Videos promoting food tourism – best practices and examples

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Abstract

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In the beginning of the 2000s, food tourism emerged as another form of cultural tourism. 20 years later, food tourism is an established tourism segment with 53 % of leisure travellers being food travellers. A wide range of food tourism experiences are now offered such as food tours, food festivals, market visits, winery visits or cooking classes. The tourism actors behind those products are increasingly using video marketing as a promotion tool, as well as DMOs, who choose to promote their destinations through videos.

This thesis is commissioned by Hungry for Finland, a project coordinating the food tourism strategy for Finland. The objective of this thesis is to research on existing food tourism videos promoting the countries of Denmark and France and show the best practices with examples. The main research question is "What are the key components that compose a food tourism promoting video?" The sub-questions are "What kind of food tourism trends can be seen in the videos promoting Denmark and France?", "What kind of food tourism related activities are shown in the videos?" and "Are there elements that target specifically the foodie tourist segment?" The commission was given in November 2020 and the thesis was finished in May 2022.

The theoretical framework examines food tourism, its related trends such as sustainability and food events, its customers (foodies) and what kind of food tourism countries are Denmark and France. Videos as a promotion tool is defined, along with related terms such as marketing and advertising. How destinations can use video marketing is explored as well as what a promotion video is composed of with the help of literature.

The data collection method for this research-type thesis was a qualitative, non-participant observation. An observation table was built to conduct a content analysis on the videos. The sample consisted of 10 videos promoting the food of Denmark and 10 promoting the food of France.

Results revealed that the most represented elements were sustainability as a trend, trying out local food as an activity and togetherness as an element targeting foodies. Most videos were filmed in the 3rd person, with a soundtrack, dynamic shots and a narrative structure. The best practices of promotional food tourism videos are: a quality video production, a content that sparks positive emotions, the use of UGC, representing current trends and many food activities, as well as elements targeting foodies according to the experience realms.

Not all current trends were present in the videos and the technology trend was unexpectedly underrepresented. Overall, results mostly matched up with the studied theory: most studied trends, tourism activities, elements targeting for foodies were applied in the sample videos.

Keywords Food tourism, Promotional videos, Food trends, Foodies, French food tourism, Danish food tourism	

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1   Introduction

With 1,5 billion international tourists' arrivals in 2019, the tourism economic sector was en-joying an increase of 4 % compared to the previous year (Unwto.org 2020). After the global pandemic of COVID-19 harshly affected the industry, the numbers from 2021 show a 76 % decrease of global tourist arrivals, compared to 2019 (Unwto.org 2021). Despite this dramatic drop, 68 % of people interrogated about their travel plan, responded that they were planning to travel during the summer of 2021 (Kiesnoski 2021). Although the motivation of the post-COVID tourists will be to make up for the previous lost vacation and the extra time spent at home - a phenomenon called "revenge travel" (Bologna 2021) – tourists can also have more specific motivations, such as the food of the destination.

The concept of Food Tourism appeared in 2001, when it was established that food repre-sents 40 % of the total satisfaction expressed when evaluating a tourist product (Bortes 2019). Although it originated as a necessity to eat and drink while traveling, food tourism slowly changed from being an element of tourism, to being the underlying reason of why some routes or destinations are chosen (Akmese et al. 2019).

Ever since the potential for food tourism was recognized, destination marketing organiza-tions (DMO), have been advertising food tourism through brochures (Frochot 2008), radio, and TV ads (Seongseop et al. 2017). However, the new emergence of social media has inclined DMOs to build their food tourism brand through videos (Ontario Culinary Tourism Alliance 2015). "Visual images of actual destinations on social media are considered to influence prospective tourists" (Seongseop et al. 2017). Videos are proving to be a powerful marketing tool for promoting destinations (Guerrero-Rodríguez et al. 2020).

In this thesis, the focus is on the food tourism videos promoting the countries of Denmark and France. Denmark is a direct competitor of Finland and can also be a co-operator when it comes to promoting the Nordic food, food culture and food tourism. France is a competitor of every other European country and is worth being looked into because of its established history and long traditions in food tourism. The author's background also allows her to make deeper research on France as she is of French origin.

As a food tourism destination, Denmark stands by its renowned Michelin star restaurants, such as Noma, Geranium and Alchemist (Visitdenmark.com n.d). This recognition pushed the country on the gastronomic scene and is now a destination of choice for foodies: 28 % of tourists in Denmark are people looking for gastronomy experiences (Halloran n.d).

The image of France has always been associated with its food and wine (Karim & Chi 2010). Along with Spain and Italy, it is one of the countries in Europe that have inherited the most from food as part of their cultural identity (CBI Ministry of foreign affairs 2021), which makes it an ideal destination for food tourism. The wine of the country especially, has brought the interest of 10 million tourists in 2016, bringing 5,2 billion euros to the industry (Atout-france.fr 2018).

Researching the food tourism videos of France and Denmark will bring some insight on how to produce suitable food tourism videos for Finland. The research will be beneficial for Hungry for Finland, a project of Haaga-Helia University of Applied Sciences, started in 2012. Hungry for Finland (H4F) has coordinated the creation of the food tourism strategy of 2020-2028 for Finland. This research might help H4F with development ideas in their mission to improve the image of Finnish food tourism. It can also potentially help food tourism entrepreneurs in their marketing and promotion efforts. This thesis aims to research on existing food tourism videos from the YouTube platform. The final objective is to find what elements compose a promotional food tourism video and show the best practices with examples. The research will be designed to answer to the main question:

- What are the key components that compose a food tourism promoting video?

The sub-questions that will be answered are:
- What kind of food tourism trends can be seen in the videos promoting Denmark and France?
- What kind of food tourism related activities are shown in the videos?
- Are there elements that target specifically the foodie tourist segment?

For the needs of this thesis, videos are chosen according to certain criteria, detailed in the methodology part. The research method is a non-participant observation of online data. It is a qualitative research: all data will be collected online and analysed using content analysis. A qualitative study is preferred to be able to report observations and point out limitations. Content analysis directly answers to what is in the videos and allows to notice patterns and similarities/differences between them.

As tourism is one of the main topics of this thesis, it is important to mention the impact that the COVID-19 has had on the industry. Some statistics numbers are rather taken before 2020, to get a better idea of how tourists behave when a case of force majeure is not playing against their traveling plans.

This thesis is structured the following way: first a definition and overview of all terms and concepts relevant to the study, followed by the methodology: how the data was collected, which criteria was used and how was it analysed. The data will then be categorized to present the results. The results of the research are presented in three parts: first a presentation of the videos selected and how they fitted the selection criteria. The second part and third part are the results after the analysis was implemented. A discussion of the results, followed by a conclusion on the research will be described. Improvement suggestions and reliability of the research will be reflected on. Finally, the learning process of the author will complete this thesis.

2   Food tourism, trends and customers

In this chapter, the concept of food tourism is defined from different literature and tourism actors' point of view. The concept is taken further to present the related trends and the consumers of food tourism. Finally, the countries of Denmark and France will be introduced as food tourism destinations.

2.1   Food tourism

What is food tourism? Among all definitions given by literature, the definition given by Hall and Mitchell (2003) is the most commonly used and adopted by other authors (Ashleigh et al. 2018). "A visitation to primary and secondary food producers, food festivals, restaurants and specific locations for which food tasting and/or experiencing the attributes of specialist food production region are the primary motivating factor for travel" (Hall et al. 2003). As Hall is precising, this does not mean that only visiting a restaurant can be considered food tourism: the desire to try a regional specialty or the dish of a particular chef must be the primary motivation for the trip.

Erik Wolf, president of the International Culinary Tourism Association (ICTA), defined food tourism first as "The pursuit and enjoyment of unique and memorable food and drink experiences, both far and near" (Wolf 2001). Food tourism then, was not exploited to its full potential, because food services were not seen as a tourism activity (worldfoodtravel.org n.d.). In 2018, the World Food Travel Association (formerly called ICTA until 2012) introduced a new definition: "Food tourism is the act of traveling for a taste of place in order to get a sense of place" (Wolf 2018).

In 2007, a study conducted by the ICTA among others, showed that the tourists whose motivation to travel was the destination's food, spent more than 50 % of their spending into food experiences (Bortes 2019). This finding confirmed that food was a viable tourist product, worth investing to bring significant revenues to the economy. With the help of TV and social media, interest for food experiences expanded, leading the industry to propose a wide variety of food tours, food festivals, cooking classes or wine tastings (Worldfoodtravel.org n.d.).

Other related terms can be found such as "culinary tourism", "gourmet tourism" or "gastronomy tourism". Some of those terms can be used interchangeably but there are some subtle differences to notice: culinary tourism sees food as the medium to experience the culture, meaning that culinary tourists are enjoying the destination's culture through the consumption of the local food (Horng J.-S. & Tsai C.-T 2011).

Gourmet tourism is a derived category from gastronomic tourism, and a more niche market making up for a small number of tourists: gourmet tourists travel solely for the purpose of dining in a particular fine dining restaurant or visit a food market (Hall et al. 2003). Gastronomy tourism englobes the whole tourist experience, made up of different eating experiences. It also involves visits to local producers, wineries, cooking classes, food festivals or even just purchasing food and wine products (Unwto.org n.d.). There is an emphasis on including beverages when talking about gastronomy tourism, and many authors using this term insist on its importance (Sánchez-Cañizares & López-Guzmán 2012).

When defining food tourism, it is important to consider that the term refers to different ideas depending on the research it is orientated to. The perspectives shift from a research point of view or from the consumer point of view. Table 1 shows that when the term is tourist oriented, food tourism can be activity based, motivation based or be a mixed perspective of the two. When it is destination oriented, the term is linked to managing and developing the destination-recipient of the food tourism.

Table 1. Perspectives in defining food tourism (adapted from Ashleigh et al. 2018)

Tourist-oriented		Destination oriented
Activity-based	Motivation-based	Forms of tourism Destination resources Tourism products Destination marketing
Mixed perspective		

From a destination managing point of view, food tourism shifts to a more strategical definition. The term can be seen as just one element that makes up for a bigger form of tourism (cultural tourism, rural tourism…) and it can even be considered a subcategory of cultural tourism. Rather than the motivation driver of a tourist, the term will be used as a mean to develop a product or experiences to make a destination more attractive. (Ashleigh et al. 2018.)

Because of the many entangled concepts that are linked to its definition, a figure is necessary for a visual representation of what is food tourism. Figure 1 shows how food tour tourism is related to five aspects: motivation, culture, authenticity, management & marketing and destination orientation. Those aspects tend to overlap from the tourist or the manager point of view, but the figure helps to give it some structure. (Ashleigh et al. 2018.)

Figure 1. Food tourism and its aspects (adapted from Ashleigh et al. 2018)

In "Foodies & Food tourism" (2014), food tourism is defined as "travel for the specific purpose of enjoying food experiences" (Getz et al. 2014) to avoid any confusion and give a more simplistic definition. Other authors have said that food tourism, culinary tourism or gastronomy tourism, despite slightly different meanings, all have the same broad definition: "people travel to a specific destination for the purpose of finding foods" (Karim & Chi 2010). Some activities related to food tourism are listed below in the Table 2.

Table 2. Food tourism activities (Tsai & Wang 2017; Rachao et al. 2020)

Food tourism related activities
Restaurants, bars
Food festivals
Food tours
Purchasing local food
Consuming local cuisine
Experiencing food cultural traditions
Cooking with locals
Visiting food producers
Fruits and vegetables picking
Visit wineries
Cooking classes

Those activities will be used in the methodology chapter when videos will be analysed to see which activity occurs the most.

2.2   Food tourism trends

From the 1990s to the 2000s, cultural tourism emerged as one of the most important tourism segments, made up of 40 % from the total tourist arrivals (Unwto 2004). Many drivers led to the rise of cultural tourism, such as the increasing education, cultural holidays, and a rise in cultural consumption thanks to new media access tools (Richards 2014). Food tourism came out as one of the niche segments from cultural tourism, following the tendency of alternative and special interest. With the consumer diversification of tastes, a wide variety of gastronomic tourism activities flourished and gave way to new and sometimes surprising trends every year. (Akmese et al. 2019.) Table 3 shows the food tourism trends of the latest years.

Table 3. Latest trends in food tourism (Lab8 2019; Stabley 2021)

Food tourism trends
Sustainability
Food markets/halls
Food festivals
Solo traveling
Technology
Pop-up restaurants

According to a research conducted by LAB8 (a service experience laboratory operating at Haaga-Helia University), travellers are increasingly looking for more conscious food experiences. This translates by travelling to organic food destinations (Berlin, Copenhagen…) where the visitors know that they will not negatively impact the life of the locals. They are also motivated by the search for the clean, fresh and natural food (berries, seeds or unprocessed food). (Lab8 2019.) Still on the sustainability theme, traditional dishes made from local ingredients are also sought out, following the demand for authentic experiences, as also reported by Forbes magazine (Schultz 2019). Rather than adapting to a global cuisine, travellers are turning to products that represent the local culture and tradition (Lab8 2019).

