

Stockholm School of Economics

Master Thesis in Marketing

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Cooking Up a YouTube Channel

- A study of characteristics of YouTube cooking shows that help the viewers with their cooking.

Abstract:

In the past few years a cooking trend has hit Sweden - Instagram is overflowing with food pictures and there is a plethora of cooking shows on TV. Cooking shows on YouTube has started to attract viewers and is believed to have many benefits in comparison to linear TV. The Swedish market for YouTube cooking shows is still in an early emerging stage, however there is great interest in a quick growth of the YouTube genre as major Swedish grocery retailers are some of the leading advertisers in Sweden. This thesis aims to explore the characteristics of cooking shows on YouTube that help the viewers with their cooking by using two studies as a foundation for a qualitative main study – a survey, in-depth interviews and focus groups are conducted. This inductive and exploratory methodology is suitable because of the emerging stage of the problem area. Content analyses are carried out to analyze the qualitative data. The results are analyzed with the help of Vorderer et al.'s (2004) work "Enjoyment: At the Heart of Media Entertainment" as a theoretical foundation. The focal point is enjoyment, to understand viewer motives for watching cooking shows on YouTube. With supporting theories on experiences and communication, the analysis focuses on format and the staging of the videos. It is concluded that viewers want to see content that matches their motives, or else the content will provide them with an insufficient experience. Critical moments, depicting a particular technique, was the single-most helpful parameter for viewers. The study is aiming to map the landscape for further research within the problem area and contribute with valuable insights for adjacent problem areas.

Keywords: YouTube, YouTube channel, YouTube genre, Cooking Shows, Viewer Motives, Content, Format, Staging

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1. DEFINITIONS

- **YouTube cooking shows:** YouTube cooking channels and videos.
- **YouTube cooking channels:** Specifically YouTube channels consisting of cooking videos.
- **YouTube cooking videos:** A YouTube video with content concerning actual cooking of food or information about cooking or food.
- **Format** (of YouTube cooking videos): The type of cooking that is being done in the video. Further explanation in section: 5.4.1.
- **Staging** (of YouTube cooking videos): Who performs the cooking and how the cooking is presented. Further explanation in section: 5.4.2.
- **Presenter:** The person who is presenting in a YouTube video.
- **Content** (of YouTube cooking videos): Format + Staging
- **Content Creators:** Content creators of YouTube cooking shows.
- **Design:** The content creators' design of content, i.e. choices of, and strategies for, different types of format and staging.
- **Concept:** General strategy of the content.
- **Platform:** The medium of the content, e.g. YouTube, linear TV, etc.
- **On-Demand:** The viewer dictates when to see e.g. a video, such as the YouTube platform and other streaming services.
- **Linear:** The viewer does not dictate when to see e.g. a video, such as linear TV.
- **Viewer:** The viewer, i.e. consumer of videos.
- **Genre:** The subject matter on YouTube

2. INTRODUCTION

In the past few years, a major cooking trend has hit Sweden - *“It is everywhere all the time”* (focus group 1, 2015). This statement depicts the state of the cooking trend currently enveloping Sweden. In 2011, 74 cooking shows were broadcasted during one week on six popular Swedish TV-channels (Expressen, 2011) and this amount does not include the vast variety of smaller program segments from morning shows or news broadcasts. Social media such as Instagram is overflowing with pictures of food, in 2013 there were over 285 000 hashtags for food alone (Dagens Nyheter, 2013) and there is a plethora of cooking blogs on the web, they even have their own award show (Allt Om Mat, 2011).

Despite this trend, it is debated whether the perfect dishes cooked by professional chefs, which cooking shows on TV often depict, actually are helping the viewers' cooking or rather having a discouraging effect (SVT Play, 2015). As linear TV's relevance is decreasing, viewers are to a greater extent using on-demand services such as YouTube (Dagens Nyheter, 2014). Food and cooking was in 2013 the fastest growing category on YouTube as subscriptions to cooking channels increased with 280 % and the videos from the top 20 cooking channels had around 370 million views in total (The Boston Globe, 2014). Experts consider that the rise of food and cooking on YouTube is partially explained by the presence of content available on-demand on YouTube; ingredients, chefs, how-to's, etc. (The Boston Globe, 2014). The increase of food shows and their popularity on YouTube can also be attributed to the Millennials that are connecting through mobile devices (The Boston Globe, 2014). Despite this recent global take off for cooking shows on YouTube, the Swedish market is still in a developing stage as there are only a handful of Swedish YouTube cooking channels (United Screens, 2014).

Niclas Lundberg, the creator behind the biggest YouTube comedy cooking channel in Sweden (Regular Ordinary Swedish Meal Time), in terms of viewers and subscribers, states the rhetorical question:

“Why are not cooking shows on YouTube big in Sweden since it is really big on Swedish TV? It is interesting that cooking on TV is claimed to be so popular, is it popular because it is aired on TV a lot? Because there is lot of money in the advertisements surrounding cooking shows

on TV? Or because people really are interested? YouTube is a more honest platform when it comes to determining popularity, since it depends on peoples' real on-demand preferences."

(Expert 2, in-depth interviews, 2015)

What is noteworthy about Niclas' statements and questions is that de facto, a lot of advertising spending is invested in cooking shows on TV. The biggest spender on advertisements in Sweden is ICA (IT24, 2009) followed by other major Swedish grocery retailers on the top-10 list. The suitability for these grocery retailers to advertise during cooking shows is high, since their products fit with the content. Therefore, it is plausible that the plethora of TV cooking shows partially exist because of the advertising's suitability. Cooking shows on TV are aired frequently but the actual state of popularity is indeed more difficult to determine. Content creators of cooking shows on YouTube are interested in shifting a portion of this advertising spending to YouTube. If the viewers' preferences are not taken into account in these TV shows, the question becomes whether or not they are actually helping or discouraging the viewers. This entails that there might be opportunities to produce cooking shows on YouTube that are more helpful for viewers' cooking. YouTube might be able to provide these opportunities as it is an on-demand service where everyone can be a content creator. It is easier to produce videos with other types of design than TV, such as length, staging and setting of the video, etc. The YouTube medium may as well hold other positive effects - when Jamie Oliver describes the success of his YouTube cooking channel, FoodTube, he suggests that the medium provides something that linear TV cannot, a form of immediacy (The New York Times, 2014). As Niclas' final words suggest, YouTube would be a better platform for determining the popularity of cooking shows as the views of the videos are more directly linked to viewers proactively looking for videos.

2.1 Problem Area

With regards to the introduction section above, the authors in collaboration with the partner company, United Screens, deem that cooking shows on YouTube would be of interest to investigate further. This involves characteristics of YouTube cooking shows that are aimed at helping the viewers with their cooking, such as format, staging and overall concept.

2.1.1 Research question

Considering the problem area, the authors in collaboration with United Screens, have determined the research question. The thesis aims at exploring characteristics of YouTube cooking shows that help the viewer with their cooking.

Which characteristics of YouTube cooking shows can help the viewers with their cooking?

2.2 Purpose of the Study

The characteristics of YouTube cooking shows that help the viewer with their cooking will be exploratory researched with an inductive approach as little prior research exists. Due to lacking contemporary research, the aim of this thesis is to discover the characteristics of YouTube cooking shows that help the viewer with their cooking rather than testing them (Auger, 2014a). The thesis has the practical purpose to aid United Screens and their content creators to grow the cooking genre on YouTube by exploring viewers' needs. The academic purpose is to lay a foundation for further research within the topic and potentially adjacent topics by exploring a few characteristics.

The purpose is to explore characteristics of the video content. Since the aim is to explore characteristics that help viewers with their actual cooking, the authors assume that these characteristics are inherit in the video content rather than number of YouTube video views and YouTube channel subscriptions. Views and subscriptions do not necessarily solely depend on characteristics that are aimed at helping viewers with their cooking. Hence, views and subscriptions may depend on viewers' search behavior, such as entertainment and other similar purposes. Therefore, views and subscriptions will not be investigated further.

2.2.1 Motivations of the Study

As the viewer-helpfulness concerning cooking shows on TV can be questioned, it is plausible to assume that YouTube as a platform holds a potential to produce more helpful cooking shows since the design - length, staging and setting - is more easily adjustable. Therefore, the findings of this thesis could potentially provide viewers of cooking shows on YouTube with more helpful videos concerning their own cooking. The content creators of cooking shows on YouTube and networks hosting these, such as United Screens, are interested in the

characteristics of YouTube cooking shows that help the viewers with their cooking. United Screens agree with the authors that by exploring these types of characteristics United Screens can improve the quality of their content regarding helping viewers with their cooking. The idea is that this will build long-term successful content which will attract viewers with cooking intentions, increase subscribers, and generate more advertising revenue for the YouTube channels. These actors are also interested in shifting advertising spending from TV to YouTube and consequently, interested in developing the genre on YouTube. The shift in advertising spending from TV to YouTube could also lead to new efficient marketing opportunities for the grocery retailers, as targeting, etc. is done with greater accuracy on YouTube than on TV (Marketing Land, 2015). These reasons are of particular relevance for the Swedish market since the partner company mainly operates in Sweden, and Swedish cooking shows on YouTube are in an emerging state. It is furthermore somewhat likely that the findings in this thesis can be applicable for adjacent categories on YouTube, such as how-to videos on YouTube or other lifestyle categories. This concerns the study's transferability, which will be discussed further in the conclusion section 7.1.

3. BACKGROUND

This section will explain the contextual drivers of the thesis' research question.

3.1 United Screens

We have chosen to describe the nature of our relationship with the partner company United Screens to make our work highly transparent for the reader. No remuneration was received for the authors' work.

United Screens is a network consisting of YouTube content creators (United Screens, 2014). United Screens are helping content creators with promoting their content to gain more views and to attract more subscribers, as well as selling advertisement space and overall increasing the commercial bond between the content creators and the business world. The authors first came in contact with United Screens during a lecture at Stockholm School of Economics. As the authors started to formulate the thesis' research question it seemed as a natural step to contact United Screens. United Screens saw an interest in the thesis' results and implications, since the motivations for the research question that are described above

are relevant to United Screens. Their interest is based on the financial benefit of more advertising revenue as well as to see their content creators evolve and produce better content. Cooking is of extra interest for United Screens as they agree that it is an emerging genre on YouTube with potential to grow in Sweden and potential for attracting large Swedish advertising spenders. Therefore United Screens were willing to become the thesis' partner company, which involves providing the authors with consultation throughout the process to discuss the state of the study and arrange the in-depth interview sessions with three of Sweden's major content creators of cooking shows on YouTube. These in-depth interviews will further on be useful in study 2.

3.2 The Platform, YouTube

The results and implications for this study will apply to the YouTube platform. The YouTube platform, which is an online, on-demand service based on user-generated content (YouTube, 2015), is almost as axiomatic as TV as of today. Linear TV and on-demand TV will be discussed as a point of reference. To be able to fully understand the reasoning in the thesis, the problem area is described below.

3.2.1 YouTube and Usability

One of YouTube's defining characteristics is its participatory and do-it-yourself culture. Due to low costs of production and close to non-existing barriers of entry, anyone can run their own YouTube-channel. This simplicity in starting a YouTube-channel can also help bigger names such as celebrities become more independent from TV-channels or record labels (Hunter, 2010). Jamie Oliver's FoodTube has grown dramatically as a result of collaborations and new interactive content (Think With Google, 2014).

Although not all content on YouTube is User-Generated Content (UGC), the majority of all videos are made by users. This means that the content production rate surpasses more traditional mediums, such as TV. UGC is also more cost-efficient and demands less production efforts in comparison to non-UGC. Furthermore, the number of individual publishers for UGC is enormous, however, 90 % of UGC publishers have uploaded 30 or less videos on YouTube (Cha, Kwak, Rodrigues, Ahn, Moon, 2007).

Depending on the category, the length of YouTube videos vary greatly, and so do viewer abandonment rates. In general, however, there are some patterns for viewer abandonment rates. After 10 seconds, 20 % of viewers will have moved on from a video to something else, i.e. for a video with 1 million views, 200 000 will have seen less than 10 seconds of the video. However, the correlation between time viewed and abandonment rate is diminishing; after 30 seconds, one third of viewers will have abandoned the video - after 60 seconds almost half, 44 %, have abandoned the video (Advertising Age, 2010).

3.2.2 YouTube Celebrities

In the past few years, YouTube has gotten its very own celebrities, YouTube celebrities. Through YouTube and social media, people can cheaply produce their own content and reach out to a global audience. Although no secret success recipe exists, uploading content on a regular basis is one of the ground criteria for becoming a YouTube celebrity. They can earn money through the YouTube *Partner Program*, and capitalize on advertisements, merchandise and paid subscriptions. Sponsorship is another way to monetize on a YouTube channel, by featuring sponsored products. For big enough channels, there are many deals to be made, such as book contracts or public speaking. Many channels face difficulties in continuously uploading good content, and turn to Vlogging as a way to build relationships with their audience in a more effortless way (Pocket-Lint, 2015).

3.3 Expected Contribution of Knowledge

The aim of this thesis is to increase the understanding of the growing cooking genre on YouTube and its content – specifically characteristics help the viewers with their cooking

The thesis will provide ideas on how cooking content can be presented in adequate formats (see section 5.4.1), depending on the type of viewer motives that are present. The important aspects of staging (see section 5.4.2) will be explored and provide the study with additional important characteristics that help the viewers with their cooking. The research will strive to understand some of the motives of viewers and non-viewers of cooking shows on YouTube and how their motives can be addressed on different levels. Ultimately, how the content can help them in their cooking.

These characteristics concerning format, staging and categories are then thoroughly analyzed - this provides the sought after deepened understanding. This creates a starting point for implications concerning how content creators can evolve their business and for further research concerning generating hypotheses and consequently testing characteristics in quantitative studies. In a broader sense, this thesis could contribute to the understanding of the differences between linear and on-demand services.

3.4 Thesis Outlined

In the next section, the theoretical background that is used for analyzing the results will be presented. In the following main section, methodology, the research designs for the three studies are presented. Since the results from study 1 and study 2 have a very direct linkage to the results of the main study, i.e. study 3, the results and analysis of study 1 and study 2 (survey and in depth interviews respectively) are followed by the results and analysis of study 3. The thesis is concluded with a discussion of the implications of the findings, as well as a general conclusion and suggestions for further research.

4. THEORETICAL BACKGROUND

This section will describe the theoretical foundation.

This thesis builds on the work of Vorderer, Klimmt & Ritterfeld's (2004) theory of enjoyment. Since the theory, for itself, does not delve deeper into assessing content and format - other theories will be used to analyze these specific parameters. Within communication theory as opposed to other research fields, enjoyment is typically the concept used to explain positive reactions (not equivalent to positive mood management) towards a medium's content (Raney & Bryant, 2003). The theory of enjoyment will serve as a starting point, analyzing the user prerequisites and different motives of viewers, and then discovering what type of content leads the viewer to a sense of enjoyment. Regarding format, described in detail in methodology, Pine II & Gilmore's (1998) "Experience Economy" will be used to analyze the YouTube-experience and how it can be managed by content creators. Simonsen's (2011) data on different formats furthermore shows that some formats are more prominent than others, by using Pine II & Gilmore's (1998) four realms of experience, the reasons for that will be uncovered. To analyze the staging, the work of Leadbeater & Miller (2004) will be

utilized. In their work, they describe pro-ams, professional amateurs as well as Hunter's (2010) theory of celebrity endorsements and celebrity entrepreneurship. Erdogan's (1999) extensive literature review will more in detail raise the issues for celebrity vs. non-celebrity presenter. Chandler's (1997) more abstract descriptions and suggestions for genre will serve as a departure of discussing how YouTube channels can serve the individual viewer, and evolve. Viewer motives will serve as the starting and reference point for displaying results and analysis.

4.1 The Entertainment Experience

Vorderer et al. (2004) have outlined a model that conceptualizes the complexity of the entertainment experience, the so-called "The Complexity of the Entertainment Experience". The model deals with pre-exposure to content factors, they are: *user prerequisites*, *motives*, and *media prerequisites*. User prerequisites are called prerequisites because the viewers must have a willingness to immerse themselves in the content, otherwise, no enjoyment will be attained. Logically, one prerequisite is that the viewer has an interest in the topic being presented. For user prerequisites, *interest* and *parasocial interaction*, i.e. to what extent the viewer builds, imagines and identifies relations with the presenters, will be of particular interest for this research. Motives for viewers can be *escapism*, *mood management* or *achievement*, where an emphasis will be put on learning for the viewer. Since the scope of this work is to focus on the actual content rather than the logistics of providing content, *media prerequisites* will be disregarded – which is also described in the delimitations section (see section 5.2). The intended result is *enjoyment* (Vorderer et al., 2004) - which is a form of experience and thus a manifestation of some sort, which can lead to effects such as *learning* or *excitation transfer*. It is important for viewers that their motives are addressed by the content, so that the manifestation of the viewer is a direct response to fulfilling motives, in combination or individually.

Entertainment as an experience is further reinforced in the work of Pine II & Gilmore (1998), in their "Welcome to the experience economy". They argue that experiences are different from services, and that services have become commoditized, and consumers are more and more desiring experiences - which in its essence is a form of entertainment. This makes the YouTube viewer a guest, who demands sensations from an experience - i.e. enjoyment as

according to the logic of Vorderer et al. (2004). Although one could argue against that watching a video could not constitute an experience, the inability to classify YouTube-videos as either goods or services give rise to the idea of YouTube-videos as an experience.

“The four realms of experience” (Pine II & Gilmore, 1998) consists of four types of experiences and are described by the level of *absorption* contra *immersion*, and *active* contra *passive participation*. In a YouTube setting, these realms would correspond to the format, the framework that builds the viewing experience. *Entertainment* is characterized by absorption and passive participation, i.e. how people traditionally view entertainment. *Esthetic* is the immersion of a person in an environment or an activity without actively participating. For YouTube, these experiences of passive participation would suggest that the viewer is simply looking to be amused, entertained, or inspired. Active participation and a sense of absorption characterize the *educational* experience. *Escapist* experiences have a certain educational potential with its active participation, but has a greater sense of immersion as an experience. Viewers will follow these experiences more actively, and try to imitate or learn from chefs on YouTube.

Pine II & Gilmore (1998) discuss experience design, a concept of developing the experience, or YouTube channel in this case, to differentiate from the competition. They talk about five ways to create memorable experiences, but the focus on experiences where one is present makes it difficult to include them all for a discussion of how to create memorable YouTube experiences. By *theming the experience* through design elements, YouTube channels can help their viewers navigate and organize the content mentally as well as logistically. *Positive cues that harmonize the impression* are the cues that support the theme. Inconsistency in cues leaves viewers confused. Also, by *eliminating negative cues*, anything that disturbs or contradicts the theme must be removed from the channel. Since some things have very particular meanings to different people, *mixing in memorabilia* can be a way to make the viewers value your content more. *Engaging all five senses* is perhaps not so valid for a viewing experience, but one should not be so quick to discard it immediately. When all five senses are engaged, the experience will leave a lasting and intense memory for the consumer.

4.2 YouTube Content Creators

Buckingham (2009) distinguishes between two different types of producers, amateurs and professionals - the distinction lies in the remuneration. Amateurs get no money for their efforts while professionals receive payment. The problem with this definition is that as YouTube has evolved, the blurrier the line between professional and amateur becomes. Proams is a term coined by Leadbeater & Miller (2004), meaning professional amateurs - they might get reimbursed for some of their work but typically work for themselves only after working hours. They train and compete, and in a YouTube-setting, they upload and edit videos. They work according to professional standards, but might lack the skill or fame that makes a person a professional. Distinguishing the content creator can be a difficult task, proam content and professional content are separated by the blurry perception of the viewer (Simonsen, 2011).

4.3 Celebrity and Non-Celebrity

Celebrity entrepreneurship is described by Hunter (2010) as a celebrity following his or her own entrepreneurial pursuits, supported by their relative fame. *Celebrity entrepreneurship* is an active form of creation by the celebrity, while *celebrity endorsement* is a passive conduct. Celebrities appearing in YouTube videos can either be doing celebrity entrepreneurship or endorsement, depending on who is in charge of the content creation or production.

Hunter (2010) states that the celebrity entrepreneur is more effective than the celebrity endorser when it comes to communication. The sources of this communication effectiveness come from *expertise*, *trustworthiness* and *attractiveness*, according to the work of Erdogan (1999). Hunter (2010) shows that although those are valid sources of the communication effectiveness, *emotional involvement*, i.e. the dedication of the celebrity, is also an important factor.

