process, stage 1: transcripts

After reading the transcripts and already having ideas and possible codes in mind, it was time for the second stage in the thematic analysis. I found that it was important to conduct these two stages immediately after each other, as the data and my initial coding ideas would be fresh in memory. For instance, after having read through the transcripts, I instantly had ideas as to how some of the codes would be formed. A concrete example

of this could be from the ending of all three videos, where it was obvious that they all ended in somewhat the same way; with a wave and an illustrative ending with music. These were later transformed into actual codes according to what could be seen in the transcript. As these initial thoughts and ideas were merely initial, they were not put down in words or written on the transcripts until the next stage in the analysis. Due to this, I have no concrete example from the transcript along with an actual code or code idea. I can however point out that, for example, in the ending of the videos I knew that the code would be something in the line of "Saying goodbye" or "Waves at the camera". It is important to understand that these are not in fact real codes, but merely examples of what my initial thoughts were. However, the process of coding will be illustrated and explained in great detail in the next stage of the analysis.

## 4.2 Stage 2: Initial coding generation

The process of the second stage is long, however very important to the upcoming stages of the analysis. What one needs to do is to go through the empirical data and begin the initial coding of all the important elements in the transcripts. I coded all parts of the three transcripts, leaving no text or snapshot out, as the intention is to break down the transcripts in bits. Also, leaving parts out in this early stage of the analysis can be risky, as this might be something crucial to the outcome later on. If necessary, parts can be removed in later stages, however for now, I do not want to miss anything. All three transcripts were read through, and they were coded accordingly to where natural breaks in the transcripts already were made.

This means that each number of text, and the snapshot belonging to it, were coded. Though, a few times it was necessary to give one piece of text more than one code, especially if the text was longer and more than one thing was relevant to enhance. Below is an illustration of this how this initial coding looked.
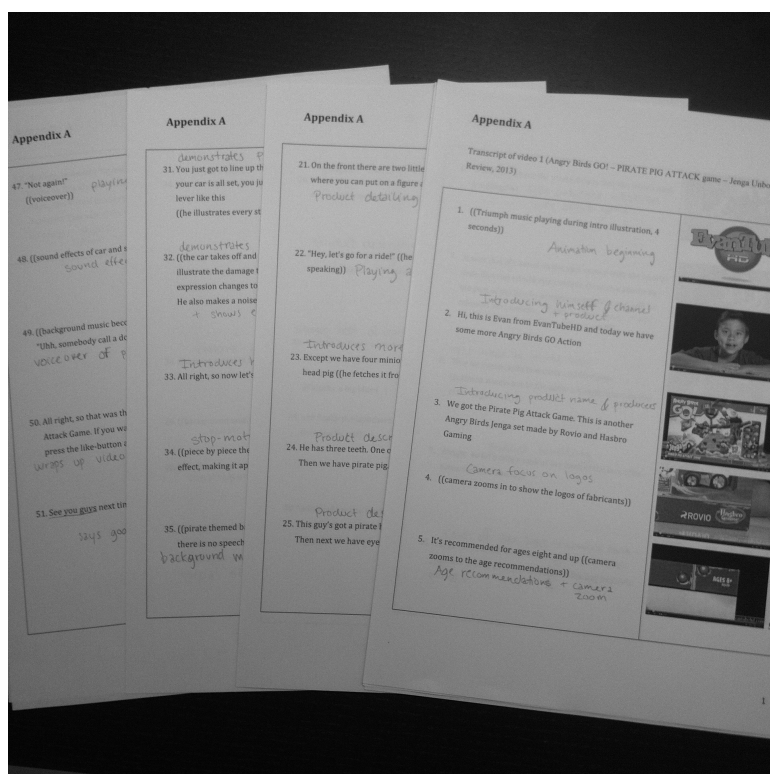
Image 3: Analytical process, stage 2: initial coding

A concrete example of coding is presented from transcript A to illustrate how a coding can look:
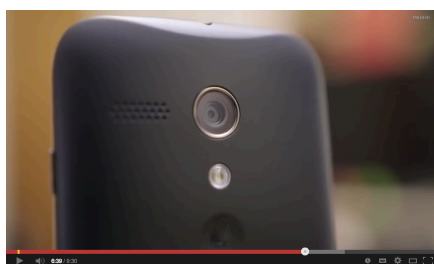


Example 1 (Appendix A, p. 4, no. 17)

> The cool thing about these cars is that you can remove the figures. Put the King Pig on the red bird's car, and put the red bird on King Pig's car. ((illustrates by switching them around))

The coding for this snapshot and text is *"Product detail + demonstration"*, as this is what is illustrated both in the text and the snapshot. He tells how it is possible to switch out the figures on the cars with figures from other play sets than the Angry Bird set. Also, the double parenthesis have been taken into account when coding this piece, as it is here

stated what cannot be seen in the snapshot; namely that he illustrates what he is actually saying by removing the figure.

As mentioned, some pieces of text were given more than one coding, due to the fact that the text was longer or contained multiple actions or elements. An example of such is illustrated below from transcript C (Appendix C, p. 9, no. 41):



It's a five megapixel shooter, so it's way less resolution than the Moto X or a lot of the other stuff we have looked at this year. But (0.3) obviously the quality is not going to be that great

Example 2 (Appendix C, p. 9, no. 41)

For this text and snapshot, there are two pieces of coding. The first one is *"Camera angle zoom"*, and the second one is *"Debates quality of camera"*. The first coding is relevant because it implies that the camera is zooming in on what he is describing, here being the camera as seen in the snapshot. The second coding is relevant to include, as it says something about his opinion on what he is referring to, as he is debating the quality of the phone's camera. The reason why I chose to apply two codes for this snapshot is due to the fact that I found both relevant, and it would not make sense to me break up that piece of text, nor would I want to discard either one of the codes.

Moving on in the second stage of the thematic analysis, an image is presented below to illustrate how I chose to separate the codes from each other by simply cutting the transcripts apart between each coding with scissors. The image displays transcript C (Appendix C).

Image 4: Analytical process, stage 2: separating codes

Cutting the transcripts into pieces might seem overwhelming and confusing, as it leaves me with many small pieces of paper to keep track on. However, because of the snapshots on each piece of transcript, I am able to tell them apart and see which belongs to which YouTube video. Furthermore, as both text and snapshots have been detailed with ascending numbers, it will be possible to keep track on the order in the transcript even though the papers get mixed up amongst each other in the later stages. As it may be possible to see on the image above, one of the pieces has some text that is underlined. This is merely done as a notation to myself, if I felt it necessary to highlight what was the focus in the coding. An example of this is illustrated below.
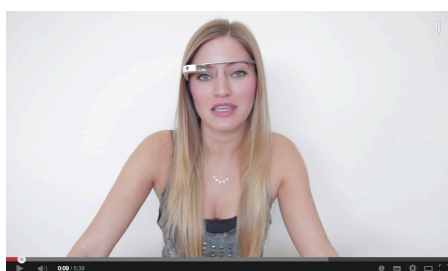


Kind of defeats the purpose of you guys guessing.

Example 3 (Appendix B, p. 1, no. 3)

This snapshot does not have much content, however it does show how she is addressing the audience by saying *"of you guys"*, and therefore the coding to this snapshot is called *"Talks to audience",* and the reason for underlining those three words is simply to highlight what I found relevant and interesting for the later stages in the analysis.

All three examples of snapshots and text in this second stage of the thematic analysis also demonstrate what I wrote in the methodology section, regarding making use of the data-led approach in this stage of the analytical process. All three codes represent what is being said, what can be seen, or what is written in double parenthesis – in other words; the codes represent what is available when looking at the data at hand. It is not guided by any specific theory that I had in mind whilst coding; it is merely a summary of the data, which have been boiled down to the essence illustrated by a few words or a single sentence. At the same time, this does not mean that theory will not become relevant at any point in the analysis. It will be relevant to the last stage, where I will draw on my theory with regards to drawing up the results of the first five stages.

At this point, codes have been given to ensure a quick and easy understanding of the pieces of text for the next stage of the analysis, where it is time to look for themes based on these codes. As the three videos consist of approximately 50 snapshots each, and considering that each snapshot have been coded, I ended up with somewhat 150 pieces of codes. For demonstration of the variety in coding that has been completed, below a list of 10 randomly chosen codes from each transcript.

Transcript A (Appendix A), video 1 (Angry Birds GO! – PIRATE PIG ATTACK game – Jenga Unboxing & Review, 2013):

1. "Animation beginning"
2. "Tells audience what he likes about game"
3. "Product handling"
4. "Product description"
5. "Playing and demonstrating"

6.  Shows rest of content in box"

7.  "Demonstrates product use"

8.  "Background music off/turned down"

9.  "Sound effects"

10. "Says goodbye and waves"


Transcript B (Appendix B), video 2 (Google Glass Review, 2013):


1.  "Greets audience"

2.  "Introduces product"

3.  "Shows excitement"

4.  "Presents item – product handling"

5.  "Tells about receiving phone calls"

6.  "Reaction to first time she receives phone call"

7.  "Demonstration of video recording + humor"

8.  "Jokingly demonstrates picture taking"

9.  "Humoristic/being sarcastic"

10. "Personal opinion"


Transcript C (Appendix C), video 3 (Motorola Moto G Review!, 2013):


1.  "Special effects introduction"

2.  "Introduces what the video is going to be about"

3.  "Compares designs"

4.  "Demonstrates that the back can be changed"

5.  "Talks about the battery"

6.  "Product in action"

7.  "Personal opinion"

8.  "Refers to other video"

9.  "Talks to audience and asks them to leave comments"

10. "Music plays"

Looking at these codes out of context can be very confusing: However, the purpose of giving these examples is to showcase how different codings can be, and also how similarities can be seen in the videos. For instance, in both videos one and three are codes that refer to music or sound, and in videos two and three are examples of personal opinions. Considering these similarities in just 30 coding examples, it is possible to imagine that amongst approximately 150 codes many more similarities will occur. This leads me to the next stage in the analysis, where it is time to locate all these similarities and begin the process of creating themes.