In the recent years, food markets and halls have become a real tourist attraction, with the great advantage of having a variety of food choices in a single venue. Tourists find there a communal atmosphere, which allows a better connection with locals and other travellers (Schultz 2019). Their popularity had skyrocketed between 2010 and 2017, with a 700 %

increase in their number just in the USA (Hautzinger 2019). Some of the famous markets attracting travellers include the Camden market in London, the Grand Bazaar in Istanbul or the Chatuchak Weekend Market in Bangkok (Lab8 2019).

One trend that has the bonus of including many trends in one are the food events or food festivals. Those events include local food, authentic experiences, and connection with lo-cals as tourists meet with chefs and get to see how their food is prepared. Food festivals are a great way to attract tourists during a slow season. (Schultz 2019.) The more choices of food there are, the more attendees are likely to enjoy the event as a whole, with the added advantage of free promotion: they tend to post their food pictures on social media while attending the event (Lab8 2019). Notable and popular food festivals are the Bonghwa sweetfish festival in South Korea (Visitkorea.or.kr 2021), the Seafood festival in Portugal (Lab8 2019) or the St. Moritz festival in Switzerland (Tasteatlas.com n.d.).

A surprising trend that emerged in the last few years is solo traveling. The "Solo Traveler" website (where a community exchanges solo travel tips and advice (Waugh n.d.), has seen its numbers of subscribers going from 33,000 in 2018 to over 50,000 in 2019 (Lisella 2019). Hotelscan.com also reports a 170 % increase in 2019 of guests wanting a room for 1 person (Lab8 2019). As a response to this new trend, businesses like "Not In The Guidebooks" are offering cooking holidays for singles, where guests can enjoy a gastro-nomic experience: learning how to prepare local delicacies, culture course, wine course while being accommodated in dreamy locations. The website offers singles foodie holi-days in France, Greece, Spain, Italy and Sweden (Not in the guidebooks.com n.d.) while other websites like Tuscookany offers cooking activities for singles in Italy (Tuscookany.com n.d.).

Innovations in food travel experiences means more technology involved. As LAB8 is re-porting, "Technology is now the driving force behind much of food travel" (Lab8 2019). Through AR or VR, technology enhances the food experience by transforming food places in "phygital" (physical and digital) spaces. Dinner Time Story experience uses AR in the form of a 3D video projection on the dinner table. The guests can enjoy watching a small chef figure "le petit chef", making their 6 course meals out of his environment into their plate, with sound effects and a comical narrative. (Dinnertimestory.com n.d.; Africanews 2019.) Tourists and locals have been enjoying this show since 2015 in Dubai, United Arab Emirates, London to quote a few, and is now in Johannesburg, South Africa (Turk 2017). The James Beard House restaurant, located in New York, is hosting a virtual reality dining experience called Aerobanquets RMX (Heil 2019). In this experience, dining guests wear VR goggles and eat real food while perceiving it in a different aspect, with a virtual world

unfolding around them. "Floating objects and oversized foods began to appear. There were pink pineapples and blue cherries falling from the sky, meat dancing through the air". Other VR experiences include Sublimotion in Ibiza, and Tree by Naked in Tokyo. (Brinkley 2020.)

Resulting from the pandemic, several notable trends emerged such as domestic travel but also pop-up restaurants. With the devastating toll that COVID has had on the hospitality industry, restaurants had to readapt and be more creative than ever to be able to stay afloat (Rogers 2021). Pick-up and delivery only seemed to be the way to cope for restaurant businesses, which prompted the creation of pop-ups and "ghost kitchens" (kitchens fulfilling orders from another business brand than their own). Both concepts require less costs in equipment, location and labor, and hosting restaurants have benefitted from the exposure as an added bonus. (Stabley 2021.) Some of the pop-ups remained and became permanent businesses as the pandemic is still ongoing (Anderson 2021), and some simply did not work (Feldmar 2020).

2.3 Customers of food tourism

In this part, the foodie tourist segment is discussed, with definitions given by literature and how to create the best tourism experience for them. In a second part, other target groups of the food tourism are described, along with how they can be segmented.

2.3.1 The foodie tourist segment

The Merriam-webster dictionary gives a simple definition of "a person having an avid interest in the latest food fads" (Merriam Webster n.d.), while Oxford learner's dictionary defines it as "a person who is very interested in cooking and eating different kinds of food" (Oxford learners dictionaries n.d.).

The term appears for the first time in 1980 in *New York* magazine to describe "someone who is keenly interested in all things food". Two years later, the term is used by a different author in *Harpers & Queen* magazine to designate "the new sect which elevates all food to a sacrament". (Australian food history timeline n.d.) It seems however that the term was invented independently from both writers.

The function of the "foodies" term is quite modern as it is meant to replace "gourmet" by a less pretentious word (Popik 2009). Despite emerging in 1980, the term has only started to trend on the Google search since 2004 (Trends.google.com 2021). It grew in popularity

as more people identified as such and will use the term extensively in their social media hashtags.

Although defining what is a foodie seems to revolve around the relationship of a person with food, it is important to point out that being a foodie is a matter of self-identification, "anyone can be a foodie" (Andersson n.d). There are three existing dimensions linked to being a foodie described in Table 4 below:

Table 4. The three dimensions of being a foodie (Getz et al. 2014)

Behaviour	Traveling for food experiences, cooking, food shopping
Self-identity	How food is defining their values and attitudes
Social identity	Belonging to a foodie group, share food experiences together

In destinations, foodies are more attracted by the experience surrounding food rather than the consumption itself (Andersson n.d.). Following the experience realms of Pine and Gilmore (1999) shown on Figure 2, designing a memorable experience for foodies requires to combine four realms: entertainment, education, aesthetic and escapism.
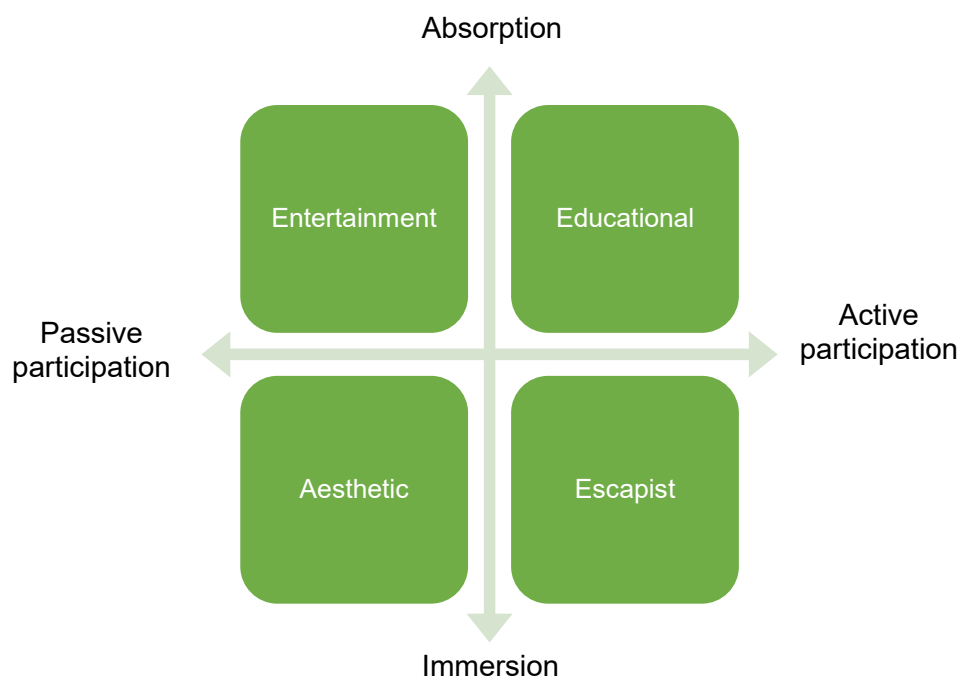

Figure 2. The experience realms (Pine and Gilmore 1999)

Those four realms are situated on a vertical and horizontal axis whose ends indicate whether the experience is closer to being an immersive or absorbing one, or if it requires a more active or passive participation. An immersive experience is when a customer becomes part of it, like playing a virtual game. On the other hand, an absorbing experience brings the experience into the mind, like watching TV. An active participation will have a customer affecting the experience, or even creating it. People going to ski for example will create their own experience. The Entertainment realm is situated closer to the passive participation and absorption axis. It represents an experience that can be passively absorbed by a person' senses, like listening to music or reading. The Education realm is also on the absorption axis but closer to active participation. A good educational experience will engage someone's mind and make them actively participating, like students learning in a lab by doing experiments. On the immersion axis, the Escapist experience is the most memorable, as it combines an active participation and an immersive environment. Such experiences can be amusement parks, VR games or laser tag games. The last realm is Aesthetic, situated on the immersion axis. An aesthetic experience has the participant immersed but remaining passive, without affecting the environment. The environments could be from an art gallery to a beautiful natural landscape. (Pine & Gilmore 1999.) The Figure 3 shows how the experience realms can be adapted to design the perfect tourism experience for foodies.
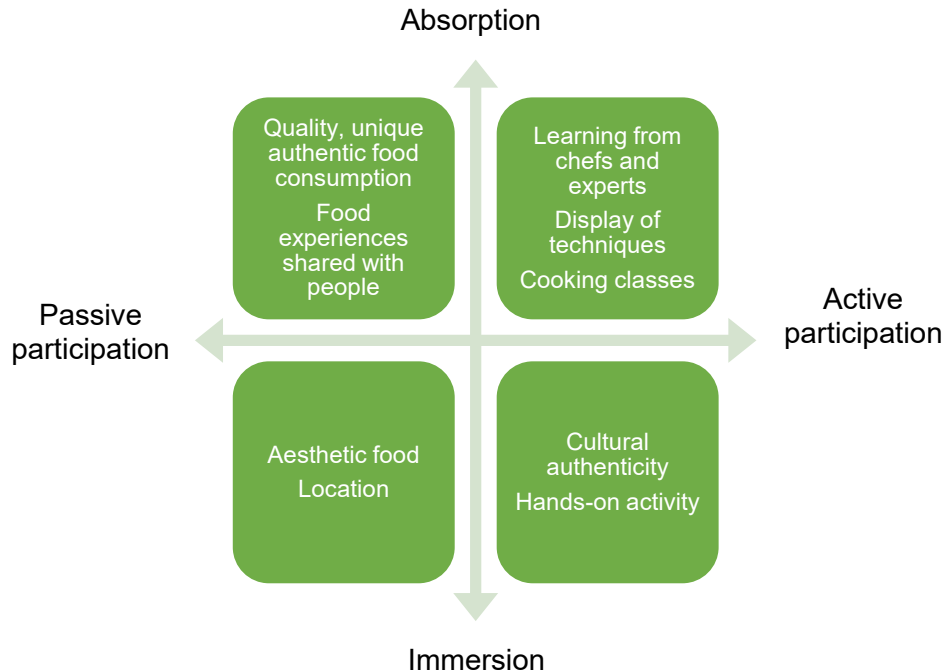

Figure 3. Designing experiences for foodies (Andersson n.d; Stone et al. 2018)

The mere consumption of food is not enough for a foodie: a good entertaining food experience requires food quality, uniqueness, knowing where it comes from and authenticity (true to its national or local identity) (Andersson n.d.). Another element that adds an

entertaining aspect to the experience is who is the food shared with. Great experiences reported by foodies were shared with friends and family, but also with locals and newly met people (Stone et al. 2018). For the educational part, foodies love to watch and learn from chefs and other experts like farmers and sommeliers (Andersson n.d.), as well as taking cooking classes (Stone et al. 2018). For the escapist part, an authentic cultural experience like a hands-on activity is a good way to feel immersed in the culture while actively contributing to it. Those activities can be berry picking, fishing or cooking (Andersson n.d.). An aesthetic food experience can be enjoyed through beautifully prepared food, but also the location: a theme restaurant, outdoor dining or the view from a restaurant (Andersson n.d; Stone et al. 2018). An ideal experience for foodies would have a part from each realm such as going to an organised culinary trip with food tours and cooking classes included. It seems however that the preferred activities for foodies when they travel are buying produce from the farmer's market, go to a food festival and meeting and learning from a chef (Andersson et al. 2016). Today, foodies are considered as a substantial consumer group and are taken into account by industry professionals when targeting specific customer segment (Ulver 2019).

2.3.2 Other target groups of the food tourism

"Not all food tourists have elevated levels of food involvement or motivation to consume local cuisine" (Levitt et al. 2017). From foodies to mere out-of-necessity food consumers, there is a range of tourists that have more or less interest into food related tourism activities. A report from the American Culinary Traveler identified three categories of food tourists classified according to their travel plan, described below in Table 5.