If the presenter is perceived to be knowledgeable, experienced or skillful, the audience is likely to perceive the presenter as someone with *expertise*. The actual expertise does not matter, only the perceived expertise (Hovland et al., 1953). *Trustworthiness* also depends on audience perceptions, and concerns honesty and believability of the presenter. Dependable celebrities are great advocates (Hovland et al., 1953). *Attractiveness* deals with more than

only an affection aimed at a presenter's physical characteristics, such as intellectuality, personality, athleticism or lifestyle (Baker & Churchill, 1977). For a message, attractiveness can aid the viewer to accept the given information because of an underlying desire to identify with the presenter - called identification (Cohen & Golden, 1972). Thus attractiveness can aid parasocial interaction as described by Vorderer et al. (2004).

4.4 Pro-Ams

Professional amateurs, or pro-ams, can build social capital (Leadbeater & Miller, 2004). Social capital is constituted by the social relationships that enables sharing of resources in a network, as well as the magnitude and quality of those resources. All social capital can in one way or another turn into economic capital, or accumulated human labor (Bourdieu, 1972). Pro-ams can create communities through sharing of ideas, collaborations and networks with fans or other pro-ams. A strong social capital bonds the community together and creates a strong loyalty among fans and networks. Rather than working as isolated islands, pro-ams typically thrive when they are engaging with people in various ways (Leadbeater & Miller, 2004).

As sources of innovation, pro-ams can drive economic growth. *Disruptive innovations* typically emerge from small, experimental markets - where there are pro-ams who explore new ideas. Pro-ams are also good at leading innovation in use, acting as a R&D-team trying out alternative uses of products and exploring new products and services. Since the use of new technological innovations can sometimes be difficult to predict, pro-ams and others spend their time figuring out what the innovation can be used for. Also, pro-ams can aid the process of service innovation, pro-ams are as consumers, more informed and decisive than regular consumers - and will share those opinions and that knowledge. This leads to more innovative services as well as flexibility for all in the value chain. (Leadbeater & Miller, 2004)

4.5 Categorization and Genre

Simonsen (2011) presents a range of user-generated content categories, one of which is the *how-to* or *instructional* category. Focus in this category lies on the object rather than the presenter, thus presentation or instruction of viewers is the core of this category. Self-representations of the presenter in the form of storytelling and/or artsy exhibitionism is less probable. This category falls inside the framework of our delimitations, that there should be

some sort of learning for the viewer. In his research, Simonsen (2011) further showed that among the most popular how-to videos, the use of voice-over is dominant over first-person camera, 44 % and 24 % respectively. This focus on informative qualities makes this category less focused on aesthetics, and Simonsen (2011) mentions the reflexive form of communication as the most used, represented by 24 % of the sample. A reflexive form of communication is all about awareness of the process, it would typically be a video showing the mechanics of the cooking in detail.

Chandler (1997) describes genre as a way to make communication more efficient, and some genres are more affluent than others, for e.g. gaming on YouTube. By definition, genre keeps work from falling into holes of exclusion and unintelligibility. People accredit genres different levels of status, by who works within a genre and what constitutes the audience. Although every genre is a type of framework, each additional work within a genre creates new elements to that genre. Agents can extend the definition of their genre by shifting expectations and being innovative. Thus, a genre is a dynamic product of everything being created within that framework.

5. METHODOLOGY

5.1 Introduction

The starting point for this study is an inductive approach since the research question, to explore characteristics of YouTube cooking shows that help the viewers with their cooking, touches on a new research area. It would not be possible to form accurate hypotheses for this new area, cooking shows on YouTube, as too little prior research exist. Thus it is preferable to have an inductive approach where the area of research is exploratorily examined (Auger, 2014a) and accordingly results and conclusions are formed out of the collected and analyzed qualitative data. In turn these conclusions can be used for developing hypotheses for further deductive research (Auger, 2014a). The methodology section will be very detailed and extensive as this is essential for the trustworthiness and dependability of the qualitative study.

Important to note is that an exception from the inductive approach is made in study 1 where a deductive approach is used for categorizing different types of formats for YouTube cooking videos. The authors deem this as necessary to be able to lay a solid foundation for the study 3's focus groups.

5.2 Delimitations

The delimitations are decided in collaboration with United Screens to fit their purpose, to grow the cooking genre on YouTube and raise more money from advertising from the major Swedish grocery retailers. The authors of this thesis consider that the delimitations also are suitable for the academic purposes of this thesis, as the thesis should be an academic contribution to the main topic. The delimitations support the academic purpose of the thesis as they frame the study in a manageable context, which makes the thesis more conveniently relatable to related research areas (see the research's transferability, section 7.1) and further research on the topic.

5.2.1 Video Hub

The study will be delimited to cooking shows on YouTube. This stems from the thesis' partner company's wishes to develop cooking channels specifically for YouTube. YouTube is the biggest and most well-known video hub on the web (YouTube, 2015). Concerning the cooking videos on YouTube, the focus will solely be on content that is part of a primary distribution, meaning content that is produced and distributed primarily for YouTube - secondary distribution such as TV stations uploading content from a TV broadcast to YouTube, will not be discussed. However, as a warm-up section in the interview guide for the focus groups, cooking shows on TV will be discussed. This is done for starting off with a familiar topic to get the participants in the right mood for the discussion of the main topic - cooking shows on YouTube. Consequently, a brief reflection to discuss the differences between the offerings from TV and YouTube will be concluded to gain an understanding of what new opportunities the YouTube medium holds for cooking videos. Thus, one exception from the YouTube delimitation is made. TV, the most well-known format for cooking shows is touched on to gain a deeper understanding of the potential for YouTube.

5.2.2 Market

Although YouTube is a global market, the scope of our work will not extend beyond conclusions for the Swedish viewers and market, which is the geographic target market of United Screens. Since only a small amount of Swedish cooking videos on YouTube exists, the interviewees will be exposed to foreign cooking videos. These will only be in English and of western descent, thus as relatable to the Swedish market as possible. All focus group participants and expert interviewees are Swedish.

5.2.3 The Nature of The YouTube Cooking Video

The study will be delimited to cooking videos that are intended to help a person with their cooking directly or indirectly. This includes everything from a certain cooking technique (directly) to purely inspirational cooking videos (indirectly). Videos such as reviews of restaurants or cooking utensils will not be discussed. The focus is solely on the cooking of a meal. Within these boundaries the focus may be only a short segment of a full dish, the ingredients and produces in the dish, a humoristic parody of the dish, etc. The level of instructions given in the cooking video may vary a lot, from no instructions to very detailed. Accordingly, instructions must not be present in the video to help a person with the cooking of a dish, a purely inspirational video without instruction may inspire the person cooking-wise and thus indirectly help the person with their cooking.

5.2.4 YouTube Video Channels

United Screens' primary focus is to build successful and economically sustainable YouTube cooking channels, i.e. a collection of YouTube cooking videos. Thus it is of interest to discuss different categories of cooking videos that directly or indirectly can help a person with their cooking and can form different types of YouTube cooking channels. The categorization of YouTube cooking videos will be established in study 1 by expert respondents. Therefore it is preferable to avoid discussions of stand-alone one-hit wonder cooking videos if the channel does not focus on cooking videos.

5.2.5 From A Cooking Amateurs' Perspective

The focus group participants are solely cooking amateurs, i.e. persons with low to moderate cooking skill level. This was confirmed by a brief screening process in the recruitment of the

participants, see methodology section 5.6.2.2. This implies that cooking amateurs' perspectives will be taken into account. Thus the results and the conclusions, the characteristics of YouTube cooking shows that help the viewers with their cooking, will only be appropriate for designing YouTube cooking shows for cooking amateurs. Thus the implications of the thesis will benefit the average viewer.

5.2.6 Food Preferences Not Taken Into account

The cooking amateurs' food preferences will be disregarded. The purpose is to investigate how helpful different types of YouTube cooking videos are directly or indirectly and not what type of food is being cooked. Even though the type of food is likely to create a bias regarding the focus group participants' perspectives it is simply too overwhelming to take this into account.

5.2.7 Restrictions

The research is carried out by the two authors and there is no budget. Due to this, it will only be possible to obtain convenience samples from the authors professional or personal acquaintances for study 3, other types of sampling would most likely have required a budget. Trustworthiness procedures are time-consuming, and the authors have not had the sufficient time to ensure that all aspects of trustworthiness of the thesis are satisfactory. The partner company, United Screens provides the thesis with a purposive sample for the in-depth interviews in study 2. The purposive sample from United Screens is strictly limited due to the size of their network.

5.2.8 Other

It is furthermore presumed that the video quality is high, and thus no hygiene factors of poor video resolution or poorly functioning broadband will be taken into account.

5.3 Study 1 & 2

5.3.1 Introduction

Study 1 and study 2 is conducted to create a categorization of cooking videos on YouTube and to gain a deeper understanding of the topic, within the set delimitations. The

categorization is done to be able to discuss different types of formats for cooking videos on YouTube with the focus groups in study 3. The categorization is of interest since the characteristics of YouTube cooking shows that help the viewers with their cooking may partially depend on the format. The categorization is done by having experts answer a survey and the deeper understanding is gained from in-depth interviews with the experts. This is the first step in our research and it will serve as a foundation for what issues should be addressed in study 3.

5.3.2 YouTube Cooking Channel Experts

The experts are Swedish content creators of YouTube cooking videos, all with their own YouTube cooking channels. Through United Screens' network of YouTube content creators, three in-depth interviews were arranged with these experts. As the experts were selected through United Screens' network this is a purposive sample (Stockton, Maris, King. 2002), since these specific participants were chosen as they as experts were needed for testing the categorization. They are classified as experts since they are some of the most predominant content creators of YouTube cooking videos in Sweden, each with relatively successful YouTube channels targeted at the Swedish market. Technically they are professionals or professional amateurs, meaning it is their "secondary profession" besides their primary employment (Leadbeater & Miller, 2004). They all have a continuity perspective to build successful and economically sustainable cooking channels. The experts' YouTube cooking channels are in the range from purely instructional videos to more inspirational videos. Potentially, more expert interviews could have been conducted, however due to the limited number of Swedish content creators of YouTube cooking videos and an unwillingness from competitors to partake in activities aimed at helping United Screens, three was deemed as a satisfactory number. The experts will remain anonymous throughout the thesis due to United Screens' wishes, with the exception of the authors' contact person at United Screens, Niclas Lundberg.

5.4 Study 1 - Categorization of Cooking Videos on YouTube

A deductive approach is used in study 1 to form proposals about the different types of categories of YouTube cooking videos, regarding the videos' format. Proposals is used as definition instead of hypotheses since study 1 contains too few respondents to reach

significance. The categorization is carried out, as the characteristics of YouTube cooking shows that help the viewers with their cooking may partially depend on the format and thus the categories are of interest to further exploratorily investigate in the focus groups. First, the categories have to be defined.

5.4.1 Format

The authors of this thesis define format as the length of the video and what type of cooking is being carried out in the video. As food preferences is a delimitation, what type of cooking does not implicate type of cuisine but rather if a cooking technique, part of a dish, full dish or inspiration for cooking is being carried out in the cooking video.

Format is the type of cooking that is being done in the video.

5.4.2 Staging

The authors suggest that the staging of the YouTube cooking video implicates how the format of the video is carried out. This involves, who is performing the cooking in the video, e.g. is it a famous cooking personality or not a famous cooking personality. This also involves the performance, e.g. is it a person on camera, is it only a voice-over or is it only a text or a combination of these. The staging is of interest since it is assumed that the characteristics of YouTube cooking shows that help the viewers with their cooking may partially depend on the staging. Thus, it is of interest to discuss staging in the in-depth interviews and further on in the focus groups. In study 1, the staging will not be examined nor categorized, since the type of staging is rather evident. It should be apparent if a famous cooking personality or not a famous cooking personality is performing, if the very most famous ones are used as examples. How the performance is carried out (i.e. person on camera, voice-over, only text or a combination of these) cannot be mistaken. The categorization of the format on the other hand is not as obvious, since there are no general guidelines for this categorization. Hence, staging is more suitable for exploratory qualitative research, which will be concluded in study 2's in-depth interviews and in study 3's focus groups.

To explore how staging influences the characteristics of YouTube cooking shows that help the viewers with their cooking, it is preferable to include different types of staging in the cooking videos shown to the experts and focus groups.

Staging is who is performing the cooking and how the performance is carried out.

5.4.3 Proposals about Categorization

To be able to form proposals about the different types of categories of YouTube cooking videos regarding format, the current supply of cooking videos on YouTube is scrutinized thoroughly. This is accomplished by watching the supply of cooking videos within the set delimitations. Accordingly, cooking videos that are part of a cooking channel where the focus is on videos that directly or indirectly helps the viewers with their cooking are included. Only videos with Swedish or English language and of Western descent are shown. To gain an overview of the supply of cooking channels, websites that rank the top cooking channels on YouTube were inspected (How To Cook That, 2014; The Boston Globe, 2014; Food Network Magazine, 2014; Mashable, 2014) and United Screens' network of content creators' cooking channels (United Screens, 2014). After going through the above thoroughly and related recommended cooking channels that appeared on YouTube, an exhaustive screening of nearly 100 relevant cooking videos and up to 20 cooking channels was concluded. The cooking videos were organized regarding format, which resulted in proposals for four predominant categories of YouTube cooking videos. The predicted categories are the following (the categories are bolded throughout the thesis):

- **Cooking tips, tricks and techniques**, this category represents tips, tricks and techniques for specific moments, i.e. methods that either can help the viewer to save time and effort, reach better overall results or instruct the viewer in situations that demand a certain technique. These videos are in general rather short due to their nature, as only one specific objective is depicted.
- **Cooking a part of a meal**, this category represents the cooking of a part of a meal. Thus not a full dish, but specific stand-alone parts of a full dish. This category differs from the category above since cooking a part of a meal includes more steps and

often includes more than only one ingredient. The difference between the categories can also be interpreted as cooking tips, tricks and techniques is the proposed best methods for a specific moment and cooking a part of a meal is rather the chef's subjective interpretation of a part of a meal. This category's videos vary in duration.

- **Cooking an entire meal**, this category represents a guide to cook a full meal. These videos vary in duration.
- **Cooking inspiration**, this category represents everything food-related that can inspire the viewer to cook. Thus it is a far broader category than the categories above and the main areas includes humoristic cooking, food culture, appetizing videography of food and focus on produces. These videos vary in duration.

Important to note is that "how-to" is frequently used as a headline for cooking videos on YouTube. This description could fit in all categories above except for cooking inspiration. Thus this research's methodology will refrain from using the word how-to as its meaning is too broad. However, how-to will be used when referred to as part of an established theory. The use of the word "category" refers to the specific categories above, whereas "format" is described in the previous section 5.4.1.

Regarding staging, the categories below were apparent. As stated these will not be tested in the survey, the staging described below.

- **Who is performing:** famous cooking personality or not a famous cooking personality? The continuum of famous cooking personalities and not famous cooking personalities will be discussed further in the focus groups. Discussions regarding strong versus not strong personality characteristics will be saved for the focus groups, as this is not evident.
- **How the performance is carried out:** person on camera (indicates that face must be exposed), voice by the person on camera, voice-over, only text or a combination of these.

5.4.4 Survey

By completing a survey the experts will support, partially support or not support the proposals of the categories. The survey was e-mailed to the experts before each in-depth interview, so the experts remained as neutral as possible before completing the survey.

The survey consists of 6 questions, each question is one YouTube cooking video that is intended to represent a specific category regarding format. The experts were asked to rank the cooking videos accordingly to how well each category explains each cooking video's format on a 1-5 "Likert Scale"(Auger, 2014b) (1= completely disagree- 5 =completely agree) (see section 9.1 in appendix). Their responses will support, partially support or not support the proposals of the categories. The cooking videos for the survey were chosen from the extensive screening of cooking videos on the basis of that each video should represent a specific category and display differences in characteristics, such as staging. The selection of YouTube cooking videos is based on the authors' judgment with regards to the purpose.

5.4.5 The YouTube Cooking Videos

Below is the six YouTube cooking videos that were selected for the survey, they are described regarding format and staging. The purpose is to include the four format categories that will be tested in the survey and to include different types of staging, since the importance of staging will be discussed in the in-depth interviews and further on in the focus groups in study 3. The YouTube cooking videos were selected on the basis that they should represent each category. There are six cooking videos in total: one for **cooking a part of a meal**, one for **cooking an entire meal**, two videos were selected for both **cooking tips, tricks and techniques** and for **cooking inspiration**, it was deemed as important not to portray the survey as a puzzle of four videos with one corresponding category for each video.

Video #1

Format: The authors' proposal is that this video (YouTube, FoodTube, 2015) features **cooking tips, tricks and techniques**, since the video depicts different methods for how to peel ginger and answers why the methods are efficient and the results are satisfactory.

Staging: The video features a commonly recognized famous cooking personality, Jamie Oliver, he appears in person on camera.



(Image 1, Frames from YouTube video)

Video #2

Format: The authors' proposals is that this video (YouTube, Mario Batali, 2014) features **cooking tips, tricks and techniques**, since the video depicts a method for how to perfectly cook a steak. The proposals is based on that the method of cooking a steak is a specific technique rather than a part of a meal. See the proposals of the categories above for more information.

Staging: The video features a non-famous cooking personality. The chef does not appear in person on camera. Only text is being used.



(Image 2, Frames from YouTube video)

Video #3

Format: The authors' proposal is that this video (YouTube, Rätt Rätt, 2015) features **cooking a part of a meal**, since a red wine sauce is cooked – which is a component of a meal. The video includes more steps than solely a method for one specific objective.

Staging: The video features a semi-famous cooking personality, Amir, the winner of The Swedish Master Chef 2014. He appears in person on camera.



(Image 3, Frames from YouTube video)

Video #4

Format: The authors' proposal is that this video (YouTube, Gordon Ramsay, 2010) features **cooking of an entire meal**, as chicken tikka masala is cooked from scratch.

Staging: The video features a commonly recognized famous cooking personality, Gordon Ramsay. The chef does not appear in person on camera, only voice-over is used.



(Image 4, Frames from YouTube video)

Video #5

Format: The authors' proposal is that this video (YouTube, Mario Batali, 2012) features **cooking inspiration** as appetizing videography of food is depicted accompanied by mood-setting music.

Staging: The video features a non-famous cooking personality. The chef appears in person on camera. There is neither a voice-over nor text instructions.



(Image 5, Frames from YouTube video)

Video #6

Format: The authors' proposal is that this video (YouTube, Mario Batali, 2014) features **cooking inspiration** as it is a reportage about farming and eating oysters.

Staging: The video features a non-famous cooking personality. The person appears in person on camera and voice as well as voice-over is used.



(Image 6, Frames from YouTube video)

5.4.6 Critique Survey

Since the actual numbers of observations are too few to infer any statistical significance from the responses, the data is more of an indication of the accuracy of the categories. However, since the expert respondents who completed the survey are experts in the field, their indications are deemed as satisfactory. With such a small sample of respondents, reliability and validity (Greener, 2008) of the results cannot be attained. The authors refrain from speculating on the reliability and validity of the survey, as another gathered survey response could have overthrown that discussion altogether. It should however be noted that the main goal of the survey was to serve as a basis of discussion for the focus groups.

The reason for testing six videos and not more is because of the experts' time constraints. With each video being roughly 2-3 minutes, survey fatigue (Porter, Whitcomb & Weitzer, 2004) could become an issue. Since it was important to collect the survey responses before each interview, as to not influence the responses of the survey, six videos is deemed as adequate. Ideally, all cooking videos that were shown to the focus groups should have been categorized by the experts. To solve this, the authors will use their judgment and pick YouTube cooking videos similar to the ones in the survey.

5.5 Study 2 – In-depth interviews

The three experts are interviewed in separate in-depth interviews. One interview was conducted in person and the other two via Skype video chat. All interviews were recorded on a computer and important notes were written down during the in-depth interviews. In-depth interviews are preferable to conduct with the experts since this interview design allows more gathering of information from each respondent and thus greater richness regarding contextualized descriptions on the topic (Auger, 2014a) than a focus group would supply. This is desirable since the experts are proficient in the area and the goal is to collect as much rich qualitative data as possible. The gathered initial explorations will be useful for developing the interview guide for the focus groups and support or not support the results of study 3.

