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The RoadTrip 2014: YouTubers' Sponsorships for Touristic Campaigns



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¹ Cover picture's source: <http://www.contiki.com/blog/wp-content/uploads/2014/08/roadtrip2014-e1407260738165.jpg>

Abstract

This case study examines the RoadTrip 2014 campaign's impact on Contiki's brand perception. In an extended theoretical part, relevant concepts such as brand and brand perception, innovation, YouTube, brand ambassadors, co-creation of brand, online communities, word-of-mouth and video performances, storytelling and interactions are defined, analysed and connected to this case study. The choice of a qualitative research in an online context implied a netnographic approach. Primary data was collected during a focus group gathering six respondents who are not subscribed to YouTubers' channels. They were shown each video of the campaign, relating the day the YouTubers left Nice, visited Genoa, Pisa and arrived in Florence during the RoadTrip 2014. Secondary data was the analysis of each video that the focus group commented on. Complementary data was gathered among four subscribers of some of the RoadTrip 2014 YouTubers who were questioned and interviewed regarding their relationship with YouTube, YouTubers and their opinions about Contiki. The goal was to compare interpretations about the campaign in general, the YouTubers and the videos among different groups part of online communities or not. Quantitative data made available on YouTube such as number of views, thumbs up and down was also used as a base to measure the success of the videos and the campaign as a whole. Furthermore, by analysing the videos' construction through editing, performances, storytelling and interactions, as well as the videos' description boxes, titles and thumbnails, new findings were made in relation to viewers' preferences. It was also discovered a dual role embodied by the YouTubers who are both consumers and brand ambassadors of Contiki's trips, which doesn't necessarily impact YouTubers credibility among viewers. Finally, Contiki's brand equity during the RoadTrip 2014 was gained through the YouTubers' own brands. Subscribers tend to have a more positive image the YouTubers vlogs, while the respondents didn't necessarily acknowledge the YouTubers legitimacy as brand ambassadors and video makers. Overall, it can be conclude that the RoadTrip 2014 vlogs' success are subject to viewers personal interpretation that may vary to online community to offline groups.

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3. INTRODUCTION

Nowadays, social media plays a key role in the way people interact, gather and exchange information, and create content. In marketing communications, social media has become a requirement for touristic companies willing to connect with the net generation. To do so, Contiki decided to collaborate with some popular YouTubers through a sponsored trip. It started in 2012 and since then, there has been one edition per year. The one studied in this case study took place in 2014, where thirteen YouTubers were invited on a road trip through Southern Europe. Such a campaign, associating entities from the YouTube community and a tour operator specialised in trips for young people, raises many research inquiries. This case study aims at answering how does The RoadTrip 2014 campaign impact Contiki's brand perception. To do so, vlogs' construction and viewers' reactions to them will be studied.

Problem formulation: how does The RoadTrip 2014 campaign impact Contiki's brand perception?

- Research question one: How are the vlogs constructed?
- Research question two: How do viewers react to the vlogs?

To answer these questions a focus group was gathered to watch all the videos produced by the YouTubers and Contiki regarding one day of the trip. Their comments, individual, and as a group were used to understand how could the vlogs be perceived by viewers. This data was afterwards compared with some subscribers' general opinions of YouTube, YouTubers and Contiki. Moreover, some quantitative data was retrieved from the YouTubers and Contiki's channels to understand which videos were the most popular online. In order to comprehend the vlogs' construction, each video was analysed through diverse thematic such as performance, storytelling, interactions and editing.

First a case description helps the reader understanding the context in which the campaign is taking place. This informational section addresses YouTube, YouTubers, Contiki and The RoadTrip 2014. The methodology part then explains the methods for this research and for the data collection. Some reflexions regarding the case study's limitations are also present in this section. In the theory part, a model gathering the theories used highlights the theoretical foundation of this case study. In this section, both background theories and main theories later on used in the discussion are considered. The analysis part is a description of the data collected organised to help the reader understanding it. It is then in the discussion part that the data is linked with some chosen theories and discussed to reach final results. Finally, the problem formulation and research questions are answered within the conclusion.

4. CASE DESCRIPTION

YouTube was launched in May 2005 and is a platform where people can upload videos and interact with others (YouTube. (n.d.). <https://www.youtube.com/yt/about/en-GB/>)². People can interact by subscribing to their channels and commenting, liking and marking videos as favourite, among other ways: “a forum for people to connect, inform and inspire others across the globe and acts as a distribution platform for original content creators and advertisers large and small” (YouTube. (n.d.). /about). One thing that makes YouTube a unique place is the sense of community: “Remember that this is your community. Each and every person on YouTube makes the site what it is, so don't be afraid to dig in and get involved” (YouTube. (n.d.). /community guidelines). This would not be possible without a set of rules and guidelines: “All we ask is that you don't abuse the site. Every cool, new community feature on YouTube involves a certain level of trust” (YouTube. (n.d.). /community guidelines). Other than the request of respect for the site and the rules, YouTube also requires respect for the viewers by asking creators not to share pornographic and sexual explicit content, violent and /or graphic content made to shock, with a sensational ground or that incites acts of violence of the viewer or that can cause the viewer to get badly hurt from harmful and dangerous content. YouTube also discourages hateful content against some kind of group. Spam and scams in videos, comments and private messages go against the community guidelines as well as the use of content that creator does not have the right to use (disrespecting copyright) and threatening or stalking, harassing or /intimidating other people (YouTube. (n.d.). /community guidelines). These rules exist so that YouTube can grow as a community that respects other people and other points of view and tries to encourage the positive content:

Let people know what you think. Feedback is part of the experience, and when done with respect, it can be a great way to make friends, share stories and make your time on YouTube richer. So leave comments, rate videos, make your own responses to videos that affect you and enter contests that interest you – there's a lot going on and a lot of ways to participate (YouTube. (n.d.). /community guidelines).

Creators are allowed to express their opinion as long as it doesn't cross the lines of the Community Guidelines. If a creator is accused of going against these guidelines the video can be taken out of the page, the account might be blocked and/or the person might be banned from the YouTube forever, but there is always the option of contacting the YouTube staff

² For a better reading flow, the in-text citations for these pages will be abbreviated as follows: (Youtube. (n.d.). /about), (n.d.) meaning no date.

(YouTube. (n.d.). /community guidelines). This means that even if falsely accused, the creator has the chance of getting in contact with YouTube staff and defending himself and the content.

According to YouTube ((n.d.)/Press) there are more than 1 billion users on the website with people watching hundreds of millions of hours and generating billions of views. The number of viewers increases 50% each year and every minute there are 300 hours of video being uploaded. Approximately 60% of the views come from another country than the creator's country and YouTube is located in 75 countries with 61 different languages. Statistics show that more than one million advertisers use Google ad platforms (YouTube is a part of Google) and the viewers are able to skip 85% of the TrueView stream ads, which are the ads shown before the video starts. According to US teenagers, the top creators of YouTube content were more popular than mainstream celebrities. Due to its success, YouTube has been investing in the creators by creating the Partner Program, with revenue up to 50% between 2013 and 2014: "More than a million channels in dozens of countries are earning revenue from the YouTube Partner Program, and thousands of channels are making six figures per year" (YouTube. (n.d.). /Statistics). YouTube has also opened spaces around the world where content creators with a large amount of subscribers (not the same requirements for each country) have access to film, edit and maybe collaborate with other content creators (YouTube. (n.d.). /Space). This strategy helps YouTube to get more quality videos such as multimedia campaigns and to reinforce the sense of community (YouTube. (n.d.). /Space). The Partner Program thus makes it possible for people to make YouTube an income source, improving the quality of the content being uploaded on YouTube, benefiting both website and content creator. This data shows the popularity of YouTube among the younger generations in the US and the importance for companies to use YouTube as a campaign platform. The most popular creators are among the celebrities that are considered mainstream, made famous through the mainstream media (TV, Movies, Radio). Furthermore, YouTube is competing with television by offering content available to people at any given moment.

Going back to 2004, there were two specific events that received a lot of mainstream media coverage, but it was sometimes hard to find a version of it later on Internet, and that was due to the lack of a place where people could upload their own content: "The Internet video landscape, pre-YouTube, was like a dank, primordial plasma, virtually inaccessible to the average Web-user" (Dewey, 2015). But for one of the founders, YouTube's idea came from "two key events in 2004: Janet Jackson's wardrobe malfunction at the Super Bowl, and the devastating tsunami in the Indian Ocean, Karim told USA Today back in 2006" (Dickey, 2013). Because of the difficulty to find videos of those events on traditional media and on

Internet, one of YouTube founders had the idea to create a platform where people could share their own videos. YouTube's founders were the prior PayPal employees Chad Hurley, Steve Chen, and Jawed Karim. The trademark, logo and domain were registered on 14 February 2004 but the beta site was only launched in May of the same year (Dickey, 2013). The first video ever uploaded on YouTube was by the founder Jawed Karim in April of 2005 (Dickey, 2013) and has now (while this project is being written) 19.296.130 views (Karim, 2005³). The 19 seconds video shows Karim in front of elephants in a zoo: "There it was: The ultimate reality TV. Life in all its unscripted, pedestrian honesty" (Dewey, 2015). After only 5 months, an ad for Nike got 1 million views. It was the first video to receive that amount of views (Dickey, 2013), making it so that "Nike was also one of the first major companies to embrace YouTube's promotional potential" (Dickey, 2013). Google also saw the potential of YouTube and bought the website for \$1.65 billion in October 2006. In May 2007, the Partner Program was launched and partners were enabled to get paid for successful content on the website. Then the first ads were rolled on YouTube (Dickey, 2013). After 2009, the video sharing website became more and more popular and, in 2011, it allowed the stream of live content (Dickey, 2013). In 2012, for the first time, a video reached 1 billion views, Gangnam Style, a music video by Psy, a South Korean singer. YouTube became, then, a popular media of communication and video content sharing (Dickey, 2013) now used by popular singers and companies for marketing purposes, among others.

The Partner Program was started when YouTube realized how people making videos out of their bedrooms or houses during their free time were becoming "YouTube celebrities" (YouTube official Blog, 2007). These YouTube celebrities are content creators with viewers watching their videos and subscribing to their channels on a regular basis. They are thus able to build and maintain a loyal audience. For the purpose of this project we will call these "YouTube celebrities" YouTubers. A YouTuber is a recent term and phenomena that is not well-defined. Some sources say that YouTubers are people that use YouTube and others say that they are content creators with a strong fan base able to monetize their videos (Urban Dictionary). By monetizing, we mean: "Convert into or express in the form of currency" and "Earn revenue from (an asset, business, etc.)" (Oxford Dictionaries b). The monetisation of videos can come from advertisements on the YouTube page, sponsorships and product placements (Shelter, 2008). YouTubers also get revenue from their channels' merchandise (Levine, 2014). They are then able to live out of the videos and the content they create, making YouTube not only a hobby, but a career.

³ According to the APA referencing style for YouTube videos, in text citations require the Author Surname OR Screen name, Year. You can find the link to the YouTube page in the reference list.

These content creators are more attractive for advertisers and these content creators, such as YouTubers, are able to control which videos will have advertisement and monetize their content (YouTube official Blog, 2007). This way, YouTube turns hobbies into businesses (Shelter, 2008). For example: “Mr. Buckley quit his day job in September after his online profits had greatly surpassed his salary as an administrative assistant for a music promotion company. His thrice-a-week online show “is silly,” he said, but it has helped him escape his credit-card debt.” (Shelter, 2008). Michael Buckley still creates content on YouTube, which has become his full-time job (Buckley, M., n.d.). Another example of YouTube popularity is Felix Kjellberg and Zoe Sugg:

Felix Kjellberg, the unlikely star behind YouTube’s most popular channel, PewDiePie, dropped out of school to focus on his “YouTube career” — a phrase that hadn’t even existed two years prior. Zoe Sugg, now the author of a record-breaking best-seller inspired in part by her YouTube experience, had transformed a shopping habit into a “lifestyle brand”. (Dewey, 2015).

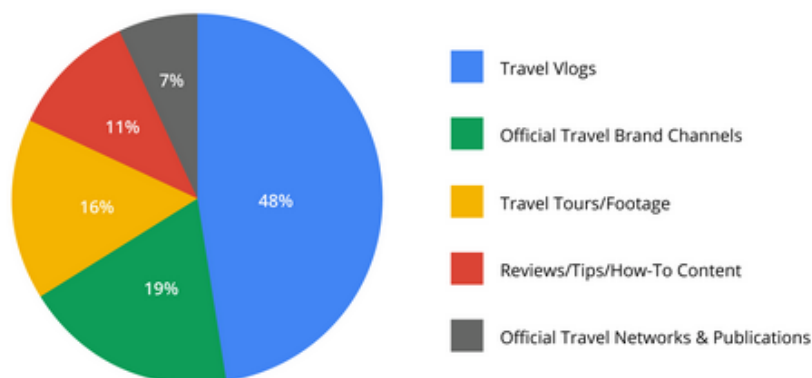
Dewey (2015) writes on the Washington Post: “There’s no longer any use, in fact, in denying that YouTube’s celebrities rank equal to their traditional peers, in terms of cultural import and influence”. YouTube creators do have influence and they impact others just as traditional media does, if not even more than these among the younger generations, since they are perceived as more real and “clean” from the influence of big cooperation and/or lobbies. It is called by some, including Dewey (2015), the “ultimate reality TV” as people being filmed are usually the ones editing the video and choosing what to make public or not. The public can perceive them as more objective and non-biased, due to the lower involvement of brands and companies.

According to Think with Google (2014), “People chose to spend nearly 1 billion minutes watching the top 10 ads on YouTube this year”. Those ads went viral and here viewers were not forced to watch them, but actually chose to watch them and to share them on social media. Every year YouTube makes a leaderboard with the year top adds based on “views, sharing and watchtime” (Think with Google, 2014). Some brands even use YouTube content creators to create content for their brand, or promote their products through sponsorship and product placement (Think with Google, 2014). Every industry field can find a way to use YouTube to its favour, and so can tourism.

As per Crowel et al. (2014) “travellers are spending more time watching online videos than ever before, with views of travel-related content up 118% year”. Travel related videos in YouTube are getting more and more popular, not only the ones made by individuals, but also by brands and professionals. Indeed, the most popular videos with travel/tourism content

are branded/professionally released videos (67%) (Crowel et al., 2014). Even though branded videos related to tourism are popular, travellers enjoy connecting to a fellow traveller, which is why “subscriptions to top travel channels on YouTube have increased 106% YoY [year over year]. And these subscribers watch 86% longer per view than nonsubscribers do” (Crowel et al., 2014). The same article by Crowel et al. (2014) also shows how most of the subscriptions to travel related channels, are travel vlogs (video blogs) (Image 1), which shows a personal experience while traveling and, “in fact, receive 4x more social engagement (likes, comments, shares, favourites and subscriptions) than other types of travel content on YouTube” (Crowel et al., 2014).

Percent of Travel Channel Subscriptions by Format

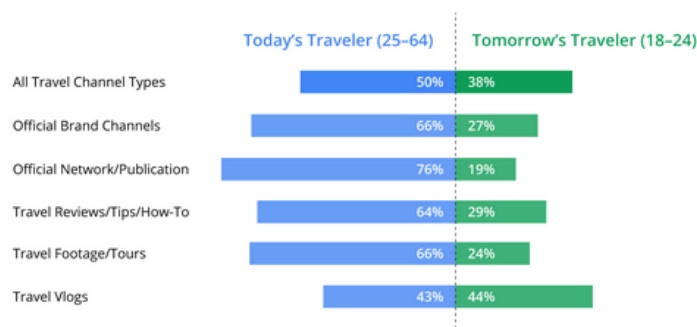


Source: YouTube Data, March 2014, United States.

Image 1 - Percentages of Travel Channel Subscriptions by Format (Crowel et al., 2014)

Even though people of all ages are subscribed to travel content on YouTube, “Fifty percent of travel channel subscribers are aged 25 to 64, while 38% fall in the 18 to 24 age range.” (Crowel et al., 2014). The younger subscribers prefer to watch travel vlogs, which might imply that they crave for more “authentic” content and travel inspiration, while the older subscribers prefer subscribing to videos that will help them purchasing a future trip, give them information about a brand, get reviews and tips (Image 2).

Travel Channel Subscribers by Age Group



Source: YouTube Data, March 2014, United States.

Image 2 - Travel channel subscribers by age group (Crowel et al., 2014)

One company that is taking full advantage of YouTube is Contiki. Contiki is a tour operator that sells over 270 trips worldwide to individuals between 18 and 35 years old (Contiki. (n.d.). /meetcontiki). 50% of Contiki's travellers travel alone (without a friend or significant other) but join a group between 18 to 53 people (Contiki. (n.d.). /meetcontiki). The company was started when John Andersen arrived in Europe and made a plan to travel cheap and with company:

He put a deposit on a minibus and gathered a group of people to travel with. They spent twelve weeks exploring Europe together and had a wonderful time. In the Spring of 1962 he decided to advertise his Europe trip again. This time, he was able to fit two trips into the Summer season, therefore doubling his business, and Contiki Holidays was 'born'. (Contiki. (n.d.)./contikipedia).

Contiki started then, as a tour company for young people and was very popular among young people in Australia and New Zealand, and is now a world leading tour operator for young people (Contiki. (n.d.)./contikipedia). As mentioned in their website: "explore amazing destinations with a group of 18-35 year olds from around the world who share your passion for adventure, good times and creating memories that define what it is to be young, wild and free" (Contiki. (n.d.)./meetcontiki). Contiki's values are "discovering new things in every corner of the world", "connect young people", "never ending excitement", "mind-blowing places, making new friends and enriching our lives in the process", "creating epic stories and lasting friendships", "it's about making every second of being young count"⁴. Because the website is in English and so are the tours offered, we can assume that their target is also English speaking people. Today, Contiki is a part of Trafalgar Tours, which became The

⁴ Source <http://issuu.com/contiki.holidays/docs/contiki-little-black-book?e=1084309/6069294>

Travel Corporation joined with other tour operators and travel and tourism companies (contiki. (n.d.)/contikimedia).

In 2012, Contiki took some YouTubers to Europe starting this way a YouTube marketing campaign called The RoadTrip. In 2013, The RoadTrip took place in Australia and in 2014 it went back to Europe (GlobeNewswire, 2014), to Spain, France and Italy. In this last RoadTrip (July 24th-August 4th) they invited thirteen YouTubers who made videos during the trip and shared them on their channels (unscripted) (GlobeNewswire, 2014). They also competed among each other during 3 challenges to win a trip for one of their viewers (Contiki. (n.d.) /roadtrip-challenges). The last day, in London, the YouTubers participated in a gathering with their fans from the United Kingdom (GlobeNewswire, 2014). All together, the YouTubers brought to The RoadTrip more than 13million subscribers (GlobeNewswire, 2014).

This cooperation between YouTubers and Contiki has been very successful. In the words of Alexis Sitaropoulos (Group Marketing Director of Contiki): “The Roadtrip [...] has grown in a way that none of us ever expected. [...] we send the YouTubers out on the road to experience what makes travelling with Contiki so unique, and they’re able to create organic, unscripted content for their loyal fans in incredible cities around the world” (GlobeNewswire, 2014). According to Tony Laskey (Regional Director of Sales & Marketing at Contiki), The RoadTrip is probably “one of the most powerful marketing strategies Contiki has ever used [...]. In terms of sales, we’ve had record years in the last few years in New Zealand, and it’s working very well globally too” (StopPress, 2014). He also mentions the fact that the campaign might have a bigger impact in the future, since some of the viewers are too young to participate in a Contiki trip, so it may take a few years from exposure to the conversion of the viewers into clients (StopPress, 2014). About the YouTubers, Lanksey agrees that “They may not be household names like Hollywood stars, but they’re rockstars to people in their audience” (StopPress, 2014), and the positive aspect of such collaboration is that Contiki can engage with YouTubers directly and doesn’t necessarily have to go through agents or managers since they are “grounded” and “down-to-earth” (StopPress, 2014).

The RoadTrip 2014 started in Barcelona before going to Nice, Florence, Rome and finally London, stopping in other places along the way (Contiki. 2014. Relive the Roadtrip). In The RoadTrip 2014, Contiki took 13 people connected to 11 channels: Alli (Alli Speed), Ladiedottie (Datev), BfvsGf (Jesse & Jeana), FunForLouis (Louis), OliWhiteVlogs (Oli), JoeyGraceffa (Joey), Shaanxo Vlogs (Shannon), Justin James Hughes, LifeBurry (Meghan), Kalel Kitten (Kalel & Anthony) and iisuperwomanii (Lilly Singh) (Contiki. 2014. Episode One). All of the YouTubers made vlogs related to the trip, on a daily basis or every other day.

The only YouTuber that did not produce any content was Lilly Singh from iisuperwomanii, but she appears in other YouTubers' videos.

YouTuber	General Themes of Source Videos	Source
Alli (Alli Speed)	Doesn't have a specific topic that sticks to, but posts many travel vlogs and daily vlogs.	https://www.youtube.com/user/Alli
Ladiedottie (Datev)	Daily vlogger	https://www.youtube.com/user/ladiedottie
BfvsGf (Jesse & Jeana),	Couple famous for pranking each other at the channel prankvsprank and then created a second channel (BFvsGF) to post daily vlogs	https://www.youtube.com/user/BFvsGF
FunForLouis (Louis)	World traveler/daily vlogger	https://www.youtube.com/user/FunForLouis
OliWhiteVlogs (Oli)	Sitdown vlogs in the main channel (Oli White) and second channel (OliWhiteVlogs) for occasional daily vlogs	https://www.youtube.com/user/OliWhiteTV2
JoeyGraceffa (Joey)	Sitdown vlogs, daily vlogs and singer	https://www.youtube.com/user/JoeyGraceffa
Shaanxo Vlogs (Shannon)	Beauty main channel	https://www.youtube.com/user/shaaanxovlogs

	(shaaanxo) and second channel for occasional daily vlogs (Shaanxo Vlogs)	
Justin James Hughes	Sitdown vlogs	https://www.youtube.com/user/JustinJamesHughes
LifeBurry (Meghan)	Sitdown vlogs about different topics on the main channel (strawburry17) and daily vlogs on a second one (LifeBurry)	https://www.youtube.com/user/LifeBurry
Kalel Kitten (Kalel Anthony)	Sitdown vlogs and daily vlogs (Anthony was her boyfriend at the time and he is a famous YouTuber from the channel Smosh. He did not produce content on his own, but contributed for the channel Kalel Kitten)	https://www.youtube.com/user/WatchUsLiveAndStuff
iisuperwomanii (Lilly Singh)	Sitdown vlogs and daily vlogs	https://www.youtube.com/user/IISuperwomanII

Table 1 - Youtubers on The RoadTrip

Contiki had a crew filming the trip and shared its own videos on YouTube, for each day of The RoadTrip 2014. Some challenges were organised by Contiki, such as a treasure hunt in Parc Güell, rollerblading in Nice, and a pizza-eating contest in Italy. The YouTubers who won

the contests would have one of their subscribers offered a Contiki trip. The subscribers had to go to Contiki's website and vote for the YouTuber they were cheering for⁵.

During The RoadTrip 2014 the hashtag used to connect every post on social media with Contiki, the YouTubers and the viewers was #NoRegrets (Kuburas, 2014). This means that every time a YouTuber or a viewer posted something regarding The RoadTrip 2014 on Facebook, Instagram or Twitter with the #NoRegrets, everyone was connected and able to interact. When watching a pre-roll ad (ad shown before any video) for Contiki, if clicked on, the viewer would be directed to the last RoadTrip 2014 video that gathers the best moments of the trip. In that video's description box, there is a booking link to the Mediterranean Highlights off the trip, which the YouTubers experienced. Thanks to this link, Contiki is "able to track how many people book trips after viewing the videos. [...] Contiki determined that 35% of all their 2013 sales occurred within the 8 weeks the #NoRegrets adventure challenge ran" (Kuburas, 2014). Alexis Sitaropoulos (Group Marketing Director of Contiki) mentioned in a Contiki press release published by Scoop Media (2014) that:

With no advertising spend put behind it, The RoadTrip 2014 delivered a media value worth 567% more than its cost. Even more significant is the quality of those views – it was original content viewed by the loyal fanbases of YouTubers rather than targeted advertising from a brand, which is worth its weight in gold.

This quote demonstrates how successful The RoadTrip 2014 campaigns was and how up to date Contiki is with new trends. Scoop Media (2014) also mentioned that Contiki's worldwide bookings increased by 44% since The RoadTrip campaigns started.

5. METHODOLOGY

Our research intends to contribute to the academic research of YouTube campaigns, and collaborations with YouTubers in particular, within the Tourism field. Destination Management Organisations (DMO) and other tourism organisations (Lund, 2015) are increasingly using this innovative communicative tool. A deeper analysis to understand the mechanisms of such a campaign, to discover how the public actually perceives it and how it affects the image of the organisation's brand could thus help other organisations with their communication strategies. Our findings could indeed be relevant for professionals of tourism, willing to conduct communication campaigns on YouTube and other significant social media to interact with consumers. With the astonishing development of such peer-to-peer tools

⁵ Source <http://www.contiki.com/roadtrip-challenges>

that empower consumers in their searches (Deighton & Komfeld, 2009) and enable firms to interact with them (Winer, 2009). This research could help them to have a broader view when forecasting the results of their campaign and understand why some stories work while others don't. Our role, as researchers is, thus, to enrich the knowledge available by developing current theories through the study of a specific case.

5.1. RESEARCH DESIGN

Qualitative research is the study of a phenomenon and it allows the researchers to have an in-depth description of a defined group or environment. Vanderstoep & Johnston (2009, pp. 25-26) argue, "the best methodology is the one that maximises benefits and minimizes costs for that particular project". In our case, and in order to answer research questions, we chose to analyse one day's videos (eleven videos) of The RoadTrip 2014 by deconstructing them through a netnographical approach, and by having a focus group's impressions of it. Furthermore, some subscribers of the YouTubers are interviewed to gain more perspectives on the subject. We have an inductive approach and therefore make no hypothesis. We let the data 'speak' (Vanderstoep & Johnston, 2009; Bryman, 2012) and will draw conclusions based on theories studied and observations made.

This thesis is written by rigorously following the APA Referencing guide (n.d.). Because of certain new-fangled references – such as YouTube channels – not mentioned in the APA Referencing guide, we had to decide ourselves on how to reference such sources. We explained then the referencing chosen. Regarding transcriptions of the focus group and the interview, the Automatic Alignment and Analysis of Linguistic Change-Transcription Guideline (2011) was followed.

5.1.1. Case study

A case study is a *bounded system* (Vanderstoep & Johnston, 2009) and the "study of the particular" (Stake, 2000, p. 438). Contiki's 2014 RoadTrip campaign is a system that gathers an organisation (Contiki), a group of YouTubers, an online marketing campaign and some young people that are bounded by a purpose: to travel. They form a whole that becomes, here, the case, or unit of analysis (Yin, 2003). The study of those actors or elements, individually, would not be sufficient to answer our problem formulation and thus reveal a new dimension of the campaign. According to Neuman (2014), case studies enable researchers to link individuals' actions to the global structure and its surroundings, in a detailed and in-depth analysis.

Here is a single case study that aims at elaborating how it is defined, how its players are linked and how they impact each other within this case. When dealing with a case study, researchers describe and analyse emerging themes and they can also present their interpretations. Yin (2003) then raises concerns regarding subjectivity, especially when researchers study a field that is close to them. The author recommends testing validity (internal and external) to ensure that the case study's results are reliable. In our case, we recognise that, because of our proximity to the focus group's members, and because we will analyse the videos through our own perspective, our results are one approach to Contiki's campaign, and thus, one point of view. To balance this, we will offer a critical point of view and seek different perspectives on the matters (2003) as case studies can gather multiple perspectives (Neuman, 2014).

As encouraged by Glaser & Strauss (2012) in their grounded theory, theory should thus be drawn based on the research findings. And Walton (1992, p.129, cited in Neuman, 2014, p. 47) adds, "Case studies are likely to produce the best theory". Indeed, restricting the research to a pre-determined context enables researchers to go deeper in the analysis, to develop richer explanations of the social construction (Neuman, 2014).

5.1.2. Social constructivism

Tourism is a social science and a social research aims at "finding answers to questions about the social world" (Neuman, 2006, p.2). As researchers, we consider knowledge as socially constructed. As Guba (1990) discussed, reality is happening in people's minds and interpretations are numerous. People see reality differently; many perspectives exist depending on the context and the people. One should study how these meanings are constructed and which elements build their views (Vanderstoep & Johnston, 2009). Researchers' interpretation of data is then subject to their own knowledge, socially constructed (Vanderstoep & Johnston, 2009). There is thus no objectivity possible (Lund, 2015) and as mentioned by Krieger (1991, p. 5) "When we discuss others, we are always talking about ourselves. Our images of 'them' are images of 'us'". While not being able to objectively interpret data, researchers may even derivate into having participants speaking researchers' words. It also isn't possible to draw causal-effect conclusions or to generalise, as reality only exists within each specific case and is not fixed (Guba, 1990). Our approach is, thus, social constructivist. As researchers, we want to "*acquire an in-depth understanding of how they [participants] create meaning in everyday life*" (Neuman, 2006, p.88).

Interpretivism recognizes that there are differences between people and the objects of natural sciences and that there is no objectivity in the social world. As a result, each view and

each interpretation is biased. We, researchers, are interpretivists as we consider that we all have different perspectives on things and that all perspectives are valid and equal to each other. We learn from interactions between people or social objects and use symbols to analyse such interactions. Furthermore, we study social groups by analysing participants' perceptions and the sum of perceptions allows us to draw a broader understanding of such social phenomena (Bryman, 2012).

Thus, based on the theories and the observations made by the focus group, the interviews and through the video analysis, we aim at determining how the different actors such as Contiki, the YouTubers and the viewers socially construct Contiki's campaign.

5.2. QUALITATIVE APPROACH/ Methods

A research method is a technique to collect data (Bryman, 2012). This research is exploratory, as we want to find out how Contiki's RoadTrip campaign is influencing its image among the youth target. This way we analysed visual representations of Contiki, through vlog deconstruction, and youth group interpretations of its brand, through a focus group, an interview and some questionnaires.

While we collected data, we strived at being receptive to any information we could witness. During this collection, we agreed that neutrality cannot be achieved and because of that, the validity of our results is partial. Nevertheless, our research remains transparent and reflects the reality, as we understand it. Participants' opinions are reflected authentically, which means that we are faithful to the information they shared with us (Vanderstoep & Johnston, 2009). We do not aim at representing the whole population through a single case study. By conducting a case study, we want to focus on The RoadTrip campaign, and what is valid for this case may not be for others. We want to enlarge perspectives and we do not aim at depicting one reality, but as many realities as there are participants.

We focused on one day of the RoadTrip 2014 because we understand that showing different perspectives of one day makes it easier to compare the YouTubers' videos through editing, storytelling, personality, images and tone, among others. The day was selected because all the YouTubers recorded that day and the videos were not too long, which made it easier for the focus group to watch.

5.2.1. Netnography

Images help viewers engage on broader dimensions as features that go beyond words may stimulate them. Indeed, they engage visually with different content and make more connections with their personal experiences (Bryman, 2012). Netnography, as developed by Kozinets (2002), is a qualitative research technique adapted to the online environment, to study online consumer groups who have computer-mediated relations: “Netnography is ethnography adapted to the study of online communities” (2002, p.61). MKono & Markwell (2014) underline how netnography through the study of User Generated Content websites is particularly suited within tourism studies as tourists have the opportunity to relate their holidays, openly. Their experiences can be understood more easily as data is more objective. But in the case of The RoadTrip 2014 campaign, YouTubers objectivity regarding their experiences can be questioned as Contiki is sponsoring them.

Because it uses public information available online, netnography is unobtrusive and observations can be drawn in their original context (Kozinets, 2002). “Netnography provides a systematic approach to obtaining and working with that data” (MKono & Maxwell, 2014, p. 289). It is, thus, a particularly suited tool for the study of the RoadTrip 2014 videos and, more precisely, of the online community, or “e-tribe” (Kozinets, 2006, p. 280) of YouTubers. Kozinets (2002) insists on the fact that results gathered from an online community are not generalizable as they are proper to this group in a given online environment. “Deriving from naturally occurring, communal, crossconsumer interaction that is not found in focus groups or personal interviews, netnography reveals interesting consumer insights, impressions, linguistic conventions, motivations, consumption web linkages, and symbols” (Kozinets, 2002, p.70). The advantage of netnography is the flexibility of the method as it allows making observations and drawing conclusions even if the amount of messages is small, as long as it is consistent enough to make in-depth interpretations (Kozinets, 2002). Through our analysis of the videos, we can study what YouTubers decide to show and analyse their discourses, motivations, impressions, how they link their experiences to Contiki and/or other videos, how they interact with the other actors of the videos and, eventually, with viewers.

Online forums can be “self-segmented by a certain type of lifestyle or market orientation” (Kozinets, 2002, p. 63). Indeed, Kozinets also recommends that researchers should be aware of the group’s characteristics, such as behaviours, language and interests, before starting the study of it. We were aware of many YouTube facts and trends prior to starting this research and improved our knowledge by conducting a more in-depth investigation of YouTube, YouTubers, online communities and tourism organisations’ innovation marketing. Collaborations between tourism organisations and YouTubers are relatively new and evolve

in a fast-changing environment that is social media. Our understanding of such phenomenon is thus enhanced on a day-to-day basis.

Data can be divided in two categories: first is the written information found online and, then, the observations of interactions between members of the community. Kozinets (2002) proposes to distinguish messages regarding their coherence with the research questions. They can be classified as primarily social or informational, and primarily on-topic or off-topic. Focus should then be made on primarily informational and on-topic messages. A problem that we expect to face during the study of vlogs is a broad amount of data that could make it difficult to distinguish the importance of each factor. As a result we must keep in mind our research questions when selecting information that is to be used in the analysis.

A criticism of netnography supported by MKono & Maxwell (2014) is that in-person communication may be missing. It can be the case when studying written comments exclusively, but not necessarily in the case of vlogs where vloggers usually show themselves and where body gestures, voices, speech rhythm and face expressions can be noticed. Of course videos are being edited and, in the end, viewers watch the product of YouTubers willing to show their reality. As an example, Volo (2010) made a demographic profile for each of the bloggers that she analysed through: age, occupation, country of origin, gender, number of authors and their relationship. She also extracted, from each blog, the emerging themes: bilingual/ bicultural aspects, nature (feelings and emotions related to it), return home and history of past trips. When analysing texts, she focused on the length, the travelling path, timing of actions, positivity vs. negativity and facts vs. emotions. Whereas Ryan & Bernard (2003) recommend the following themes: repetitions, indigenous typologies or categories, metaphors and analogies, transitions, similarities and differences, linguistic connectors (as causal connections), missing data and theory-related material. A synthesis of the two studies should be made and different themes emerging from the videos' analysis should also be highlighted, to keep the analysis constantly opened to new categories, as argued by Altheide (1996). As "Netnography cannot, (and need not), provide exhaustive insights on any one topic. There is always the opportunity to gain further understanding via other techniques" (MKono & Maxwell, 2014, p. 290). In order to answer our research questions and problem formulation, we use a triangulation of methods (Neuman, 2014) that enables us to gain broader knowledge through different perspectives or interpretations of Contiki's campaign. Focus group and interviews are other methods used to complete our case study.

5.2.2. Focus group

We chose to organise a focus group to understand how Contiki's campaign can be interpreted among its target. "In social research, we build on the principle that we learn more by observing from multiple perspectives than by looking from only a single perspective" (Neuman, 2014, p. 171). Following this principle, we organised a focus group composed by 6 people. A focus group can be homogeneous or heterogeneous on certain characteristics and a representative sample is composed of people characterising a larger population (Neuman, 2014). As our study is qualitative, we need to gather in-depth information from the focus group. Furthermore, we do not need the results to be generalizable. The sampling frame is Contiki's target and is composed by English-speaking 18-35 years old (Contiki's target). The sampling is non-random and convenient, as we selected people from our entourage to save time and ensure that they can all meet at the same time and place (Vanderstoep & Johnston, 2009). The diversity of nationalities, educational backgrounds and ages offered a variety of opinions and perspectives, which enriched the discussion. Furthermore, all the participants are travellers.

Focus groups allow interaction between participants. Stewart & Shandasani (1900) mention the synergistic group effect as behaviours and ideas that emanate from the session wouldn't happen in individual interviews. Participants influence each other and reach ideas they may not have thought about by themselves. According to Vanderstoep & Johnston (2009), this research tool is often used to analyse advertising effectiveness.

In order to reduce our influence as researchers, we conducted an informal focus group with general points to address (Morgan, 1997, cited in Vanderstoep & Johnston, 2009, p. 235). The group was in charge of discussing the different topics while we observed them. In a focus group, the moderator has a dual role and he must ensure that the conversation flows and goes towards in-depth thinking (Bryman, 2012, p. 509). In this case, one of us was asking general questions to drive the discussion, while the other was taking notes and giving extra information when needed.

One limitation to focus groups is when a more extravert participant drives the discussion towards his ideas, being a potential intimidation for those with opposite ideas and less confidence (Sussman et al., 1991; Noelle - Neumann, 1984). To avoid this polarization (Neuman, 2014), Vanderstoep & Johnston (2009, pp. 235-236) recommend using computer-mediated interaction that enables free speech. They suggest, however, another limitation to focus groups: "Kaplowitz (2000) discovered that people are 18 times more likely to disclose personal information in an interview than in a focus group, and Krueger (1994) suggested that focus groups are more likely to uncover major themes than subtle differences." In order to collect participants' individual thoughts, we first had them filling a questionnaire after

each video. Then the group discussion followed, after viewing all the videos, to understand how the youth, as a group, perceives the information received. It, thus, was easier for us to distinguish individual thoughts from focus group context reactions. The questionnaires were short, only a few questions – one open question, polar questions, and multiple-choice questions – were asked to collect their impressions about the video. A limitation to this method is fatigue linked to the recurrence of the exercise. In the case where participants were getting too tired, they would not have a dynamic involvement in the group discussion that followed, and the focus group benefits would be considerably reduced. Furthermore, by offering pre-selected answers, we, researchers, may be influencing respondents in their answers. Thus, another box was offered with the mention “other”, so that respondents feel free to add new ideas. Participants’ names were not asked in the questionnaires; only occupation, age and country of origin were requested to be able to see how that impacted the answers. Of course, because the sample is quite small, it is easy for us to know who answered what, but the purpose was for respondents to feel comfortable to answer freely.

The focus group discussion took place in one of our apartments. The participants were seated comfortably around a large table. During the process, we started by introducing ourselves, the aim of the focus group and our roles. We made sure the participants felt comfortable by offering snacks and beverages and by having them introducing themselves to create a relaxed atmosphere. We let them know that the session was confidential, audio-recorded, and that they were expected to remain respectful and opened to others’ thoughts. They were asked to introduce themselves with their first name, age, and occupation, to be more familiar to each other. The aim was also for them to interact with each other more easily. The procedure was explained: how the session worked, types of questions asked and length. Vanderstoep & Johnston (2009, p. 237) advise to focus on fewer topics and react on participants’ ideas to get more in-depth data:

The best discussions occur when participants talk to each other, rather than directing their responses directly to the moderator. The best discussions are also characterized by spontaneous response reflecting the eruption of an idea or opinion, rather than a prescribed format of going around the group and talking in turn.

The strength of focus groups is indeed the spontaneity of answers built by each of the participants who gather their individual ideas to reach a more complete analysis. An interaction climate must be established to get the best of the participants and questions should be designed in a way that will encourage them to talk. As moderators, we ensured group participation, managed time and respondents, and enabled everybody to give their opinion (Yin, 2003).

Bryman (2012) mentions the difficulty of transcribing focus groups' sessions because of the large amount of participants, the lack of audibility and because participants may be talking to each other. The focus group was thus recorded but not transcribed entirely. Only the parts relevant to answer our research questions and problem formulation were transcribed and used in the analysis.

5.2.3. Interviews and questionnaires as secondary data

After conducting the focus group, we realised that the participants were having rather negative reactions to the videos and did not necessarily understand how the campaign could interest viewers. We, therefore, decided to look for some people, between 18-35 years old, subscribed to one of the campaign's YouTubers. We distributed flyers in our university, posted messages on different international Facebook groups and on our own Facebook profiles (Appendix I). Four people answered and we conducted one interview by Skype (because of the interviewee's location), which was recorded. The interviewee was told about the confidentiality of the interview so that he felt freer to share his thoughts with us. Because the other respondents were not comfortable enough to have an interview conducted in English, we sent them a questionnaire with open-ended questions (Appendix II). Three of the respondents sent us the filled questionnaires. We, thus, consider this data secondary, the number of respondents being too low to draw conclusions from it. The information retrieved from the interview and the detailed questionnaires come as back-up data to show how differently the campaign can be interpreted and appreciated and, whether the viewer followed YouTubers beforehand or not. As for the focus group and the video analysis, this data doesn't allow for drawing general conclusions on how the campaign is perceived, and how Contiki's image is impacted. However, such method offers more perspectives to the subject and thus enriches our analysis.

5.3. DATA ANALYSIS

The data collected during the focus group and the video thematic analysis was used to specifically answer research questions through coding. The video analysis helped in answering the first research question on how are the vlogs were constructed. The focus group, the interview and questionnaires supported the second research question as it enables us to see how a sample of viewers reacts to the campaign's vlogs. Finally, a synthesis of the research questions helped us in finding out how Contiki, as a brand, is affected by its YouTube campaign, The RoadTrip 2014.

Altheide (1996) codifies themes and categories in a constant manner to permit a flexible analysis, opened to new unexpected elements. This theory implies the generation of categories where to order data collected in diverse documents, such as video blogs. This can be assimilated to Glaser & Strauss' (2012) grounded theory that empowers constant comparison and coding of themes. They (2012) introduced, in 1967, the grounded theory approach where theory is elaborated after the data exploration and interpretation process. The data is here gathered from video analysis, focus group and interviews. From each method, specific themes emerge through words, gestures, ideas, actions or images. Vanderstoep & Johnston (2009) suggest that analysing the occurrence of those themes gives a deeper understanding of the phenomena.

When extracting the core themes of each video, Bryman (2012, p. 13) advises to code the transcripts: "coding is a process whereby the data are broken down into their component parts and those parts are given labels". This process is a way of interpreting data more efficiently as it helps finding recurrences in the vlogs and viewers' interpretations. Several dimensions can be set up with different measurement methods (2012). We chose to use NVivo, a computer-assisted qualitative data analysis tool, which simplifies the extraction of sequences attached to different codes (Bryman, 2012). Because of the high amount of data retrieved in the videos and during the focus group, this software enabled us to have a clearer overview of the information significant for our case study. Codes can be organised hierarchically thanks to nodes, which enable to have different thematic with subsections (Bryman, 2012). The nodes created and used can be found in Appendix III. Moreover, the reader can also find the NVivo file in CD attached to the thesis. We chose to do so because the data is not used directly in the analysis and gathers a large amount of it.

5.4. LIMITATIONS

As mentioned before, our results only apply within this specific context and our interpretations are based on certain people's perspective. Thus, this case study cannot be generalised. We chose not to analyse the videos' comments because of the large amount of data that it would require. We decided to focus on non-subscribers' opinions that we could meet and ask for more in-depth information about their thoughts on the campaign. This means that we are missing a large amount of data that could give us an insight of the subscribers' opinions on the videos and The RoadTrip. Furthermore, the video sample that we chose to show could have been different and thus give other results. We could have shown another day of the RoadTrip 2014 or focus on one YouTuber only and show all of his vlogs during the trip. In addition, to vary the video content, it could have been used different

days of the trip from different YouTubers' perspectives. Finally, we tried to reach Contiki through many channels: by email, telephone, Facebook, YouTube and LinkedIn; but we never received any answer from the company. This limitation made us choose to focus on the consumer side of the campaign. We faced the same issue when looking for some subscribers: we commented on YouTubers' videos, asking subscribers to contact us for research purpose but didn't get any feedback. This is why we used Facebook and our university boards to look for subscribers and thus had a small amount of people answering.

5.5. ETHICS

Kozinets (2002) recognises four ethical procedures within netnography. He advances that the researchers' presence and intentions are to be disclosed, that confidentiality and anonymity of informants must be ensured, that members' feedback must be taken into account and that the fine line between public and private information must be considered when using members messages. During his research on vloggers' interaction with viewers, Frobenius followed the Association of Internet Researchers' ethical recommendations (2012, cited in Frobenius, 2014). He thus asked vloggers' permission to analyse their vlogs' linguistic content. But McGeehin Heilferty (2010) argues that in the case of a passive analysis, where the researcher doesn't exchange with the community members (here YouTubers and viewers), doesn't need a membership to access data and where the number of members is large, then consent is not required. Furthermore, in the case of The RoadTrip campaign, content has a commercial dimension and comments are anonymous, or subject to authors' choice of name. There is then no vulnerability or sought privacy and we didn't ask for permission to use the data made available on YouTube, when analysing video content.

6. THEORY

A model gathering the theories used for the thesis was created to understand which elements were taken into account to answer our problem formulation and research questions. This model highlights the relations between Contiki, the YouTubers and the viewers, characterises these relations and indicates the outcomes of it. It gives an overview of the theoretical foundation chosen for this thesis and highlights how the different theories are connected with each other.

The following explanation of the model will be detailed later in this chapter, with the appropriate references and theories. This clarification of the model aims at guiding the reader through the theory chapter.

In this model, Contiki, YouTube(-rs) and the Viewers are the three main actors and, for this reason, they share the same orange colour. The RoadTrip campaign is composed essentially by videos and vlogs, which is why they share the same green colour in the model. Innovation, co-creation of brand, community and word-of-mouth are theories that come as a result of an online marketing campaign. The big social media circle includes all of the elements that happen in social media and user generated content.

Contiki positions its brand through an innovative campaign made in collaboration with YouTubers, which is represented by an arrow joining Contiki and the innovation circle that involves both the campaign and YouTube(-rs). The double ended arrow between the campaign and the YouTube(-rs)' circles show a symbiotic relationship. This is because the campaign cannot exist outside of YouTube and without YouTubers, but YouTubers also profit from this relationship as they gain an opportunity for new content and experiences.

Through their performances, storytelling and interactions, YouTubers produce vlogs. This is demonstrated with curly braces in the model, because they are a part of the vlogs and Contiki's videos.

These videos and vlogs are then, made available to the viewers, which is represented by an arrow from the video and vlogs' circle to the viewers.

Community and word of mouth are the result of the relation between viewers and YouTube. Indeed, YouTube users, who are viewers and content creators, are part of the same YouTube community, in which, sub-communities that surround specific YouTubers, can be found. Word of mouth is how content creators and viewers circulate information and influence each other. This influence between content creators such as YouTubers and viewers, may result in an image of Contiki that is different from the one communicated by the tour operator. This outcome is called co-creation of brand and happens within user generated content. Three arrows are pointing to the co-creation of brand circle departing from, Contiki, YouTube(-rs) and Viewers.

Finally, an arrow directed towards Contiki from the viewers and named brand perception represents viewers' perceptions of Contiki's brand. This arrow represents the problem formulation.

The following theories may not be directly relevant to the case study, but they were chosen in order to explain its context.