Table 5. Segmentation of tourists by their travel planning behavior (The American Culinary Traveler 2013)

Food tourist by travel planning behavior	Description
Deliberates	Travel specifically for the food tourism activities
Opportunists	Travel to a destination where they can have access to some food tourism activities
Accidentals	Participated to some food tourism activities because available at the destination

Among 2113 people interviewed, 30 % were traveling specifically for the food tourism activities available at the destination: those were put in the category "Deliberates". 26 % were traveling where they could have access to some food tourism activities, but that did not determine the choice of destination: those were the "Opportunists". 19 % participated to some food tourism activities, but only because they were available at the destination:

those were called "the Accidentals". (The American Culinary Traveler 2013). The rest of the respondents did not seek or participated to any food related activity, bringing them out from the food tourists' spectrum.

Although segmenting food tourists through their level of interest is the most popular approach (Ying et al. 2018), other research have been classifying them through their food involvement (Getz & Robinson 2014), their motivation (Ontario Ministry of Tourism 2007) or through self-classification (Ying et al. 2018).

Tourists are segmented through their food involvement by measuring how important food takes place in their life: how much they think about food, how much they talk about it or how much they shop and cook it. Three levels of involvements can be recognized: the most involved being a "dynamic foodie", the less involved an "active foodie" and the least involved a "passive foodie" (Levitt et al. 2017.) Table 6 shows what each level of involvement implies.

Table 6. Segmentation of tourists by their level of involvement (Levitt et al. 2017)

Food tourist by level of involvement	Description
Dynamic foodie	Actively look for food-related activities, especially interactive and educational when traveling and at home
Active foodie	Enjoy participating to food-related activities but do not plan their trip according to it
Passive foodie	Rarely participate to food-related activities

A survey made by the Ontario Ministry of Tourism collected data from over 18 000 respondents to measure their motivation about participating to various wine and cuisine activities. All respondents were then classified through three segments: low, moderate and high interest, according to how many of the activities they wished to participate to. The results showed that 37 % of Canadians travellers displayed a moderate to high interest into wine and cuisine activities. The other 63 % ranged from a low to no interest at all in those activities. (Ontario Ministry of Tourism 2007.)

The self-classification method on food tourists was used on American travellers visiting various attractions out of their own residence state. The 399 valid responses collected were answering to one question: "If food tourists are defined as those who consciously consume local food (…) as a way to experience and understand a place, then which of the following best describes you as a food tourist?". This allowed the potential food tourists to classify themselves into four segments: the non-food tourist, the casual, the active and the

committed food tourist. This resulted in 47 % of casuals, 34 % of actives and 18 % of committed food tourists. 0 % considered themselves as non-food tourists. (Ying et al. 2018.)

2.4   Denmark as a food tourism destination

Danish food is described to be closely connected to Nordic food identity, and the two are even interchangeable (Neuman & Leer 2018). Food travellers visiting the country will typically look for smørrebrød (open-faced sandwich), hot dogs from the outdoor stands, frikadeller (Danish meatballs), pastries (cinnamon snail, rum snail, Danishes) or seafood (oysters) (Visitdenmark.com n.d). Copenhagen will be the destination of choice as it is the capital of Nordic gastronomy and home of Noma, elected world's best restaurant five times (Visitdenmark.com n.d). The Danish food is usually marketed as being pure, fresh, simple and ethical (Neuman & Leer 2018). In addition of being the chef and owner of Noma, René Redzepi founded the MAD Foundation, from which the MAD academy was created in 2019. The courses from the academy are focused on minimizing the negative environmental impact of the current food systems. MAD academy ensures that its students - the future cooks and other food workers - learn about sustainability practices. (Madacademy.dk n.d.)

Danish cuisine has been brought on the international scene thanks to the initiation of the "New Nordic Cuisine" in 2004. New Nordic Cuisine (NNC) is a project aiming to build an image of, and to promote Nordic gastronomic excellence internationally while remaining true to their culinary roots. Denmark (along with Sweden) was one of the Nordic countries with the most national projects targeting the promotion of culinary excellence and is therefore one of the main faces of NNC. (Neuman & Leer 2018.) The project has been a great promotion to boost their food tourism as Denmark is now placed on the global map of culinary tourism. NNC has brought the country to emphasise the use of local and seasonal ingredients. Those practices perfectly fit the sustainability trend and has proved successful towards both local and international foodies. (Denmark.dk n.d.)

As seen previously sustainability is a recurrent theme in Danish cuisine. It is declined in many ways through their locally sourced produce, organic food and special initiatives such as using insects as a new protein source.

In the region of North Jutland, food production has been developed with new practices since the mid-2000s. Their production shifted to a less industrialised one: they use local natural resources, traditional production techniques, and often use organic ingredients. In catering, local food is increasingly used and supported by the regional food tourism policy. Those policies are helping the producers of quality food to have more visibility for potential

buyers such as restaurateurs, who in their turn can propose more creative dishes made with local ingredients. Those initiatives helped to build a reputation of quality food for the region. (James & Halkier 2016.)

A recent food initiative taking place in Denmark is the farming of crickets. This alternative protein source is a great way to reduce food waste and create a carbon neutral food production system. "Bugging Denmark" situated in Copenhagen, is the first cricket farm in the country and uses the insects to make a protein juice, mixed with ginger, apple and lemon. The crickets are fed with leftovers from beer production, apple pulp from their own juice production and coffee grounds. The coffee grounds are first used to grow oyster mushrooms, after what the grounds are full of mycelia substrate which crickets are really fond of. The excrements produced by crickets are given to an urban garden which grows vegetables, completing a perfect urban ecosystem. (Skrivervik 2020; Michail 2017.) Culturally, Danish people seem more open-minded and prepared to the consumption of insects, compared to their other European counterparts (Verneau et al. 2016). In 2017, Copenhagen was hosting a festival called "Copenhagen Bug Fest" where products such as mealworms, cricket pasta and chocolate snacks made from cricket flour were presented and sold (Bugsolutely.com 2017).

Urban farms are not uncommon in Copenhagen (Liverino 2021): a 600 square meter rooftop farm can be found in Østerbro, as well as a restaurant situated in the greenhouse. The place makes for a great tourist attraction where workshops, help at the farm and cooking classes are offered (Visitdenmark.com n.d.). Denmark is a very agricultural country and is known to produce more food that it's needed for its population, which is why 24 % of their total exports are made up of agricultural products: mainly dairy, meat and fur. The major food firms are owned by co-operatives, which are owned by farmers. This allows fast reactions to change in the market and is one of the reasons why there is so much transparency and traceability in the Danish food industry. 12 % of the farmland is used to grow organic crops and partnerships between food actors contributed to 25 % less food waste over five years. The country is now planning to have its food production become carbon neutral by 2050. (Danish Agriculture and Food Council 2019.)

Denmark has a strong gastronomic culture that has been developing in the last 15 years and their tourism marketing has been accordingly focused on their food experiences (Halloran n.d.). In order to further develop this image of global leader in gastronomy, Denmark has initiated the "Gastro 25", grouping a list of seven initiatives. Among those initiatives, a better coordination in marketing to brand Denmark as a gastronomic food destination, new funds allocated to promote the Danish gastronomy for foreign exports, and a

focus on improving food for all tourists: providing local food to the eateries visited by tourists, improve the quality of meals served to tourists, and helping the locals to create or develop new food experiences for tourists, especially in the areas outside the big cities (Ministry of Environment and Food of Denmark 2019). Today Denmark comprises of 38 Michelin stars, compared to 12 in 2010 (Southey 2019; michelin.com 2021).

When watching the videos promoting Denmark, those trends in the Danish food culture could be retrieved and analysed. They could be useful to identify key elements from the videos and make a comparison with elements from the videos promoting French food.

2.5   France as a food tourism destination

Historically, France has always been a reference when it comes to culinary culture, so it is no surprise that it remains a classic choice among food travellers' destination (Clark 2012). This reputation of being somehow a country with superior food knowledge was already established at the beginning of the 19th century, but it eventually materializes with the work of Marie-Antoine Carême. His book "Le Pâtissier royal parisien" (1815), followed by many other cookery books revolutionize the French culinary system. The French cuisine becomes more technical and has the great advantage of being easy to teach and practiced in any condition. This contributed to a fast expansion of chefs developing this new knowledge throughout the country, which eventually cemented the country's reputation of possessing cuisine expertise. (Ferguson 2015.)

Internationally, people know the traditional French food as being the baguette, the croissant, the smelly cheeses or the snails. But there is a quantity of traditional dishes such as coq au vin, choucroute, ratatouille, bouillabaisse, tartiflette, quiche Lorraine…all 13 regions have their own specialities, and it would be difficult to give an exhaustive list of all traditional dishes. (Julien-David & Marcic 2020.) Aside from savoury, there is a multitude of different pastries, dessert and confections. The French started to master the art of dessert around the 17th and 18th century (Bibard 2014). Croissants were actually brought from Vienna in the 1830s and were first sold from a Viennese bakery in Paris. Crème brulée is claimed to be invented by England, Spain and France, but it is possible that they all have invented it as this custard was very popular throughout Europe (Bonpastry.com 2020). Macarons appeared as early as 1533 when a noble italian woman, Catherine di Medici, came over to France to be married with the future king. She brought her pastry chefs with her and would order them to bake macarons, known back then as "priest's bellybuttons" (Chalakoski 2017.) Today, macarons are widely popular and the global market is expected to reach $ 1.10 billion in 2026 (Dhawan 2021). In 2010, French cuisine was listed on the UNESCO intangible cultural heritage lists (Sayare 2010).

The wine of France is a major tourist attraction: the number of wine tourists went from 7,5 million in 2009 to 10 million annual tourists since 2016. Visitors can enjoy a wide range of wine related experiences, such as wine-making workshops, staying overnight in vineyard estates, following wine itineraries, or wine courses (France.fr n.d.). The country is also the second largest wine producer (after Italy) and makes up for 16 % of the total wine exported in the world, making it the first largest wine exporter (Businessfrance.fr n.d.). In their plan to develop wine tourism, France has put in action 20 measures to improve it further. Among them, reinforce the quality and supply of the wine, create more school cursus to train more professionals, improve the wine marketing with collaborations, events and make it more accessible to tourists by having tastings in cultural sites and hotels. (Atout-france.fr 2018.) . In appearance, it might seem that French people are heavy wine drinkers. However, French people' consumption of wine drastically decreased since the 1970s. This has to do with the drop in numbers of daily drinkers, who became occasional wine drinkers. In 1980, 50 % of the population (14 years old +) were daily wine drinkers. In 2005, only 20 % consumed wine everyday. The is due to the fact that ordinary wine (everyday wine) became less and less popular for the profit of quality AOC (appellation d'origine contrôlée) wine. This gave way to many wine clubs, wine bars and other related activities that generalised the consumption of quality wine and made it more accessible. (Demossier 2010.)

Open-air markets have always been a familiar sight in France: every town and village have their own weekly market, and cities will have one for each district (About-France.com n.d.). This tradition of shopping for food and other goods among outdoor stalls never left since the first time it came around. The first market in Paris can be traced back to the 5th century, and the city has now 69 open-air markets (Discoverfrance.net n.d.). Because of this history, visiting a French market makes a valuable and authentic experience for tourists, especially tourists looking for food experiences. Food products found in French markets are typically fresh fruits, vegetables, farm eggs, cheese, butcher's meat, deli meat, fish and seafood, olives, but also artisanal juice and local wine. Take out food is also available. Visiting the market makes for a multisensory experience for tourists with all senses involved: there is a lively atmosphere with the sound of vendors accosting customers and people animately chatting, a colorful sight of fruits and vegetables displayed, the possibility to pick them up to feel the texture, the pleasant smells from the cured olives and rotisserie chickens, and taste samples that are offered from the cheese or deli stalls (Tchoukaleyska 2020). Some cities are famous for their special market occuring once or few times a year, such as the Christmas market in Strasbourg, the wine

market in Bordeaux, the fish market in Marseilles or the olive market in Provence (About-France.com n.d.).

With about 90 millions tourists visiting annually (number from 2018), France ranks first in the world's most visited country (Francetvinfo.fr 2019; Cary 2021). There are no numbers to find out how many of those tourists are traveling specifically for its food, but it is known that food - specifically fine dining - remains a top motivation for tourists, along with Paris and heritage sites (Attwooll 2015).

When watching the videos promoting France, those trends in the French food culture could be retrieved and analysed. They could be useful to identify key elements from the videos and make a comparison with elements from the videos promoting Danish food.

3 Video marketing and applying it for destinations

In this chapter, the term of promotion is defined and differentiated from its other related terms to provide a better understanding of what kind of videos will be studied later in the empirical section of this thesis. How videos can be used as a promotion tool and how destinations can be promoted with video marketing will be demonstrated. Finally, a perspective on what a promotional video is made of will be explained.

3.1 Promotion / advertising / marketing

The terms of "promotion", "advertising" and "marketing" can often get mixed up and used interchangeably. Therefore, it's important to define and compare them as they will be used throughout this thesis.

- Advertising vs promotion

Advertising is a one-way "persuasive message by an identified sponsor" (Diffen.com n.d.). Its goal is to promote products or services to attract potential customers, with a long-term strategy and slow results (Surbhi 2018). It can take the shape of tv commercial, a billboard or flyers handed out. Promotion, rather than being a message is an immediate incentive that can also involve disseminating information about the brand or product. It can take place in the form of coupons, discount offers, contest or samples. The goal is to get a rapid boost in sales, with potential new customers or returning customers. (Diffen.com n.d.) This is done over a short time period compared to advertising and is not expensive to achieve (Surbhi 2018).