5.5.1 Structure

The in-depth interviews are semi-structured (Auger, 2014a) since the same interview guide is used for all interviews. From a quality perspective, it is deemed as acceptable that the interviews will take slightly different directions regarding sub-questions and sub-topics. As the goal is to collect as much rich qualitative data as possible and since the experts all have different experiences on the topic it is preferable that they are endorsed to freely set the direction of the answers to the main questions and thus set the sub-topics and indirectly influence the sub-questions. This should be no problem as the interviewees have a big interest in the topic which will result in a satisfactory amount of insights for setting an appropriate foundation for study 3. The authors used a dual moderator technique (Stockton et al., 2002), where one of the authors was the moderator, responsible for the smooth flow of the session, and the other author/moderator ensured that specific issues were discussed. The authors regard the smooth flow of the session as holding an introduction for each interviewee and making sure that the main questions are being discussed. The authors regard the specific issues as probes (Stockton et al., 2002), this moderators' responsibility will be to in the moment form suitable sub-questions to stimulate discussion around the sub-topics. There is no script for the sub-questions as they will depend on the sub-topics, which in turn depends on each interviewees subjective experiences of the topic. The interviews varied between 30-45 minutes because of the interviewees' interest in the topic and their individual experiences.

5.5.2 Interview Guide In-Depth Interviews

The interview guide consists of three open-ended main questions, covering the principal areas of interest, and which each steered into the different discussed sub-topics. Three main questions are deemed as satisfactory since a moderator's guide is not a questionnaire, and should not be cluttered with detailed questions (Stockton et al., 2002). The main questions are of open-ended and general nature, thus probes can efficiently be used to stimulate discussion, elicit details and open up for sub-topics (Stockton et al., 2002). On the next page is a brief motivation and explanation of each main question:

- *What is your strategy with your YouTube cooking channel?*

The expert's strategy regarding their content creation is discussed. This provides information about, and motivations for, different types of format, staging as well as other valuable information.

- *Who is your viewer?*

This provides assumptions about their audience (since it is hard to be certain regarding YouTube) and why different types of format, staging and other practices probably are suitable for the intended audience.

- *Where do you think cooking videos and channels on YouTube are heading in the future?*

This provides information about where the experts believe the future is heading regarding format, staging and other practices for YouTube cooking shows.

5.5.3 Content Analysis

The expert interviews are analyzed for laying the foundation for the design of the focus group interview guide and support or not support the results of study 3. A conventional content analysis method is used since contemporary theories fail to explain and describe the research question (Hsieh & Shannon, 2005). A conventional content analysis is carried out for each expert interview and as a last step, the content analyses are compiled. Following is a step-by-step process for the conventional content analysis from Stockton et al., (pp.38, 2002), which employs an inductive approach, as there are no prior hypotheses about potential results. This process has been adapted by the authors in order to better suit this research.

1. The recorded audio files from each expert interview are transcribed separately in Swedish.
2. The transcripts are translated from Swedish to English.
3. The transcripts are organized by the interview guide and other logical groups, depending on the directions of the sub-topics, etc.

4. Themes, consisting of one or a few words, are formed to describe concepts and general trends.
5. The coding process, each comment is assigned one or more themes. The themes are determined on the basis that comments explicitly and implicitly match the theme. Explicitly indicates that the theme more or less literally appears in the comment and implicitly indicates that the theme is inherent in the comment but not explicitly vivid. The implicit aspect of the coding process is based on the authors' judgment.
6. It is counted how many groups that identified each theme. The more groups one theme appears in the more likely is the importance of the theme.
7. Although if a theme only appears in a few groups or only in one group, the theme can still be of interest, as an outlier. These will be taken into account.
8. The themes from all three content analyses are compiled. It will be evident which themes that appear in the most groups throughout all interviews.
9. The meanings of the themes are described.
10. Conclusions are drawn from the themes and their count (how many groups they appear in), which together clarifies common trends and concerns across multiple groups and across the interviews. Outlier themes are also taken into account.
11. The themes are analyzed for patterns and implicit meanings with the help of theories.

See results section 6.2.1 for a description of the most predominant themes and for an excerpt of the finished content analysis. See the appendix section 9.3.1.1-9.3.1.3 for the full content analyses.

5.5.4 Trustworthiness and Critique

The concepts of validity and reliability do not directly apply to qualitative data. According to Shenton's (2004) literature review, qualitative research focuses on data trustworthiness, which involves the following concepts; credibility, transferability, dependability, and confirmability.

5.5.4.1 Credibility

Credibility concerns the internal validity of the qualitative data (Shenton, 2004). The credibility is improved by triangulation (Shenton, 2004). Triangulation implies that different qualitative observation methods are used, much like how in-depth interviews and focus groups are used in this research. As focus groups and individual in-depth interviews both suffer from common methodological shortcomings, their distinct characteristics also result in individual strengths. The use of different methods in consent, compensates for their individual limitations and exploits their respective benefits (Shenton, 2004). Although in-depth interviews and focus groups are used in this research, which is a positive note regarding triangulation, it would have been desirable to use an additional qualitative observation method – which was not possible due to budget constraints and a limited sample from United Screens. An example of a method that would have increased triangulation and helped the research, would have been to use the projective technique word association (Auger, 2014a) with a new sample. Through a word association, frequently occurring words in the content analyses could have been mapped out and analyzed contextually.

5.5.4.2 Transferability

Transferability concerns external validity, i.e. generalizability (Shenton, 2004). This implies to what the extent the findings of the research can be applied to other situations (Shenton, 2004). The transferability of this research will be discussed as a part of the conclusions, in section 7.1.

5.5.4.3 Dependability

Dependability addresses reliability (Shenton, 2004). This implies that if the work was repeated, in the same or a similar context, with the same methods and with the same participants, similar results would be obtained (Shenton, 2004). Repetition of the studies in this thesis were never done due to time constraints. However, to be able to address the dependability more accurately, the processes of the research is reported in detail in the methodology section, thereby future researchers are able to repeat the work and gain similar or almost the same results. The authors deem that the circumstances for other research to gain similar or almost the same results should be adequate as the methodology of this research is described in detail.

5.5.4.4 Confirmability

Confirmability concerns the objectivity of the study (Shenton, 2004). This implies the use of instruments that are not dependent on human skill and perception. However there is great difficulty in ensuring real objectivity as questionnaires are designed by researchers, thus the researcher's biases are inevitable (Shenton, 2004). To ensure that the study's findings as far as possible are the result of the experiences and ideas of the respondents, rather than the characteristics and preferences of the researchers, the role of triangulation is essential. Proper triangulation is what reduces the effect of researchers' biases. As mentioned above triangulation is taken into consideration as two different observation methods are used. Beliefs that have impacted the research have been clearly labelled as the judgment of the authors, and the respective strengths and weaknesses of those beliefs have been explained (Shenton, 2004). Weaknesses in methodology and the possible negative effects of those weaknesses are discussed thoroughly. However, ideally with e.g. a budget, more observational methods would have been used and greater triangulation and confirmability would have been obtained. It is reasonable to believe that United Screens could influence the research as they are a business actor in the field of the problem area. To address this issue the authors have been clear with United Screens from the start that the research is an academic project rather than a business project.

5.5.4.5 Content Analysis

The four pillars of trustworthiness above determines the validity of the results of the content analysis and the reliability of the process. The three concepts below are also appropriate to take into account regarding the reliability of the content analysis process.

5.5.4.5.1 Saturation

Saturation (Auger, 2014a) concerns when a stage is reached in the content analysis where participants' descriptions become repetitive and confirm previously collected data. This indicates that the content analysis is complete. As three expert interviews were performed, similar descriptions started to appear, which created themes that occurred in more than one in-depth interview. However, more interviews should have been carried out for reaching a higher level of saturation. Taken the restrictions into account this study's level of saturation is deemed as satisfactory by the authors.

5.5.4.5.2 Reproducibility

Reproducibility indicates if the same results are reached if the content analysis process is carried out by different people (Stemler, 2001). To attain a satisfactory level of reproducibility both authors should preferably have carried out the content analysis process separately. Instead, one author transcribed all interviews and the other did the content analyses. Time constraints hindered the authors from achieving a satisfactory level of reproducibility. It should however be noted that some issues regarding the content analyses were discussed after the content analyses had been finished. Furthermore, notes from both authors served as basic data for the content analysis procedure.

5.5.4.5.3 Stability

Stability concerns if the same person can get the same results after carrying out the content analysis multiple times (Stemler, 2001). This is not investigated due to the time restrictions. A content analysis took roughly 2 working days and it would not be possible for two authors to commit enough time for reaching a satisfactory level of stability.

5.5.4.6 Critique

As food preferences is a delimitation and the thesis solely focuses on cooking amateurs, the delimitations and focus might not perfectly fit with the data from the in-depth interviews with the experts. The experts' cooking channels are likely to have more focus regarding food preferences and target segments. It will be the authors' judgment to take the above into consideration and arrange study 2 to be suitable as a foundation for study 3.

Swedish was used as language for all in-depth interviews as Swedish is the first language of all experts and focus group participants. Thus, the transcripts had to be translated to English before starting the content analysis process. The translation was done as accurately as possible by the authors, although some relevant information might have been lost due to the translation process.

Conducting one interview in person and two interviews through Skype was not a difficult decision, the locations of the interviewees made it difficult to interview them all in person. Possibly, a video interview might not generate the same responses as an interview where everyone concerned is present. However, the interviewees' interest in the topic and the

perception of the thesis as a service to their business made them as relaxed and motivated as they probably would have been in a physical interview setting.

5.6 Study 3

5.6.1 Introduction

The foundation for the focus groups is based on the YouTube cooking video categorization and the in-depth interviews' qualitative results. A qualitative method based on focus groups is preferable to conduct, since the method is exploratory. Exploratory research is suitable since little prior research exists on the topic of interest. As the current understanding of the topic is poor it has to be discovered and explored further, which qualitative research aims at (Auger, 2014a). A quantitative method on the other hand tests and describes phenomena where the current knowledge is greater. In this research, the aim is to explore characteristics of YouTube cooking shows that help the viewer with their cooking. The exploratory research in this study should contribute to building a foundation for generation of hypotheses about the topic and accordingly conducting further quantitative research on the topic.

5.6.2 The Focus Groups

Focus groups are suitable for study 3 as they are exploratory and thus increase the understanding of the topic and explore phenomena within the topic (Stockton et al., 2002). These phenomena will due to the study's design correspond to the purpose of the thesis, exploring characteristics of YouTube cooking shows that help the viewer with their cooking. Additional motives for the use of focus groups in study 3 are that the main advantage of a focus group is that opinions of more than one person is collected in one session and the interaction between group participants can result in increased elaboration on a topic and broader insight into the topic than if individual interviews were conducted (Stockton et al., 2002). Furthermore, focus groups are a suitable method for gathering consumer impressions and opinions about new concepts - cooking videos on YouTube is a fairly new concept. Focus groups are also useful for clarifying obtained quantitative results (Auger, 2014a), which will be done as the results from study 1, the video categorization, will be discussed.

Two focus groups were conducted - this is a minimum since at least two content analyses have to be merged to reach a somewhat acceptable saturation, see the trustworthiness section 5.5.4.5.1 for further information. Ideally, more focus groups should have been conducted, but due to budget restrictions only two focus groups could be conducted.

5.6.2.1 Structure

The focus group interview guide is semi-structured (Auger, 2014a) just as the in-depth interviews in study 2. Following this logic, the same interview guide is used for both focus groups and the interview guide consists of five sections with pre-set main questions. Different sub-questions can appear in the moment during each focus group session depending on the sub-topics that appears while discussing the main questions. However, since the time is limited to 90 minutes for each focus group, the majority of the time will be reserved for the main questions. The authors used a dual moderator technique, which is also used in the in-depth interviews in study 2. One moderator is responsible for the smooth flow of the session, and the other moderator ensures that specific issues are discussed. The authors regard the smooth flow of the session as holding an introduction for the focus group participants and making sure that the main questions are being discussed. The authors regard the specific issues as probes (Stockton et al., 2002). The probing in the focus group will slightly differ from the probing in the in-depth interviews, as the probing moderator's responsibility will be to in the moment form sub-questions and exhortations to elicit the discussion regarding synergies and snowballing, which is essential. Synergies are an essential motivation for conducting focus groups as synergies imply (Auger, 2014a) that when a homogenous group of people discusses an issue together, they are likely to produce a richer insight and wider range of information than what individual interviews would. Snowballing (Auger, 2014a) implies that in a focus group discussion, one person's comment often triggers a chain reaction from the other participants and generates more rich opinions and insights.

5.6.2.2 Participants

Each focus group is composed of five people and both focus groups are convenience samples from each author's acquaintances. Ideally, the focus groups should be larger as focus groups generally consists of 6-12 people (Stockton et al., 2002), but due to budget restrictions more than five participants in each group was not possible. Even though the samples are convenience samples from the authors' acquaintances, incentives had to be used to

motivate the participants to take part of the focus groups. These incentives in the form of money had to be taken from the authors' own pockets. When it comes to focus groups more participants are not necessarily merrier. The suitable amount of participants depend on the complexity of the topic and the number of ideas generated is not necessarily increased by increasing the number of focus group participants (Stockton et al., 2002). As the authors consider the topic to be moderately to low in complexity, due to the common man's familiarity with cooking and YouTube. Since the focus groups are convenience samples from each author's acquaintances the focus groups are fairly homogeneous. Homogeneity is not necessarily a negative aspect for focus groups, it is positive if the participants feel comfortable with the peers in the group and are as a result more likely to express their inner guts (Stockton et al., 2002). However the negative side of this is that the participants may respond differently when influenced by peer pressure, which is likely when surrounded by their acquaintances. This potential negative effect of homogeneity could not be addressed, but was at the same time not deemed to overshadow a discussion on such a non-controversial and conventional subject as cooking. Ideally, a focus group should be homogeneous with participants whom are not familiar with each other (Stockton et al., 2002). All participants were selected with the delimitations in mind. They are cooking amateurs, their cooking skills range from low to moderate. This information was retrieved by asking the participants regarding their cooking skills prior to the selection of participants for the focus groups. The focus group participants will remain anonymous as there is no value in clarifying who expressed a specific opinion.

5.6.2.3 Setting

The focus groups are conducted in a solitary room, a quiet environment, which is desirable. The setting of the room is a round table where all participants can see each other's faces, which facilitates the discussion. Refreshments are provided to keep the participants alert and make the experience as pleasant as possible. The focus groups are recorded by a computer and notes of comments and reasoning are taken during the focus groups to facilitate the transcribing (Stockton et al., 2002).

5.6.2.4 Videos

The results from study 1, which are presented in section 6.1.1, indicated that the categorization regarding the YouTube cooking videos' format overall is acceptable. The

categories; **cooking tips, tricks and techniques, cooking a part of a meal, cooking an entire meal** and **cooking inspiration** will be discussed in the focus groups. Qualitative research can provide further in-depth understanding of characteristics tested in quantitative research (Auger, 2014a), which is of interest for the categories and the videos from the survey will be shown to the focus groups' participants. To be able to exemplify more types of staging, more videos within the defined categories will be selected based on the authors' judgment and experience from the screening. It is desirable to discuss many types of staging in the focus groups as the characteristics of YouTube cooking shows that help the viewers with their cooking may be influenced by staging.

5.6.2.5 Interview Guide

The overall design of the interview guide is motivated below, see appendix section 9.2 for the full interview guide.

Study 2's results from the expert in-depth interviews will be used as an aid for designing appropriate questions. See result section 6.2.1 below for further information regarding the results of the in-depth interviews. The questions are open-ended to gather as much rich contextualized information as possible, which is the goal of a focus group (Stockton et al., 2002).

First, the focus group participants are briefly introduced to the topic to be able to grasp the main context of the discussion. This is followed by a warm-up section where a topic related to the main topic that the focus group participants are familiar with is discussed (Stockton et al., 2002). The first topic is cooking shows on TV, which all of the participants should be fairly familiar with. The warm-up section is desirable since it sets the stage and allows the participants to reflect on their experiences and collect their thoughts on related or similar issues (Stockton et al., 2002), hence a chance for the participants to get warmed-up before the main topic. The questions in the warm-up section concern what type of cooking shows they watch or have seen on TV and in what way these have had an impact on their cooking. These questions are designed on the basis that experts indicated that most cooking shows on TV might have a greater entertainment focus than an instructional cooking focus. This is desirable to ascertain as this thesis is devoted to cooking shows that directly or indirectly has

an impact on the viewer's cooking and thus is not purely entertainment. Accordingly, linear and on-demand TV is used as a point of reference to YouTube for trying to stimulate the discussion further in the focus group, regarding if YouTube may have a different impact on the viewer's cooking, and especially what impact the different video categories have on the viewer's cooking.

The key content section is the section where the discussion is more specific and moves into obtaining participants' opinions and feedback on the topic of interest (Stockton et al., 2002). This section starts with discussing the participants search behavior regarding cooking. This is done to gain a better idea of how participants are using digital devices previous and/or in the moment when they are cooking. The discussion is then shifted to the main topic, cooking shows on YouTube. Before the defined categories are revealed and discussed, the participants are asked to brainstorm about what type of cooking content they are interested to see on YouTube. This is done to get their top-of-mind preferences before specifically discussing the categories. Following, each category is discussed by first showing three videos from each category. Four categories make a total of twelve videos, this is deemed as a satisfactory amount by the authors to be able to depict a vast selection of different types of staging and to give the participants an opportunity to familiarize with each category's format. The discussion about each category concerns whether the category is in any way helpful regarding the cooking and overall appreciation/non-appreciation of the category. To further uncover this in the focus group is of interest, since the characteristics of YouTube cooking shows that help the viewers with their cooking may be influenced by this. After seeing all cooking videos and discussing all categories regarding format, the last question discusses the appreciation/non-appreciation of the different types of staging concerning all videos and categories. To end the focus group and to sum up, the participants are asked for any further comments on the topic and for any additional information that may have been omitted or forgotten (Stockton et al., 2002). As a semi-structured interview guide was accomplished, thought-provoking and relevant sub-topics brought up by participants were encouraged, as the purpose is to explore. By executing this interview guide with the focus groups a few characteristics were in-depth explored, such as viewer motives, format and staging of YouTube cooking videos and spontaneous sub-topics regarding cooking shows on YouTube.

5.6.3 Content Analysis

A conventional content analysis method (Hsieh et al., 2005) is used for the focus groups just as for the in-depth interviews in study 2, since contemporary theories fail to explain the research question. A conventional content analysis is carried out for each focus group and for finalization the content analyses are compiled in their last step. The step-by-step process for the conventional content analysis of the focus groups follows the step-by-step process that is described in the in-depth interviews' content analysis section. See section 5.5.3 above for further explanation.

See results section 6.3.1 for a description of the most predominant themes and for an excerpt of the finished content analysis, see analysis section 6.3.3 to get a grasp of how the themes were analyzed. See appendix section 9.3.2.1-9.3.2.2 for the full content analyses.

5.6.4 Trustworthiness & Critique

Since study 3's focus groups is a qualitative method just as study 2's in-depth interviews, concepts of validity and reliability do not directly apply as qualitative research focuses on data trustworthiness. Trustworthiness includes the following concepts; credibility, transferability, dependability, and confirmability (Shenton, 2004). Much of what is written about these four pillars of trustworthiness in study 2's trustworthiness section is applicable for study 3 (see section 5.5.4). Below, additions will be made where necessary.

5.6.4.1 Credibility

With regards to triangulation, it would have been suitable to use an additional qualitative observation method, as described in section 5.5.4.1. However due to the research's restrictions this was not possible. To raise credibility, iterative questioning (Shenton, 2004) will be taken into consideration in the focus groups. This is a strategy to uncover deliberate lies by rephrasing questions to see if contradictions may emerge. The probing moderator was responsible for this.

5.6.4.2 Transferability

The transferability of this research will be discussed in section 7.1.

5.6.4.3 Dependability

To address the dependability adequately, the study 3's process is reported in detail, thereby future researchers are able to repeat the work and gain the same results (Shenton, 2004). Really, all results from qualitative research is subjectively interpreted by the researchers whom performed the research, whereas quantitative research is seen as more objective (Shenton, 2004). Dependability is one way to address the subjectivity since it allows other researchers to repeat the study and see if conformity may occur. As stated in study 2's trustworthiness section (see section 5.5.4.3), the authors deem that the circumstances for other researchers to gain similar or almost the same results should be adequate as the methodology of this research is described in detail. Thus dependability is addressed properly.