## 4.3 Stage 3: Searching for themes based on initial coding

The very first step to stage three is to create an overview of all the empirical data, here being all the pieces of paper with individual codes as illustrated below.
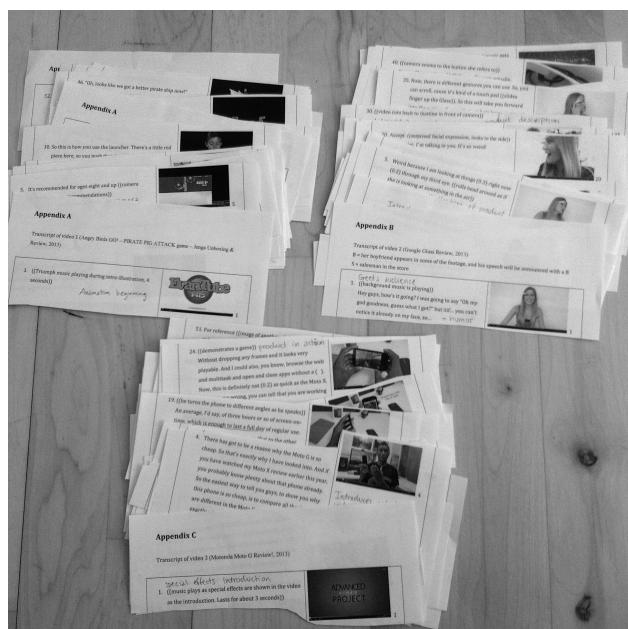


Image 5: Analytical process, stage 3: overview of codes

The next phase in this process is to begin grouping all papers together in different themes, based on the codes given in stage 2. Initially, this is not an easy task to carry out, as many codes seem to be able to fit in more than one group. However, at this early

stage, the main concern is simply to get all codes distributed in themes, and later they can be review and changed if any mistakes have been made during the process. Below is an image of the many initial groups I ended up with after having divided all codes. The groups have not been named at this point, as there are too many and there is a possibility of having groups that contain similar codes. The groups still need to be revised and given theme names.



Image 6: Analytical process, stage 3: initial grouping before themes

As the groups have not yet been given names and official been made into themes, I will give a few examples on how I decided to group the codes together. First of all, all three videos feature the youtubers greeting the viewers in one way or another. The examples are presented below.



Example 4 (Appendix A, p. 1, no. 2)

Hi, this is Evan from EvanTubeHD and today we have some more Angry Birds GO Action
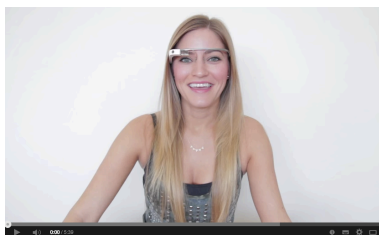
> ((background music is playing))
> Hey guys, how's it going? I was going to say "Oh my god goodness, guess what I got?" but iiif... you can't notice it already on my face, so...

Example 5 (Appendix B, p. 1, no. 1)



> Hey, what is up, guys? MKBHD here, and this is the Moto G. You probably heard of it by now, if you have watched my videos. But basically I don't tend to talk about the price of the devices that I am reviewing in the video review itself. First of all, prices tend to fluctuate, and something that's a bad deal one day, could be a great deal in price the next. So (0.2) this is actually not one of those devices.

Example 6 (Appendix C, p. 1, no. 2)

The code for example 4 is *"Introducing himself and channel + product"*, and the code for example 6 is similar: *"Says hello to audience and introduces himself and product"*. The coding for example 5 is slightly different, but it still implies her saying hello to her viewers as the two others do: *"Greets audience"*. Therefore, these codes were grouped together. Another example on how the initial grouping was created will be explained below, however only the codes will be featured, as an in-depth illustration have already been made above. Instead, a reference to the appendix will be made.

*"Asks audience to give ideas on what to do with product"* (Appendix B, p. 3, no. 14)
*"Talks to audience and asks them to leave comments"* (Appendix C, p. 12, no. 52)
*"Asks audience to leave comments and like the video"* (Appendix A, p. 10, no. 50)

In the three codes above it is possible to see that all three youtubers encourage their viewers to interact with them by asking for ideas or specifically leaving comments and liking the videos. In this group there are more than these three codes, but I merely wanted to showcase my initial idea for this particular group, which was to show in a theme how the youtubers interact with their viewers.

Having divided all codes into groups, the themes are still not formed at this point in stage 3. This is due to the large amount of data (approx. 150 codes), and the fact that it was challenging to maintain an overview of them all. Therefore, as also mentioned in the methodology section, stage 3 can be redone as many times as the researcher finds necessary, and I found it helpful to look through my initial groups once again before settling on themes. Codes were put into other groups, and some groups were merged, as they contained similar codes. Having completed this procedure, I was now left with 12 themes, which are listed below along with an image illustrating the actual analytical step.



Image 7: Analytical process, stage 3: themes based on initial coding

| | |
|---|---|
| Personal opinion | Special effects |
| Introduction | Use of video camera |
| Outro | Product handling |
| Music/sounds | Product demonstration |
| Interaction with viewers | Product description |
| Product presentation | Humor |

The themes will be gone through once again in the next stage of the analysis, and because of this, no codes had been discarded yet at this point in the analysis. The reason for still keeping all codes in the analysis is due to the fact that I do not want to miss anything that may be relevant in the latter stages of the analysis. Furthermore, examples on codes from each theme will be presented to ensure the understanding and idea of each theme. As the themes have not yet been reviewed and finalized in this stage, I will not be presenting any coding examples, seeing that these might be changed during the next stage.

## 4.4 Stage 4: Review of the themes

As the title of this fourth stage implies, it is time to review the 12 themes that were constructed during the process in stage 3. This was done by looking through the codes in each theme, and deciding whether or not they belong to that theme or if they need to be moved to another theme. Another possibility is that some codes have become irrelevant to the analysis and therefore are discarded. As mentioned in the methodology section, it is important that every theme have a substantial number of codes, which I argue to be minimum three codes. This will be enough codes for the remaining stages of the analysis, as I intend to make use of examples from each YouTube video in the next stages of the analysis. Therefore, it was important during this stage to be critical with each theme and make sure that it contained codes from all three YouTube videos. This is due to the fact that I wish to show similarities in the three videos, as the intention is to be able to make general genre conventions based on the content visible in the videos.

Having reviewed all 12 themes, it became clear that one aspect of the videos was not represented in the current themes. This being *"Body language/facial expressions"*, which I argue to be important as it allows the viewer to get a sense of the youtubers' personalities and opinions. Therefore, codes were found from other themes, in order to create this new theme. I find it important to shed light on body language and facial expressions, as these features allow the analysis to showcase the multi-modal approach that I am working with. As mentioned in the section concerning transcript conventions, the data contains both visuals in form of the snapshots, text in form of the transcription, and finally commentary text in double parenthesis that for instance contain information regarding body language or facial expressions. I argue that this is an important aspect of the videos to present, as it is one of the attributes that add to the differentiation of YouTube product review videos as a special genre of marketing, as body language and facial expressions are personal traits of the persons in the videos. Below is an illustration over which themes were able to contribute to establishing the new theme *"Body language/facial expressions"*.
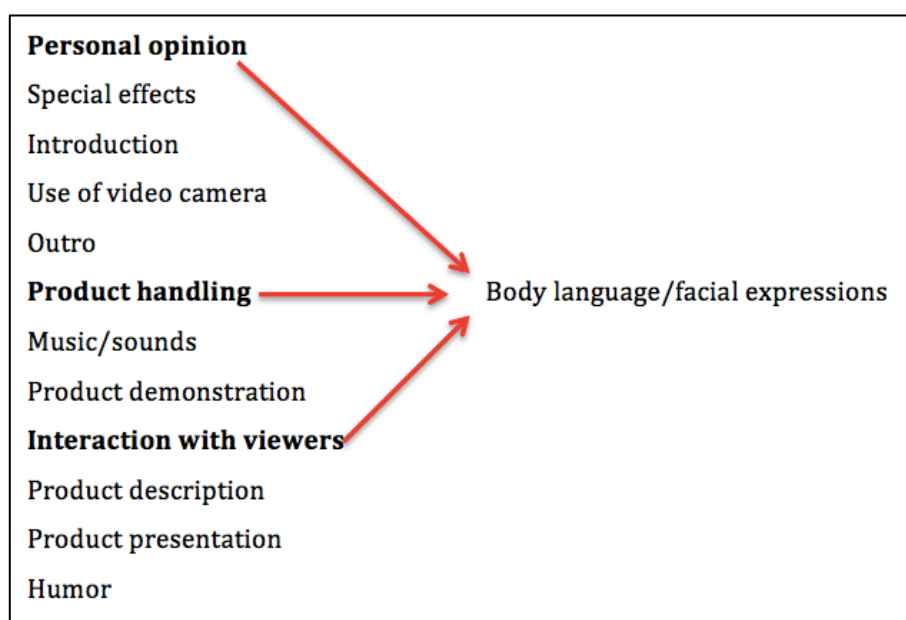


Figure 3: New theme created from initial themes

The now 13 final themes have at this stage been looked over many times, and they are therefore ready to undergo the next stage of the thematic analysis, where they will be defined and labeled.

## 4.5 Stage 5: Theme definition and labeling

As stated in the methodology section, the number of themes depends on whether or not an extensive analysis is the goal or not. In this study, the goal of the thematic analysis has been to establish a thorough analysis, which then relies on having many themes. I argue that 13 themes are enough to construct an extensive analysis and finally construct conventions for YouTube product review videos as a genre of marketing. In this stage, the final themes have undergone yet another inspection to make sure they were still containing the content that the themes implies. The themes will be presented below with a small description of what kind of codes they each contain.

The first theme is *"Personal opinion"* and has been created on the basis of codes that either imply or directly say that personal opinion is given in the video. This theme consists of 18 codes and all three videos are represented in the theme, as all three youtubers reflect their personal opinions in the videos in one way or another.

The second theme is *"Special effects"*, and contains 13 codes, in which all three youtubers are represented. The theme is made up by codes that refer to special effects used in the videos, such as for instance text or photos inserted in the video.

Another theme is "Introduction", which also contains codes from all three videos. Here, 6 codes are represented, and they all refer to the introduction of the video, where the youtubers present the video and themselves.

In the next theme *"Use of camera"*, 13 codes have been chosen from the three videos, in order to shed light on how for instance camera angles are used to showcase the

products. Other codes that imply editing styles and changes in video footage also fit under this theme.