- Promotion vs marketing

Marketing includes all activities that a company conducts to sell and promote their products or services (Twin 2021). Promotion, as part of the marketing mix, aim to create public awareness of the product. The terms overlap because promotion is included in the marketing and is also involved in advertising strategies. Marketing focuses on identifying customers' needs and satisfy them, while promotion focuses on developing the image of a product towards the public (Dawson 2012.)

- Advertising vs marketing

As seen previously, marketing covers a wide range of activities and advertising is one of them. "Advertising is just one slice of the marketing pie". Advertising is when a company

pays to place a message on a platform (billboard, newspaper, TV, online…), to make their product known to the public. (Lake 2019.) Marketing will give the resources to advertising because the priority for a company is to have a marketing plan first and foremost. One of their differences is that advertising without marketing is risky and likely to be unsuccessful (Ama.org 2020.), while marketing without advertising is still achievable (Pleshette 2013). Table 7 shortly defines each term individually.

Table 7. Advertising, promotion and marketing short definitions (McNamara 2022)

Advertising	Brings a product/service to the customer's attention. Can be done with commercials, brochures, emails, banners etc.
Promotion	Keeps the product/service in the customer's mind. Can be done with coupons, discounts, samples etc.
Marketing	Involves a wide range of activities starting with market research for a particular product/service, and ending with a continuous promotion through advertising, promotions, and sales of the said product.

In this thesis, the videos studied are of promotional nature: they do not outright ask their audience to buy something, but information about their product are disseminated in the video, creating brand awareness. They can be part of an advertising strategy, but they are not advertisements, as their message is not persuasive. Some videos are focused on attracting tourists to a destination, without focusing on a particular branded service or product. They can be made for various organizations like DMOs, who can promote an entire country to a small-town destination.

3.2 Videos as a promoting tool

The means of promotion by businesses used to be limited to print, mail, telephone and TV (Ama.org 2020). The first online advertising started in the 1990s, with banner ads (Cook 2016), but online video advertising was able to really take off with the creation of YouTube in 2005 (Smith 2014). The YouTube platform became the ideal way to promote a business and reach the right target group with over 1 billion regular viewers (Syndacast.com 2016). Since then, videos are considered to be a must in digital marketing for companies who can afford it. "Companies that never thought of using video now realize it's the best way to communicate with their customers" (Jarboe 2017). Conversion rates are reportedly increased by 80 % when a video is present on the landing page of a website (Klass 2021).

The reason why videos are so effective for promotion, is because they are the best and fastest way to communicate a message: people are more receptive to an image rather than reading a description. The sound that comes with it is also very advantageous as it allows the marketers to use "rhythmic music and text that is remembered in our heads for a long time". According to the Reshetnev Siberian University of Sciences and Technology in Russia, one of the mains factors that led to the development of video advertising is the accessibility. With internet becoming increasingly available worldwide, video channels expanding and social networks allowing to share those videos, video advertising can turn into a "formidable weapon for advertising agencies". (Grigoryan 2019.) It is now the main focus of marketers, as 86 % of businesses use video as a marketing tool (International Committee of Tourism Film Festivals 2022).

To measure how influential a promotional video can be on viewers, the University of Florida made a study measuring the effect of a destination promotional video on tourists. The focus was on their attitude, perceptions, and their intention to visit the country. The study measured the tourists' response in two ways: with a questionnaire where participants wrote their self-evaluation, and psychophysiological measures such as heart rate or skin response. Although the written answers and physiological results did not always agree with each other, the effect of the videos on the audience was quite positive: the respondents reported positive emotions and their attitude mostly changed concerning their previous concern over safety and feeling welcome in the destination (in this case, the country of Bahrain). One of the main findings from this study was that a successful video marketing relies on the quality of the video and how the information comes across to the target group. (Guerrero-Rodríguez et al. 2020.)

3.3 Promoting tourism destinations through videos

As seen in the chapter above, videos are an effective way to promote tourism destinations towards potential visitors. Literature is classifying tourism promotional videos into two main categories: theme-oriented videos and panoramic-overview videos (JieQi et al. 2020).

Theme videos are centered around one event, such as a festival, and panoramic videos show the destination culture, landscapes, or history. The study made by Cao et al. (2021) proposes to look at a different type of promotional videos and measure its effect on 408 participants. Their results are showing that a short narrative video proves to be efficient to transport its viewers to the destination, enhancing their "sense of presence" and reducing their criticism. (Cao et al. 2021.) While the included narration induces the feeling of being transported, the length of the video contributes to the viewer's engagement. The best

engagement remains between 0 to 2 minutes. After that, the attention span gradually goes down until a bigger drop after 4 minutes (Fishman 2016).

Another kind of promotional video that deserves attention are the 360° videos. This type of videos has increased during the last few years with Facebook and YouTube making them available on their platforms. Users can either watch them from a screen (desktop, phone…) or with a head-mounted display (HMD). Because of how immersive they are, they possess a high value for destination marketing. Selling a trip always involve selling something intangible, but 360° videos offer the most realistic experience which can improve travellers' expectations. (Rahimizhian et al. 2020.) Study shows that participants watching the 360° video were most likely to share information about the destination advertised than the ones who watched a 2D video (Griffin et al. 2022).

While promotional videos do lead to visitation to the destination, evidence shows that consumer generated videos (CGV) prove to be even more effective at converting consumers, (Wang et al. 2021). Rather than just producing an expensive and professionally made video, DMOs have also recognized the valuable asset of CGV, in the same way that UGC (user generated content) is used extensively by travel businesses webpages or social media (Carvão 2010). While CGV is greatly contributing to consumer conversion, DMO produced videos were still more watched than videos made from regular consumers in 2013: 62 % against 48 % (Google.com 2013).

Because 64 % of leisure travellers will watch a travel video when thinking about going on a trip (Google.com 2013), DMOs relocated their platform on YouTube, or added it as an additional platform along with other social media channels (Lim et al. 2012; Roy et al. 2020). More than a broadcasting platform for their videos, it is also providing a place for UGC: viewers are able to post comments, get the same attention, and influence other consumers (Lim et al. 2012). According to Tim Hipperson, a marketing strategist, social media has created a "two-way conversation possible with the consumer" as they are participating to the development of the destination brand identity (Hipperson 2010).

3.4 Composition of a promotional video

When searching about what a promotional video is made of, there is a great number of results showing different lists of elements that compose a marketing video. However, those lists largely differ in their nature: from elements for a successful marketing video to lists of advice on how to make one, it is difficult to find one reliable and common list that could summarize some basic technical elements. There are indeed many dimensions to a marketing video starting from the different types (explainer, branded, company culture,

product one…) (Coppola et al. 2021; Cole 2019; Wadhwa n.d.), different styles or genres (interview, unscripted, testimonial…) or what kind of production (editing techniques, sound recording, lighting…) (Ruffell 2011).

Because of those many dimensions, it seems more judicious to go back to basics and focus on the two essential aspects of a video: audio and visual. The videos can be differentiated by the way they use their audio: using voiceover or soundtrack. The camera movements can also be listed and considered a variable for marketing videos. They can be split as being either dynamic or static. (Teixeira 2017.) Another variable can be the narrative or non-narrative style and the perspective of the video: 1st person or 3rd person point of view (Hou 2017). Table 8 below describes what does each variable mean, and how to spot them in a promotional video.

Table 8. Promotional video technical elements. (Aranoff 2021; Perelman 2021; Elfman 2020; Definitions.net n.d.; Khanacademy.org n.d.; Kench 2020; Wadhwa n.d.; Clark 2012; Hou 2017; Mcafee n.d.)

Variable	Description
Voiceover	Audio overlaid on video. Informative voice where the narrator cannot be seen as s/he is speaking. Gives explanation or narrate
Soundtrack	The music component of a video. Can be original (produced for the video) or pre-existing music/songs
Dynamic shots	Camera moves: zooms, pulls out, tracks movements, changes focus…
Static shots	No camera movements. The frame doesn't move and let the actions play out without following movements
Narrative	Tells a story about a product, place, or a person with a succession of actions in logical order
Non-narrative	The shots don't have a particular order and just showcase different actions. No story is involved
1st person	The narrator mainly uses "I" or "we". If no narration is present, it can be determined by the camera angle: all the action is seen through the eyes of a person
3rd person	The narrator mainly uses "s/he" or "they". If no narration, it's determined by the camera filming the subjects without showing a perspective through their eyes

The groupings in the left margin: Sound (Voiceover, Soundtrack); Camera movements (Dynamic shots, Static shots); Structure (Narrative, Non-narrative); Perspective (1st person, 3rd person).

Those elements will be used in the analysis method to categorize the technical elements of the videos and find out what comes out the most.

4   Research methods

In this chapter, the data collection method is described, followed by the criteria of how the videos were selected. Furthermore, the creation of the observation table is explained, as well as the analysing method. An explanation of how the videos were categorized will be the final part of this chapter.

4.1   Data collection method: non-participant observation of online data

The objective of this research is to find what elements compose a promotional food tourism video and show the best practices with video examples. While accomplishing this research, the main question is:

- What are the key components that compose a food tourism promoting video?

The other research questions to answer are:

- What kind of food tourism trends can be seen in the videos promoting Denmark and France?
- What kind of food tourism related activities are shown in the videos?
- Are there elements that target specifically the foodie tourist segment?

To answer those questions, non-participant observation was used as a method to gather data. Non-participant observation is a qualitative research method where the researcher merely just observes the subject of research with no intervention, and no mingling into it like a participant observation would do. The non-participant observation can be structured, meaning that the observer has to notice certain patterns or observe at certain times. If unstructured, the observation will be just about writing down anything that stands out. (Thompson 2016.) For the needs of this thesis, a structured observation has been carried out on the videos of interest. Using participant observation would not be relevant for this research as one observant is sufficient to analyse videos and draw the necessary information.

Because of the nature of this research, the data was gathered essentially from online sources. The videos studied are all taken from the YouTube platform because it is widely used by DMOs and tourism companies to promote destinations and offers a good pool of choice for study materials. As it's a public platform, it's also very accessible and makes the research easier than if the videos had to be retrieved from a private provider.

The data gathering process was used in 3 different steps:

1. Researching on YouTube to select 20 videos matching a list of selection criteria
2. Watching the videos with an observation table of the criteria and write down how the elements match
3. A second viewing of the videos with an observation table of elements to look for, using content analysis

The first step went as described in Figure 4:

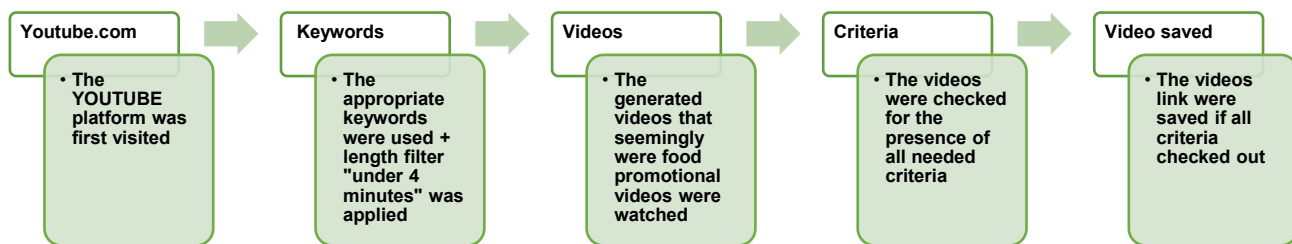| Youtube.com	Keywords	Videos	Criteria	Video saved
• The YOUTUBE platform was first visited	• The appropriate keywords were used + length filter "under 4 minutes" was applied	• The generated videos that seemingly were food promotional videos were watched	• The videos were checked for the presence of all needed criteria	• The videos link were saved if all criteria checked out

Figure 4. Step by step process of the video selection (07/03/2021 to 14/03/2022)

The video selection was carried out on YouTube. During the selection process, it was found that the adequate number of videos to be studied was 20: 10 food tourism videos made for destinations in Denmark and 10 food tourism videos made for destinations in France. 20 videos were enough to have a good sample of what a food tourism video is and researching on more videos would be conflicting considering the research schedule given.

The process was very straightforward and was made easy by having one single research platform (YouTube) and one kind of media to look for (video). The keywords were chosen according to the food tourism theme and what kind of food tourism products were existing. Promotional videos usually last around 2 minutes, following the best engagement time of viewers (seen in chapter 3.3 of the theoretical framework). For that reason, the YouTube filter has been used to have only videos lasting less than 4 minutes on the result page. Less than 3 minutes would have been ideal, but the platform only offer the options of "under 4 minutes", "4-20 minutes" and "over 20 minutes". Throughout watching the videos, the criteria were checked, and video links were saved if they followed all criteria. Table 9 shows when the selection was executed and how long it took to find enough relevant videos. It also shows what keywords were used.