5.6.4.4 Confirmability

Confirmability concerns the objectivity of the research (Shenton, 2004). The objectivity is overall low in qualitative studies as everything is designed and interpreted by researchers. Proper triangulation is a way to address the objectivity in qualitative studies. As mentioned it was not possible to carry out more observational methods due to restrictions. The respective strengths and weaknesses of the authors' predispositions have been explained appropriately (Shenton, 2004). Other shortcomings in methodology and the possible effects of those shortcomings are also presented in the thesis. The authors further address objectivity by addressing dependability and reproducibility, see section 5.5.4.3 and section 5.5.4.5.2.

5.6.4.5 Content Analysis

The four pillars of trustworthiness above determines the validity of the results of the content analysis and the reliability of the process. The three concepts below are also appropriate to take into account regarding the reliability of the content analysis process.

5.6.4.5.1 Saturation

As two focus groups were conducted, saturation (Auger, 2014a) started to appear as similar descriptions started to emerge, which in turn created themes that occurred in both focus groups. Ideally more focus groups should have been conducted to reach a higher level of

saturation. Taken the restrictions into account the level of saturation is deemed as satisfactory by the authors.

5.6.4.5.2 Reproducibility

To attain a satisfactory level of reproducibility, both authors should have separately carried out the content analysis process (Stemler, 2001). Due to time constraints, only one author transcribed all focus groups and the other performed the content analyses. It should however be noted that notes from both authors were used when the content analyses were written and some issues regarding the content analyses were discussed after the content analyses had been finished.

5.6.4.5.3 Stability

This is not investigated due to the time restrictions. A content analysis took roughly two working days and it would not be possible for two authors to commit enough time for reaching a satisfactory level of stability.

5.6.4.6 Critique

Although food preferences is a delimitation and the thesis solely focuses on cooking amateurs' perspectives, it is plausible that food preferences might affect the focus group participants' opinions about the different videos that were viewed, as different types of food are cooked in the videos. However, the questions in the interview guide are directed to put the focus on format and staging and avoid discussion concerning food preferences.

No delimitations were made concerning on what device the participants watch YouTube cooking shows. It could very well have helped the results of study 3 if it turned out that a specific device was better suited for a certain type of format or similar. However, such an investigation would rather demand a quantitative approach.

Qualitative data usually has little concern for representativeness as the aim is to explore phenomena and not describe phenomena that are applicable for a population (Auger, 2014a). In the focus groups representativeness is considered in terms of that the participants have cooking amateur skills, which resonates with the delimitations. However, it is not possible to state that the conclusions will be valid for the entire population of cooking

amateurs, although the characteristics of YouTube cooking shows that help the viewers with their cooking are being explored from a cooking amateur's perspective.

As stated in the section about the focus group participants, homogeneity is desirable in a focus group. However, ideally the homogeneity should be attained without participants from the same group of acquaintances (Stockton et al., 2002). This was not possible due to thesis restrictions, see delimitations section 5.2.7.

Ideally, all 12 videos that were shown during the focus groups should have been tested regarding format in study 1. 6 videos were tested in study 1 and was deemed a reasonable number as it was important to keep the survey short in order to get responses in before the in-depth interviews (see section 5.4.6). The other 6 videos that were shown during the focus groups were selected based on their suitability with a specific category. The suitability was based on the authors' judgment.

The reasoning from study 2 regarding the translating aspect from Swedish to English is as well adequate for study 3, see section 5.5.4.6.

6. OBSERVATIONS AND FINDINGS

In this section, the results from all studies are presented in numerical order. The results from each study are analyzed and discussed separately in order to fulfill the purpose and answer the research question:

Which characteristics of YouTube cooking shows can help the viewers with their cooking?

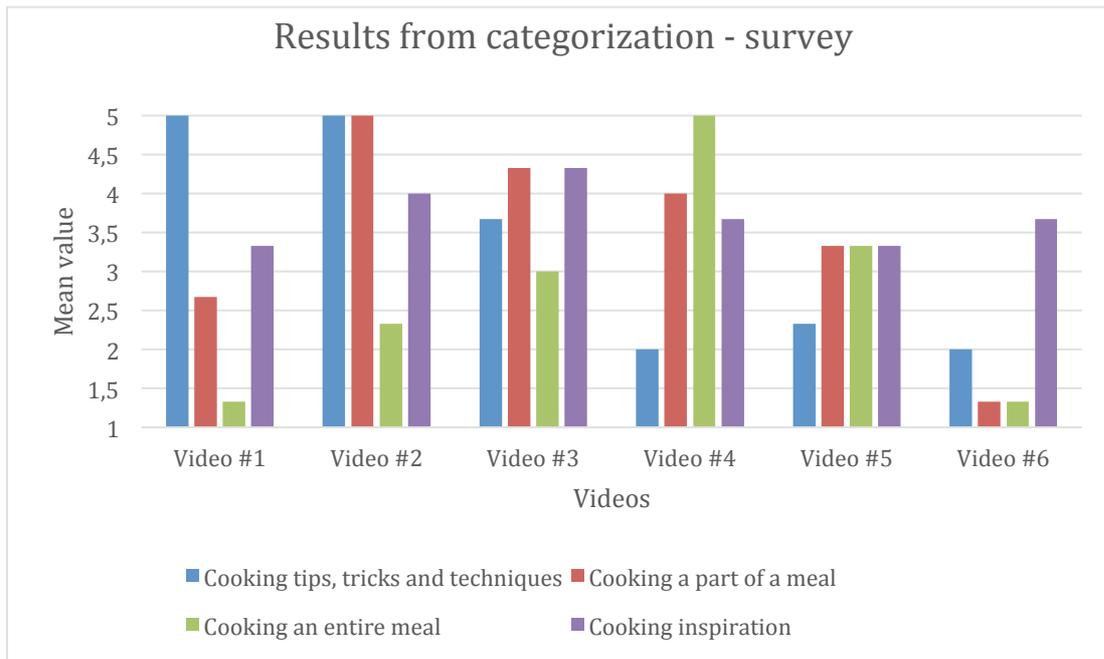
The section ends with implications, conclusions, transferability, and criticism of the study as well as giving suggestion for future research.

6.1 Study 1

In this section, the results from study 1 are presented, analyzed and discussed. The categorization is further presented in section 6.3.2 and analyzed and discussed in section 6.3.4.

6.1.1 Results - Survey

The aim with the survey was to find answers that would clearly indicate that each video can be described by one category, rather than having the experts pick a spread of categories to categorize one particular video. To some extent, the preconceived categories intended for each video was also picked by the experts, but other categories served as sub-dominant or even tied for being dominant category. See section 5.4.3 for the authors' proposals.



(Figure 1, Survey results from the video categorization)

The outcome of the survey with regards to dominant category was the following:

Video #1 - Cooking tips, tricks and techniques

Categorized by experts in accordance to the authors' categorization. The ability to relate the videos of cooking tips, tricks and techniques to other categories was proven to be quite difficult. Cooking inspiration - like in many other categories - scored the second highest mean value.

Video #2 - Cooking tips, tricks and techniques/Cooking a part of a meal

Concerning video #2, it was perceived as both a technique and part of a meal - even though the meal is not specified in the video. Cooking inspiration got a mean value of 4, and was thus the third ranked category for this video.

Video #3 - Cooking a part of a meal/Cooking inspiration

Cooking a part of a meal and cooking inspiration tied for the dominant category of this video with mean values of 4.33. Cooking tips, tricks and techniques was ranked third.

Video #4 - Cooking an entire meal

Experts confirmed the categorization of video #4 as cooking an entire meal. Cooking a part of a meal was also ranked relatively high with the second highest mean value. Cooking inspiration was, similarly to the other videos - ranked relatively high.

Video #5 - Cooking a part of a meal/Cooking an entire meal/Cooking inspiration

This video contained the most neutral rankings from the respondents, an inability to categorize both what the video is and what it is not.

Video #6 - Cooking inspiration

Perhaps the video with the clearest results of categorization, cooking inspiration was ranked the highest with no other category as a real contender for the dominant category.

Four out of six videos ranked **cooking a part of a meal** over 3, meaning, the respondents generally agreed to the categorization of a video as **cooking a part of a meal**. The two videos that ranked under 3 were video #1 and video #6, in which no actual cooking takes place but rather the preparation of certain ingredients.

Three out of six videos were ranked in accordance with the expected results. However, the other three videos all had two or more dominant categories ranked by the experts of which the expected category was one of those dominant categories.

6.1.2 Analysis & Discussion

In this section, results are analyzed and discussed.

Video #1: The link to cooking a part of a meal was perhaps seen as low due to the cultural distance for Swede's to use ginger as an ingredient - or the usage of concepts such as "how-

to" and "tricks". From that aspect, the video is aiding the viewer to categorize it more "accurately".

Video #2: Even though no actual dish was presented, it was difficult for respondents to choose between **cooking tips, tricks and technique** and **cooking a part of a meal**. Steak is perhaps considered so common in western cooking, that associations are immediately drawn to it as part of a meal. Also, steak is naturally viewed upon as a part of a meal.

Video #3: The problem with the category **cooking a part of a meal** could be that any cooking at all could be considered as part of a meal rather than, as intended by the authors, a way of displaying a correct way to accomplish a phase of a meal. The other videos could be linked to **cooking a part of a meal**, but the connection to a particular dish is not very evident.

Video #4: The reason for the high ranking of cooking a part of a meal could be due to the notion that experts view the video as many smaller parts of cooking a meal, which in the end results in a complete dish. The categorization for this video was successful, when shown an entire meal being cooked, respondents identified it as **cooking an entire meal** over other categories.

Video #5: The lack of guidance in the video could be a reason why it is difficult to categorize, there is no speech and no text, the only instructions given is what you see the chef cooking. Having no text or speech seemed to confuse respondents, instead of directing them towards the category **cooking inspiration**, the categorization had a wide spread.

Video #6: The non-existence of cooking probably eased the process of categorizing this video for experts. Relatively compared, the mean value of **cooking inspiration** for video #6 is lower than dominant categories for other videos. It could mean that the video itself did not directly inspire experts, or that the staging of the video did not fulfill their requirements of inspirational content.

Hence, rather than rejecting the categories that did not correspond with the expected outcome, one would argue that it would be better to more precisely define them. Cooking a

part of a meal seems too broad of a category - since any cooking can be interpreted as a part of a meal, a more suitable definition would include the respective chef's personal touch on the recipe, rather than defining the video under what phase the cooking occurs. Cooking tips, tricks and techniques should also be narrowed down for simplicity - technique differs from tips and tricks by the necessary skills to perform techniques, rather than tips. Thus it demands an actively participating viewer, who is willing to absorb the new information (which can be quite complex) and learn. As a result of this logic, techniques would fall into the educational realm of experience as introduced by Pine II & Gilmore (1998). Tricks on the other hand can be learned quickly, hence demands less active participation.

Since cooking inspiration was ranked highly for every video, cooking inspiration seems to be an important factor in all cooking categories, which leads us to believe that perhaps it is not a category on its own, but rather a factor that can be more or less present in cooking categories. Video #6 was pre-categorized by the authors as cooking inspiration, but since three other video videos scored the same or a higher value for cooking inspiration - video #6 could benefit from re-categorization. A category called food culture or something similar would perhaps differentiate it from the other cooking categories.

The expected results from categorization corresponded largely with the actual results, as no category was severely misinterpreted. This implies that there is some power in the categories, thus the categorization was deemed as satisfactory.

6.2 Study 2

In this section, the results from study 2 are presented, analyzed and discussed.

6.2.1 Results – Content Analysis

This section will describe the themes that appeared in the most groups in the content analysis (see section 5.5.3 for an explanation) of the in-depth interviews. All themes with a count above three are described. Below is an excerpt of the count of the most frequent themes, note that all themes under three mentions are not included, and an excerpt of the content analysis (expert 1, 2 and 3, in-depth interviews, 2015). See appendix section 9.3.1 for the full count and section 9.3.1.1-9.3.1.3 for the full content analyses. All themes are written in italic.

Table 1, Excerpt of the most frequent themes from the in-depth interviews

Critical moments 8	Conceptualize 7 Personality 7	Attention span 5 Interaction 5 Click-friendly 5 Entertainment 5	Inspiration 4 Cooking on YouTube not taken off yet 4 Preferences 4	Humor 3 Quick 3 Promoted to me 3 Sharing 3 Drawn out 3 On-demand 3
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Table 2, Excerpt of the content analyses of the in-depth interviews

Group	Comment	Theme	Theme	Theme
The state of cooking shows on YouTube	<i>Gap in the market, few Swedish cooking channels on YouTube. Thousands of cooking blogs, but low presence on YouTube.</i>	Trendy	Popular	Cooking on YouTube not taken off yet
Dos and Don'ts on YouTube	<i>It easy to get distract and start to watch other things while in front of a computer, thus a strong concept/a red thread is needed.</i>	Attention Span	Distraction while in front of computer	Conceptualize
My Strategy	<i>Or I work on my personality and the connection with the viewer.</i>	Personality	Interaction	
My preferences for cooking videos/channels on YouTube	<i>When I look for cooking videos myself I usually look for critical moments. Who wants to see a nobody in front of the camera for more than 3 minutes?</i>	Critical moments	Attention span	Quick
How to get views	<i>Important to do dishes that people are likely to search for. Those are likely to be shared on viral sites.</i>	Click-friendly	Promoted to me	Sharing

Viewer Motives

Concerning the audience interest in the content, experts regard YouTube as a more honest platform than television, since it “depends on people's’ real *on-demand preferences*”.

All experts were extremely synchronized on their opinions of length of videos on YouTube, meaning that they must be to-the-point and *quick*. Being aware of the short *attention span*

of the audience of *on-demand*, as opposed to the *old TV format* where everything could be a bit more *drawn-out* than on YouTube. Too much focus on *inspiration* in YouTube videos and the similarities between the video and *old TV format* becomes apparent.

YouTube Channel

If a YouTube channel is seen as entertaining, experts deem that there are more liberties for the content creators to play around with the design of the general content. If the primary focus is not *entertainment*, there is a greater risk that new types of content will be met with skepticism by viewers. Experts indicate that *inspiration* is a side-effect from any cooking that they do themselves or watch, even when the video focuses more on *entertainment*.

The need to *conceptualize* the content and distinguish it from other content was raised several times by all experts. A clear strategy for content was mentioned as a way to *conceptualize* a channel for viewers.

Getting your content picked up by BuzzFeed or Upworthy and *shared* is the best way to speed-grow your channel, according to all experts. Viewers will then see the *promoted* video in their own social media feeds. Whatever video gets uploaded, will not only get plenty of views, but also increase views and subscribers for all other content on the channel. Going viral is not easy, experts conclude, but focusing on new trends and critical moments executed as handy tricks, could be one way to go viral. Since *cooking on YouTube has not taken off yet* regarding the Swedish market, experts say the playing field is open and malleable.

Some content, described as *click-friendly*, can generate considerable amounts of views over a long period of time. One expert considered *click-friendly* content and working on the relationship with the viewer as a trade-off. Timeless dishes is one example of content that will always attract interest, while other content will generate more views in the short-run - for e.g. new food trends. To be able to experiment more with content, experts argued that they need a critical mass of viewers, so that they are always “guaranteed” a certain number of views per video. Although they claim to be experimenting now, they admit that they are also focused on finding adequate formats for communication. The only expert who in the

other's opinion, have a critical mass of viewers, claimed that the last thing they wanted to do was to experiment with the design of the current content, but rather add content that is clearly distinguished from the typical content of the channel.

Format

Critical moments, i.e. depicting a difficult cooking task in-detail was thought to be the single-most helpful type of content for viewers. Some experts also revealed that *critical moments* is what they search for on YouTube when learning something new. Noteworthy outliers should be taken into account (Stockton et al., 2002), see the methodology section 5.5.3 for content analysis. *Rituals* was judged to be of interest even though only one expert (with the most successful YouTube channel) discussed it and it only appeared in two groups. Rituals is deemed to be of interest since showing rituals in a video is a way to make all content more familiar to their viewers, like a narrative throughout the channel. Hence, this could be a crucial factor for viewer retention for YouTube Channels. Removing said rituals from a new video would leave fans wondering why they did not include the ritual, since many anticipate the ritual in every newly produced video. For dedicated fans, the ritual is said to become a hygiene factor.

Staging

Experts deem that *personality* is what can make viewers immerse themselves into the content, even when the content as such is not perfectly aligned with viewers' needs. To show off one's personality is also viewed as the primary tool for building *interaction* with fans, which is seen as important. While interacting with viewers, experts also mentioned the inclusion of *humor* as a way to build relations with viewers if you are an unknown face to them and need to *gain views*.

6.2.2 Analysis & Discussion

In this section, results are analyzed and discussed.

Viewer Motives

Viewers seem to be looking for very specific content depending on their needs for achievement or mood management (Vorderer et al., 2004). Their enjoyment thus depends

on the content that they see and how it matches their motives. Generally, they want information compressed in a short and concise video.

Although entertainment provides the content creators with fewer creative boundaries, it is reasonable to assume that they do not gain the same level of expertise as a channel that focuses more on professionalism. Although their trustworthiness, as explained by Erdogan (1999) will not likely be diminished by their design of content, their expertise can be questioned. Thus, viewers with very specific problem solving-needs may not turn to entertaining channels to satisfy their motives. As such, their choice of content has very definitive consequences.

YouTube Channel

Conceptualizing one's YouTube-channel could be another way of discussing theming (Vorderer et al., 2004). Creating a clear YouTube-channel with discernable content would make the viewing experience easier, as well as navigating through content, for viewers. Thus a clear disposition of content would help viewers find their way around the channel, by being communicative not only in the content itself, but throughout the channel's theme (Pine II & Gilmore, 1998). If the overall impressions for a channel matches its theme, viewers will have a better experience altogether - assuming that the actual quality of content is matching the viewer's expectations.

There seems to be some differences in opinion among the experts when it comes to critical mass of viewers and what freedoms it grants the content creator. Rather than switching design of content all together, adding new content with a clear new disposition would probably create less of a distraction for viewers. Continuity is key, but can also keep the channel from attracting new subscribers - expanding the content base can increase the number of subscribers, but too much difference in content will confuse viewers and add negative cues to the viewing experience (Pine II & Gilmore, 1998). If the new content still matches the motives of an old viewer, chances are that subscriber will keep watching new videos that are uploaded on the channel. If the viewer-specific motive is e.g. personal achievement, new content about food culture might not interest that viewer - while it may be very appealing for other viewers (Vorderer et al., 2004). If the experience is not themed

properly, viewers will not understand what they are getting into (Pine II & Gilmore, 1998). Content creators who want to try new things should instead theme the new content as something drastically different from what they typically upload onto their channel.

Format

Possibly, there are some biases when the experts judge *critical moments* to be of particular importance for viewers. Firstly, it is the type of format that the majority of them are using and secondly, when they themselves act as viewers they are still pro-ams, i.e. more informed and skilled than regular viewers (Leadbeater & Miller, 2004).

Rituals seem to work as an extension of a channel's theme (Pine II & Gilmore, 1998), it is, just like the presenter, a visual cue that is given for channel-familiar viewers. It is a way to make viewers feel at home with the channel, where the content creators build a relationship of familiarity between their content and the viewers, further building on parasocial interaction (Vorderer et al., 2004). For those rituals to become familiar and dear to the viewer, the ritual must match the format and align with the *conceptualization* of the YouTube channel.

Rituals, much like considerations of format, must match the motives of the viewer without becoming a negative cue, otherwise, it will reduce the viewer's sense of enjoyment. The more focused on problem-solving the less disturbances they want to endure, a thought-of fun cue could become a negative cue as according to Pine II & Gilmore (1998). If the content is entertaining in its nature, the ritual can be something goofy without risking it to be a negative cue for the viewer - the viewer is already set on an entertainment/escapist experience. The actual decision of what ritual to employ does not follow certain steps, but must be developed by the content creators. The more actively the viewer is participating in the viewing experience and trying to learn something, the cue must build on that impression of learning. If the viewer's efforts are limited to being passively entertained, the cue must build on the impression of entertainment. Once a ritual has been accepted by viewers, the content creators will have to maintain that ritual - leaving it out would create a negative cue and break the theme (Pine II & Gilmore, 1998) and thus diminish the sense of enjoyment.

Staging

For pro-ams, the need to show off one's *personality* is important for building relations with viewers. Unlike celebrities described by Erdogan (1999), pro-ams' expertise can be more easily questioned by viewers. TV-chefs appearing on YouTube are already deemed as experts, hence pro-ams have a disadvantage - they must prove themselves. If they are in fact professional chefs, somehow displaying that information would certainly help viewers perceive them of having expertise - for self-taught chefs, continuity and high-quality content is the way to build a perception of expertise. Much like *rituals*, including *humor* in a video depends a lot on what the viewer motives are. If viewers want to have an entertainment experience (Pine II & Gilmore, 1998), then *humor* could be a good strategy.