Moving on to the theme *"Outro"*, there are 6 codes represented from all three videos. This theme concerns the ending of the videos, where the youtubers say goodbye to the viewers, and illustrative images are featured in the last parts of the videos, where references to other videos and channels are also featured. The word "outro" is used to illustrate the opposite of "intro" or "introduction", as it is the very last part of the videos.

Consisting of 12 codes, the theme *"Product handling"* is featuring codes from all three transcripts. As the name of the theme implies, the codes refer to the youtubers holding the product in their hands, for instance showing a specific detail or feature of the product to the viewer. Many of the codes are literally called "Product handling" and therefore they are placed in this theme.

*"Music/sounds"* is the next theme, which consists of codes that describe for instance how background music is used in different parts of the videos. Examples from all three videos are represented in the theme, and this is the smallest theme as it consists of only four codes. However, as all three youtubers are represented, it is substantial enough to be upheld as an individual theme.

The largest theme is *"Product demonstration"*, which is made up by 27 codes from all three videos. The reason as to why this theme contains so many codes is due to the fact that demonstrating the products is a large part of every one of the review videos. The youtubers both describe how the products work, but they also demonstrate it for the viewer to see. This is the reason for the label of this theme.

The next theme is *"Interaction with viewers"*, which implies that the youtubers speak not only to the camera, but make direct inquiries to the viewer. For instance they all ask the viewer to either leave comments about the video or to like the video. This theme is made up by 9 codes.

All three youtubers describe the products that are featured in the videos, for instance with detailed information regarding the product specifics or features. This theme is called *"Product description"*, and consists of 20 codes.

Somewhat similar to the previous theme is *"Product presentation"*, where codes concerning how the youtubers present either the product or information about the product are featured. All three transcripts contain codes that fit under this theme, and there are 12 codes in all. The difference between this theme and the previous one is that this theme is concerned with how the products are presented, and the previous theme concerns a more detailed and descriptive aspect of the products' information.

The next theme is *"Humor"*, which is made up by 8 codes from all three transcripts. The codes represent different ways in which the youtubers show humor in their videos.

*"Body language/facial expressions"* is the last and most recent theme, and is constructed by codes that highlight the youtubers' use of body language and facial expressions during parts of their videos. There are 7 codes in this theme.

In the next and final stage of the thematic analysis, I will discuss each individual theme and give examples from all three transcripts in order to prove that the themes are ongoing in all three videos. This is important, as the intention with this study is to define the YouTube product review video as a new genre within marketing. Therefore, I will also be making references to my theory sections regarding both genre and marketing on.

## 4.6 Stage 6: Report writing

Having completed the first five stages of the thematic analysis, it is now time to elaborate on the 13 themes found in the three YouTube videos, and give concrete examples on why the themes are formed as they are. Arriving at this stage in the analysis, it became clear to me that the 14 themes could in fact be divided into two main

groups. The two groups are presented below in images 8 and 9, and the reasoning behind dividing the themes into groups will also be explained.



Image 8: Analytical process, stage 6: genre structure

Image 8 displays the first of the two groups in which the analysis will be formed. These five themes are: "*Introduction*", "*Product presentation*", "*Product description*", "*Product demonstration*", and finally "*Outro*". Prior to beginning on stage 6, my intention was to try and locate a logical order in which the final stage of the analysis should be conducted and in which the themes should be presented. It then became clear that there in fact were two aspects of the videos, in which the themes could be divided. The first one is the structure of the genre, meaning the order in which the themes appear in the video. For instance, it is logical that every video begins with the introduction, and hereafter a presentation of the product along with descriptions of the mentioned product. Hereafter, the videos feature product demonstration, and finally there is and ending to the videos, being the outro. It should however be clarified, that codes within the themes *"Product description"* and *"Product demonstration"* can occur in different stages of the videos, however, I argue that they are also part of the chronological order in the course

of these videos. This will be shown later in this stage, where the themes are each presented and accounted for with examples from the transcripts (Appendix A, B and C).

As presented in my theory section regarding genre, it said that according to Jay Lemke, genre structure is present when the actions of the activity corresponds to the semantic linguistic structures that are the text (Lemke, 2009, s. 284). Thereby I reason that it is in fact relevant to create a group of themes that account for the structure of the YouTube videos, as the actions presented in the transcripts' snapshots are functionally related to the written text of the transcripts. Supporting the argument that genres contain a structure outline, is John Frow (Frow, 2006), who stated that genre theory is a set of conventional and organized constraints, which in this case is represented by the five themes. These five themes represent the organizational constraints that he refers to by representing the ongoing structure in all three YouTube videos. This structure will be elaborated and demonstrated with examples from the transcripts.

Lemke also clarifies that the interpreter of the theory regarding multimodal genre can freely make use of both linguistic semiotic- and visual-typographic signs in the analysis, which to some extent is what I am approaching in my analysis. However, additionally to signs and typographic relations, I am also making use of visuals in terms of the snapshots from the transcripts., which along with the matching text will be inserted as examples in the next stage of the analysis. This allows me to add a third dimension of my multimodal approach to the thematic analysis, which is applied throughout the entire stage 6.

Naturally, as I have established that the analysis is divided into two groups: genre structure themes and genre conventions themes, I look at the themes in the order as demonstrated in Image 8.

## 4.6.1 Introduction

The first theme I will be examining is Introduction, as this is they very first part of all three YouTube videos. Both EvanTubeHD (EvanTubeHD, 2014), iJustine (iJustine, 2014)

and Marques Brownlee (Marques Brownlee, 2014) greets their audience in the beginning of their videos. This has already been illustrated previously in stage 3 of the thematic analysis in example 4, 5 and 6, however for the sake of the analysis in this stage, I will present the examples once again.



Hi, this is Evan from EvanTubeHD and today we have some more Angry Birds GO Action

Example 4 (Appendix A, p. 1, no. 2)

In the example above, Evan greets his audience and introduces himself with both his name and the name of his YouTube channel. Also, he mentions what the video review is going to be about. He even says that he has *"some more Anrgy Birds GO Action"*, which implies that he has made review videos similar to this one in the past.



((background music is playing))
Hey guys, how's it going? I was going to say "Oh my god goodness, guess what I got?" but iiif… you can't notice it already on my face, so…

Example 5 (Appendix B, p. 1, no. 1)

Justine does not begin her video in quite the same sense as Evan, as she does not introduce herself by name or channel. However, she does address the audience by saying *"Hey guys, how's it going?"*. This can be interpreted as her being aware that her audience knows who she is, and therefore she can speak to them in an informal manner, which she continues doing by making a joke about the Google Glass she is wearing, and how the viewers should be able to tell. This is also her making a reference to what the video is going to be about, which is also part of introducing the video.

Example 6 (Appendix C, p. 1, no. 2)

> Hey, what is up, guys? MKBHD here, and this is the Moto G. You probably heard of it by now, if you have watched my videos. But basically I don't tend to talk about the price of the devices that I am reviewing in the video review itself. First of all, prices tend to fluctuate, and something that's a bad deal one day, could be a great deal in price the next. So (0.2) this is actually not one of those devices.

Marques uses the same approach as Evan by introducing himself along with greeting the audience with *"Hey, what is up, guys?"*. Justine used the same introductory sentence, and in this case it can also be interpreted as if Marques feels familiar with the viewers and probably vice versa. However, he also says "MKBHD here", which may be an abbreviation of his name and YouTube channel's names, or even a former YouTube channel name. This however is not the relevant part of this example. What is relevant is that he introduces himself, and also the product that the video is going to be about. He jumps right into speaking about the product, which could imply that he has much to cover in the video.

Other than the informal introductions that all three youtubers make use of, Evan and Marques also make use of an illustrative introduction. The snapshots of these are shown below.

((Triumph music playing during intro illustration, 4 seconds))

Example 7 (Appendix A, p. 1, no. 1)



((music plays as special effects are shown in the video as the introduction. Lasts for about 3 seconds))

Example 8 (Appendix C, p. 1, no. 1)

In the very beginning of Evan' and Marques' video these above illustrations are featured along with music playing. Justine did now choose to do this in her review video, however it is still possible to make something from the fact that the two other did. It may indicate that they have been doing review videos for a while, as they have wanted to make a formal introductory illustration for their channel, which both includes music and the names of their channels. Evan's illustration is made with orange, blue and yellow colors, whereas Marques' is made with grey, black and white colors. The use of these different colors reflects the products in these two videos well, as Evan is reviewing a LEGO play set, and Marques is reviewing a new smartphone. The associations made from LEGO is related to children and playing and having fun, whereas the associations made from a smartphone is more concerned with technologies. Also, the text in Marques' illustration associates with the product in mention as this reads: *"Advanced video project"*. Advanced is a word that could be associated with technologies and thereby also the smartphone in the review.

Looking at the five examples above, it can be said that all three youtubers make efforts in welcoming the audience to their videos, as they all greet the viewers by either introducing themselves and/or saying hello as if they were talking to a person face to

face, and not only to a camera. Realizing the common structures in this theme can refer back to what Lemke said regarding activities and their relation to the text. The youtubers are not only saying hello, but two of them also chose to make illustrative introductions, which both correlates to each other by being two ways of introducing the video.
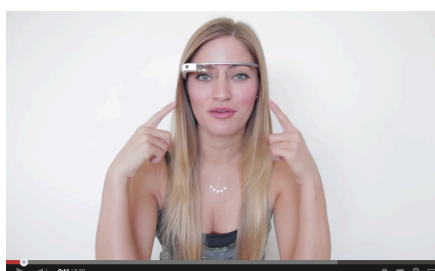
## 4.6.2 Product presentation

The next theme that I will look at is "Product presentation", which consists of codes that show how the youtubers present the products that they are reviewing. An example from each transcript is provided, and be aware that the example taken from transcript C is the same example that was used previously in the theme "Introduction". This is due to the fact that he in this example both introduces himself and the product, and therefore the example is relevant to use in both themes.