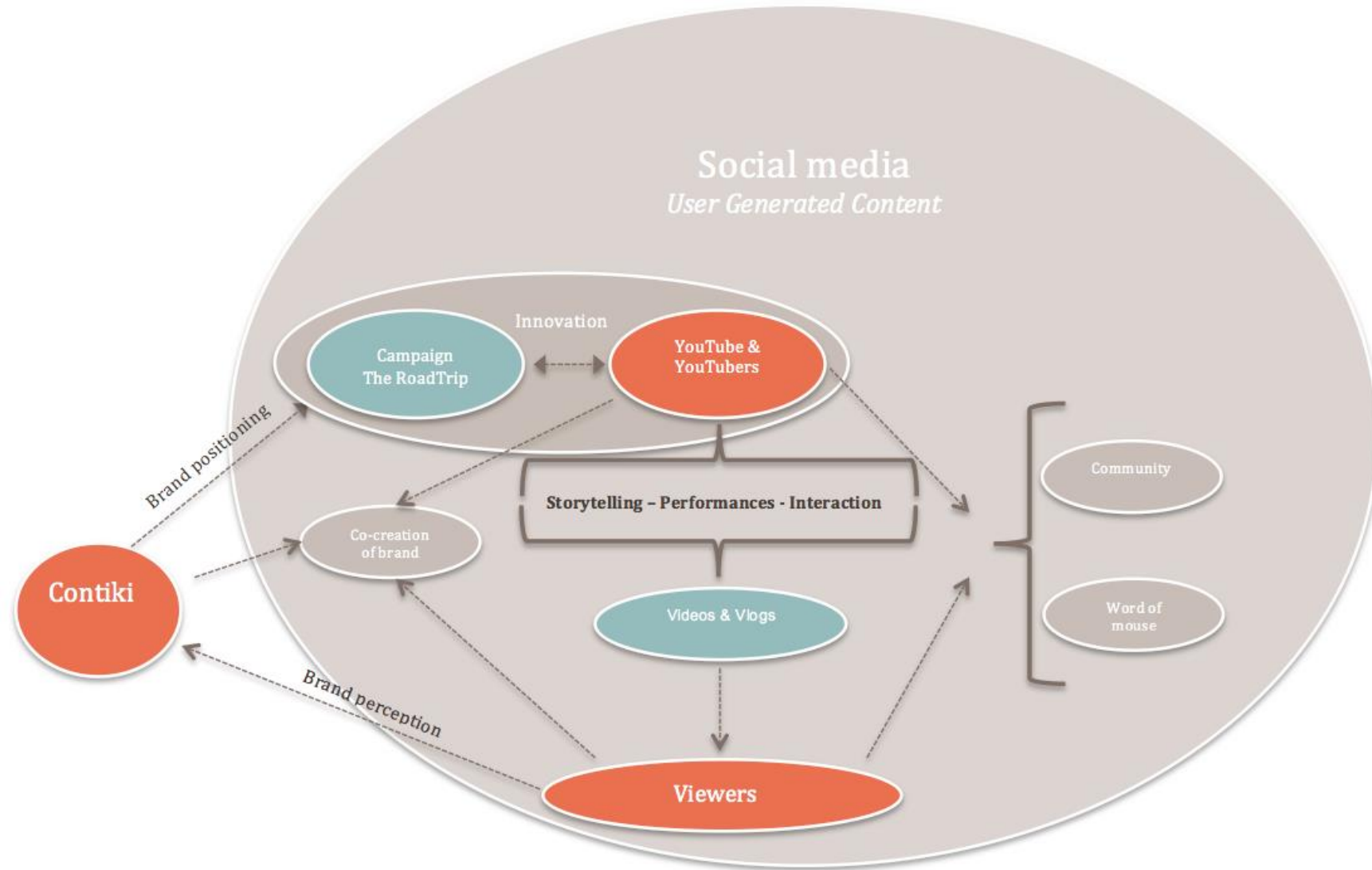


Image 3 – Theoretical foundation

6.1. SOCIAL MEDIA IN TOURISM

6.1.1. Social Media and User Generated Content

Social media is a part of the so-called Web 2.0 (Munar et al., 2013, p. 22) because content is shared between creators and consumers (Cormode & Krishnamurthy, 2008). Social media can be defined as “a group of Internet-based applications that exist on the Web 2.0 platform and enable Internet users from all over the world to interact, communicate, and share ideas, content, thoughts, experiences, perspectives, information, and relationships” (Chan & Guillet, 2011, p. 347). Munar et al. (2013, p. 1) mention that “internet is evolving into a web of increasingly interactive communication platforms”, which is a sign of the Web 2.0 advances. In social media, information and communication occur at the same time (Schaffer, 2013) with the creators of content informing, but also giving, the option of information sharing and discussion. Because of this “double way street” of content social media users, the way to use it and its functionality are constantly changing, meaning that the tactics used in the past, or even now, may not be useful or up to date in the near future (Shaffer, 2013). Hitwise (2008, cited in Qualman, 2009, p. 1), says that social media “became the most popular activity on the Web, supplanting pornography for the first time in Internet history. Even search engines weren’t powerful enough to do that”. Its popularity is due to the fact that “it allows users to create, publish, and comment on digitized content worldwide” (Munar et al., 2013, p. 1). Users of these new functionalities collaborate and create online content, which enable them to develop virtual communities and networks (Vickery & Wunsch-Vincent, 2007). This way, in a world where all the information and news used to be in the hands of a small number of people and were disseminated to a large audience, the information is now in the hands of a huge number of people and is disseminated to niche⁶ markets (Qualman, 2009) and communities (Munar, 2013). Social media are, hence, an innovation playground for companies willing to solicit their targets differently.

Due to the fact that social media are not only accessible by computers but also via mobile phones, it created a “new culture among youths and adults” (Ghazali & Cai, 2013, p.81). Age groups of 18-23 and 30-40 used to be the largest users of mobile phones, according to a study by Murnan (2006). Although these results can be questioned, as the study was made nine years ago, and smartphones are nowadays commonly used and accessible, all around the world. Indeed, the tendency shown in Murnan’s study is not slowing down and, as time passes and youths become adults, this new element in social life is likely to become ordinary.

⁶ Niche is “a specialized but profitable segment of the market”. Source: <http://www.oxforddictionaries.com/definition/english/niche>

(Kwan, 2007). Because people use social media increasingly, they are able to have their social media's connections constantly updated, while also being updated themselves on their connections' statuses from anywhere in the world, at any time, with pictures, texts, videos and articles, among others (Munar, 2009). Indeed, nowadays, tourists don't have to wait until they come back home to talk about their holidays, they can share instantly, through their smartphones, pictures on Instagram, anecdotes on Facebook and Twitter as well as videos on YouTube (for example). Furthermore, these innovative communication platforms (Munar et al., 2013) enable tourists to share tips and review destinations, hotels, restaurants, etc., on forums and social media. Access to social media is thus particularly relevant in the tourism field when studying tourists' experiences and narratives.

As mentioned before, also by Chris Andersen (2008, p. 5), Internet has the ability, within the free markets, to serve small interest groups:

The great thing about broadcast is that it can bring one show to millions of people with unmatched efficiency. But it can't do the opposite—bring a million shows to one person each. Yet that is exactly what the Internet does so well [...]. The hits now compete with an infinite number of niche markets, of any size.

Today, a consumer has the choice to access the amount of information he wants at the time that he wants, while in the past he was restricted to the information that was given to him.

There are different social media programs and “each social media differs in terms of its history, culture, and functionality” (Schaffer, 2013, p. 2). How they appeared and what their primary function is differ from each other and have most likely changed since they were created or, at least, new functionalities have been added. According to Chan & Guillet (2011, pp. 347-348) “social media are further divided into subgroups according to empirical functionality: blogs, social network sites, virtual worlds, collaborative projects, content community sites, and sites dedicated to feedback”. Here, travel companies such as Contiki, have the choice of different platforms that offer the ability of communicating in a different way, reaching diverse target markets.

Stillman & McGrath (2008) and Zarrella (2010), cited in Munar (2013, p. 36) defend that “some of the most popular types of social media are wikis (Wikipedia), blogs (Travelblog), and microblogs (Twitter), social networks (Facebook), media sharing sites (Flickr, YouTube), review sites (TripAdvisor), and voting sites (Digg)”. Since the studies mentioned are from some years ago, some other social media sites have been showing some growing popularity. One of the not mentioned above is Instagram, which has been considered “the fastest-growing social site globally” by techcrunch.com using data from GlobalWebIndex: “According

to research published today by the GlobalWebIndex, Instagram is growing the fastest of all social media sites worldwide, increasing its active user base by 23% in the last six months.” (Lunden, 2014). Schmallegger & Carson (2008, p. 100) mentioned that the “more frequently visited websites include MySpace.com, YouTube.com, and Flickr.com”. In 2013, according to the GlobalWebIndex Social Summary released in January 2014, MySpace lost 12% of its users between quarter two and quarter four of 2013. Furthermore, 20% of the people surveyed were users of MySpace, but only half of them were active users. This shows how fast social media change and what was once popular, becomes unpopular. MySpace is no longer one of the most used social media websites, being Facebook, YouTube, Google+, Twitter and LinkedIn the top five, at the beginning of 2014 (GlobalWebIndex, 2014). Hence, a promotional campaign, such as The RoadTrip, made in collaboration with YouTubers, that reaches a large audience now, might not know the same success in a few years as social media evolve in a fast-changing environment.

In tourism, social media plays an important role, as tourists not only consume products but also report and express their opinion, which can lead to the creation of products or the improvement of an existing one (Bizirgianni & Dionysopoulou, 2013). The tourist has a diversity of platforms that he can use to share information, interact with other tourists and form virtual communities (Munar et al., 2013, p. 2), giving tourism “unprecedented opportunities and challenges [...] as an information-intensive industry” (Munar et al., 2013, p. 1). The particularity of social media is that content is generated by both organisations and individuals.

What is different about these types of sites is that content is relatively unstructured, and content development is not managed by the host organization. Instead, content is loaded directly onto the websites by users, with varying (usually minimal) levels of moderation. The trend towards UGC (User Generated Content) has not just involved consumers. Businesses and government organisations have also begun to reconsider how they manage online content. (Schmallegger & Carson, 2008, p. 100)

UGC are thus an opportunity for organisations to offer creative content while involving their customers. Even though social media requires constant adaptation and update to new ways of communication, they can make a substantial difference, such as in the case of Contiki’s RoadTrip campaign that increased the operator’s revenues considerably, according to a press release published on Scoop Media’s website (2014). The data communicated by Contiki should be questioned, as the company doesn’t give any proof of such income’s increase. But we can assume that such a campaign, that is being renewed every year, is bringing many benefits to the tour operator.

This new amount of information accessible in form of text, videos, images and sounds scared some people into thinking that it would be the end of tourism, since people could now “travel” to other destinations without having to leave the comfort of their homes. Jansson’s (2002) study on tourism’s mediation demonstrates that the online tourism content does not lead to an end of physical tourism and actually enriches the tourists’ experiences while travelling. This new source of information given by other tourists spreads more information about destinations or companies related to the travel/tourism business, giving the readers more data to base their choices on, but also spread curiosity: “The extensive creative effort of tourist-generated content and peer-to-peer reviews benefits other tourists with updated and (seemingly) impartial online information. Social networks and online communities provide tourists with information as well as pleasure, entertainment, appreciation, and status” (Munar et al., 2013, p. 2). Tourists are increasingly influenced by information they get on social media. The RoadTrip’s videos made by the YouTubers offer tourist-generated content, as the vloggers are here consumers of Contiki’s trips and, thus, tourists (Case Description). But their performance impartiality can be questioned as the travel operator sponsors them. They consequently endorse a dual and ambiguous role that may impact the way viewers perceive them and how the information is received. This paradox will be analysed later on, in this thesis.

6.1.2. YouTube and the blogosphere

YouTube is the second largest search engine in the world with billions of views each day, 300 hours of video uploaded every minute and a 50% increase per year in the number of hours people spend watching videos⁷. As a paradox, “The ability to upload video to your channel and express your brand using a unique format has proved to be a powerful one for many brands small and large” (Bizirgianni & Dionysopoulou, 2013, pp. 106-107). YouTube is also a powerful search engine optimization (SEO) tool. Indeed, all the information attached to a video – descriptive text, title, thumbnails⁸ and tags – play a role in website ranking on Google, YouTube’s owner. This indexation reinforces brands’ messages, as mentioned by Schaffer (2013, p. 108) “The creation of YouTube content has the potential to amplify a message into new areas”. Moreover, videos add another dimension to messages as “videos use emotions to tell stories in ways that most other forms of marketing cannot” (Schmallegger & Carson, 2008, p. 96). YouTube is, thus, a strategic communicative tool for travel companies’ storytelling. When focusing on the tourism-related content, it appears that, between 2012 and 2014, 67% of the viewers selected professionally made videos and that

⁷ <http://www.youtube.com/yt/press/en-GB/statistics.html>

⁸ A thumbnail is “a small picture of an image or page layout.” (Oxford Dictionaries b)

YouTube was used as an inspirational tool (Shankman, 2014). Furthermore, “The majority, 71 percent, of travel searches on YouTube are for general destination names. However, when consumers move to actual Google searches, the majority, 58 percent, is for specific travel brands” (2014). The search of YouTube’s videos takes part in the early stage of the travel decision-making and viewers looking for vacation ideas privilege destination names. But, as mentioned in the case description, when it comes to channel subscriptions, Crowel et.al (2014) travel vlogs are more popular than official travel brand channels.

Frobenius (2014, p. 8) mentions the real life approach of images used on YouTube:

The large diversity of video films available presents a kaleidoscopic image of destinations that stands in deep contrast to traditional dominant tourist images of destinations as presented by tourism or the cultural industry and that have usually played a relevant role in the marketing of destinations.

Videos, such as vlogs, depicting more realistic images and experiences, than the ones made by DMOs for example, can also be found on YouTube and impact, as well, potential tourists and brands perceptions.

Over the past 10 years, blogs went from online personal diaries to two-way communication channels that connect products with consumers (Weinberg, 2009, p. 85). Blogs “enable the reader to explore and disseminate vast amounts of information quickly, seeking out the factual, the real and the truth. (...) today they can run the gamut of news related material to commentary on movies, literature, and tourism experiences” (Pudliner, 2007, p. 47). Blogs, thus, have various identities and their reliability and credibility can vary from author to author. Mack et al. (2007) mentions a ComScore Network study that highlights the positive impact of blogs on shoppers’ fears. Indeed, bloggers’ roles gained more legitimacy and, according to Weinberg, they can even be compared to journalists: “In a world where so many people turn to the blog for advice, feedback, input, and commentary, bloggers are finding that not only are they writing for themselves, but many are also assuming the role of the journalist” (2009, p. 87). Bloggers may be ‘self-designated authorities’ (Gelb & Sundaram, 2002, p.22); some may acquire a certain expertise that turns them into key influencers. Their posts then gain more credibility, which make them interesting to collaborate with. Indeed, when a blogger’s brand is in coherence with a company’s brand, they collaborate to build a stronger brand image on Internet. The blogger gets subscribers who will then spread links and increase the brand’s online searches (Weinberg, 2009). Within the tourism sector, “one possible strategy which has already proven quite successful is to sponsor ‘professional bloggers’ to write about their trips – either in company or destination blogs or in the bloggers’ private blogs” (Schmallegger & Carson, 2008, p. 103). Tourism companies hire experienced and professional bloggers to reach new specific targets or reinforce their brand

in a niche market. The collaboration can be made through a sponsorship, where the organisation covers all the expenses and provide tools, or a photo contest with special rewards. Sometimes bloggers receive a financial compensation. Schmallegger & Carson (2008) raise ethical concerns regarding such sponsorship. When consulting a blog, travellers may not realise they are being marketed by not-so-independent opinion leaders. It also endangers the bloggers' credibility.

Video blogs (vlogs¹) are a genre of computer-mediated communication (CMC). They feature a single speaker talking into a camera, employing multimodal elements that are regularly part of spoken interaction, such as gaze shifts, shifts in posture, shifts in facial expression, shifts in voice quality and pitch and also pointing. The video footage can be watched by a general public once it is uploaded to a video platform online, e.g. YouTube, where viewers can leave written comments or video responses. (Gyimóthy, 2013, p. 59).

Vloggers' main activity is to share with others, communicate, through online videos. Vlogs are constructed by many factors that vloggers use to interact with viewers or just to make the video interesting for them. Thus, the way they talk, how they look at the camera, how their bodies move, how they express themselves physically and verbally and the quality of the image and sound, among others, create a unique atmosphere and a personal style specific to each YouTuber. Analysing how they behave and what they decide to show in their videos is interesting as it helps to understand why some videos are popular and why some are not. Of course this list of elements is not exhaustive and many other characteristics may be important when studying why videos are successful or not. Written comments, for example, can help understanding what viewers think about the video, how they understand it and how they perceive the YouTubers.

YouTubers create mediated conversations by encouraging viewers to comment or answer through their own videos and thus interact with them (Harley & Fitzpatrick, 2009). Vlogging allows for the creation of online and offline relationships, thanks to the intense exchanges with viewers and other vloggers. To Harley & Fitzpatrick (2009, p. 687), YouTube vlogs encourage "public disclosure of personal dilemmas". This theory challenges Weinberg's (2009) comparison of bloggers with journalists as it discredits the content of the videos and reduces it to the initial meaning of blogs: online diaries. There is "'openness' within the participatory culture of YouTube vlogging" (2009, p. 687) as well as spontaneity, despite the asynchrony that characterizes YouTube vlogging, videos being shared online some time after they were made.

Within tourism, blogs have multi-purposes:

the blogosphere in tourism, however, does not solely contain travel blogs as a form of consumer to consumer (C2C) communication. Instead, it offers a much wider range of possible applications, including business to business (B2B), business to consumer (B2C) or government to consumer (G2C) blogs. (Schmallegger & Carson, 2008, p. 101).

In the case of Contiki, one could argue that it is Business-to-Consumer because of vlogs' sponsorship by the travel agency, and on the other hand, the YouTubers are, here, consumers of a touristic product, which leads to a Consumer-to Consumer communication form.

In 2005, Shields mentioned the rise of YouTube celebrities, nowadays called YouTubers: "YouTube is nurturing a stable of stars – even though you probably haven't heard of any of them, yet" (p. 24). Indeed, those vloggers didn't have any notoriety before creating vlogs and supporting their YouTube channels. According to Freddie Wong (in Shields, 2005, p. 26), "YouTube is a very personal thing" and Wendy Nguyen complements that "YouTube is a very emotional experience for your audience. When you're not consistent, they get a little upset" (p. 28). It can therefore be said of YouTubers that they maintain a special relationship with their audience in order to get their loyalty and may use, for this purpose, a more personal dimension sought by viewers: "I love weblogs because they're yet another way for people to express themselves online. Sure, they're full of links. They're also full of lives" (Powazek, 2002, p.6). Their personal dimension may explain why vlogs are so popular.

6.1.3. Online communities

Social Media cannot be studied without mentioning online communities, which can be defined as a group of people sharing some cultural attributes and who gather in online communities due to mutual interests in fandom brands (Cova et al., 2007). Individuals feel a sense of belonging in certain groups directly linked to brands. They gather online, on specific networks, channels, and interact over shared interests. According to Bizirgianni & Dionysopoulou (2013), the groups' identities they are part of, become their own identity. Moreover, members influence each other through their online conversations. Frobenius (2014) argues that the exchange between members is the communities' essence. He adds that YouTubers even mention the term 'community' to generate interactions between viewers and other actors of the blogosphere. The democratic aspect of user generated online spaces allows communities to express themselves more liberally and thus grow a cyber-identity (Dahlen et al., 2010). To Lund (2015), this sense of belonging is momentary as he qualifies it of 'quick fix'.

Budeanu (2007) argues that the power of virtual communities as a collective, may empower action with consequences on tourism organisations and governance. This social media power in tourism organisations makes more sense when realising that tourism has a language of its own that Dann (1996, p. 1) defines as “verbal descriptions, along with their glossy displays of photographs and film footage, collectively constitutes a very special type of communication, one which differs from other forms of human exchange”. It is a niche, that has been, for many years, a popular online content (Pan et al., 2007). The relatively young age of social media and its use in tourism supported “the first generation of tourists to grow up with electronic information technology” (Munar & Jacobsen, 2013, p. 3). They are called ‘digital natives’ (Prensky, 2001) or the ‘Net generation’ (Tapscott, 2009). Those digital natives are a new generation of travellers and actors of online communities, whose behaviours and performances must be studied more in-depth. Such a group is relevant to this thesis as it composes Contiki’s target.

6.1.4. Word of mouse and co-construction of brands

According to Lund (2015), brands are no longer products of companies’ work. The success or not of a brand is now on social media’s hands: “brands are the product of people’s conversations in social networks, both offline and online, rather than marketing strategies. Social media is thus facilitating a power shift towards the consumer and a democratisation of brand construction.” This means that companies need to work with social media marketing to give some awareness to their brand. Immediate Future’s study (cited in Wienberg, 2009) highlighted the importance for brands to maintain a heavy presence on numerous relevant social networks to boost brand awareness. Social media may not initially be designed for commercial use; they are, in the end, the ultimate tool in strategic branding.

All of the reviews and information shared on Internet are, most of the times, able to be commercialised in some way and also monetised. Due to this monetisation of content, online communication platforms become virtual marketplaces (Munar, 2013). All the social media websites mentioned are businesses; many of them are very successful businesses with millions of users:

Social network sites such as Facebook have a communicative dimension but equally a commercial dimension with users constantly being exposed to advertising. YouTube is a media-sharing channel for tourists and organizations alike that is increasingly used to promote destinations (Fesenmaier & Cook, 2009, cited in Munar, 2013). TripAdvisor provides millions of reviews by users

but at the same time is a sales channel and advertising platform for tourism firms. (Munar, 2013, p. 45).

Social media websites are, then, not only used for the “good” of the relationship between consumers and tourism organisations or travel related companies, but they also are businesses that sell advertisement for such organisations: “Instead of methods of aggressive marketing through products and services sale centres, tourism market create places for exchange of views, advices, audio-visual material and anything that will attract the traveller and will familiarise him with the philosophy of travel” (Bizirgianni & Dionysopoulou, 2013, p. 658). Contiki is not only reinforcing its brand by creating a YouTube campaign, but also selling trips through a booking link mentioned in Contiki videos’ description boxes (Case Description). Viewers get used to the brand by watching several new videos of the trip every day and then get accustomed to the travelling brand that they may turn to for their next holidays.

But the strength of Internet and social media, made companies lose some control on their brands. Dahlen et al. (2010, p. 448) are of the opinion that:

Social media is about the tools of the new generation. Advertisers are no longer in control of their brands. The power has shifted from brands to consumers. Modern consumers hardly ever read a newspaper or use a landline phone, they are not ‘captive’ in front of a TV; instead they download their own choice of programme, trust unknown bloggers and have a communal experience online through the plethora of social media.

The traditional view of marketing has changed since brands have to count on an engaged audience that shares and discusses information about the brand in a public open space (Dahlen et al., 2010). By discussing brands, they participate in their construction and to what is called co-construction. After understanding the shift from traditional media to social media, there is a new approach to using marketing to fit the new ways: “Companies with branding guidelines have trouble finding what language they going to use in the diverse world of social media” (Schaffer, 2013, p.2). The goal is to create a voice for the company that supports the brand equity but also “satisfies the requirements of social media users” (Schaffer, 2013, p.2). They should also keep in mind that social media was created for people and not companies (Schaffer, 2013) and that conversations happening through social media “affect the way that some companies do business” (Schaffer, 2013, p. 9). By asking well-known YouTubers to experience their trips and relate them on their channels, Contiki uses not one, but several voices (Case Description). This partnership enables the tour operator to avoid the trouble mentioned by Schaffer. There are several voices so that as many viewers as possible can relate to Contiki. Brands preferences can be linked to personalities and

‘personality types’ can be linked with travel-related decisions (Nickerson & Ellis, 1991). Gretzel et al. (2006) elaborated a survey where participants were asked about their travel styles, psychographic characteristics⁹ and travel behaviours. At one point of the survey, they could choose among 12 personality types, the ones that suited them best. The findings showed that “choosing multiple specific personality types was preferred over selecting one category that subsumes many interests” (Gretzel et al., 2006, p.127). Based on the results, they elaborated some travel personality profiles composed by psychographic characteristics: Culture Creature, Sight Seeker, Family Guy, Beach Bum, Shopping Shark, All Rounder, Trail Trekker, History Buff, Boater and Gamer. The personality profiles were then reinforced by activities sought by respondents that were in line with the psychographic characteristics. It can then be assumed that each YouTuber is linked to a specific profile to reach as many profiles as possible among Contiki’s youth target, which will be analysed later on in this thesis.

Word of mouse is word of mouth happening online: “The traditional ‘word of mouth’ has mutated into a ‘virtual word of mouth’, also known as ‘word of mouse’, a term [...] to describe forms of electronic word of mouth (EWOM)” (Volo, 2010, p. 297). Professionals fear the negative word of mouth from user generated content (UGC) sites, Schmallegger & Carson (2008) advise that brands should react to negative comments as soon as possible but in any case, it remains a domain of uncertainty for content makers. “Word-of-mouse, however, is dominated by those eager to volunteer facts, opinions, warnings, and experiences to strangers” (Gelb & Sundaram, 2002, p. 22) and usually comes “from people with strong opinions” (Gelb & Sundaram, 2002, p. 23), people that are unknown and are more likely to give a negative opinion, people who will help those that seek advice and people who will “offer the authority of the written word in the answers” (Gelb & Sundaram, 2002, p. 23). This last category actually describes YouTubers whose opinions can be taken as a reference but a large amount of subscribers who watch them on a regular basis. As mentioned before, people’s comments, reviews and mediated tourism experiences also influence travel behaviour (Bizirgianni & Dionysopoulou, 2013), from the information gathering phase to the decision-making (Munar et al., 2013, p. 4). The electronic word-of-mouth or word-of-mouse “involves consumers sharing attitudes, opinions, or reactions about businesses, products, or services with other people (Jansen et al., 2009)” (Ghazali & Cai, p. 82). This means that the way the consumer communicates through social media, will affect brand awareness and its image among viewers (Ghazali & Cai, 2013).

Thus, word of mouse leads to a co-creation of brands that are not fully handled by

⁹ « Dividing a market into different groups, based on social class, lifestyle, and personality characteristics » (Oxford Reference)

organisations anymore. All the content made available online take part in building brands' images and in the case of Contiki where YouTubers and viewers interact over The RoadTrip, new definitions of Contiki's brands may emerge.

6.2. BRANDING

Marketing Communications require extensive planning to define the “correct mix of communications methods necessary to reach the desired target market and achieve organizational objectives within the available budget” (Mack et al., 2007, p.134). To understand the construction of brand, image, perception and the role of social media, a variation of Kavaratzis & Ashworth's (2005, p. 508) model was created. This new model helps to understand how positioning the brand through social media can impact the brand's perception.

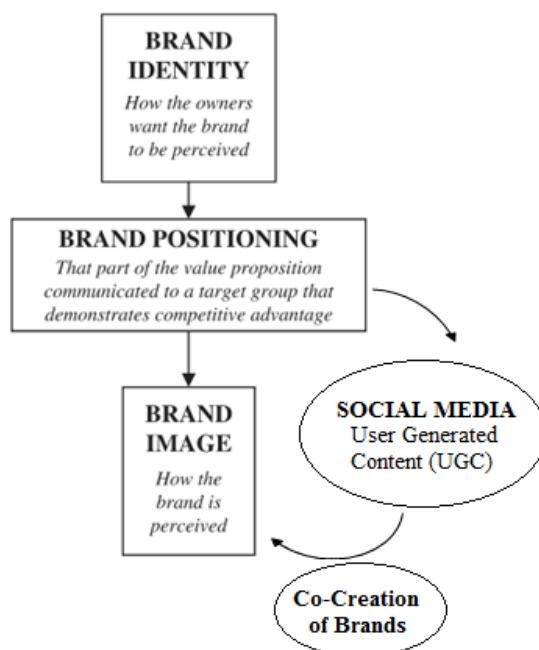


Image 4 – The role of social media in the construction of brand's perception

People's perception of Contiki's brand is thus the result of the brand identity elaborated by the tour operator (Moilanen & Rainisto, 2009, p.7); and the brand positioning, made through different campaigns, such as The RoadTrip. This campaign was made through social media using user-generated content, which leads to a co-creation of brand by the different actors in social media platforms. Hence, brand's construction must be studied in order to understand its image among receivers. Branding differs from whether the product is physical or a service. Indeed, a service is intangible, inseparable, variable and perishable: it cannot be

experienced before purchasing it (intangibility), it is produced and consumed at the same time (inseparability), the quality depends on many factors such as the location, the time, the way of consumption and the people (variability) and finally, it cannot be stored for a future consumption (perishability) (Armstrong & Kotler, 2009). The success of a service brand thus relies on many factors and a tourism brand must constantly adapt to new elements to keep growing and to be competitive.

A brand initial purpose is to differentiate from competitors (Aaker, 1991), in consumers' minds. To do so, a brand must have brand equity, made through brand value, brand awareness and brand loyalty (Kavaratzis & Ashworth, 2005).

Brand equity is the added value given to products and services. Brand equity and value is reflected in how consumers think, feel and act with respect to the brand, as well as the prices, market share and profitability that the brand commands for the company. (Kotler et al., 2009, p. 446).

Brand equity occurs from a consumer perspective. It is not controlled by the brand and is directly linked with perceptions; its impact on the brand success is significant (De Moya & Jain, 2013). According to Bowen & Clarke (2009, p. 167) "brands are specifically engineered and managed to influence our purchase decisions and buyer behaviour". Their theory reinforces Kavaratzis & Ashworth's model, as perceptions are the results of brands' design. But it must be stressed that brands do not entirely control their image. Brand perception, or brand image is "how the brand is experienced in reality" (Moilanen & Rainisto, 2009, p. 7) and thus processed in customers' minds. Images, impressions, features, feelings, past experiences, expectations and beliefs influence brand perception (Echtner & Ritchie, 1993; Kavaratzis & Ashworth, 2005). If brand identity and positioning explain, partially, the brand's image, other factors are to be taken into account, as mentioned previously. This thesis focuses on the impact of The RoadTrip campaign on Contiki's brand. The specificity of the campaign is that it is made entirely on YouTube and with the use of YouTubers as brand ambassadors. It therefore happens in the positioning process of the brand that gathers all the initiatives to influence consumers' perceptions.

6.2.1. Social media marketing and innovation

In tourism and social media, "the marketing capabilities are endless and enable the proliferation of the tourism language to 'persuade, lure, woo and seduce millions of human beings, and, in so doing, convert them from potential into actual clients'" (Dann, 1996, p. 2). Some studies find social media "wild or potentially dangerous" (Munar, 2013, p. 42). Although it might be impossible to control social media, without it, the companies have no

access to the content that is uploaded and created by the tourists (Qualman, 2009). Social media sites present new ways to market their product where users are in control, information is seen as more trustworthy and the content is spontaneous, constructing, in this way images of tourism organizations and destinations (Wang et al., 2002). With social media, there is the possibility to establish “long-lasting relationships between potential consumers and brands or products” (Gyimóthy, 2013, p. 55).

The knowledge and information that is transmitted from consumer to consumer has “a powerful influence on affective and cognitive evaluation of destinations, leading to the formation of organic image” (Ghazali & Cai, 2013, p. 85). The messages and pictures posted on “social media sites make new contributions to the organic image of a destination” (Ghazali & Cai, 2013, p. 85). This capacity to impact other consumers can improve or weaken the image that the official bodies of a destination are trying to give. If the content’s consumer has already the intention of traveling, the information given by the content’s creator will, more likely, “entice him or her to pursue further information in enhancing the existing knowledge” (Ghazali & Cai, 2013, p. 85). Furthermore, according to Wang & Fesenmaier (2006), Internet is now one of the most significant marketing communications outlets, for tourism marketers. Companies found the need to invest in a brand new type of marketing and change some of the rules that were taken for granted. With social media in the picture, marketing requires constant adaptation and full appreciation of social media potentials (Mangold & Faulds, 2009; Merman Scott, 2011). As mentioned earlier, consumers used to have a very limited access to information and relied on traditional media, resulting in image manipulation by marketers (Ghazali & Cai, 2013). Marketers would thus communicate falsely positive images unilaterally, but today’s two-way communication allowed by social media minimised such strategy. After the appearance of Web 2.0 and social media, “the direction of information has started to shift from business-to-consumer and business-to-intermediaries-to-consumer, to consumer-to-consumer” (Ghazali & Cai, 2013, p. 85). The RoadTrip campaign illustrates this point, as YouTubers are here consumers of a Contiki’s trip. In the case of Contiki, marketers managed their content by having a business-to-intermediaries-to-consumer strategy depicted as a consumer-to-consumer to the audience, which will be further elaborated in the analysis part.

Social Media Marketing is “to promote [...] websites, products, or services through online social channels and to communicate with and tap into a much larger community that may not have been available via traditional advertising channels” (Wienberg, 2009, p. 3). Since social media promotes the formation of online communities, “It’s the job of social media marketers to leverage these communities properly in order to effectively communicate with the community participants about relevant product and service offerings” (Wienberg, 2009,

p. 3). The goal for companies and individuals is to have people interested in what you have to share so that they share this information with their connections (Weinberg, 2009). A relationship needs to be established with online communities solicited by tourism organisations.

Tourism, with the development of social media, faces change constantly:

First, [...] sophisticated information technologies empower the tourist by facilitating the identification, customization, and purchase of tourism products [...]. Second, information technology has been reducing costs and enhancing operational efficiency [...]. Third, the accelerating use of information technology changes the industry fundamentally when it comes to global competitiveness, value creation, business strategies and practices, and, not the least, the representation and perceptions of tourism [...]. (Ek, 2013, p. 20).

This means that not only does, the content consumer get more information out of social media, improving his vacations and travels, but the touristic companies can also use the data gathered from the opinions and reviews given by the tourists to improve their service, reduce costs and find new markets. Indeed, social media enabled Contiki to identify and reach potential tourists through a channel they do not necessarily associate with tourism, as subscribers may not expect tourism content in YouTubers' videos. This innovative campaign associated Contiki's brand with YouTubers' brands and its impact will be discussed later on in this thesis. Furthermore, Bizirgianni & Dionysopoulou (2013) add that cooperation between stakeholders allows organisations to make substantial cost reduction in promotion and advertisement of the product. Social media brings companies and touristic organisations closer together with content creators. Contiki's Marketing Director Alexis Sitaropoulos claimed, "The RoadTrip 2014 delivered a media value worth 567% more than it cost" (Scoop Media, 2014). Collaborating with successful content makers enabled them to reach new audiences with no cost except the travelling fees of YouTubers. Such cooperation can bring mutual benefits as it may enlarge targets and exposure on both sides (Bizirgianni & Dionysopoulou, 2013), which, in the case of The RoadTrip will be analysed later on.

The Organization for Economic Co-operation and Development (OECD) in Innovation and Growth in Tourism defines innovation as the creation of something new (2006, p. 55). Innovation can increase the value of a tourism product/ experience and raise the organisation's market share by adapting to the changing interests of customers, which makes the organisation more competitive. According to Buhalis, "well-managed ICTs¹⁰ generate tremendous value for Organisations" (2003, p.806). A way to measure innovation is to

¹⁰ Information and Communication Technologies

divide the quality perceived by its cost (OECD, 2006). This means that the value of the innovation would increase through the improvement of the quality perceived or the minor cost of it. Considering the relatively low cost of The RoadTrip campaign for Contiki (who doesn't pay for the campaign's distribution and doesn't remunerate YouTubers with a salary, as mentioned in the Case Description) and the large amount of views on YouTube, the innovation value can then be seen as relatively high.

Hjalager (2010, p.9) mentions how consumer driven innovation is a recent topic in academic research and that in Tourism "consumer-producer interaction is closer than for many other types of enterprises". Contiki uses 'lead users' who show the way to other users, which enables the travel agency to get closer to its target market, as YouTubers have an accustomed relationship with their subscribers (Case Description). Because the innovation is the marketing campaign itself, and not the tourism product, we talk about process innovation. Two important factors of such innovation are ICT and customisation (Hjalager, 2010). "ICTs provide the tools to search for meaningful and profitable niche market segments, to identify value added components for the product and to promote differentiated products through specialised media to particular market segments" (Buhalis, 2003, p. 806). In the case of niche innovation, the organisation innovates by cooperating with a new stakeholder, which doesn't affect existing competencies. The RoadTrip campaign would indeed not be realisable if it wasn't for the existence of YouTube and YouTubers. ICT thus facilitate closer collaborations between stakeholders (Buhalis, 2003) and this new business alliance with non-tourism partners (YouTubers) allows Contiki to reach extended markets for a small cost (OECD, 2006). Furthermore, the diversity of YouTubers enables customisation as viewers can 'pick' their YouTubers and follow the trip through the storytelling of their choice. There are different stories for different customers, building different images. The mechanisms and impacts will be developed later on in the analysis part.

6.2.2. Brand ambassadors

Contiki, as mentioned before, made the choice to involve online opinion leaders in its marketing mix to reach youth targets. Indeed, the use of ambassadors is becoming somewhat popular.

(...) advertising will be less about social media campaigns and more about an ongoing conversation. Other times, the idea or content will already have been produced, and companies will join forces, often with individuals who may go from being nobodies to somebodies overnight because of the power of the social graph. (Qualman, 2009, p. 174).

These individuals as brand ambassadors or advocates are usually social media storytellers who are in some way “aligned with the desired brand narrative” (Lund, 2015). They are able to monetise their social media platforms and to gain some reputation, knowledge and influence on the web 2.0. A content creator “becomes a capital asset for tourist organizations and for other tourists” (Munar & Gyimóthy, 2013, p. 248) since he builds a small community around its content. Due to the reputation that some of these content creators gather around them, the use of celebrity influence theory is somewhat applicable. According to Bowen & Clark (2009) celebrities’ influence in tourism is not always acknowledged by travellers due to the stigma of celebrity endorsement. Even though it doesn’t seem to be an agreement on the effectiveness of celebrities in marketing, its use is common in the tourism sector, indeed, according to Bowen & Clarke (2009), as one in five communication campaigns uses celebrities. This is due to tourists’ aspirations to identify themselves with attractive celebrities by travelling to the same destinations or using the same products.

One example given by Ghazali & Cai (2013) is the partnership between Tourism Australia and The Oprah Winfrey Show, which reached audiences in 145 countries, and where Australia was promoted during 2 episodes of the show’s 25th season. The cost, revealed enormous by Australia Tourism, was considered worth it because of Oprah’s reputation and millions of loyal viewers (Ghazali & Cai, 2013). The association of the destination with a well-renowned celebrity would thus be enough to attract tourists, according to Australia Tourism (Ghazali & Cai, 2013). Another way to use the influence of a reputed individual is the organised familiarisation tour “organised to promote an area or venue to prospective users” (Reily Collins, 2008, p.30). In return, the person would have to share the experience and promote it. In this case, sometimes the people are not aware that they “actually are appointed as promoters for the destination” (Ghazali & Cai 2013, p. 77). Contiki’s sponsorship of YouTubers fits this theory, as they become brand ambassador and thus promoters of Contiki’s trips.

In the case of “Dancing Matt”, Matt started to post videos of himself dancing when he had the opportunity of going somewhere. These videos gained a big number of visualizations and he was “hired by a bubble gum company that now pays him to go dance around the world” (Qualman, 2009, p. 28). In exchange for “Matt’s travel costs, Stride was paid back in millions of dollars worth of brand equity. The video is still being viewed by millions of viewers, which is completely different from a one and done television commercial” (Qualman, 2009, p. 28). In the video, there is a subtle logo on the corner of the video and a message at the end of the video. By choosing to only show this little bit of their brand, “Stride showed how successful a brand can be by simply associating itself with social media that is already virally successful” (Qualman, 2009, p. 29). This last example shows that sometimes a brand just needs to find

the right content creator in the social media and find a way to collaborate: “Brands that embrace individuals who speak both positively and negatively of products and services, [...] have the power and ability to turn those individuals into brand ambassadors, individuals who can positively advocate the brand” (Wienberg, 2009, cited in Qualman, 2009, p. 26). The positive part about brand ambassadors is the influence that they have near content’s consumers. While doing the research about what to buy, a content’s consumer will prefer and trust an opinion from a content creator who is not related to the company and is giving his personal opinion than someone who is related, or an employee of the company in question (Qualman, 2009, p. 26): “Empowering brand ambassadors can be extremely valuable to your company”. Brand ambassadors would thus be a way to, not only fight negative feedback feared by organisations, but also become a chosen brand among targets. The co-creation of the brand is thus more controlled by the tourist organisation when involving brand ambassadors.

A final example of a company that used content’s creators as brand ambassadors is Andrew Milligan, owner of a beanbag company. Since he didn’t have a large budget for advertisement, “he contacted numerous blogs and asked if they would consider reviewing his products on their sites” (Qualman, 2009, p. 29). He did it during 3 years and “saw an initial increase of 500% in sales with a positive ROI from year to year” (Qualman, 2009, p. 29). It became a multimillion-dollar company and the success can be credited to reaching out to bloggers and having them review the product (Qualman, 2009). Thus partnering with bloggers, or in Contiki’s case, vloggers, can be fruitful and enables the company to reach out to its target more directly and humanly while involving it in the brand creation through feedback.

A problem that occurs after reading about brand ambassadors is: how credible can they be if they are being sponsored or offered products? One of the major reasons for the success of brand ambassadors “is certainly the higher perceived credibility of consumer opinions as compared to traditional tourist information sources” (Schmallegger & Carson, 2008, p. 100). Since, in tourism, the tourist cannot try the product before actually buying it and being on vacations, there is more weight on reviews from other tourists: “word of mouth has been regarded as one of the most important information sources for travel planning, mainly due to the perceived independence of the source of the message” (Schmallegger & Carson, 2008, p. 100). A study from eMarketer.com (2007 in Schmallegger & Carson, 2008) showed that, in the UK, there were more consumers trusting in what is considered amateur reviews than actual professional guides or travel agencies. Mack et al. (2007, p. 134) affirm, “web bloggers tend to judge blogs as more credible information sources than traditional sources of news media”. However, for the consumers, it depends on how they view and trust online sources (2007). The more a consumer goes online on familiar media, the more he trusts the

information found on Internet (2007). On the other hand, when an Internet user is not familiarised with traditional media, he will “have inadequate experience to judge their online information as credible in context with other media sources” (Mack et al., 2007, p. 136). The “subjects’ perceive traditional word-of-mouth to be significantly more credible than both corporate and personal blogs; with no difference in perceived credibility between the two types of blogs” (Mack et al., 2007, p. 139) but those that are not active blog writers, “perceived the personal blogs to be significantly less authoritative than traditional word-of-mouth and corporate blogs” (Mack et al., 2007, p. 141). This study shows that the trust related to content creators depends on the relationship that you have with both social media and the traditional media outlets. An experienced user of Internet and social media such as YouTube is thus, according to Mack et al. (2007), more likely to perceive the information with credibility. Considering the relatively new emergence of YouTubers, it can be thought that their public is largely experienced because they are aware of new web-trends. YouTube’s vloggers would then be perceived with a higher credibility by their subscribers than they would be by any other Internet user.

The credibility of celebrities or brand ambassadors depends on their expertise, knowledge, qualifications and skills (Erdogan, 1999; Charbonneau and Garland, 2005; cited in in Bowen & Clarke, 2009, p. 176) “or at least the consumers’ perception of this” (Bowen & Clarke, 2009, p. 176). Studies from Digital Tourism Think Tank (2013, cited in Lund, 2015) show that “ninety-three percent of travellers are influenced by reviews in their travel planning and eighty percent of people about to make a travel purchase will ask members of their social network for a recommendation first”. On the other hand, direct word of mouth seems to be more credible than blogs (Mack et al., 2007). Collaborating with bloggers or video bloggers could then prove to be more uncertain than expected as YouTubers’ credibility remains weaker than actual word of mouth, according to Mack et al. (2007).

6.2.3. Social networks’ weaknesses for brand positioning

With social media, tourists can utilise new platforms to share the way each person experiences tourism and their personal travels (Munar, 2013, p. 36). Although it seems this information is honest and follows new rules, depending on the social media website used:

(...) tourists sharing experiences on social media sites conform to communicative limitations [...]. Besides the barriers set up by the administrators of the sites, Internet companies such as Google, Facebook, Yahoo, and Microsoft are increasingly accused of acting as gatekeepers of web content thanks to the use of personalized filters that show the Internet that

these companies believe users want to see (Pariser, 2011). (Munar et al., 2013, p. 3).

These filters are based on the information the person researched beforehand making it more difficult for individuals to find points of view that go against what was before researched (Munar et al., 2013, p. 3). Even though there are some negative points to consider about social media, it has “become increasingly important for tourism. PhoCusWright (2010) reported on social media in travel and states that travellers’ reviews, photos, trip planning and sharing, and blogging are all influencing how these people connect to and interact with suppliers and products” (Lexhagen et al., 2013, p. 135). Guex (2010, p. 426) says that “the Web has become for many a travel companion who gives good advice and has an attentive ear”. Before traveling, people try to look for as much information as they can about the destination, not only so that they can be prepared for what is going to happen, but also to enjoy the place as best as possible. During and in the end of the trip, social media welcomes the tourist to inform about what is going on and also to give reviews and share their experience with others.

These technologies change the way in which information flows and tourists can interact with each other. They provide spaces for the shaping of “world views” in tourism that, as mentioned in Lexhagen et al., “enable social actors in terms of practices, procedures, and perspectives.” The fluid time–space relationships allow for bonding across geographical, cultural, and institutional boundaries, as well as managerial and consumption agendas. (Munar & Gyimóthy, 2013, p. 251).

The RoadTrip videos made by vloggers from different countries/ regions in different places of the trip for viewers with numerous backgrounds illustrate Munar & Gyimóthy’s theory. There are, indeed, no physical barriers between the participants, although the videos advised to viewers may be the result of YouTube’s established filters.

Many considerations are to be taken into account when analysing Contiki’s brand perception through social media. More specifically, the way online content is constructed shows how brands are willing to position themselves to communicate their identity.

6.3. VIDEO CONTENT

6.3.1. Storytelling

Storytelling is at the core of marketing strategies in Tourism. A destination and its brand need an interesting story to distinguish itself from others (Bierman, 2010). Good stories thus

depict enviable experiences and make destinations or trips become attractive ones (Lund, 2015).

Hence, stories are a trigger for travels. DMOs and tourism organisations must then find the right channels, speakers and contents to communicate stories and images to their target audience. Gretzel (2006) defines conversational stories of personal experience as narratives. Umaschi & Cassel's (1997) recognise three dimensions to narratives: cognitive, social and emotional. They argue that stories make memories and that new experiences are interpreted based on past ones. One's tales also translate one's cultural belonging. Finally, narratives are used in psychotherapy. They also add that narratives stimulate imagination and the more details are used in storytelling, the bigger impact the story will have on receivers.

Schmallegger & Carson (2008, p. 103) warn about circulating messages with obvious marketing messages: "It was found that visitors value more casual and entertaining (but still professional) blog messages about a variety of aspects of the destination or company instead of factual information and highly scripted marketing messages". This theory is reinforced by Meerman (2013, p.97) and the Cisco video campaign. The company insisted on the non-use of company employees because of their mind-sets "trained to fit our speaking points in the interview (...) When you're creating entertainment, you want the viewer to get lost in the story and just forget that they're being marketed to". Social media then appear as a privileged network to embark potential tourists in their storytelling: the different formats offered (videos, photos, texts, etc.) offer a holistic narrative of the destination so that viewers immerse themselves in the experience depicted (Pudliner, 2007, p.56). "The journey, marketed by digitized storytelling is owned by the tourist at a particular moment, in a particular place". This way, stories are opened to singular interpretations and reactions, which may constitute a threat for brands, which do not fully control themselves, as they must acknowledge their co-construction happening online. "It is suggested that DMOs surrender control of the brand and instead concentrate on collaborating with social media storytellers. This may lead to a strengthening of destination narratives" (Pudliner, 2007, p.57). DMOs, as well as travel agencies, can thus collaborate with Internet personalities to reinforce their brand. The construction of the brand is then made by the brand itself, the social media storyteller such as a YouTuber and the audience that take part in the brand making through comments, videos, photos and other personal inputs. As Fournier & Avery (2011) highlight the difficulty for brands to avoid intrusiveness and inauthenticity, partnering with YouTubers – who own their individual brands and are entitled to use emotions to interact in a more personal way with their audience (Schmallegger & Carson, 2008, p.96) – lower the risk of missing the opportunity to interact with viewers. "As UGC sites allow users to publish comments anonymously or under false identities, companies are presented with the

opportunity to pose online as consumers and post positive comments on behalf of their company, or even negative comments about competitors” (Schmallegger & Carson, 2008, p. 103). The anonymity aspect of User Generated Content represents another threat for the brand’s storytelling as it may diffuse deviated information, in favour, or not, of the brand(s). Price & Starkov (2006) advise that the company being the object of negative online criticism should “to fix the problems before they grow larger and more public”. Negative feedback cannot be avoided but must be dealt with early in the process.

When discussing storytelling in branding through social media, the different ‘truths’ must be taken into account. “DMOs thus face a complex mediatised world where alternative versions of the ‘truth’ are shared and circulated. They have to manoeuvre in politicised spaces of storytelling and try to collaborate with influential members/groups who can facilitate that DMOs’ version of the stories remain mobile” (Lund, 2015). Truths, or perspectives, are socially constructed and therefore unique to each individual. Following Ghazali & Cai’s (2013) theory, they influence discourses and thus brand narratives.

6.3.2. Performances

Vloggers’ performances are how the way vloggers behave and engage with the audience in their videos. “how storytellers are staging themselves in their stories and images, while motilities and power are analysed on the basis of whether the audiences share their stories and respond to them” (Lund, 2015). Performances are then subject to narratives, vloggers’ credibility and popularity as well as audience’s engagement. Social media are then seen as performative spaces where people’s performances set up spaces and realities (Nash, 2000; Butler, 1993). Social media storytellers realise performances online when associating their identities to a brand. Performativity takes place in a space defined by the actor and through his eyes, norms and shapes (Van House, 2011, Cover, 2012). The performance happens repeatedly and impacts tourists in the way they will perform their own experiences (Lund, 2015).

To deconstruct vloggers’ performances, Munar & Jacobsen (2013, p.5) use Baym’s (2010) ‘seven dimensions’ that enable the categorisation of media. It includes social interactivity; temporal structure regarding (a)synchronous practices; social cues/ contexts; measurement of the audience reach; mobility of media; as well as storage and replicability, which is the possibility to record or reproduce. Volo (2010, p.303) analysed how tourists depicted their experiences on blogs by dividing them into themes. Emerging Themes (ET) include indications recurring in bloggers’ narratives whereas Secondary Themes (ST) are references

to derived from ET such as activities and feelings. Within the themes approached by bloggers, she selected:

(a) experience as essence (EE): those experiences that dealt with descriptions of feelings, moods, sensations, perceptions, interpretations, learning; (b) experience as offering (EO) those experiences that dealt with description of activities, products, accommodations, restaurants, and in general, those staged/prepared by marketers; (c) focal theme in a picture was defined as being experiential (BE), when an image portrayed tourist(s); and not being experiential (NBE), when an image portrayed objects or activities.

Volo's findings were that the majority of bloggers did not mention the Experience Essence in their narratives but focused on events told in a chronological way. The author mentions the cultural aspect of the finding. According to Volo, the narratives are subject to change depending on the blogger's culture.

Vlogs' content varies between users but several elements are common to all and can be used to analyse them. Harley & Fitzpatrick (2009, p. 682) take into account:

(...) use of the physical setting or layout (arrangement of the room); manipulation of physical objects (arrangement or movement of objects in the field of view); body movement (postures, hand gestures, head movements, etc.); video production techniques (editing of footage, titles, recorded music or on-screen timers); speech and vocal gestures (spoken language, intonation, reading and/or laughter) and other sounds (recorded music, recorded speech and/or noise from the surrounding environment).