YouTube could be considered an honest platform in the sense that what is uploaded by pro-ams is part of the pro-ams' interests. Thus, the believability or trustworthiness (Erdogan, 1999) of presenters can be perceived as high when a viewer initially sees their content. This is an advantage for pro-ams competing with celebrities, whom the viewers may be skeptical of because they do not know their true motivations – if they are involved in celebrity endorsement or celebrity entrepreneurship (Hunter, 2010).

Cooking dishes that will always be popular searches on YouTube are *click-friendly*, but may not be what the content creator really wants to do. Thus, there is a tradeoff between *click-friendliness* and creative integrity. Without a critical mass of viewers, these content creators have to upload *click-friendly* videos, because implicitly they cannot just upload whatever they feel like when their channel has a small following. This could be an inhibition for innovation and makes them focus on what already "sells", instead of further exploring viewer motives. The lack of emotional involvement, as explained by Hunter (2010), could potentially impact the performance of the presenter negatively, and thus lower the quality of the content. It could potentially also influence trustworthiness (Erdogan, 1999) - the presenter's believability and honesty could suffer if it is very evident to the viewer that the presenter is not fond of the situation.

6.3 Study 3

In this section, the results from study 3 are presented, analyzed and discussed.

6.3.1 Results – Content Analysis

This section will describe the themes that appeared in the most groups in the content analysis (see section 5.5.3 for an explanation) of the focus groups. All themes with a count above three are described. Below is an excerpt of the count of the most frequent themes, note that all themes above three are not included, and an excerpt of the content analysis (focus group 1, 2015), (focus group 2, 2015). See the appendix section 9.3.2 for the full count and section 9.3.2.1 and 9.3.2.2 for the full content analyses.

Table 3, Excerpt of the most frequent themes from the focus groups

Critical moments 18	Inspiration 11	Preferences 7	Unnecessary steps 5	Personality 4
Not directly helpful 16	Directly helpful 11	Pause 7	Text 5	Drawn-out 4
Famous cooking personalities 13	Promoted to me 8	Recipe 6	Low effort 5	YouTube Suitable 4
	Entertainment 8	Quick 6	Video superiority 5	Effort 4
		Video inferiority 6	Inspiration 5	Voice 4
		Attention span 6	Subconsciously inspire 5	Old TV format 4
				Corny 4

Table 4, Excerpt of the content analyses of the focus groups

Group	Comment	Theme	Theme	Theme
The general cooking trend	<i>It is everywhere all the time (Cooking). It has been growing enormously.</i>	Trendy	Popular	
Usage of instructions from cooking shows (TV)	<i>E.g. Morning news and The Swedish Master Chef. This is how they do when they cook, but not how I am going to do when I am cooking.</i>	Not directly helpful	TV format	
Cooking show on YouTube, what would you like to see?	<i>I would assume that a specific method or moment in cooking a dish would be extremely helpful to see on video.</i>	Critical moments	Directly helpful/learn	Video superiority
Famous cooking personalities vs. not famous	<i>More credible with a famous cooking personality. It feels more achievable if a professional celebrity is showing the tutorial.</i>	Famous cooking personalities	Credibility	
Person on camera	<i>A voice is superior and preferably a famous person.</i>	Famous cooking personalities	Voice	Person on camera

Viewer Motives

Directly helpful was described as content with clear instructions and easy-to grasp. *Directly helpful* was foremost used to describe short videos depicting *critical moments*, rather than videos with several steps depicted. *Not directly helpful* distinguished between two types of unhelpfulness: when the video format as such provided no benefit over a simple *recipe* or instruction or when a video was presented in such a way that it was difficult to perform the instructions correctly. When information is *unclear* and the perception of the information is riddled with *uncertainty*, whether it is a video or a recipe, the viewer turns to other media to solve the problem at hand. When viewers are looking to solve a problem, it is often a sudden realization of a problem that needs solving, rather than a planned process. They make up the plan *in the moment*, or are *previous the moment* made aware of a recipe or type of cuisine and then realize that they want to cook it.

Promoted to me concerns that the predominant way viewers watch a YouTube-video about cooking, is when it is presented to them, for e.g. in a Facebook feed. As such, a *low effort* characterizes their search behavior. When they do make an *effort*, the need to accomplish something specific is present.

The need to *pause* a video to either follow the progress of the video or to scrutinize a particular part in great detail is a two-sided coin for viewers. Some see it as a necessity to be able to pause a video in order to progress according to instructions, while others see having to pause a video as a disturbance.

YouTube Channel

Video inferiority is when the video as a medium does not provide any additional benefits to the viewer, this could mean that it is not *YouTube suitable*. It was argued that for some videos showing very basic skills, a simple *recipe* would be enough for the viewer. Very short videos with *basic guidance* could use a *recipe* as a complement. The focus groups saw similarities between those types of YouTube-unsuitable videos, they often had a focus on aesthetics and mood-setting. They were found to be *corny* and pretentious rather than to *inspire*. *Video superiority* on the other hand is when the video as a medium can help the viewer more than other mediums.

The *TV-format* was discussed as an example of how not to do content on YouTube, described as very slick and pretentious, mentioned as an example of an *old format* or even referred to as *old TV-format*, with focus on a social audience rather than an individual (TV audience vs. YouTube audience). *Pre-preparations* was mentioned as one defining characteristic of this *TV-format*. *New TV format* emphasizes the transformation of cooking shows on television, moving from educational formats to more competitive formats. *Quick* was judged to be positive for videos on YouTube, due to the short *attention span* of the audience. *Unnecessary steps* further shortens the *attention span* by involving more instructions or discussion in the video than the viewer is demanding, and thereby the video is *drawn-out*. A common argument was that a strong *personality* could reduce the disturbances of *unnecessary steps*, by captivating the audience. Using *links* to link the viewer to another video or part of a video was suggested by several participants to show *critical moments* in more *drawn-out* videos.

Format

Critical moments was explained by participants as something they can learn from, and was predominantly mentioned for shorter and focused videos.

Entertainment was described as watching cooking videos without necessarily having to use it as a guide for solving a problem. *Inspiration* was discussed as a way to pass time, watching a video without the pressure of having to follow instructions. Even though one may claim to not have learned anything from specific video content, the notion of *subconsciously inspired* was still discussed.

Staging

Famous cooking personalities was discussed, and most often meant that the personality had previously appeared on television in some cooking format. The only famous cooking personality mentioned with no presence on Swedish television channels was Mario Batali, and only one focus group participant mentioned him. *Followed personalities*, as in followed online (often through social media), can steer viewers towards cooking-content, regardless of their core activities, but may not be as *folksy* as *famous cooking personalities*, but can on

the other hand be *non-corny*. In the end, the success of a presenter lies in their *personality*, they are either likeable or not. *Voice* was judged to be better than *text*, it would allow the viewer to not keep the eyes on the screen at all times. Although participants believed that a *person on camera* would be even better than voice-over or *text*, *famous cooking personalities* were expected to work better with viewers overall.

6.3.2 Results – Focus Groups’ perspective on categorization

The TV-format that is characterized by *pre-preparations*, long-winded clips, focus on *inspiration* and full dishes being presented is not what the focus groups considered to be helpful or even *YouTube suitable*. Some videos contradicted what was seen as negative aspects of a *TV-format*; a video of a full dish can to some extent work well on YouTube if the video is short. *Inspirational* content can intrigue viewers, if the subject is of enough interest.

The difference between **cooking tips, tricks and techniques** and **cooking a part of meal** was not evident to the focus groups. They only highlighted **cooking a part of meal** as an unclear name for a category.

Critical moments is the type of format that viewers praised the most and considered it to be *directly helpful* for them in the kitchen. They saw a greater benefit of having a video focusing on *critical moments* rather than a video with some elements of *critical moments*.

All categories except **cooking tips, tricks and techniques** were stated as inspirational, the focus groups claimed that this was due to their resemblance to various TV-formats.

Cooking tips, tricks and techniques

Participants saw this category as depicting *critical moments* and key learning points in a dish. It was described as *quick* instructions, and was thus seen in a positive light with regards to *attention span* and not as *drawn-out* as similar formats on TV. The personality of the presenter was said to make a big difference for the enjoyment of the category. The focus on learning furthermore contributed to the opinion that this category is *directly helpful*.

“Jamie (Oliver) works perfectly on YouTube, it is quick and concise (the video).”

(Focus group 2, 2015).

Cooking a part of a meal

This category was explained to be more like a *recipe*, moving from point A to B, and therefore could be a mismatch for individual *preferences* and level of skill. It was also more drawn-out than cooking tips, tricks and techniques, adding new elements of *inspiration* and TV-like presentations. These added elements were seen as *not directly helpful*, where *pre-preparations* and *drawn-out* presentations eliminated any *video superiority* over *recipe*, i.e. *video inferiority*. *Critical moments* were not as highlighted as in the previous category, but rather blended into the videos. The participants wanted the content to focus more on *critical moments*. The issue of the naming of the category was raised, meaning it was unclear.

“The Chia pudding was like TV, all the preparations were already done. I would never have all the preparations as neatly done as in the video and that annoys me and is demotivating.”

(Focus group 2, 2015).

Cooking an entire meal

Cooking an entire meal was thought to resemble an *old TV-format* with its *basic guidance*. Participants considered that a *recipe* could do the same job, and therefore deemed the category *not directly helpful*, as well as judging it *video inferiority*. However, they saw a potential to direct the viewers to *critical moments* through the usage of *links*. Some participants claimed that it could work well together with a *recipe*, depending on the individual's *preferences* and skill - and with a short video. This category was also seen as *inspiration*, so it could serve another purpose rather than instructional, some participants concluded.

“This is more like the old TV cooking show format.”

(Focus group 1, 2015).

Cooking inspiration

This category also resembled an *old TV-format* through the clear focus on *entertainment* and was considered to be *not directly helpful*. A debate sparked whether or not the category truly was a source of inspiration, but most agreed to at least being *subconsciously inspired*.

“A show about a vineyard could inspire me to buy wine.”

(Focus group 1, 2015).

6.3.3 Analysis & Discussion

In this section, results are analyzed and discussed.

Viewer motives

As *promoted to me* seems to indicate, to start attracting new viewers to Swedish cooking channels, you will have to appear in their Facebook feeds through big viral news media. It seems like a strategy to get the masses into cooking content on YouTube, rather than organically growing on YouTube alone, but it is also more of a challenge. By simply being aware of this “driver” for people online, content creators can start to target them more specifically. Likely, you are not going to be able to target the people who have made up their mind about what they want to make for dinner and neither will the instructions of how to cook an ordinary dinner be shared excessively online. The people you can target are the ones who are looking to get inspired, or challenged by your content. Thus, mood management and achievement (Vorderer et al., 2004) are the primary motives to target when aiming for your content to go viral.

Although not discussed in direct relation to *YouTube Suitable*, short *attention span* was mentioned several times in both focus groups and by all experts as something that constrains the video length - *quick* was another indication of this need for fast, compressed information. *Basic guidance* in a video can be better than a *recipe*, but then it must be *quick*. Thus the discussion of short *attention span* implicitly suggests that long-winded videos are unsuitable for YouTube. One way to explain this belief of YouTube as a short *attention span*-market would be to look at a short *attention span* as a way of learning. As Vorderer et al. (2004) shows, learning is one effect of being subject to entertainment - if the viewer enjoys the entertainment shown to them. So simply by enjoying YouTube videos, moving from content to content to raise levels of enjoyment, the viewer is learning that there is always better content around the corner and thus develops a short *attention span*. This short *attention span* has an effect on how content is structured, and anything outside of that norm that is more decompressed, is found to be not *YouTube suitable*. Another way to look at it would be to look closer at what kind of experience the viewer is expecting according to the four realms of experiences (Pine II & Gilmore, 1998). If the viewer is set on actively

participating, learning and imitating the process in the video, seeing a video that represents the opposite will make the viewer search for other videos, thus developing a short *attention span*.

Format

Critical moments can be derived to what Simonsen (2011) discusses as the how-to category. For *critical moments*, an in-depth detailed description of the shown method is crucial. A *critical moment* demands visual aid and some sort of narrative, whether it be textual or voice-over. Since the likeliness of failure in a *critical moment* is high if the viewer's experience of said moment is low, step-by-step instructions and guidance can aid their process. This must be presented in an appropriate way, a reflexive form of communication (Simonsen, 2011) could suit a very instructional video. It can be an open approach to the process and the problem-solving technique needed.

Directly helpful can be interpreted as a format that accurately matches the expectations of the viewers, where the video itself, as well as the content, suits their ambitions. The viewing experience itself is not so important, but rather the viewing experience in combination with the video format. If there is a good combination, viewer motives will be appropriately addressed by the selected format. An extension of *directly helpful* is *video superiority*, where video as a medium is more efficient than other mediums. It could be argued that *video superiority* should actually be established before producing any videos, that video as a medium will leverage the information better than other mediums. If the viewing experience can satisfy motives of the viewer (Vorderer et al., 2004) that other mediums cannot by matching the viewer's expectations of the experience (Pine II & Gilmore, 1998) - the video is superior. Thus, the discussion of viewing experience and format will be secondary to the discussion of the necessity of presenting that information in a video.

Not directly helpful is the result of a bad combination of format and viewing experience, sometimes expressed as *video inferiority*; where the actual need of a video was questioned. If one video cannot provide the answers necessary to viewers, it is reasonable to believe that longevity of video or *pre-preparations* confused or disturbed the viewers from satisfying their motives - *old TV-format* was also mentioned negatively in relation to *pre-preparations*

which could mean that this form of presenting the cooking is so related to TV, which implicitly would mean that it is not *YouTube suitable*. When this flow of communication is interrupted, e.g. with pre-preparations, viewers were annoyed and confused. This points towards pre-preparations being a negative cue (Pine II & Gilmore, 1998) when the viewer is set to learn, and it basically diminishes the educational experience, where one is actively participating and trying to absorb information. There could be an important difference between an optimal way of presenting the information (format) and not providing enough information. If the viewers are set on learning, viewing a video with insufficient information for the skill-levels of the viewers, will not satisfy their motives.

YouTube Suitable stands in direct relation to video superiority, meaning that the video format as such was suitable for the viewers and that they gained added value through the video. In contrast to *video superiority*, it is deemed likely that *YouTube Suitable* concerns the format's appropriateness for YouTube, rather than the medium's appropriateness (*video superiority*). This notion of medium appropriateness can, to some extent, be a validation of the format and its content - being deemed unsuitable for YouTube would mean that the content is of poor quality or that the format goes against something more fundamental for YouTube-viewers, perhaps a very long-winded video. It could be the existence of too many negative cues, bad theme, or that the format does not reflect the experience the viewer is looking for (Pine II & Gilmore, 1998).

As an extension of *YouTube suitable*, *unnecessary steps* delves into the mismatch of an educational experience and viewer expectations. The steps may be too easy and thus outside the actual educational content that viewers would like to see. With a short *attention span*, the video should focus on the important steps needed to complete the instructions. During the focus groups, participants raised the issue of maximizing the potential of the YouTube-format, this could mean that when some people deem a step unnecessary, *links* can re-direct less-skilled viewers to a *critical moment*, instead of exposing all viewers to a full guide. Similarly, *quick* was mostly viewed upon as a positive trait of a video, but when it is expressed as too quick, *links* could also be used to keep the primary content as slim as possible for selective viewers. So when the content becomes too un-educational for individual viewers, links can provide them with the instructions that they need. Thus it

seems as if a reflexive form of communication (Simonsen, 2011), as a video edited down to the specifics, is what the viewers are demanding - but what the specifics are is a different story for the individual viewer, depending on personal skills. For *corny* videos, the viewers have been presented with what can be classified as an esthetic experience of the four realms of experience (Pine II & Gilmore, 1998) when they are really looking for a format that is more educational. If the format gives clues to the viewer that the motive of achievement can be satisfied by watching a video, it is unlikely that a very *corny* video will lead to a sense of enjoyment (Vorderer et al., 2004). Since a presenter with a strong *personality* can do a lot for a viewer's enjoyment it is reasonable to believe that attractiveness and emotional involvement as described by Erdogan (1999) and Hunter (2010) can help save the experience for a viewer. If the presenter is excelling at showing dedication or intellectuality, this could potentially help the mismatch between format and viewer motives not make the experience suffer too much.

As a video becomes too *drawn-out* for viewers, they feel that they are shown *unnecessary steps*. It becomes a matter of changing both the format and staging to something more suitable, or clearly theme the content as described by Pine II & Gilmore (1998) to make it clear that the video focuses more on for e.g. inspiration than instructions. Otherwise, viewers may feel duped and solve the problem with another video or medium.

As previously indicated by the expert survey, *inspiration* seems to always be present in cooking content. *Inspiration* could be an effect in the form of excitation transfer, manifested as delight (Vorderer et al., 2004). Depending on the degree of detailed instructions provided and the seriousness of the viewer's motives, *inspiration* could play a smaller or larger part of the enjoyment that it grants. If the viewer is focused on obtaining new knowledge from a video, the inspirational part of his/her enjoyment will be smaller than the actual accomplishment of new knowledge (Vorderer et al., 2004). If the video is watched because the viewer wants tips for what to make for dinner, the level of inspiration attained will play a larger role for their enjoyment of that content. Both are examples of problem-solving, with more or less specificity of the actual problem at hand. The more specificity of the problem at hand, the less the viewer is open for inspiration.

The notion of being *subconsciously inspired* can perhaps be linked to what some experts called rituals - and viewers pick up those behaviors or rituals and act them out themselves later in their own kitchens (or react on them). Popular rituals work like positive cues (Pine II & Gilmore, 1998), they build on the theme of the content and raise the overall experience for the viewers. Since their existence either reinforces or diminishes the experience, it is likely that viewers will comment on them if they are positive or negative. Thus rituals are one of the few things that content creators can affirm or remove. They do not help the actual result in the kitchen, but does something to our enjoyment - it could be a form of escapism (Vorderer et al., 2004), making cooking a bit more fun. Even though our motives are not necessarily to imitate cooks of our liking, doing so could help our process become more relaxed and enjoyable.

Staging

Although there seems to be strong preferential bias for celebrities appearing on camera or doing voice-overs, the definition of a celebrity is not as one-dimensional as it used to be. Content creators can become celebrities through YouTube, so not being a celebrity from a television format does not mean that you cannot compete on somewhat equal terms. Also, for the Swedish market, this playing field is wide open for new players, with little presence of celebrities from television formats, the time is now to start producing content on YouTube.

Rather than settling with the explanation that celebrity voices are known and therefore better, a reasonable assumption is that if a content creator only uses voice-over in their videos, they must have a suitable and/or characteristic voice. It is likely that a *person on camera* will build stronger bonds to their viewers by enabling more parasocial interaction (Vorderer et al., 2004) and social capital (Bourdieu, 1972), but at the same time it cannot be seen as unlikely that you can build those parameters through voice-over or text formats.

Evolving channel

The *personality* of a presenter or chef obviously plays an important role for the viewer - charisma, likeability, easy-going, relatability - these are all traits valued highly by viewers of video content. To be able to enjoy (Vorderer et al., 2004) content, the parasocial interaction

can be an important factor, meaning that viewers build one-sided relations with the personalities that they watch. *Followed personalities*, as mentioned by the focus group, suggests that a rather strong parasocial interaction can exist for viewers. If the parasocial interaction is strong, viewers will watch the majority of content that the personality uploads. An implication for this logic is that whoever has a previous fan base, can direct those fans towards cooking content on YouTube, whether it is a celebrity from TV or a fitness blogger. Some viewers follow personalities more than content - but the content might be how they got introduced to a certain personality.

Building a parasocial interaction from scratch is not something that can be accomplished according to a form, it must be tried, refined and developed. However, building parasocial interactions without showing off one's personality, i.e. not showing any person in front of the camera, is a difficult task. Voice-over and text-only formats may be better instructional staging for certain cooking, but lacks the depth of parasocial interaction and communication effectiveness (Erdogan, 1999). In other words, following a personality without a visible personality, makes it more plausible that building a relation takes longer time. For pro-ams with few viewers and/or subscribers, this notion of parasocial interaction has two very direct implications for their content creation. Either they have a fan base on another platform that they can direct to their content on YouTube, or they will have to create a foundation for building parasocial interactions. To build parasocial interactions, a first step could be to start building social capital (Bourdieu, 1972) by engaging with viewers, sharing experiences and building a framework for a network of social relationships (Leadbeater & Miller, 2004).