We got the Pirate Pig Attack Game. This is another Angry Birds Jenga set made by Rovio and Hasbro Gaming

Example 9 (Appendix A, p. 1, no. 3)



But I finally got my Google Glass today ((points to glasses)). I went to Google to pick it up and they did a little training session to teach you how to use it and give you all the ins and outs and so…

Example 10 (Appendix B, p. 1, no. 4)

Example 6 (Appendix C, p. 1, no. 2)

> Hey, what is up, guys? MKBHD here, and this is the Moto G. You probably heard of it by now, if you have watched my videos. But basically I don't tend to talk about the price of the devices that I am reviewing in the video review itself. First of all, prices tend to fluctuate, and something that's a bad deal one day, could be a great deal in price the next. So (0.2) this is actually not one of those devices.

The theme Product presentation holds examples from the transcripts, where the individual products are initially presented. However, as I clarified earlier, some codes within this theme may occur not only in the beginning of the video, however, for the sake of augmenting the structure of the genre, as Lemke refers to, I will be presenting examples from this theme, which all appear in the beginning of the videos.

Evan presents the product by first announcing the name of that particular play set. He then mentions that it is a game within the series of *"Angry Birds Jenga set"*, and finally he tells the audience which producers have made the game. This is a very informative introduction to the product, as the viewer receives three different kinds of information about the product. Furthermore, he holds the box set in front of him, covering him totally, in order to show the viewers of the video what he is talking about. Justine's approach to presenting her product is slightly different, as it is not as informative as Evan's approach. There is a difference in the two products though, which may be the reason for his elaboration on the presentation, and her more subtle approach to it. The difference being that there are multiple play sets of Angry Birds, which Evan also clarifies – whereas the product that Justine is presenting is one of its kind. She is wearing the glasses, and points to them as she presents them. This is a visual way of presenting the product in focus, as it guides the viewer to pay attention to where she is pointing. Marques presents his product straight after he introduces himself, by saying

*"MKBHD here, and this is Moto G".* Linguistically, the attention of the viewer is guided by the words *"her*e" and *"this is"*. He immediately changes the focus from himself and to the product in focus. Also, he is holding the product in his hand, and looking down at it as he introduces it. This also leads the viewer to become aware of the product, which was something the two other youtubers also made an effort to.

## 4.6.3 Product description

In the theme "Product description", codes are mainly found in the beginning of the videos, which also argues the structure of the genre, which has been mentioned in the theory section. As this theme was rather large, a few examples from each of the transcripts have been chosen for illustrating the reason for the theme.



It's recommended for ages eight and up ((camera zooms to the age recommendations))

Example 11 (Appendix A, p. 1, no. 5)



This set comes with two carts and four pigs. ((camera zooms out to the same triumph music as the video began with))

Example 12 (Appendix A, p. 2, no. 8)

It's pretty cool that he has a red car and the spoiler kind of looks like red bird's tail. It has two large wheels in the back and two small wheels in the front. It's got some chrome rims. It also has a little rope on the left side. On the back there is a little place where you can connect the launcher.

Example 13 (Appendix A, p. 3, no. 13)

Three examples from Evan's review video have been chosen to illustrate how he describes his product. In example 11 he both shows and informs what the age requirements for this product is. As the play set is intended for kids, this information is valuable to the viewer, as is concerns whether or not small children should or should not play with it. The next example from this video is information regarding what the play set contains. This is just one example of how he introduces the content of the box, as he does this a few times during the video due to the many parts the set comes with. Also, it should be mentioned that every time he mentions something specific about the play set, the camera focuses on this. However, this will be elaborated on in the theme "Use of video camera" later in the analysis. In example 13, we see a third way of which Evan is describing the product. This is a description of one of the figures in the play set, which he describes thoroughly as the car spins around for the camera.



So what this actually comes with is a little charger, these little shades that you can just clip on. So if you want to put a clear shield or be really fashionable and wear some sunglasses. ((picks up items from below the frame as she mentions them))

Example 14 (Appendix B, p. 3, no. 12)

Example 15 (Appendix B, p. 4, no. 17)

> Because the sound actually (0.2) goes in (0.4) the back of your ear, and it sounds like the sounds are inside of (0.2) your brain. I promise, there is a difference between hearing someone talk to you ((gestures with hand around ears)) and hearing Google

Moving on to the second YouTube video by iJustine and her Google Glass review, it can be seen in the first example that she presents some of the accessories that the Glass comes with. She picks up the shades as she is talking about them, and also places them in front of her head for demonstration. In example 15, she is attempting to describe to the viewer how it sounds when sounds appear through the product. She pauses throughout the description, which might imply that she is struggling to find the exact words for describing it to the viewer. However, she tries, which shows that she is engaged to describing it as best as possible. Also, she gestures with her hand around her ear. This can also be interpreted as if she is really making an effort of describing something that the viewer cannot see or experience through the video. The same approach uses Marques in the first example from his review video, as seen below.



Example 16 (Appendix C, p. 2, no. 8)

> ((camera switches back to him))
> But getting to the outside of these two devices, there are some physical differences between the Moto X and the Moto G. starting with the way it feels in the hand. Uh, as the Moto G is just a little bit thicker and a little bit heavier than the Moto X.

The designs of the phones are of course super similar ((camera focuses on the two phones)) with the same back design and slight curved and eased hold in the

Example 17 (Appendix C, p. 2, no. 9)

In example 16 it can be seen how Marques is trying to describe the feel of the product when holding it in your hands. This is something that the viewers cannot experience themself by watching the video, and therefore this is an important part of the review, because as argued in the introduction, people watch review videos to get an experience of the product through someone else. His approach is to compare the product with a similar product from the same brand, which helps the viewer to see advantages and disadvantages of the product in relation to a similar product. He describes how the smartphone is a big thicker in relation to the other one, and in example 17 he explains the design of the phone by saying that is slightly curved and fits into the hand. These are also aspects of the product that the viewer of the video cannot experience on their own by watching the video, which makes it a good aspect of the video, as Marques makes an effort to explain every detail to his audience.

All three youtubers make that same effort to try and explain the product to their audience, which makes this genre different from other marketing genres, such as for example television commercials or magazine advertisements. Through such, the consumers would not get the same information and feel of experiencing the product in the way that they do by watching a review video. Another aspect the viewer cannot get without buying the product is to see how it works and have that demonstrated. The next theme focuses on this by giving examples on how each of the three youtubers demonstrates the product in their videos.

## 4.6.4 Product demonstration

In this theme, examples from the transcripts have been found in order to explain what is meant by product demonstration as a theme. Seeing that this theme is quite large and contains several examples, two or more examples from each video will be used for illustration of how they each have chosen to demonstrate their products to the viewers of the videos. Firstly, I have selected two examples from Evan's review.
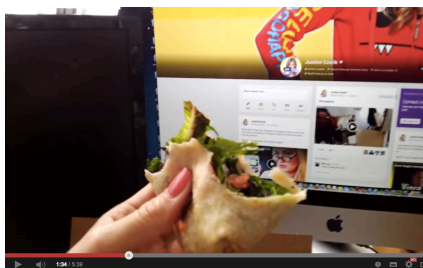


"Hey, let's go for a ride!" ((he says it as the pig is speaking))

Example 18 (Appendix A, p. 5, no. 22)



You just got to line up the car with the red piece. Once your car is all set, you just pull back on the slingshot lever like this ((he illustrates every step))

Example 19 (Appendix A, p. 7, no. 31)

Example 18 has been included in the analysis, as I find it interesting how he is simulating playing with the product by speaking as if he were one of the pigs saying *"Hey, let's go for a ride!"*. However, considering that the product is meant for children it makes perfect sense to demonstrate how playing with the product might look, as this will catch the attention of the viewer – whether it being a child or an adult considering purchasing the product for his or her own child. In the next example, Evan explains how to use the product, and along with this explanation he also demonstrates it. This is also something the viewer of the video cannot see from looking at the box in the store or for example a magazine where it is featured. Justine also illustrates how to use the product in her video in different ways, which are presented below.
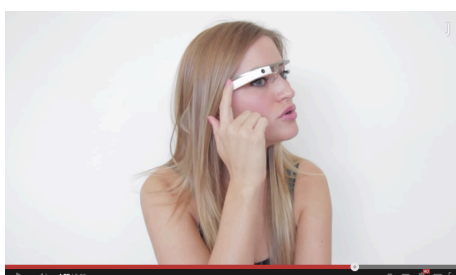
((video cuts to footage of her eating a sandwich with Google Glass on))
This is great! ((mumbling because of eating)) This is what it's like to eat a sandwich with Google Glass.

Example 20 (Appendix B, p. 3, no. 15)



((video cuts to footage of her receiving a phone call))
Incoming call! It's you! ((speaks to her boyfriend)) Wait, how do I answer?
B: Tap on the side (2) Hello

Example 21 (Appendix B, p. 4, no. 19)



Now, there is different gestures you can use. So, you can scroll, cause it's kind of a touch pad ((slides finger up the Glass)). So this will take you forward into the setting. Except that my hair keeps getting in the way. And this will take you backwards ((slides finger down the Glass))

Example 22 (Appendix B, p. 7, no. 35)

In example 20 from Justine's review video, the video footage is not the same as seen in the previous examples. This is something she makes use throughout the entire video, where she mainly shows examples of her using the product. This is a good way of demonstrating the product, as it otherwise might be hard to demonstrate by sitting in front of the camera. The first example is her eating a sandwich seen through Google Glass, and the second example is also different footage of her wearing the glasses and receiving a phone call for the very first time. Showing the viewers of the video her first impressions of the product, is also a good way of demonstrating how the product works,

and gives the viewer an idea of what to expect if they themselves are considering purchasing the product. A third way of which she demonstrates the product, is shown in example 22, where she talks about the different gestures to use when using the product. Along with her saying what to do, she also shows it by moving her finger across the product. Even though the viewer is not able to see what is actually happening through the glasses, it provides an insight in how it works and how to manage the product. Justine makes use of three different ways of demonstrating how the product works, which is a great strategy and really provides the viewer information about the product that cannot be seen in the same sense by for instance reading about it online or in a magazine.



Example 23 (Appendix C, p. 4, no. 15)

((demonstrates)) so you can actually take the back off the Moto G and replace it with another back and a number of different colors. But something this removable back does not allow you to do, is to add storage or replace the battery.