Table 9. Video selection process: timeline and keywords used

Date	Time spent	Keywords used	Number of relevant videos found
07/03/2021	2 hours	• french food tourism • french food tourism promotion • promotional video food france • food tourism denmark • danish food tourism videos • food promotion denmark	10
13/03/2022	2 hours	• food tour france • wine tour france • culinary trip france • culinary experience france • food experience france • food trip france	13
14/03/2022	2 hours	• food tour denmark • beer tour denmark • brewery tour denmark • culinary trip denmark • culinary experience denmark • food experience denmark • food trip denmark	7

Selecting the videos was made in two phases: a first selection was executed during the month of March 2021. 10 videos were retained. One year later, a second selection was executed during the same month considering how much time had gone by, and new relevant videos could have been created and posted. The second selection was more thorough and the choice of keywords more precise: rather than looking for general food tourism videos, the keywords focused on food experiences products such as food tours. This yielded more relevant results and it was decided than 10 videos from each country could be chosen. The second selection took double the time than the previous one but was more effective because of the smarter choice of keywords. When a set of keywords would not generate satisfying results, another set was tried out with different words until 10+ suitable videos for each country was found.

The second step of the data gathering process was to watch all videos and write down in details how all criteria matched in an observation table. This allowed to get familiar with the content but also as a double check to make sure they were suitable with the selection criteria. The observation table can be found in the appendices (Appendix 2) and the details of the created criteria is described in the next chapter 4.2. The content of the table is

described in the Results chapter 5.1. The observation started on the 20th of March 2022 and took approximately 19 hours. It finished on 23rd of March 2022. Table 10 shows the timeline of the observation process.

Table 10. Observation of how videos matched the criteria: timeline

Date	Time spent	Videos analysed
20/03/2022	5 hours	Videos #1 to #6
21/03/2022	5 hours	Videos #7 to #11
22/03/2022	4 hours	Videos #12 to #15
23/03/2022	5 hours	Videos #16 to #20

The third step of the data gathering process was to observe the videos with an observation table of elements to look for, using content analysis (described in chapter 4.4). The table can be found in the appendices (Appendix 2). The details of the elements found are described in the Results chapter 5.2. This observation started on the 3rd of April 2022 and took 8,5 hours. It finished on 6th of April. The Table 11 shows the timeline of the observation process.

Table 11. Observation of elements to look for: timeline

Date	Time spent	Videos analysed
03/04/2022	4 hours	Videos #1 to #10
05/04/2022	1 hour	Videos #11 to #13
06/04/2022	3,5 hours	Videos #14 to #20

4.2 Criteria for selecting the videos

To ensure that the videos could be fully defined as promotional food tourism videos, they were chosen according to five different criteria, shown in Table 12:

Table 12. Criteria for the video selection

Criteria	Description
Language	The videos had to be in English or use English subtitles. This proves that the content was meant for an international audience.
Marketing element(s)	Shows the promotional nature of the video because they are strategic elements used for marketing videos.
Duration	The videos had to last between 2 to 3 minutes. A promotional video usually lasts less than 3 minutes.
Produced by/for a DMO or a DMC	The video had to be produced for a DMC or for a DMO. This is necessary to avoid videos made by youtubers.
Content	It needed to reflect food tourism. Food/beverage is mainly present in the video as well as the destination promoted. This is important to stay on the food tourism topic and avoid videos promoting other tourism services.

Language. It was important for the language to be in English, because this thesis is discussing international food tourism as opposed to domestic food tourism. A food tourism video promoting Denmark and narrated in Danish with no subtitles would be targeted for domestic tourists and wouldn't be relevant for this research. Additionally, this thesis is redacted in English and interpreting videos made in a different language would require a translation.

Marketing elements. Every promotional video is looking to have some kind of marketing impact. Whether they have soft incentive to make the viewers aware of them or a strong call to action (CTA) to sell their product/service, the videos will display something related to their brand or organisation. CTAs are an obvious indicator of the marketing nature of the video since they openly ask the viewer to buy or book their service. Brand, organisation logos or website links present in videos also communicate a marketing message, although more subtle. While they do not directly ask their viewer to visit the country or buy a product, the visualization of those elements do create brand awareness. (Bayunitri & Putri 2016.)

Duration. As mentioned previously, promotional videos are short, this is why the YouTube filter has been used to have videos under 4 minutes. It was also important to not go over

this number to avoid documentaries. The average length of all videos selected was 1.27 minutes.

Produced by DMO/DMC. When looking for food tourism videos to select, it was noticed many of them were from channels where a host is traveling to different destinations and show his/her experiences. While they do show the destination's food, the strategy behind it is to rather promote the traveller and/or the channel itself. It was important to choose videos which intention was to bring more visitors to the destination, like a promotional tourism video would do. Choosing videos made for DMOs ensured that they were part of an organisation's strategy to attract tourists to the destination. A DMO generally encloses National Tourism Organisations (manage the destination on a national level), Regional Tourism Organisations (manage smaller areas like regions, states or provinces) and local DMOs (manage cities or towns). In Finland, a good example for each of those organisations would be respectively Visit Finland, Visit Jyväskylä Region and Visit Turku. They work on leading and coordinating all entities involved in the making of a suitable environment for the destination. Additionally, they manage the marketing which ensures visitations, and also the delivery which ensures that all expectations are met at the destination. (Unwto 2007.)

Destination management companies (DMC), while they also promote themselves, actually bring tourists to the destination, since their service requires for the consumer to come to them. A company selling a food experience tour will advertise the destination since their service is using many locations from the destination such as visiting markets, shops, farms or vineyards. They do contribute to attracting tourists, rather than just gaining more viewers on their channels. Booking companies like TripAdvisor are also suitable because they act as third parties for travel and tourism companies. For those reasons, the videos chosen had to be made for DMOs or DMCs/booking companies.

Content. Finally, because the topic at hand is specific, those tourism videos had to revolve around food, or food related activities. Many promotional tourism videos include some food because it is linked to cultural tourism, but they do not make it the central attraction. Food needed to be a recurrent theme of the video.

4.3   Creation of the observation table as a tool for the content analysis

A table was created to analyse the videos and draw the elements of interest. The table included 4 themes: trends, tourism activities, elements targeting for foodies, and technical video making elements. The 3 first categories were chosen according to the research questions. The 4th one was added to observe the technical specificities of video making.

Instead of having just food tourism themed elements, some technical elements would be beneficial to know because of the nature of the studied data (videos). This way, the main research question "What are the key components that compose a food tourism promoting video?" would have elements from food tourism themes, but also on how to structure a video. The table had subcategories to fit a maximum of components taken from the videos. The table can be found in the appendices (Appendix 1), without the subcategories.

4.3.1 Observation of trends

The subcategories of trends were sustainability, food halls/markets, food events and technology, chosen according to the theoretical framework chapter 2.2 "Food tourism trends".

- The elements to look for representing sustainability were: organic food, environment friendly food, local food, or ethicality.
- Food halls and markets elements are whenever one can be recognized from the video, or when shopping is made there.
- Food events can be represented by food festivals, food contests, food trade shows or food market events.
- Technology in the food tourism industry can be represented by new innovations, use of VR/AR or newly invented machinery.

4.3.2 Observation of tourism activities

The activities were chosen according to the theoretical framework chapter 2.1 "Food tourism". The subcategories of tourism activities were restaurant/bar/café, food/beverage tour, cooking class, takeout food/shopping and trying out local food/drink.

- "Restaurant, bar, café" is represented whenever tourists visiting one is shown.
- Food/beverage tour is when the video is promoting a food/wine/beer tour.
- Cooking class is chosen whenever a cooking class is shown, usually when the video promotes a cooking class or when the cooking class is part of the trip.
- Takeout food/food shopping is chosen whenever it's mentioned, or someone is seen buying a takeout or produce from the market and/or consuming it.
- Trying out local food/drinks is represented whenever a group of tourists or visitors are seen trying the traditional local food in shops, restaurants or outside.

4.3.3 Observation of elements targeting for foodies

The subcategories were togetherness, learning experiences/mastery of techniques, cultural authenticity, and aesthetic food. They were chosen according to the theoretical framework concerning the foodies tourist segment chapter 2.3.1.

- "Togetherness" is represented whenever two or a group of people are doing something together such as eating, drinking, visiting, learning, laughing, cheering, or cooking.
- Mastery of skills is shown by chefs cooking or other professionals showing their skills. The learning experiences can be shown in the food tours as tourists are being educated about the local food.
- Cultural authenticity can be represented when the food is made following the local history and tradition.
- Aesthetic food is shown when beautiful dishes are being plated or food is being displayed in an artistic way.

4.3.4 Observation of technical video making elements

The technical elements were perspective, sound, camera movements and structure. They were retrieved according to the theoretical framework chapter 3.4 "Composition of a promotional video".

- The perspective can either be 1st or 3rd person. It is determined by the use of the person "I"/ "we" or "s/he"/"they". If there is no narration, the point of view is determined by the way it is filmed. When a video is shot in the first person, the camera angle is seen through the eyes of the person.
- The sound can either be voiceover or soundtrack. Voiceover is chosen when a narration voice is overlaid on the video, and the soundtrack is a music accompanying the video.
- The camera movements are either static or dynamic. Static movements means that the shot stays still, and dynamic movements means that the camera moves whether it is zooming or following movements.
- The structure is either narrative or non-narrative. If the video has a story involved with a logical succession of shots, then the narrative is chosen. If all shots do not follow a logic and are independent from each other, then non-narrative is chosen.

4.4 Analysing method: content analysis

Although it is often associated with text analysis, content analysis is an appropriate analysing method for videos (Neuendorf 2017) and has been used for video material such as video games (Martins et al. 2009). Krippendorff (2018) defines it as "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use". The author is precising later that "other meaningful matter" indicates that "works of art, images, maps, sounds, signs, symbols…numerical records" are included as data (Krippendorff 2018). In the context of this thesis, the images and the audio from the videos were the material to be analysed. Figure 5 shows the typical process of content analysis, simplified and adapted from Neuendorf (2017).
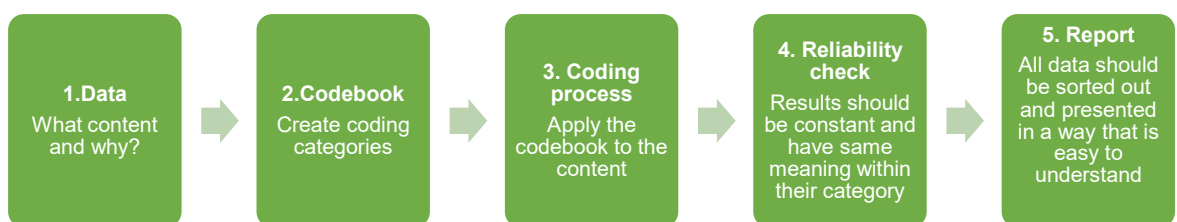
Figure 5. Process of content analysis research (adapted from Neuendorf 2017)

Following the process described in Figure 5, the content needed to be first identified. This phase had already been completed with the selection of the videos, which are the content of interest. The following stage was to create a coding system, to classify the elements from the videos. This was done using an observation table of categories, which were chosen according to the research questions. Applying the coding process was done by watching the videos with the table created. The reliability check was implemented with a review of the finished table, to make sure that all categories only had elements related. The reporting was done using comprehensive tables. Figure 6 describes all the steps of how the content analysis was applied for the videos.

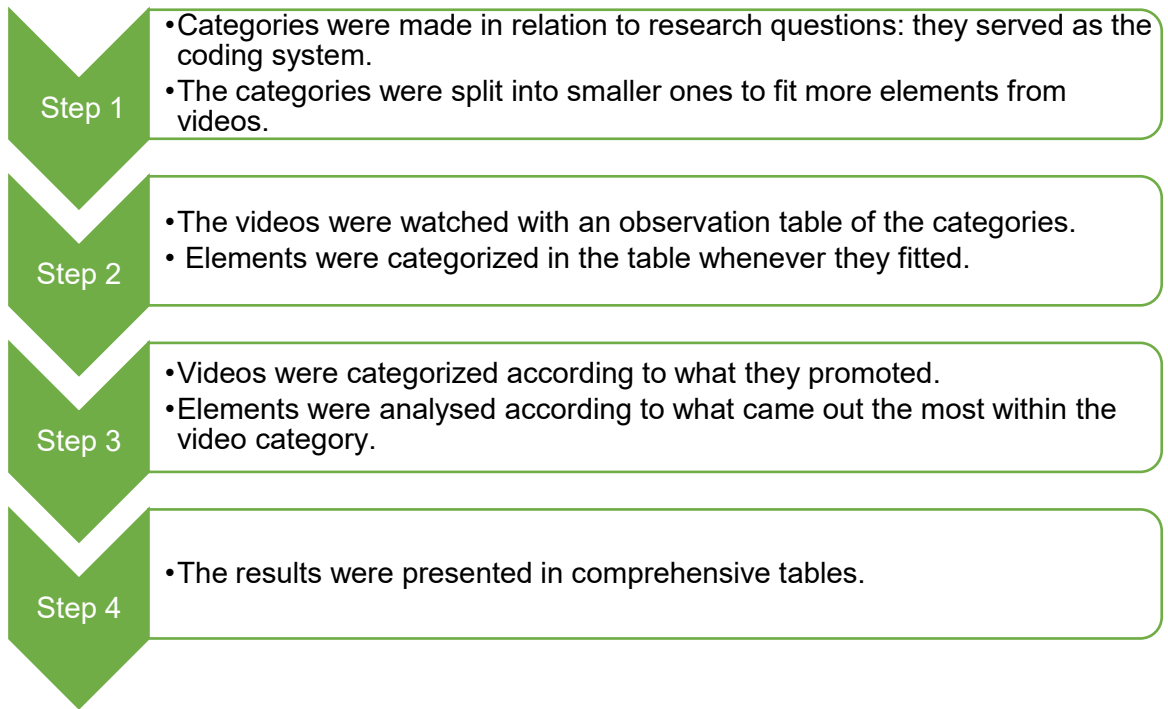|	
Step 1	• Categories were made in relation to research questions: they served as the coding system. • The categories were split into smaller ones to fit more elements from videos.
Step 2	• The videos were watched with an observation table of the categories. • Elements were categorized in the table whenever they fitted.
Step 3	• Videos were categorized according to what they promoted. • Elements were analysed according to what came out the most within the video category.
Step 4	• The results were presented in comprehensive tables.