Typically, pro-ams are characterized as funnels of innovation (Leadbeater & Miller, 2004). The results from our studies however, indicate that this is perhaps not necessarily true for Swedish YouTube pro-ams focusing on cooking. They claim to be trying new formats, but these formats already exist in various other YouTube-channels. In one way, you cannot blame them - the market for Swedish viewers is unexplored, and what they are looking for is a difficult question. Before you can evolve a genre (Chandler, 1997), finding a communicative style and format that speaks to your viewers is the first step, or at least have a better understanding of what people are looking for. Rather than imitating the competition, pro-ams should embrace the opportunities around them. When pro-ams act

like informed consumers of innovations, products and/or services, one could imagine that the social capital of their community would strengthen (Leadbeater & Miller, 2004), which in turn would create greater trustworthiness for the pro-am (Erdogan, 1999). By acting like a role model in everything they do and at the same time get involved in discussions with viewers, they can strengthen the community around them and appeal to more fans.

6.3.4 Analysis & Discussion of Categorization

In this section, results are analyzed and discussed.

Cooking tips, tricks and techniques

This category resonated well with the focus groups, and a reason for this may be the hands-on approach, with no *drawn-out* explanations or storytelling, which makes it very *YouTube suitable*. The focus on one specific aspect makes it all the more obvious when the presenter is dissolute, and the focus remains on the problem-solving. In that very formal and specific setting, the connection between viewer and presenter is created through the personality of the presenter - that is where you build relationships with your viewers. Considering the results from study 2 and study 3, this category's relentless focus on *critical moments* pleased viewers and is thus *directly helpful*.

Cooking a part of a meal

When **cooking a part of a meal**, there is typically greater variation in the process and finished result than for **cooking tips, tricks and techniques**. This variation in results and interpretations seems to increase the variation of how the process is depicted by the presenter, even though the focus groups and experts all found *critical moments* important within this category, the overall opinion was that this category is more *drawn-out* and less productive for viewers' learning, much because of the poor illustration of the *critical moments*. When variation includes different levels of *pre-preparations* and longevity of videos, the viewer becomes confused. It could be because the categorization was unsuccessful, or the videos selected had too little in common.

Cooking an entire meal

The necessity of **viewing cooking an entire meal** vary greatly between viewers, some prefer it as a more visual representation of a *recipe* whilst others saw it as an inferior substitute to *recipes*. The associations that viewers got to TV indicates that content creators should really play around with the format to make it more suitable for YouTube. The same goes for how *inspiring* the category seems to be, for problem-solving it resonates with those who want to cook that particular dish, but for ideas and *inspiration* it could also work relatively well. The lack of focus on *critical moments* was found disturbing, but judging from the input from the focus groups and theories, there are ways to overcome these disturbances by adapting to viewer motives with e.g. *links* that direct the viewers to *critical moments*.

Cooking inspiration

Cooking inspiration seems to divide viewers, although the videos shown to them did not spark any immediate interest, one participant highlighted that a show about a vineyard would be of interest. What is perhaps more evident is this category's similarities to television, with reporter-style interviews and documentation. Deemed as not *YouTube suitable*, content creators should look to evolve this category specifically for YouTube and focus more on what content is in demand.

6.3.5 Implications for YouTube channels

In this section, some implications for content creators are derived with regards to the themes discussed among experts and focus groups.

Although pro-ams typically can be innovators, the harsh reality of business on YouTube seem to put a damper on their experimental willingness. Instead of perfecting the format, which is time-consuming and difficult, pro-ams instead focus on activities that are more likely to generate revenue quicker. It is a dilemma, experimenting could provide a content creator with a differential edge, but at the same time also scare off viewers.

Viewers seem to understand their motives to the point that they know that most of them will not actively engage in searching after cooking content. If it appears on a feed from viral sites or on Facebook, the content has a chance of getting a lot of views. Content creators

seem to be aware of the traffic that can be drawn from viral sites, but rather unaware of how to get featured in feeds on social media sites. It should be mentioned as it seems to be of importance, but this thesis is unable to cover more of this with regards to our scope and limitations.

Critical moments is undoubtedly the biggest concurrence among the focus groups and experts, all agree to its necessity and demand for viewers. However, there are some discrepancies as to what a critical moment is – for viewers, depending on their skillset, critical moments is something that they themselves do not master in the kitchen. Viewers do not want to see what they already know, and therefore content creators must be ready to give them the chance to see what they want to see. This could be done by using links in-video, either to fast-forward or change video.

It is obvious that viewers prefer famous cooking personalities over pro-ams, but this should not discourage pro-ams from building social capital with their fans through interaction, because after celebrities, people follow personalities. What truly is important in this equation, is the ability to balance showing off one's personality and helping the viewers to become better cooks. Since on-demand is very need-driven, focusing on sharing knowledge with viewers is more important than other parameters, as to not leave the viewers dissatisfied.

Viewer motives do not only influence what content viewers see, but also influences the content's format - if the viewer is to see the whole video. Thus theming the experience properly so that viewers' expectations are met, is advised.

Rituals must build on the specific design of content to become popular among viewers. When rituals reach a state of affirmation from viewers, it becomes a hygiene factor that positively reinforces the theme of the viewing experience, hence an improvement of the conceptualization of the YouTube Channel.

Any format that resembles a TV-format must be re-formatted. This format carries a lot of negative preconceptions for viewers, with pre-preparations, long-winded and corny videos.

If you want to show similar processes, design the format experience so that it cannot be mistaken for a TV-format.

For cooking videos, inspiration seems to be something that all viewers experience, irrelevant of the focus of the video. This notion of inspiration always being present is important to content creators, they must know when the format as such incentivizes inspiration and when it does not.

7. CONCLUSIONS

This research explored and observed a few characteristics of YouTube cooking shows that help the viewers with their cooking, the understanding of those characteristics are explained below.

Viewer Motives

The motives of the viewer influence what content they want to see. Their motives have been analyzed related to different levels of problem-solving. I.e. degree of helpfulness. High-levels of problem-solving motives result in the viewer wanting to see critical moments of an instruction, thus directly helpful content. Low-levels of problem-solving motives result in the viewer being open to see more inspirational content, of which the actual degree of helpfulness is unclear. These motives will influence what category the viewer is looking for.

YouTube Channel

Before deciding on a specific format for a particular dish or phase of cooking, it is necessary to evaluate whether or not the information presented is appropriate for YouTube. This applies to both the normative characteristics of YouTube, such as video-brevity, as well as considerations of format. There are many ways to enhance the experience to suit the individual viewer's preferences, by using links and overall conceptualizing the channel, thus leveraging the superiority of the video.

Format

Critical moments is the most wanted type of format that viewers are interested in - it has elements of instructions and learning that can help the individual in the kitchen. Our

category **cooking tips, tricks and techniques**, with emphasis on techniques, had the most helpful guides for critical moments. Other categories generally had too much other instructions and communication that took the focus away from critical moments. However, critical moments were requested in the categories **cooking a part of a meal** and **cooking an entire meal**. Critical moments should be emphasized further in these categories for making them more directly helpful. This could be done by having links in the videos that directs the viewer to the critical moment or critical moments in a part of a meal or in an entire meal. This makes the categorization less relevant, as a critical moment can be included in any step or part of a meal - despite the difference between directly helpful cooking videos and in directly helpful cooking videos.

Staging

A strong personality presenting the content can ease the flow of the video so that the viewer is not necessarily dissatisfied if the video focuses on the wrong things. A weaker personality demands a larger emphasis on high-levels of problem-solving motives, there is no room for drawn-out content if the wanted result for the viewer is enjoyment. The level of inspiration also has a big influence on the perception of the content, specific problem-solving needs demand less inspiration than non-specific problem solving needs. Thus, personality and inspiration are the variables that have the clearest effect on the appropriateness of the format, whether it be positive or negative.

Viewers prefer famous cooking personalities and want to see them appear in person on camera. All interactions between viewers and presenters are typically facilitated by the presenter appearing on camera.

7.1 Transferability

As stated in methodology section transferability concerns to what extent the findings of this qualitative study can be applied to other situations, i.e. generalizability (Shenton, 2004). There are two main scenarios of how the findings of this study could be transferred, to the wider population and to other situations and areas (Shenton, 2004). A transfer to the wider populations implies that the findings that are representative for the convenience sample of cooking amateurs potentially could be applicable for the wider population of Swedish

cooking amateurs. However there are great difficulties in doing these types of generalizations. As exploratory qualitative research is not concerned about representation (Auger, 2014a), as described thoroughly in methodology, the findings are ultimately only applicable for the specific context of the research (Shenton, 2004). However, the prospect of transferability should not be immediately rejected (Shenton, 2004), since the contextual factors of a study can provide an opportunity for generalizability. Due to this research's contextual factors where only two focus groups were conducted from the authors' acquaintances the prospect is low for generalizability of the wider population.

Regarding transferring the findings to other situations and areas, the authors only have proper knowledge about this research's context, the "sending context" (Shenton, 2004), thus the authors cannot properly determine the study's transferability to adjacent areas due to poor knowledge of the adjacent areas. Therefore, researchers of the adjacent research areas can determine the study's transferability (Shenton, 2004). To enable the researchers of adjacent areas to determine suitability for transfer a thorough description of the problem area and context is provided (Shenton, 2004).

The implications for this thesis' generalizability to the wider population and transferability to other areas and context are that, ultimately, the authors can only suggest adjacent areas. Two examples of this; different genres on YouTube where how-to videos are frequent and lifestyle genres on YouTube with similar inspirational characteristics as cooking. Following, United Screens can use the results to try to develop their business and other researchers can use this as a starting point to enhance the understanding of the characteristics of YouTube cooking shows that help the viewers with their cooking. New research will have to do more extensive qualitative studies to enhance the transferability to the wider population and eventually test the characteristics in quantitative studies to make the findings truly representative for the wider population.

7.2 Criticism of the study

A substantial amount of criticism of this study is given in the methodology's' trustworthiness sections regarding study 1, study 2 and study 3. Predominantly, this core of the criticism is that the trustworthiness of this research would have been improved with a budget. This

would have enabled more focus groups with other types of sampling and more qualitative observation methods could have been used. In turn, this would have improved credibility and confirmability - triangulation, as well as saturation, and transferability to the wider population. The targeted demographic of this research, cooking amateurs, could have been better defined through a more sophisticated pre-testing procedure. This would have allowed the authors to determine the demographics of a non-convenience sample – potentially this would have furthered the depth of the study and provided the authors with valuable insights. The focus group participants could have been screened more thoroughly, and their respective knowledge within cooking could have been used to ask them more suitable questions. The categorization was used as a foundation for study 3 despite that the results did not clearly indicate that the categories are valid. In the results and analyses sections, the count of the themes is not overly analyzed, all themes with a count above three were included, with an exception of a noteworthy outlier. This was done as the authors deemed the relationships between the themes and the common trends of the results to be of value for explaining the characteristics of YouTube cooking shows that help the viewers with their cooking. This is also supported by content analyses methodology (Stockton et al., 2002). However, the count of the themes could have been highlighted to understand the relative importance of specific themes more.

Since conducting more expert interviews was difficult with only a purposive sample, a comparative method of selecting videos could have been used. By looking at views, up votes and number of subscribers, videos could have been analyzed before showing them to the focus groups, and some common patterns explored and derived. By being clear about how videos were selected and share data from the screening process, the research would have benefitted.

7.3 Proposal for Further Research

Considering the above, a proposal for further research is to use the exploratory findings in this research as a starting point for generating hypotheses and consequently test the characteristics in a quantitative study (Auger, 2014a). By doing this, the qualitative findings would be representative for the wider population of cooking amateurs, if the research is designed accordingly. The exploratory findings could as well potentially help researchers with a starting point whom are interested in genres with similar characteristics as cooking shows on YouTube, such as a plethora of lifestyle and how-to genres. First, these researchers have to evaluate the potential of the findings for transfer in to their adjacent areas, see the section above on transferability. The foundation laid in this thesis could help outlining what parts of the YouTube content that should be addressed and discussed in further research and within adjacent topics. Two specific examples of further research within the area of the topic are if the usage of different devices and different type of demographics are investigated further. When watching YouTube It is likely that a smartphone as compared to a tablet or a laptop would be used differently when browsing cooking shows and it is likely that a different demographic than “cooking amateurs”, such as “hobby professionals”, would have changed the results. Thus these cases of further research would have deepened the understanding of the topic.

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9. APPENDIX

9.1 Study 1 Survey

Note that the survey is in Swedish, a translation is accessible in the results section. The respondents were asked to rank each of the six videos (which are presented in the methodology section) on the Likert scale below.

Markera på skalan för att indikera hur väl kategorin beskriver videon ovan.

	Instämmer inte alls	Instämmer inte	Neutral	Instämmer till viss del	Instämmer helt
Matlagningstips, tricks och teknik	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Delmoment av maträtt	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tillagning av en fullständig maträtt	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Matlagningsinspiration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9.2 Interview Guide Focus Groups

Introduction

A brief introduction of the topic and the purpose of the study, without revealing the YouTube cooking video categories.

Warm-up

A warm-up discussion about the participants' experience of cooking show on TV.

Questions and pre-planned sub-questions:

- *What do you like/dislike about cooking shows on TV?*
- *How does cooking shows on TV help your cooking?*
 - *Have anyone ever cooked a full dish they have seen TV?*
 - *Or does cooking shows on TV inspire you to cook?*

Key Content Section

Cooking shows on YouTube are discussed.

Questions and pre-planned sub-questions:

Cooking Search Behavior

- *How do you look for information when you are about to cook?*

- *Use of physical or digital devices?*
 - *Have anyone ever used YouTube?*
- *Do use these in the kitchen while cooking?*
- *What do you look for when you are about to cook?*

YouTube

- *Have anyone ever seen a cooking video on YouTube?*
 - *What did you think about the video?*
- *What would you like to see on YouTube in terms of Cooking? (free brainstorm session)*
- *What do you think could be done better on YouTube than on TV regarding cooking?*

Discussion of the categories of format

For cooking tips, tricks and techniques the three videos below are shown.

- Jamie Oliver/FoodTube, peel ginger, <https://www.youtube.com/watch?v=v908vjRX8Gc>
- Mario Batali, perfect steak, <https://www.youtube.com/watch?v=3NFPw2u2-lc>
- In The Kitchen, poached egg, <https://www.youtube.com/watch?v=mZGd0TrGJ9s>
- *What do you think of these videos/this category?*
- *Would these videos help you with your cooking directly or inspirational-wise (indirectly)?*
- *How does these videos differ from what type of cooking shows you are used to see on TV?*

For a part of a meal the three videos below are shown.

- Amir/Rätt Rätt, red wine sauce, <https://www.youtube.com/watch?v=hiNgyj3M7eI>
- MatGeek, homemade Nutella, <https://www.youtube.com/watch?v=XvWG-uxNK8U>
- Green Kitchen Stories, chia pudding, <https://www.youtube.com/watch?v=nKLUAIp6AqE>
- *Do you notice a difference from the previous category?*
- *What do you think of these videos/this category?*
- *Would these videos help you with your cooking directly or inspirational-wise (indirectly)?*
- *How does these videos differ from what type of cooking shows you are used to see on TV?*

For an entire meal the three videos below are shown.

- Gordon Ramsay, chicken tikka masala, <https://www.youtube.com/watch?v=y-VjBxMufhw>
- Sorted Food, three potato dishes, <https://www.youtube.com/watch?v=Mck34UW42zI>
- Lisa på landet, grönkålpasta, <https://www.youtube.com/watch?v=NeHzOQ9hu7g>
- *Do you notice a difference from the previous category?*
- *What do you think of these videos/this category?*
- *Would these videos help you with your cooking directly or inspirational-wise (indirectly)?*
- *How does these videos differ from what type of cooking shows you are used to see on TV?*

For cooking inspiration the three videos below are shown.

- Mario Batali, oyster farm, https://www.youtube.com/watch?t=49&v=W_YGDI9ewQo
- Sorted Food, eye candy, <https://www.youtube.com/watch?v=eO1DIIA4UCc>
- ROSMT, toxic cheesecake, <https://www.youtube.com/watch?v=fYMiQ04ISss>

- *What do you think of these videos/this category?*
- *Could these videos inspire you to cook or help you in another way?*

Questions about staging:

- You have seen video of famous cooking personalities and not famous cooking personalities and everything in-between, such as e.g. strong and weak personalities.
 - What are your takes on this?
 - What do you appreciate/not appreciate?
 - What helps your cooking/What does not help your cooking?
- You have seen videos with a person on camera, only a voice-over, only text instructions, nothing of the above or a combination of the above.
 - What are your takes on this?
 - What do you appreciate/not appreciate?
 - What helps your cooking/What does not help your cooking?

Summary/Closing

This participants are asked for any further comments on the topic and for any additional information that may have been omitted or forgotten.

9.3 Content Analyses

9.3.1 Themes From All In-Depth Interviews Compiled

Below are the themes from all three in-depth interviews compiled, based on in how many groups each theme appeared in:

Critical moments 8	Segments 3	Pro-ams advantage 1
Conceptualize 7	Humor 3	Lower costs on YouTube 1
Personality 7	Quick 3	YouTube greater relevance 1
Attention span 5	Promoted to me 3	Tempo 1
Interaction 5	Sharing 3	Distraction while in front of computer 1
Click-friendly 5	Drawn out 3	Text 1
Entertainment 5	Old TV format 3	Recipe 1
Inspiration 4	Gain views 3	Unnecessary step 1
Cooking on YouTube not taken off yet 4	On-demand 3	Entertainment kills the cooking aspect 1
Preferences 4	Popular 2	Bored 1
	New format 2	Uncertain 1
	Video Superiority 2	Famous cooking personalities 1
	Folksy 2	Broaden the concept 1
	Unprofessional 2	Benefit sought 1
	Full dishes 2	YouTube = do it yourself 1
	Cooking secondary 2	Credibility 1
	Viewers' expectations 2	Generic 1
	Rituals 2	Burn period 1
	In the moment 2	Final results 1
	Directly helpful 2	Corny 1
	Previous the moment 2	Common People 1
	Person on camera 2	Trendy 1

9.3.1.1 Content Analysis - Expert 1

In-depth interview with expert 1, recorded 12th March 2015.

Group	Comment	Theme	Theme	Theme
The state of cooking shows on YouTube	<i>Gap in the market, few Swedish cooking channels on YouTube. Thousands of cooking blogs, but low presence on YouTube.</i>	Trendy	Popular	Cooking on YouTube not taken off yet
	<i>Few Swedish cooking channels on YouTube have a conceptualized strategy.</i>	Conceptualized	Early stage on YouTube	
	<i>Easier for amateur creators to do short videos when it come to the recording. You just need a tripod.</i>	Pro-ams advantage	Lower costs on YouTube	
	<i>Commenting has moved from blogs to YouTube and Facebook.</i>	YouTube greater relevance	Interaction	
	<i>Kitchen hacks is a big trend concerning cooking shows on YouTube.</i>	Critical Moments		
	<i>The professional TV chefs in Sweden have not dared to take the steps to YouTube yet, that is why the advertisement money is not there for cooking videos on YouTube yet and the reason it has not taken off in Sweden like it has in the U.S.</i>	Early stage on YouTube	Cooking on YouTube not taken off yet	
	<i>If the viewers are used to short videos from your channel it is hard to switch to longer videos.</i>	Attention Span	Quick	Drawn-out
Do's and Do not's on YouTube	<i>You cannot just move the general TV cooking concepts to YouTube.</i>	Old TV format	YouTube differs from TV	New format
	<i>On YouTube you have to able to interact and more things has to happen, the tempo needs to be faster.</i>	Interaction	Attention Span	Tempo
	<i>It is easy to get distracted and start to watch other things while in front of a computer, thus a strong concept/a red thread is needed.</i>	Attention Span	Distraction while in front of computer	Conceptualize
	<i>There has to be a reason for doing a video. For some things a text is better and it is always easier to produce.</i>	Video Superiority	Text/Recipe	
	<i>You should not show unnecessary steps. Cut that stuff. The watch-time is generally short on YouTube.</i>	Unnecessary step	Attention span	
My Strategy	<i>I did the semmelwrap and that is how my YouTube cooking channel started, good to do click-friendly dishes to gain views/followers.</i>	Click-friendly	Gain viewers	

	<i>I'm trying to conceptualize my videos, create a red thread, and create reasons in my videos - a personality for viewers to return.</i>	Conceptualize	Personality	
	<i>I'm aiming to show cooking that people have time and effort do to on an ordinary weekday.</i>	Common People	Folksy	Unprofessional
	<i>I am not trying to cook dishes that looks perfect, if they look bad the viewers can relate to the dishes and their reaction can be that they can do it even better, which is positive. I even tell my viewers that they will probably reach better results than I did. The opposite of professional chefs.</i>	Common People	Folksy	Unprofessional
	<i>My viewers have a wide spread. Mature women, young males who are hating. The 25-40 male who has genuine interest in cooking. My primary target segment was women in their thirties.</i>	Preferences	Segments	
	<i>I am trying to be myself in the videos and mix in some humor.</i>	Personality	Humor	
	<i>A lot of views come from viral web sites that are sharing.</i>	Promoted to me/sharing		
	<i>I am mixing in some humor but still trying to be serious. You should learn techniques from watching my videos and it should be fun to watch.</i>	Humor	Critical moments	Entertainment
	<i>My concept is partially to shake food.</i>	Conceptualize		
The Entertainment Aspect	<i>I'm ambivalent with the entertainment aspect. Too much entertainment and the cooking aspect is more or less gone, even though this can attract viewers. I still want to keep the cooking aspect in terms of that the viewers should learn something about cooking.</i>	Entertainment	Entertainment kills the cooking aspect	Cooking secondary
My preferences for cooking videos/channels on YouTube	<i>When I look for cooking videos myself I usually look for critical moments. Who wants to see a nobody in front of the camera for more than 3 minutes?</i>	Critical moments	Attention span	Quick
	<i>Whole dishes has to be edited short and episodes should be released instead of long videos.</i>	Attention span	Quick	
How to get views	<i>Important to do dishes that people are likely to search for. Those are likely to be shared on viral sites.</i>	Click-friendly	Promoted to me/sharing	

The future	<i>Kitchen hacks is still a big trend even though it has been done a lot.</i>	Critical moments
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9.3.1.2 Content Analysis - Expert 2

In-depth interview with expert 2, recorded 11th March 2015.