Example 24 (Appendix C, p. 5, no. 24)

((demonstrates a game))
Without dropping any frames and it looks very playable. And I could also, you know, browse the web and multitask and open and close apps without a (   ). Now, this is definitely not (0.2) as quick as the Moto X. Don't get me wrong, you can tell that you are working with one gig of ram here.

Marques also makes use of different ways to demonstrate the product in his video. In the first example, example 23, he tells the audience that the back of the phone is

replaceable, and along with this description he also demonstrates it by taking off the backside of the phone. The next example is a demonstration of the product in use. While he is speaking about the performance of the phone and comparing it to the other product in his review, he is playing a game, illustrating the performance level of the product.

As a conclusion to this theme, it is clear that there are many different ways in which a product can be demonstrated, but one thing is sure; they are all contributors to giving the viewer an experience of the product, which they would not be able to find in other kinds of advertisements or the likes.

## 4.6.5 Outro

Finally, the last part of the genre structure is the ending of the videos. Examples from each transcript will be provided to show how all three youtubers end their videos in very similar ways.

Example 25 (Appendix A, p. 10, no. 51)
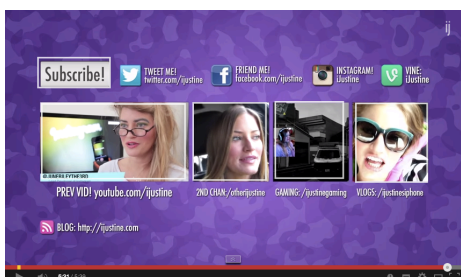
See you guys next time. Bye! ((waves))

Example 26 (Appendix A, p. 11, no. 52)

((background music turned up while clips of other videos by EvanTubeHD is playing in the end of the video. Also virtual links to his other channels are displayed. This part of the video lasts around 47 seconds))

I will see you all soon. I'm going to go and edit this video now, and I will see you later ((waves)) Bye!
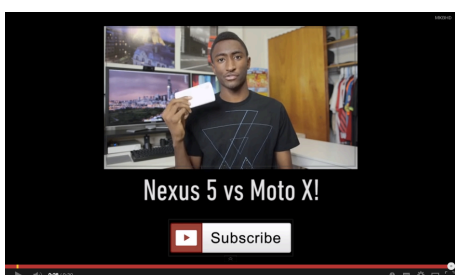
Example 27 (Appendix B, p. 10, no. 48)



((video cuts to graphics and background music gets louder. Links to her other channels are available through links. This part lasts around 9 seconds))

Example 28 (Appendix B, p. 10, no. 49)



((background music fades up)) Thank you for watching this video and I will talk to you guys ((points at camera)) in the next one. Peace ((makes sign with hand))

Example 29 (Appendix C, p. 12, no. 53)



((clip of another video is shown along with a subscribe button))
((this part lasts about 23 seconds total))

Example 30 (Appendix C, p. 12, no. 55)

As all three youtubers end their videos in the same ways, there is no need to explain the individual examples for each video. Both in Evan's, Justine's and Marques' videos they all sign off by saying goodbye and that they will see us (the viewers) another time. They all make use of gestures as well, in terms of waving and making a piece sign as Marques

does along with pointing towards the camera as he says *"talk to you guys in the next one"*. By addressing the audience in the way they all choose to do in their videos, it makes it seem as if they are familiar with their audience. The fact that they address the audience in this sense creates some form of bond between them and the viewers, which might ultimately contribute to the audience feeling as if they are bonding with the youtuber. This can be related to what is discussed in the theory section regarding celebrity marketing, because the viewer may relate to the youtuber and feel like the waves and "See you later" is meant for them. The second example to each of the videos (examples 26, 28 and 30), all feature the same kind of ending. All three youtubers make use of an illustrative ending where music is playing in the background, as links to other videos and channels are featured. This is most likely done to sparkle the viewer's interest in seeing what other kinds of videos they have created, and this might be one of the reasons as to why people choose to subscribe to a youtuber. Hypothetically, if they liked this one video, and they are curious to see other videos, which they may also enjoy, then the likelihood for hitting the subscribe button is big. This relates to what Pringle (Pringle, 2004) talked about regarding celebrity marketing, as it may end up with the viewers purchasing the product they have just watched in a review video, as they associate it with this online celebrity that they like.

What can be seen in all the examples used for this first part of the analysis, concerning the genre structure, is that all examples occur in ascending order, which signifies the structure in which the videos take form. This is what John Frow talks about in his theory regarding genre structure, by saying that genre consists of a set of conventional and organized constraints. He believes that genre is structured by effects that ultimately guide the audience (Frow, 2006, s. 10), which can be compared to the five themes elaborated above, as they all guide the audience through the videos by containing the same effects such as an introduction and similar endings.

This leads me to the next part of stage 6 in the thematic analysis, where the themes from the second group will be presented. As established earlier, the analysis is divided into Genre Structure and Genre Conventions, and it is now time to elaborate on the themes

belonging to the category Genre Conventions. They will be presented with examples, as done in the first part of stage 6, and they are presented in the order illustrated in image 9 below.



Image 9: Analytical process, stage 6: genre conventions

The remaining eight themes make up the second main group in which they have been divided into, and are: *"Use of video camera"*, *"Product handling"*, *"Music/sounds"*, *"Interaction with viewers"*, *"Special effects"*, *"Personal opinion"*, *"Body language/facial expressions"*, and finally *"Humor"*.  In contrast to the first group of themes, these cannot be put into any chronological order in which they appear or are featured in the videos. This is due to the fact that they are all different components, which the youtubers show different ways of making use of in their videos. Therefore, these eight themes are presented as genre conventions. Considering the process of this entire thematic analysis, it may be linked to what was written in the theory section regarding genre conventions, and what Thomas Kent interpret as genre conventions, namely that they are codifiable (Kent, 1986, s. 15). Assigning codes to the data was the initial stages of this analysis, which were done to identify similarities and systems within the material, which in this stage of the analysis are being transferred into genre conventions.

What I perceive as the genre conventions of the three YouTube videos are presented below one by one, and will now become subject for a deeper investigation in order to see how they unfold in the transcripts.

## 4.6.6 Use of video camera

In the first theme of this second group of the analysis, examples that show how the youtuber make use of their videos camera are presented. There are multiple examples on this, and below are some of the different ways.


((camera zooms in to show the logos of fabricants))

Example 31 (Appendix A, p. 1, no. 4)


He has a sword and an eye patch and a little drop of sweat on his forehead. And it looks like he is whistling.
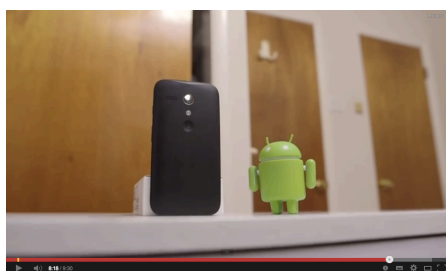
Example 32 (Appendix A, p. 6, no. 26)

Example 31 and 32 are taken from transcript A, and are representatives for the use of camera throughout the entire video. As he speaks about something, whether it is information written on the box or it being a description of a product, the camera will focus on the thing he mentions or describes. In example 31 there it is seen how the camera angle is zooming in on the fabricants of the product, as he mentions this in the snapshot right before this. Example 32 shows one of the figures in a close-up shot in the snapshot as he is describing that figure and tells how it looks. Justine uses the same

technique when she talking about a specific feature on the product in her review, as seen in example 33 below, where she says *"So this is the power button"*, and as she speaks these words, the camera angle changes to show what exactly she is talking about.



((camera zooms to Google Glass and the button she refers to))
So this is the power button.

Example 33 (Appendix B, p. 8, no. 38)



((camera films in upward motion))
So if you need to think about whether or not this is the phone for you to buy for yourself, consider the following question.

Example 34 (Appendix C, p. 11, no. 49)

The example from transcript C is showing a different way of making use of the camera, as it does not show any specific feature of the product, but merely the product itself. However, the way it is being filmed, as he speaks to the viewer regarding whether or not to purchase the product, is quite interesting. As it is stated in the commentary double parenthesis, the camera is filming in an upward motion, which can be seen properly by watching the sequence of the video. The way the product is filmed is in a very presentable way, as the phone is placed standing up, and the viewer gets to see it from a frog perspective making it look almost big and majestic, as it is standing besides the small green figure.

All examples are ways of putting the product in focus, which is what is possible to do when using camera angles and shooting the products in certain ways. It is a nice experience to watch what is being explained as it is being explained, as it guides the

viewer in a way that is not too obvious. This can be referred to what Jay Lemke points out in the theory section, namely that activities are related to the text (Lemke, 2009, s. 284). Even though this statement is with regards to the structure of the video, I take it to also create meaning when speaking about the genre conventions, as it is a perfect example of how the activities are linked to the text and what is being said.

## 4.6.7 Product handling

Moving on to the next theme, one example from each transcript has been provided to show how the youtubers also make use of product handling in their review videos.



and finally the launchers. ((he displays every single item one by one))

Example 35 (Appendix A, p. 6, no. 29)



It also comes with this little bag. It's, uh (0.2) very protective. It's got a little magical protection ((turns it over in her hands)). You stick them in there – protected.

Example 36 (Appendix B, p. 3, no. 13)



And even the same awesome dimple ((zooms to show dimple)) that I love so much from the Moto X.

Example 37 (Appendix C, p. 3, no. 10)

Presenting the product is a very large part of any product review, as it is the product that is in focus. For that reason, and among others, a theme was created where it could be seen how the youtubers handles the product and shows it to the viewer. Both in example 35, 36 and 37 it can be seen in the snapshots how the product is featured and in the hands of the youtubers as they talk about it. In Evan's example, he is in the midst of presenting the various items that come in the box, which is also what Justine is doing, as she is holding the bag in which the product can be kept. She turns over the bag and tries to explain to the viewer how it works, by saying: *"It's uh (0.2) very protective"*, and the pause in her speech may imply that she does not quite know how to explain it to the viewer. However, as this is a review video, she wants to explain and describe every aspect of the items the product comes with. Marques also makes use of product handling throughout his review, and the example chosen for this theme is a close-up shot of him holding the product and showing what he is talking about, which is the dimple on the back of the phone.