Figure 6. Analysing process and reporting results of the videos: 02/04/2022 to 01/05/2022

The analysing process of the videos was executed from the 2nd of April to the 1st of May. The observation table that was used in step 2 from the Figure 6 can be found in the appendices (Appendix 2) and the content of the table is described in the Results chapter 5.2. The categorization process of the videos in step 3 from the Figure 6 is described in chapter 4.5. The results of the analysis are described in chapter 5.3 of the Results.

4.5 Categorization of the videos

After this collection and categorization of data, a final analysis was made. The analysis consisted of identifying what elements came out the most according to the video category (see Figure 6 step 3). The videos have been categorized by what they promote: videos promoting a food experience or videos promoting a destination, themselves split in subcategories. Table 13 shows which video fits in which category.

Table 13. Categorization of videos according to what they promote

Videos promoting a food experience			Videos promoting a destination through food			
Food tour	Wine tour	Cooking class	Country	Region	City	Locality
#4	#17	#18	#16	#3	#1	#5
#7	#18	#19		#20	#2	#9
#12					#6	#10
#13					#8	
#14					#11	
#15						
#18						

The links of all videos with their corresponding number can be found in the appendices (Appendix 1). The way the videos were categorized was sometimes tricky because some promoted an experience but also the city since this is where it took place. Since the video is branded and made for a particular company, it is assumed that the goal is to promote the experience beforehand. On the other hand, the video #14 promotes a wine trip but for no particular company, just for the wine of France in general. The video is made for France.fr, the national tourism organization of France, therefore it is assumed that the main goal is to promote the country. Video #18 was overlapping as it promotes a vacation with cooking classes and food & wine tours included. It was then repeated in all those categories.

After a careful review of all videos belonging to the right category, a table for each category (7) was made: they showed all elements recuring the most from the trends, tourism activities, elements targeting for foodies and technical video making elements. The 7 tables are presented in the Results chapter 5.3.

5   Results

This chapter examines the results of how the selected videos fitted the created criteria, followed by a chapter describing the results from the videos after content analysis. Finally, the last chapter analyses which elements occurred the most within the categories of videos: the ones promoting food experiences and the ones promoting destinations.

5.1   Videos selected and application of the criteria

The selection of videos was composed of 10 videos promoting the food from Denmark and 10 videos promoting the food from France. The links of all videos can be found in the appendices (Appendix 1). The results of the first observation during the data gathering process gives a detailed description of how the videos fitted the chosen criteria. Those results (5.1.1 - 5.1.4) did not use content analysis but were deducted with a structured observation method, using an observation table to compile all the data of each video. The table can be found in the appendices (Appendix 2). With the help of the table, the following chapters 5.1.1 - 5.1.4 give an overview of how the videos responded to the created criteria: language, duration, marketing elements, who was the video producer and what kind of food/drink content was shown.

5.1.1   Language and duration

Language and duration were the easiest aspects to report from the videos. The language was easy to spot as it could either be heard or seen from words displayed during the videos. Most of the videos promoting Denmark were narrated in English with a voiceover, while most of the videos promoting France had words displayed in English but no voiceover. Some videos did not have any words to display or people speaking on the videos. The language was then assumed from the video description or the video name. The narration and people speaking in the videos was sometimes accompanied with subtitles. A few videos had speakers speak in their native language (French and Danish) and was always completed with English subtitles. The duration was very straightforward to check as the time could easily be seen from the video length. The shortest video was 0.28 seconds and the longest 2.23 minutes.

5.1.2   Marketing elements

The marketing elements were most often represented by logos, with 18 videos displaying at least one, sometimes accompanied by a slogan. 2 videos promoting food tours did not display a logo. The second most used marketing element was CTAs, with 11 videos using at least one, either displayed or said out loud by the narration. 8 videos showed or linked

a website, mostly from food tour videos. 2 food tour companies were using UGC in the form of tourists giving their feedback about their experience. Only one video was showing social media links (Facebook and Instagram). Figure 7 shows a screenshot taken from the video #1.
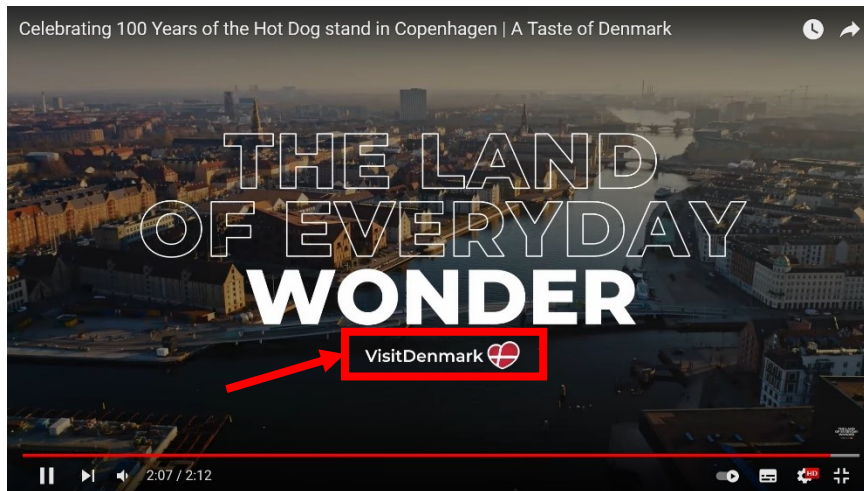

Figure 7. Logo and slogan from VisitDenmark, screenshot from
video #1

The logo of VisitDenmark appears at the end of the video, accompanied by its slogan: the land of everyday wonder.

5.1.3 Video producer

Most of the videos promoting Denmark were produced for a DMO: 5 were for Visit Denmark the National Tourism Organisation (NTO), 2 for a Regional Tourism Organisation (RTO) and 1 for a local DMO. The others were private food trip companies. On the other hand, the videos promoting France were mostly for trip companies (6), while 3 videos were for DMOs: 2 for France.fr (NTO) and 1 for an RTO. The remaining one was for booking company (which advertises a trip). Overall, the videos counted for 11 videos produced for DMOs and 9 videos promoting a food trip of some sort.

5.1.4 Visual food/drink content

The food and drink content from the videos was certainly diverse and shown through all stages: fresh produce from the farm, produce being picked up and brought to restaurants, chefs handling them in the kitchen, chefs plating their dish and customers consuming it in restaurants. Figures 8 and 9 show an overview of what kind of food and drink content was shown in the videos of Denmark and France.

Farm produce and animals
Salads, herbs, chilis, leeks, rhubarb, cabbages, asparagus, parsley, fennels
Pigs, chicken, cows, ducks

Drinks
Spirits, wine, wine glasses, beer, coffee, beer bottles and cans, beer taps, Christmas drink

Others
Gastronomic dishes, mealworm dish, croissant hot dogs, apples, blueberries, mushrooms, salami, vegetables, crab, clams, Asian food, strawberries, potatoes, jam pots, salted pies, meat, burgers, radishes, cheese, honey

Food/drink content

Traditional foods
Hot dogs, jødekager, risalamande, smoked cheese, local beer

Establishments/venues
Hot dog van, coffee shop, brewery visit, bar visit, outdoor food stalls, restaurants, bars, Michelin star restaurant, food market, dairy factory, food events

People
People eating hot dogs, chefs cooking in restaurants' kitchen, tourists eating local food, people drinking beer, gastro chefs plating food
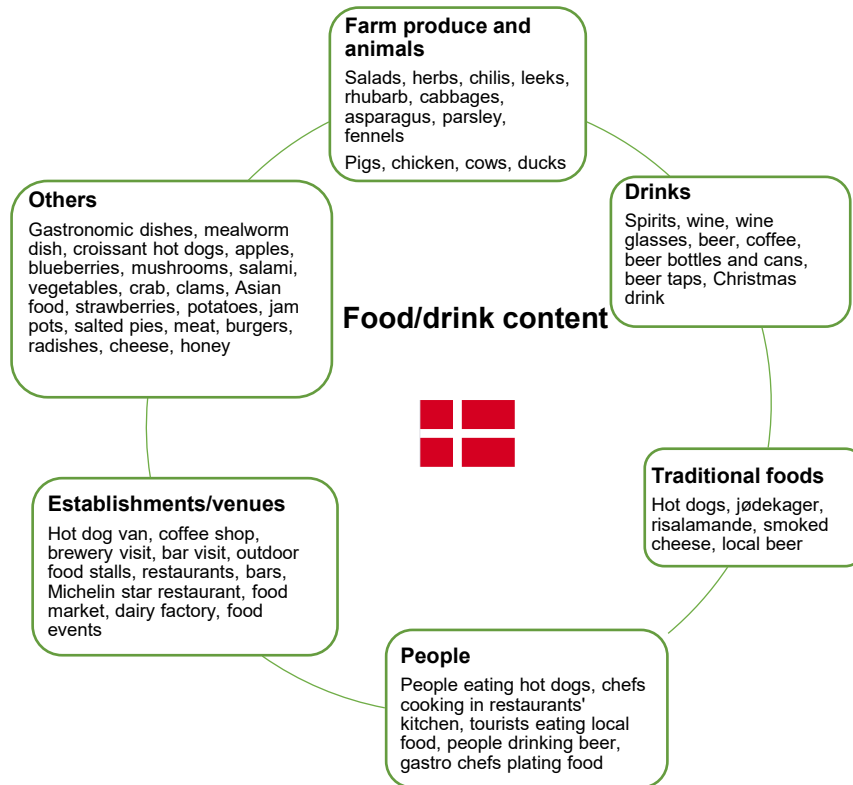
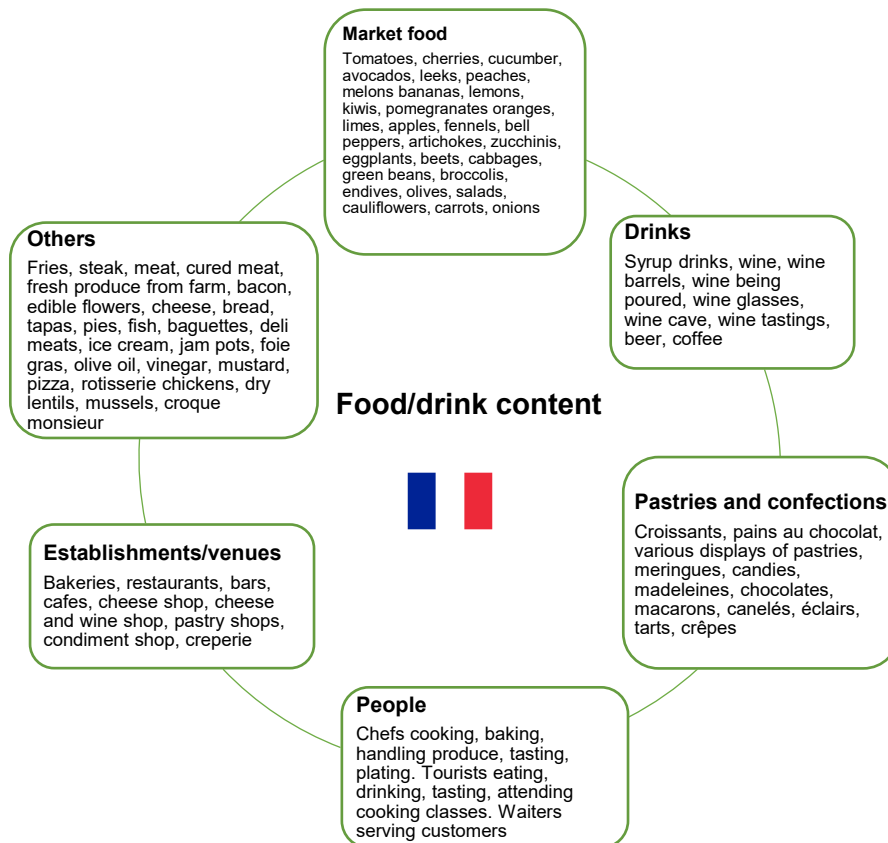Figure 8. Visual food/drink content from the Danish videos

Figure 9. Visual food/drink content from the French videos

The videos promoting Denmark specifically, showed a lot of content with farm produce and animals in 4 videos. The videos promoting France were more focused on showing produce from the markets: 5 videos showed food from the market and 1 showed food from a farm. 4 videos promoting Denmark had a special theme: one around hot dogs, one around Christmas, one around a local cheese and one around the beer culture. Chefs were regularly seen cooking, chopping or plating dishes in both promoted countries' videos. The videos produced for France displayed a lot of traditional sweet food: crêpes, macarons, chocolates, eclairs, canelés, madeleines, meringues, croissants, pains au chocolat, and tarts. On the savoury side, the other traditional food shown were baguettes, cheese, charcuterie, foie gras, Dijon mustard, croque monsieur and mussels.