My Strategy	<i>We have a framework we work with where we know what works for our videos and what the consumer expects.</i>	Conceptualize	Viewers expectations	Rituals
	<i>It is based on humor and entertainment and cooking is secondary.</i>	Humor	Entertainment	Cooking secondary
	<i>We have rituals that always appears in each episode, according to the viewers' expectations.</i>	Rituals	Viewers expectations	
	<i>We noticed that the viewers liked certain humoristic moments epically and these became our classics.</i>	Rituals		
	<i>Our classics/ the details that appears in every show are essential for the viewers.</i>	Rituals	Viewers expectations	
	<i>Our focus is entertainment, but people occasionally get inspired and ask for recipes, etc. We sometimes show specific moments.</i>	Entertainment	Inspiration	Critical moments
	<i>Viewers refer to the old episodes, thus we need to show the outstanding moments/classics again to live up to their expectations.</i>	Rituals	Viewer expectations	
	<i>The cooking instructions in our videos is a side effect of the main humoristic content.</i>	Humor	Entertainment	Cooking secondary
	<i>We focus on full dishes. "Do not fix it if it is not broken".</i>	Full dishes	Old TV format	
Entertainment	<i>People may get inspired from the humor and relate to it the kitchen and enjoy the cooking more/get more motivated to cook. But the causality is hard to determine.</i>	Inspiration	Uncertain	
	<i>You do not watch Jaime Oliver or Gordon Ramsay for the specific food they are cooking, you watch them because they are famous cooking personalities and are good at what they are doing. It is pure entertainment.</i>	Famous cooking personalities	Personality	Entertainment
Dos and Don'ts on YouTube	<i>When it comes to YouTube it good to allude to the viewers' expectations, so they have something to relate to. This is probably also applicable for cooking channel on YouTube.</i>	Viewer expectations		

	<i>It is good for creating the community vibe, which is desirable for YouTube channels.</i>	Interaction		
	<i>If you find a concepts/something that stand out in your shows, then go for it.</i>	Rituals	Conceptualize	
	<i>The negative aspect of always showing the concepts is that the viewers can relate to, is that they finally might get sick of them.</i>	Bored	Rituals	
	<i>Thus the more and new concepts have to be evolved.</i>	Conceptualize		
	<i>Or switch the main concept completely and thus apply the smaller outstanding concepts/the classics to new main concepts.</i>	Conceptualize	Broaden the concept	Rituals
	<i>Sometime you have to renew the concepts but at the same time not turn the back on the subscriber's expectations.</i>	Conceptualize	Broaden the concept	Viewer expectations
Issues	<i>Our biggest challenge is to get more subscribers to watch our videos.</i>	Gain views		
The state of cooking videos and channels on YouTube	<i>Viewers start to follow YouTube channels because of the creator's personality.</i>	Personality		
	<i>Or because the viewers found a specific video they liked, and this video can be of how-to characteristics, thus the personality of the creator might not be as important.</i>	Preferences		
	<i>In the long run though a conceptual channel is necessary for getting the subscribers to watch.</i>	Conceptualize	Gain views	
	<i>It is interesting that cooking on TV is claimed to be popular. Is it popular because it is aired on TV a lot? Because it is lot of money in the advertisement surrounding it? Or because people really are interested? YouTube is a more honest platform, since it depends on peoples real on-demand preferences.</i>	Old TV format	On-demand	New format
	<i>And people do not look for cooking on YouTube yet to big extent. Why is that? Other categories on YouTube have sprung way faster.</i>	New format	Cooking on YouTube not taken off yet	
The Future	<i>When it comes to the more instructional cooking videos, I believe that the how-to videos for specific moments are those that represent a specific need that people are likely to search for. Although this have neither</i>	Critical moments	Cooking on YouTube not taken off yet	

taken off yet.

<i>Cooking videos needs to greater consider viewers benefit sought. Should the video help the person previous the cooking, in the moment of the cooking or inspire the person to cook? This could be done better than as of today.</i>	Benefit sought	Inspiration	In the moment/previous the moment
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9.3.1.3 Content Analysis - Expert 3

In-depth interview with expert 3, recorded 4th Mars 2015.

The State of cooking shows on YouTube	<i>YouTube is possible to better adjust to the specific cooking situation (what you actually are doing in the kitchen) than TV.</i>	In the moment/previous the moment		
	<i>Old media consumption is rapidly moving to on-demand, this also implies cooking shows. The old media type of cooking shows represents inspiration whereas YouTube is more of a do-it-yourself perspective.</i>	On-demand	YouTube = do it yourself	Unprofessional
	<i>Cooking show on YouTube has not taken off in Sweden yet since no production company for the big TV shows has moved to YouTube. When this is done the money will start to shift towards YouTube. YouTube cooking shows/channel will eventually take over as soon as someone is willing to invest it will seriously start to compete with TV.</i>	Cooking on YouTube not taken off yet		
	<i>People who are good performers in front of the camera win on YouTube.</i>	Personality	Person on camera	
Dos and Do not's on YouTube	<i>From my experience people mostly search for specific moments, their specific need in the moment. But it is still search-friendly stuff like béarnaise sauce, etc.</i>	Critical moments	Click-friendly	
	<i>Full dishes can work if they are very popular/folksy, thus click-friendly.</i>	Folksy	Popular	Full dishes
	<i>If you are going to show new techniques that most are not familiar with you have to have credibility.</i>	Credibility	Critical moments	
	<i>Generic things are good since they are click-friendly.</i>	Click-friendly	Generic	
	<i>Non-generic more inspirational things are good for establishing a connection with the audience and to build personality as a creator.</i>	Inspiration	Interaction	Personality

	<i>Classical generic dishes or moments lasts longer than inspirational videos, people can return to those no matter when they were uploaded.</i>	Critical moments	Burn period	
	<i>Personality is key for the success for YouTube channels in general, just look at Pewdiepie, etc.</i>	Personality		
	<i>Too long videos on are worthless, should be 1-2 minutes.</i>	Attention span	Quick	
	<i>However some prove the difference, but generally long videos = worthless on YouTube.</i>	Attention span	Drawn-out	
	<i>Can work for specific segments such as housewives.</i>	Preferences	Segments	
	<i>Inspirational videos that move from cooking have to be in line with your concept. You should not step out of your zone.</i>	Inspiration	Conceptualize	
My Strategy	<i>Either I try do something click/search- friendly.</i>	Click-friendly		
	<i>Or I work on my personality and the connection with the viewer.</i>	Personality	Interaction	
	<i>My segment is mature women.</i>	Segment	Preferences	
	<i>I am building personality by having my dog on camera.</i>	Personality		
	<i>I try to do the click-friendly stuff.</i>	Click-friendly		
Staging	<i>The personality can shine through in only a voice-over, demonstrably it works for some YouTube cooking channels.</i>	Personality	Voice-over	
	<i>But in the long run I think it is better if a person on camera appears.</i>	Person on camera		
My preferences	<i>I always fast forward to the final results on long videos.</i>	Final results	Attention span	Drawn out
The Future	<i>Cooking shows on YouTube will take over.</i>	On-demand		
How to get views	<i>Good to get embedded shared on other platforms/websites on the web.</i>	Promoted to me		
	<i>Do click-friendly stuff for this.</i>	Click-friendly		
Entertainment	<i>Fine line between what is humor and what is just corny.</i>	Entertainment	Humor	Corny

Other	<i>Of course videos illustrates critical moments better than a text. Such as how you should reduce a red wine sauce.</i>	Critical moments	Video Superiority
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9.3.2 Themes From All Focus Groups Compiled

Below are the themes from the focus groups compiled, based on in how many groups each theme appeared in.

Critical moments 18	Personality 4	General knowledge 2
Not directly helpful 16	Links 4	Relatable 2
Famous cooking personalities 13	Drawn-out 4	Live cooking stream 2
Inspiration 11	YouTube Suitable 4	Demotivating 2
Directly helpful 11	In the moment 4	Pre-prepared 2
Promoted to me 8	Previous the moment 4	Amateurs 2
Entertainment 8	Effort 4	Precise 2
Preferences 7	Voice 4	Skill 2
Pause 7	Old TV format 4	Feeling 2
Recipe 6	Corny 4	Enjoyable 2
Quick 6	Basic guidance 3	Impatient 2
Video inferiority 6	Video superiority 3	Drawn out 2
Attention span 6	New TV format 3	Focus away 2
Followed personalities 6	Unclear 3	In-directly helpful 1
Unnecessary steps 5	Old format 3	Not searching 1
Text 5	Non-corny 3	Familiarity 1
Low effort 5	Person on camera 3	National 1
Subconsciously inspired 5	Folksy 3	Reading enough 1
Inspire 5	Not on-demand 3	Blogs 1
Video superiority 5	Uncertainty 3	Indifferent to video 1
		Timing 1
		TV format 1
		Conceptualized 1
		Customized 1
		Ingredients 1
		Motivating 1
		Credible 1
		Mood music 1
		Efficiently 1
		Dislike 1
		Not inspired 1
		Trendy 1
		Never used instructions 1
		Boring 1
		Usage of devices in the kitchen 1
		Depends on ingredients 1
		Reading not enough 1
		Not necessary to see all steps 1
		Indirect 1
		Listen/not having to watch screen 1
		Efficient 1

9.3.2.1 Content Analysis - Focus group 1

Anonymous focus group participants, 2 males and 3 females, focus group 1. Recorded 25th March 2015.

Group	Comment	Theme	Theme	Theme
(Warm up) The general cooking trend	<i>It is everywhere all the time (Cooking). It has been growing enormously.</i>	Trendy		
	<i>The general interest in cooking shows depends on the bigger trend, which is that cooking's popularity is increasing. Instagram is full of food, etc.</i>	Trendy		
	<i>Apparently it is a winning concept since everyone is buying into it.</i>	Folksy		
Usage of instructions from cooking shows (TV)	<i>No one has ever cooked a whole dish from a cooking show or barely heard anyone doing it. 1 exception, one interviewee has one time cooked a full dish from a cooking show.</i>	Never used instructions	Not directly helpful	
	<i>Even if recipes are promoted on recept.nu, no one ever checks them.</i>	Never used instructions	Not directly helpful	
	<i>They believe people do cook full dishes from cooking shows, perhaps it is folksy. But it is absolutely not trendy.</i>	Folksy	Corny	
	<i>Maybe you subconsciously pick up certain moments, techniques or gather inspiration from Cooking shows.</i>	Subconsciously inspired	Not directly helpful	
Usage of inspiration from cooking shows (TV)	<i>If you get inspired depends if you have a food interest or not.</i>	Preferences		
	<i>You subconsciously pick up certain moments, techniques or gather inspiration from Cooking shows.</i>	Subconsciously inspired	Not directly helpful	
Cooking shows on TV	<i>The competition format such as Swedish Master Chef is probably the biggest show.</i>	New TV format	Enjoyable	Entertainment
	<i>Cooking shows overall are pretty fun to watch.</i>	Enjoyable	Entertainment	

	<i>The cooking show thing is getting boring and repetitive.</i>	Boring	Old TV format	
	<i>Ordinary cooking shows are boring but when cooking is put in the competition format it is enjoyable.</i>	Boring	New TV format	Entertainment
	<i>The competitive format is the interesting part with Swedish Master Chef. But the cooking not the fun part.</i>	New TV format	Entertainment	Not directly helpful (implicit)
	<i>Other non-competitive cooking shows can be cozy, etc.</i>	Old TV format	Enjoyable	Entertainment
	<i>Do not know when cooking shows on TV air. (Not on-demand, even if streamed?)</i>	Not on-demand		
	<i>Who the chef is determines if you are going to watch, e.g. Per Morberg increases potential.</i>	Famous cooking personalities		
(Key Content Section) Cooking search behaviors	<i>Searched for recipes 1-2 times in total.</i>	Low effort		
	<i>Random googling the dish I am about to cook and then just choose the recipe that looks the best.</i>	Low effort		
	<i>Just Google, and choose one of the top hits. No need to put down more effort. Never stumbled over a cooking video while searching for recipes.</i>	Low effort		
	<i>Found "anti-hero" recipe collection via Facebook (vadfanskajaglagaförmatt.se) Takes away the corniness, which is often present in cooking shows, recipes, etc. instead ironic and fun, which turns out being motivating.</i>		Low effort	Non-corny
	<i>Looks for info on cooking blogs (alltommat.se) and saves favorite recipes.</i>	Followed personalities	Effort	
	<i>Follows non-cooking blogs and embrace recipes when they appear.</i>	Followed personalities	Promoted to me	Low effort
	<i>I would not proactively search for a cooking video, I have to be directed to it by my Facebook feed, etc.</i>	Promoted to me	Low-effort	

Cooking search behavior, devices	<i>IPhone is being used in the kitchen for support from recipes. Never cooking books.</i>	Usage of devices in the kitchen		
Cooking search behavior, when	<i>I search for dishes when I am about to cook.</i>	In the moment		
	<i>I search before I am about to cook if I stumble over a recipe or dish that looks good via a blog I follow.</i>	Previous the moment	Followed personalities	
	<i>I search whenever.</i>	In the moment	Previous the moment	
	<i>Frustrating to never have the ingredients home, you either use whatever you have at home or shop everything.</i>	Depends on ingredients		
Cooking shows on YouTube	<i>Never seen a cooking video on the web, but it would be useful since I do not understand the basics. I do not understand the cooking methods if I am reading. Like a poached egg, I do not even know what that means.</i>	Reading not enough	Video superiority	Critical moments
	<i>I would have to get linked in to a cooking video via Facebook or a blog I like.</i>	Promoted to me	Followed personalities	Low effort
Cooking show on YouTube, what would you like to see?	<i>I would assume that a specific method or moment in cooking a dish would be extremely helpful to see on video.</i>	Critical moments	Directly helpful/learn	Video superiority
	<i>I cannot imagine that I would like to see any type of cooking on YouTube. I am impatient and would not be able to follow instructions in a set order. Or maybe I have never tried YouTube for cooking.</i>	Impatient	Doubting videos/video inferiority	Pause
	<i>The final result is the motivation, but it takes an awful amount of time to get there in a video.</i>	Impatient	Attention span	Drawn-out
	<i>I would look at a tutorial even if I do not use the instructions. I would watch it for the "aha" moment when it is showed how something is done properly.</i>	Not directly helpful	Entertainment	Critical moments
	<i>Cheap and convenient cooking for students.</i>	Preferences		

	<i>Fast cooking, not being in the kitchen for hours, I do not have time for that.</i>	Preferences	Quick	
	<i>Perhaps a recipe is better than video if you are curious that the process should be fast?</i>	Doubting videos/ video inferiority	Quick	Attention span
	<i>Encyclopedia over difficult moments and methods in cooking would be great. How to do mayonnaise, etc. That is hard to read how they should be done. Basic stuff that feels hard. Stuff that you do not do because you are unsure how to.</i>	Critical moments	Uncertainty	Directly helpful
	<i>TV does not fulfill this since it is completely random if a difficult moment or method appears.</i>	Not on-demand	Not directly helpful	
	<i>Some people prefer video for a better illustration, some people are fine with just reading.</i>	Preferences	Doubting videos/ video inferiority	
	<i>Some people like tutorials in general and some people hate it.</i>	Preferences		
YouTube Cooking Categories General opinions about cooking tips, tricks and techniques	<i>This is kind of like the encyclopedia, techniques you are not aware of are showed. Important to have a lot of these in the same archive so you can learn even more new techniques you are not aware of.</i>	Critical moments	Learn	Directly helpful
	<i>Good since they are not too long, you can stand watching them. I would not watch if they were longer.</i>	quick	attention span	
Directly helpful, cooking tips, tricks and techniques	<i>These are helpful and hands-on.</i>	directly helpful	learn	
	<i>You look for how to do one thing and then even another technique is revealed (as in the ginger/Jamie Oliver video. That is hands-on because you learn something new and inspires you to do try new things. Best of two worlds.</i>	learn	Inspires	directly helpful
	<i>Very good you actually learned something.</i>	learn	directly helpful	
	<i>When you actually are in the kitchen and about to do something this would be helpful.</i>	directly helpful		

	<i>Even if I saw this I would not use it, I would be happy I saw the technique, but I doubt I would use it.</i>	would not use	Not directly helpful	
	<i>Good to learn method or moments I otherwise would perceive as difficult and not bother doing.</i>	Critical moments	Learn/directly helpful	uncertainty
Other, cooking tips, tricks and techniques	<i>I would need to get this in my Facebook feed to ever find it</i>	promoted to me		
General opinions about part of a dish (Differences from previous category)	<i>More drawn-out than previous category.</i>	Drawn-out	Attention span	
	<i>More inspirational focus.</i>	inspired		
	<i>More focus on nice videography. More like food blog on video.</i>	Focus away		
	<i>The steps are not shown, all of sudden Amir is finished with his veal stock.</i>	unclear		
	<i>More of a recipe than previous category.</i>	Old format		
	<i>Competes with food blogs rather than previous category.</i>	inspired		
	<i>Perhaps I would look for a specific difficult moment from these part of a dish videos, but I would not specifically enjoy to watch these kind of videos.</i>	Critical moment		
	<i>Good for critical moments, like seeing the different steps in the red wine sauce. Video better than a text for illustrating the critical moments.</i>	Critical moment	video superiority	Directly helpful
	<i>You know how to make a Bolognese, but this is good for dishes you do not know how they look. And a video can show more than pictures.</i>	video superiority		
	<i>Video better than a text recipe, but I still want to read the recipe.</i>	video superiority	Old format	
	<i>I got no patience to watch a video, which is why I would rather read a recipe.</i>	Impatient	Doubting videos/video inferiority	

	<i>It is individual what is hard in cooking, this dictates what type of cooking that is rewarding to see on video.</i>	preferences		
	<i>No need to watch the simplest moments on video, there is a level of difficulty when it gets so hard that a video would facilitate.</i>	Preferences		
	<i>But if you are a beginner you are likely to search for the easiest moments.</i>	Preferences		
Directly helpful, part of a dish	<i>Too stressful to keep up with all the steps in the videos, you have to pause.</i>	Pause		
	<i>Hard to directly use in the kitchen. Could be good to use for seeing how new parts of dishes should look.</i>	Not directly helpful		
	<i>In a video you get to see and listen to instructions, you can vividly see the critical moments.</i>	critical moments	video superiority	
Inspirational helpful, part of a dish	<i>The part of a dish can give you inspiration to a new full dish.</i>	Inspired		
General opinions about a whole dish (Differences from previous category)	<i>No one will look for a whole dish on video, a recipe would be preferable.</i>	Video inferiority	Old format	
	<i>Check what you are unsure of in a video for techniques, tips and tricks and/or critical moments in a part of a dish. Have a "click feature" in a full dish video for this.</i>	Video superiority	Critical moments	Not necessary to see all steps
	<i>This is more like the old TV cooking show format.</i>	Old format	Entertainment	
	<i>This is more about being a fan of/follow the person/personalities that are cooking the dishes.</i>	followed personalities	Focus away	
	<i>No one wants to see a fast-forward of chicken tikka masala. If you are good at cooking and know this dish the video will give you nothing and if you are poor at cooking the instructions are not enough.</i>	Not directly helpful/Not learning	Video inferiority	Old format