Harley & Fitzpatrick's (2009) six elements to analyse vlog's contents reinforce Gyimóthy's (2013) theory on how to analyse vloggers' performances and techniques to engage with the audience and understand how the videos are constructed. These features could be taken into account when analysing The RoadTrip 2014 videos, compare them and cross the results with how the public perceives them.

Another analysis approach is through discourse analysis. Lund (2015) based on Philips & Hardy's (2002) theory, used discourse analysis to deconstruct the social reality through storytelling and power structures. Volo's themes combined with Lund's discourse analysis, Harley & Fitzpatrick (2009) and Munar & Jacobsen's (2013) analysis of techniques to engage the public in a co-creation process allow a more in-depth understanding of YouTubers' performances.

6.3.3. Interactions

Schaffer (2013, p.162) argues that, “people see conversations taking place and notice that your brand actually has a personality. When your company starts sharing the conversations or photos and videos of other social media users, your engagement rises to a new level”. YouTube is indeed a User Generated Content (UGC) website as it enables users to share their own videos and comment others’. A conversation is then started, which is how brands become somehow more human in people’s minds.

Foucault (1977) argues that dialogues are at the heart of marketing communications. As revealed earlier, YouTubers share videos asynchronously where they expose their opinions and ‘truths’ to their audience. Hence, a monologue is initially imposed to viewers, but because YouTube’s culture is to encourage communication between its members (Burgess & Green, 2009), YouTubers care about viewers’ opinions about their videos. But the feedback received later on that is taking part in the brand’s construction makes the monologue become a conversation. Furthermore, Munar & Jacobsen (2013, p.6) characterise this type of communication as ‘immediate’ and ‘real-time’, which reinforces the conversation’s simultaneous construction. “(...) computer mediated relationships become more similar to face-to-face relationships over time as individuals become used to communicating with one another and gain more information about one another” (Mack et al., 2007, p. 143). Conversations happening online are closer to real-life ones and could thus be analysed through the same analytic tools. But Harley & Fitzpatrick (2009, p. 680) comment “when conversations are mediated through technological media they are affected in varying ways by the changes in social, physical and/or temporal cues which would normally aid the coordination of talk and establishment of shared understanding”. This means that participants may not react to or interpret information the way they would if they were sharing the same space and time as their interlocutors.

To interact with viewers, “vloggers use different communicative modes to establish eye contact, take turns in conversation, share embodied gestures, share their understandings and negotiate simultaneous audiences” (Harley & Fitzpatrick, 2009, p. 679). For example, they use pointing gestures to indicate viewers’ keyboards and encourage them to leave a comment, like the video and subscribe to the channel. As it is a mediated-communication, pointing gestures are limited in this two-dimensional space (Frobenius, 2014). The popularity of the YouTube channel or YouTuber also impacts the vlogger’s performance and thus, the way he interacts with the viewers. “Possibly, an experienced vlogger with a high view count and many viewer comments might use different involvement strategies than a vlogger with less experience” (2014, p. 61). Moreover, as there is no immediate public, speakers have to adapt their speech and simulate imaginary viewers (Harley & Fitzpatrick,

2009). Frobenius (2014) also points out the unidirectional aspect of vlogs, which limits the audience's involvement in the conversation as they are, at first, passive in the interaction. It reinforces the asynchronous feature of vlogs. Furthermore:

Some vloggers have accumulated several hundred vlogs on their accounts, which are available for viewing anytime. This contributes to the assumption that the themes of previous vlogs can be relevant to the participant status of a vlog viewer, which is reflected in some statements about new viewers vs old viewers. In this context, the subscription function on YouTube is relevant. (Frobenius, 2014, p. 63)

A loyal viewer that would have been following the vlogger for a consequent period of time and seen many of the videos would thus be more likely to interact with the vlogger. A new viewer could nevertheless 'catch up' on the videos – made available on YouTube – to have a better understanding of the YouTuber's brand and thus be more confident to take place in the dialogue.

Munar & Jacobsen (2013, p. 4) categorise interactions based on Litvin et al. (2008) model: "a categorisation based on level of interaction (asynchronous/synchronous) and communication scope of different platforms". They attributed to blogs and virtual communities (such as YouTube) a 'many-to-many' communication framework and an asynchronous characteristic. Furthermore, when considering vlogs as news channels, it is then a 'one-to-many' communication framework.

Munar et al. (2013) characterise online consumers as more active, participative, social and communitarian than what they used to be. This last theory from a consumer perspective attributes stronger reactions to online consumers than what they would be in real-life. It insinuates that people's responses to messages are deeper, which shows a greater expression of the participants in their interaction: vloggers, to capture the audience's attention; and the audience, to make themselves heard among the large amount of comments. Liand et al. (2010, p.8) define interaction as an "action and response provided in return", whereas interactivity that happens through a medium, as defined by Chandler & Munday (2014), "measures the degree to which users can influence and vary form and/or content". Thus, interactivity can be used to analyse the interaction happening between vloggers' content and viewers' reactions to it.

To Winer (2009), interactivity and digital are at the heart of marketing as consumers interact with the firm and the variety of medias. Deighton & Komfeld (2009) recognize five roles of digital interactivity: thought tracing, activity tracing, property exchanges, social exchanges and cultural exchanges. According to the definition of each paradigm, The

RoadTrip campaign can be defined as a social and cultural exchange where Contiki sponsors the virtual community of YouTubers and offers cultural products to them. The results in the digital media market are the development of a market in the community and buzz. The initial motivation of such interactivity is “the desire to exchange, to share information, or to express one’s self” (Deighton & Komfeld, 2009, p. 6). Marketing then happens through word-of-mouth (2009) as users/ members of the community can see each other’s activities and exchange information and opinions.

7. ANALYSIS

In this chapter, YouTube channels, involved in The RoadTrip 2014 campaign, are analysed together with the collected data. Each video is linked to its channel’s quantitative data (Appendix IV) and crossed with the focus group’s opinions – individuals (Appendix VI) and collective (Appendix VII) – and with subscribers’ opinions (Appendix V). Afterwards, Contiki as a topic and YouTube as a tool are also analysed through subscribers’ questionnaires and from the respondents during the focus group discussion. Finally, the videos are analysed through different thematic (nodes from NVivo, the focus group’s questionnaires and discussion and subscribers general opinions of the videos) to understand their content and editing. The analysis part does not link the data gathered with the theories, but aims at organizing it for better understanding. The discussion chapter will use both theories and data to reach the findings to answer both the problem formulation and the research questions.

7.1. Contiki

Contiki channel was created in March 2006, has 49.212 subscribers and a total of 4.410.023 views. During the campaign, they released a total of 10 videos. It can be noticed that the first videos accumulated a larger amount of views and thumbs up (graphs 1 and 2).

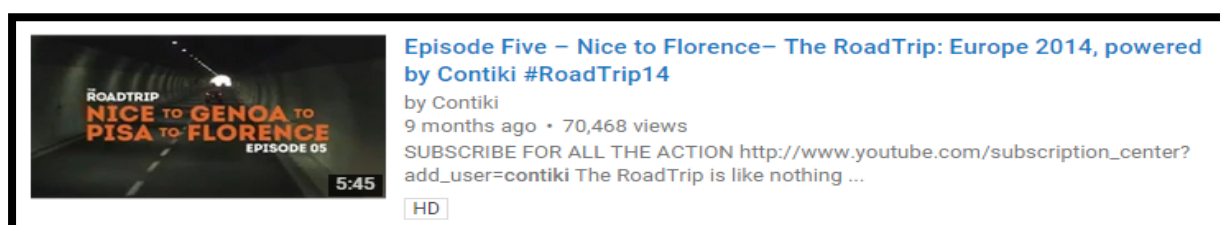


Image 5 – Contiki video’s thumbnail and title (source <https://www.youtube.com/results?q=contiki+nice+to+pisa>)

Published on 30 Jul 2014
SUBSCRIBE FOR ALL THE ACTION

http://www.youtube.com/subscription_c...

The RoadTrip is like nothing else. 13 of your favorite YouTubers take on Europe's Mediterranean with Contiki, traveling to Barcelona, Nice, Florence & Rome before flying to London for an epic RoadTrip Gathering.

Let's hit the road. Today we're crossing countries from France and into Italy. After a lunch stop in Genoa, the home of Pesto, and a photo stop in iconic Pisa, we roll into beautiful Florence.

Find out more: <http://www.contiki.com/roadtrip>

WIN a European RoadTrip with Contiki: <http://www.contiki.com/roadtrip-chall...>

At Contiki we exist to connect young people to the time of their lives - with trips for 18-35 year old through Europe, North America, Latin America, Australia, Asia & New Zealand. You only have one life, one shot, so make it count #NOREGRET

<http://www.contiki.com>

<http://facebook.com/contiki>

<http://www.twitter.com/contiki>

Music

Artist: Lupa J

Track: The Infinite Colour

<http://www.soundcloud.com/lupa-music>

Video production

Knack Studios

<http://www.knackstudios.com.au>

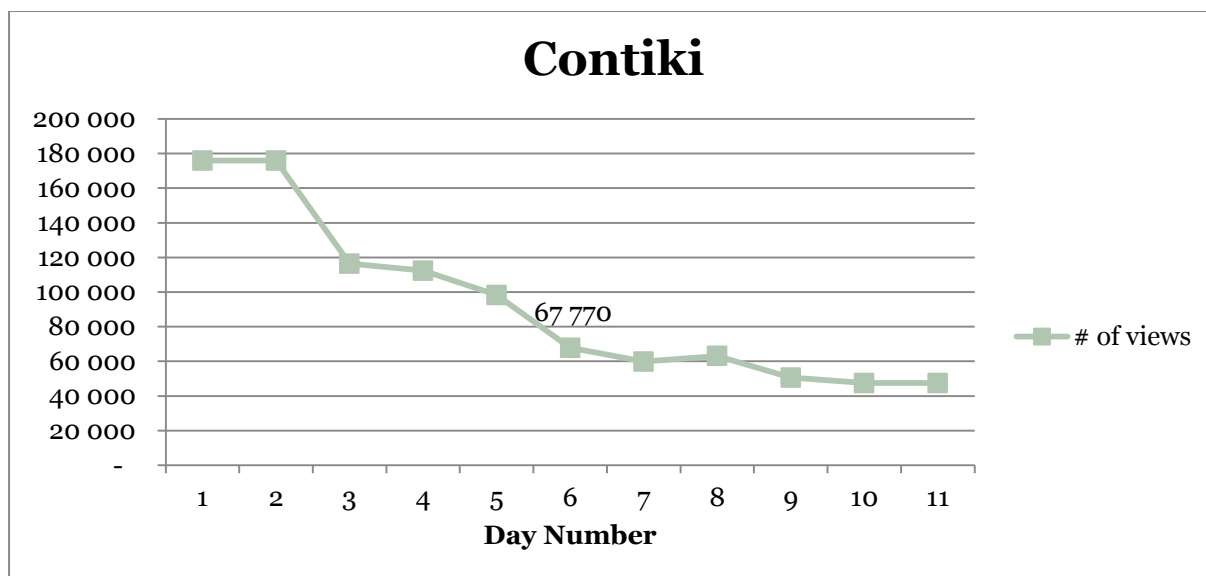
Category

Travel & Events

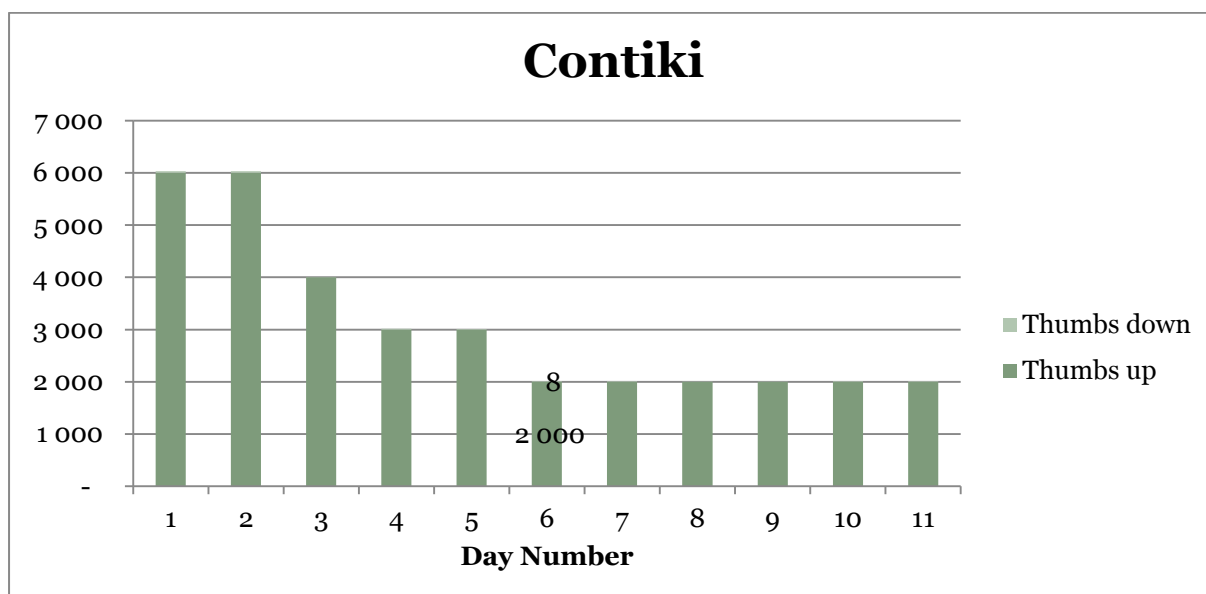
Licence

Standard YouTube Licence

Image 6 – Contiki video's description box (source <https://www.youtube.com/watch?v=gp1qVAy36kg>)



Graph 1 – Contiki channel, videos’ views during The RoadTrip 2014 (Appendix IV)



Graph 2 – Contiki channel, videos’ thumbs up and down during The RoadTrip 2014 (Appendix IV)

Day six video¹¹ (Appendix IV) lasts 5:44 minutes and gives an overview of the day so that viewers get an idea of how a Contiki trip works. The video does not go into details: viewers follow the YouTubers around Italy and get sporadic information from Contiki’s guide. At the beginning of the video, Contiki’s logo, the episode number as well as the cities visited that day can be seen. These elements are shown on the thumbnail with a tunnel as a background to emphasize the “on the road” experience (image 5). It starts with lyrical music, until

¹¹ Source <https://www.youtube.com/watch?v=gpiqVAY36kg>

00:03:30, and then switches to instrumental music from 00:03:35 until the end. This music is used as background, so that viewers can hear YouTubers talk as well as Contiki's guide. This video is a best of the day, with highlights of the day and main attractions of the cities they passed visited. YouTubers contribute to this video by sharing their experiences, jokes, acrobatics, reactions to the sights and by concluding the day with a "good night". Jesse (BFvsGF) mentions his Italian origins and food expectations in Genoa (00:01:22 – 00:01:41), Justin (Justin James Hughes) and Meghan (LifeBurry) joke about balance and the gravity difference in Pisa (00:02:33 – 00:02:48), Louis (FunForLouis) makes a backflip in front of the Tower (00:03:15 – 00:03:27), Oli (OliWhiteVlogs) says goodnight and invites viewers to watch tomorrow's video (00:05:11 – 00:05:25). Strong reactions from YouTubers when facing the Duomo in Florence are depicted (00:04:02 – 00:04:24) and we can then see a restaurant where they eat tiramisu and have some limoncello shots (00:04:25 – 00:05:10). This video has a good rhythm induced by the music. It invites viewers to participate in the road trip and doesn't have too much talking. The accent is on YouTubers, views, sights, food, and the trip in the bus.

The data gathered in the individual questionnaires distributed during the focus group indicated that five out of six respondents enjoyed the video. They showed satisfaction regarding the verbal and image content as well as the editing. Three of them would watch more videos of the trip. Furthermore, the length of the video was criticised three times. Two of the respondents found that the video didn't show enough of each city but one other thought that the video was too long. While the respondents were watching the video, we noticed a few smiles and one respondent also made fun of the YouTubers' names as they all sounded American. During the discussion, this video was not mentioned in particular and none of the subscribers contacted were subscribed to Contiki's channel, although they watched some of The RoadTrip 2014 videos made by YouTubers.

Contiki was mentioned 5 times in that day's videos. Jesse encourages its viewers to go see Contiki's video (00:08:13 – 00:08:44). Louis mentions Contiki's camera crew who shot him doing a back flip in front of the Tower of Pisa, he also uses their shot (00:04:44 – 00:05:13). Dantev (ladiedottie) explains how Contiki always puts the same music in the bus every time they arrive to a destination, to make sure everybody is awake and ready. This music can be heard while she's speaking (00:01:26 – 00:01:45). Justin (Justin James Hughes) indicates that Contiki's trips are for 18 to 35 year-olds before getting into a carousel (00:03:00 – 00:03:11). Anthony (Kalel Kitten) comments how bad he feels while recording with Contiki's camera crew (00:04:32 – 00:04:54).

The video's description box (image 6) indicates this day's travelling route and highlights while communicating on Contiki's brand: "At Contiki we exist to connect young people to the

time of their lives” and inciting viewers to use their hashtag “#NOREGRETS”. They also mention the source of the music heard during the video and the video production team.

7.2. Alli

Alli channel was created in November 2005, it has 551.640 subscribers and 38.952.618 views in total (Appendix IV). It is the third time she participates in The RoadTrip campaign (Appendix IV). During the campaign, she made eleven videos, one for each day. During Alli’s roadtrip, each video was viewed between 100.000 and 180.000 times (graph 3). Thumbs up evolved accordingly to the amount of views, and thumbs down were pretty low (graph 4).

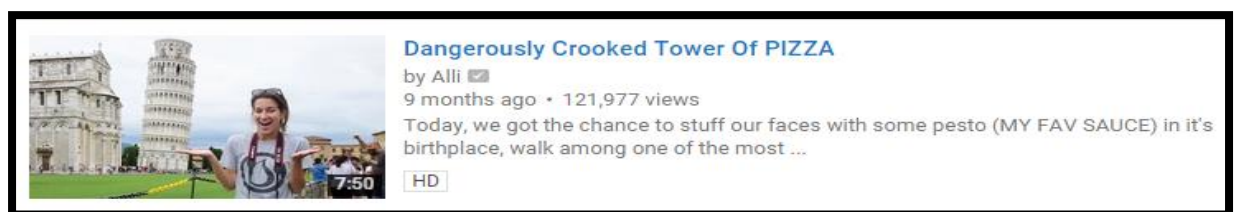


Image 7 – Alli video’s thumbnail and title (source https://www.youtube.com/results?search_query=dangerously+crooked+tower+of+pizza)

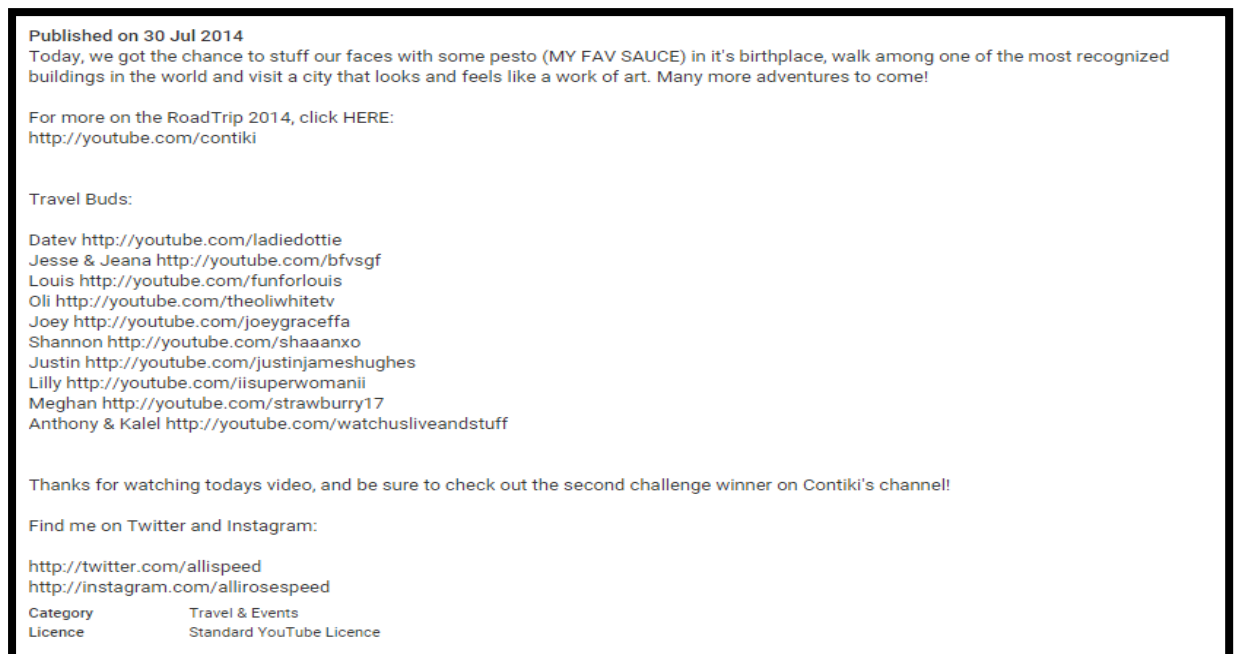
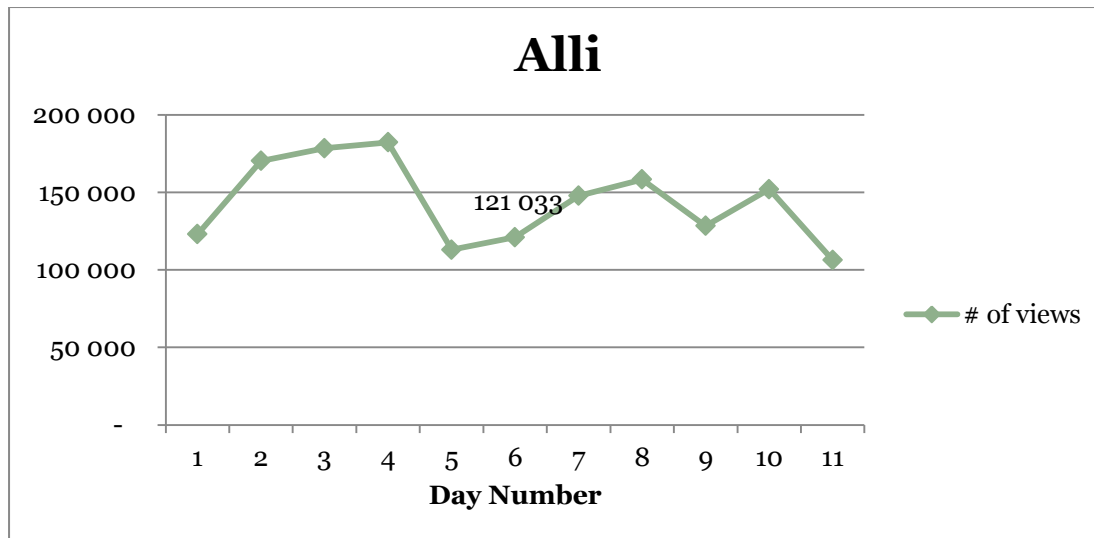
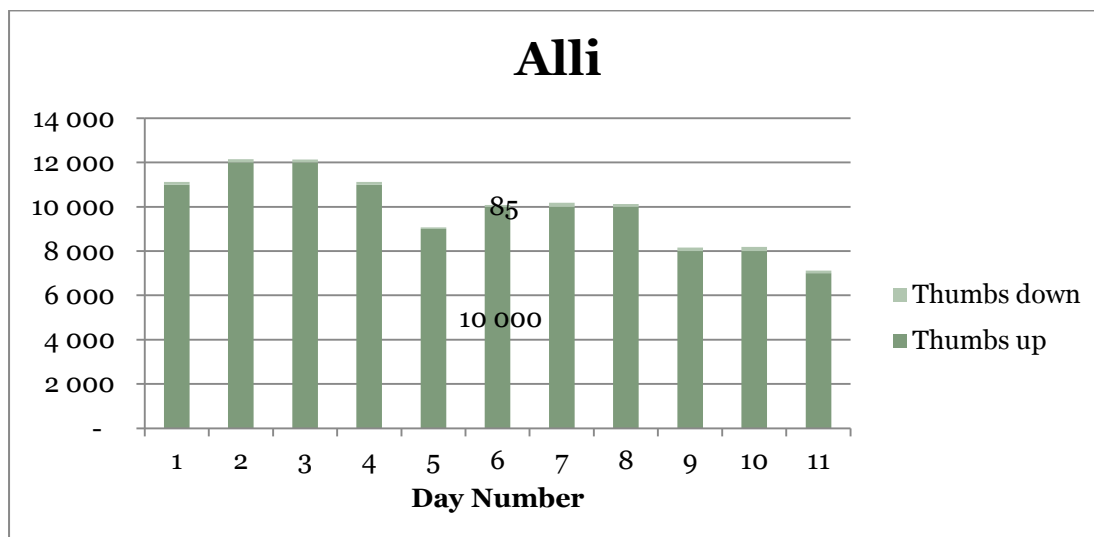


Image 8 – Alli video’s description box (source <https://www.youtube.com/watch?v=jgnz8TIquUU>)



Graph 3 – Alli channel, videos’ views during The RoadTrip 2014 (Appendix IV)



Graph 4 – Alli channel, videos’ thumbs up and down during The RoadTrip 2014 (Appendix IV)

The thumbnail of the video pictures Alli in front of the Tower of Pisa and the title is quite humorous as she wrote “PIZZA” instead of Pisa, to make humour out of how similar Pisa and Pizza sound. This day’s video¹² (Appendix IV) lasts 7:49 minutes and has a more personal dimension than Contiki’s. She starts the video while editing the previous vlog in the bus, and shows the view that she is currently missing because of that (00:00:00 – 00:00:24). When she arrives in Genoa, she talks about how Genoa should be pronounced in Italian and gives some information about the ship replica of a Spanish Galleon that they see in Genoa (00:00:25 – 00:01:19). She also mentions that the city is well known for pesto and then

¹² Source <https://www.youtube.com/watch?v=ignz8TIquUU>

shows her pasta plate during lunch (00:01:19 – 00:01:33). She emphasises how good it is. Along the way she also has a counter for dogs encountered and shows interests to animals (00:01:44 – 00:01:59). While in Pisa, she gives some information about the Tower of Pisa (00:01:59 – 00:03:00). From Pisa to Florence, she made a montage with views and background music (00:05:08 – 00:05:39). In Florence she shows the Duomo and shares how amazed she is by such a monument (00:04:51 – 00:05:07). Then she interacts with a local who happens to be one of her viewers (00:05:40 – 00:05:54). At night, she tries meatballs in the restaurant (00:06:13 – 00:06:33) before she says goodbye, thanks viewers for watching and encourages them to subscribe (00:06:55 – 00:07:36). Then a link to the previous' day video appears, followed by a subscribe button (00:07:36 – 00:07:50).

During the video, she interacts with several YouTubers such as Dantev (ladidottie, 00:01:59 – 00:02:04), Justin (Justin James Hughes, 00:04:08 – 00:04:33), Jesse and Jeana (BFvsGF, 00:06:20 – 00:06:29).

The video's description box lists the other YouTubers channels' links, Contiki channel's link, her other social media links and also describe the day. In the end, she also invites viewers to check the second Contiki's challenge (image 8).

Individual comments (APPENDIX EXCEL II) gathered, while the focus group's participants were watching the videos, were that there were too many dogs shown in the video. They enjoyed that Alli interacted with other YouTubers and showed scenery, but they complained about irrelevant speech, that the video was too long and that she should have added a subscribe button in the end. They graded her verbal content as neutral or bad, the image content, editing and the YouTuber had an average grade of neutral. Half enjoyed the video, but only one would watch more of them, Contiki related or not. We noticed that while watching the videos, they laughed at "banana", "puppy" and "just because someone screwed up the tower" (APPENDIX EXCEL II). During the discussion that followed (APPENDIX), it was mentioned that her speech sounded fake (00:23:27 – 00:24:14) and that she was showing too many dogs (00:13:40 – 00:13:59).

7.3. ladiedottie

Ladiedottie channel was created in January 2010 and has 94.722 subscribers with 20.462.040 views in total, which shows how loyal her subscribers are (Appendix IV). During The RoadTrip 2014, she made eleven videos, one for each day, and each video was viewed between 18.000 and 30.000 times (graph 5). Thumbs up evolved accordingly to the amount of views, and thumbs down were pretty low (graph 6).

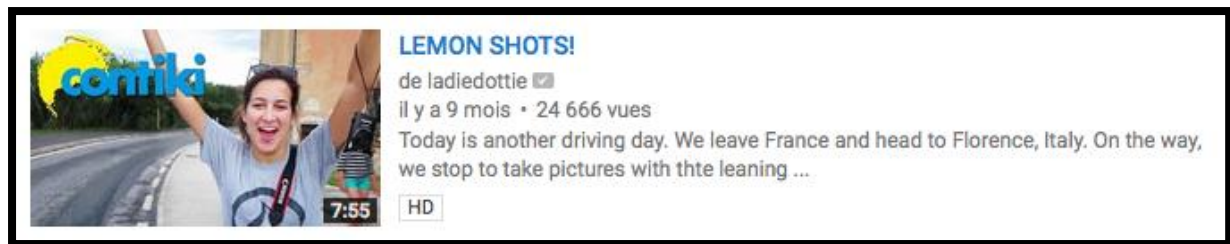


Image 9 – ladiedottie’s video, thumbnail and title (source https://www.youtube.com/results?search_query=dantev+lemon+shots+contiki)

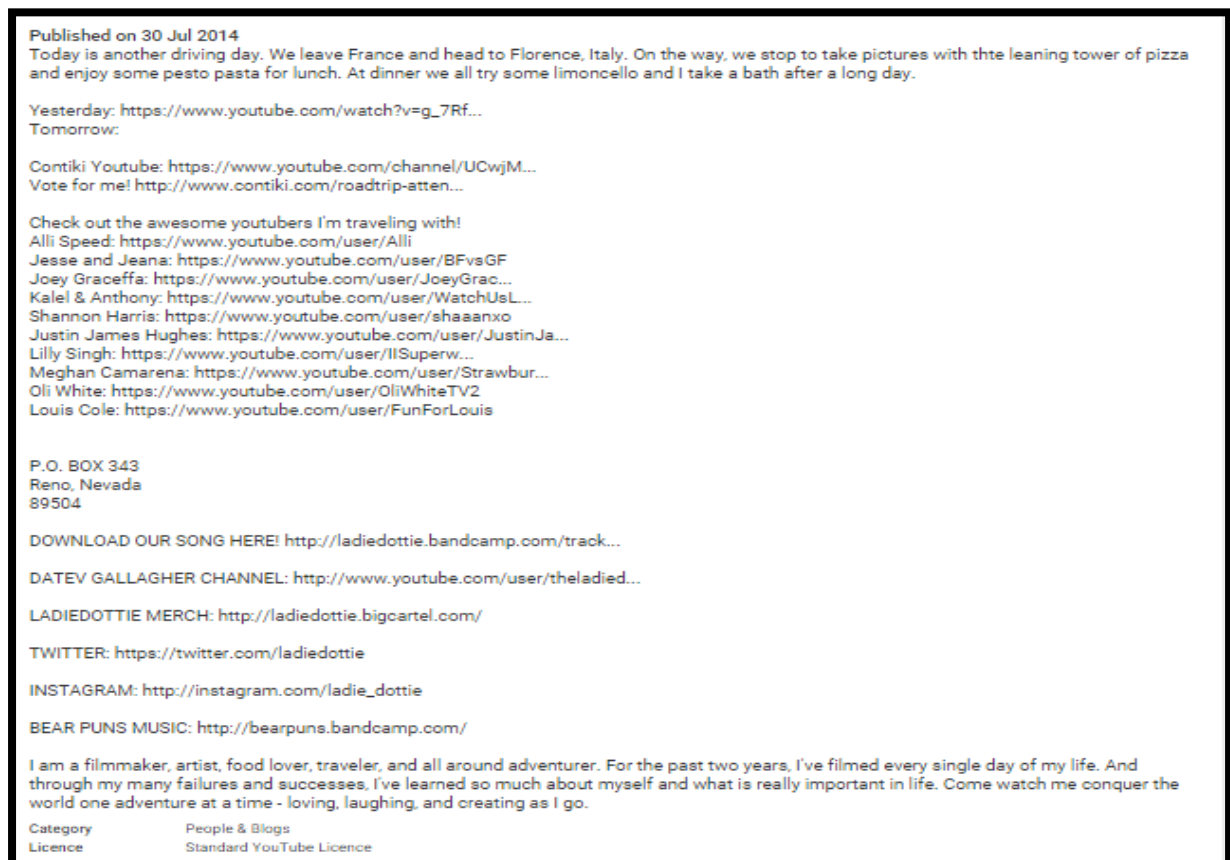
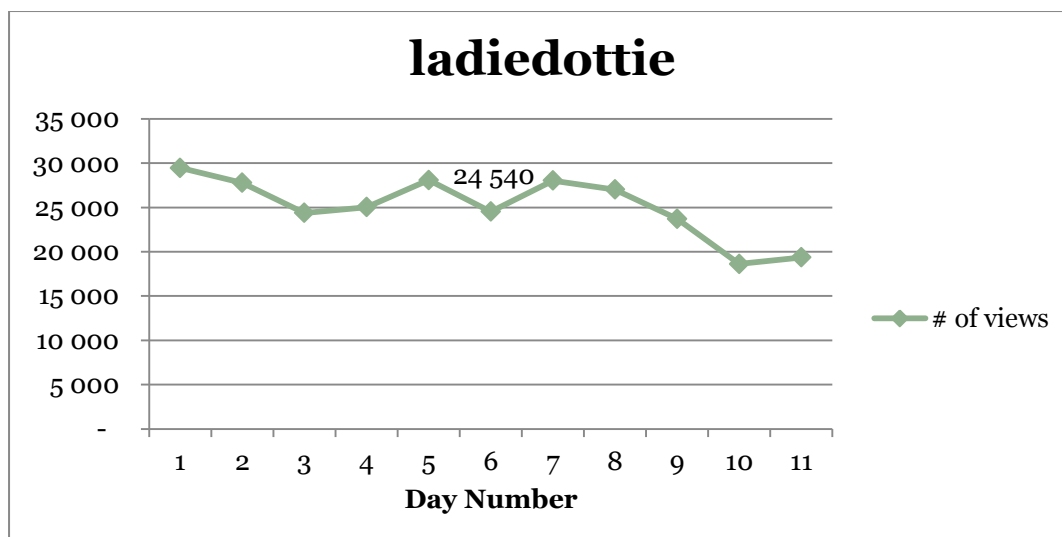
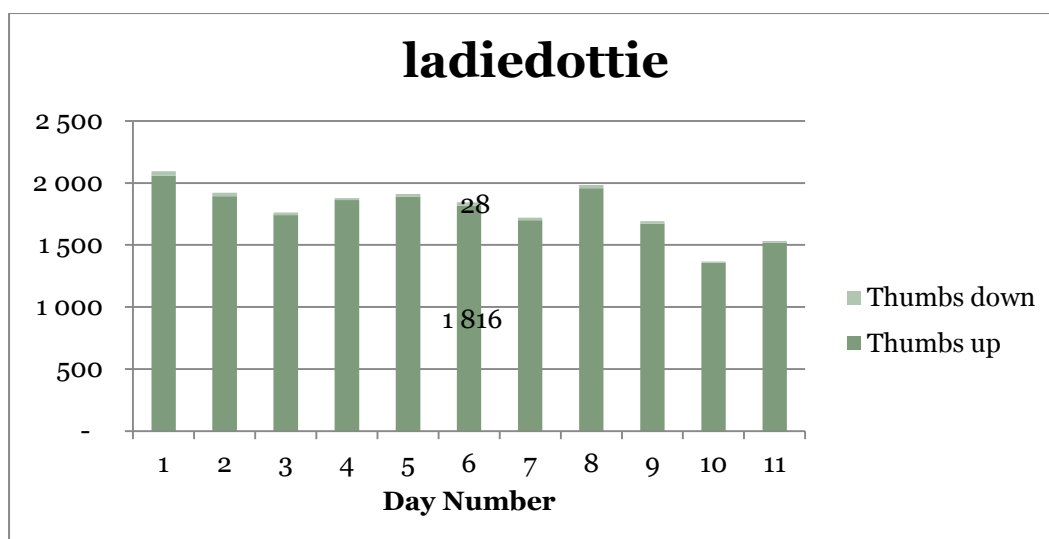


Image 10 – ladiedotti’s video description box (source <https://www.youtube.com/watch?v=67eiroc1HoQ>)



Graph 5 – ladiedottie channel, videos’ views during The RoadTrip 2014 (Appendix IV)



Graph 6 – ladiedottie channel, videos’ thumbs up and down during The RoadTrip 2014 (Appendix IV)

Ladiedottie thumbnail pictures Allie (Allie) smiling, which is an image extracted from the video, and Contiki’s logo. The title mentions lemon shot, referring to the lemoncello they tried during dinner (image 9).

The video studied¹³ (Appendix IV) lasts 7:54 minutes and starts in the bus where she gives the plan of the day and shares her fear of getting sick in the bus (00:00:00 – 00:00:23). In Genoa, she shows the ship, gives some information about it (00:00:37 – 00:01:03) and then has pesto for lunch in the restaurant where she talks with Alli (Alli) she refers to as the

¹³ Source <https://www.youtube.com/watch?v=67eiroc1HoQ>

“pesto expert” (00:01:04 – 00:01:25). In Pisa, she shows other YouTubers (JoeyGraceffa and IISuperwomanii) filming and posing with the Tower (00:02:06 – 00:02:25). She mentions how sometimes representations of sights can be better than reality, which is not the case here (00:01:56 – 00:02:04). She then eats watermelon with Alli and starts a seed-spitting competition with her (00:02:39 – 00:03:09). The thumbnail’s image comes from this scene. Dogs are shown (00:03:09 – 00:03:16). In Florence, she shows the Duomo and recounts her experience there when she travelled through Europe after she graduated. Other YouTubers can be seen: Kalel and Anthony (Kalel Kitten) and Oli (00:03:24 – 00:04:19). At the restaurant, she mentions that she is having a vegetarian dish instead of the meatballs and cheers with the others while drinking lemoncello (00:04:19 – 00:05:15). Other YouTubers, as well as the guide can be seen in the background. At the carousel, she doesn’t talk and only shows other YouTubers and the guide riding it. Here can be seen: Jesse and Jeana (BFvsGF), Anthony, Oli, Meghan, Justin (Justin James Hughes) and Lilly (IISuperwomanii) (00:05:15 – 00:05:56). Back at the hotel, she prepares a bath and mentions how she likes life in European cities and sleeping with the window opened, she then shows the Duomo through the window. She gives the next day’s plan and says that she’s already been to some of the sights involved (00:05:56 – 00:06:55). The outro shows a yesterday link, a tomorrow link as well as a subscribe link. On the background there are videos of herself and her boyfriend playing a song recorded and sang by them (00:06:55 – 00:07:55).

In the video’s description box she makes a short summary of the day followed by yesterday’s video link, Contiki’s video link, competition’s link, YouTubers’ links, her post office box address and her own social media links and a description of herself/ her channel (image 10).

Half of the focus group’s participants (Appendix VI) enjoyed the video but the grades regarding verbal content, image content, editing and YouTuber were mostly bad, only Respondent 2 graded all four sections as good. This respondent is also the only one who would watch more of the videos, Contiki related or not. In the comments, this respondent shares that the YouTuber reminds her of a friend of hers and that she found Dantev funny and the video interesting. Some respondents were not as positive: they found that it lacked cultural content and that she focused too much on her personal life instead of the trip. One respondent enjoyed the watermelon moment, whereas another one found it negative. Her voice tone was found pleasant by one respondent, as well as the fact that she asked another YouTuber (Alli) to comment on the dishes and her “honest comment on the lemon shot” (respondent 1, Appendix VI).

Dantev is mentioned during the focus group discussion (Appendix VII) when a respondent complains about the dog-related content (00:23:27 – 00:24:14). Another

respondent finds it irrelevant that YouTubers mention when they went to the same sights in the past (00:12:35 – 00:13:39). This can relate to Dantev and Louis.

7.4. BFvsGF

BFvsGF channel was created in October 2009, has 6.108.784 subscribers and 1.555.126.016 views in total (Appendix IV). This is the third time they participate in The RoadTrip (Appendix IV). During this year's campaign, they released eleven videos, one for each day. They had between 900.000 and 2.000.000 views for each video (graph 7). It can be noticed that two videos were more popular than the rest: video 2 (INVISIBLE MAN MAGIC TRICK, Appendix IV) and video 3 (PIZZA EATING CHALLENGE, Appendix IV). The thumbs up and down did not evolved accordingly to the amount of views (Graph 8). For example, video 4 (DANGEROUS LEDGE CARTWHEEL, Appendix IV) got a lot of thumbs up but a lower amount of views than days 2 and 8. This can be explained by the “thumb up statue” the couple encounter in Nice. Jesse then makes a joke about it, and asks for people to like the video (00:05:53 – 00:06:16)¹⁴.



Image 11 – BFvsGF's video, thumbnail and title (source https://www.youtube.com/results?search_query=bf+vs+gf+contiki+tower+of+pisa)

¹⁴ Source <https://www.youtube.com/watch?v=T5GqxpOr5xc>

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Follow us on Twitter:
<http://twitter.com/PhillyChic5>
<http://twitter.com/JesseWelle>

Follow us on Instagram:
<http://instagram.com/jeanapvp>
<http://instagram.com/jessewelle>

Check out to our roadtrip friends.

Contiki: <http://youtube.com/Contiki>
Louis: <http://youtube.com/funforlouis>
Alli: <http://youtube.com/Alli>
Anthony&Kalel: <http://youtube.com/Watchusliveandstuff>
Datev: <http://youtube.com/ladiedottie>
Shannon <http://youtube.com/Shaaanxo>
Joey: <http://youtube.com/joeygraceffa>
Meghan: <http://youtube.com/strawburry17>
Lily: <http://youtube.com/llsuperwomanll>
Oli <https://www.youtube.com/user/TheOliWh...>
Justin: <http://youtube.com/justinjameshughes>
Facebook: <http://facebook.com/prankvsprank>

Jesse's Google + <http://bit.ly/qhVCJ4>

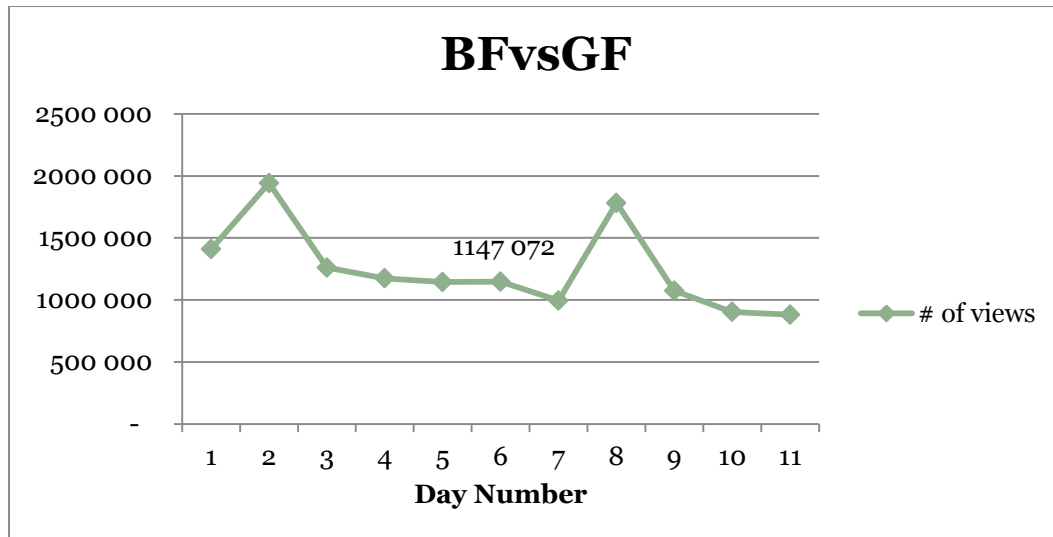
Prank Channel: <http://youtube.com/PrankvsPrank>
Gaming Channel: <http://youtube.com/DownRangeGaming>
Kitty Channel: <http://youtube.com/NylahKitty>
Chip Chocolate: <http://youtube.com/chipchocolate>

"Cookie Dance" iTunes - <https://itunes.apple.com/us/album/coo...>

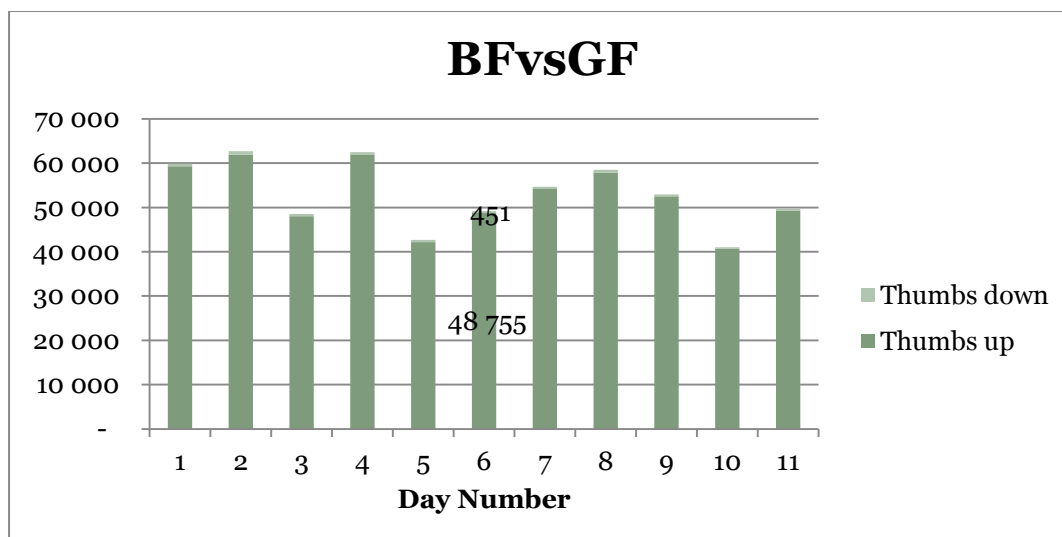
Category People & Blogs
Licence Standard YouTube Licence

Image 12 – BfvsGF's video, description box (source

<https://www.youtube.com/watch?v=muIVKYfOaLg>)



Graph 7 – BfvsGF's channel, videos' views during The RoadTrip 2014 (Appendix IV)



Graph 8 – BfvsGF’s channel, videos’ thumbs up and down during The RoadTrip 2014 (Appendix IV)

The thumbnail pictures Jeana posing with the Tower of Pisa in a creative way. The title refers to the picture as she is kicking the Tower on the picture. The video¹⁵ lasts 8:55 minutes and starts in the bus with Jeana saying good morning and introducing the day’s agenda while Jesse is impersonating his Italian grand-mother in a comic way (00:00:00 – 00:00:37). In Genoa they mention that they do not know the proper Italian pronunciation of the city and talk quickly about the ship. Jesse also shows people selling counterfeit goods in the street (00:00:55 – 00:01:33). In the restaurant they eat pesto pasta and show it (00:01:33 – 00:01:53). In Pisa, while walking to the Tower, they show a car accident they witnessed on the road (00:01:54 – 00:02:07). In Pisa they start high-fiving tourists trying to take comic pictures with the Tower where they seem to hold it. Tourists’ hands being up, the YouTubers find it similar to the high-five hand position. They also mention their two (one each) Instagrams’ accounts and the on-going competition they hold against each other and invite viewers to vote for the best Tower of Pisa’s picture (00:02:07 – 00:03:19). In Florence, they tour the hotel (00:03:31 – 00:06:11) mentioning how small the elevators are, how creepy the hotel is but with a cute bedroom. They are surprised by the hairdryer that they only find in Europe and compare it to a vacuum attachment. They visit Kaleb and Anthony’s (Kaleb Kitten) room, as well as the outside area of the hotel with Justin. While touring the hotel, they emphasise on the scary aspect of it. For example, they use the piano to make dramatic music. On the way to the restaurant they pass the Duomo that they are impressed by (00:06:12 – 00:06:29). Jesse’s laser is shown (00:06:30 – 00:06:56). They then have meatballs in a restaurant where Oli and the guide can be seen. Jesse shares how excited he is to have his favourite dish in Italy (00:06:56 – 00:07:38). On their way back to the hotel, they

¹⁵ Source <https://www.youtube.com/watch?v=muIVKYfOaLg>

encounter a political demonstration with Palestine flags (00:07:39 – 00:08:13). Jesse says goodnight once in the bedroom and mentions how scared he is of the hotel, as well as tomorrow's plan and Contiki's RoadTrip videos (00:08:13 – 00:08:44). The outro shows a link for yesterday's video and a subscribe button.

Their description box (Image 12) lists many links. The first one is their own merchandising website. Then there are Jesse and Jeana's individual Twitter and Instagram's accounts, Contiki and other YouTubers' channels, Jesse's Google+ account's link and an iTunes' link to buy their music. Their four YouTube channels are also mentioned: "Prank Channel", "Gaming channel", "Kitty channel" and "Chip Chocolate"(Image 12).