The videos produced for Denmark mostly showed simple and recognizable ingredients such as various vegetables, oyster mushrooms, berries, seafood, potatoes or honey. A few traditional foods were shown such as hot dogs, risalamande, jødekager and smoked cheese. Another way the content differed between the 2 countries were the drinks shown: beer is shown at least once in 4 videos from Denmark while 1 video from France showed beer. 4 videos from Denmark showed wine while 9 videos from France showed wine. Coffee was shown slightly more for the Danish side (twice against once for France).

5.2 Results from videos after content analysis

The second observation from the data gathering process was about finding elements from the videos using content analysis. A table was used to collect data from food tourism trends, food tourism activities, elements targeting for foodies and technical video making elements. The creation of the table is described in chapter 4.3. The table can be found in the appendices (Appendix 2). The following chapter describes the results of the tables after content analysis.

5.2.1 Food tourism trends

Sustainability. 2 videos promoting Denmark mentioned organic food, along with environment friendly initiatives such as biodegradable packaging or upcycling coffee grounds to grow oyster mushrooms. Sourcing food from local providers was mentioned the most in both countries' videos (7 in total). It is necessary to precise that all videos were showing local food/drinks in some way, but it was only categorized when there was an emphasis on it, not when it was just assumed from the looks of the food. One video from Denmark mentioned vegan food and one video from France mentioned ethicality in animal raising.

Food halls/markets. 2 videos from Denmark showed a fish market, a food hall and food stalls in the countryside. Food markets were shown in 5 videos from France, along with one food hall.

Food events. Food events were not represented a lot, with one food festival and one gastro food event shown on the Danish side. France had no food events shown in any of the chosen videos.

Technology. Only one video (Danish) was showing and talking about food science, related to the technology trend. The trends subcategories adapted along with the observation. Some sub-categories chosen from the start were removed as the observation went on because not mentioned or shown at all: "pop up restaurant" and "solo travel" trends were not shown in any promotional videos and were therefore removed.

5.2.2 Food tourism activities

Restaurant, bar, café. Tourists being at restaurants were shown the most in 8 videos from both Denmark and France. Visiting bars were shown 4 times and cafés twice. France showed tourist visiting those establishments in all the videos, while Denmark showed it in 4 videos.

Food/beverage tour. 2 Danish videos out of 10 were about a food tour. 8 videos out of 10 from France were about or had at least one food tour shown. Food tour as an activity overlap on many other activities like trying local food or going to restaurants. For that reason, it was chosen whenever the video was promoting a food/wine tour.

Cooking class. Only French videos (2) were showing a cooking class.

Takeout/food shopping. 4 videos from Denmark and 3 from France showed takeout food/drinks or food shopping from tourists.

Trying out local food/drinks. 8 videos from France showed tourists trying out some local food or drinks, while Denmark represented it in 3 videos.

5.2.3 Elements targeting for foodies

Togetherness. Images of people sharing things like eating, drinking or doing activities together were widely shown in 17 videos out of 20. People cheering together (clinking glasses) was often shown. Figure 10 shows an example from a screenshot taken from video #12.

Figure 10. Togetherness, screenshot from video #12

Learning experiences, showing mastery of techniques. Mastery of techniques was shown many times because of the many footages of chefs cooking and skillfully plating food. Other professionals in action such as a beekeeper and a cheese maker were shown in the Danish videos. French videos had a crêpe maker and a pastry chef. Learning experiences were represented with tourists learning about local food during the tours in 10

videos. Learning about local history was represented an equal number of times from both countries: one video talked about the history of Danish beer culture, and one talked about the history of the Danish hot dog stands. 2 videos showed tourists learning about French gastronomy history.

Cultural authenticity. 7 videos promoting Denmark represented cultural authenticity in different ways. Some showed tourists consuming traditional Danish food/drinks, and some mentioned the importance of their history and cultural heritage. One video was about celebrating the 100 years of selling hot dogs in Denmark, showing how authentic their hot dog recipes are. Another one showed the traditional way of making Danish smoked cheese, one talked about the authentic Danish beer with the foundation of the famous Danish breweries, and one showed how roadside food stalls were a traditional alternative to corner shops in a Danish locality. 9 videos promoting France represented cultural authenticity. Most of it was shown with tourists eating traditional local food and drinking local wine. One video mentioned it ("we like tradition") and one video showed a cooking class where all ingredients were picked up from the local market with the tourists, making it a more authentic experience.

Aesthetic food. Aesthetic food was often shown in 14 videos. There were a lot of footage of chefs making colorful and artsy plates. 3 Danish videos showed gastronomic food being plated while France had more images of beautiful pastries and macarons being displayed in 4 videos.

5.2.4   Video making elements

Perspective (1ˢᵗ or 3ʳᵈ person). On the Danish side, 8 videos were shot in the 3ʳᵈ person, and 2 in the 1ˢᵗ person. French videos had 9 shot in the 3ʳᵈ person and one in the 1ˢᵗ. The narration easily gave the perspective with the use of the 1ˢᵗ or 3ʳᵈ person. But if there was no narration, it had to be concluded by the way of filming. When a video is shot in the first person, the camera angle is seen through the eyes of the person, which is not the case in any of those videos. That's why if there was no narration (spoken or written) then the 3ʳᵈ person was assumed. In promotional videos there will often be the use of the 2ⁿᵈ person "you will find…", "if you look at…" along with the 3ʳᵈ person. Proportionally, the videos used the 3ʳᵈ person more so the latter one was still retained. In some videos, the occasional "we" was used because the voiceover narrator referred to himself as part of the Danish community ("as we say in Danish") but the 3ʳᵈ person was still more used so chosen over the 1ˢᵗ.

Sound (voiceover/soundtrack). Whenever the voiceover was present, it was always accompanied by a soundtrack so there was no video with only voiceover. Danish videos had 7 videos with voiceover and soundtrack. 3 had only a soundtrack. None of the videos promoting France had voiceover. They all had a soundtrack, with sometimes people talking in the videos as they are filmed.

Camera movements (dynamic or static). The videos never had just static shots or just dynamic shots. They often had an overwhelming amount of one kind of shots and then a few of the other kind. Rarely, a video will have about an equal amount of the two, so they had to be counted and the majority was chosen. 6 Danish videos had mostly static shots, and 4 mostly dynamic shots. French videos had 7 videos with mostly dynamic shots and 3 with mostly static shots.

Structure (narrative or non-narrative). 8 videos from Denmark were narratives and 2 non-narratives. 7 videos from France were narrative and 3 non-narratives. "Narrative" was easily chosen whenever the voiceover was present, as it's giving a structure to the video. If there were no narrator or people talking within the video, the succession of shots had to follow a logic to be narrative. A few non-narratives were chosen because the shots were all independent from one another.

5.3 Elements occurring the most within the video categories

Ahuvia (2001) defines content analysis as a "general term for methodologies that code text into categories and then count the frequencies of occurrences within each category". Accordingly, the result tables are presented with the elements that occurred the most for each type of videos. The categorization of the videos is described in chapter 4.5 of the Research methods.

5.3.1 Videos promoting food experiences

In this chapter, result tables (14, 15, 16) are showing the highest occurrence of elements within the videos promoting food experiences: food tour, wine tour and cooking classes videos. Food tour videos were the ones that promoted one as their product, as well as the wine tours. The videos concerning cooking classes were made of one video that promoted one as the sole product, and one that was a culinary holiday including cooking classes. The promoted holiday also included wine and food tours, which is why it has been repeated in those 3 subcategories and counted as 3 video types in this chapter 5.3. This has been explained previously in the chapter 4.5.

Table 14. Highest occurrence of elements in subcategory of Food tour videos (7)

Trends	Tourism activities	Elements targeting for foodies	Technical video making elements			
			Perspective:	Sound:	Structure:	Camera movements:
-Sustainability (1) -Food market (1)	-Food/beverage tour (8) -Trying local food/drink (8)	-Togetherness (7) -Learning experiences, mastery of techniques (7) -Cultural authenticity (7)				
			3rd person	Soundtrack	Narrative	Mostly dynamic

When the elements were occurring an equal number of times, all were chosen with the number of occurrences shown. 7 videos were promoting a food tour. Representation of trends is not something that occurred a lot in the food tour videos. Only sustainability and food markets were represented once. Food tours and trying local food were expectedly the tourism activities that came out the most. Figure 11 shows a screenshot of video #15, where tourists are trying local food during a food tour.
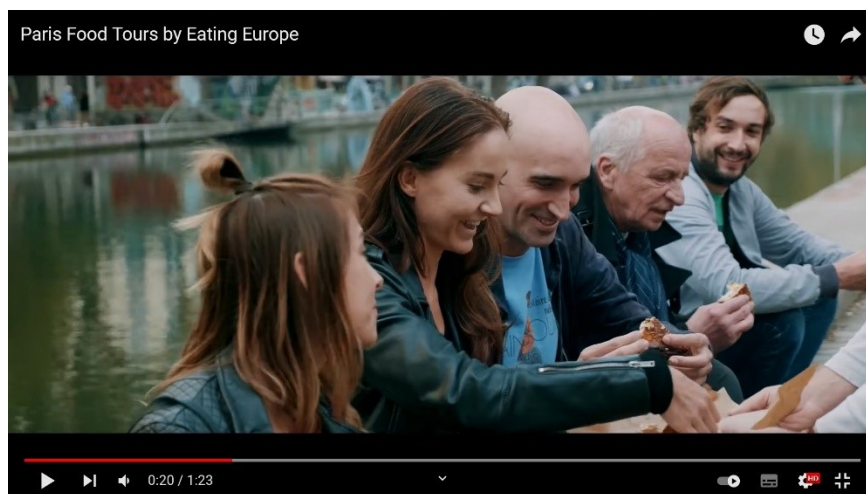

Figure 11. Tourists tasting local food, screenshot from video #15

Togetherness, learning experiences/mastery of techniques and cultural authenticity were the main elements targeting for foodies shown. The food tour videos were all shot in the 3rd person, mostly with dynamic shots, mostly with a narrative structure and no voiceover.

Table 15. Highest occurrence of elements in subcategory of Wine tour videos (2)

Trends	Tourism activities	Elements targeting for foodies	Technical video making elements			
-Sustainability (1) -Food market (1)	-Restaurant, bar, café (2) -Food tour (2) -Trying local food/drink (2)	-Togetherness (2) -Learning experiences, mastery of techniques (2) -Cultural authenticity (2)	**Perspective:**	**Sound:**	**Structure:**	**Camera movements:**
			3rd person	Soundtrack	-Narrative (1) -Non narrative (1)	Mostly dynamic

2 videos were promoting wine tours. Both sustainability and food markets were shown as trends. Restaurant/bars/cafés, food tours and trying local food were equally shown the most. Togetherness, learning experiences/mastery of techniques and cultural authenticity were the main elements targeting for foodies shown. The wine tour videos were all shot in the 3rd person, with a soundtrack, mostly with dynamic shots, and both with a narrative structure and non-narrative structure.

Table 16. Highest occurrence of elements in subcategory of Cooking class videos (2)

Trends	Tourism activities	Elements targeting for foodies	Technical video making elements			
Food markets	-Food tour (2) -Cooking class (2) -Takeout food/shopping (2) -Trying local food/drink (2)	-Togetherness (2) -Learning experiences, mastery of techniques (2) -Cultural authenticity (2)	**Perspective:**	**Sound:**	**Structure:**	**Camera movements:**
			1st person (1) 3rd person (1)	Soundtrack	Narrative	Mostly dynamic

2 videos were promoting cooking classes. Food markets was the most represented trend. Food tours, evidently cooking class, takeout/food shopping and trying local food were equally shown the most. Togetherness, learning experiences/mastery of techniques and cultural authenticity were the main elements targeting for foodies shown. The cooking class videos were all shot in the 1st and 3rd person, with a soundtrack, mostly with dynamic shots, and with a narrative structure.