	<i>But the chicken tikka masala looked rather easy to cook. Probably just supposed to look easy and then it is hard.</i>	-		
	<i>Videos are not necessary for full dishes. I really liked the part of a dish videos and I even more liked tips, trick and techniques.</i>	Video inferiority		
	<i>This format work on TV, it is cozy and folksy. But I doubt that anyone actively would look for this on YouTube.</i>	Video inferiority	Folksy	Old format
	<i>TV is more of a social thing where you watch together with people, this format is more suitable for that. On YouTube you watch by yourself and another format is needed.</i>	Video inferiority	Old format/Not on-demand	
Directly helpful	-	-		
Inspirational helpful	-	-		
General opinions about food culture/inspirational food videos.	<i>Purely humoristic cooking videos are not helpful in any sort of way.</i>	Not directly helpful/Not learning		
	<i>Inspirational cooking/food shows can be more entertaining to watch than an ordinary cooking show.</i>	Entertainment		
	<i>I would turn this off immediately.</i>	-		
Inspirational helpful	<i>A show about a vineyard (similar to the oyster farm) could inspire me to buy wine.</i>	inspired		
	<i>I think it is relevant to see how the crops, plants and animals are treated. If animals are treated bad this could make me not buy meat.</i>	inspired	indirect	
	<i>Vague if inspirational cooking shows have an impact on our cooking.</i>	-		
Imitation of cooking personalities	<i>No, but perhaps I try to do like a food blogger. You try to follow a food blogger lifestyle when it comes to food. I buy eco eggs if the food blogger does, etc.</i>	followed personalities	subconsciously inspired	inspired

	<i>Perhaps you subconsciously adapt some of the professional chef's behavior and techniques. Such as being slatternly like Per Morberg.</i>	subconsciously inspired	inspired	
Format Famous cooking personalities vs. not famous	<i>If you are not familiar with the person who is cooking, you do not care and lose interest. Better if you know who the person is, like seeing Jamie Oliver. You know that what he is doing is good and that he is skilled in the kitchen.</i>	famous cooking personalities		
	<i>Famous cooking personalities are more attractive. And celebrities in general.</i>	famous cooking personalities		
	<i>Jamie Oliver, especially and Gordon Ramsey did not seem exaggerated, corny and fake.</i>	famous cooking personalities	Non-corny	
	<i>More credible with a famous cooking personality. It feels more achievable if a professional celebrity is showing the tutorial.</i>	famous cooking personalities		
	<i>Good with a famous cooking personality on tips, trick and techniques and part of a dish, but on a full dish I would lose my confidence since the dishes seems too professional for my skills.</i>	famous cooking personalities	uncertainty	
Person on camera	<i>A voice is superior and preferably a famous person.</i>	famous cooking personalities	voice	Person on camera
Voice-over	<i>The "food blog voice" from the Chia Pudding recipe was silly/corny.</i>	corny		
	<i>It feels strange with a non-famous person speaking.</i>	corny	famous cooking personalities	
	<i>It is better to hear a voice because than you do not have to check the screen all the time (compared to only text). You would still have to pause all the time.</i>	voice	pause	listen/not having to watch screen
Only text	<i>Boring with no cooking celebrities/no one person on camera. You want to see someone who is explaining.</i>	famous cooking personalities	Person on camera	
	<i>If you have to read, it gets even harder to follow the steps in the cooking.</i>	pause		

	<i>Efficient with only text, they show exactly how it should be done. If the voice is annoying it is better to not hear it at all.</i>	Text	corny	Efficient
Other	<i>The acting in the Sorted Food video was annoying, corny and too pretentious. It just seemed exaggerated. They did not inspire but rather made me less keen to cook food since they were annoying.</i>	corny		
	<i>Everyone would have to pause all the time and rewind, everything is so quick.</i>	Corny		

9.3.2.2 Content Analysis - Focus group 2

Anonymous focus group participants, 2 males and 3 females, focus group 2. Recorded 26th March 2015.

Group	Comment	Theme	Theme	Theme
(Warm up)	-	-		
The general cooking trend				
Usage of instructions from cooking shows (TV)	<i>Both morning news and The Swedish Master Chef. This is how they do when they cook, but not how I am going to do when I am cooking.</i>	Not directly helpful	New TV format	
	<i>I have cooked full dish recipes from a TV food travel show to China.</i>	Cooked full dish from TV	directly helpful	
	<i>I used techniques for certain moments on how to bake/cook a Pizza from a TV show. How it was done was showed by the best Pizza chef in world.</i>	Critical moments	Famous cooking personalities	
	<i>I have used recipes on recept.nu from cooking shows. The recipes have been promoted by the cooking show. (Full dish, indirectly)</i>	Cooked full dish from TV	Recipes/ Promoted to me	In-directly helpful
	<i>I use the recipes from cooking shows for both inspiration and directly use in the kitchen.</i>	Inspiration	directly helpful	

	<i>I have used techniques such as moments where Paolo Roberto shows how the pasta is cooked in a pan.</i>	Critical moments	Famous cooking personalities	
Usage of inspiration from cooking shows (TV)	<i>The Swedish Master Chef gives you inspiration since it feels achievable, as they are amateurs, just like I am.</i>	inspiration	Relatable	
	<i>The Show "Halv åtta hos mig" is similar to the Swedish Masterchef since they also are amateurs.</i>		Relatable	
	<i>I get inspired when Jamie Oliver is cooking a full dish. Documentaries are more about gaining general knowledge.</i>	inspiration	General knowledge.	
	<i>Mostly inspiration</i>	Inspiration		
Cooking shows on TV	<i>I appreciate Jamie Oliver's documentaries about what healthy food is.</i>	Enjoyable/entertainment	General knowledge.	Inspiration
	<i>Cooking shows on TV has gone from cooking full dishes to greater focus on entertainment and inspiration. The Swedish Masterchef, Hell's Kitchen, documentaries, etc.</i>	Entertainment	New TV format	Critical moments
	<i>Gordon Ramsay mostly entertainment, but he also shows parts of dishes in short segments, which has been shared on the web. Those quick clips are nice.</i>			
	<i>TV is more about showing techniques and moments than pushing full recipes.</i>	Critical moments		
(Key Content Section) Cooking search behaviors	<i>I got the recipes in my head, my go-to dishes.</i>	Not searching		
	<i>I randomly google, and choose a website that I am familiar with, It is usually one of the top hits.</i>	low effort	familiarity	
	<i>I google and choose one that seems credible.</i>	low effort	familiarity	
	<i>I use bookmarks for pages with recipes.</i>	effort		

	<i>I have different methods for different dishes, it depends on my skill level for the particular dish.</i>	Preferences		
	<i>I usually google in English but for recipes I google in Swedish.</i>	National		
	<i>I look for critical moments on YouTube if I do not understand the instructions for the moment in the recipe.</i>	Critical moments	unclear	Video superiority
	<i>Actively looking for the best recipes.</i>	effort		
Cooking search behavior, devices	<i>I have my computer in the kitchen for looking at which ingredients to use and the order of the recipe, the basics in the recipe.</i>	in the moment	Basic guidance	
	<i>I use my iPad or iPhone.</i>	in the moment	previous the moment	
Cooking search behavior, when	<i>Feels unprofessional to look at YouTube video while cooking, it is better to have a text in front of you.</i>	Video inferiority	Text Recipe/reading enough	Old format
	<i>I look at the video before I cook and try to remember the most important techniques.</i>	previous the moment	Critical moments	
Cooking shows on YouTube	<i>I have looked at how Gordon Ramsay cooks a steak on YouTube, not that advanced I just wanted to see how he did it.</i>	Critical moments	inspiration	
	<i>No, I have only checked blogs, etc.</i>	followed personalities/blogs		
	<i>I follow two cooking shows on YouTube, but not that actively. Mostly for inspiration.</i>	Inspiration		
	<i>I follow Epic Meal times, and now that they have started to do more serious actual cooking I do use their instructions.</i>	followed personalities		
	<i>Random if I choose video or not.</i>	Indifferent to video		
Cooking show on YouTube, what would you like to see?	<i>The difficult critical moments, like whisking a sauce and blending in the right amount of air. Video is superior for showing step by step and YouTube is directly helpful while cooking. Text cannot show this as</i>	Critical moments	Video superiority	Directly helpful

	<i>efficiently.</i>		
	<i>I do not have to see the easy/non-critical moments</i>	Critical moments	preferences Video superiority/inferiority
	<i>Would It not be cool and helpful with a video that has the same length as what it takes to cook the actual dish? "Live cooking stream" or "cooking podcast".</i>	Live cooking stream	Drawn-out Attention span
	<i>The live cooking stream would help the people with very little cooking experience and the critical moments, which also would be exposed in these videos would help the more skilled.</i>	preferences	Critical moments Basic guidance
	<i>I am against the live cooking stream, I just want to see the critical moments. It would not be possible to have the same timing as the live cooking stream.</i>	Critical moments	pause timing
	<i>Top dishes for students. Simple and cheap recipes. ICA could do this.</i>	preferences	
	<i>I have not actively looked for this though.</i>	Low effort	Promoted to me
	<i>No one looks for ICA's cooking show on YouTube, it has to be promoted via their successful ICA for students' website.</i>	Low effort	Promoted to me
	<i>I have the Hemköp app where recipes are presented, they should have videos there as well.</i>	effort	Promoted to me
What do you want to see on YouTube that you do not think TV offers?	<i>No, TV does not usually show the critical moments.</i>	Critical moments	Not directly helpful
	<i>TV always has everything prepared in advance, which is demotivating.</i>	Demotivating	Pre-prepared
	<i>TV got more and more specialized programs where they show critical moments. Some TV show with a Danish chef.</i>	Critical moments	TV format
	<i>Specialized programs are better in a sense that they are more conceptualized and you have clue what kind of food they will cook on</i>	conceptualized	customized

	<i>the show.</i>			
What do you think could be done better on YouTube than on TV?	<i>Links in videos so you can get inspired to watch cooking of other dishes, easy to switch clip.</i>	links	Promoted to me	
	<i>Links in videos of full dishes where the critical moments are shown as add notations.</i>	Critical moments	links	Promoted to me
	<i>YouTube can be more unprofessional than TV in an appealing sense. Amateurs can create their own shows, etc.</i>	Relatable	Amateurs	
	<i>Live Cooking Show!</i>	Live cooking stream		
	<i>The ingredients are seldom presented, which is bad. Recipes are harder find efficiently on YouTube than on recept.nu.</i>	Recipe	Not directly helpful	Text
	<i>The cooking channels should have a recipe collection.</i>	Recipe	Text	
	<i>Have a cooking show for home delivery of ingredients for full dishes. Lina's Matkasse has a YouTube cooking show where the different full dishes are cooked. Than you do not have to buy ingredients for the specific recipe.</i>	Ingredients		
YouTube Cooking Categories General opinions about cooking tips, tricks and techniques	<i>(They are eager to see the other method to peel a ginger when the video is paused after the first method).</i>			
	<i>It all depends on the YouTuber's personality, I'm captivated by Jamie but not by the others.</i>	Personality	Famous cooking personalities	
	<i>It should be a strong personality and relaxed.</i>	Personality	Non-corny	
	<i>Jaime showed the difficult moments and it was quick. The cooking of the steak video showed too many unnecessary details.</i>	Critical moments	Quick/Drawn-out/attention span	unnecessary details
	<i>You really learned something.</i>	Directly helpful		

	<i>I thought it was really good and I want to see Jamie's next tips. This is the kind of video format that works on YouTube.</i>	YouTube Suitable	Motivating	
	<i>Good to show concrete critical moments, it was done with the poached eggs but as a whole it was to drawn-out.</i>	Critical moments	Drawn-out	
	<i>It was one professional, one with more inspiration (the steak) and one amateur.</i>	Inspiration		
	<i>This is what cooking on YouTube should be like. "This is YouTube money"</i>	YouTube Suitable		
	<i>These are one-minute clips and you will not see this on TV. I would not watch TV since they do not show exactly what I am looking for in my cooking.</i>	Quick/Drawn-out	unnecessary details	Attention span
	<i>They are trying to do this on TV in instances, but you still have to watch the full episode.</i>	Drawn-out	Attention span	
	<i>Jamie works perfectly on YouTube, it is quick and concise.</i>	Quick/Attention span	precise	Famous cooking personalities
	<i>It is good if the person can be quick and concise to work well in the YouTube format.</i>	quick	YouTube Suitable	Precise
	<i>Jamie's is credible since he is a professional chef. I have no idea who the other persons are, if Jamie would have presented their tips it would have been more credible.</i>	Famous cooking personalities	credible	
Directly helpful, cooking tips, tricks and techniques	<i>These are things that are easy to snap up and put to use.</i>	Directly helpful		
	<i>I learned nothing from the steak.</i>	Not directly helpful		
Other, cooking tips, tricks and techniques	<i>No one has looked for tips like this, but if it was promoted to me I would check it.</i>	Promoted to me		
General opinions about part of a dish (Differences from previous	<i>I thought the Nutella was similar to the previous category, illustrating the critical moments.</i>	Critical moments	Text	

category)				
	<i>This is more of a whole recipe for a part of a dish.</i>	Recipe		
	<i>It was a professional, one with more inspiration and one amateur.</i>	inspiration	<i>amateur</i>	Famous cooking personality
	<i>The chia pudding was like TV, all the preparations were already done. I would never have all the preparations as neatly done as in the video and that annoys me and is demotivating.</i>	Old TV format	Pre-preparations	Demotivating/ not directly helpful.
	<i>I like the Jamie packaging, and not a 2 minute clip with music to get you in the mood.</i>	Drawn-out	Mood music/feeling	
	<i>The chia pudding was about creating a feeling and not showing the critical moments.</i>	Feeling	Critical moments	not directly helpful
	<i>Amir's red wine sauce video was ok but he should have shown the moments when the sauce was reduced, the cooking of the veal stock, etc.</i>	Critical moments		
	<i>Amir should have done more like Jamie, showing the critical moments.</i>	Critical moments		
	<i>And show the full recipe in a link in the end of the video.</i>	Recipe		
	<i>It is demotivating with all the pre-preparations. Have add notations for the critical moments and provide a feeling for how the whole part of the dish should be done with the full video.</i>	Pre-preparations	Demotivating	Critical moments/links
Directly helpful, part of a dish	<i>I would never do the Nutella as I would not remember the steps.</i>	unclear	<i>previous the moment</i>	Not directly helpful
	<i>The video of Amir is like TV, too many unnecessary moments, which you cannot snap up due to short attention span. It is not practical.</i>	Unnecessary steps	Drawn-out/attention span	Not directly helpful
	<i>I thought the Nutella was descriptive in a good way and nothing unnecessary. I could use this directly in the kitchen but I would have to</i>	In the moment	pause	Directly helpful

pause.

General opinions about a whole dish (Differences from previous category)	<i>This is so TV. (Lisa på Landet, Sorted Food)</i>	Old TV format		
	<i>This is not really a recipe, it is more of inspiration.</i>	Inspiration		Not directly helpful
	<i>Not it is not, Gordon is efficiently showing how the dish is cooked.</i>	Efficiently	Unnecessary steps	
	<i>The Chicken Tikka masala requires prerequisites.</i>	Preferences/skill level		
	<i>I think this is mostly inspiration, get inspired to do the dishes. You need more than just the video to cook the dishes.</i>	Inspiration	Recipe /Text	Not directly helpful
	<i>The Chicken Tikka is just basic guidance. But it is good since it is done in one minute.</i>	Basic guidance	Quick	
	<i>Since it is Gordon Ramsay the Chicken Tikka it is credible even if it is short. It would not be credible with an unknown person.</i>	Famous cooking personalities		
	<i>The Sorted food is rather focused on entertainment.</i>	Entertainment		
	<i>YouTube not relevant if you need to read a recipe. Then the videos are just inspiration.</i>	YouTube Suitable	Recipe/ Video superiority/inferiority	inspiration
	<i>I would like to see the critical moments in short split parts. A text recipe or an inspiring video of the full dish could be accompanied with the split parts.</i>	Critical moments	Links	
	<i>In general this category is like TV, especially Lisa på Landet and Sorted Food's entertainment focus.</i>	Old TV Format	Entertainment	
	<i>They are doing TV on YouTube. Except for the Chicken Tikka.</i>	Old TV format	YouTube Suitable	
	<i>TV Sorted Food and Lisa på Landet is more about entertainment and getting people in the right vibe for cooking.</i>	entertainment	Vibe/feeling	

Directly helpful	<i>I got motivated to do a Chicken Tikka by this.</i>	motivated		
	<i>Would you not need a recipe?</i>	recipe		
	<i>No, I could use this directly in the kitchen and re-watch while cooking since it is so short.</i>	Directly helpful	In the moment	Quick/re-watch/pause
	<i>It depends on what prerequisites you have and what precision you demand from the recipe if a format like the Chicken Tikka is useful.</i>	Preferences/skill level	precise	
	<i>As long as I have recipe in text, the Chicken Tikka is enough.</i>	Recipe		
Inspirational helpful	<i>The YouTube videos that are similar to TV could work as inspiration.</i>	inspiration	Old TV Format	
General opinions about food culture/inspirational food videos.	<i>Nothing I would watch.</i>	dislike		
	<i>Not suitable for YouTube, more of a TV format.</i>	Old TV format	YouTube suitable	
	<i>This would not inspire me to cook.</i>	inspiration		
	<i>Another forum would be better, like Pinterest.</i>	YouTube suitable		
	<i>The humor in ROSMT is not relevant for cooking. The humor would not help in the kitchen in any way. But I do remember the recipe since it is so vulgar.</i>	Not directly helpful	subconsciously inspired	inspiration
	<i>The dishes are good if a famous cooking personality is cooking.</i>	famous cooking personality		
Inspirational helpful	<i>But I would never proactively look for ROSMT for cooking instructions, but I would for entertainment. It could thus subconsciously inspire me to cook the dish.</i>	Entertainment	subconsciously inspired	inspiration
	<i>I do not get inspired by their behavior, their jargon does not help me in the kitchen.</i>	Not inspired		
Imitation of cooking	<i>I could get inspired by Per Morberg's behavior in the kitchen, it is slatternly yet credible since he is a famous</i>	Inspiration	Famous cooking personalities	

personalities	<i>cooking personality.</i>			
Format Famous cooking personalities vs. not famous	<i>The Gordon Ramsay voice-over worked because he is famous.</i>	voice	Famous cooking personalities	
	<i>Jamie's tips were credible since he is famous. Sorted food was rather entertainment because of their personalities.</i>	Famous cooking personalities	Entertainment	personality
	<i>Biased against famous cooking personalities.</i>	Famous cooking personalities		
Person on camera	<i>I dislike only text, only voice and the mood music.</i>	Person on camera		
	<i>If you are going to have unnecessary steps/things you need a very strong personality to make it work.</i>	Unnecessary steps	personality	
Voice-over	<i>If you are going to do only a voice-over you need to be very, very good if you are not a famous well-known chef.</i>	Famous cooking personalities	voice	personality
Only text	<i>Nutella worked with only text since they did not show any unnecessary steps/things.</i>	Unnecessary steps	Text	
Other	<i>To use YouTube in the best possible way all critical moments should be presented in quick and descriptive clips. Add notations from full videos or similar.</i>	Critical moments	Quick/links	YouTube Suitable
	<i>There are 2 categories: Dishes you want to learn, which can have add notations for the critical moments and the short videos like Chicken Tikka, which you stumble over and want to cook.</i>	Effort/low effort	Promoted to me	Links/critical moments
	<i>Third category would be entertainment.</i>	Entertainment		
	<i>You stumble over entertainment and get inspired to cook or eat it.</i>	Entertainment	inspired	
	<i>You actively search for a critical moment for learning.</i>	Critical moments	Directly helpful	
	<i>I would not proactively look for the peeled ginger, it must be introduced</i>	Low effort	Promoted to me	

to me.

*I leave out moments in recipes that
feel too hard.*

**Critical
moments**