Five of the focus group's respondents enjoyed the video (Appendix VI). They liked the YouTuber but graded editing, verbal content and image content as neutral, for most of them. Four of them would watch more videos of BFvsGF within Contiki's RoadTrip, but only half would watch more videos of the couple. Overall, they all found the couple entertaining and funny, even Respondent 6 who hadn't commented on the videos so far. More specifically, they liked the high-fiving part where they all laughed, the hotel tour and that they mentioned their Instagram contest. Some of the respondents also laughed at Jesse grandmother's imitation. On the other hand, one person found the video too long and another thought that the camera was moving too much, which made the video more difficult to watch. The lack of cultural information was also mentioned. In the discussion, they mentioned how they enjoyed this video because of the pranks. They also enjoyed the "piano thing" (respondent 3, 00:29:59 – 00:30:01, Appendix VII) that they found very dramatic.

7.5. FunForLouis

FunForLouis channel was created in November 2011 and counts 1.237.041 followers, with 110.193.886 views in total (Appendix IV). During the RoadTrip 2014, Louis made 11 videos, one for each day and views vary between 100.000 and 350.000 for each video (graph 9). Video 4 (TRAPPED ON THE COACH, Appendix IV) and Video 9 (BUSTED BY POLICE, Appendix IV) were more popular than the other videos. The first one can be explained by the thumbnail used, which pictures Louis trapped in the bus' overhead luggage compartment¹⁶. We can assume that the other video became popular due to its title referring to Louis' problems with the police when doing acrobatics, shirtless, in the Vatican¹⁷. Because of such

¹⁶ Source <https://www.youtube.com/watch?v=mqTUTVFyjCY>

¹⁷ Source <https://www.youtube.com/watch?v=EBp875RlR8o>

behaviour, this video received a higher percentage of thumbs down. Overall, the videos' thumbs up evolve accordingly to the amount of views.

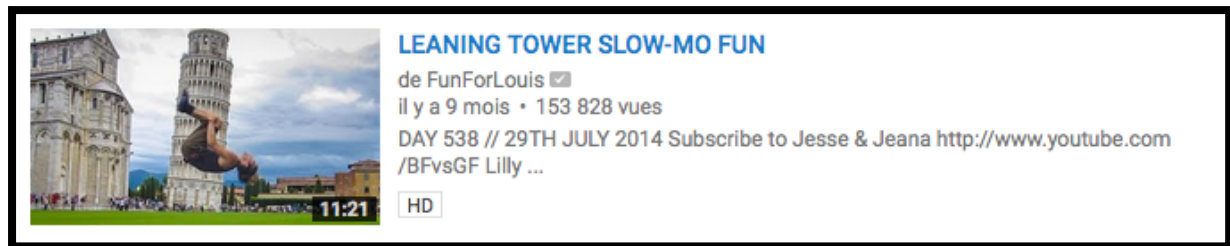


Image 13 – FunForLouis’ video, thumbnail and title (source https://www.youtube.com/results?search_query=Louis+slowmo+tower+of+pisa)

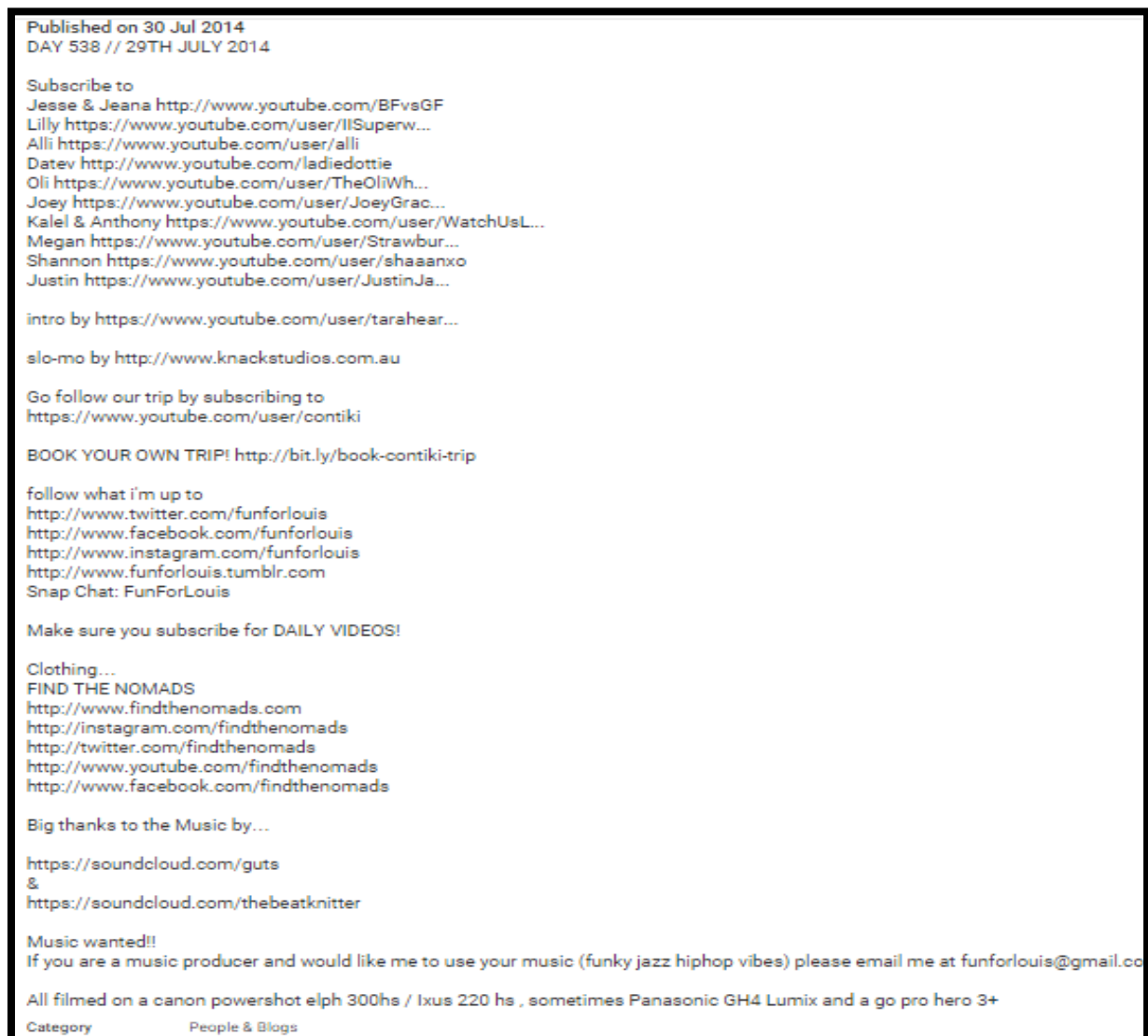
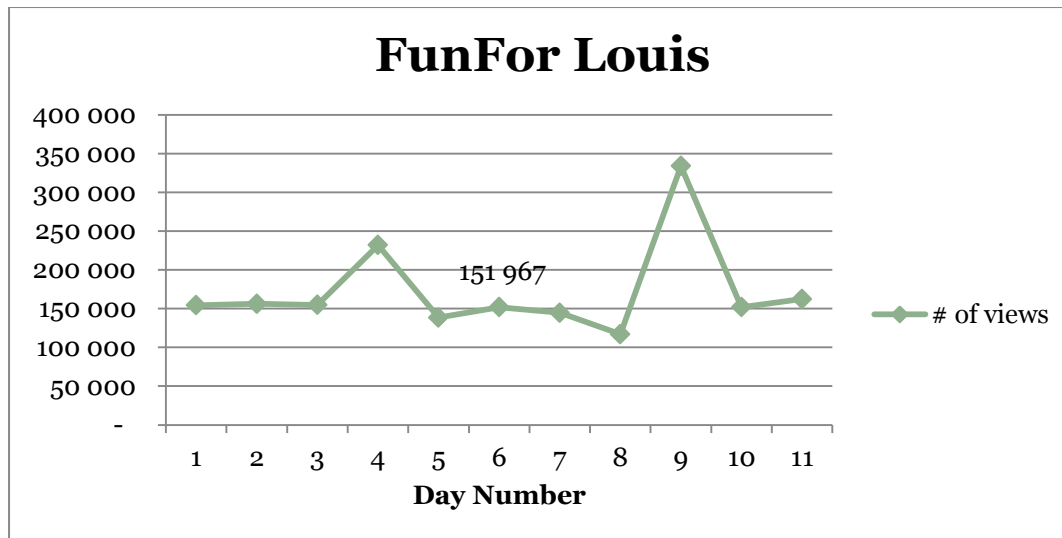
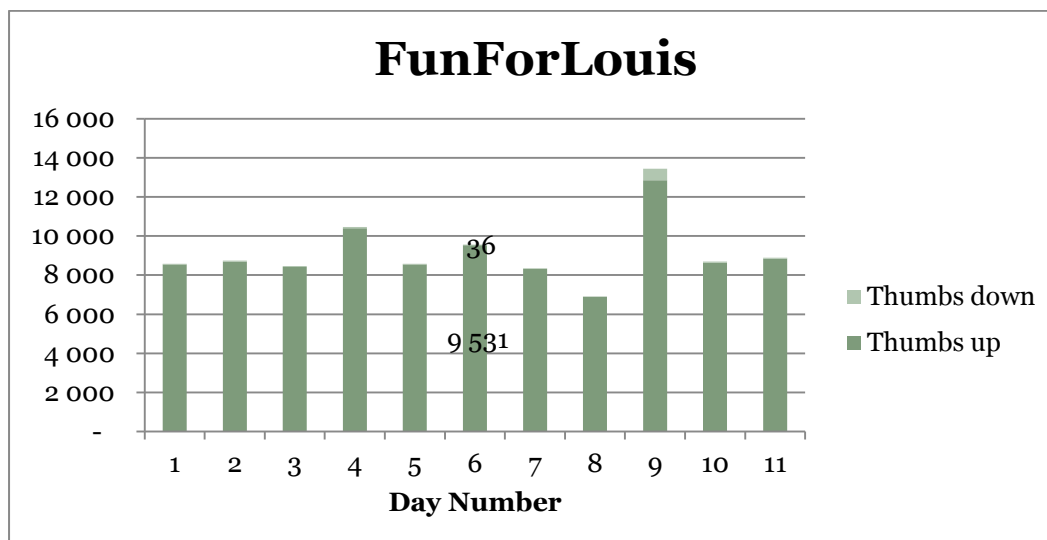


Image 14 – FunForLouis’ video description box (source <https://www.youtube.com/watch?v=AWpQEOPsAXM>)



Graph 9 – FunForLouis’ channel, videos’ views during The RoadTrip 2014 (Appendix IV)



Graph 10 – FunForLouis’ channel, videos’ thumbs up and down during The RoadTrip 2014 (Appendix IV)

The video’s thumbnail depicts Louis doing acrobatics in front of the Tower of Pisa. The title refers to Contiki filming Louis then, in slow motion.

This 11:20 minutes video¹⁸ starts with an intro from one of his viewers singing a customised song (00:00:00 – 00:00:37). All along the video is one background music, which is instrumental and with beats. In the bus he says good morning and introduces the day (00:00:37 – 00:00:50). In Genoa, he shows different views and mentions that the boat is a replica of Christopher Columbus’ one (00:00:50 – 00:01:55). In the restaurant he shows some of the YouTubers and the fried chickpeas and pesto pasta they are having (00:01:55 –

¹⁸ Source <https://www.youtube.com/watch?v=AWpQEOPsAXM>

00:02:34). On the way to Pisa he shows views from the bus (00:02:48 – 00:03:11). In, Pisa, on the way to the Tower, he talks with Joey about the poses they will do (00:03:11 – 00:03:44). Louis mentions a previous trip to Pisa and explains how he will do his pose by jumping over the fence with Contiki's camera crew filming the acrobatics (00:03:44 – 00:04:44). He then shows the shot taken by Contiki (00:04:53 – 00:05:09). Sometime after, he realises that he forgot his glasses where he did the pose and has to run back to the Tower to get them. On the way he stops to pet a cat (00:05:13 – 00:05:58). Views from the bus are shown (00:05:58 – 00:06:08). In Florence, he gives a small tour of the hotel that he calls "a maze" (00:06:26 – 00:07:03). He cuts down his background music in front of the Duomo so that viewers can hear the street performer playing accordion (00:07:04 – 00:07:49). At Florence's restaurants he interacts with Kalel who gives him pizza, has spaghetti meatballs that he appreciates and then limoncello with the group (00:07:49 – 00:08:57). In the street, he films Justin and Oli dancing in a dark corner while Jesse plays with a laser, making the corner look like a nightclub (00:09:10 – 00:09:14). He then jumps on the carousel that he refers to as a "merry go round", which is the British English version and shows Anthony, Meghan, Contiki's guide, Oli and Joey. He names his merry go round's horse (00:09:15 – 00:10:27). Back in his hotel room, he mentions how tired he is, tomorrow's plan and says good night (00:10:07 – 00:11:07). The outro show a subscribe button, a link to the previous video and links to Instagram and Twitter (00:11:07 – 00:11:20). Overall, it can be noticed that this YouTuber doesn't talk much in the video and uses music, more than his voice, to accompany images.

In the description box (image 14), he mentions "DAY 538", which is the number of consecutive days he has been vlogging. Then he mentions the other YouTubers' channels, the person who did his music in the intro, the company hired by Contiki who filmed his acrobatics' slow motion, Contiki's channel, Contiki's link to book trips and his social media links. Then he invites viewers to subscribe to his daily videos and promotes an online clothing store called "Find the Nomads" that he co-created by sharing the social media links. He credits and thanks for the music used in the video and ask viewers to send him "funky jazz hiphop vibes" music. Next is information about the material used to film and take pictures.

All of the focus group respondents (Appendix VI) enjoyed Louis' video. They graded verbal content, editing, image content and the YouTuber as good or very good. Five of them would watch more of his videos, Contiki related or not. Their comments are mostly positive as they enjoyed the YouTuber, the music, the editing, the content and the atmosphere in general. During the visualisation, some respondents commented "nice, more effort". Critics were made that the video missed cultural information, that Louis didn't have a stronger reaction

when seeing the Duomo and that he should be able to pronounce “Genova” properly. One respondent was happy with Louis bathroom’s doors and many of them enjoyed that he petted a cat, and not a dog: “he’s a cat person, the first one” was heard during the visualisation of the videos. Overall, they liked his personal style, and refer to him as “Christiania look” (Respondent 3, Appendix VI), “dreadlocks” (respondent 4, 00:22:34 – 00:22:59, Appendix VII; respondent 5, 00:30:13 – 00:30:33, Appendix VII) or “the guy with the dreads” (Respondent 3, 00:27:19 – 00:27:40, Appendix VII). During the discussion, he was praised for his content (respondent 2, 00:28:46 – 00:29:53, Appendix VII), editing (respondent 5, 00:50:55 – 00:50:56, Appendix VII) and because he “was the only one who was able to make the food look good” (respondent 1, 00:50:47 – 00:50:53, Appendix VII). Respondent 4 (00:13:40 – 00:14:00, Appendix VII) added that she found him professional because of his video’s interesting content. When asked whether the respondents would go on a Contiki trip based on the videos, he was the only YouTuber who could convince them (respondent 5, 00:30:13 – 00:30:43, Appendix VII).

7.6. OliWhiteVlogs

OliWhiteVlogs’ channel was created in March 2012, has 172.377 subscribers and 3.709.381 views in total (Appendix IV). Oli released 11 videos during The RoadTrip 2014 (Appendix IV). The amount of views (graph 11) during the campaign increased regularly until video 5 “VISITING A TOPLESS BEACH!”¹⁹, which picked with about 37.000 views. Its explicit title may have induced such amounts of views. The next video, which is the one studied here, only reached 12.919 views. The thumbs up and down (graph 12) do not follow the views’ curve. Indeed, video 6 received as many thumbs up as videos for days four, seven and nine, which were more watched.



Image 15 – OliWhiteVlogs’ video, thumbnail and title (source https://www.youtube.com/results?search_query=contiki+Oli+nice+to+pisa)

¹⁹ Source <https://www.youtube.com/watch?v=WFs3xPZpJ84>

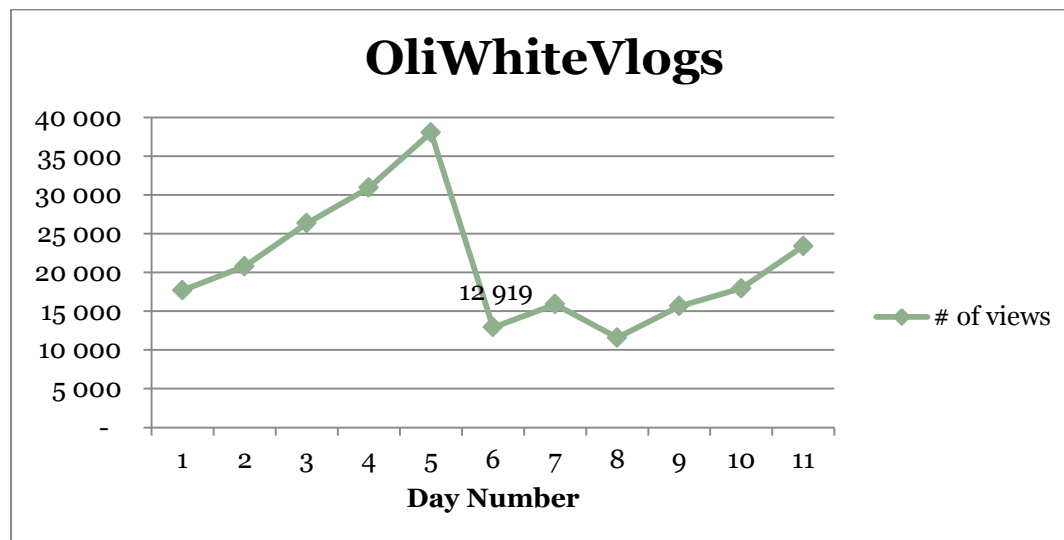
Published on 30 Jul 2014
Europe Road trip Day 6!
- Click Here To Subscribe: <http://bit.ly/oliwhiteTV2>
Add me on Snapchat: OliWhite1
Follow Oli on Twitter: <http://www.twitter.com/OliWhiteTV>

Follow Oli on Facebook: <http://www.facebook.com/OliWhiteTV>
Follow Oli on Instagram: <http://instagram.com/OliWhiteTV>
Follow Oli on Vine: <https://vine.co/OliWhiteTV>
Main Channel: <http://bit.ly/OliWhiteTV>

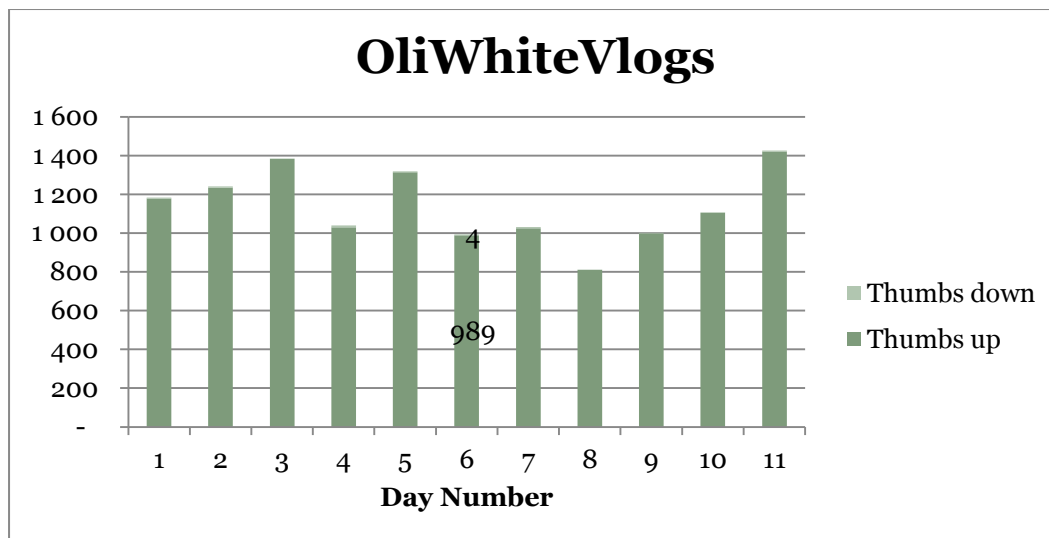
Louis - <http://www.youtube.com/FunForLouis>
Jesse & Jeana - <http://www.youtube.com/BFvsGF>
Lilly - <https://www.youtube.com/user/IISuperw...>
Alli - <https://www.youtube.com/user/alli>
Datev - <http://www.youtube.com/ladiedottie>
Joey - <https://www.youtube.com/user/JoeyGrac...>
Kalel & Anthony - <https://www.youtube.com/user/WatchUsL...>
Megan - <https://www.youtube.com/user/Strawbur...>
Shannon - <https://www.youtube.com/user/shaaanxo>
Justin - <https://www.youtube.com/user/JustinJa...>

Welcome to the sixth day of the Contiki European Roadtrip 2014
Category People & Blogs
Licence Standard YouTube Licence

Image 16 – OliWhiteVlogs’ video description box
(source <https://www.youtube.com/watch?v=G1b35MjRBgM>)



Graph 11 – OliWhiteVlogs’ channel, videos’ views during The RoadTrip 2014 (Appendix IV)



Graph 12 – OliWhiteVlogs’ channel, videos’ thumbs up and down during The RoadTrip 2014 (Appendix IV)

The video’s thumbnail shows Oli posing in front of the Tower of Pisa and the title refers to the high-fiving joke made by several of the YouTubers (image 15). The 7:11 minute video²⁰ starts with Oli introducing the day, while still in Nice (00:00:00 – 00:00:15). Then a montage of views from the bus is made (00:00:15 – 00:00:25) and the music starts. The video has on and off background instrumental music that “sounds Italian”. In Genoa he shares the schedule (00:00:26 – 00:00:50). He, Anthony and Justin find a small carousel they ride (00:00:50 – 00:01:20). When in front of the ship, the scene starts with Louis catching a pigeon and talking to Joey (00:01:21 – 00:01:48). At the restaurant, he shows the three dishes they eat: fried chickpeas, cheese and spinach, and pesto pasta (00:01:48 – 00:01:59). Afterwards he introduced the plan until the next stop (00:02:00 – 00:02:30). In Pisa, he mentions a plan to prank Louis by stealing his camera, always located in his back pocket with a string hanging on. A shot taken later that day is then shown where he steals Louis’ camera (00:02:30 – 00:02:37). In front of the Tower of Pisa, he high-fives tourists and mentions that he wants to do some “leaning against it” (00:02:47 – 00:03:18). In Florence, he shows the Duomo and uses the street performer’s accordion music (00:03:40 – 00:04:16). At night, in the restaurant, we see him try the food and enjoy it (00:04:17 – 00:04:30). While walking to the merry go round, he plays with Jesse’s laser (00:04:47 – 00:05:08). He then has a conversation with Joey about dinner (00:05:08 – 00:05:23). In the next shot, he rides the carousel, or “merry-go-round” with the other YouTubers: Louis, Meghan, Joey and Anthony. He names his horse (00:05:24 – 00:05:50). Back in his bedroom, he vlogs in his boxes and is interrupted by Alli and Justin. He says good night, recaps the day and introduces the following day. Then he opens his bathroom door and says

²⁰ Source <https://www.youtube.com/watch?v=Glb35MjRBgM>

“to Narnia. Wow, that was so epic” (00:05:50 – 00:06:53). The outro plays rap music about himself and has a link for the previous video as well as a subscribe button.

In the video’s description box there are links to his several social media and the YouTubers’ channels. Contiki is briefly mentioned (image 16).

The focus group’s respondents (Appendix VI) did not enjoy the video and answered negatively or neutrally to all of the individual questions. While filling the questionnaires, some of them actually shared their answers and noticed how they had all answered negatively to them. They didn’t find him engaging with the viewers as they thought he failed at translating real-life experiences to video. During the discussion (Appendix VII), they ironically described him as a “role model” and remembered him as “the guy with the underwear” (respondent 4, 00:27:45 – 00:27:47, Appendix VII) or “the one filming in the end, in his underwear” (respondent 3, 00:26:52 – 00:26:56, Appendix VII).

7.7. JoeyGraceffa

JoeyGraceffa’s channel was created in October 2009, has 4.457.998 subscribers and 450.684.873 views in total (Appendix IV). He released eight videos during The RoadTrip 2014, which means that he didn’t upload any Contiki related video for day four and day nine (Appendix IV). Views (graph 13) varied between 200.000 and 850.000 views. It can be observed that day 3 and day 7 gathered many views. It can be assumed that the explicit sentence of the third day’s title, “MY FIRST TOPLESS BEACH” (Appendix IV), inspired viewers. The other popular video is “PRANKING PVP21” (Appendix IV) where Joey pranks Jesse and Jeana well-known for their pranks. As mentioned earlier, these YouTubers have a large amount of subscribers and may have helped Joey reach such amounts of views. Thumbs up and down (Graph 14) evolve accordingly to the amount of views.

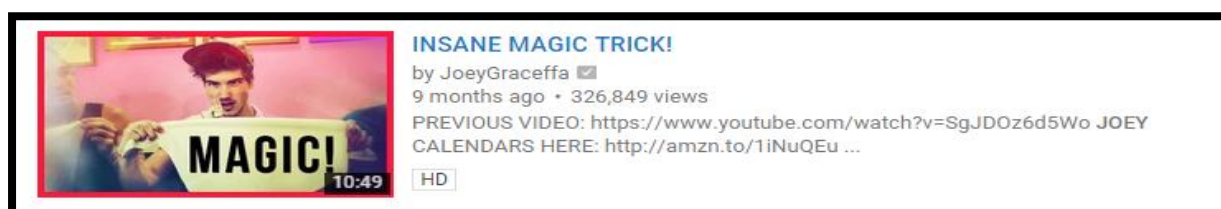


Image 17 – JoeyGraceffa’s video, thumbnail and title (source https://www.youtube.com/results?search_query=joey+graceffa+contiki+insane+magic+trick)

²¹ Source https://www.youtube.com/watch?v=hh_hiH-frQQ

Ajoutée le 31 juil. 2014

PREVIOUS VIDEO: <https://www.youtube.com/watch?v=SgJDO...>

JOEY CALENDARS HERE: <http://amzn.to/1iNuQEu>

GAMING CHANNEL <http://www.youtube.com/joeygraceffagames>

FOLLOW ME ON TWITTER: <http://bit.ly/pJLpKM>

FOLLOW ME ON FACEBOOK: <http://on.fb.me/eS3jWn>

MY NEW MERCH! : <http://www.districtlines.com/Joey-Gra...>

STARRING:

Meghan: <http://youtube.com/strawburry17>

Anthony/Kalel: <http://youtube.com/watchusliveandstuff>

Lily: <http://youtube.com/llsuperwomanll>

Jesse/Jeana: <http://youtube.com/BFvsGF>

Louis: <http://youtube.com/funforlouis>

Justin: <http://youtube.com/justinjameshughes>

Alli: <http://youtube.com/alli>

Shannon: <https://www.youtube.com/shaaanxo>

ladiedottie: <https://www.youtube.com/ladiedottie>

Oli: <https://www.youtube.com/TheOliWhiteTV>

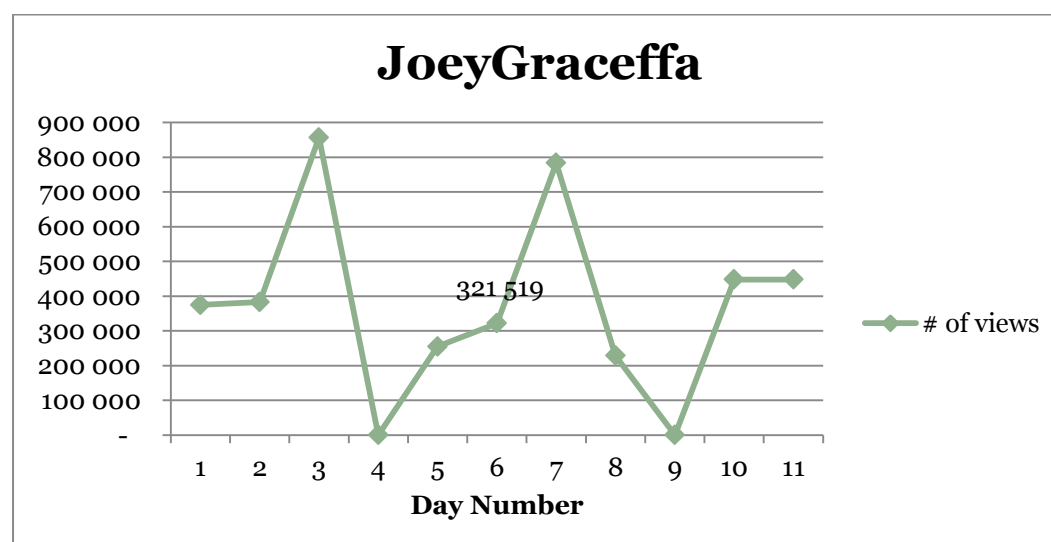
INSTAGRAM: JoeyGraceffa

TUMBLR: <http://joeygraceffa.tumblr.com/>

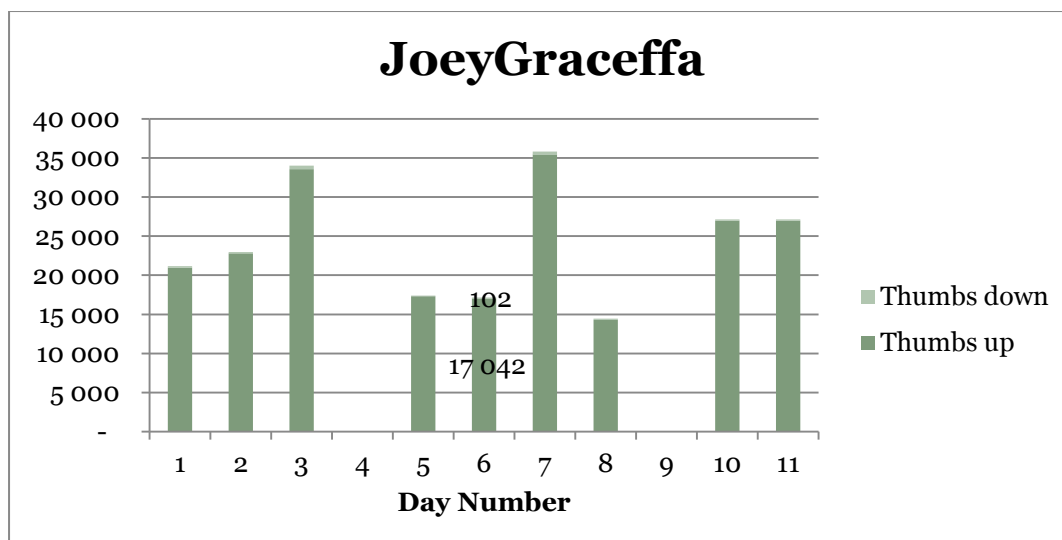
Catégorie Divertissement

Licence Licence YouTube standard

Image 18 – JoeyGraceffa’s video description box (source <https://www.youtube.com/watch?v=q8HNZ6gOPoE>)



Graph 13 – JoeyGraceffa’s channel, videos’ views during The RoadTrip 2014 (Appendix IV)



Graph 14 – JoeyGraceffa’s channel, videos’ thumbs up and down during The RoadTrip 2014 (Appendix IV)

The thumbnail (image 17) pictures Joey holding a napkin, which is a scene extracted from the video where he shows the magic trick to the viewers during lunch. He added the word “magic” on the thumbnail to emphasise the title “INSANE MAGIC TRICK!”.

This 10:48 minutes video²² starts in the bus, on the way to Genoa, where Joey talks about the products he just bought and shows the anime he is currently watching (00:00:00 – 00:01:34). While starrang at the ship, he mentions that he does not like Christopher Columbus and notices the fish and the trash in the sea. He then interacts with Louis who has just captured a pigeon and released it (00:01:34 – 00:02:36). During lunch, he does a magic trick, pretending to elevate a fork behind a napkin. Louis, Meghan, Kalel and Anthony, who are surrounding him don’t seem impressed (00:02:36 – 00:03:19). He is now in Pisa where he worries in a comic way about the Leaning Tower and poses in front of it (00:03:19 – 00:04:03). He then jokes about the Tower, which is not falling, with Meghan (00:04:03 – 00:04:55) before buying grapes with her and realising that they are lost (00:04:56 – 00:05:38). In Florence, he mentions how amazed he is of the Duomo (00:05:39 – 00:06:37). At the restaurant, he tries meatballs and compares them to his Italian grandmother’s recipe (00:06:38 – 00:07:08). After the restaurant, he pranks Justin with the other YouTubers after playing with Jesse’s laser (00:07:08 – 00:07:49). He then interacts with Lilly and Justin (00:07:50 – 00:08:30). At the carousel, he jokes with Meghan who is afraid of getting in the carousel without paying. Then they all ride it: the guide, Louis, Meghan, Anthony and Oli (00:08:30 – 00:10:10). As he forgot to end this day’s vlog in the evening, he ends it the day after saying goodbye and “see you tomorrow” (00:10:12 – 00:10:22). The outro shows a

²² Source <https://www.youtube.com/watch?v=q8HNZ6gOPoE>

scene from yesterday's video with him pranking Jeana with a link to that video (00:10:23 – 00:10:48). Along the video, it can be noticed that the YouTuber uses a lot of abbreviations such as “IRL”, meaning “In Real Life”. He also uses “Oh my god” repeatedly during the video.

The description box (image 18) lists his social media links, a merchandising link and the YouTubers' channels.

None of the focus group' respondents enjoyed the video (Appendix VI). Only one graded the YouTuber as “good”, one other respondent would watch more of Joey's videos. There are two respondents who found him funny. The other grades were mostly neutral or negative. In their comments, they mentioned that the video was too long and that they wanted it to stop after three minutes (respondents 2 and 3, Appendix VI). They found the content irrelevant, too personal and too much about himself instead of the trip. Respondent 3 enjoyed that Joey showed the anime he was watching at the beginning of the video, while Respondent 1 found it irrelevant. While watching the videos, they commented “cute”, “Americans typical” and “he looks manly until he talks” (Appendix VI). Respondent 1 calling him a “Drama Queen” (Appendix VI) reinforces this last reference. During the discussion (Appendix VII), Joey is referred to as the “drama queen” (respondent 1, 00:02:37 – 00:03:19, Appendix VII; respondent 2, 00:03:27 – 00:03:52, Appendix VII; respondent 4, 00:26:58 – 00:27:08, Appendix VII) by several respondents. Respondent 4 mentioned both in the questionnaire and the discussion how she found the YouTuber unique, which made the video special in her opinion (Appendix VI ; respondent 4, 00:26:58 – 00:27:08, Appendix VII).

7.8. Shaaanxo Vlogs

Shaaanxo Vlogs' channel was created in July 2011, has 325.942 subscribers and 18.027.454 views in total (Appendix IV). She released 4 videos during the trip (Appendix IV). The first one was watched by more than 90.000 viewers, and decreased to 40.000 views for the last one (graph 15). Regarding the thumbs up, an expected decrease happens, but between the third and fourth video there is a small increase of thumbs up, not found in the number of views (graph 14).

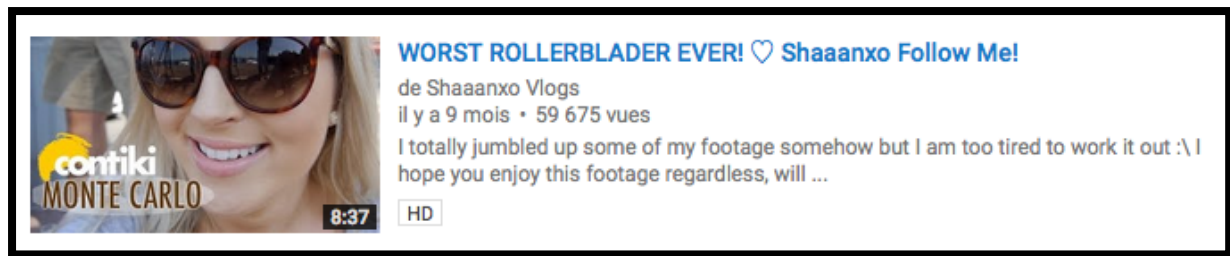


Image 19 – Shaaanxo Vlogs’ video, thumbnail and title (source https://www.youtube.com/results?search_query=shaaanon+tower+of+pisa)

Ajoutée le 9 août 2014

I totally jumbled up some of my footage somehow but I am too tired to work it out :\\ I hope you enjoy this footage regardless, will have my next one up asap! Leaning Tower of Pisa, Monte Carlo, France and Italy! Weeee!

Contiki: <http://youtube.com/Contiki>
Louis: <http://youtube.com/funforlouis>
Alli: <http://youtube.com/Alli>
Anthony & Kaleb: <http://youtube.com/Watchusliveandstuff>
Datev: <http://youtube.com/ladiedottle>
Jesse & Jeana: <http://www.youtube.com/prankvsprank>
Joey: <http://youtube.com/joeygraceffa>
Meghan: <http://youtube.com/strawburry17>
Lily: <http://youtube.com/llsuperwomanll>
Oli: <https://www.youtube.com/user/TheOliWh...>
Justin: <http://youtube.com/justinjameshughes>

♥ My Other Social Networking Links! ♥

Makeup YouTube Channel: <http://www.youtube.com/shaaanxo>
Facebook: <http://www.facebook.com/shaaanxoyoutube>
Twitter: <http://www.twitter.com/xoshaan>
Instagram: <http://www.instagram.com/shaaanxo>
Business Email: shaaanxo@yahoo.com
My Boyfriends Channel: <http://www.youtube.com/mooshmooshvlogs>

♥ Online Shopping Links, & Some Favorite Sites! ♥

My Eating Plan: <http://rapidfitness.go2cloud.org/SF1M>
Dailylook 20% Off First Order: <http://dailylook.com/f/shaaanxo>
NZ Makeup: <http://www.makeup.co.nz/shop>
Pinky Paradise: <http://bit.ly/pinkyparadise>
Hikosen Cara NZ: <http://bit.ly/hikosencara>
NZ Sale: <http://bit.ly/nzsalerego>
Buy Invite: <http://bit.ly/buyinvitesale>
Brands Exclusive: <http://bit.ly/brandsexclusive>

♥ More Shaaanxo Videos! ♥

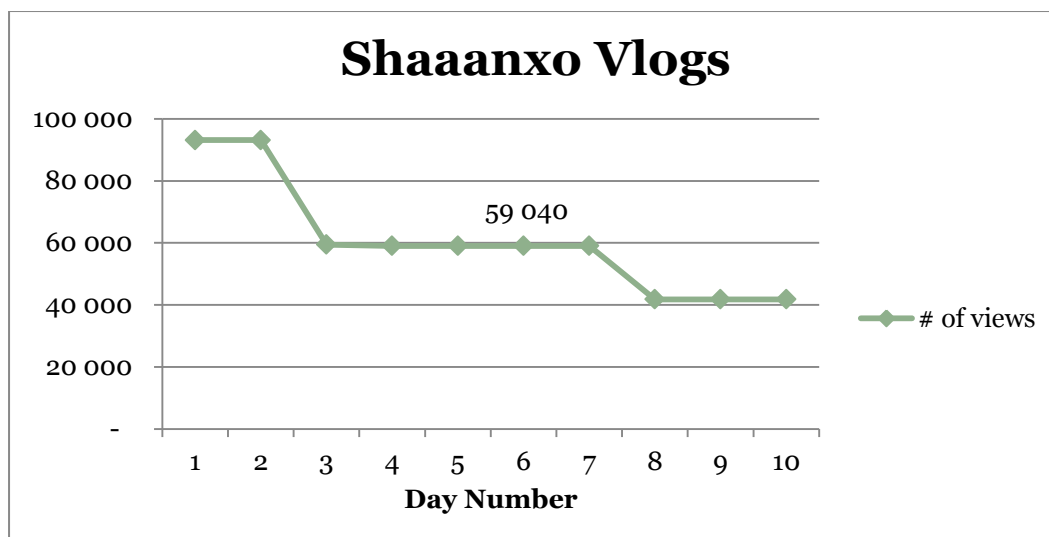
Beginners Videos & Tips: <http://bit.ly/beginnersshaaanxo>
Getting Ready Videos: <http://bit.ly/getreadysshaaanxo>
Online Shopping, Hauls: <http://bit.ly/haulssshaaanxo>
Makeup Tutorials: <http://bit.ly/makeuptutorialssshaaanxo>
Tags and Vlogs: <http://bit.ly/tagsvlogssshaaanxo>
Outfits & Fashion: <http://bit.ly/fashionsshaaanxo>

Camera I used to record this video: Canon EOS 60d
Editing: iMovie

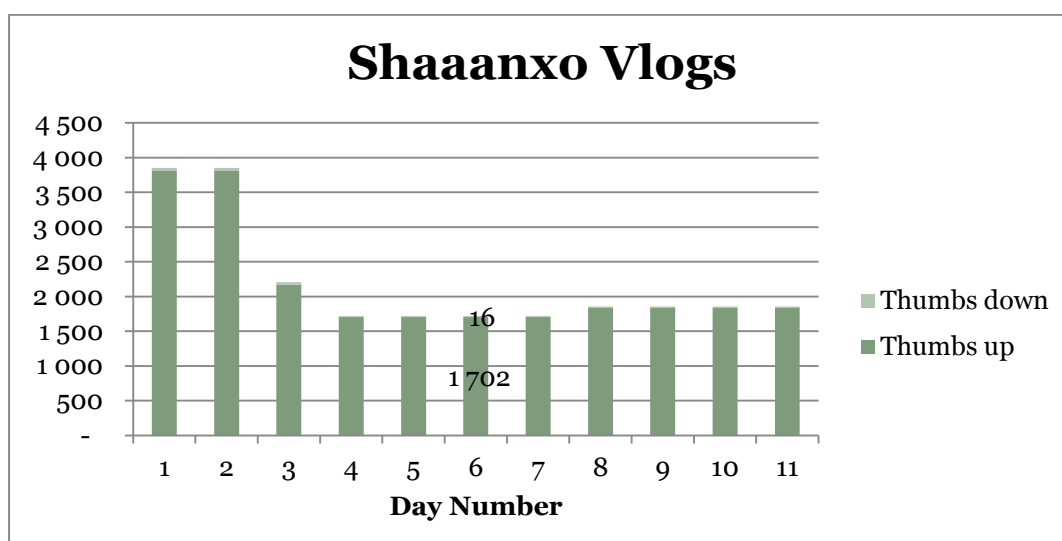
KEYWORDS shannon harris new zealand beauty make up guru shaaanxo shanxo shaaanxo shaan shaaan nz australia pacific island brand inspired makeup vlog outfit style of the day fashion cosmetics how to how-to apply review foundation mascara shaaanxo shaanox shanox shanxo eyeshadow easy tips vlog follow me

Catégorie Divertissement
Licence Licence YouTube standard

Image 20 – Shaaanxo Vlogs' video description box (source <https://www.youtube.com/watch?v=xlsHEtwkbfA>)



Graph 15 - Shaaanxo Vlogs' channel, videos' views during The RoadTrip 2014 (Appendix IV)



Graph 16 - Shaaanxo Vlogs' channel, videos' thumbs up and down during TheRoadTrip 2014 (Appendix IV)

The video²³ shows two days of the trip, from Nice to Florence (day six) and in Nice and Monte Carlo (day five), in this order. The thumbnail (image 19) shows a picture of her, Contiki's logo and Monte Carlo. The title refers to the rollerblading they did in Nice and a sentence inviting viewers to follow her.

During the focus group, only Day six was shown and the video was thus cut at 3:55 minutes. The video starts in Genoa where she shows the ship and mentions how happy she is to try pesto in the pesto city (00:00:00 – 00:00:26). The next scene is in the restaurant where she only shows the table set and her fork (00:00:26 – 00:00:30). When in Pisa, she explains that

²³ Source <https://www.youtube.com/watch?v=xlsHEtwkbfA>

they are about to take some “touristy leaning on the tower” photos. She also mentions “#tourist” and shows Louis trying some poses with Contiki’s camera crew (00:00:31 – 00:01:07). In Florence she starts by giving a tour of her room that she likes, shows her outfit, the hairdryer, which she finds surprising, and shares how white her skin looks in Europe. She also shares the plan for the rest of the day (00:01:07 – 00:02:31). When at the Duomo, she doesn’t talk and uses the street performer’s accordion music as well as Contiki’s guide historical information about the Duomo as background sound (00:02:31 – 00:02:56). At night, in the restaurant, the focus is on the food. People are not shown on the video, only meatballs, bread and pasta (00:02:57 – 00:03:14). Afterwards, she briefly films a street performer (00:03:14 – 00:03:27) before showing the other YouTubers (Oli, Anthony, Joey, Louis and Meghan) riding the carousel (00:03:37 – 00:03:55). Then the YouTuber shows the day five of the trip, which proves that she doesn’t vlog in a chronological way.

In the description box (image 20), she starts by acknowledging her editing mistake and mentions how tired she currently is. She then shares a large amount of links. The first group of links gathers Contiki’s channel and the YouTubers’ channels. Then another group lists her social media links, her business’ email and her boyfriend’s YouTube channel. Further down are online shopping links and favourite websites. The last group of links gathers playlists of her videos by category. She concludes by mentioning the camera and the editing software used. A list of keywords also appears.

The focus group’s respondents (Appendix VI) didn’t like the video and graded verbal content, image content, editing and YouTuber between very bad and neutral. They wouldn’t watch more videos of this YouTuber, even though one of them was willing to give Shannon another chance. Two of the respondents didn’t comment but the others referred a lack of cultural information and didn’t appreciate content relating to her clothes and makeup. Respondent 1 liked that Shannon mentioned how different the room was from what she is used to. Respondent 3 noticed that she was the first YouTuber mentioning a hashtag. While watching the video, some of the respondent laughed at “I don’t know why this is happening to me in Europe” (00:02:25 – 00:02:28), which is when the YouTuber comments on her skin tone. She was not mentioned at all in the discussion (Appendix VII).

7.9. Justin James Hughes

Justin James Hughes’ channel was created in August 2010, has 193.018 subscribers and 11.399.100 views in total (Appendix IV). During the trip, he released 5 videos (Appendix IV), and as seen on the graph (17), the days four and five were more viewed, which can be

explained by the explicit video's title "TINY FRENCH BATHING SUIT (RoadTrip 2014 Part 2)" (Appendix IV) and the thumbnail showing him wearing a small bathing suits²⁴. Thumbs up and down evolved accordingly to the views (graph 18).

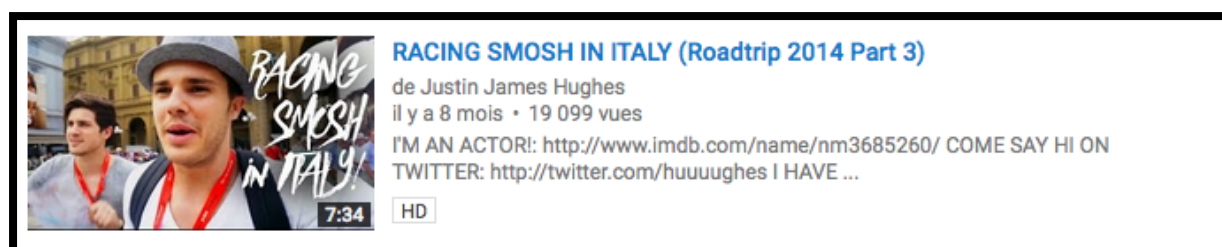
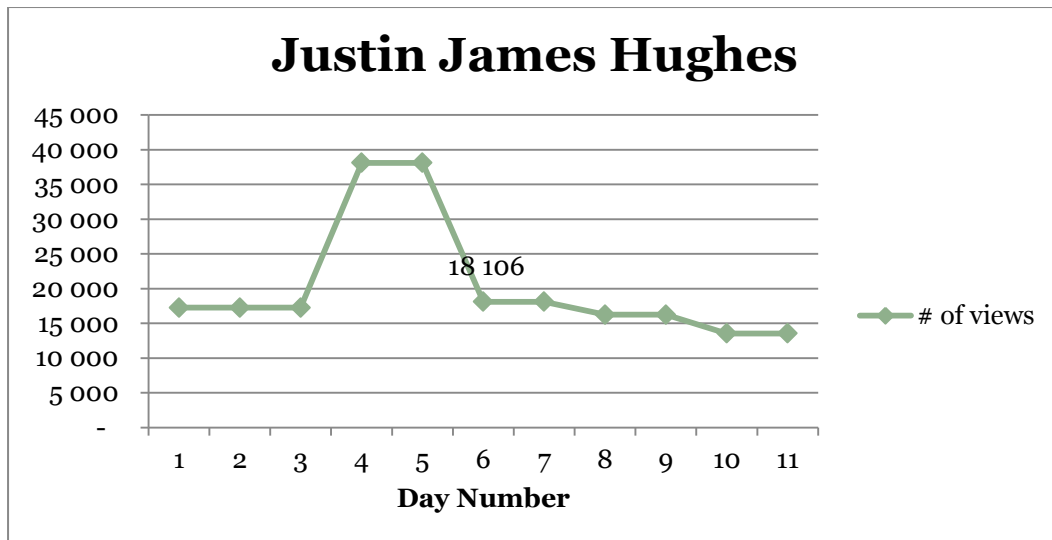


Image 21 – Justin James Hughes’ video, thumbnail and title (source https://www.youtube.com/results?search_query=Justin+racing+smosh+in+italy)

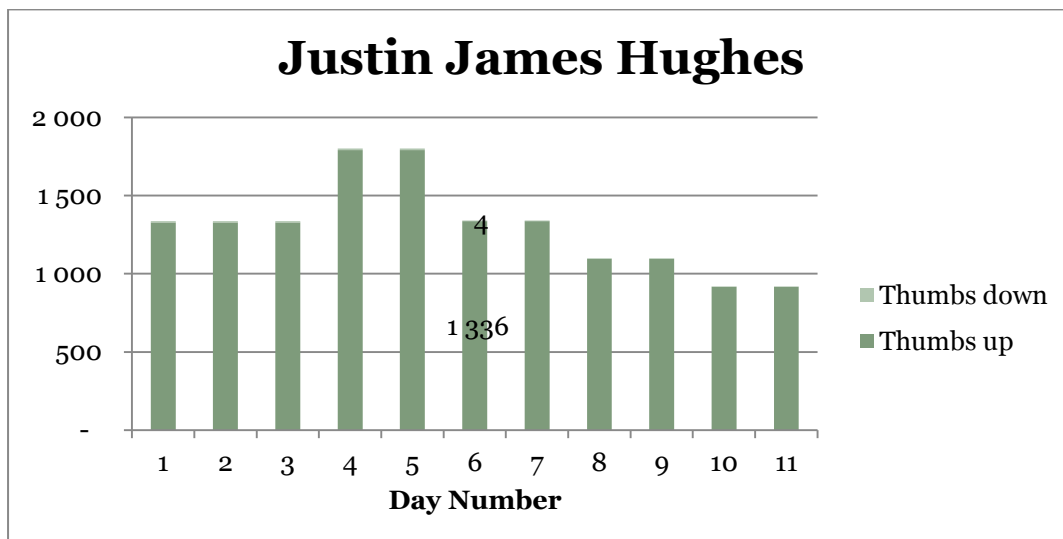


Image 22 – Justin James Hughes’ video description box (source <https://www.youtube.com/watch?v=ukjF5iGMJgE>)

²⁴ Source <https://www.youtube.com/watch?v=jG3H42HPic4>



Graph 17 – Justin James Hughes’ channel, videos’ views during The RoadTrip 2014 (Appendix IV)



Graph 18 – Justin James Hughes’ channel, videos’ thumbs up and down during The RoadTrip 2014 (Appendix IV)

The thumbnail (image 21) pictures his face and the video’s title referring to Day seven of the trip, which is the second part of the video. The part of the video related to day six is until 3:25 minutes.