Product handling is not only an important part of a review video, but also most likely a natural aspect of such video. Looking at the videos, the youtubers' actions and handling of the products seem natural. However, in some cases, product handling may be an intentional action, as for instance in example 37. He has obviously chosen to change the camera angle in order to show up close what he is referring to, which is also something that the two other youtubers show examples of in their videos. Generally, it can be seen in all three videos that the youtubers make sure to keep the product in focus at all times, whether it is by holding it in front of them in the camera view, or if it is by using different camera angles in order to focus on the entire product or a specific part of the product.

## 4.6.8 Music/sounds

The theme of music and sounds were created due to the fact that these were elements that appeared in all of the YouTube videos in some sense.

((pirate themed background music is turned up a bit, as there is no speech in this bit))
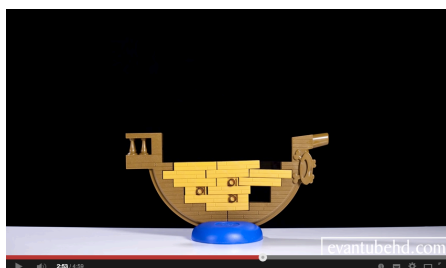
Example 38 (Appendix A, p. 7, no. 35)

In example 38 there is no speech, however the background music is turned up, as the pirate ship builds piece by piece in a stop motion effect. The background music during the entire video is pirate themed, which is the obvious choice by Evan, as the LEGO play set is pirate themed. Both the background music during the video and the fact that it is turned up during parts such as the one in the example, work well in the video and is not distracting.
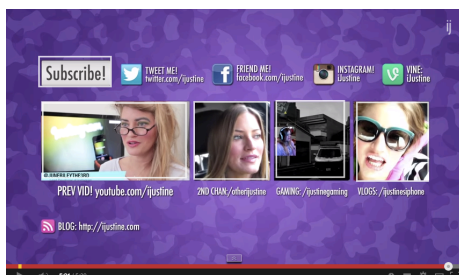


((video cuts to graphics and background music gets louder. Links to her other channels are available through links. This part lasts around 9 seconds))

Example 28 (Appendix B, p. 10, no. 49)

Through Justine's review some background music is also playing almost the entire video. As she ends the video with the above illustration, which has been looked at earlier in the theme "Outro", the music that was playing in the background is now turned up. The very same technique uses Marques in his review video, where background music is playing when the illustrative ending is featured.
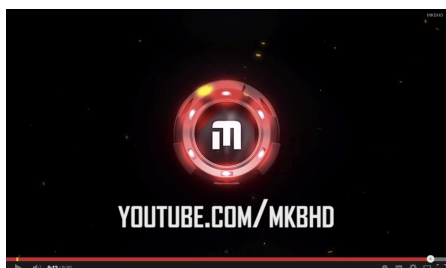
((background music playing as effects and link to his channel appears on the screen))

Example 39 (Appendix C, p. 12, no. 54)

What can be discussed in this theme is whether or not it plays any part in the conventions that occur in the video review genre. However, I argue that it may not be something that all youtubers make use of in their review videos, but I did find that these three in fact do use music in some way in their reviews. As long as the music is not too loud and interfering with what they are saying in the videos, it gives the video a relaxing feel to it, and sometimes you do not even notice that music is playing until it is intentionally turned up or changed.

## 4.6.9 Interaction with viewers

I find that all three youtuber also interact with their audience. Below are examples from each transcript to prove this. First, in example 40 it can be seen that Evan makes use of both visuals effects and spoken language to interact with his audience. He asks the viewers to like the video if they want to see more reviews such as this one, and while saying this text appears over the video saying that same thing. This is yet another example of how activities and text relates to each other, as clarified in the theory section. Specifically, in example 40, it is the text written across the video that can be recognized as being a dialogue with the viewer. Also, he says, *"If you want to see"*, which is directed towards the viewer specifically, and *"press the like button"*, which is an inquiry to the viewer. These two elements are recognized as dialogue with the viewer.

Example 40 (Appendix A, p. 10, no. 50)

All right, so that was the Angry Birds to-go Pirate Pig Attack Game. If you want to see more Angry Birds to-go, press the like-button and comment down below.



Example 41 (Appendix B, p. 5, no. 22)

So I would like you guys to give me a little challenge of what I should do with Google Glass, and a lot of people on (0.2) Instagram were saying that they probably wouldn't want to talk to somebody with Google Glass, and honestly that was my initial thought. I was like, I will never talk to anybody wearing this, because I'm freaked out.
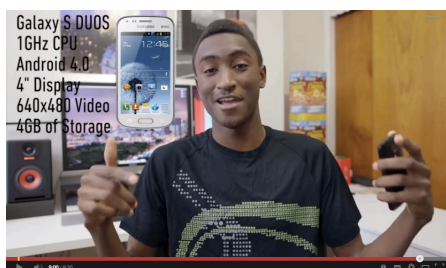


Example 42 (Appendix C, p. 12, no. 52)

Let me know what your choice would be ((gestures to camera with hands)) in the comment section down below.

Marques uses a somewhat similar approach as Evan does, by asking the viewers to leave him comments in the comment section on YouTube, saying what kind of smartphone they would choose after watching his review on said product. The element of this example that can be interpreted as dialogue with the viewer is when he says, *"Let me know what your choice would be"*, where the focus should be on *"you"* and *"your"*, as he is speaking directly to the viewer. This shows that he is also interested in knowing what his audience likes and dislikes, which I take as him being engaged in his viewers and

sincerely wants to know their opinions. In example 41, Justine also speaks to her viewers, and says that she would like them to give her challenges on what to do with her Google Glass. The element showing the dialogue here is *"you guys"*, as this is a term used when directing your speech to a group of people, which in this case is her viewers. This does not only show her interaction with the audience, but it also shows a dimension of her wanting to include the audience in her experiences with the product. This is a creative way of interacting with the viewers of the video, as it also makes them engage in the activities rather than just watching her experiencing things with the product. This I argue can be related to what was discussed in the introduction regarding fans and celebrities, and how relationships between the two are build, especially on YouTube where many chooses to subscribe to a specific youtuber that they like.
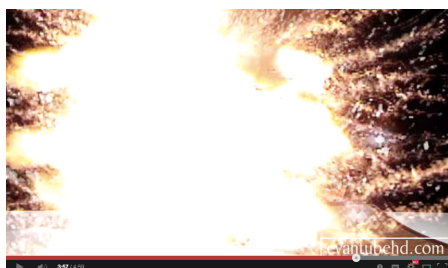
## 4.6.10 Special effects

During the initial stages of the thematic analysis, it became clear that all three youtubers have also made use of different kinds of special effects or illustrations in their videos. From transcript A there are two examples that show some of the effects that Evan has used in his review. Example 43 is featuring voiceover of someone else's voice, speaking as if it was one of the pirates on the LEGO ship. It can be argued whether or not this qualifies as actual reviewing, as it is more an illustration of how one could play with the LEGOs. However, as it is a child who is reviewing in this video, it does seem very natural that there would be a such part of the review video.



"Oh, looks like we got a better pirate ship now!" ((voiceover))

Example 43 (Appendix A, p. 9, no. 46)

((sound effects of car and screaming))

Example 44 (Appendix A, p. 10, no. 48)

Example 44 is a continuing of the previous example, where a special effect has been applied to the video to make it seem as if the pirate ship is being blown up by one of the cars from the play set he is reviewing. Other than the visible special effects of an explosion, there are also sounds of the car and assumable the pirates on the ship screaming.
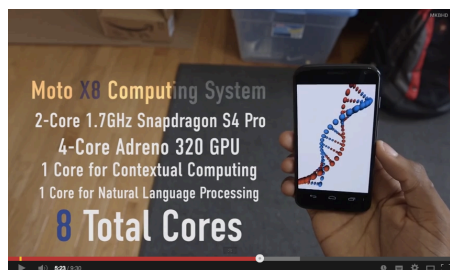


((picture is inserted in top right corner of video))
((laughs)) It just did.
B: I'm going to overwrite it all the time.

Example 45 (Appendix B, p. 6, no. 28)

In the example from Justine's review, both her and her boyfriend are featured. The footage has changed to filming in the car, where the boyfriend jokingly controls Google Glass and asks it to take a photo. This actual photo has been inserted in the top right corner of the video, to show the viewers that he was in fact able to overwrite the Glass and take a photo without Justine's approval. This is both a funny aspect of the video, but at the same time it is also showing the viewers how to manage the product. Furthermore, it can also be seen in the video that Justine finds that this is possible to be somewhat of a minor flaw to the Glass, but it does not however come off as being negative.

and get those few pixels that light up and indicate the time and your recent notifications. That stuff requires an OLED display to work properly and not kill your battery. So you will have to use your Moto G like a normal phone. ((illustrates how it works))

Example 46 (Appendix C, p. 7, no. 31)

In the last example from this theme, we see an example of how text is applied to the video. In this case the text reads some product specifics of the smartphone. It adds another dimension to the video, as this information is not something that Marques is actually saying, but rather it is additional information for the interested viewer, which I argue is a good way of providing the viewer with detailed information.