The video²⁵ starts with Justin in Nice’s streets, sharing how he overslept and had to rush to meet the others at the bus (00:00:00 – 00:00:10). On the bus, he shows YouTubers and views with background music. He also adds “PART 3: PISA AND FLORENCE” to the shot (00:00:10 – 00:00:22). In Genoa, he mentions that the city is the “birthplace” of pesto and

²⁵ Source <https://www.youtube.com/watch?v=ukjE5iGMJgE>

Christopher Columbus, shows Lilly filming with Contiki's crew and displays some shots in the restaurant, before the food arrives (00:00:22 – 00:00:29). He then films the ship, Joey and Louis releasing the bird (00:00:29 – 00:00:36). Then he shows himself in a small carousel, joking with Anthony (00:00:36 – 00:00:49). While walking in the streets, he explains that he couldn't shave that day because of the French plug that broke his electric razor. He jokes about it with Anthony (00:00:49 – 00:01:09). Back in the bus, the guide can be heard while Justin shoots the road and sceneries (00:01:10 – 00:01:16). He walks to the Tower of Pisa and mentions how when he was younger, he thought the tower was made out of pizzas. Meghan is besides him (00:01:16 – 00:01:31). In front of the tower, he poses and explained that at first he only saw the other impressive buildings surrounding the Leaning Tower (00:01:31 – 00:01:49). When leaving the sight, he shares how happy he is that he saw the Pisa Tower, even if it never was wish of his (00:01:49 – 00:01:58). Back in the bus, he starts talking in front of his camera and realises that Lilly is behind him, smiling awkwardly to the camera, which makes them both laugh (00:01:59 – 00:02:13). In Florence, he explains that they are on the way to the restaurant (00:02:13 – 00:02:25). At the Duomo, he shows his positive impressions and censors four swear words with a blipping sound. He also adds the words "COOLEST BUILDING IN EUROPE" on the shot of the Duomo (00:02:25 – 00:02:56). At the restaurant, he quickly shows one full plate of meatballs and spaghetti, and right after, the same plate but empty (00:02:56 – 00:03:00). The next scene takes place at the Contiki where Justin mentions Contiki's target age to justify the carousel ride they are about to take (00:03:00 – 00:03:11). On the way back to the hotel, he shows Florence's streets and mentions the Palestine-Israel conflict protest that is on-going in the street (00:03:11 – 00:03:25). The rest of the video relates to the seventh day.

The particularity of this video is that it only uses short shots and has written inscriptions to emphasise the YouTubers' feelings. Furthermore, he uses music very often to give a rhythm to the video.

The description box (image 22) first mentions that he is an actor and shares his Internet Movie Data Base profile's link. He then lists his Twitter and Instagram accounts, and credits the music used.

Three of the respondents (Appendix VI) enjoyed the video, but they all graded it between neutral and good, especially the image content they all appreciated. Two respondents would watch more of his RoadTrip videos, and two would watch more of his videos, non-Contiki related. The comments left on the questionnaires mention that he is a funny person, they enjoyed the video's length and that he showed unexpected parts of the trip, as well as the written inscriptions. While watching the video, they laughed at his "Tower of pizza" story and

his comment about Alli's elbow. One of the respondents found the sequences too hectic. Overall, his energy and enthusiasm was appreciated. He was mentioned positively, later on, in the group discussion regarding the written inscriptions he uses in the video (respondent 4, 00:22:34 – 00:22:59, Appendix VII).

7.10. LifeBurry

LifeBurry's channel was created in December 2009, has 354.407 subscribers and 33.046.250 views in total (Appendix IV). During Contiki's RoadTrip 2014, she released 5 videos (Appendix IV). Views varied between 30.000 and 50.000 for each video (Graph 19) and the thumbs up and down evolved accordingly (Graph 20) (Appendix IV).



Image 23 – LifeBurry's video, thumbnail and title (source https://www.youtube.com/results?search_query=contiki+lifeburry+no+one+died+here)

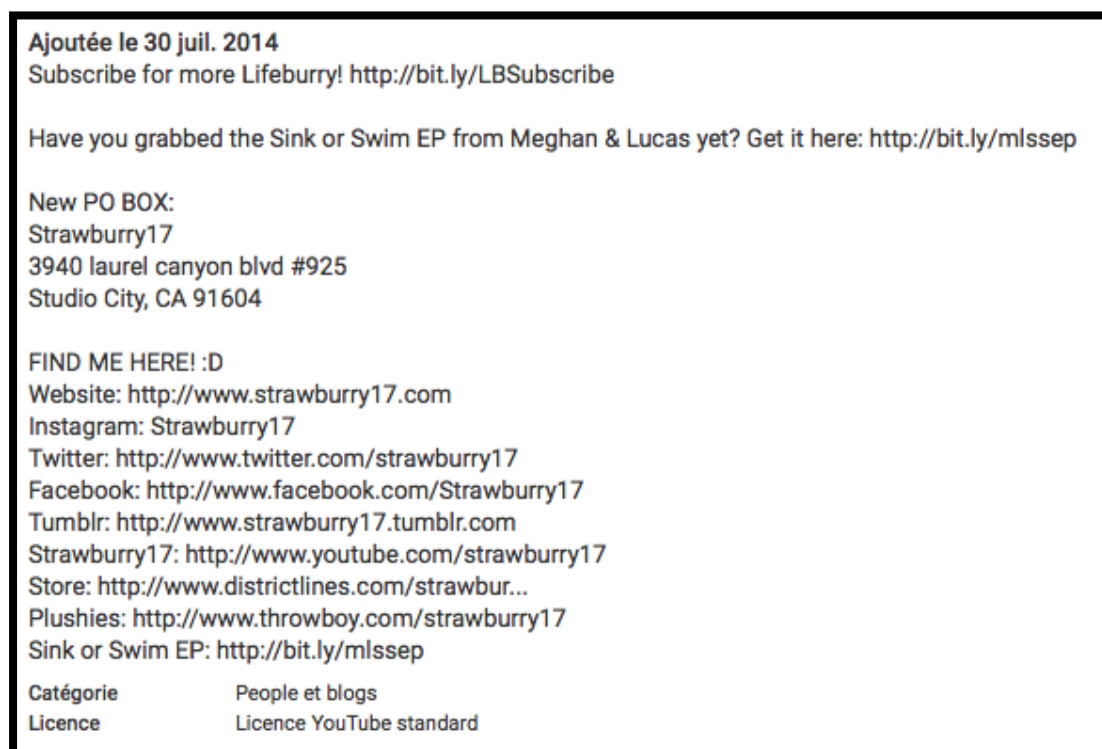
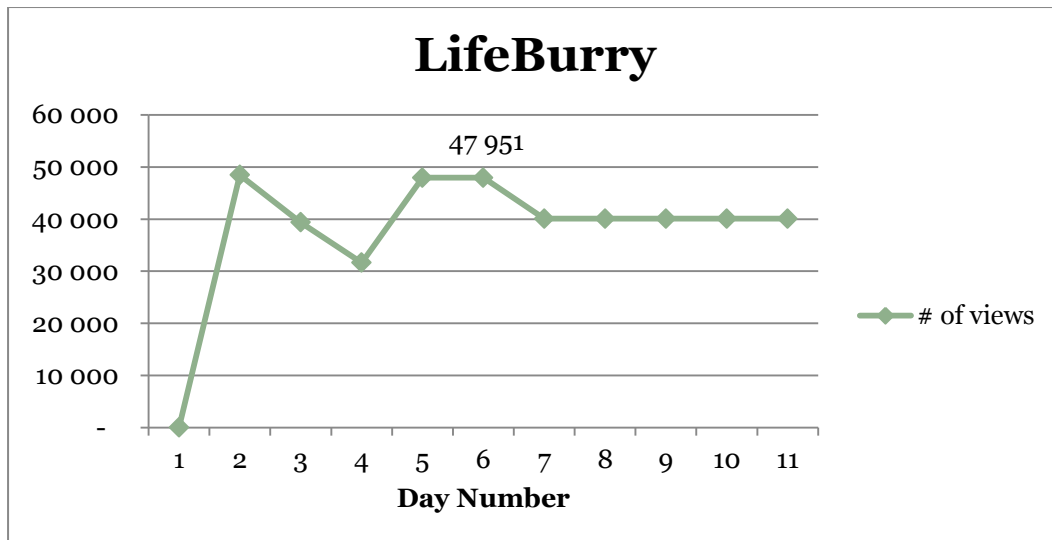
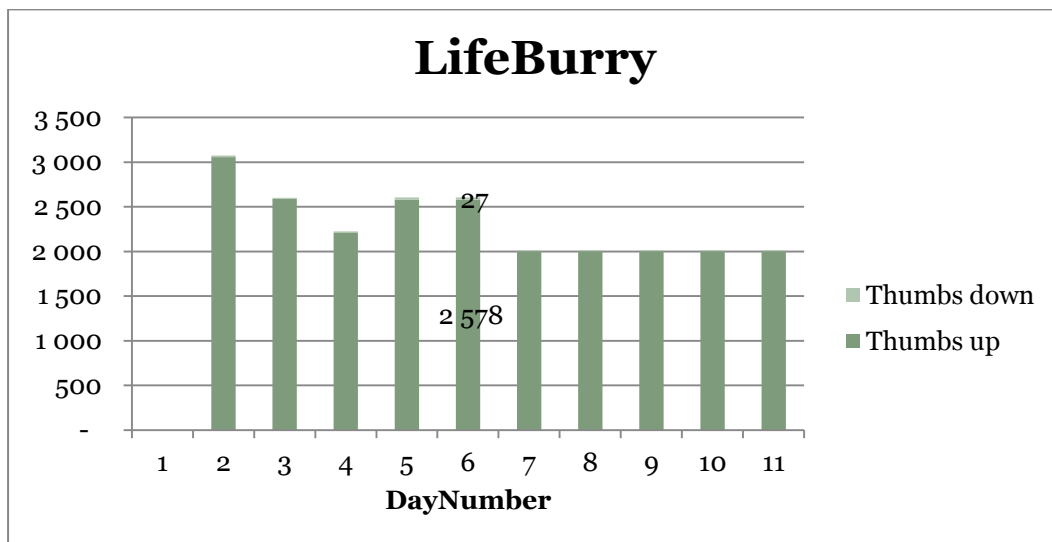


Image 24 - LifeBurry's video description box (source https://www.youtube.com/watch?v=QJ_3FqwiM7g)



Graph 19 – LifeBurry’s channel, videos’ views during The RoadTrip 2014 (Appendix IV)



Graph 20 – LifeBurry’s channel, videos’ thumbs up and down during The RoadTrip 2014 (Appendix IV)

The thumbnail (Image 23) is composed by two pictures of her: one posing in front of the Tower of Pisa and one facing the sea in Nice. The title is a reference to a continuous joke during the video between her and the guide.

From 00:00:00 to 00:03:51, the video²⁶ takes place in Nice (day five) and from 00:03:52 to 00:15:57, The RoadTrip’s day six is shown. Day six starts in Meghan’s bedroom in Nice. She shares that she was sick the day before and went back to the hotel earlier. She also mentions how difficult it is for her to vlog when surrounded by other vloggers, and how she feels “out

²⁶ Source https://www.youtube.com/watch?v=QJ_3FqwiM7g

of her element”, even though everyone else in the group is also vlogging. She compares this RoadTrip with the first one she did with Contiki in 2012 and how different her life is now (00:03:51 – 00:06:33). She then gives a short plan of the day (00:06:33 – 00:06:39). The next sequence shows her eating an apple in the waiting room and talking to Oli, wondering what is the machine next to the couch for. Once the guide arrives, she asked him, in a humoristic way, if anyone died in it. He laughs and answers, “no, no one died in the shoe cleaner” (00:06:40 – 00:07:10). Still in the waiting room, Ali films her using the vending machine and being surprised by how the coins are inserted in the machine (00:07:10 – 00:07:23). The next scene is in the bus; she gives the plan of the day and mentions that she is the fifth person doing it and shows the other YouTubers: Joey, Kalel, Anthony and Oli (00:07:23 – 00:07:44). On the way to Italy, they stop at the gas station and once in the station shop, she asks the guide if anyone died here to what he answers, “no, go pee pee” in a humoristic way. She then films several products sold in the shop and shows interest in differences with products in the USA (00:07:44 – 00:08:51). Back in the bus, she shows the food products she bought in the station and talks with Anthony and Joey about books and series (00:08:51 – 00:09:34). In Genoa, while in the street with Joey, she waits for the guide (00:09:34 – 00:09:54). In Genoa’s harbour, she jokes with Joey about an “eataty” sign they find comic, they make a reference to Sponge Bob’s cartoon and she comments on the ship’s statue (00:09:55 – 00:10:31). In the restaurant, where she sits next to Lilly and across from Joey, they discuss how Italian the restaurant looks and try to speak Italian that they confuse with French (00:10:31 – 11:03). In Pisa she walks to the sight with the guide who gives a bit of information on the tower and tells her that no one died here, referring to the joke she always does. She is very happy to be here and says, “history books in real life” (00:11:03 – 00:11:41). Then she has coffee with Justin and Joey (00:11:41 – 00:11:57). Next scene takes place in Florence, at the Duomo, where she shows astonishment and asks Oli about the monument. The accordion can be heard as background music (00:11:57 – 00:12:15). At the restaurant, she eats spaghetti and meatballs, has limoncello shots with the others, and does not seem to like it. When leaving the restaurant, she seems happier than when she got in, which we can assume, is due to the alcohol consumed (00:12:15 – 00:13:39). She then rides the carousel with Louis, Joey, Anthony and the guide (00:13:40 – 00:13:59). On the way back to the hotel, she walks with Justin and the protest can be heard in the background (00:13:59 – 00:14:05). In the hotel, she walks around looking for her room, and for a painting while trying to prank people (00:14:05 – 00:15:06). The next day, in the morning, she talks about day six as she forgot to say goodbye and finish the video. She also mentions that the limoncello was intense and that she wasn’t able to upload her video because of the hotel’s internet that ran slow the day before (00:15:06 – 00:15:45). The outro is her logo

with the previous vlog, her main channel's video and a subscribe button. In the background her channel's jingle can be heard (00:15:45 – 00:15:56).

The description box (Image 24) starts with a subscription link, followed by a link to buy her EP, a post office box address, her social media links, a merchandise online store and another EP.

None of the focus group's respondents (Appendix) liked the video, and classified verbal content, image content, editing and YouTuber with bad and very bad grades. They would not watch more of her videos, within the Contiki trip, or not. They all mentioned that the video was too long and too focused on the YouTuber's life and feelings. Respondent 1 showed anger since she wrote "shut up" on the comment section, which was pointed to Meghan. Respondent 2 didn't like her voice and respondent 3 was not surprised to see Joey and Oli in the video as she found them as superficial as Meghan. Respondent 4 was surprised to see that most of the video took place in a hotel room, and not showing the trip. While watching the video, some respondents rolled their eyes when Meghan mentioned her sickness and mentioned how tired of her voice they were. Some other respondents felt like she was talking too much and got bored. They commented "What? That was all in France?" and started looking at their phones (Appendix VII). In the discussion (Appendix VII), she is referred to as the girl who talks about her feelings (Respondent 5, 00 :14 :04 – 00 :14 :05 Appendix VII.; Respondent 2, 00 :26 :14 – 00 :26 :19 Appendix VII). Furthermore, they expressed how bored they were while watching the video wishing that it would stop " I mean I was thinking only please stop, please stop, and then, on the other hand I was trying to be understanding, yeah ok this is human, she is going to feel like this, and it's ok that she is, but please stop ! (LG) Cause it's too much." (Respondent 2, 00 :26 :22 – 00 :26 :36, Appendix VII), after this sentence the whole group laughed to agree with Respondent 2. Respondent 5 does not understand why Contiki invited her to be in another RoadTrip (00:14:15 – 00:14:27, Appendix VII). Later in the discussion, this respondent tried to think of the video from the perspective of a teenage girl and could still not picture himself going to Florence because of this video (00:27:57 – 00:28:38). One positive comment during the discussion came from Respondent 2 who enjoyed seeing YouTubers, such as Meghan, discovering local products from the shops. This respondent added that this is something she would do when travelling and being away from home (Respondent 2, 00:07:35 – 00:08:21, Appendix VII).

7.11. Kalel Kitten

Kalel Kitten's channel was created in May 2013, has 1.797.236 subscribers and 73.760.626 views in total (Appendix VII). The YouTuber released 9 videos during The RoadTrip, which she participated in with her boyfriend of the time and YouTuber Anthony. Views varied between 400.000 and 1.200.00 for each video of the trip (Graph 21). The last video "Electric Shock Challenge"²⁷, has the largest amount of views although a few minutes only are related to Contiki's RoadTrip. Indeed, the YouTubers left the group on day ten to meet some friends and travel to Brighton. Furthermore, the thumbnail of this video pictures three popular YouTubers: Anthony (Smosh), Dan (danisnotonfire) and Felix (PewDiePie). Thumbs up and down evolved accordingly to the number of views (Graph 22).

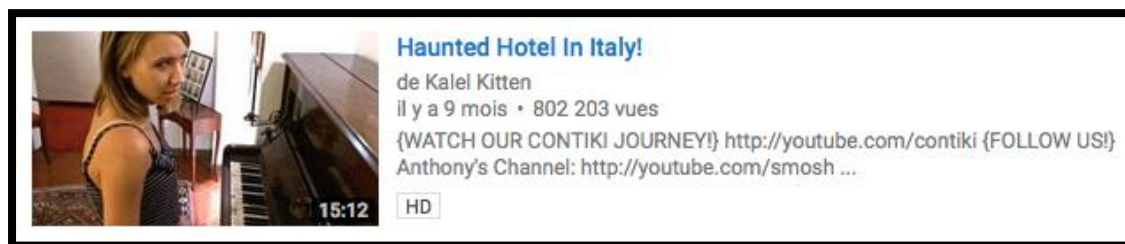


Image 25 – Kalel Kitten's video, thumbnail and title (source <https://www.youtube.com/results?q=Kalel+haunted+hotel+italy>)

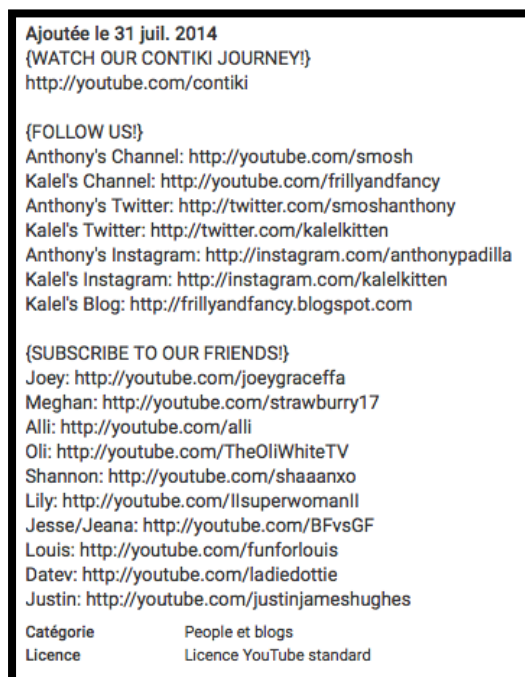
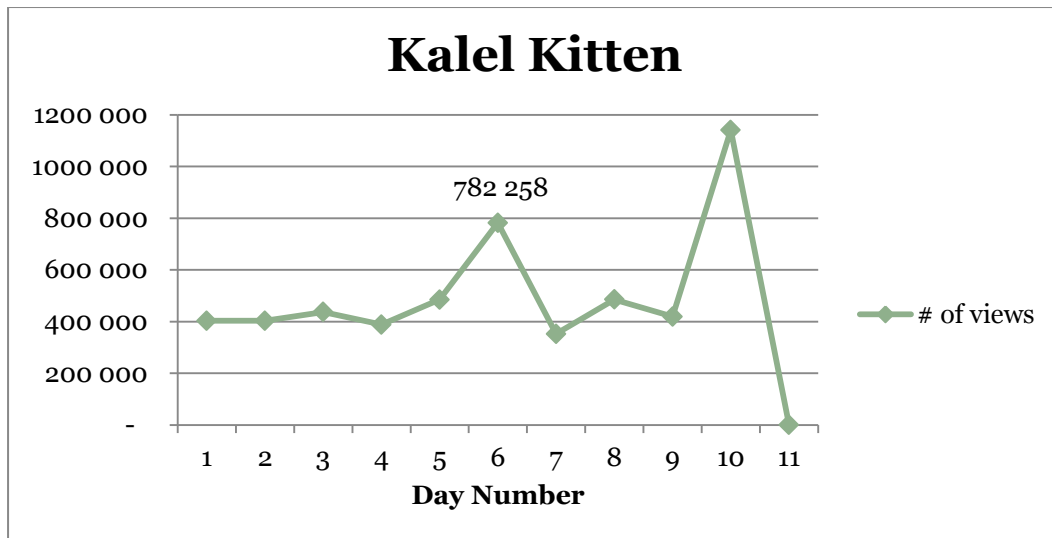
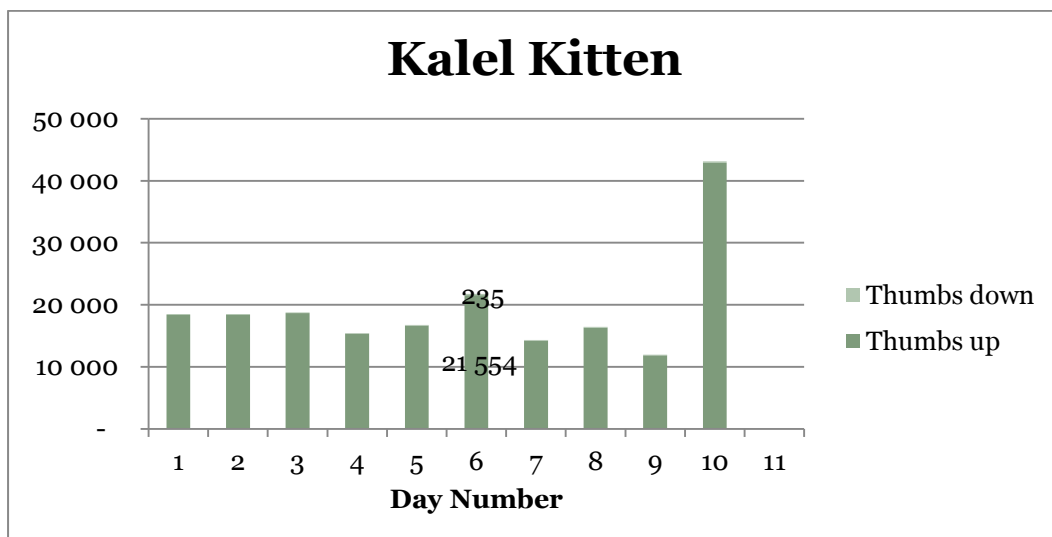


Image 26 - Kalel Kitten 's video description box (source https://www.youtube.com/watch?v=-kpXRm_hx6E)

²⁷ Source <https://www.youtube.com/watch?v=dzO42f9OWAc>



Graph 21 - Kalel Kitten’s channel, videos’ views during The RoadTrip 2014 (Appendix IV)



Graph 22 - Kalel Kitten’s channel, videos’ thumbs up and down during The RoadTrip 2014 (Appendix IV)

The video’s thumbnail pictures Kalel next to the Florence hotel piano and illustrates the title referring to the creepiness of the hotel (Image 25). The 15:11 minutes’ video²⁸ starts in Nice where the YouTubers are about to get in the bus. Kalel says “au revoir France” and “buongiorno Italy” after asking other YouTubers how to say it in those foreign languages (00:00:00 – 00:00:28). Right after, Anthony explains that he thought he was recording while the camera was off (00:00:28 – 00:00:39). During the bus ride, she shows the views from the bus shows and the other YouTubers working on their laptops or sleeping: Joey, Louis, Meghan and Anthony. With Meghan, they make fun of the fact that they do not know anything in Italian except imitating the accent (00:00:39 – 00:02:09). They stop at the gas

²⁸ Source https://www.youtube.com/watch?v=-kpXRm_hx6E

station, show the shop's products, buy fruits and talk about it with Joey (00:02:10 – 00:03:40). In Genoa, Anthony gives an introduction to the city (00:03:41 – 00:04:00). Anthony then rides a small carousel with Oli and Justin (00:04:01 – 00:04:31). Later on, in Genoa, Anthony shares his feelings about recording with Contiki's camera crew and how difficult it is for him (00:04:32 – 00:04:54). They also show the ship in Genoa and try to film the statue's penis (00:04:54 – 00:05:23). In the restaurant, Anthony shows the fried chickpeas dish and mentions how good it tastes (00:05:21 – 00:05:39). Kalel finds an old version of her Fiat 500 car (00:05:39 – 00:05:49). During the bus ride, it rains a lot, Joey and Kalel shares how scared they currently are and as soon as they say it, the rain stops (00:05:50 – 00:06:09). They stop at some public toilets and are surprised that they have to pay 50 cents to use the toilets (00:06:09 – 00:06:29). In Pisa, they film themselves walking to the tower and discuss the pose they want to do. They compare the Tower of Pisa to a giant penis. They also film themselves in front of the tower (00:06:30 – 00:07:49). In the street, they show a cat running away from them (00:07:50 – 00:07:57). Once in Florence, they show their bedroom that they appreciate a lot. While she is trying the bed, she lifts her legs and Anthony jokes about viewers being able to see her vagina. In the bathroom, they notice how big it is, the bidet and wonder about the hairdryer that looks unfamiliar. Right after enters Jesse who compares the hairdryer to a vacuum cleaner and all three of them start touring the hotel. Kalel plays scary music with the hotel's piano, they comment on the art in the corridor, joke about people committing suicide from the hotel's rooftop terrace and admire the view from it. They notice a map giving instructions in case of emergency and joke about the hotel being really scary. Then Jeana joins them and checks out their bathroom (00:07:57 – 00:12:52). They show Florence's streets, walking with Joey until they encounter the Duomo, which impresses them (00:12:52 – 00:13:27). In the restaurant, they show the pizza they are eating, then Anthony mentions that Kalel had to leave to do some homework for her class (00:13:27 – 00:14:01). Later on, Anthony rides the carousel with Joey, Meghan, Louis, Oli and the guide, and he gives a name to his horse (00:14:02 – 00:14:33). At night, in the bedroom, Kalel and Anthony say goodnight and thank the viewers for watching, with the lights off (00:14:33 – 00:15:11). There is no outro in this video.

The description box (Image 26) first mentions Contiki's channel and invites viewers to watch the videos, then there is a list of Kalel and Anthony's personal channels and the other YouTubers' channels.

Respondent 2 is the only one who enjoyed the video and would watch more of them (Contiki related or not) and graded the overall content as good (Appendix VI). The other respondents were negative or very negative in they grades. Respondent 3 insisted on the vocabulary used that she didn't appreciate, which was also mentioned by Respondent 1 "everything is about

nipples and Penis in Pizza?” (Appendix VI). Their comments mentioned that the video was too long and with irrelevant topics. But Respondent 3 found Kalel and the piano scene funny, but this respondent didn’t enjoy the hairdryer part whereas Respondent 1 found it interesting (Appendix VI). While they were watching the video, some of the respondents laughed when Kalel compared one of Pisa’s monuments to a “gigantic nipple” and during the hairdryer situation (Appendix VI). Other respondents laughed about the lack of Italian and French knowledge. They also got bored during the video (Appendix VI).

7.12. Subscribers

The questionnaires given to subscribers during the data collection gave some interesting feedback (Appendix V). They were asked which YouTuber they followed and for how long. Subscriber 1 follows Kalel and Joey Graceffa for two years, subscriber 2 follows Louis for two years, subscriber 3 follows Alli for one year and subscriber 4, that was interviewed through Skype, follows Jesse and Jeana (00:00:16 – 0:00:24) for a couple of years and Alli (00:00:39 – 00:00:55).

To the second question, “what is the meaning of YouTuber”, three of the subscribers define a YouTuber as a person that uploads videos regularly on YouTube and makes a living out of it and the other subscriber does not associate YouTuber with a job, but focuses on the video topics and the communication skills of the person that features the videos (Appendix V).

They were asked what was that attracted them to the YouTubers they subscribe to and subscriber 1 enjoys the personal content shared by the YouTuber, whereas respondent 2, who follows Louis and subscriber 3, who follows Alli enjoy the travel content of the videos. Subscriber 3 also refers to Alli’s dynamism as a motivator to watch this YouTuber’s video. Subscriber 4 enjoys videos with pranks and jokes but also their daily lives (00:01:55 – 00:02:37) (Appendix V).

Subscribers were also asked how they feel about sponsorships. They all agreed that it is normal and understandable and respondent 2 added, “YouTubers should take advantage of it to put out better content”. Subscriber 3 mentioned that viewers could also profit from sponsorships (getting introduced to new companies or coupon/discount codes²⁹). Subscriber 4 stated how sponsorships could seem “a little bit forced” but he was fine with it as long as he, as a viewer, could get something in return, such as interesting tips (00:02:56 - 00:03:17) (Appendix V).

²⁹Source : <http://www.videomaker.com/article/15698-sponsorship-for-online-video>

Two of the subscribers interviewed, reached the channels mentioned above through other YouTubers' channels, for example collaborations between YouTubers and subscriber 3 was recommended by a friend (Appendix V).

All the subscribers watched at least one video of the Contiki RoadTrip2014 campaign. Subscriber 4 watched more videos of the previous year's Roadtrip, the one in Australia, but only watched the The Roadtrip 2014 because as an Italian, he wanted to see what the YouTubers were visiting in Italy (00:03:41 - 00:03:56) (Appendix V). The other subscribers enjoyed the videos and graded the verbal content, image content, editing and YouTuber good and very good. The subscribers interviewed would all watch another Contiki's campaign mainly to "see YouTubers together and their relationship" (subscriber one) but also to see "authentic experiences" (subscriber 2) and to discover places, cultures and new curiosities (subscriber 3) (Appendix V).

Only subscriber 1 subscribed to other YouTubers after watching the videos, the other subscribers either don't have time to follow more YouTubers or are not interested in the other channels (Appendix V).

7.13. Contiki

When asked to describe Contiki, one subscriber described it as a company that organizes personalized tours around the world (subscriber 2) and subscriber 3 described the trips organized by the company as cultural and adventurous (Appendix V). During the group discussion, (Appendix VII) the whole group agreed that Contiki was a low budget company (00:36:14 - 00:36:15, Appendix VII). Respondent 1 described it as "Young budget travelling agency" (00:43:52 - 00:43:56, Appendix VII) and respondent 3 as "Cheap" (00:43:57 - 00:43:57, Appendix VII).

According to subscriber 2, the traveller that goes with Contiki is adventurous "but not have to worry about the "boring" part of travelling – booking accommodation, planning the actual trip, getting visas..." while subscriber 3 describes Contiki's travers as fun and open to new adventures (Appendix V). Subscriber 4 adds that Contiki's trips are suited for people on their early twenties that are willing to travel the world in a safe and fun way (00:07:39 - 00:08:19, Appendix V).

During the focus group discussion, respondent 6, thought that Contiki's trips are a nice way to meet people (00:37:28 - 00:37:39. Appendix VII) whereas respondent 1 thinks that Contiki's target are "the guys who want to just check on the map: I've been here, here and

there. Yeah I know, for a couple of hours in each city but at least I've been there" (00:36:23 – 00:36:32, Appendix VII).

Regarding the target of the video, respondent 5 (00:27:58 – 00:28:39, Appendix VII) and 6 found some of the videos are suited to teenagers and respondent 6 added that they are American. (00:27:51 – 00:27:55, Appendix VII)

Subscribers 2 and 3 would go on a Contiki trip for the fun, adventurous and educational aspects(Appendix V). Subscriber 4 admitted that he would have considered it when he was younger, but it would depend on the price of the trips (00:07:39 - 00:08:19, Appendix V). Respondent 3 would not go on a Contiki trip because the trips featured in the videos, look cheap to her (00:14:33 – 00:15:58, Appendix VII). Respondent 4 also argues that Contiki travellers only visit touristic places (00:35:54 – 00:36:00, Appendix VII) but respondent 2 defended Contiki by saying that even if travellers don't spend much time in each city, they still get a unique experience out of the trip (00:31:42 – 00:32:14, Appendix VII). Respondent 1 would not travel with Contiki because she wants to "experience more to cities" (00:31:24 – 00:31:30,3, Appendix VII) and the focus group as a whole described Contiki as a low budget company (00:36:14 - 00:36:15, Appendix VII).

After moderator 2 specified that Contiki is popular among young people who are first time travellers and want to meet people their own age while going through these countries, some of the respondents changed their opinion towards Contiki (00:40:18 - 00:40:40, Appendix VII). Respondent 1 admitted to like the concept (00:43:34 - 00:43:36, Appendix VII), respondent 3 appreciated the fact that Contiki is specialised in young people traveling (00:41:50 - 00:42:10, Appendix VII) but respondent 4 would still not enjoy a Contiki trip because she doesn't enjoy organized trips (00:42:47 - 00:43:22, Appendix VII).

7.14. Youtube

When asked if they use YouTube as an inspiration or planning tool, every subscriber gave a different answer (Appendix V). Subscriber 1 was inspired by a trip to Tokyo that Kalel and Anthony did and now wants to go there as well. Subscriber 2 has been using YouTube for the last two and a half years to get travel inspiration and learn more about places (Appendix V). She enjoys the visual content that she finds of great quality and truthful. Subscriber 3 never uses YouTube as an inspiration or planning tool for traveling but subscriber 4 has recently started using YouTube before going on vacations(Appendix V). Before traveling to Dubai, subscriber 4, watched some National Geographic and Discovery channels about mega

structures and adds that it is less boring than travel guide books (00:09:22 - 00:10:13, Appendix V).

During the focus group discussion, YouTube was also one of the topics discussed. Respondent 4 (00:46:21 - 00:47:05, Appendix VII) uses YouTube videos made by DMOs after going on holidays. Respondent 3 adds that “it triggers the stimulus” (00:46:56 - 00:47:05, Appendix VII) and respondent 4 explains: “I don't use YouTube for inspiration [...] I've seen some videos that have made me said ‘I am never going to that place’. So, quite the opposite” (00:47:50 - 00:48:04, Appendix VII). Respondent 1 admits not watching videos because she thinks it is a waste of time (00:48:11 - 00:48:26, Appendix VII). On the other hand, respondent 3 states being a “YouTube freak” as she uses YouTube more than Google when looking for information, due to the visual element that lets her save time (00:48:52 - 00:49:24, Appendix VII).

7.15. Videos

Several nodes were used with NVivo to code the videos (Appendix III). Here is a list with their meaning:

- ‘Among vlogs’ is a node where all of the scenes that are repeated on all the vlogs are coded;
- ‘Editing’ is a node that shows how the video is put together and arranged;
- ‘Collaboration’ gathers interaction between YouTubers with or without conversation;
- ‘Filming Position’ shows how the YouTubers film;
- ‘Shots’ lists with whom they interact, where they were recording and what they were showing;
- ‘Sound’ is for whether they used their voice or music during the scenes;
- ‘Tone of Voice’ means which emotions they tried to express with their voices;
- ‘Topics’ addresses the themes of the scene;
- ‘YouTuber’ lists the YouTubers seen and heard during each other’s videos;

These nodes give quantitative information that helps understand how the vlogs are constructed.

Almost all of the YouTubers mention the three main touristic attractions of the day: Florence’s Duomo, Genoa’s ship and the Tower of Pisa. There are nine videos that show the meatballs and seven that show the pesto pasta. Four took a hotel tour of the hotel in Florence and eight showed the big carousel. Animals were shown in four vlogs. Contiki’s logo was

added in only one video (Contiki's). Of the eleven videos shown, only eight had buttons with links at the end of each day. In only three videos were there sounds or written edits added. Regarding the node collaboration, every video has either conversation between two entities or shows other YouTubers or the guide. The filming position preferred by most of the vloggers is walking, followed by being seated and standing. Most of the shots show the city, the restaurant or are recorded in the bus and, most of the times, the YouTubers talk to the camera, alone. The node 'sound' shows that most YouTubers talk while filming and not doing voice-over. Furthermore, the background music mostly used (and in only six videos) is instrumental. The YouTubers' tones of voice tend to be more enthusiastic, informative, joking or amazed but ten different tones were registered while coding the videos. Many topics are mentioned and the most common one is 'natural or cultural encounter'. In this node, food, sites and animals were taken into consideration. 'Personal experiences' are the second most popular topic followed by jokes and activities. Most of the YouTubers focuses on the positive aspects of the trip, but on three videos six negative facts are shown, such as the demonstration, the counterfeit goods, loss of glasses and sad feelings. The YouTubers most shown or interacted with, among the eleven videos, are Anthony, Joey, Justin, and Meghan, Oli and Louis.

After watching the videos, respondent 5 doesn't understand how the campaign works and how it benefits Contiki (00:08:25 – 00:09:35, Appendix VII). This opinion is shared by respondent 1 (00:11:24 – 00:11:53, Appendix VII), respondent 4 (00:12:35 – 00:13:39, Appendix VII) and respondent 3 (00:36:52 – 00:37:11, Appendix VII) who expected to hear more about Contiki, and get more insights about the places visited. It is even stated, "what actually happened, they all branded themselves instead of the company" (respondent 6, 00:38:36 – 00:38:45). Respondent 3 (00:32:21 – 00:32:49, Appendix VII) even thinks that Contiki's service appears ordinary as she only saw the guide giving information in the bus and sometimes in the restaurants. Because Contiki is not mentioned, visually or verbally, very often, the respondents don't know how to spell the name of the company (respondent 1, 00:32:55 – 00:32:58, Appendix VII), what the logo looks like (respondent 4, 00:32:58 – 00:33:01, Appendix VII) and what Contiki's brand values are (respondent 4, 00:35:12 – 00:35:31, Appendix VII). Respondent 3 was also disappointed not to find a Contiki link at the end of the YouTubers' videos (00:10:34 – 00:10:58, Appendix VII). Also mentioned during the discussion was the difficulty of learning about Contiki when only watching one video out of ten (respondent 3, 00:34:48 – 00:34:56, Appendix VII).

Respondent 3 noticed likewise the unprofessionalism of the YouTubers, regarding content (00:14:32 – 00:15:57, Appendix VII) and editing (00:04:54 – 00:05:39, Appendix VII). This idea is shared by respondent 4 (00:17:14 – 00:17:29, Appendix VII) and respondent 1

(00:17:29 – 00:17:41, Appendix VII) who found the content irrelevant because the YouTubers invited on the trip are not necessarily specialised in travel. Respondent 4 (00:12:35 – 00:13:39, Appendix VII) criticises some of the videos' editing that lack explanation between the scenes and shots, and she compares it to Google pictures. Respondent 1 (00:19:07 – 00:19:23, Appendix VII) adds that the way Contiki's trip is designed, spending a short time in each city, doesn't help create relevant content and respondent 3 (00:44:32 – 00:44:52, Appendix VII) is under the impression that tourists spend more time on the road than visiting places in this trip. Another difficulty faced by YouTubers is that they are all part of the same trip, which doesn't help create different content, according to respondent 2 (00:28:46 – 00:29:53, Appendix VII). Other respondents noted the lack of storytelling, cultural elements (respondent 3, 00:20:09 – 00:22:34, Appendix VII) and the abundance of details not directly related to the trip (Respondent 1, 00:02:37 – 00:03:20, Appendix VII). As mentioned by respondent 2 (00:02:53 – 00:03:47, Appendix VII), "A lot of them were just sort of random talking with no context, no specific context". Respondent 3 (00:04:54 – 00:04:39, Appendix VII) noticed the large amount of monologues about the YouTubers' personal lives in the videos, which is not what she wants to hear about. But respondent 4 (00:25:36 – 00:26:14, Appendix VII) is not bothered by the "reality show" aspect of the campaign, nevertheless she doesn't relate to it and does not find a special uniqueness in it. Another idea that came out of the discussion is the lack of interaction with locals and with the audience (respondent 3, 00:19:24 – 00:19:43, Appendix VII). This respondent (00:19:52 – 00:20:07, Appendix VII) also thinks that it could have been interesting for the specialised YouTubers to make thematic videos related to their fields of expertise, such as make up.

When asked about the location of the RoadTrip, respondents (respondent 4, 00:22:34 – 00:22:59; Group, 00:22:58 – 00:22:59, Appendix VII) agreed that even if it took place in a familiar destination such as Denmark, they would have enjoyed anyway, as long as it was made nicely. During the discussion, they were also questioned about the three YouTubers they thought were re-invited in the 2015 edition of The RoadTrip. Their guesses were Louis (respondent 5, 00:51:25 – 00:51:26, Appendix VII), Joey (respondent 3, 00:51:29 – 00:51:36), Jesse and Jeana (respondent 2, 00:51:36 – 00:51:37, Appendix VII) as well as Kael and Anthony (respondent 2, 00:51:46 – 00:51:48, Appendix VII).

8. DISCUSSION

8.1. Online Communities

As mentioned before, marketing has the goal to convert millions into clients (Dann, 1996, p. 2) and social media is a new way to market a product that has users in control and that is unstructured, since it is uploaded by users constructing, in this way, images of tourism organizations and destinations (Wang et al., 2002; Schmallegger & Carson, 2008). The RoadTrip 2014, accumulated 25.992.464 views until March 2015 through eleven different YouTube channels reaching a market of 15.342.377 subscribers (Appendix IV). All of the YouTubers featured in this campaign, have their own subscribers. Qualman (2009) and Chris Andersen (2008) theorized that social media is constructed by its users who are divided into niche markets. In the case of Contiki, those niche markets are represented by each of the YouTubers' communities that are constituted by their subscribers, who gather around them because of their shared interests in the content provided by the YouTuber (Cova, Kozinets & Shankar, 2007).

The sense of community can also be noticed when the subscribers refer to the YouTubers by their first names.

“I subscribed Kalel, when she was with her boyfriend” (subscriber 1, Appendix V)

“the fact that Alli is always travelling” (subscriber 3, Appendix V)

“I sort of follow Alli” (subscriber 4, Appendix V)

“I started watching Joey Graceffa, Kalel, Shane Dawsen” (subscriber 1, Appendix V)

Indeed, when questioning some subscribers (Appendix V), it we noticed that they referred to them by their channels' names and first names. This occurrence may reveal the attachment they have with the YouTubers and how close to them they may feel. It reinforces the sense of community as people are closer to each other, in the virtual space, or at least feel closer.

Because they are online communities, companies need to adapt the strategy and use the specific language to these niches. In this campaign, Contiki chose to collaborate with YouTubers who are the creators of such communities and the only ones able to communicate with all of them. These YouTubers sometimes share subscribers, for example, subscriber 1 is subscribed to both JoeyGraceffa and Kalel Kitten (Appendix V), which illustrates how subscribers are not bounded to one community, exclusively. According to Munar & Jacobsen (2013), the digital natives (Prensky, 2001) are the first generation of tourists to link Tourism with social media, as they grew up with it. To Tapscott (2009), the Net generation is

composed by people born between 1978 and 1998. These theories are in line with Contiki's target and strategy. Indeed, the tour operator has a 18-35 year-olds target and launched its RoadTrip campaign on YouTube. The focus group and the subscribers questioned or interviewed also belong to this demographic (Appendix VI; Appendix V).

According to Vickery & Wunsch-Vincent (2007), social media users, such as the Net generation, develop online communities through collaborations and distribution of content. The YouTubers present in the campaign are also a part of this generation and they do not only gather a community around each of them, but also form a community all together. They form a community of YouTubers, as seen below on images 27, 28 and 29 where the YouTubers are together in the trip and have the same occupations during the bus rides.



Image 27 – Anthony and Justin (Justin, James Hughes, 00:01:06)



Image 28 – Joey and Kalel editing in the bus (LifeBurry, 00:07:30)



Image 29 – Jesse and Justin editing in the bus (Jesse and Jeana’s vlog, 00:00:06)

This phenomenon can be seen as well through their vlogs’ description boxes linking to the other YouTubers’ channels, as seen for example in images 8, 14, 18, among others. Furthermore they all take part of the same trip, are friendly to each other, participate in each other’s vlogs (image 27), film the highlights of the trip (Among vlogs, Appendix III), and all have the same routine during the trip, for example, when they edit in the bus (images 28 and 29).

Gyimóthy (2013) mentions how social media enable brands to create long-lasting relationships with potential clients, whereas YouTube Tourism data show that people tend to subscribe more to travel vlogs channels than travel brand channels (Crowel et al., 2014), which is confirmed in this case study. Indeed, YouTubers’ amounts of subscribers vary between 94.722 and 4.457.998, whereas Contiki gathers 49.212 subscribers (Appendix IV). This data illustrates the community’s loyalty to YouTubers and appreciation of more personal content. As seen on the graph 1, Contiki’s views during the channel decrease regularly from the first video that has 175.924 views, to the last video of the campaign gathering 47.476 views (Appendix IV). Views, thus, dropped by 128.448 views, which could be explained by the fact that viewers subscribed to the YouTubers invited are curious of Contiki in the beginning of the RoadTrip, but then only follow the YouTubers they are subscribed to. Subscriber 4 (Appendix V) illustrates this idea as he mentioned:

“I watched a couple of videos of Contiki, but then they weren’t really interesting for me, also because they were basically repeating the same things” (respondent 4, 00:06:49 – 00:07:15, Appendix V)

Among the YouTubers’ vlogs, views vary during the campaign but they usually have the same amounts of views, as seen on graphs 3, 5, 7, 11, 13, 17, 19. Shannon’s vlogs are the only exception as views dropped by half from the first vlog of the campaign to the last (graph 15).

This highlights how loyal the subscribers are to the YouTubers and that they prefer seeing the trip through one YouTuber's perspective other than having an overview of the trip, such as Contiki video's content.

Furthermore, subscribers' loyalty to YouTubers may be expressed in the time they allocate to watching each channels' videos. When the subscribers questioned (Appendix V) were asked if they subscribed to new YouTubers after watching the RoadTrip, subscriber 3 answered:

“No, only because I don't have time to follow YouTubers”

Her statement shows that following a YouTuber is time-consuming and that she is willing to allocate such time to her subscriptions, which translates her loyalty to them.

Subscriber 4 mentioned the following during the interview, regarding his subscription to BFvsGF:

“I don't watch them regularly, but let's say maybe, two-three times a week, I check [...] out their videos.”

He admits to watching this channel's videos every week, between two and three times. As a member of the BFvsGF community, he qualifies his routine as not regular, although he does it on a weekly basis. This comment is interesting when compared to respondent 1's use of YouTube (00:48:11 – 00:48:26, Appendix VII):

“I usually don't watch videos cause I don't have patience for that. I hate wasting time.”

Then, what may seem not regular for a YouTube subscriber may seem as a commitment for someone who is not used to spending time watching YouTube videos. Loyalty to a YouTuber could, then, depend on the perspective, YouTube use of the person and whether the viewer is part of an online community or not.

8.2. Brand ambassadors and collaborations

Contiki joined forces with YouTubers to promote its trips. Schmallegger & Carson (2008) and Bizirgianni & Dionysopoulou (2013) mentions that the use of videos in marketing adds another dimension to messages. They are more powerful for brands because they use emotions in their storytelling.

YouTubers' role as brand ambassadors can be criticised since, even though they all gather a large amount of subscribers, they may not be known by people outside of those online networks. Qualman (2009) and Shields (2005) mention how, online, people may become

celebrities in a short period of time because of Internet users' power. Social media improved the chance for people all over the world to express and share the content of their choice. In comparison with traditional media, restrictions are fewer and anyone can address anyone, at any time (Andersen, 2008). Andersen's theory reinforces the power of social media, the ability for people to gain influence and their responsibility in getting others influent.

But YouTubers' ability to be brand ambassadors may not be recognised by all. Within the focus group, it was expressed that Contiki should hire mainstream celebrities instead of YouTubers:

“I will not take those persons seriously” (respondent 3, 00:05:40 – 00:06:44, Appendix VII)

“we don't know who they are, I never saw these [...] guys before and I'm not interested at all to watch these guys' lives, what they're doing in the travel” (respondent 4, 00:16:03 – 00:16:51, Appendix VII)

“if Contiki wants [...] more people to know their brands. It's maybe nicer just to hire a celebrity, which everyone knows and lot of people like them” (respondent 4, 00:16:03 – 00:16:51, Appendix VII)

The first quote shows how, from the perspective of someone who doesn't know the YouTubers before watching the video, the content can seem irrelevant and is not understood, whereas the other respondent doesn't recognise that those YouTubers could possibly be influent. They would find mainstream celebrities more appropriate and would maybe let themselves be more influenced by such people.

Another respondent does not understand how Contiki profits from this collaboration.

“I don't know what they get out of it, but people just like to follow them. And still I couldn't see [...] these bloggers, for some of them, doing any favours for Contiki” (respondent 5, 00:08:25 – 00:09:35, Appendix VII)

This respondent mentioned the same idea two other times during the focus group (Appendix VII) as well as in the individual questionnaire (Appendix VI). It shows that he doesn't understand the use of YouTubers as brand ambassadors and how they are linked to the tour operator. Indeed, the brand presence in the YouTubers' videos was subtle and this respondent was maybe expecting a more aggressive campaign, as seen in traditional media. Frobenius (2014) associates YouTube videos with a more realistic approach than how the Tourism industry has been historically promoting destinations and tourist brands.

Respondent 4 mentions in the focus group (Appendix VII) a travel campaign made by the Greek DMO:

“I went to Greece for example, I checked like they have this Kalimera, uh, tourism campaign and it's very good [...] I like to see like what can I expect before I went there and what can I do, what actually do people do there so it's, it's very nice way.” (Respondent 4, 00:46:21 – 00:46:49, Appendix VII)

Such a campaign, distributed on YouTube, was made professionally and according to Crowell et al. (2014), 67% of the most popular videos with travel related content are branded/ professionally released videos.

In the videos studied, only two thumbnails had Contiki's logo (images 9 and 19), the brand was mentioned five times during the vlogs (Topic, Appendix III), Contiki channel's link was displayed in several description boxes (images 8, 10, 12, 14, 20 and 26) and one YouTuber mentioned Contiki in its description box, but without a link (image 16). Qualman (2009) remarks that brands can be successful by associating themselves to successful elements or actors within social media. Indeed, all the vlogs made by YouTubers during the trip have much more thumbs up than thumbs down (graphs 4 to 22), which shows that among the viewers, only a very small proportion disapproved of the videos. Furthermore, the campaign reaches a total of 25.992.464 viewers (Appendix IV) and is the third edition of the RoadTrip powered by Contiki. It thus means that such collaboration has positive outcomes for the company. Furthermore, Munar & Gyimóthy (2013) add that content creators are assets for tourist organisations.

When questioning subscribers, it was noticed that their reactions regarding the campaign were more positive than the focus group's respondents. According to Ghazali & Cai (2013), content creators such as YouTubers reinforce the consumers' willingness to travel to the destination promoted. In the case where a viewer was thinking about travelling with Contiki or to Italy, he may then be more willing to do so. Indeed, three out of four subscribers would like to travel with Contiki (Appendix V). The fourth subscriber did not answer this question.

“Yes, I think the company is well put together and their tours seem to be fun, adventurous and educational at the same time.” (Subscriber 2, Appendix V)

“Yes! Because it shows places in a fun way, with adventures and challenges that make the journey a different experience.” (Subscriber 3, Appendix V)

“I think it is a great opportunity [...] for [...] most younger people as I said in their early twenties, [...] to visit places on the other side of the world, in the safer way than travelling by yourself and at the same time, do some very fun activities.” (Subscriber 4, Appendix V)

The subscribers’ willingness to travel with Contiki is higher than the focus group’s respondents, where only respondent 2 (00:31:42 – 00:32:14, Appendix VII) would do such a trip. When asked if they would like to take the trip YouTubers took (00:31:04 – 00:31:04, Appendix VII), their answers were:

“No.” (Group, 00:31:04 – 00:31:05, Appendix VII)

“I want to experience more to cities. They stay like half a day in each city, that’s ridiculous” (Respondent 1, 00:31:24 -00:31:30, Appendix VII)

“It gave me the impression that you were more on the road, in the bus, which is not how you should experience.” (Respondent 3, 00:44:42 – 00:44:52, Appendix VII)

“I think I would try because even [though] there was not the best choice of how doing the trip, staying half an hour in a city then moving to the next one, I think it would be a unique experience.” (Respondent 2, 00:31:42 – 00:32:14, Appendix VII)

Here, in these last quotes, the previous willingness of travelling to Italy or with Contiki may not be the only factor when answering this question. Subscribers have a higher opinion of The RoadTrip campaign because they watch it through YouTubers they are subscribed to and more attached to. Because they are part of the same community, they may share some interests, beliefs, values and humour, which could make them more disposed to experience the same trip. Another remark can be made regarding viewers’ ages. As mentioned before, Contiki organises trips for people between 18 and 35 years of age. Subscriber 4, who is 29 years-old specified that he would have enjoyed going on a Contiki trip in his early twenties. The two subscribers who answered this question are 19 and 24 years old. It can then be assumed that younger viewers aspire more to Contiki’s trips than older ones. But this remains an assumption, as the sample’s size is too small to draw conclusions. Furthermore, the respondent who would go on a Contiki trip is 27 years old, which goes against such a theory.

According to Ghazali & Cai, (2013) and Schmallegger & Carson, (2008), information used to travel exclusively from business to consumer or business to intermediaries to consumer. Nowadays there is also an exchange of information from consumer to consumer, due to the growth of social media popularity and user generated content. In this case, YouTubers act as both intermediaries and consumers. They are in the RoadTrip as Contiki’s ambassadors

because of their role in social media but they are also consumers of a trip talking to potential consumers. In the videos, different roles played by YouTubers can be noticed. In several videos, the hotel in Florence is referred to as creepy (Kalel Kitten, 00:07:57 – 00:11:54 and BFvsGF, 00:03:31 – 00:06:11) and many jokes using the lexical field of death and scary. They also show many of the cities' highlights and restaurants that they go to (APPENDIX NODES, Among Vlogs). Moreover, when Meghan mentions the difficulty she faces during the trip regarding vlogging, she gives an example of how YouTubers are not in the RoadTrip just to provide positive feedback but a realistic one (LifeBurry, 00:03:51 – 00:06:33). These show their dual role of consumer but also of intermediary promoting Contiki's trips to the viewers.

Bizirgianni & Dionysopoulou (2013) mention that collaborations between companies and successful content makers bring benefits for both parties. Contiki invites YouTubers on a trip to southern Europe and gives them an opportunity to create different content while, eventually, giving exposure to the company. On the other hand, the use of social media allows the company to be more competitive, to create value (Ek, 2013), get feedback on their campaigns and services and thus improve their communications strategies and products. By collaborating with YouTubers channels and associating its brand with YouTubers brands, Contiki reaches new markets. By expanding its name recognition, it also enlarges Contiki's brand equity (De Moya & Jain, 2013).

Only subscribers were asked to define the meaning of YouTuber, because they are a part of the YouTube communities and it was assumed that their knowledge would be broader.

“I think that YouTuber is a person or a group of people that make videos to YouTube and have a lot of subscribers or YouTube pay them for their work.” (Subscriber 1, Appendix V)

“‘YouTuber’ is someone whose job is to make and upload videos to YouTube. To me, there is not a universal description of a YouTuber because it depends on what type of videos they make and the content they share.” (Subscriber 2, Appendix V)

“Well someone, that, uh, does, uh, uploads videos quite regularly, regularly and uh, possibly makes a living out of it.” (Subscriber 4, 00:01:09.0 - 00:01:19.0, Appendix V)

Most of the subscribers recognise being a YouTuber as a profession, which involves getting remuneration for the videos uploaded. This monetization can be seen in the YouTubers' description boxes when sharing links for their own merchandise and/or music sold online (images 10, 12, 14, 18 and 24) as well as affiliate links promoting other brands (image 20).

Subscribers, members of the YouTubers' communities, accept such business aspect of the channel as long as they get something in return, such as deals or improved content:

“I think being a YouTuber is a job so I think it's ok, it's their job being sponsored or trying to be or trying to make money with a thing that they love, I love watch that, people that love what they do, people that are happy, have friends and show their relationship with them.”

(Subscriber 1, Appendix V)

“I think it's normal that companies, when they realize the marketing potential of YouTubers, start sponsoring them. I think it's a good thing and that YouTubers should take advantage of it to put out better content. I'm definitely not bothered by it.” (Subscriber 2, Appendix V)

“I think it is ok because a lot of times YouTubers end up giving some part of the sponsorship to the viewers.” (Subscriber 3, Appendix V)

“I think's it's perfectly understandable, uh, sometimes you have the feeling, that is a little bit forced, but um, I mean, it's [...] ok, I think sometimes [...] some of them are quite relevant, and you know, there might be interesting tips.” (Subscriber 4, Appendix V)

Here, all of the subscribers mention that they agree on sponsored content if they get something positive from it, may it be quality content, interesting tips or a part of the sponsorship shared with subscribers through promo codes, among others. But respondent 4 mentions how sometimes YouTubers promote other brands in a non-natural way. This shows that YouTubers at first deliver non-sponsored content, but then see themselves forced to accept sponsorship deals when it becomes their main activity. This transition may lead to an unnatural communication with subscribers that may be perceived as artificial. As mentioned earlier, in The RoadTrip videos and vlogs, Contiki's representations are not too visible, and some of the focus group's respondents even find it too subtle.

According to Mack et al. (2007), social media's users tend to trust information more, when they are familiar with the media so the subscribers of the YouTubers participating in The RoadTrip would then find them more credible the longer they are subscribed to them. Bowen & Clarke (2009) add that brand ambassadors' credibility depends on criteria such as their expertise, knowledge, qualifications and skills. They also mention how credibility is connected to the viewers' perceptions of such qualifications. Louis mentions, in his description box (image 14), the amount of consecutive days he has been vlogging when posting the video. This personal information regarding his experience as a vlogger and his specialisation in travel vlogs would then give him a higher credibility because of his expertise and a status of professional vlogger. This status gives him more credibility among viewers and companies, which are more likely to turn to him when looking for collaborations and

sponsorships (Schmallegger & Carson, 2008). Louis is the YouTuber that was the most appreciated by the focus group's respondents:

“it looks like a failure actually like, it doesn't seem to do anything for the brand and, yeah, that's my opinion about the general video. Unless, uh, with one guy, which is like the dreadlocks?” (Respondent 4, 00:12:35 – 00:13:39, Appendix VII)

“Yeah I was actually just about to say that if someone who's never to Italy or to Florence or booked a trip with Contiki, It was just uh dreadlock guy who'd [...] gave some bit of information about the place and then [...] he also went to his daily routine and doing his stuff. So then he made me want to know more from just the little that he says. [...] he actually made me [...] want to travel there.” (Respondent 5, 00:30:13 – 00:30:43, Appendix VII)

“Good music, good atmosphere/chemistry. Good focus on the "right" things.”
(Respondent 6, Appendix VI)

“Liked the British accent/or Australian. Liked the Christiania look [smiley face]/ cool and chill style. Liked the music used for editing and street music element (accordion). Liked the pic with the tower and Instagram reference.” (Respondent 3, Appendix VI)

For some respondents, Louis is the only YouTuber who could convince them about Contiki's trips. Overall, they enjoyed the topics and details mentioned in his vlog, that he doesn't talk too much, edits well, stays relevant, mentions other social media and has an original style with a memorable appearance as they all refer to him as “dreadlocks' guy”. Frobenius (2014) states how experienced vloggers use different strategies to involve the viewers. Indeed, an example of how Louis involves his viewers can be seen in the vlog's introduction where one of his subscribers' sing a customised song (00:00:00 – 00:00:38). Furthermore, in the description box, he also invites viewers that are music producers to send him the music they want Louis to use in the vlogs (image 14).

Although they are 'self-designated authorities, according to (Gelb & Sundaram, 2002, p.22), YouTubers have a certain influential power that may impact viewers in general, and subscribers even more. YouTube is a search engine characterised by its user-generated content that people use as an inspirational tool (Shankman, 2014):

“Yes, like kalel and antony travelled to Tokyo and show some places and I love it and now I want to go there.” (Subscriber 1, Appendix V)

“Yes, definitely. For the past 2 and a half years YouTube has been the major “place” where I’ve been inspired to travel and where I’ve found more places that I want to travel to and more ways to travel.” (Subscriber 2, Appendix V)

“I am a person that does not travel a lot and with these videos I have the opportunity to get to know new places and new cultures. Moreover they show us many places and curiosities that, even visiting, we would probably not know.” (Subscriber 3, Appendix V)

The subscribers admit being influenced by vlogs and willing to travel to the same places the YouTubers they follow visited. Another idea that emerges from the third quote is that by watching the vlogs, the subscriber feels like she is travelling with them as she learns about new places and cultures. She also enjoys the details and tips, which she thinks she would not find in some other media, about the places. This idea can be linked with Jansson’s study who, with the rise of online searches for travel content found that it wouldn’t kill physical tourism. Indeed, subscriber 3 doesn’t mention not being willing to travel, but instead enjoying the information about places for future trips.

Another limitation to Contiki’s RoadTrip can be noticed. Indeed, it allows YouTubers to offer a different content to their subscribers because of the unscripted aspect of it and because it is a new experience for most of them. But it also means that they all are experiencing the same trip, sights, restaurants, meals and hotels, at the same time and together (Appendix III). As said before, it reinforces the sense of YouTuber community but does not leave much room for diversity. YouTubers share similar content and sometimes even the same scenes as they film each other. For example, several YouTubers shared the same scene where Jesse’s laser is used in a street’s dead-end to imitate a night club atmosphere.

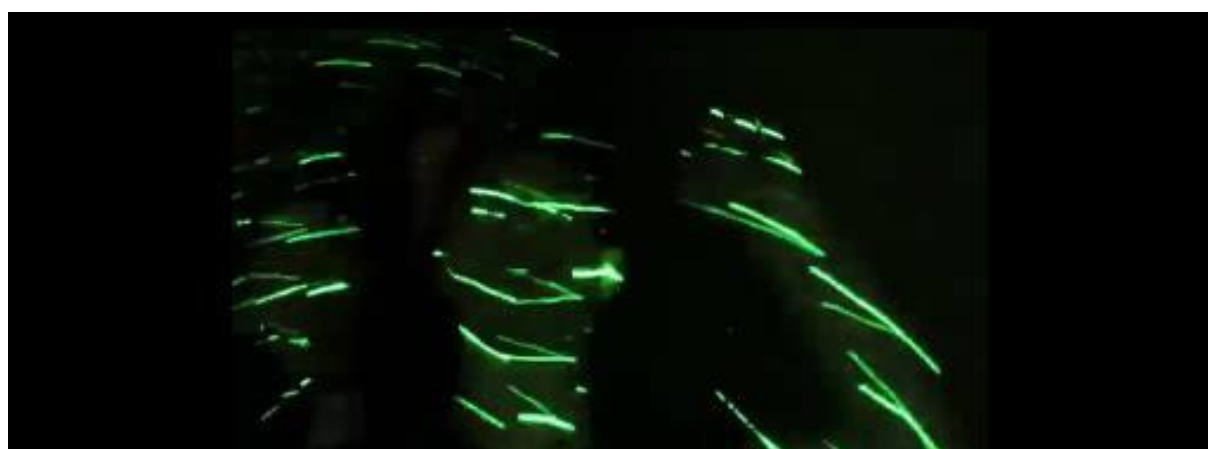


Image 30 – Oli’s vlog (00:04:51)



Image 31 – Louis’ vlog (00:09:10)



Image 32 – Joey’s vlog (00:07:10)

Here are three different perspectives on the same event. Considering subscribers don’t necessarily subscribe to all the YouTubers, it may not be a problem for them. Nevertheless, the focus group’s respondents, who watched eleven different videos of the same day, found some of the elements mentioned repetitive (Appendix VII):

“It was always Columbus and pesto.” (Respondent 6, 00:25:05 – 00:25:26, Appendix VII)

“in my head, I think, there were at least [...] pesto, Christopher Columbus, this is the city that [...] gave birth to pesto: Genoa.” (Respondent 2, 00:28:46 – 00:29:53, Appendix VII)

“I started hating pesto pasta after seeing it five times.” (Respondent 3, Appendix VI)

What they seem to have remembered from the vlogs are the two following topics: Christopher Columbus and pesto, associated to Genoa. This is surprising, considering meatballs were mentioned more times than pesto and there are more YouTubers who expressed their admiration to the Duomo than YouTubers who talked about Christopher

Columbus (Appendix III). But one respondent agrees that the design of the trip does not let much room for improvisation and content's originality:

"I think the fact that they spend so little time in each city [...] doesn't help for them to create relevant content because then they will focus on little things instead of more cultural."

(Respondent 1, 00:19:07 – 00:19:23, Appendix VII)

There are thus repetitions that are accepted by the viewers and others that bother them. But this limitation is proper to the focus group's respondents since, as mentioned earlier, subscribers usually watch the YouTubers' vlogs they are subscribed to, only.

During the focus group discussion, it was noticed that respondents would remember some particular YouTubers and refer to them in specific terms that they associate them with.

Joey is referred to as the 'drama queen':

"I was really in pain watching them, some of them especially the drama queen guy"

(Respondent 1, 00:02:37 – 00:03:20, Appendix VII)

"and I got the uniqueness, the drama queen, guy" (Respondent 4, 00:26:58 – 00:27:09, Appendix VII)

Oli is referred to as the 'underwear guy':

"The guy with the underwear I don't like" (Respondent 4, 00:27:45 – 00:27:47, Appendix VII)

Meghan is referred to as 'the girl who talks about her feelings':

"The ((chill)) girl who, who went to different cities just to talk about her feelings"

(Respondent 5, 00:14:04 – 00:14:05, Appendix VII)

And as mentioned earlier, Louis is the 'dreadlocks guy' with the 'christiania look'. It is interesting to see what they remember the YouTubers for, such as, style, mannerism, surprising scenes and feelings shared for a long period of time. It shows that viewers differentiate the YouTubers who may have been chosen by Contiki to reach bigger and diverse targets. There are, as such, several voices narrating the trip to several niches. This assumed strategy would, then, be in line with Gretzel et al.'s (2006) theory that discusses personality typed chosen by brands to reach different targets.

8.3. Videos' construction: performances, storytelling, and interactions

Videos enable the immersion of viewers in the tourist experiences depicted, according to Pudliner (2007). The narratives are then conducted through speeches, images, performances, interactions and the choices made when editing. As mentioned before, social media gather online communities with specific codes and languages. Firms need to adapt to this new media, by using suited voices, such as the YouTubers' ones, while ensuring brand equity (Schaffer, 2013). In this part the YouTubers' performances studied are presented.

According to Gretzel (2006), personal experiences stories, in a conversational context, are narratives. YouTubers, who relate their personal experiences when traveling, are this way, using narratives. Umaschi & Cassel (1997) add that the more detailed a story is, the bigger impact the story will have on receivers, who are, here, the viewers. During the focus group (APPENDIX FOCUS GROUP), it was noticed that the respondents did not necessarily appreciate the specific details present in the storytelling.

"I mean you don't show all the time cats in the street or dogs in the street [referring to Alli and Dantev's videos], like who wants to see that? We also have it in our cities, for example."

(Respondent 4, 00:13:40 - 00:14:00, Appendix VII)

"Another story was a girl, with, uh, who talked about her feelings too much" (respondent 2, 00:26:15 - 00:26:19, Appendix VII)

"And then they end up comparing buildings to boobies and penis. I think, yeah, I think it gets very superficial." (Respondent 1, 00:44:54 - 00:45:06, Appendix VII)

"Didn't like her comments on her clothes and make up - too superficial." (Respondent 1, Appendix VI)

"I don't care if you feel sick, how comfortable you are with blogging with them, how emotional you are and how much you reflect... --> Shut up!!! Wayyyyyy too much talking of so much irrelevant stuff" (Respondent 1, Appendix VI)

"they prefer to film more, like what's happening in, in uh gas stations and hotels like they haven't seen like a bathroom before in their life, or like whether getting a bath in Europe and still things like that, and like: ok 'fuck off'" (Respondent 3, 00:05:40 - 00:06:44, Appendix VII)

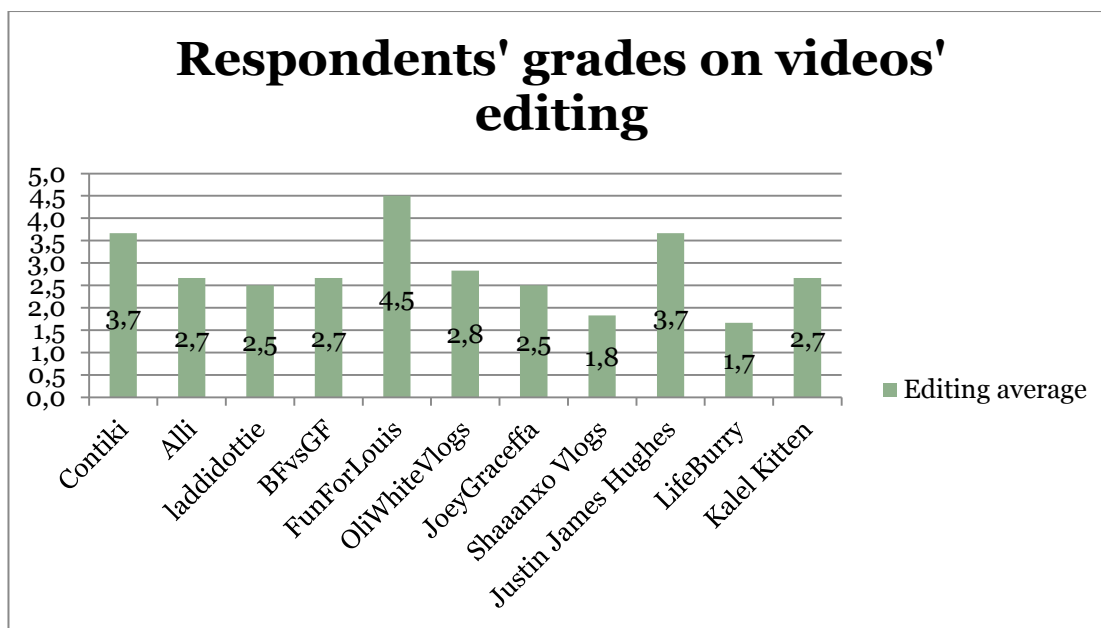
They are several respondents who mentioned specific details they did not want to see or hear about in the videos such as: dogs, feelings, make up, buildings' comparison with sexual

organs or breasts, gas stations and hotels. They find these topics irrelevant and even superficial in some cases. Furthermore, in the last two quotes, the respondents openly show their dislike towards the YouTubers' narratives and even express irritation directed to the YouTubers. But others enjoyed some of the stories that were not appreciated by some. Indeed, respondent 3 didn't enjoy the scenes taking place in the gas station, whereas respondent 2 can relate to such travelling behaviour:

“when I travel in a country I really really like to go to the supermarket and see what the products they have or the different products and what do the locals buy and like how they shop.” (Respondent 2, 00:07:35 - 00:08:21, Appendix VII)

This demonstrates that detailed stories do impact viewers, as theorized by Umaschi & Cassel (1997), but not necessarily in a positive way. Even if they don't enjoy the videos' content, they do remember some specific details and associate the YouTubers with them. As mentioned before, they refer to them with specific attributes linked with the videos' content.

Schmallegger & Carson (2008) differentiate two types of messages. The first one is casual and entertaining but professional, whereas the second one contains highly scripted marketing messages and facts. In this case study, all the videos can be described as casual, entertaining and professional. Indeed, as mentioned earlier and noticed by the respondents, links to Contiki are not obvious and the brand's values, logo, and name are not often seen in the videos, even in Contiki's video. The tour operator hired a camera crew to make one video for each day of the trip, which uses lyrical music (Appendix III), shows interactions with YouTubers and views to create a pleasant atmosphere and the feeling of fun, in a professionally edited video. As seen in the individual questionnaires filled after this video, the editing grades were higher for Louis, Contiki and Justin's videos (graph 23).



Graph 23 - Respondents' grades on videos' editing

This graph also shows that some of the YouTubers' vlogs were also perceived as well edited, which may translate a certain professionalism combined with the entertaining aspect of vlogging. Moreover, vlogging has become these YouTubers' jobs and can, thus, be referred to as professionals. But these messages are also personal as the vlogs narrate the daily lives of their main characters/ narrators. This type of message occurs in daily vlogs and, by inviting daily vloggers to go in a Contiki trip; Contiki changes the setting of the YouTubers' vlogs, but not the storytelling. The YouTuber's personal experience remains in the core of the video. The message, then, differs from Schmallegger & Carson's (2008) one as it adds a more personal dimension to it.

Harley & Fitzpatrick (2009) and Powazek (2002) highlight the personal dimension of vlogs. This openness can be explained by the online diaries' format of vlogs and also because YouTubers maintain a close relation with viewers who are loyal to them. Weinberg (2009) adds an informational dimension to blogs and compares bloggers to journalists. Here, it appears that YouTubers assume the double role of sharing personal feelings while informing subscribers about different places encountered.

"I am a person that does not travel a lot and with these videos I have the opportunity to get to know new places and new cultures. Moreover they show us many places and curiosities that, even visiting, we would probably not know." (Subscriber 3, Appendix V)

"I love to see how is their lives, what they do in their places and their creativity, like I subscribed Kalel when she was with her boyfriend, I loved their relationship, how they

connect with each other, now I just see her videos because I want to see how can she handle their breakup.” (Subscriber 1, Appendix V)

On the one hand, subscribers admit getting information out of vlogs (subscriber 3) and on the other, they are attached to YouTubers because they enjoy following their lives and knowing about more intimate details, as illustrated by subscriber 1. In some vlogs, YouTubers certainly share intimate experiences or details of their lives.

“I felt super nauseous and kind of like threw up a few times. Which is a little too much detail, but you know, why not.” (Meghan, 00:04:15 – 00:04:21)

This openness, which may be appreciated by subscribers, was not by respondents.

“this girl who talks about her feelings, I'm guessing she has a lot of [...] teenage girls who want to talk about their feelings, so then did she actually at any point make me, as a teenage girl want to visit Florence? And then: no, she didn't.” (Respondent 5, 00:27:58 - 00:28:39, Appendix VII)

Overall, the respondents found Meghan too focused on her feelings and too open about her personal life during the trip. It illustrates how YouTubers are authentic and share unscripted content with their audience. Schmallegger & Carson (2008) acknowledge that they are entitled to use emotions in their storytelling. This fact differentiates Contiki's video more, when compared with YouTubers' vlogs. Viewers experience the trip through the perspective of one YouTuber, and relate to this YouTuber's life. On the other hand, Contiki's video shows an overview of the day with several characters to whom viewers may not relate to, because of the lack of personal dimensions. The main actor is here Contiki's brand, which may be considered impersonal. It can then be assumed that, to gain this personal dimension and to have potential customers relating to Contiki, the tour operator partners with vloggers.

“I feel like Contiki wants to be cool, but it ends up being superficial and showing very little about the cities (maybe 5 minutes for 3 cities looks too ambitious).” (Respondent 1, Appendix VI)

This quote shows how Contiki tries to translate the feeling of being young and having fun when traveling but may not succeed in doing so. With Contiki, being a company and not an actual person with true feelings, viewers do not interpret the storytelling the same way they would do when watching a vlog. Schaffer (2013) argues that conversations happening in social media give a personality to brands. Associating some YouTubers with Contiki would then give the tour operator a more personal dimension, which viewers can relate to. It should be kept in mind that YouTubers also have their own individual brands, as seen through their

merchandise links, social media links and because they make it their job. Their authenticity, true feelings and intentions could then be questioned as they also talk through their own brands.

When analysing YouTubers' performances, (a)synchronous practices (Baym, 2010) can be studied. Although Munar & Jacobsen (2013) qualify vlogging as immediate and in real-time, when analysing the YouTubers' vlogs, it can be noticed some asynchronous elements.

"Alright so I forgot to end this vlog, so I'm going to end it here, I love you guys. I will see you tomorrow, may the odds be ever in your favour. Goodbye." (Joey, 00:10:12 – 00:10:22)

In this example, Joey didn't end his vlog the day he started it, but only says goodbye the morning after, in the bus, while starting a new day. This scene demonstrates how YouTubers' vlogs are asynchronous as they do not start and finish the storyline the same day even though their vlogs are supposed to be a daily activity. It highlights that some parts of the vlogs are not necessarily filmed the same day as the one where the story is happening. Munar & Jacobsen's (2013) real-time factor can here be criticised, as vlogs' time relations may not be in coherence with real timing. Furthermore, YouTubers upload vlogs that have been edited by them. They thus have the final decision on what will be shown and mentioned in the vlogs, which impacts the vlogs' realism. Another comment can be made regarding the vlogs' availability online for a long period of time. It means that viewers can access the video a long time after it was made available on YouTube. The conversation happening online is then even more distanced as the YouTuber may not notice when answer viewers' comments.

Volo (2010) analysed blogs' contents by dividing it into the following categories 'Experience as essence' and 'Experience as offering'. The third category that she used is 'being experiential or not being experiential' related to the focal theme in a picture. This method of analysis is suitable to blogs but can be adapted to the study of vlogs. To do so, the last category is not appropriate because shots may show both people and surroundings, and the focus is then unclear. The two first categories are then the only ones kept in this analysis: 'Experience as essence' which gathers feelings, sensations and leanings shared by YouTubers; and 'Experience as offering' gathering activities, products, accommodations, restaurants or anything staged by marketers, who are here, Contiki.

Topic	11	224
Intro to the day_video_scene	9	19
Cultural shock	4	5
Negative	3	6
Positive	9	26
Feelings	4	5
Activities	11	15
Experiences	9	40
Recounting unfilmed episode	6	9
Cultural or Natural encounter	11	46
Joke	9	25
Goodbye	8	8
Information about the place	8	13
Next day_video	2	2
Recording for Contiki	1	1
About Contiki	4	4

Image 33 – Nodes listing the topics’ recurrence in the videos

Tone of Voice	11	181
Amazed	10	23
Confused	3	6
Energetic	6	11
Enthusiastic	11	46
Informative	11	37
Joking	10	30
Scared	3	5
Serious	6	10
Sleepy	5	5
Tired	5	8

Image 34 - Nodes listing the tones of voice’s recurrence in the videos

Name	Sources	References
Among vlogs	11	74
Animal	4	5
Big carousel	8	8
Children carousel	3	3
Duomo Florence	11	11
Genova Ship	10	10
High5 Pisa	2	2
Hotel	4	4
Laser	4	4
Meatballs	9	9
Pesto Pasta	7	7
Tower of Pisa	11	11

Image 35 - Nodes listing the specific topic repeated among vlogs

Shot	11	193
City	11	66
Conversation or Interaction	11	52
Locals	1	1
Monologues	11	27
Tourist Guide	1	1
Viewers	2	3
Youtuber	8	20
Hotel	7	12
In the bus	10	22
On the road	3	3
Restaurant	11	22
Shop	1	1
View	8	15
From Bus	7	9
Nature	5	6

Image 36 - Nodes listing the shots' recurrence in the videos

On image 33, the topics referred to in the videos are listed in the left column, and then there is the number of videos that mention the topic. The last column is the sum of all of the references. Some situations, such as when a YouTuber arrives at the Duomo, were classified in two topics such as, in this case, 'Cultural or Natural encounter' but also as 'Experiences'.

In the 'Experience as essence' category, are taken into account feelings expressed verbally and through the YouTubers' tones of voice (image 34). Feelings are shared verbally five times in four different videos, whereas their tones of voice translate ten different feelings one

hundred eighty one times in eleven videos. As seen on the image, their intonations reflect amazement, confusion, energy, enthusiasm, information, joke, scariness, seriousness, sleepiness and tiredness. Additionally, they give information about the place thirteen times in eight different videos.

In the ‘Experience as offering’, are taken into account sights, hotels, restaurants, shops and activities. During the trip, eleven vlogs featured the Duomo in Florence and the Tower of Pisa, ten videos showed Genoa’s ship, eight showed the carousel, pesto pasta were in seven videos and meatballs were in nine videos, seven videos were filmed in Florence’s hotel but only four showed a tour of it, they all recorded in the restaurants and the cities, seven showed the views they were enjoying from the bus and ten recorded in the bus (images 35 and 36).

It can be observed that the results differ from Volo’s (2010) ones, when she studied bloggers. She found out that bloggers mentioned mainly ‘Experiences as offering’. In this case, videos are under study, which differs from blogs that consist of texts and pictures only. In videos, feelings and emotions are shared more easily since the tone of voice take a large part in the storytelling and helps YouTubers getting their audiences to relate to them and to their experiences. Volo (2010) adds that her results can vary with bloggers’ cultures. It was mentioned earlier that YouTubers form a community and thus share some norms and values. It can be assumed that they share the similar YouTube culture, which, according to Harley & Fitzpatrick (2009) is participatory and specified by its openness. They would then be more inclined to share their feelings with subscribers who expect their openness.

Overall, these nodes show that YouTubers mostly show enthusiasm, share information about the places visited or their lives, are amazed by their discoveries and new experiences and keep a joking mood during their videos (image 34). Moreover, in connection with the most common topics, which are cultural and natural encounters, activities, jokes and introduction to the day or the following scene, they all express themselves in a positive way (image 33). YouTubers are thus willing to keep a positive attitude towards the RoadTrip experience and as result, towards Contiki.

The three most appreciated videos for their editing are the only ones using music all along (graph 23).

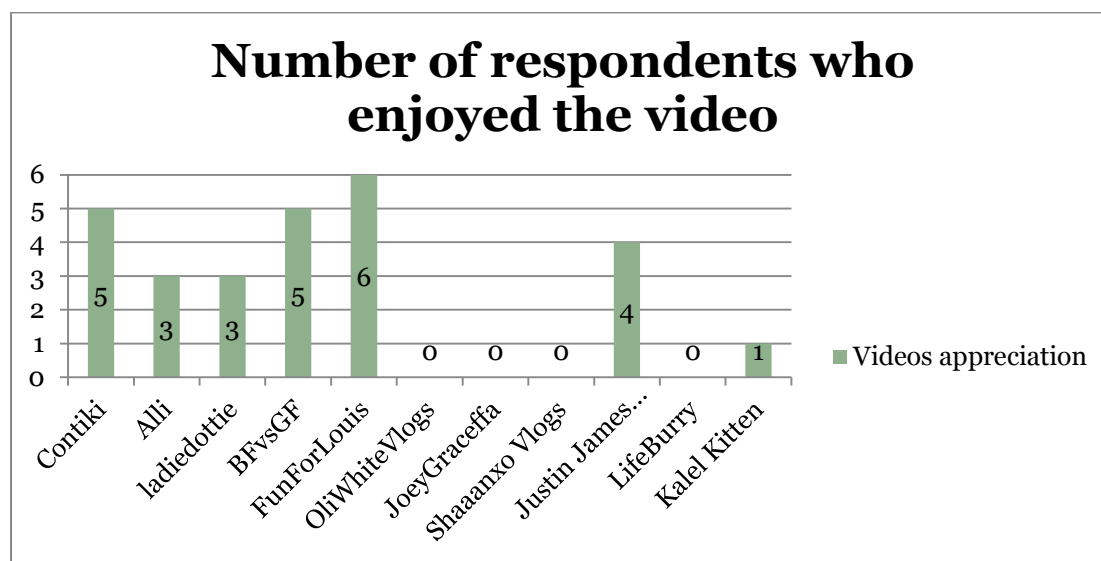
“Liked the music [heart symbol]. Has her style and she is creative (good start).”

(Respondent 3, Appendix VI)

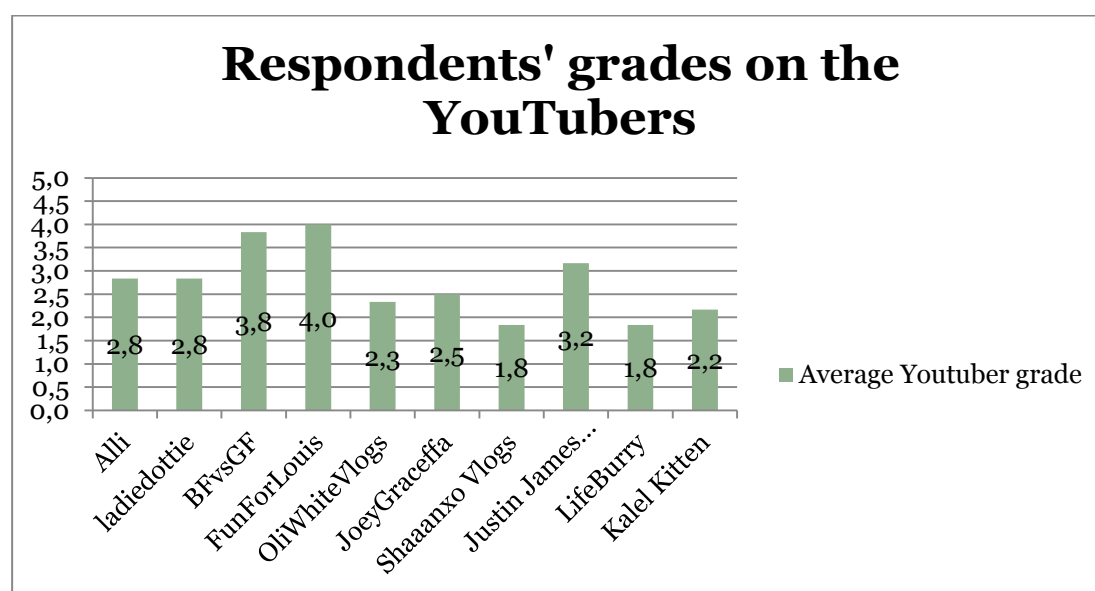
“I like the one with the dreadlocks [referring to Louis], because, uh, he puts music on it. And sometimes you are feeling like a bit bored and then suddenly you hear a music and

then you feel like you enjoy the video again” (Respondent 4, 00:22:35 – 00:22:59,
Appendix VII)

These two respondents refer to Louis’ vlog. Respondent 3 appreciated the music used in the introduction and played by one of Louis’ subscribers. This introduction made her want to see more from this YouTuber. To respondent 4, music is intrinsically linked with the degree of attraction and focus on the video. In fact, these videos also are among the most appreciated ones (graph 24).



Graph 24 – Number of respondents who enjoyed the video




Graph 25 – Respondents’ grades on the YouTubers

Even though BFvsGF are not appreciated for their editing on the video, they are the second most appreciated YouTuber (graph 25) and they are in the top three of the most enjoyed videos (graph 24). This last data shows that editing is not the most important feature of a video for some of the viewers. Personality, general content and interactions are also taken into considerations to weigh a video's success.

To Burgess & Green (2009), YouTube values communication between the members of its community, which explain, according to them, that YouTubers ask viewers for feedback. Other interaction techniques can be used such as eye contact, gestures and share of their opinions (Harley & Fitzpatrick, 2009). For example, Shannon asks her viewers what they think about her outfit. By doing that, she expects them to comment on her video.

“Do you like my, like, really rank outfit of the day for travelling in the bus?” (Shannon, 00:01:36 – 00:01:40)

When studying YouTubers' performances and techniques to interact with the viewers, it was found that most of them have links' buttons in their vlogs' outros (Image 37), say good morning and goodnight to the viewers and thank them for watching (image 33). Louis (00:03:34 – 00:03:38), Jesse and Jeana (00:03:00 – 00:03:19) also mentioned their Instagram accounts to involve their viewers on their other social media platforms.



Editing	10	47
Time relation with real life events	3	3
Buttons with links	8	8
Contiki logo or reference	1	2
Add in edit to the scene	3	5
Montage	3	5

Image 37 - Nodes listing the editing's recurrence in the videos

Foucault (1977) argues that dialogues should be preferred to monologues in marketing communications. In the case of YouTubers and vlogs, monologues are often observed (image 36) but other kinds of interactions happen. YouTubers interact with each other many times and respondents of the focus group tend to find them more credible when not speaking to their camera only:

“When they film themselves, record themselves, trying something that is already supposed to be good and I don't like the way they do it at all. I really like when they ask other people about it, because then the answer is more likely more honest. (Respondent 1, 0023:28 – 00:24:14, Appendix VII)

Thus, interaction happening within the videos also matter to get the audience' attention. As stated by respondent 3, the YouTubers' monologues were not meant to be interactive with the viewers.

“For some of them it looked more like monologues, it was mainly about themselves and not about the audience” (Respondent 3, 00:04:54 - 00:05:39, Appendix VII)

This interpretation may differ from viewer to viewer. It was mentioned earlier how subscribers can feel close to the YouTubers they follow and, in the vlogs, YouTubers sometimes refer to past events in their lives, assuming that viewers know about it.

“This is my first Contiki trip since the last one that I went on and that one was very personal and memorable for all the things that happened” (Meghan, 00:05:13 – 00:05:22).

Here, Meghan mentions a previous experience she had with Contiki available in a previous video that people can still access on YouTube. The subscribers that have been following her for more than two years may know about what happened then and can relate to it. Thus, interactions may not always work the same from viewer to viewer who cannot always relate to the YouTuber's personal life and past experiences.

8.4. General reflexions

The main idea that emerges from this discussion is that The RoadTrip videos' interpretations vary from viewer to viewer. Viewers subscribed to YouTubers tend to appreciate the videos more, relate to the YouTubers, be more influenced by them and be more likely to travel with Contiki. As social media enable the creation of long-lasting relationships to brands, YouTubers' subscribers tend to be loyal and tend to feel close to them. As a matter of fact, they refer to YouTubers by their first names while respondents use physical attributes or memorable details from the videos. Subscribers see the tour operator through the YouTubers they follow and thus perceive Contiki and its trips in a more positive way. On the other hand, viewers who are not subscribed to the YouTubers, such as the focus group's respondents, do not feel any attachment to the YouTubers and find the vlogs' content irrelevant, because of its personal and sometimes emotional characteristics. As they were expecting a more traditional marketing campaign, they did not understand the more realistic approach of the vlogs, depicting feelings and unexpected events encountered when traveling. Furthermore, factual and informational content was also criticised because of some repetitions since the YouTubers were vlogging within the same context, which didn't leave much room for original content. It was also noticed that the viewers who are not part of the YouTube community did

not recognise the legitimacy of YouTubers and recommended the use of mainstream celebrities instead.

In this campaign, YouTubers have a dual and ambiguous role of tourist and brand ambassador. They are sponsored by Contiki while depicting their daily lives during the RoadTrip to their subscribers, who are part of their community. Although YouTuber is their profession, it is well accepted by their communities who may appreciate their content even more, because it may improve the quality of the content. When mentioning online communities, in this case study, several communities exist: YouTube, the YouTubers, as well as the YouTubers and their subscribers. These online communities represent new niches for tourist organisations that may adapt their marketing strategies to the specificities of such targets.

In Contiki's case, the tour operator decided to reach these groups through YouTubers who founded communities around them and thus speak their language. The campaign's success on YouTube can be measured, among others, by the amounts of viewers. While Contiki's videos reached a high amount of viewers at the beginning of the RoadTrip, it then dropped regularly. YouTubers, instead, kept a regular amount of views throughout the campaign, which is due to the subscribers' loyalty mentioned above. Regarding the YouTubers' performances in the vlogs, many factors are to be taken into account when evaluating their recognition. Although the editing plays a large part in captivating the audience's attention, interactions and YouTubers' personality help building credibility and getting the viewers to enjoy the videos. To conclude, the brand equity gained by Contiki during the RoadTrip is composed by the brand awareness and brand loyalty reached through the YouTubers' own brands.

9. CONCLUSION

9.1. Research questions' answers

9.1.1. How are the vlogs constructed?

A pattern was found among the vlogs. Many of them start their vlogs by introducing the schedule of the day. As seen in the nodes, many topics are recurrent in the vlogs, such as the sights visited, meals eaten, as well as activities and hotels experienced. Although they all took part in the same trip, they performed in a specific way, which impacted viewers differently. The choices made when editing involved background music, montages of the views seen, length of the video, links in the outro that encourage viewers to subscribe and watch other

vlogs, special effects, written inscriptions and sounds added during the editing. To catch viewers' attention and gain views, YouTubers use some interaction techniques such as Instagram contest mentioned in the vlogs, thank their viewers at the end of the vlog, refer to previous experiences loyal subscribers can relate to which encourages new viewers to watch the previous vlogs. Although vlogs' original aim is to be YouTubers' diary in a digital format that implies the use of monologues, there were also some interactions between the YouTubers, shown in the vlogs. A difference between traditional marketing videos and vlogs is the use of emotions in the storytelling. Vloggers are more personal and despite the fact that they are a brand, when sharing their feelings, they enable viewers to relate to them.

9.1.2. How do viewers react to the vlogs?

A conclusion that can be drawn from this case study is that depending on the community people belong to, they do not respond the same way to vlogs. The focus group can be characterised by its general negative feedback on the vlogs. The respondents were not subscribed to any of the YouTubers and some of them and were not familiar with the existence of vloggers. Because they were expecting a more traditional marketing campaign, they did not understand how could such a campaign succeed and the vlogs gather so many views. They did not necessarily welcome some of the specific topics mentioned in the vlogs, as well as the sharing of personal experiences. The vlogs that were the most appreciated among the respondents of the focus group were due to the personality of the YouTuber, the quality of the editing or the humour used. Viewers, both subscribers and respondents, had preferences among the YouTubers and accepted the information given more easily when coming from a personality they could relate to. When questioning the subscribers, it was noticed that they share a special attachment for the YouTubers they are subscribed to. They are loyal to them and like to hear about their personal experiences, which is why they watch vlogs regularly and have a positive image of them.

9.2. Problem formulation's answer

How does The RoadTrip 2014 campaign impact Contiki's brand perception?

As said before, viewers' overall appreciation of the vlogs depends if they are a part of the YouTube community or not. Subscribers had a positive perception of Contiki and if given the opportunity, they would like to travel with Contiki. It was also noted that subscribers understood the values of Contiki more easily than the respondents. After the respondents

were retold and had a more detailed explanation about Contiki's concept, only two enjoyed their concept and one would travel with Contiki. Another remark made by the respondents during the discussion, was regarding the subtlety of the campaign, as mentioned before. Among the videos watched one was made by Contiki and showed an overview of the trip with all the YouTubers. The other videos were vlogs made by the YouTubers and as a consequence, the viewers of these vlogs experienced the trip through the perspective and brands of the YouTubers. Within the YouTubers community, happens a word-of-mouth since the YouTubers influence the viewers through their content. Together, Contiki, YouTubers and viewers construct another interpretation of the brand. The brand is the product of Contiki, which created it initially, it is then experienced by YouTubers who share it with their viewers. These viewers receive an interpretation of the brand by the YouTubers and associate Contiki's brand with the YouTubers' brands. Contiki's brand is then a common creation of Contiki, YouTuber and viewer who do not interpret the vlogs the same way, and thus, Contiki's brand perception varies from viewer to viewer and YouTuber to YouTuber.

10. RECOMMENDATIONS FOR FURTHER RESEARCH

Some recommendations can be made for further research. As mentioned before, in this case study, were found some limitations in the methods used. In fact the videos' comments were not taken into account in this case study, although they contain an important amount of data from the online communities. This would be interesting to understand the dynamics between the YouTubers and their subscribers, and study more their interactions and close relationships in depth. Comments could be studied to comprehend what do subscribers react on, how do they comment, how long have they been subscribed to the YouTuber followed, which language are used between YouTubers and subscribers and how do YouTubers answer their videos' comments. Such researches, applied to the tourism field, could help tourist organizations to improve their online strategy since they would understand the mechanism of the YouTuber/subscriber relationship better. An improve knowledge of YouTube and social media in general would enable tourist organizations to apprehend online communities more adequately and thus reach online niches.

Due to the fast changing social media, the use of new social media for tourism could also be studied. It was mentioned before in this case study, the construction of vlogs by the YouTuber can modify the reality of the events but the use of new social media such as meerkat and periscope, for videos and snapchat for pictures. These apps have the characteristic of sending real time, unedited content that limits the control of the content

creator. What is the use of these for tourism? How could such social media benefit tourist organisations?

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12. APPENDIXES

12.1. Appendix I. Flyer used to look for interviewees

WANTED :

We are looking for people subscribed to any
of these YouTube channels:

Alli (Alli Speed)
Ladiedottie
BfvsGf
FunForLouis
OliWhiteVlogs
JoeyGraceffa
Shaanxo Vlogs
Justin James Hughes
LifeBurry
Kalel Kitten

We would like to talk to you over
coffee and cake (we offer)!

Please contact us to help us with
our **Thesis!**

cjohan13@student.aau.dk
srivoal13@student.aau.dk

Thank you! ☺

12.2. Appendix II. Questionnaire for subscribers

1) Please tell us how long have you been subscribed to the channel(s) you follow?