## 4.6.11 Personal opinion

This theme I argue is one of the more important conventions within this review genre. As I stated in the introduction, what is so special about these YouTube product review videos, is that the viewer is able to get someone else's opinion on the product, which essentially is what is sought after when either watching or reading reviews on products. The first example is from Evan's review, where he tells the viewer what he likes about this particular product. Adding ones own opinion to a video like this makes it even more personal and real to the ones watching it.
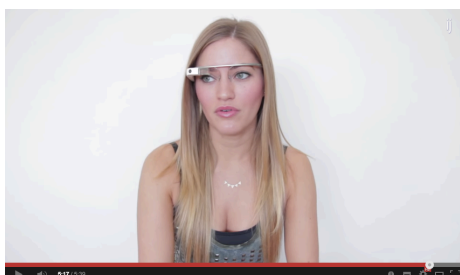
Example 47 (Appendix A, p. 2, no. 6)

> What I like about the pirate ship is that the crow's nest is a slingshot.
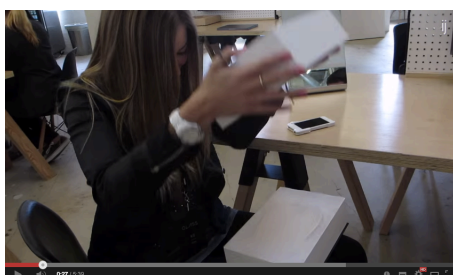


Example 48 (Appendix B, p. 2, no. 7)

> Waaauw!
> B: That's sweet
> Do I rip this?
> S: Yeah, for sure. Open it up, it's like Christmas. It's like Christmas in June



Example 49 (Appendix B, p. 10, no. 46)

> And it's pretty sweet. It's kind of crazy. I hope (1) I don't really know what to say about it. It's just the strangest thing.
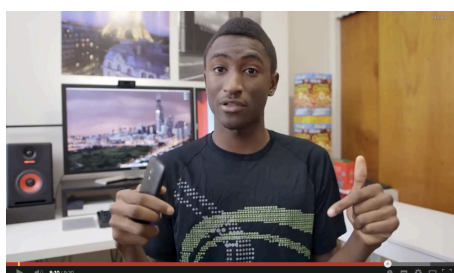
Throughout Justine's review of Google Glass, it is possible to see that she gives her personal opinion several times, and she does this in different ways. In example 48 we see Justine opening up the box and bursting out *"Waaauw"*, and when watching this, there is no doubt that she is genuinely excited about the product. This sincerity adds to the viewer's experience of the product through the video, and you can almost feel her excitement and get into the state of mind of how it would feel to open up the box yourself. The salesman even agrees with her, as he says that it is like opening up a present for Christmas. Including this sequence in the review video adds the personal touch to it, as she is showing a very personal side of herself when opening up the product and giving her first impression. As well as including footage of her being really excited and happy, she is also showing her personal opinion when there is something about the product she

is not as excited about. This is featured in example 49, where she uses words such as "crazy" and "strange" to describe how she feels about a certain aspect of the product. She even pauses in the midst of a sentence, which shows that she may be struggling to find the right words to describe it.



> Number one is there is no ( ) band. Kind of a minor annoyance if you ask me with such a cheap phone.

Example 50 (Appendix C, p. 8, no. 37)



> If you want to see my top 5 of best features of Android 4.4 kitkat, I will have that linked right below the like button ((points down with both hands)), but essentially, there is a lot to love about this phone before ((emphasizes the word "before")) kitkat, and when it gets ((emphasizes the word "gets")) kitkat, it's going to be awesome. Even more awesome.

Example 51 (Appendix C, p. 11, no. 48)

A part of a review of any given product is both positives and negatives, as this is what makes up for what any possible consumer would want to know before making a purchase. Example 50 is an example of a negative comment in a review, where Marques talks about three different things he thinks is missing in the product. In this example he mentions the first thing, which is unfortunately not stated in the transcript, as this was unclear to the transcriber. However, the important factor here is not what is actually missing in the product, but rather the fact that he cares enough to mention it and tell his audience what to be aware of, in his own opinion. He uses the words *"minor annoyance"*, which implies the degree of how large he thinks the missing feature is – in this case a

minor annoyance would indicate that it is not a crucial missing feature in his opinion. In the second example from transcript C, the personal opinion shines through as Marques is putting noticeable emphasis on the words "*before*" and "*gets*" as he is speaking. Adding to this, he says the word "*awesome*" two times, which indicates that he truly believes that this is what the product will be once it gets this new kitkat system.

## 4.6.12 Body language/facial expressions

Along with the prior theme "Personal opinion", this theme is arguably within the same field, as it is also showing personal features of the youtubers. Body language and facial expressions are often actions that are not controlled, and therefore they are a display of personality. In the first review video, an example of Evan's facial expression has been captured and can be seen in the snapshot below. The facial expression along with the noise he makes "ooh", can be reflections on how much fun is having when playing with the game, which is also a part of reviewing a product and demonstrating how it works. Furthermore, it is also possible to see them same aspects of having fun and playing in his body language in this part of the video, as he is leaning back slightly as the car is being shot off out of the frame. In example 53, Justine also shows a facial expression that is related to the action in the video. She is demonstrating the product and showing how it hypothetically could look when someone is recording a video with Google Glass. Her tense face, which is captured in the snapshot, could imply that she is exaggerating to get her point across that it is not all that subtle if someone would begin to record a video without other people noticing it. This is a humoristic way of demonstrating the product, and it also shows personality, which the previous theme concerned. The theme of humor will be discussed more in the next theme in the analysis.



((the car takes off and sound effects are put in to illustrate the damage the car causes. His facial expression changes to a dramatic and surprised face. He also makes a noise "ooh"))

Example 52 (Appendix A, p. 7, no. 32)

Example 53 (Appendix B, p. 7, no. 31)

> And then to record a video, look ((makes tense facial expression as she presses the side of Google Glass)) (2) People are going to see, so I'm not that concerned about it. I mean, slightly concerned.



Example 54 (Appendix C, p. 9, no. 43)

> and it still might not ((noticeable skepticism in facial expression)) take much better video or photo than the Moto G. So if you think about it (0.4) I'm really impressed that there is even a camera at all in the Moto G.

The last example of body language and facial expressions is from Marques' review, where the snapshot has captured both a use of body language and facial expression. There is skepticism in his face as he talking about a featured that he is not too happy with. Along with a skeptical facial expression, it is also possible to see that Marques almost shrugs in this snapshot, which can be an indication of skepticism also. Furthermore, he is using his body language to put the product in focus, as he is pointing to it with one hand while holding it up with the other hand.

Body language and facial expressions are often aspects of communication that are not intentional. As body language and the actions hereof often follow emotions or feelings, this is not something that is intentionally done. This can be related to Frow's point regarding the fact that some meanings and truths that are constructed in the text are being normalized and somehow invisible to the viewer (Frow, 2006). Only due to the fact that I am conducting a thorough thematic analysis, am I able to spot these actions that may otherwise not be noticed. This can be said in general about more of the themes that

occur in the three YouTube videos, however especially body language is something that is often not noticed, as arguably every single human being are using it in one way or another without even noticing it.

## 4.6.13 Humor

As I have mentioned a few times in the previous themes, personality can be seen in different ways in the three videos. First of, we have Evan who is playing with the product and showing how much fun one can have with it, and the facial expression he has in example 52 is can be a display of personality. Personality is also seen in Justine's review, as she for instance also uses her facial expressions to make her points come across as seen in example 53. The same use of body language can be seen in the previous example from Marques' video, which is also an indication of personality. However, one thing that is sure to display personality is the use of humor. Below I have found examples from all three youtubers' reviews, where they in one way or another show personality by including humoristic aspects to their videos.



((noises appear as two Star Wars figures are displayed in the cars))

Example 55 (Appendix A, p. 4, no. 19)



((same as 19))

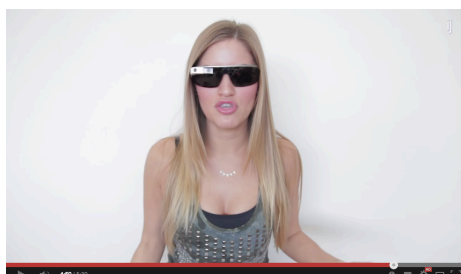Example 56 (Appendix A, p. 4, no. 20)

Two examples from Evan's review are used in this theme as evidence that he makes use of humor when reviewing his product. The two examples are essentially the same, however they have been selected together for the reason of showing how he chose to use two different figures, as he explains to the viewer how the figures on the cars can be replaced with figures from other play sets. Here it is two figures from Star Wars, and the humoristic aspect of this, is when the camera focuses on the figures one at the time, and a sound is inserted to match the particular figures. The noises can be heard in the video.

Below are also two examples from Justine's review video. The first one is from different footage of her wearing the product and jokingly says *"I've got those Google features"*, as a response to the salesman telling her that they fit very well on her face. This clip of the review is funny, as it is possible to hear her laughter and how she is being a bit ironic in what she is saying. Her being silly and joking with the camera, as it can be seen in the snapshot, is also contributing to revealing some of her personality, which in this case is related to humor.



> I've got those features ((laughs)) I've got those Google features. This is awesome. I am so excited. Okay, you guys, I'll show you this later.

Example 57 (Appendix B, p. 2, no. 10)



> ((camera switches back from zoom)) That's Glass, my friends. Let's see what it looks like if I put these glasses on. I mean, you can't even tell that I am wearing Google Glass right now, can you? ((sarcasm in her voice)).

Example 58 (Appendix B, p. 9, no. 41)

In the second example from Justine's review, the humor is visible both in the visual and the text. She is presenting the shades that come with the product, and says that you cannot even tell that she is wearing Google Glass when the shades are put on them. As it is seen in the transcript, it says that you can hear sarcasm in her voice, which is a reflection of how she uses humor to make her point come across; which arguably is that the shades do in fact not make the Google Glass less visible. She uses this kind of humor a few times during her review, as also seen in example 53, where she is demonstrating how it looks when someone is recording a video.

Moving on to the very last example used in the entire thematic analysis is an example from Marques' smartphone review. Generally, he does not make use of much humor during his review, however it was possible to spot an example of him doing so. He is explaining how the camera in the smartphone does not react to twisting the phone, as the one he is comparing it to does. This he illustrates by flipping the product rapidly from side to side, and laughs as he says that nothing will happen from doing so.



Example 59 (Appendix C, p. 8, no. 34)

So if you twist and try to open the camera like on the Moto G ((rapidly flips the phone from side to side to illustrate)) nothing will happen. It is not listening for that ((laughs)).

As this was the final example of the last theme in the thematic analysis, all themes have now been accounted for and described in depth with the help of examples from each of the three YouTube videos. Some aspects from the analysis will be highlighted in the next part of the study, which is the discussion, where I will account for some aspects that were not elaborated here in the analysis. Furthermore, a conclusion of the themes and the division of them is yet to be conducted. This will be presented after the discussion, where all matters of the study will be taken into account. Also, I will in the conclusion account for these videos as representing a genre of marketing, along with how

companies and marketers can make use of this genre in their marketing strategies, as my problem formulation has suggested.

# ▶ 5.0 Discussions

## 5.1 Discussion of theoretical framework

As mentioned in my theoretical framework earlier, the analytical method chosen for this study is Thematic Analysis (Howitt & Cramer, 2011), which was used in a slightly different manner than usual, as a multimodal approach was taken to it. Another analytical tool that could have been used for the analysis of the three transcripts was Multimodal Discourse Analysis.