YouTuber	Subscription time
Contiki	
Alli (Alli Speed)	
Ladiedottie	
BfvsGf	
FunForLouis	
OliWhiteVlogs	
JoeyGraceffa	
Shaanxo Vlogs	
Justin James Hughes	
LifeBurry	
KalelKitten	

- 2) What is the meaning of "YouTuber"? How do you describe one?
- 3) What attracts you to the YouTuber(s) that you subscribe to?
- 4) How do you feel about YouTubers advertising or being sponsored by companies?
- 5) How did you start watching these channels?
- 6) Every year, Contiki takes some YouTubers for a RoadTrip somewhere in the world. Last year Contiki took the YouTubers mentioned above to a RoadTrip around the south of Europe.
- 7) Did you see any of the Vlogs/Videos related to it?
- 8) If no, please find in the end of the questionnaire links for some of the videos of some of the YouTubers and after seeing one or more videos, please continue the questionnaire.
- 9) If you have already seen some of the videos from last year, please continue the questionnaire.
- 10) Did you enjoy the videos?
 - a) Yes
 - b) No
- 11) Please grade the video's:

	Very Bad	Bad	Neutral	Good	Very Good
Verbal Content					
Image Content					
Editing					
YouTuber					

- 12) Would you watch another Contiki's campaign? Why?
- 13) Would you /did you subscribe to any other YouTuber that you saw in the videos? Why?
- 14) How would you describe Contiki after seeing these videos?
- 15) What kind of traveler do you think travels with Contiki?
- 16) Would you travel with Contiki? Why?
- 17) Have you ever used YouTube to be inspired to travel or to plan your travels? Why?
- 18) Age_____

- 19) Sex_____
- 20) Occupation_____
- 21) Nationality_____
- 22) What kind of traveler are you:
- a) Organized traveler
 - b) Family
 - c) Friends
 - d) Alone
 - e) Other_____

Links to Videos:

Contiki:

<https://www.youtube.com/watch?v=gp1qVAy36kg>

<https://www.youtube.com/watch?v=kpKHI2SkBDo>

Alli:

<https://www.youtube.com/watch?v=jgnz8TIquUU>

https://www.youtube.com/watch?v=ZbTYeA_NXHE

Ladiedottie:

<https://www.youtube.com/watch?v=67eiroc1HoQ>

<https://www.youtube.com/watch?v=a4qsrsKC4uY>

BfvsGf:

<https://www.youtube.com/watch?v=muIVKYfOaLg>

<https://www.youtube.com/watch?v=8Mmx4MGUzoI>

FunForLouis:

<https://www.youtube.com/watch?v=AWpQEOPsAXM>

<https://www.youtube.com/watch?v=uToIIIUdCCc>

OliWhiteVlogs:

<https://www.youtube.com/watch?v=Glb35MjRBgM>

<https://www.youtube.com/watch?v=EyCisZxDMPY>

JoeyGraceffa:

<https://www.youtube.com/watch?v=q8HNZ6gOPoE>

https://www.youtube.com/watch?v=hh_hiH-frQQ

Shaanxo Vlogs:

<https://www.youtube.com/watch?v=xlsHEtwkbfA>

Justin James Hughes:

<https://www.youtube.com/watch?v=ukjF5iGMJgE>

LifeBurry:

https://www.youtube.com/watch?v=QJ_3FqwiM7g

KalelKitten:

https://www.youtube.com/watch?v=-kpXRm_hx6E

https://www.youtube.com/watch?v=9RI8r5Wh_Qo

12.3. Appendix III. Nodes

12.3.1. Among Vlogs

Name	Sources	References
Among vlogs	11	74
Animal	4	5
Big carousel	8	8
Children carousel	3	3
Duomo Florence	11	11
Genova Ship	10	10
High5 Pisa	2	2
Hotel	4	4
Laser	4	4
Meatballs	9	9
Pesto Pasta	7	7
Tower of Pisa	11	11

12.3.2. Editing

Editing	10	47
Time relation with real life events	3	3
Buttons with links	8	8
Contiki logo or reference	1	2
Add in edit to the scene	3	5
Montage	3	5

12.3.3. Collaboration

Collaboration	11	39
Conversation	8	23
Image	9	16

12.3.4. Filming Position

Filming Position	11	104
Sitting down	10	38
Standing	8	19
Walking	11	47

12.3.5. Shot

Shot	11	193
City	11	66
Conversation or Interaction	11	52
Locals	1	1
Monologues	11	27
Tourist Guide	1	1
Viewers	2	3
Youtuber	8	20
Hotel	7	12
In the bus	10	22
On the road	3	3
Restaurant	11	22
Shop	1	1
View	8	15
From Bus	7	9
Nature	5	6

12.3.6. Sound

Sound	11	96
Add in edit_sound	1	1
Background Music	6	16
Kind of music	6	16
Instrumental	5	15
Lyrical	1	1
Direct Voice	11	79
Showing other shots recorded	1	1
Showing same time recorded i	11	78

12.3.7. Tone of Voice

Tone of Voice	11	181
Amazed	10	23
Confused	3	6
Energetic	6	11
Enthusiastic	11	46
Informative	11	37
Joking	10	30
Scared	3	5
Serious	6	10
Sleepy	5	5
Tired	5	8

12.3.8. Topic

Topic	11	224
Intro to the day_video_scene	9	19
Cultural shock	4	5
Negative	3	6
Positive	9	26
Feelings	4	5
Activities	11	15
Experiences	9	40
Recounting unfiled episode	6	9
Cultural or Natural encounter	11	46
Joke	9	25
Goodbye	8	8
Information about the place	8	13
Next day_video	2	2
Recording for Contiki	1	1
About Contiki	4	4

12.3.9. Youtuber

Youtuber	11	139
Alli	5	6
Anthony	9	18
Dantev	1	2
Guide	6	9
Jeana	5	5
Jesse	6	11
Joey	7	18
Justin	7	16
Kalel	5	7
Lilly	6	9
Louis	7	12
Meghan	7	13
Oli	7	13

12.4. Appendix IV. YouTube Data

Data retrieved from each channel on YouTube on the 16th of March.

Name	Channel	Country of Origin	Channel's creation	# of Subscribers (*)	# of total Views (*)	How many years with contiki (*)
Contiki	Contiki		30-03-2006	49.212	4.410.023	N/A
Alli Speed	Alli	USA	12-11-2005	551.640	38.952.618	3
Datev	ladiedottie	USA	17-01-2010	94.722	20.462.040	1
Jesse & Jeana	BFvsGF	USA	09-10-2009	6.108.784	1.555.126.016	3
Louis	FunForLouis	UK	06-11-2011	1.237.041	110.193.886	2
Oli	OliWhiteVlogs	UK	02-03-2012	172.377	3.709.381	1
Joey	JoeyGraceffa	USA	25-10-2009	4.457.998	450.684.873	1
Shannon	Shaaanxo Vlogs	New Zealand	19-07-2011	325.942	18.027.454	1
Justin	Justin James Hughes	USA	05-08-2010	193.018	11.399.100	1
Meghan	LifeBurry	USA	10-12-2009	354.407	33.046.250	2
Kalel & Anthony	Kalel Kitten	USA	29-05-2013	1.797.236	73.760.626	1
				15.342.377		

Name	Day 1 (*)					
	Title	# of views	# of Comments	Thumbs up	Thumbs down	Duration
Contiki	Episode One - Barcelona - The roadtrip: Europe2014, powered by Contiki #RoadTrip14	175.924	507	6.000	34	00:08:20
Alli Speed	Sangria On The Beach!	123.054	1.550	11.000	131	00:06:34
Datev	Alli Dotina Barcelona	29.461	205	2.060	34	00:04:26
Jesse & Jeana	Is This a Prank	1.409.441	5.272	59.293	574	00:08:22
Louis	Epic Trip Starts	154.396	709	8.547	37	00:13:02
Oli	The Roadtrip Begins	17.694	71	1.179	5	00:07:42
Joey	Traveling to Spain!	374.755	2.391	20.973	209	00:12:01
Shannon	Clubbing In Barcelona! Follow Me	93.173	275	3.814	36	00:10:05
Justin	Shenanigans in Barcelona!! (Roadtrip 2014 Part One)	17.258	197	1.329	8	00:05:26
Meghan	-	-	-	-	-	00:00:00
Kalel & Anthony	Barcelona, Baby	403.172	3.062	18.379	110	00:09:06

Name	Day 2 (*)					
	Title	# of views	# of Comments	Thumbs up	Thumbs down	Duration
Contiki	Episode One - Barcelona - The RoadTrip: Europe2014, powered by Contiki #RoadTrip14	Same as day 1	Same as day 1	Same as day 1	Same as day 1	00:08:20
Alli Speed	Not a Topless Restaurant	170.306	2.012	12.000	149	00:09:00
Datev	Getting Gothic in Spain	27.790	202	1.893	28	00:13:13
Jesse & Jeana	Invisible Man Magic Trick	1.941.923	6.799	61.881	847	00:10:30
Louis	The Youtube Ladies	156.158	798	8.700	51	00:13:26
Oli	Worlds Smallest Elevator!	20.785	51	1.235	6	00:10:19
Joey	Youtubers in Barcelona!	383.062	3.678	22.804	150	00:19:21
Shannon	Same as day 1	Same as day 1	Same as day 1	Same as day 1	Same as day 1	Same as day 1
Justin	Same as Day 1	Same as Day 1	Same as Day 1	Same as Day 1	Same as Day 1	Same as Day 1
Meghan	Living in a Bubble	48.462	298	3.056	18	00:10:33
Kalel & Anthony	Same as day 1	Same as day 1	Same as day 1	Same as day 1	Same as day 1	Same as day 1

Name	Day 3 (*)					
	Title	# of views	# of Comments	Thumbs up	Thumbs down	Duration
Contiki	Episode Two - Barcelona - The RoadTrip: Europe 2014, powered by Contiki #RoadTrip14	116.389	259	4.000	11	00:06:20
Alli Speed	Barcelona Beach Babes	178.501	1.228	12.000	135	00:08:33
Datev	How to make a flamenco face	24.391	234	1.741	21	00:09:55
Jesse & Jeana	Topless Beach Skateboarding	1.260.841	3.373	48.040	464	00:08:42
Louis	Barcelona Beach Banter	154.731	539	8.423	40	00:13:13
Oli	Youtuber Challenge	26.344	51	1.383	2	00:10:07
Joey	My First Topless Beach	856.616	2.288	33.570	456	00:14:43
Shannon	Really Creepy Lady! Shaaanxo in Barcelona & France!	59.480	119	2.168	36	00:09:37
Justin	Same as Day 1	Same as Day 1	Same as Day 1	Same as Day 1	Same as Day 1	Same as Day 1
Meghan	Soakin Up The Sun	39.371	184	2.590	12	00:05:56
Kalel & Anthony	Guys and Thighs	436.947	1.461	18.660	107	00:12:52

Name	Day 4 (*)					
	Title	# of views	# of Comments	Thumbs up	Thumbs down	Duration
Contiki	Episode Three - Barcelona to Nice - The RoadTrip: Europe 2014, powered by Contiki #RoadTrip14	112.347	252	3.000	16	00:04:35
Alli Speed	Inappropriate Climbing	182.356	1.031	11.000	120	00:07:28
Datev	French Hair Style	25.041	176	1.862	16	00:08:17
Jesse & Jeana	Dangerous Ledge Cartwheel	1.173.842	8.269	61.995	509	00:07:57
Louis	Trapped On The Coach	232.035	1.048	10.405	66	00:11:27
Oli	Youtubers Travel to France	30.921	178	1.030	10	00:07:03
Joey		-	-	-	-	00:00:00
Shannon	Day 3 Vlog + Worst Rollerblader Ever!	59.040	100	1.702	16	00:08:36
Justin	Tiny French Bathing Suit (Roadtrip 2014 Part 2)	38.106	254	1.791	10	00:07:50
Meghan	Bonjour	31.641	164	2.208	17	00:06:55
Kalel & Anthony	Fun In France!	388.395	2.535	15.342	93	00:09:18

Name	Day 5 (*)					
	Title	# of views	# of Comments	Thumbs up	Thumbs down	Duration
Contiki	Episode Four - Nice & Monte Carlo- The RoadTrip: Europe 2014, powered by Contiki #RoadTrip14	98.246	291	3.000	9	00:08:06
Alli Speed	Rollerblade Stunt Queens!	112.998	853	9.000	79	00:08:57
Datev	My French Sister	28.084	194	1.890	21	00:10:34
Jesse & Jeana	Best Place on Earth	1.144.596	4.846	42.206	451	00:11:26
Louis	Youtuber Rollerblade Competition	138.437	755	8.543	33	00:13:48
Oli	Visiting a Topless Beach	38.056	59	1.315	4	00:09:25
Joey	Roller Gang Challenge!	254.861	1.113	17.314	92	00:13:35
Shannon	Same as day 4	Same as day 4	Same as day 4	Same as day 4	Same as day 4	Same as day 4
Justin	Same as day 4	Same as day 4	Same as day 4	Same as day 4	Same as day 4	Same as day 4
Meghan	No one Died Here	47.951	545	2.578	27	00:15:56
Kalel & Anthony	No Underwear Law In Monaco?	484.642	2.327	16.630	143	00:19:35

Name	Day 6 (*)					
	Title	# of views	# of Comments	Thumbs up	Thumbs down	Duration
Contiki	Episode Five - Nice to Florence- The RoadTrip 2014, powered by Contiki #RoadTrip14	67.770	197	2.000	8	00:05:44
Alli Speed	Dangerously Crooked Tower Of PIZZA	121.033	1.314	10.000	85	00:07:49
Datev	Lemon Shots!	24.540	183	1.816	28	00:07:54
Jesse & Jeana	Leaning tower Kicker	1.147.072	6.478	48.755	451	00:08:55
Louis	Leaning Tower Slow-Mo Fun	151.967	721	9.531	36	00:11:20
Oli	High-Fiving People in Pisa!	12.919	63	989	4	00:07:11
Joey	Insane Magic Trick!	321.519	1.306	17.042	102	00:10:48
Shannon	Same as day 4	Same as day 4	Same as day 4	Same as day 4	Same as day 4	Same as day 4
Justin	Racing Smosh in Italy (Roadtrip 2014 Part 3)	18.106	141	1.336	4	00:07:33
Meghan	Same as day 5	Same as day 5	Same as day 5	Same as day 5	Same as day 5	Same as day 5
Kalel & Anthony	Haunted Hotel In Italy	782.258	3.988	21.554	235	00:15:11

Name	Day 7 (*)					
	Title	# of views	# of Comments	Thumbs up	Thumbs down	Duration
Contiki	Episode Six - Florence - The RoadTrip 2014, Powered by Contiki #RoadTrip14	59.846	234	2.000	8	00:04:55
Alli Speed	Drunken Bus Prank!	147.827	1.255	10.000	185	00:07:14
Datev	Get Lucky in Italy	28.046	147	1.699	21	00:08:18
Jesse & Jeana	Stunts in Italy	994.583	4.665	54.326	374	00:09:02
Louis	Best Place in Italy	144.769	599	8.312	38	00:12:38
Oli	Best Pizza in the World	15.902	75	1.025	6	00:10:29
Joey	Pranking PVP!	783.221	1.671	35.470	348	00:09:47
Shannon	Same as day 4	Same as day 4	Same as day 4	Same as day 4	Same as day 4	Same as day 4
Justin	Same as day 6	Same as day 6	Same as day 6	Same as day 6	Same as day 6	Same as day 6
Meghan	Lost and Found	40.098	364	2.001	12	00:17:54
Kalel & Anthony	Best Views In The World!!	352.036	1.449	14.210	121	00:09:31

Name	Day 8 (*)					
	Title	# of views	# of Comments	Thumbs up	Thumbs down	Duration
Contiki	Episode Seven - Florence to Rome - The RoadTrip 2014, Powered by Contiki #RoadTrip14	63.056	202	2.000	5	00:07:07
Alli Speed	Disgusting Eating Contest	158.308	1.057	10.000	132	00:07:15
Datev	Pizza Eating Contest	27.025	182	1.958	25	00:10:53
Jesse & Jeana	Pizza Eating Challenge	1.781.946	4.552	57.890	604	00:09:30
Louis	Helmet Shopping	117.097	500	6.889	24	00:12:41
Oli	Exploring Rome at Night	11.568	42	810	1	00:09:17
Joey	OMG! Aliens Attack Us In Rome! (Play along with the story)	228.481	1.951	14.279	174	00:14:57
Shannon	Same as day 4 +9	Same as day 4 +9	Same as day 4 +9	Same as day 4 +9	Same as day 4 +9	Same as day 4 +9
Justin	What Not To Do In Rome! (Roadtrip 2014 Part 4)	16.238	169	1.095	5	00:07:00
Meghan	Same as day 7	Same as day 7	Same as day 7	Same as day 7	Same as day 7	Same as day 7
Kalel & Anthony	Pizza eating Contest	485.257	1.483	16.312	149	00:08:49

Name	Day 9 (*)					
	Title	# of views	# of Comments	Thumbs up	Thumbs down	Duration
Contiki	Episode Eight - Rome - The RoadTrip 2014, Powered by Contiki #RoadTrip14	50.566	183	2.000	3	00:07:21
Alli Speed	When In Rome... Get Drunk	128.415	1.335	8.000	157	00:09:29
Datev	The Romans Do It Better	23.713	218	1.672	20	00:12:55
Jesse & Jeana	Monkey on the Metro	1.075.228	4.198	52.493	475	00:08:32
Louis	Busted by the Police	333.984	1.794	12.854	594	00:13:35
Oli	Getting Left in Rome	15.642	46	998	4	00:08:34
Joey		-	-	-	-	00:00:00
Shannon	Colosseum & Massive Meet Up Shaaanxo Follow Me	41.798	186	1.842	16	00:06:37
Justin	Same as day 8 +10	Same as day 8 +10	Same as day 8 +10	Same as day 8 +10	Same as day 8 +10	Same as day 8 +10
Meghan	Same as day 7	Same as day 7	Same as day 7	Same as day 7	Same as day 7	Same as day 7
Kalel & Anthony	Italian Taste Test	418.940	1.516	11.859	97	00:07:43

Name	Day 10 (*)					
	Title	# of views	# of Comments	Thumbs up	Thumbs down	Duration
Contiki	Episode Nine - London - The RoadTrip 2014, Powered by Contiki #RoadTrip14	47.476	316	2.000	8	00:08:20
Alli Speed	Drinking Adult Beverages	152.052	983	8.000	188	00:03:56
Datev	Getting Posh in London	18.620	185	1.356	12	00:06:21
Jesse & Jeana	Poop Face	903.235	6.527	40.685	335	00:07:49
Louis	Youtubers Invade London	152.012	1.025	8.632	59	00:11:02
Oli	I Got Photobombed !	17.942	52	1.104	3	00:06:33
Joey	British Youtube Freaks!	448.112	2.785	26.971	176	00:13:07
Shannon	Same as Day 9	Same as Day 9	Same as Day 9	Same as Day 9	Same as Day 9	Same as Day 9
Justin	Meeting Youtubers, Making Friends (Roadtrip 2014 Part 5)	13.559	182	917	3	00:08:30
Meghan	Same as day 7	Same as day 7	Same as day 7	Same as day 7	Same as day 7	Same as day 7
Kalel & Anthony	Electric Shock Challenge	1.141.361	4.709	42.898	216	00:08:34

Name	Day 11 (*)					
	Title	# of views	# of Comments	Thumbs up	Thumbs down	Duration
Contiki	Same as day 10	Same as day 10	Same as day 10	Same as day 10	Same as day 10	Same as day 10
Alli Speed	INSANE London Gathering & Bittersweet Goodbyes	106.371	1.021	7.000	119	00:05:31
Datev	Skyping Grandma	19.356	142	1.520	12	00:07:20
Jesse & Jeana	Royalty Dance Off	881.207	3.539	49.286	402	00:07:04
Louis	Sad Goodbyes	162.543	709	8.844	46	00:10:43
Oli	Saying Goodbye	23.389	143	1.421	5	00:10:25
Joey	Same as day 10	Same as day 10	Same as day 10	Same as day 10	Same as day 10	Same as day 10
Shannon	Same as Day 9	Same as Day 9	Same as Day 9	Same as Day 9	Same as Day 9	Same as Day 9
Justin	Same as day 10	Same as day 10	Same as day 10	Same as day 10	Same as day 10	Same as day 10
Meghan	Same as day 7	Same as day 7	Same as day 7	Same as day 7	Same as day 7	Same as day 7
Kalel & Anthony	-	-	-	-	-	-

12.5. Appendix V. Subscribers Data

	Subscriber 1	Subscriber 2	Subscriber 3	Subscriber 4 - Interviewee	
Personal information					
Age	19	19	24	00:10:41.3 - 00:10:42.7	Age 29
Sex	Female	Female	Female		Male
Occupation	Student	Student	Engineer	00:10:44.0 - 00:10:48.7	Occupation um -- like um, I work in marketing.
Nationality	Portugese	Portugese	Portugese		Italian
Kind of traveler					
Organized traveler					
Family					
Friends	x	x	x	00:11:08.9 - 00:11:35.0	I really enjoy travelling when I have to visit friends uh, that live abroad, so for instance, recently I went to Dubai because I have a friend that live there. I travel a lot with my girlfriend uh and uh -- we usually don't go with organised tours or stuff like that we just walk around cheap tickets, accommodation, and we just go.
Alone					
Other					

	Subscriber 1	Subscriber 2	Subscriber 3	Subscriber 4 - Interviewee	
Questions					
1. Please tell us how long have you been subscribed to the channel(s) you follow?					
Contiki					
Alli (Alli Speed)			1 year	00:00:38.9 - 00:00:54.7	I -- sort of follow Alli but actually I don't, don't really watch her videos, it's mostly, um, very very rarely I do if there is any good, uh, title or something that may be interesting.
Ladiedottie					
BfvsGf				00:00:16.3 - 00:00:24.1	Ok so for sure uh Bf versus GF, I've been following them, I guess, for a couple of years.
				00:00:28.5 - 00:00:35.7	I don't watch them regularly, but let's say maybe, two-three times a week I check, check out their videos.
FunForLouis		2 years			
OliWhiteVlogs					
JoeyGraceffa	2 years				
Shaanxo Vlogs					
Justin James Hughes					
LifeBurry					
KalelKitten	2 years				

	Subscriber 1	Subscriber 2	Subscriber 3	Subscriber 4 - Interviewee	
2. What is the meaning of "YouTuber"? How do you describe one?	I think that YouTuber is a person or a group of people that make videos to YouTube and have a lot of subscribers or YouTube pay them for their work.	"YouTuber" is someone whose job is to make and upload videos to YouTube. To me, there is not a universal description of a YouTuber because it depends on what type of videos they make and the content they share.	YouTuber is a person that uses YouTube to spread videos about whatever it is, make-up, culture, curiosities, or just current topics. Usually, and if it is a good YouTuber, he has good communications ability and knows how to transmit what he is feeling, and that is what captivates me to watch the videos.	00:01:09.0 - 00:01:19.0	Well someone, that, uh, does, uh, uploads videos quite regularly, regularly and uh, possibly makes a living out of it.
3. What attracts you to the YouTuber(s) that you subscribe to?	I love to see how is their lives, what they do in their places and their creativity, like I subscribed kalel when she was with her boyfriend, I loved their relationship, how they connect with each other, now i just see her videos because I want to see how can she handle their breakup.	The constant travelling and his laid back lifestyle, that I identify with.	The fact that Alli is always travelling, because it shows me new places where I've never been. Furthermore, she is a very cultured, fun and dynamic, she is always doing something that makes me want to see her videos.	00:01:31.1 - 00:01:48.5	Well I think they are quite fun uh, to watch, and uh, yeah just you know so when I have some spare time, just to, have a couple of laughs with the silly videos or just, yeah, to see what they are doing what they are up to, these kinds of things.
				00:01:55.4 - 00:02:36.8	Yeah, uh, actually, quite a bit, uh, well I, I subscribe, lately I'm watching a lot of uh, uh YouTube channels of TV shows like uh, I don't know if you know Jimmy Kimmel, or uh, this kind of channels. Uh, but, but I also subscribe to other YouTubers like uh CTFxC although I don't watch that anymore, uh, so this, that kind of people you know. And then some pranksters, uh that, that's quite funny with, uh, I don't know, uh, I don't remember the name, Roman Atwood, and, uh, yeah so, uh Vitaly (LG) -

	Subscriber 1	Subscriber 2	Subscriber 3	Subscriber 4 - Interviewee	
4. How do you feel about YouTubers advertising or being sponsored by companies?	I think being a YouTuber is a job so I think it's ok, it's their job being sponsored or trying to be or trying to make money with a thing that they love, I love watch that, people that love what they do, people that are happy, have friends and show their relationship with them.	I think it's normal that companies, when they realize the marketing potential of YouTubers, start sponsoring them. I think it's a good thing and that YouTubers should take advantage of it to put out better content. I'm definitely not bothered by it.	I think it is ok because a lot of times YouTubers end up giving some part of the sponsorship to the viewers.	00:02:56.8 - 00:03:17.4	I think it's perfectly understandable, uh, sometimes you have the feeling, that is a little bit forced, but um, I mean, it's ok, I think sometimes they actually, uh, some of them are quite relevant, and you know, there might be interesting tips.
5. How did you start watching these channels?	First I subscribed Smosh and Pewdiepie the most subscribed channels then I wanted to know more about their lives and started watching joey Graceffa, Kael , Shane Dawson and then there are friends with the YouTubers from UK and I love it and start to watch zoella and her group .	I started watching FunForLouis after watching the JacksGap YouTube channel.	A friend recommended them to me		

	Subscriber 1	Subscriber 2	Subscriber 3		Subscriber 4 - Interviewee
6. Every year, Contiki takes some YouTubers for a RoadTrip somewhere in the world. Last year Contiki took the YouTubers mentioned above to a RoadTrip around the south of Europe. Did you see any of the Vlogs/Videos related to it? • If no, please find in the end of the questionnaire links for some of the videos of some of the YouTubers and after seeing one or more videos, please continue the questionnaire. • If you have already seen some of the videos from last year, please continue the questionnaire.				00:03:41.2 - 00:03:56.2	I did, I did, uh not as much as I did with the previous, um, trip to, I think they were in Australia -- but I watched some of it, especially when they were in Italy, since I'm Italian, so - - yeah that was quite interesting to watch.
7. Did you enjoy the videos?	Yes	Yes	Yes		
8. Please grade the video's:					
Verbal content	Good	Neutral	Good		
Image content	Very good	Good	Very good		
Editing	Very good	Very good	Very good		
YouTuber	Good	Good	Very good		

	Subscriber 1	Subscriber 2	Subscriber 3	Subscriber 4 - Interviewee	
9. Would you watch another Contiki's campaign? Why?	Yes I love to see YouTubers together and their relationship.	Yes. The videos are well edited and show authentic experiences, which is something I look forward to when watching travel videos on YouTube.	Yes. I am a person that does not travel a lot and with these videos I have the opportunity to get to know new places and new cultures. Moreover they show us many places and curiosities that, even visiting, we would probably not know.	00:05:55.3 - 00:06:12.8	Initially I checked out their, uh, their -- their channel, but then it wasn't really -- very relevant for me, in term, you know, it's cool when they go on a Contiki trip but um, yeah I mean I'm, you know I think I'm passed that age (LG) -
10. Would you /did you subscribe to any other YouTuber that you saw in the videos? Why?	Yes, I enjoy watching them.	No. None of their individual channels particularly stood out to me.	No, only because I don't have time to follow more YouTubers. It is interesting to see the trip through the perspective of the different YouTubers.	00:06:49.1 - 00:07:15.5	No, I would only watch my -- the ones I'm subscribed to, and maybe I watched a couple of uh -- I think in the first time, and then I saw Contiki tour, I watched a couple of videos of Contiki, but then, they weren't really, uh, interesting for me, also because they were basically repeating the same things (LG) -- the YouTubers, they were doing, so yeah.
11. How would you describe Contiki after seeing these videos?		I believe Contiki is a tourism company that creates personalized tours all over the world.	It is a travel company that organizes trips with some culture but with plenty of adventure.		

	Subscriber 1	Subscriber 2	Subscriber 3	Subscriber 4 - Interviewee	
12. What kind of traveler do you think travels with Contiki?		A young, carefree traveler, that wants to be adventurous but not have to worry about the "boring" part of travelling - booking accommodation, planning the actual trip, getting visas...	People that travel with Contiki are usually fun and open to new adventures		
13. Would you travel with Contiki? Why?		Yes. I think the company is well put together and their tours seem to be fun, adventurous and educational at the same time.	Yes! Because it shows places in a fun way, with adventures and challenges that make the journey a different experience.	00:07:39.8 - 00:08:19.1	I think it's a -- great opportunity to, for, for, most, for younger people as I said in their early twenties, uh to visit places on the other side of the world (LG) maybe, uh, in a safe, uh way, safer than travelling by yourself, and at the same time, to do some very fun activities, uh -- so yeah, if I was, if I was younger, I'd probably would definitely consider, uh the Contiki, yeah Contiki, although I don't know how much it cost, how much it would cost, compared to doing, uh organising my own trip.

	Subscriber 1	Subscriber 2	Subscriber 3	Subscriber 4 - Interviewee	
14. Have you ever used YouTube to be inspired to travel or to plan your travels? Why?	Yes, like kalel and antony traveled to Tokyo and show some places and I love it and now I want to go there.	Yes, definitely. For the past 2 and a half years YouTube has been the major "place" where I've been inspired to travel and where I've found more places that I want to travel to and more ways to travel. It's an easy platform to use, where you can watch a great variety of contents for free. You can get lots of visual content with great quality and, in my opinion, the content and the experiences showed are truthful.	Honestly no.	00:08:42.1- 00:08:53.6	Not really, not really. I mean -- obviously watching these Contiki tours, maybe there would be some "oh yeah that's a good place" "maybe I would wanna go there" -- but otherwise I wouldn't do it.
				00:09:22.1- 00:09:49.9	But, it -- I've been to do it, uh recently, that I travelled to Dubai and actually uh, I was, since there wasn't much History there the city but there are some great, uh engineering work -- all made in the past few years, I checked out a couple of documentaries, but there were more documentaries like you know, the National Geographic ones, or Discovery Channel about mega-structures, this kind of things.
				00:09:59.3- 00:10:13.3	Maybe I'll consider it, in the past because that, actually, it was very, very cool to do because I learned a lot about the city uh -- and less boring with a probably a guide book.

12.6. Appendix VI. Respondents Individual Data

	Group 1 - watched videos and answered questions in the same room			Group 2 - watched videos and answered questions in the same room		
	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Personal information						
Age	24	27	30	26	26	25
Sex	Female	Female	Female	Female	Male	Male
Occupation	Student in innovation management and part-time worker	Unemployed	Graduate (marketing coordinator)	Work in a travel agency	Software developer	Student in sustainable cities
Nationality	Portugese	Greek	Romanian	Indonesian	Kenyan	Germany
Kind of traveler						
Organized traveler			x			
Family	x					
Friends	x	x	x	x	x	x
Alone				x	x	x
Other	Boyfriend		Go for good restaurants & accommodation	Backpacking, spontaneous	I prefer long visits and a chance to experience the place as a local.	Spontaneous traveller
Comments from the researchers				Information about each YouTuber was given after each video.		

	Group 1 - watched videos and answered questions in the same room			Group 2 - watched videos and answered questions in the same room		
	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Video 1 - Episode Five - Nice to Florence - The RoadTrip 2014, powered by Contiki #RoadTrip14						
1. Did you enjoy the video?	Yes	Yes	Yes	Yes	Yes	No
2. Please grade the video's:						
Verbal content	Neutral	Good	Neutral	Neutral	Good	Neutral
Image content	Neutral	Very good	Good	Good	Very good	Neutral
Editing	Good	Very good	Neutral	Neutral	Neutral	Good
YouTuber				Neutral	Neutral	Neutral
3. Would you watch more videos of this YouTuber's Contiki T	No	Yes	Yes, only if they are not so long, it loses my attention (out of convenience).	No	Yes	No
4. Would you watch more videos of this YouTuber?			No, I've seen better YouTuber videos (content + editing) made by backpackers about tips & tricks when travelling.	No	Yes	No
5. Any further comments about this particular video/YouTube	Show very little of each city, I don't get the vibe, I need more images, more reactions (or comments) from them about what they see. I feel like Contiki wants to be cool, but it ends up being superficial and showing very little about the cities (maybe 5 minutes for 3 cities looks too ambitious).	Would have liked to see a comment from all participants*. And also a bit more scenery from Italy - experience the place/trip through their eyes - not only their wine/food etc. *Maybe even a short introduction from all participants, so that the viewer gets familiar with them.	Keep it short, to the point, visual cues, some animation, the music sometimes was louder than the voice. 3 minutes it's max (or optimum) that can take my attention. More dynamic, I don't find myself in their option of travelling (not with the bus, big groups) so maybe that's why it was less appealing to me.	Unless I want to go to Italy and I am looking for some references, I don't think I will watch the video.	They could have shown a good view of the building in Florence. Editing could have been better.	
Comments from the researchers	While filling the first questionnaire, they were confused about the questions relative to "YouTubers" as this video was made by Contiki. This was a mistake from the researchers in the questionnaires' elaboration. One respondent asked "all they all called Joey and Daisy...?"			A few smiles.		

	Group 1 - watched videos and answered questions in the same room			Group 2 - watched videos and answered questions in the same room		
	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Video 2 - Dangerously Crooked Tower of PIZZA						
1. Did you enjoy the video?	Yes	No	Yes	No	Yes	No
2. Please grade the video's:						
Verbal content	Good	Bad (uninteresting)	Good	Bad	Neutral	Bad
Image content	Neutral	Good	Bad	Bad	Good	Bad
Editing	Neutral	Good	Neutral	Very bad	Bad	Neutral
YouTuber	Neutral	Neutral (she could show a bit more enthusiasm maybe?)	Good	Bad	Neutral	Bad
3. Would you watch more videos of this YouTuber's Contiki T	No	Yes	No, still didn't really made me curious to see more (...no suspens).	No	No	No
4. Would you watch more videos of this YouTuber?	No	Yes (I would give her one more chance. Maybe it's only this video that didn't excite me)	Maybe... she has her own charm but needs to become better at editing.	No	No	No
5. Any further comments about this particular video/YouTuber?	TOO many dogs (I love them, but not relevant in the context). Good that she interacts with other people and asked them questions. Good intro to the Pizza Tower. Sometimes looked fake (like: "we are being paid this trip, we have to say good things about this crappy pesto" ahah). Sometimes too much empty/irrelevant talking.	She showed more scenery than the previous video, which is nice. But overall I can't say I was too excited about her videos. I found it a bit uninteresting.	Hectic sequences, not so good storywith transition between recordings (however, it shows authenticity or "everyone can do it" mindset). I liked that she was rich in facts. [smiley face] Again, it's quite a long video, it looses me after 5 minues. Liked the interaction with the audience* (asking to comment) *people/dogs she meets on the way and artifacts of the city. Could have added a "subscribe" button at the end of her video.	I don't know what type of video that she makes usually, but the video is not informative nor entertaining nor good. This type of video only works out to be "good" as long as the subjects in the video is famous.	Too long. Liked the education content, but she could have cut out most of the stuff.	
Comments from the researchers	While watching the second video, they laughed when they heard "banana", "puppy" and "just because someone screwed up the tower". They asked if the same day was showned for each YouTuber.			Reaction to some jokes, seemed a bit bored with the dogs.		

	Group 1 - watched videos and answered questions in the same room			Group 2 - watched videos and answered questions in the same room		
	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Video 3 - Lemon Shots!						
1. Did you enjoy the video?	Yes	Yes	Yes	No	No	No
2. Please grade the video's:						
Verbal content	Bad	Good	Bad, the quality content from video 2 was better (at least more relevant/smart information).	Neutral	Very bad	Neutral
Image content	Neutral	Good		Bad	Bad	Neutral
Editing	Neutral	Good	Bad	Bad	Bad	Bad
YouTuber	Neutral	Good	Neutral, she had her charm	Bad	Bad	Neutral
3. Would you watch more videos of this YouTuber's Contiki T	No	Yes	No	No	No	No
4. Would you watch more videos of this YouTuber?	No	Yes	No, I don't feel I can learn something from her (or the time spent watching her doesn't pay off in knowledge).	No	No	No
5. Any further comments about this particular video/YouTube	Liked her voice tone (it is pleasant to hear). No cultural introduction (almost). The watermelon pip spiting I thought it was not positive at all, doesn't say anything about the city (even though it says something about their roadtrip - but I definitely didn't like). In the Pizza tour, the focus was on the acrobacy instead of the tour. I liked that she asked the other girl to comment on the dish(es), it looks more natural than when they are the ones commenting and recording themselves. (But I liked her honest comment on the lemon shot)	She reminds me of an italian friend I have [smiley face]. I liked she was funny. She also showed scenes from outside and her hotel, which we haven't seen previously, so that was nice, feels like you have a better idea about their trip and their experience.	Not very good sound (too much noise on the background). Liked the funny moment with the watermelon seeds [smiley face]. Liked the ending of the video: the sibscriber button, yesterday/today as follow tips, limits between the videos.	Too many personal stuffs, going on... Unnecessary scenes... Personally, she looks uninteresting.	Video had about nothing to do with the trip. Don't know if that was intentional but I guess you can tell from the title. All about her!	

	Group 1 - watched videos and answered questions in the same room			Group 2 - watched videos and answered questions in the same room		
	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Video 4 - Leaning tower Kicker						
1. Did you enjoy the video?	Yes	Yes	No	Yes	Yes	Yes
2. Please grade the video's:						
Verbal content	Neutral	Very good	Neutral	Good	Neutral	Neutral
Image content	Bad	Very good	Bad	Neutral	Neutral	Neutral
Editing	Bad	Good	Bad	Neutral	Bad	Neutral
Youtuber	Neutral	Very good	Neutral	Good	Good	Good
3. Would you watch more videos of this YouTuber's Contiki T	No	Yes	No, from this point or not... it gets me bored, I don't empathize with this way of travelling (looks cheap for me).	Yes	Yes	Yes
4. Would you watch more videos of this YouTuber?	No	Yes	No, I find it superficial	Yes	No	Yes
5. Any further comments about this particular video/YouTube	I like his energy/ enthusiasm, it was overall fun. The "High 5" was really funny. Liked the way they observe and criticize things and comment on the cultural shocks. They move the camera too much, too fast, gets me "dizzy". No introduction to the cultural attractions, which I think it is a big "minus".	I found it really good and enjoyable. It had lots of energy and it was really nice to see the bf-gf prank and make fun of each other. They also had some newscenes + the demonstration and "creepy hotel" tour, which was interesting.	The guy was funny and has a strong personality (gets in evidence) like the instagram contest. They are posting as a girlfriend/boyfriend team but not really act as a couple (which might be "their thing" growing a particular customer segment/audience). Too much about the hotel, not that much about the city. I don't feel excited going to Florence after seeing their video. I feel that they are superficial in the way they are visiting the city and revealing its beauty. At some point, this too americanized way of travelling doesn't resemble with my European style... not even East European style. [smiley face]	More enjoyable. There are some funny moments they showed the unusual and funny part of their travel life. It's more relatable. I mean, who wants to know your opinions previous videos), I prefer to see funny moments.	Too long. Funny though. They could have edited it to be shorter, then maybe I'd watch more of their videos.	Entertaining couple.
Comments from the researchers	They laughed at the grandmother Italian accent's imitation and at the high-fiving. They asked how many videos were left to watch, as they were getting tired.			It seems that they are more attentive. They comment about running into others. They laugh at the high-five.		

	Group 1 - watched videos and answered questions in the same room			Group 2 - watched videos and answered questions in the same room		
	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Video 5 - Leaning Tower Slow-Mo Fun						
1. Did you enjoy the video?	Yes	Yes	Yes	Yes	Yes	Yes
2. Please grade the video's:						
Verbal content	Bad	Good	Good	Neutral	Good	Good
Image content	Good	Very good	Good	Good	Very good	Good
Editing	Good	Very good	Good	Very good	Good	Very good
YouTuber	Neutral	Good	Good	Good	Good	Very good
Other						Audio/sound: very good
3. Would you watch more videos of this YouTuber's Contiki T	No	Yes	Yes, only with this guy	Yes	Yes	Yes
4. Would you watch more videos of this YouTuber?	No	Yes	Yes	Yes	Yes	Yes
5. Any further comments about this particular video/YouTube	A suggestion to subscribe in the beginning? Why? Doesn't make sense for me. Like the editings! (Even though I thought the transition at the Duomo, from one music to the accordion, was quite rough). Missed introductions to cultural attraction (big failure, I think). Missed to introduce the shock from walking on a random street and then facing a massive Duomo (he didn't reflect on it at all). Liked the acrobacy.	What's up with the name of the place? Dude, learn your destination! Genova! On the other hand his video was really enjoyable, and I really liked he put some chill music on the video. Also, amazing bathroom doors on his hotel room! It was nice to see his experience with running for the glasses, walking etc. I think he was also the only one to talk a bit more about pasta with pesto - to explain that it's pasta with pesto - all this time I was thinking it was a weird pesto. [smiley face]	Liked the music [heart symbol]. Has her style and she is creative (good start). Liked the British accent/or Australian. Liked the Christiania look [smiley face]/ cool and chill style. Liked the music used for editing and street music element (accordion). Liked the pic with the tower and Instagram reference. <u>Fact:</u> I start hating pesto pasta after seeing it 5 times [sad face]. Good acrobatics [smiley face] (interesting moment) and nice editing (turning camera). I'm glad he found his glasses... looks good with them (caught my attention)... and we have a cat person. Comparing to the 3rd video, he caught better the moment with the carousel. Liked the ending (quite sexy looking before going to sleep).	More personal, but not boring. Similar, like the video before. It shows the uniqueness of his personal trip. Good music brings the mood to watch the video.	Even though it's long, it's well edited, funny and educational. Makes me want to find out more about the city or even travel there. Well done.	Good music, good atmosphere/chemistry. Good focus on the "right" things.
Comments from the researchers	When Louis petted the cat, one of the respondent said "he's a cat person, the first one". When the video showed people eating pizza, one of the respondent said "I want pizza".			They dance with the music and comment "nice, more effort".		

	Group 1 - watched videos and answered questions in the same room			Group 2 - watched videos and answered questions in the same room		
	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Video 6 - High-Fiving People in Pisa!						
1. Did you enjoy the video?	No	No	No, quite narcissistic	No	No	No
2. Please grade the video's:						
Verbal content	Bad	Bad	Bad	Bad	Bad	Neutral
Image content	Neutral	Neutral	Bad	Good	Bad	Neutral
Editing	Good	Neutral	Bad	Neutral	Bad	Neutral
YouTuber	Bad	Bad	Bad	Neutral	Bad	Neutral
3. Would you watch more videos of this YouTuber's Contiki TV?	No	No	No	No	No	No
4. Would you watch more videos of this YouTuber?	No	No	No	No	No	No
5. Any further comments about this particular video/YouTuber?	Misses cultural introductions. Fun High 5's. Too many carousels. A bit too immature.	I found his content and comments uninteresting. I would expect something more enjoyable from a professional vlogger.	The #HighFive moment --> not that funny. Too much watching and sequences about himself (I mean, I see he looks good but I'd prefer exploring the city). Too much about him and looks like a monologue, no interaction with the community online (ex.: asking what they liked, leave comments, go on other platforms like Instagram). He is <u>not</u> engaging.. actually he gets me bored.. just a pretty face, nothing substantial. Ex.: the song at the end "he is the best in the world" (Yeahhh), him appearing in his underwear.	No uniqueness in the the video. It's like recording only the moments without the experience. It's like watching one way of communications and I don't feel what he's doing.	He says it was fun but I didn't see any of that.	
Comments from the researchers	They laughed at "this is insane". They shared their questionnaires, showing to each other how they all answered "no" everywhere.			Not a lot of reactions.		

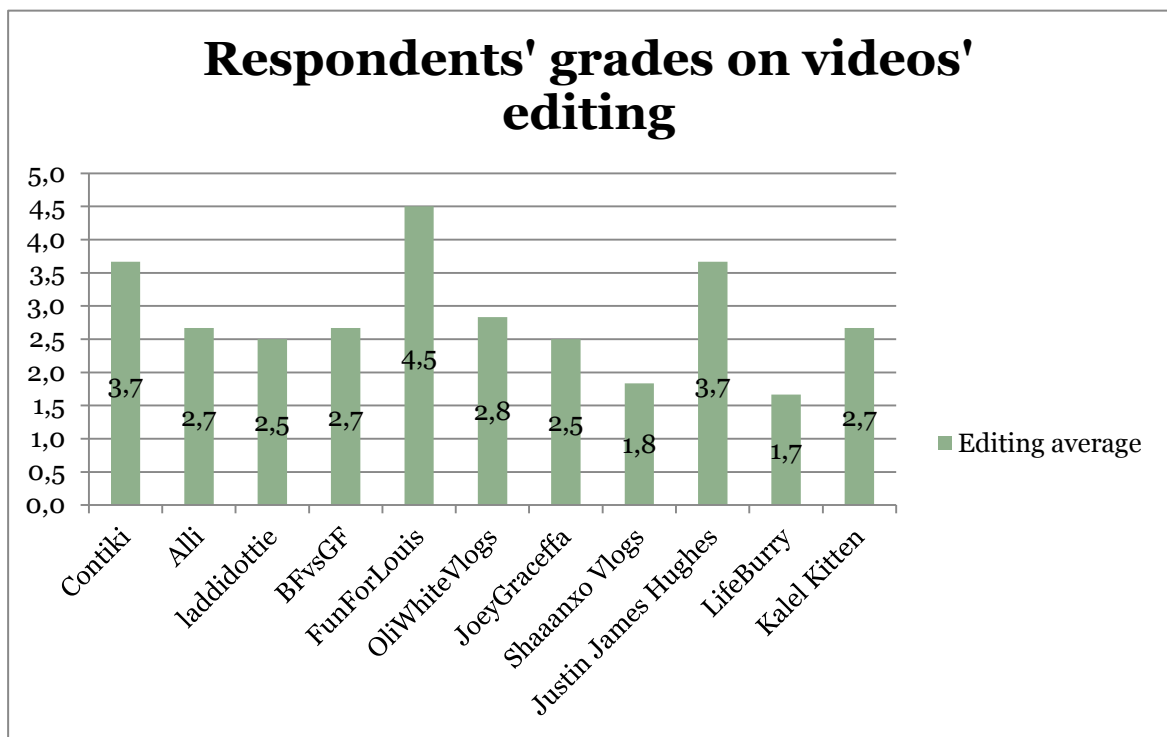
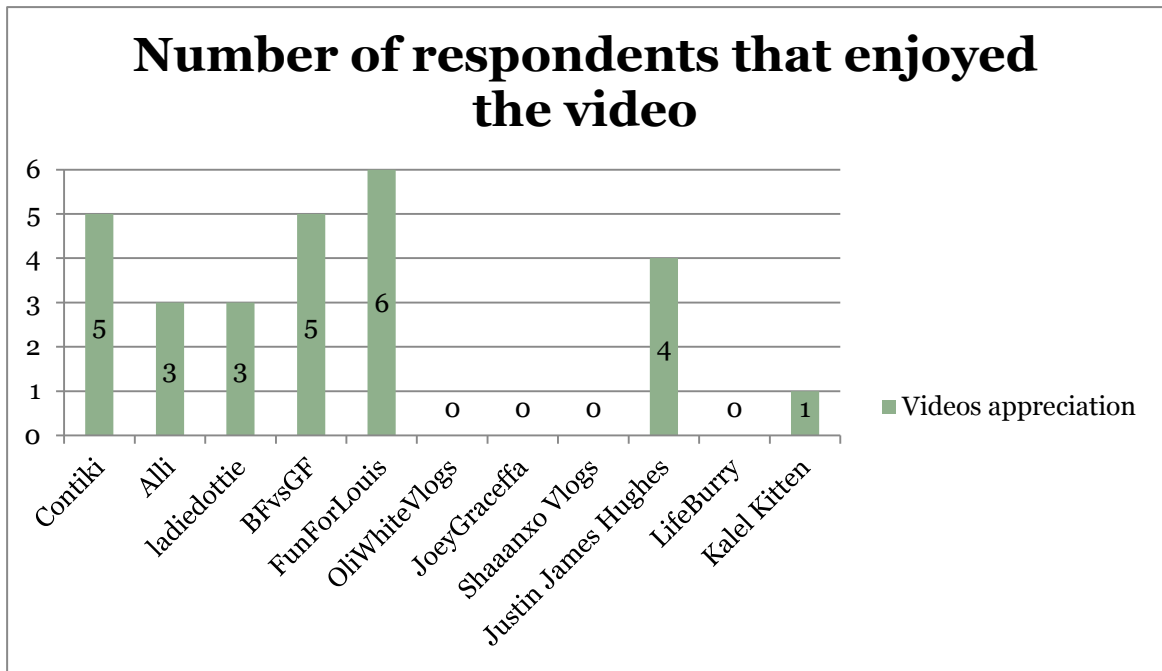
	Group 1 - watched videos and answered questions in the same room			Group 2 - watched videos and answered questions in the same room		
	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Video 7 - Insane Magic Trick!						
1. Did you enjoy the video?	No	No	So and so (not after minute 7.00)	No	No	
2. Please grade the video's:						
Verbal content	Very bad	Very bad	Good, funny	Good	Bad	Bad
Image content	Bad	Bad	Good	Neutral	Bad	Neutral
Editing	Bad	Neutral	Neutral	Bad	Bad	Neutral
YouTuber	Very bad	Very bad	Good	Neutral	Neutral	Neutral
3. Would you watch more videos of this YouTuber's Contiki T	No	No	No	No	No	No
4. Would you watch more videos of this YouTuber?	No	No	Maybe	Yes	No	No
5. Any further comments about this particular video/YouTube	I don't care about his anime. He missed cultural introductions, too superficial, too much "Oh my God" - Drama Queen, too dumb... and too immature. Too much irrelevant talking. --> Man! Shut up!!!!	3 minutes in the video and I already want it to stop. Really bad content + comments from this guy. I hope he's more interesting "IRL" [In Real Life] (pun for him saying IRL all the time). [smiley face] Man please stop already!	Liked that he shared his passions/watching animés, makes it more personal. And we have a fish person [smiley face]. Interesting magic trick. Funny about Pose tower falling. Nice moment [smiley face]. [sad face] Still, quite long video... again. Sometimes beeing too funny and acting childish is too much and can turn into "stupid" ... Especially when the video exceeds 3-5 minutes (... just saying). [sad face] Sudden ending --> no real story line. Visual pollution.	He's funny even though without this kind of uniqueness, the video has nothing to offer.	Video was funny, but could have been more about the trip.	
Comments from the researchers	They laughed at the fish. They are getting tired of the food showed "If I have one more plate of pasta and pasta"			They comment "cute", "Americans, tipycal" and "he looks manly until he talks".		

	Group 1 - watched videos and answered questions in the same room			Group 2 - watched videos and answered questions in the same room		
	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Video 8 - Day 3 vlog + Worst Rollerblader Ever!						
1. Did you enjoy the video?	No	No	No	No	No	No
2. Please grade the video's:						
Verbal content	Bad	Neutral	Very bad	Very bad	Bad	Bad
Image content	Bad	Neutral	Bad	Neutral	Bad	Neutral
Editing	Bad	Neutral	Bad	Very bad	Very bad	Bad
YouTuber	Bad	Neutral	Bad	Very bad	Very bad	Bad
3. Would you watch more videos of this YouTuber's Contiki TV?	No	Yes (one more chance, cause maybe I'm biased since I watched 7 more videos with similar content)	No	No	No	No
4. Would you watch more videos of this YouTuber?	No		No	No	No	No
5. Any further comments about this particular video/YouTube channel?	Didn't like her comments on her clothes and make up - too superficial. Liked the comments on how different the room was (compared to what she is used to). She missed CC's [Christopher Columbus] ship. No cultural introductions.	The content was ok, not bad and not exciting either. But maybe if I saw one of her videos with fresh eyes (and a different concept/day) I could have a better idea on if I like her or not.	[smiley face] First time someone mentions a HashTag (#Tourist). Honestly, unless it's really extraordinary, I hate the pics/filming, the hotel room... especially the bathroom and you in the mirror... quite stupid (my opinion). BORING!!!	No explanation, just moving pictures? I better see photos in Google photos. Thanks.		
Comments from the researchers	They laugh at the YouTuber when saying "I don't know why this is happening to me in Europe".			The comment "I actually know what outfit of the day is #ootd" and "is it actually 3:55?".		

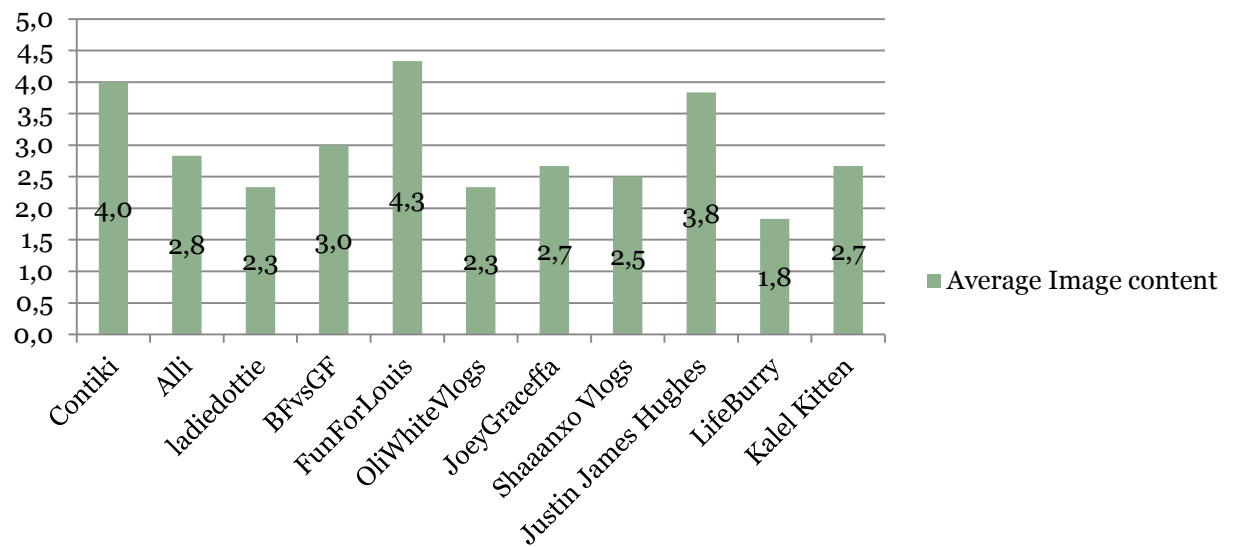
	Group 1 - watched videos and answered questions in the same room			Group 2 - watched videos and answered questions in the same room		
	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Video 9 - Racing Smosh in Italy (Roadtrip 2014 Part 3)						
1. Did you enjoy the video?	Yes	Yes	No	Yes	Yes	
2. Please grade the video's:						
Verbal content	Neutral	Good	Neutral, funny at least about the "pizza" tower.	Neutral	Neutral	Neutral
Image content	Neutral	Very good	Neutral, hectic	Good	Good	Good
Editing	Good	Very good	Neutral	Good	Bad	Good
YouTuber	Neutral	Good	Neutral, at least it had some text editing.	Neutral	Neutral	Neutral
3. Would you watch more videos of this YouTuber's Contiki T	No	Yes	No	No	Yes	No
4. Would you watch more videos of this YouTuber?	No	Yes	No	Yes	No	No
5. Any further comments about this particular video/YouTube	Missed cultural introductions, missed a lot of the city. Liked that he kept it short. Fun guy.	The YouTuber was energetic and enthusiastic and it came through the video, it was enjoyable. He had music as well, which made the video better.	His moustache growing faster than the beard (nice to know)[smiley face]. First text editing from all videos so far. "COOLEST BUILDING IN THE WORLD". Still, basic animation. Very hectic sequences, quite visual poluting.	Good editing and music that matche the scenes! Quite funny and showed the unexpected part of the trip.	Good mix of educational/funny stuff. Could have been better with better editing.	
Comments from the researchers	They laugh at "Tower of Pizza" and at Allie's elbow.			Laughs.		

	Group 1 - watched videos and answered questions in the same room			Group 2 - watched videos and answered questions in the same room		
	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Video 10 - No one Died Here						
1. Did you enjoy the video?	No	No	No, she is not relevant.	No	No	No
2. Please grade the video's:						
Verbal content	Very bad	Neutral	Very bad, haven't learned anything interesting.	Very bad	Bad	Very bad
	2	3	1	1	2	1
Image content	Bad	Neutral	Bad video recorded (shaking, filming the floors, etc.), felt "see side" too hectic.	Very bad	Bad	Very bad
	2	3	2	1	2	1
Editing	Bad	Neutral	Bad	Very bad	Very bad	Very bad
	2	3	2	1	1	1
Youtuber	Bad	Neutral	Very bad	Bad	Bad	Very bad
	2	3	1	2	2	1
3. Would you watch more videos of this YouTuber's Contiki T	No	No	No	No	No	No
4. Would you watch more videos of this YouTuber?	No	No	No, my time is too precious to wasting it on her (...ups).		No	No
5. Any further comments about this particular video/YouTube	I don't care if you feel sick, how comfortable you are with blogging with them, how emotional you are and how much you reflect... --> Shut up!!! Wayyyyyy too much talking of so much irrelevant stuff. Too much moving the camera. Not cultural at all. Too longggg. Not interesting at all.	She shares and talks too much. I don't particularly like her but I also don't not like her. Just kind of uninteresting sometimes. The indian girl in Contiki seems interesting though, so I'm looking forward to her video. P.S. Not to be mean, but this girl's voice is kind of annoying. Maybe cause she talks too much? [smiley face]	Too much detail about her at the beginning (if I am not a fan of her, I'm really not interested). Her camera has better quality, or at least she looks better on screen. Talks a lot... Too much... Is this video about her first? No wonder why her and the guy from video 6 (the narcissistic) and the guy from video 7 (funny stupid) had some sequences shot together. So <u>not</u> interesting. Is she the way she travels? In the supermarket and talking about herself in the hotel comere [=room in Romanian]? How does she represents Conitki Trip? I would have never chosen to use her no matter how followers she might have on YouTube (which by the way, can be fake!!!). She is pretty but <u>not</u> relevant!	Too much talks... It should be a travel video, no? And not in a hotel room??? NO interesting talk at all, when the fact is she's talking all the time?	Not good at all. She's not doing them (Contiki) any favours.	
Comments from the researchers	They rolled their eyes when Meghan mentions her sickness. They mention how tired they are of Meghan's voice. In the end, they mentionned how annoying the video was.			They feel like she is talking too much and they are bored. They commented "What? That was all in France?" and started looking to their phones. "At some point people starting protesting", pencils falling.		

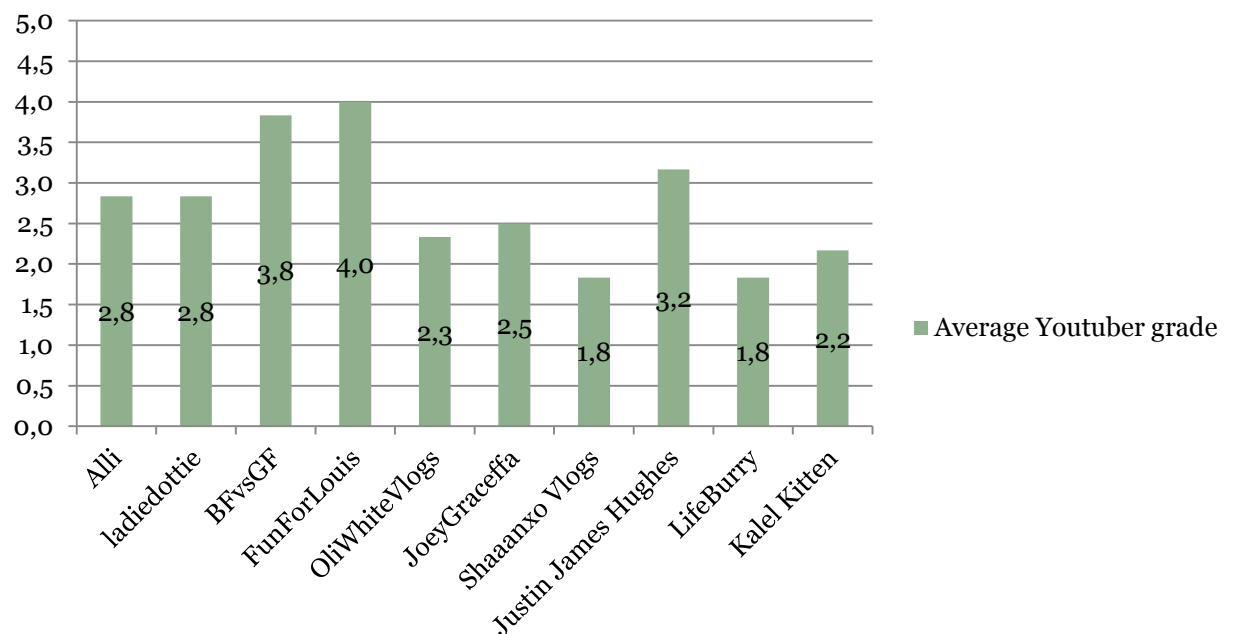
	Group 1 - watched videos and answered questions in the same room			Group 2 - watched videos and answered questions in the same room		
	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6
Video 11 - Haunted hotel in Italy						
1. Did you enjoy the video?	No	Yes	No, so this video was about bathrooms and vaginas (sorry...)	No	No	No
2. Please grade the video's:						
Verbal content	Bad	Good	Bad	Very bad	Very bad	Bad
	2	4	2	1	1	2
Image content	Neutral	Good	Neutral	Neutral	Very bad	Bad
	3	4	3	3	1	2
Editing	Neutral	Good	Bad	Bad	Bad	Neutral
	3	4	2	2	2	3
YouTuber	Bad	Good	Neutral	Very bad	Very bad	Bad
	2	4	3	1	1	2
Other			Vocabulary: bad			No
3. Would you watch more videos of this YouTuber's Contiki T	No	Yes	No	No	No	No
4. Would you watch more videos of this YouTuber?	No	Yes	No	No	No	
5. Any further comments about this particular video/YouTuber?	Way too long. Liked some of the observations (ex: Fiat 500, fried chick peas, ... blow dryer, the rooftop). Not cultural at all (everything is about nipples and Penis in Pizza?)	Fun and enjoyable. Easy to watch. Not necessarily great but at least fun (compared to the previous one!). But: <u>where is the indian girl?</u> I've been looking forward to her the last 10 videos! So disappointed [sad face]	Couple: she looks good and she is funny. He is less interesting. Too many recordings from the gas station and toilet and not as many on the city. Bringing the "penis" issue and nipples into discussion (from statues and buildings)... and also her vagina...hmm...did she get more likes or comments on that? So stupid with the blow dryer...looks like those guys have never seen a bathroom before. Funny the piano part. Yep right... and she is going to sleep without taking her makup off. [smiley face]	Nothing new, nothing interesting, she's annoying.	They aren't doing Contiki any favours in my opinion. Didn't even edit the video.	
Comments from the researchers	They laughed at "gigantic nipple" and say that they wouldn't have thought of that. They also laughed at the hairdryer situation.			They laugh about the lack of Italian and French knowledge and start looking at their phones. The comment "they have no life, or we don't have any", they are bored.		



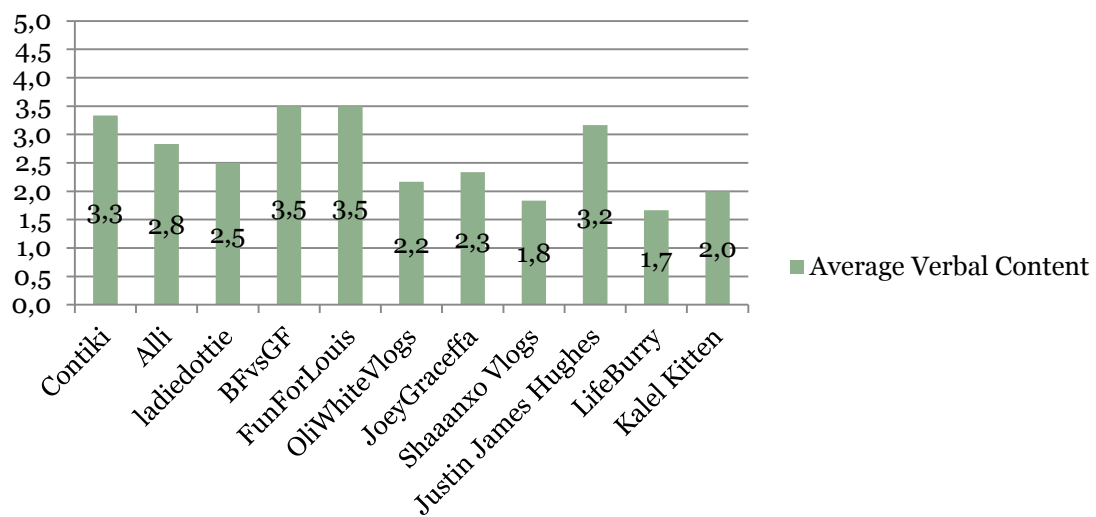
Respondents' grades on videos' image content



Respondents' grades on the YouTubers



Respondents' grades on videos' verbal content



12.7. Appendix VII. Full Group Discussion

Timespan	Content	Speaker
2:25,7 - 2:28,2	Some of them, some of them, yeah... depends.	Group
2:37,6 - 3:19,8	I think here were some, some, some videos that were like too much detail, too much talking, I was really in pain watching them, some of them especially the drama queen guy [referring to Joey's video] and - - But others were more interesting. I think overall it lack some cultural context like introduction to whatever they were saying, they were mainly very superficial I think. That's, maybe it has to do with the kind of people you approach when you ask this kind of things. It's like these videos are usually bloggers and, I mean, well (LG) it's my opinion but...	Respondent 1
3:52,8 - 3:53,0	(LG)	Group
3:53,0 - 4:46,5	I mean he was really painful to watch. Um, I don't know how he could get in -- But I, yeah, maybe he has another video that's good. But um, I would expect something, I mean if they are professional vloggers, I would expect something, some sort of concept, so I don't know what they do, but they can relate what they're doing to their trip to Italy, that's what I would expect. So um, a lot of them were just sort of random talking um, with no context, no no specific concept learn, what am I going to present now. Um, some of them had nice contact with some views and uh their experience through their eyes, but some of them were just -- I mean "just stop".	Respondent 2
4:54,4 - 5:39,4	For some of them it looked more like monologues, it was mainly about themselves and not about the audience, so I'm not, I will not even call them bloggers or YouTubers, uh VIPs or nothing like that. Moreover, uh, the material they were uploading online was not edited or like not did, I mean it didn't look like very professional. It give you more of the impression that you can do it yourself, but then if I can do it myself maybe I can get like, I can be like more relevant even for the company who kind of hired them. Because I didn't feel like they were very relevant for me. The company like the tour company well, I haven't learned anything new or interesting from those guys. So it also affects the brand of, yeah, whatever -	Respondent 3
5:38,7 - 5:40,1	Contiki	Group
5:40,3 - 6:44,0	- Yeah, of, of the company. Um because, yeah, I, I mean, I will not take those persons seriously, I will not waste my time watching their videos. I've seen others more professional and nicely made of, videos about you know tips and tricks when you're travelling, some of them ((of course)) and so this one thing. And related to context, um, but from a different perspective I felt that, uh, the way, I mean their lifestyles, uh, was not very much related to, at least how we in Europe, describe, uh travelling, because I got ((the feeling)) uh I'm sorry that they were a bunch of you know stupid Americans who came to Europe (LG) and you know they were not, um, um respecting	Respondent 3

	our culture, they prefer to film more, like what's happening in, in uh stations and hotels like they haven't seen like a bathroom before in their life, or like whether getting a bath in Europe and still things like that, and like: ok "fuck off" (LG) I'm sorry --	
7:35,5 - 8:21,1	But in the other perspective, I, I like, for me, there was not the uninteresting part, because when I travel in a country I really really like to go to the supermarket and see what the products they have or the different products and what do the locals buy and like how they shop. And for some reason, I don't know why, it's a ((fetish)), but I find this interesting (LG). So for me it was ok that they show this new, uh, product, because in their experience they're so far away and they have a very different culture that if you would also go to the US, you would also be dazzled when you go to the supermarket, and it's so, many different things. So I think that was ok, actually I enjoyed it.	Respondent 2
8:25,5 - 9:34,7	I'd like to say, like, overall, I try to look at it in a way that, first of all these, this, we, we are kind of already going in, we know what we wanna see in these videos. Like we knew that the, uh, they were hired by Contiki to do this, so I also try to look at it from the perspective of some random followers of these people. Like people would just follow them and try to, I don't know, I don't know what they get out of it, but people just like to follow them. And still I couldn't see, uh, these bloggers, for some of them, doing any favours for Contiki, in that perspective. And when we go in, and we wanna see some stuff of the trip and, and then, that's fine, but then these people who go in and just wanna (()) then, still, they are not doing any marketing for, or, they're not even promoting the trip or, the company, so -- It was just uh, except maybe one, two, two of them who actively tried to, like promote the trip. Not even the company, but just talk about the trip.	Respondent 5
9:35,8 - 9:43,8	As a precision, uh, they were not, uh exactly hired, they were more like sponsored. So they were not paid, they just, got the trip for free.	Moderator 1
9:49,0 - 9:59,5	Well yeah, I'm I'm not saying that they were supposed to deliver something, but then, at least, if, if not, at least, you know, do a favour for these guys.	Respondent 5
10:25,4 - 10:26,6	Yeah, cause they are the managers.	Respondent 4
10:28,4 - 10:31,8	That's the only time, we hear about the agency [referring to Contiki's video].	Respondent 6
10:34,2 - 10:58,4	I think at the end, you know, when some of them, some of the bloggers had a link to subscribe or they had some sort of vlog of what happened yesterday, or like, what will happen tomorrow, so maybe in that like, you know, few seconds at the end, you know having perhaps like a button next to subscribe on like, go check what Contiki is doing, but like something like that where they make, they don't have to actively mention about, more like deliver as you said, but.	Respondent 3
10:59,5 - 11:18,9	As far as I noticed one person referred to Contiki. So, I mean, uh, if they spend so much money, and they do, in these kinds of things, just to pay some bloggers, uh, a trip for free, because Contiki has to pay for it, and some, I guess.	Respondent 1

11:24,9 - 11:53,5	No, no, no, true, but, if, if they already spent a lot of money just to pay the trip, the, the trip, then I think, if they paid them a little amount per day they could do many things for them like say, like ask them to talk about this and that in their videos and stuff like that, which they cannot if they don't pay them right. So, I think, that was what it missed, because it's when you watch this, you don't know it's about the company, you don't know it's about The RoadTrip.	Respondent 1
11:53,4 - 11:59,8	Is it actually a part of a marketing campaign or totally like it's just they want to sponsor these travel bloggers and then...?	Respondent 4
12:06,0 - 12:19,1	So that's actually like the core of the campaign to collaborate with YouTubers, and they, they invite them, so they invite 10 YouTubers every year, um, and some of them get reinvited the next year.	Moderator 1
12:22,9 - 12:31,7	If they, if they manage to do, like videos that actually work, that gets a lot of views, and then maybe they will be reinvited, the next year.	Moderator 1
12:35,1 - 13:39,0	For me, because when I see it, I don't know because my expectations when I see the videos, I expect something like travel bloggers, like I would see recommendations of the places, I get some new insights about the places, which I got nothing in the end. Um. Because of that expectations, when I see they are talking about their personal things and they say like "oh I just came here 3 month ago, I was like" who cares? "And I was like her with my friends" who cares? [referring to Dave's video] And then like there's another girl who just showed all the videos, just this and then start moving to another place and no explanations at all. Um people can just see on Google pictures other than seeing videos. So for me, I don't know, yeah I mean the return of investments of Contiki through this marketing campaign actually, maybe they gained something. But just to see from the outside, it looks like a failure actually like, it doesn't seem to do anything for the brand and, yeah, that's my opinion about the general video. Unless, uh, with one guy, which is like the dreadlocks? [referring to Louis' video]	Respondent 4
13:39,3 - 13:39,7	Yeah.	Respondent 1
13:40,2 - 13:59,8	I mean I think he's a professional travel vlogger like maybe he's more specifically on travelling, I think that's why he knows, uh, what part that may be interesting for the viewers, what things is not. I mean you don't show all the time cats in the street or dogs in the street [referring to Alli and Dave's videos], like who wants to see that? We also have it in our cities, for example.	Respondent 4
14:00,9 - 14:04,0	I think, that's the only one that actually can get my attention.	Respondent 4
14:04,0 - 14:05,1	The ((chill)) girl who, who went to different cities just to talk about her feelings [referring to Meghan].	Respondent 5
14:04,0 - 14:05,1	Yeah, yeah.	Respondent 3
14:04,0 - 14:05,1	Yeah, I agree.	Respondent 1

14:05,1 - 14:10,0	Yeah (LG).	Respondent 4
14:10,0 - 14:11,5	(LG)	Group
14:15,7 - 14:27,2	She was talking like uh, it was her third time being invited on this thing, and I can't see how any of the previous times could have done them any favours, Contiki.	Respondent 5
14:32,5 - 15:57,5	It's curious, I mean how do they get those people, they, because they have a lot of followers on YouTube? But it's also more I mean, you can have a lot of followers on YouTube, you can have like, so easily, so many followers, just by paying you know, fight back and getting people from Asia or like, I mean like, or even like fake a comment and have a lot of followers and likes that actually don't exist in reality. And you just look like an influencer in your field but you're like a person that (()) because you are not interacting with people. So I think it's misleading choosing a person just based on the number of followers and likes, which can mean nothing, and if, that was the case of Contiki with these people, and, I mean, it, if, its's crucial that they were unprofessional in the way they were delivering. Also like, they made no editing, um, very hectic images, sometimes really visual portions, so I couldn't, I couldn't get like a storyline, like a nice line, so -- And it also, it seemed for me, it seems to me that uh, they were travelling also cheap. So, you know, I don't want to travel like them, I don't want to eat like pasta in those kinds of restaurants, maybe I want to go in nicer restaurants like to have a nice coffee or like a wine or something. I don't want to see the street and people working on repairing the street next to me or like, really, yeah this shitty carousel and (LG), all those three people (()) filming Pisa right now. Like, from the outside I think it looks quite weird (LG).	Respondent 3
15:57,2 - 15:58,6	(LG) [referring to the three YouTubers filming outside Pisa].	Group
16:03,8 - 16:51,3	I think uh, relating to what you said before, um, which I've been thinking because now, we now, when we watch it, we don't know who they are, I never saw these, these guys before. And, I'm not interested at all to watch these guys' lives, what they're doing in the travel, I'm not interested at all, unless, if they actually, if Contiki wants to gain their brands, like, they want more people to know their brands. It's maybe nicer just to hire a celebrity, which everyone knows and lot of people like them, and this celebrity just can do a service everytime and people just still watch it, rather than hiring these travel bloggers and then you have, you don't reach anyone, because all new people who for the first time see them are not interested at all, to watch the videos.	Respondent 4
16:51,8 - 16:58,0	I think, well, you reach a lot of people, so -- You reach a lot of people because they have a lot of followers.	Respondent 1
16:58,2 - 17:10,5	Yeah but that is the existence of the followers, of the people. If you reach uh, a famous person, for example, you gain more new people, which before never see them, but know their name for example.	Respondent 4
17:10,5 - 17:12,3	Is it gonna be relevant, still?	Respondent 1

17:14,3 - 17:29,0	The YouTubers even not are travel Youtubers, they are maybe like, the girl you say, maybe doing a make-up tutorial that has a lot of fan-base in YouTube. She got invited. So, they are not also relevant to do some travelling trip actually.	Respondent 4
17:29,9 - 17:41,0	And I think that is a problem, is that the content is irrelevant and, I think the way to do it relevant was maybe to have some more professional ones like the one with uh -	Respondent 1
17:41,0 - 17:42,5	Dreadlocks, Dreads yeah [referring to Louis, regarding how professional he is].	Group
17:45,6 - 18:08,8	- Him [referring to Louis] interviewing and asking other people about it, like, you don't have, I mean I don't believe that all of them have to be YouTubers, if you have some more, I don't know, normal people? (LG) Who can actually make constructive comments on whatever they see. I think can make it more relevant than this.	Respondent 1
18:11,6 - 19:01,2	I feel like if I knew what is their usual, um, what they, what they're usually uh, youtubeing -- youtubeing about. I don't know if it's like uh the other one could be traveller, the other one could be whatever, I think that if I was, I don't have to watch it, but I, if I knew that this person is doing makeup, this person is doing this. Then i could actually, un, understand uh, uh, their contents, travel content better, to, to their usual content. Or I don't know, I think I would just understand a bit more what to expect, or, i don't know but I feel like this is something that I would have liked to know. I don't know how we could make a difference but I would like to know that this person usually posts about this and now just showing this.	Respondent 2
19:07,4 - 19:23,7	I think the fact that they spend so little time in each city is just, um, doesn't help, for them to create relevant content, because then they would focus on little things, instead of, more cultural.	Respondent 1
19:24,2 - 19:36,3	On the other side, they don't really interact, with, uh, with the culture. So they are visiting Italy, but they haven't like spoken with any like real Italian, like ok how do you say "have a good appetite?" in Italian or like you know, just interact.	Respondent 3
19:38,8 - 19:43,7	Like how do you say, maybe you can pronounce this name and from time to time they're asking their audience.	Respondent 3
19:52,7 - 20:07,4	I think that it would have been interesting if they would have, um, differentiate a little bit the story, so if one person is for example passionate in makeup, maybe they could have taken this trip from, uh, a makeup approach, like how -	Respondent 3
20:07,4 - 20:09,0	Italian women.	Group
20:09,0 - 20:53,6	- Are, are using makeup or like if you feel like, I don't know, wine, uh, passionate, what is unique about wines in Italy? So, if, a lot of, because I mean you have like 10 people or maybe more because some of them are couples, but the story was flat, like, all the way, and sometimes you know, boring or this. And I think a bit of your passions. Um, one of the guys [referring to Joey] at the beginning he	Respondent 3

	started with an anime, so he's, actually I like a bit how he started, because it shows a little bit about what is his interest and what he likes to do on his free time, so, maybe I can relate to that kind of personality. But then he just like, yeah let in the corner and then start being funny, stupid you know (LG).	
21:11,3 - 21:18,5	I think they show some fun parts of this sometimes and that was length, like I liked the high-fives and stuff.	Respondent 1
21:18,5 - 21:43,7	Yeah, yeah. I also think that the Boyfriend versus Girlfriend, I think that was a nice video cause they have, they were pranking each other all the time, which I assume, by the name, is the, their concept (LG). But, uh, I think it was one of the most fun videos. And this would be the positive, like the usual fun and pranks that happen in a trip. I thing this was the good part.	Respondent 2
21:43,6 - 21:47,4	Maybe this works best for the US market rather than the European one.	Respondent 3
21:47,4 - 21:48,4	Yeah, true.	Respondent 2
21:49,3 - 21:55,3	Would you have, uh, enjoyed more the videos if it had been in another continent?	Moderator 1
21:55,3 - 22:15,5	Maybe.	Group
22:15,9 - 22:34,7	But maybe, not only, the, the continent because, I, I haven't seen Italy in another ((way)) from Europe, but perhaps if they would have been a little bit diverse in terms of, of, culture, so I would have had, yeah, a feeling of you know, I can understand visiting that city. It would have brought some diversity, but yeah.	Respondent 3
22:34,9 - 22:59,0	I don't think so, as long as the video is actually interesting. It can be about Denmark, but if, about Denmark, and then they show it very nicely, uh I like the one with the dreadlocks [referring to Louis], because, uh, he puts music on it. And sometimes you are feeling like a bit bored and then suddenly you hear a music and then you feel like you enjoy the video again and you see maybe, there is one video with the, with the writing in the front like "the best, the coolest building in Europe" -	Respondent 4
22:58,8 - 22:59,9	Yeah.	Group
22:59,2 - 23:08,0	- You see. So you get, your attention back. But, um, I don't think the location actually matters, where you come from, what you want to see.	Respondant 4
23:10,9 - 23:27,0	It affects how you perceive what you're seeing, see, seeing and what you tell about. So sometimes it's boring because (()) and other times it's interesting, I think, the cultural shock that they have and they, that I explained before.	Respondant 1
23:27,9 - 24:14,2	I like what, what they explain when they think, but I don't like at all, when I feel like, they're just faking it, like "ok now I'm gonna try	Respondent 1

	pesto" and then they try and say "oh my god this is so good" [referring to Alli's video]. Like it just looks so fake because I mean, what, what would she do, I mean, she has a camera pointing at her so it's kind, she, she's supposed to say how cool it is. And I didn't like that part. When they film themselves, record themselves, trying something that is already supposed to be good and I don't like the way they do it at all. I really like when they ask other people about it, because then the answer is more likely more honest.	
24:52,0 - 25:03,8	eif it was about other people, the thing that I suggested before, if they had other people that they would ask about their experience as well instead of being about them all the time.	Respondent 1
25:05,0 - 25:26,2	For me it was not at all in the same time. For me it was very separated. As long as they talk it was for me boring and if they showed something without any comment it was for me interesting. So I didn't really care about what they say because, for me it was very low quality that came out of this. It was always Columbus and pesto.	Respondent 6
25:36,6 - 26:14,4	For me, if it's reality show of their lives it's actually fine, as long as we, I can find something unique from it. I mean, when the guy, uh, forgot about the glasses and he was like running, I was like I feel, oh my god, it can be a story that you can tell to other people. It's his personal story, it's his reality. But then there is another reality, which they were like maybe doing something with the lazer and I'm like mmmm I don't care about it. So it depends how they package it and how unique is the experience actually relating to me.	Respondent 4
26:14,9 - 26:19,3	Another story was a girl, with, uh, who talked about her feelings too much.	Respondent 2
26:19,3 - 26:23,5	Yeah (LG).	Group
26:22,9 - 26:36,1	I mean I was thinking only please stop, please stop, and then, on the other hand I was trying to be understanding, yeah ok this is human, she is going to feel like this, and it's ok that she's but please stop! (LG) Cause, it's too much.	Respondent 2
26:33,2 - 26:34,8	(LG)	Group
26:36,1 - 26:39,4	I keep looking at the time, which was like 4 minutes!	Respondent 4
26:39,6 - 26:41,1	(LG)	Group
26:42,0 - 26:48,2	And this, this other guy, the, the one you said drunk, that was that was -	Respondent 2
26:49,1 - 26:52,2	Oh for the drama queen guy that like the one that's like that? [referring to Joey]	Respondent 4
26:52,2 - 26:56,0	The one that was filming in the end in his underwear? That one? [referring to Oli]	Respondent 3

26:56,0 - 26:58,5	Ah no no no no, different.	Respondent 4
26:58,5 - 27:08,9	For me he's, he's unique. He is, for me he's an interesting example of, his reality and he's unique and I got the uniqueness, the drama queen, guy [referring to Joey].	Respondent 4
27:08,7 - 27:09,4	Aah the drama queen [referring to Joey].	Respondent 1
27:09,8 - 27:11,2	The one with the magic? [referring to Joey]	Respondent 3
27:12,5 - 27:16,9	But I think he was so superficial, I was feeling like throwing up. [referring to Joey]	Respondent 1
27:19,5 - 27:40,8	But if the video has been shorter, I think it would have been like after it is like 7 minutes I was like, ok, actually you're not the funniest, you're going stupid [referring to Joey]. So that's why actually you know, sorry to (()) down. If he had keep it short, ok so this one is nice, it's like the second one I like after the guy with the dreads who did have some unique personality [referring to Louis].	Respondent 3
27:41,1 - 27:43,3	I really don't like [referring to Joey].	Respondent 1
27:45,2 - 27:47,0	The guy with the underwear I don't like [referring to Oli].	Respondent 4
27:51,4 - 27:54,7	But I'm sure there's some teenagers in America who like him.	Respondent 6
27:55,7 - 27:57,2	See a role model (LG).	Respondent 4
27:57,8 - 28:38,7	Like these people already have followers, so if, if I try to think already, if I was watching and if I was actually interested in whatever they talk about and then would it make me want to travel there or did make me want to book a trip with Contiki. Like uh, this, this girl who talks about her feelings, I'm guessing she has a lot of, uh, maybe teenage girls who want to talk about their feelings, so then did she actually at any point make me, as a teenage girl want to visit Florence? And then: no, she didn't.	Respondent 5
28:40,0 - 28:43,0	Yeah I was thinking just about to say that. Someone who's never been to Italy or to Florence or booked a trip with Contiki. It was just, uh, dreadlocks guy [referring to Louis] who'd made me wanna.	
28:40,0 - 28:44,6	She was in a room the whole time. I mean, how is that helping?	Respondent 5
28:46,2 - 29:53,5	Besides the talking part, uh, I find really, actually, in my head I give points to the guys because they all had the same trip, right? So they could not be too far from each other, it was the all sort of same stuff, but I really appreciated the ones who actually had another story to offer, besides the usual stuff that everybody saw. So, in my head it was really unique and nice when somebody showed like the hotel tour, and how it was exciting for him, or the, the, the running for the glasses story, just something different than the others. Cause I think this is also what makes professionals and like good at what you're doing. We can all be in the same place when we have another point of	Respondent 2

	view and a different story to offer. So the ones who actually gave a different story from me that was important. Like, in my head I think there were (()) at least, and just, pesto, Christopher Columbus, "this is the city that says, that uh, gave birth to pesto: Genoa".	
29:59,2 - 30:01,4	And the piano thing.	Respondent 3
30:01,9 - 30:04,2	Yeah, the very dramatic (LG).	Respondent 1
30:13,0 - 30:43,7	Yeah I was actually just about to say that if someone who's never to Italy or to Florence or booked a trip with Contiki, It was just uh dreadlock guy who'd make me want to kind of, uh, cause he, he gave some bit of information about the place and then also he also went to his daily routine and doing his stuff. So then he made me want to know more from just the little that he says. So he, he actually made me want to, want to travel there.	Respondent 5
30:43,8 - 30:45,3	With Contiki?	Moderator 2
30:47,1 - 30:49,0	He didn't mention Contiki, so.	Respondent 5
31:00,8 - 31:04,0	Would you actually like to do what they did?	Moderator 2
31:04,0 - 31:04,8	No.	Group
31:06,0 - 31:11,7	They would have only seen that video, and they would have had no idea that it was with Contiki.	Respondent 3
31:12,7 - 31:23,4	I think if everything there's to see in Pisa is the Pisa Tower, and in Florence is The Duomo, and like, no.	Respondent 1
31:24,2 - 31:30,3	I wanna experience more to cities. They stay like half a day in each city, that's, ridiculous, I think.	Respondent 1
31:42,0 - 32:14,5	I think I would try it because, even there was not the best choice of uh, how doing the trip, staying half an hour in a city then moving to the next one, I think it would be a unique experience. And then I can offer my perspective and what I think is interesting when I go to all these places. And, of course maybe I will go again in the city because I would want to get the full experience in the way I want to travel, but uh, I think it would be a unique experience in itself, cause it's not something you can get any day.	Respondent 2
32:21,0 - 32:49,1	It didn't seem, from the videos there that they're having some special service, I know maybe in the bus, they had like some key moments, where all those people were together with the guy from Contiki, the tour guide. So it was like the bus and for example when they were eating. So, from the marketing perspective, this would have been a nice moment to do like some product placement, you know, on the spot, like, maybe also like uh, the chairs from the bus with Contiki so, some, somehow that you have seen the brand visually.	Respondent 3
32:50,1 - 32:55,8	It wouldn't have been, uh, necessary for them to mention it, but you	Respondent 3

	haven't seen anything, no logo, no nothing.	
32:55,6 - 32:58,6	I don't even know how you spell it, because I haven't seen it.	Respondent 1
32:58,6 - 33:00,8	I don't even know how the logo looks like.	Respondent 4
33:05,8 - 33:09,4	It was standing a couple of times on the papers as well.	Respondent 6
33:22,2 - 33:30,1	I think they missed some, um, some moments, in the customer journey. And, that's the company's fault.	Respondent 3
33:37,5 - 33:47,0	They could create a profile, not create, but they could, show a little bit of, uh, background from each, for everyone of these persons.	Respondent 2
34:00,7 - 34:16,4	They give, uh, a video from their perspective and relate it to their own personality and material. So then you have 10 different perspectives and then have a stronger branding inside their videos, like they have to have some Contiki something something.	Respondent 2
34:20,2 - 34:22,3	They can give them some t-shirts, I don't know.	Respondent 2
34:26,4 - 34:27,4	One person had them.	Respondent 2
34:41,8 - 34:48,4	They offered the bag with all the goodies in the first video, why not offering one goodie like for each video?	Respondent 3
34:48,9 - 34:56,0	If I'm only going to see on the third video out of 10, so I have like no idea about you know Contiki.	Respondent 3
35:05,5 - 35:08,9	They need more requirements to relate the stuff.	Respondent 6
35:12,3 - 35:31,2	I don't know, after watching this loads of videos, I don't know what their brand values are. There are a lot of travel agencies, and, when you want to compete, you have to stand out from the crowd like you show what your brand is, what your values are, what makes you different than the other brands that the customers have to chose to. And, I don't see it at all.	Respondent 4
35:53,7 - 36:00,4	And, they go to this like touristic places, and they don't see any other places, which is unique.	Respondent 4
36:14,4 - 36:15,1	Low budget. Budget.	Group
36:23,1 - 36:31,5	I think, the guys who want to just check on the map: I've been here, here and there. Yeah I know, for a couple of hours in each city but at least I've been there.	Respondent 1
36:52,0 - 37:10,9	What I think it's it's, it's a little bit weird is that there are a lot of bloggers out there, let's say, for example, in the makeup industry, that they promote products, but like without the company being you know, like meaning to ask those people, you know and they mention	Respondent 3

	them and many other things. But these guys, like even being invited by Contiki, they were not doing it at all.	
37:28,0 - 37:39,0	It's only good maybe to learn, to know some new people, that's the only, otherwise I would take public transport from that city to that city. I would do that, I think.	Respondent 6
38:11,0 - 38:34,2	But then you're gonna have your experience and you don't have to do what they do, even though, what you find interesting to do as a concept. If you were a blogger, about, plants, and then you would, you could make your own videos from Contiki, and you would explore the plants around the area. So you don't have to follow their footsteps.	Respondent 2
38:35,8 - 38:44,6	But then you brand yourself and not Contiki and that's not the sense about, of this project actually. And that's what actually happened, they all branded themselves instead of the company.	Respondent 6
38:48,0 - 39:31,9	Maybe they could have different plans, like once a year they would have a theme, um, trip. Like this year we gotta go in Italy and we're gonna explore fashion in Italy. Then all the fashion bloggers - there is a lot of bloggers in fashion - and those guys could come and explore the fashion in Italy. That would be like, massive actually. And when I say fashion it can be anything. Fashion is like a big thing, and it could be makeup as well included in the same trip. And going to Paris, and Milan for example. Like, oh and London, like the three, uh, capitals of fashion in Europe.	Respondent 1
39:36,8 - 39:55,4	They could have this trip not only for bloggers. First for bloggers of course, they would talk about it, and then everyone who's following these fashion bloggers would go in the same kind of trip that focuses on fashion in these cities. Instead of just going there and check the Pisa Tower, and that's it.	Respondent 1
39:55,3 - 39:56,9	It's too random, hu?	Respondent 6
39:57,1 - 39:58,5	Yeah that's what I felt.	Respondent 1
40:07,5 - 40:14,2	If it's only about checking the Pisa Tower, I mean, I can go and check it on the Internet (LG).	Respondent 1
40:17,6 - 40:39,7	Contiki is very popular for people, uh young people, that are first time travellers alone, or with someone, one other person and that want to travel in a big group. So, usually you'd be in this big bus with lots of people that you don't know around the same age group, going through these all these countries.	Moderator 2
41:21,3 - 41:27,3	Yeah it's very interesting that part, we just didn't get it, because all the context was bloggers.	Respondent 1
41:31,4 - 41:49,9	They seem to be, they seem to get along pretty well, and I think it's a nice way of travelling just meeting people all around the world and then experiencing every country and see how different people from different backgrounds react to the things they see.	Respondent 1

41:49,9 - 42:10,4	Especially if you are uh, you have the same age and this is like very unique for Contiki. Cause you can also like you know end up locked in a bus with you know people that are over fifty or sixty and you're not having fun. But if this is unique for the company, they have youngsters basically travelling around, they should emphasize it more.	Respondent 3
42:12,8 - 42:36,8	I think that if that's their main selling point, then well done. But then, that's the only reason I want to go with them. But they showed also the, I mean it didn't feel like a tour to me, I just thought, this, I didn't think this is actually their package that these people want. I just thought they were just rushing them to make their daily videos.	Respondent 5
42:47,1 - 43:22,3	I don't like the concept of doing that. It's like for me when I was in my pre-school or elementary school, I'm going with all my friends in the bus, travelling together from one place to another. I would just prefer for myself, if I want to travel, go there alone and the people in the hostel, with people in the restaurants, talking to the people when I see the beautiful church, and that's how I make friends during my travel. And not like going in a bus all together with uh strangers that having the same age as me, and always having them for the next two weeks.	Respondent 4
43:33,9 - 43:35,8	I actually like the concept (LG).	Respondent 1
43:51,8 - 43:56,4	Young budget travelling agency.	Respondent 1
43:56,9 - 43:57,5	Cheap.	Respondent 3
44:01,5 - 44:09,3	And not that good, I mean also comparing to the quality of the food and how it looked. Everything looked cheap: the cutlery there looked cheap, the place looked cheap.	Respondent 3
44:18,3 - 44:32,9	All this rush, I mean like go from this place. Cause basically eleven minutes of recording, he had only 3 main attractions. Ok so he had like the boat, he had the Pisa Tower, the old building and the carousel.	Respondent 3
44:32,9 - 44:51,8	So it gave me, the impression that you were more on the road, in the bus, which is not how you should experience. And you're not interacting with any of the locals, which it's very superficial I think.	Respondent 3
44:51,5 - 44:52,1	Yeah.	Group
44:54,1 - 45:06,1	And then they end up comparing buildings to boobies and penis. I think, yeah, I think it gets very superficial.	Respondent 1
45:17,6 - 45:20,9	Totally for me, the marketing failure doesn't get me at all.	Respondent 4
45:32,3 - 45:35,0	Maybe they should have a different strategy for Europe.	Respondent 3
45:35,0 - 45:36,8	Yeah.	Respondent 2

45:58,6 - 46:00,5	The social context is important.	Respondent 6
46:21,7 - 46:49,3	I use it [YouTube] to look for videos of the destinations before I go. Like before I go to, I went to Greece for example, I checked like they have this Kalimera, uh, tourism campaign and it's very good. I keep repeating and I, I said to him [pointing at Respondent 6, her boyfriend] like it's very good, very good campaign. And I like to see like what can I expect before I went there and what can I do, what actually do people do there so it's, it's very nice way. Because I'm lazy to read sometimes.	Respondent 4
46:49,2 - 46:53,0	Is this after you decided that you wanted to go to this place, or before?	Moderator 2
46:56,2 - 47:05,5	Usually after. But if like if someone posts it on Facebook, and say like, very nice video, of course I'm like "ok, what is it?" Maybe I'm interested afterwards.	Respondent 4
47:05,4 - 47:07,5	It triggers the stimulus (LG).	Respondent 3
47:08,8 - 47:12,0	Lots of videos are nice hu? Like Turkey and --	Respondent 6
47:13,5 - 47:20,1	Greece is, Greeks is very nice like Kalimera, like all the time and then they start playing music and there's food everywhere.	Respondent 4
47:40,6 - 47:43,4	The name is Kalimera, the name of the campaign.	Respondent 4
47:50,1 - 48:03,6	I don't use YouTube for inspiration but if, I've been thinking of the cases, I've seen some videos that have made me said "I am never going to that place". So, quite the opposite.	Respondent 5
48:11,1 - 48:25,6	I usually don't watch videos cause I don't have patience for that. I hate wasting time. And because I cannot skim it and just go through what's important.	Respondent 1
48:33,5 - 48:40,3	It's not a text that you just read the beginning of the sentence and the end and then you guess more or less what's about.	Respondent 1
48:40,7 - 48:46,6	But you can have it as a text, there is a button next and you can have, like everything that's in, insert, in, in the video as a text.	Respondent 3
48:52,3 - 49:24,3	I'm, honestly, I'm a YouTube freak so everything that I'm searching, I, I search more things on YouTube than on Google because I find like more easily. And also because of the text and because they have the visual element, which I think, that uh, yeah, makes me, uh, save a lot of time. And if I have to, yeah, to speak about some social media trends, it shows that you do, it's increasingly used by people, you know. Sometimes you don't even, when you s a new product, you don't even want to read through the instruction, you just go on YouTube and find some tutorial or something. And that is what I do.	Respondent 3
49:45,9 - 49:49,3	I find a lot of inspiration. Especially like how to do videos.	Respondent 3

49:56,3 - 49:58,4	My thesis, also it was about about social media.	Respondent 3
50:06,2 - 50:15,8	Sometimes I would just like seen a three minutes or five minutes YouTube video and, for me like, three or five minutes length, is like the times (()) that I can put my attention in.	Respondent 3
50:47,5 - 50:52,5	He was the only one who was able to make the food look good [referring to Louis].	Respondent 1
50:55,3 - 50:56,3	His editing was great.	Respondent 5
50:59,6 - 51:18,6	It just tells how important it is that the people who got there uh, like these bloggers, what, the content that they're showing, it's good or bad depending on how good they are, how bad they are, editing and so on. And yeah, the other ones could make it look very bad, the food especially.	Respondent 1
51:19,5 - 51:23,7	From all of the ones you saw, which ones do you think were re-invited for this year's RoadTrip?	Moderator 2
51:24,8 - 51:26,0	Dreadlocks' dude [referring to Louis].	Respondent 5
51:27,3 - 51:28,1	There were three.	Moderator 2
51:29,2 - 51:36,4	Uh, so the guy with the dreads [referring to Louis], uh, the drama queen guy [referring to Joey] and --	Respondent 3
51:36,4 - 51:37,7	The boyfriend-girlfriend [referring to Jesse & Jeana].	Respondent 2
51:46,7 - 51:48,3	Maybe the other couple [referring to Kalel & Anthony].	Respondent 2
51:51,3 - 51:58,0	[Group arguing]	Group
52:00,8 - 52:02,1	The girl is just so annoying [referring to Kalel].	Respondent 4
52:14,1 - 52:15,0	The first girl [referring to Alli]?	Respondent 2
52:20,9 - 52:23,9	Only one [referring to Alli] who would give information about --	Respondent 1
52:23,0 - 52:24,8	Yes, I learned from her.	Respondent 3
52:26,1 - 52:27,8	She was ok in my opinion.	Respondent 5
54:40,8 - 54:47,4	One thing, cause none of them also has, has been using like any kind of hashtags, which might also be very interesting.	Respondent 3
54:54,6 - 54:58,8	One mention hashtag tourism, which is just like so wide (LG).	Respondent 3