*"Language in use, whether this is in the form of spoken language or text, is always and inevitably constructed across multiple modes of communication, including speech and gesture and not just in spoken language but through such "contextual" phenomena as the use of the physical spaces in which we carry out our discursive actions of the design, papers, and typography of the documents within which our texts are presented."* (LeVine & Scollon, 2004, s. 1-2)

This is how LeVine and Scollon define multimodal discourse analysis in their interpretation of it. Using this analytical tool will allow the researcher to investigate several modes, or modalities, of any given text, as they believe that all text consists of multiple modes and not merely the spoken language. In relation to the empirical data in my study, a such analytical tool would have been possible to make use of, as the data is multimodal and derives from video, where both text, spoken language and visuals are available for analysis. As Thematic Analysis, which I have chosen to make use of, Multimodal Discourse Analysis presents itself as being a flexible tool. It can be used for many different purposes, one being for web-based discourse analysis (LeVine & Scollon, 2004, s. 3).

However, taking these aspects and possibilities of the Multimodal Discourse Analysis into account, I yet decided not to make use of it. This was due to the fact that my intention was to determine genre conventions from my content, which thematic analysis allows me to do, as it produces themes based on reoccurring structures in the data. As demonstrated, these themes have been translated into genre conventions as well as it brought to my attention that some of the themes in fact represented the structure of the genre. Realizing this as the analysis was being produced, confirmed my decision of making use of that instead of the multimodal discourse analysis. Thus, the multimodal analysis have not been discarded completely, as I decided to take a multimodal approach to my data, which was partly inspired by the multimodal discourse analysis approach, and partly discovered on my own as the analytical framework was being established.

## 5.2 Discussion of genre

The next aspect I wish to discuss in this section is with regards to the genre theory. It can be argued that new genres do not just appear or become constructed from nothing. I argue that genres in fact derive from existing genres, where elements are used to form a new genre. In other words, new genres adopt different elements from old genres, contextualizing them into what may seem as something new. Therefore, it should be understood that when I throughout the study refer to YouTube product review videos as a new genre within marketing, I merely mean to say that it is a newly recognized genre, which is still to be defined as a marketing strategy. The intention is not to say that it is a genre that has derived from nothing. I believe that the YouTube video genre, in general, has adopted and re-contextualized elements from for instance movies. This may be seen in the way sound is being used, which also is defined as a genre convention and one of the 13 themes constructed from the thematic analysis. Music is being used in the three YouTube videos, and this is an element that is often seen in movies or feature films. As I argument for in the analysis under the theme "Sound/music", background music in the videos are almost not noticeable, which I also argue often is the case when watching a film. In some films, music is an important aspect, for instance in horror movies, where

scary music is played in the background of the most exciting and terrifying scenes of the movie. This, of course, is not the case in the review videos; however, it is a good example on how music in videos or movies can play an important role.

Another aspect of genre that I want to discuss is inspired by specific themes in the analysis, where it can also be argued that review videos adopt elements from other pre-existing genres. In the themes "Introduction" and "Outro", there are similar elements that are presented. In the introduction theme, two of the youtubers have chosen to make use of an illustrative introduction, and in the ending of all three videos there are illustrative elements as well. In the introduction, names on the channels are featured and what could be argued is that these introductions reminds of how a feature film or movie begins. The same goes for the ending in all three videos. I argue that these in particular are examples of how the YouTube video genre has re-contextualized an element from movies. This element is the credentials that run over the screen as the film has ended. In credentials, names and references are featured as music is playing, and in the YouTube videos, other videos and channels are featured along with music playing. It can be argued whether or not this element is seen in all types of YouTube videos, as this is not what I have been investigating. However, it is possible to see the adoption of the element in the review videos I have chosen. This has not been the focus in my analysis, but it shows that there are many elements within the genre of YouTube videos that have yet to be researched.

## 5.3 Discussion of transcripts

With regards to the empirical data, that consist of the three videos, which have been transcribed in three transcripts, fully equipped with visual snapshots from the YouTube videos, spoken language, and finally comments concerning body language or for instance sounds (elements that cannot be seen from the snapshots or the transcribed speech), I have discovered one aspect that I wish to discuss in this section. This is with regards to the length of the transcripts, and is explained in further detail below.

Even though the videos are of different lengths, featuring very different products, and are made by three different youtubers – one thing I found interesting was that the length of the transcripts in fact was almost the same. Though, Marques speaks more than the two others in his review video, but that might be because his product requires more product detail and information, as it is also a comparative review between two smartphones. It would have been interesting to investigate further into why the transcripts turned out to be almost the same length, and whether or not this in any way can be connected to the fact that they are all within the same genre; YouTube product review videos. Even though the transcripts varied in the amount of spoken language, there was almost the same amount of snapshots in each transcript. The transcript of Evan's Anrgy Birds review contains 52 snapshots from the video, Justine's review of Google Glass has 49 snapshots, and Marques' Motorola smartphone review has 55 snapshots in the transcript. Considering the varieties in length of the reviews and how much they each talk in the videos, it seems as if the structure of the videos end up producing close to the same amount of content. This would have been an interesting aspect to look further into, however this has not been the focus in my study; it is merely an observation that I found important to shed light on. I believe that a quantitative study would have been relevant if this was to be investigated, as a such study would allow me to look at large amount of data, which I argue would be necessary in order to come closer to an answer to whether or not the genre has any relevance to the amount of content.

Having discussed the issues I felt necessary to highlight in the study, it is now time to draw everything together in the conclusion, which is presented in the next section.

# ▶ 6.0 Conclusion

Having gone through the process of conducting a thorough and descriptive introduction of the topic at hand, along with an explanation of methodological considerations, a description of the relevant theories for the study, an extensive and in depth thematic

analysis of the empirical data, together with a discussion of some relevant issues that appeared in the study, it is now time to show to bring it all together in this conclusion. The goal and intention of the study was to be able to come as close as possible to an answer to the problem formulation. The problem formulation is with regards to how youtubers can contribute to transnational marketing through the product review they upload to YouTube, an online international platform for videos. I have established that there are several kinds of youtubers, such as gamers and vloggers, for instance. Then there are youtubers who also make reviews of products. These are the types of videos that have been the focus in this study. The goal was to investigate in what ways these videos can be an asset to marketers who may wish to market product in a new and different strategy than otherwise seen in for instance television or online advertisement. Three YouTube videos were chosen for the analysis, which is Thematic Analysis. This analytical tool holds the opportunity of converting data into themes, which was what I needed in order to try and uncover the genre conventions that make up these types of videos. The thematic analysis revealed 13 themes, which were, in close relation to the genre theory, divided into two groups. The first group, "Introduction", "Product presentation", "Product description", "Product demonstration", and "Outro", represents the structure of the genre, as these five elements can be seen in all three videos as the progressing themes. The second group of themes I call genre conventions, as these do not appear in any particular order in the videos, but they are however present in all three videos. These are: "Use of video camera", "Product handling", "Music/sounds", "Interaction with viewers", "Special effects", "Personal opinion", "Body language/facial expressions", and finally "Humor".

Many different aspects or conventions were uncovered in the analysis under each of themes, and several of these could be related to the theories regarding genre and marketing. For instance, each of the five themes in the genre structure could be related to genre theory with regards to the way that genre is a set of organized structures that guide the viewer through the video. This can help answer the first research question regarding defining a genre. I argue that the YouTube product review genre is defined by a set of themes that account for the structure of the genre. Along with these, the genre is

defined by the remaining themes that account for the genre conventions in the genre as mentioned above. All of the 13 themes represent what I take to be the definition of this particular genre of marketing strategies.

It became transparent that what really identifies these videos are aspects such as the ways in which the youtubers get personal and connects with their viewers. For instance, it is seen in the theme of "Personal opinion", how all three youtubers express their opinion to the viewer, even though this might not be a positive remark. Also, they make use of elements that show their personalities; such as it is demonstrated in the theme "Humor". Especially Justine is using humor as part of her review, which I argue connects her to the viewer in some sense, as the viewer of a product review video most likely is looking for someone else's opinion on the product before buying it. Evan too is able to show some personality as he is playing with the product in his video and using his imagination to make up new ways to play with the LEGOs. Marques shows personality in his video as well, as he speaks directly to the viewer and asks them to leave him comments on whether or not they would purchase the product. He also makes use of a piece sign in the ending of his video, which is an example on how body language is also a large part of the video. All elements mentioned above from each of the youtubers also apply to the others, however it is important to merely summarize what I take as the most predominant features of what makes this genre distinctive.

Moving on to answering the second research question, it can be said that the multimodal approach to the analysis was a helpful approach in terms of reaching the desired analysis. As my data was multimodal, it was important to both present my analysis in a multimodal way, but also to conduct the analysis with a multimodal approach in mind. The thematic analysis with a multimodal aspect to it made it possible for me to look at both visuals and texts, in form of snapshots and spoken language in the transcripts. Other than these two aspects of the analysis, a third layer of the transcript was revealed in the comments I had made in double parenthesis. Here I was able to mention elements of the video that was not visible in the snapshots or in the written text. Without these three layers of the analysis, it would not have been possible to draw all 13 themes from

the transcripts. Some of these are for instance the theme "Body language/facial expressions", as this is dependent on the fact that I was able to see in the transcripts the actions in the video. Another theme that would not have been possible is "Product handling", as this is something the youtubers do whilst speaking to the camera. They hold the product or demonstrate it to the viewers, which had not been visible in the written transcripts had it not been for the snapshots. Therefore, I conclude that the multimodal approach indeed was a contributor to defining the genre.

Pulling the above statements and arguments together, it can be concluded that youtubers through their actions and personalities in review videos, can in fact contribute to defining the videos as a genre of marketing. The way they show and present the products, the way in which they have similarities with celebrities in marketing, and the way they get personal and interact with the viewers, are all matters that implies that marketers are in fact able to gain from working with youtubers in their marketing strategies.

I believe that we in the future will see and hear much more about this kind of marketing, and I hope that my study has been a contributor to the research within this field that has yet to researched in depth. Also, I hope that the study will inspire more researchers to study YouTube and the possibilities it holds, as I am a firm believer that there are many aspects of YouTube to explore and learn still.

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