11 videos in total were promoting food experiences. The Figure 12 below shows which trend, tourism activity, element targeting foodies and video making element came out the most for this category of videos.
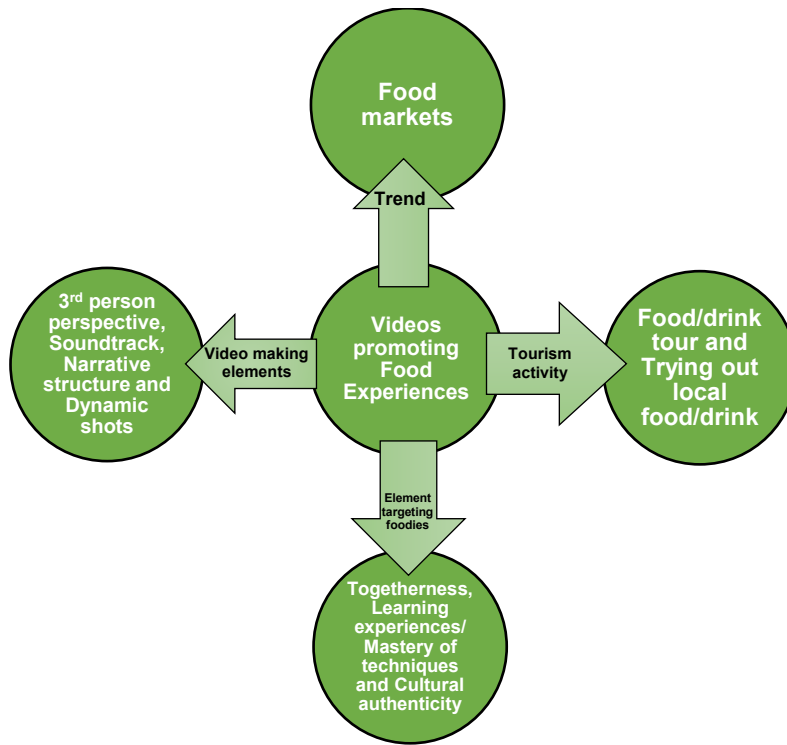
Figure 12. Highest occurrences of elements in videos promoting food experiences

5.3.2 Videos promoting a destination

In this chapter, result tables (17, 18, 19, 20) are showing the highest occurrence of elements within the videos promoting a destination: country, region, city and locality. The sole video promoting a country was promoting France. The majority of this video sample promoted a city, as they were focused on Paris, Copenhagen and Aarhus city. The regions were Aarhus region and Hauts-de-France. 2 localities were promoted: the east coast of Jutland and Fyn.

Table 17. Highest occurrence of elements in subcategory of videos promoting a country (1)

Trends	Tourism activities	Elements targeting for foodies	Technical video making elements			
Food market	-Wine tour -Trying out local wine	Togetherness (1) -Learning experiences, mastery of techniques (1) -Cultural authenticity (1)	**Perspective:**	**Sound:**	**Structure:**	**Camera movements:**
			3rd person	Soundtrack	Non-narrative	Mostly dynamic

Only one video was promoting a country. The trend shown was food market and the tourism activities were a wine tour and trying out the local wine, since the video focused on the wine tours of France, without marketing any company in particular. 3 elements targeting for foodies were shown: togetherness, learning experiences/mastery of techniques

and cultural authenticity. The video promoting the country of France was made in the 3rd person, with a soundtrack, a non-narrative structure, and mostly dynamic shots.

Table 18. Highest occurrence of elements in subcategory of videos promoting a region (2)

Trends	Tourism activities	Elements targeting for foodies	Technical video making elements			
-Sustainability (2) -Food market (2)	Restaurant, bar, café	-Togetherness (2) -Learning experiences, mastery of techniques (2) -Cultural authenticity (2) Aesthetic food (2)	**Perspective:**	**Sound:**	**Structure:**	**Camera movements:**
			-1st person (1) -3rd person (1)	-Soundtrack with voiceover -Soundtrack	Narrative	-Mostly static -Mostly dynamic

2 videos were promoting a region. Sustainability and food markets were the trends appearing the most. Visiting restaurants, bars or cafés was the most represented activity. All elements targeting for foodies were shown an equal number of times. The videos promoting a region were made both in the 1st and 3rd person, with soundtrack & voiceover and just a soundtrack. They adopted a narrative structure with both static and dynamic shots.

Table 19. Highest occurrence of elements in subcategory of videos promoting a city (5)

Trends	Tourism activities	Elements targeting for foodies	Technical video making elements			
Sustainability	Restaurant, bar, café	Learning experiences, mastery of techniques	**Perspective:**	**Sound:**	**Structure:**	**Camera movements:**
			3rd person	Soundtrack with voiceover	Narrative	Mostly static

5 videos were promoting a city. Sustainability was the trend most represented. The tourism activity that mostly stuck out was visiting restaurant, bar, cafés. Learning experiences/mastery of techniques came out the most as the element targeting foodies. The videos promoting cities were made in the 3rd person, with a voiceover accompanied by a soundtrack, a narrative structure, and mostly static shots.

Table 20. Highest occurrence of elements in subcategory of videos promoting a locality (3)

Trends	Tourism activities	Elements targeting for foodies	Technical video making elements			
			Perspective:	Sound:	Structure:	Camera movements:
Sustainability	-Takeout food/shopping (1) -Trying local food/drink (1)	-Learning experiences, mastery of techniques (2) -Cultural authenticity (2) -Aesthetic food (2)				
			3rd person	Voiceover and soundtrack	Narrative	Mostly static

3 videos were promoting a locality. Sustainability came out the most as a trend. The tourism activities most represented were takeout/food shopping and trying local food/drinks. 3 elements targeting for foodies were shown equally: learning experiences/mastery of techniques, cultural authenticity, and aesthetic food. The videos promoting a locality were made in the 3rd person, with a voiceover accompanied by a soundtrack, a narrative structure, and mostly static shots.

11 videos in total were promoting a destination. The Figure 13 below shows which trend, tourism activity, element targeting foodies and video making elements came out the most for this category of videos.
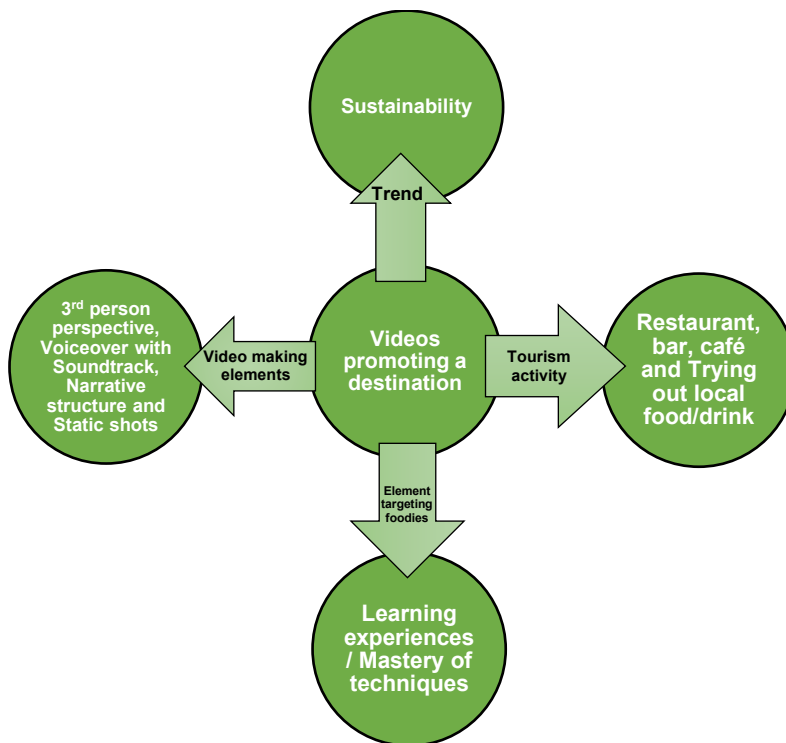

Figure 13. Highest occurrences of elements in videos promoting a destination

To summarize all the findings, table 21 gives an overview of all the results that were previously described in this chapter 5.

Table 21. Summary of the results

Results I	Language/duration	All videos were in English and lasted less than 3 minutes
	Marketing elements	All videos displayed marketing elements, with logos in majority followed by CTAs
	Video producer	All videos were produced by/for DMOs and DMCs
	Visual food/drink content	Visible food/drink content in all videos
Results II	Food tourism trends	Sustainability mainly shown
	Food tourism activities	Trying out local food mainly shown
	Elements targeting for foodies	Togetherness mainly shown
	Video making elements	Most videos filmed in the 3rd person, with a soundtrack, dynamic shots and a narrative structure
Results III	Destination promoted videos: most occurring elements	Sustainability, visiting restaurants, trying local food, learning experiences/mastery of skills, 3rd person, soundtrack & voiceover, narrative structure and static shots
	Food experiences promoted videos: most occurring elements	Food markets, food tour, trying local food, togetherness, learning experiences/mastery of skills, cultural authenticity, 3rd person, soundtrack, narrative structure and dynamic shots

The first part of the results describes how all videos matched the selection criteria. The second part describes the results after content analysis: which trends, activities, elements targeting for foodies and video making elements emerged from the videos. The third part describes the final results after content analysis: which elements were the most occurring within destination videos and food experiences videos.

In this empirical part (chapter 4 and 5), the methodology introduced the data collection method, the criteria for selecting the videos and the analysis method. The creation of the observation table for the analysis was described followed by the categorization of the videos. The results showed the description of the videos selected and how the selection criteria was applied. The 2nd part of the results presented the video content after content analysis was implemented. Finally, the last step of content analysis allowed to find out which elements came out the most within the created video categories. The next chapter will address a discussion of the results and a conclusion on the research.

6 Discussion

In this chapter, the main results are compared with the theoretical framework, as well as Denmark and France being compared as food tourism countries: a focus on the food themes emerging from the videos sample will be described.

6.1 Main results and theoretical framework: comparison

As Lab8 (2019) and Stabley (2021) earlier mentioned, the current food tourism trends were sustainability, food markets/halls, food festivals, solo traveling, technology and pop-up restaurants. The results showed that 4 of those trends were represented in the videos, solo traveling and pop-up restaurants being absent. Sustainability was the most represented, followed by food markets. A few food festivals were shown. It was more surprising however, that Technology was barely seen from the videos: only one talked about food innovation mentioning "the food of tomorrow" with images of people working in a lab. It was expected that more videos would deal with the use of AR or VR in restaurant experiences or other food tourism products, seeing that Technology is a current megatrend (Szmigiera 2021). One explanation could be that not many trends were represented because the sample was made of 9 videos promoting a food experience. Food experiences videos focused on the product rather than giving an overview of the country. Videos produced for DMOs are usually aligned with the country's strategy, which shows the recent initiatives made on a national scale, like sustainable practices.

The food tourism activities mentioned in the theoretical framework (Tsai & Wang 2017; Rachao et al. 2020) were overall all represented, as well as the elements targeting for foodies (Andersson n.d; Stone et al. 2018). The technical video making elements (Aranoff 2021; Perelman 2021; Elfman 2020; Definitions.net n.d.; Khanacademy.org n.d.; Kench 2020; Wadhwa n.d.; Clark 2012; Hou 2017; Mcafee n.d.) were evidently found but determining the narrative structure and the perspective of the video was trickier than planned. How could the structure and perspective be determined when there was no narration? Some extensive research had to be made on filmmaking to answer to those questions.

When completing the observation table for the content analysis, one could argue that some choices are up to interpretation. The elements chosen to be categorised as aesthetic food for example, could also not be considered as such by other point of views. The theory does not define what is regarded as aesthetic food for foodies, so this was subjective to the author.

The last part of the results left no room for interpretation, since it was about counting down which elements came out the most within the categories. It was not a surprise that sustainability was the most occurring trend within the videos promoting destinations since they were mostly made out of the Danish videos. Sustainability is a recurrent theme in the Danish food culture as mentioned in the theoretical framework (Denmark.dk n.d.; James & Halkier 2016; Danish Agriculture and Food Council 2019). Similarly, the videos promoting food experiences had food markets as the most occurring trend since they were mostly made out of the French videos. Food markets are a big part of the French traditional food culture as mentioned earlier in the theoretical framework (About-France.com n.d.; Discoverfrance.net n.d.; Tchoukaleyska 2020).

A different categorization could have been made on the videos: instead of dividing them by what they promote, they could have been simply divided by the country that they promoted, and see what element occurred the most for each country. The decision was made to study them as one entity of food tourism videos and not differentiate them since the focus was not on finding cultural differences in food tourism videos. They can however still be compared as an extra finding for this discussion, as seen in the next chapter.

6.2   Danish and French videos: comparison

Comparing the content from the two countries' videos is an interesting way to discern how both cultures advertise their destination through their food. The French videos were mostly made out of videos advertising a food trip (7/10) and the Danish videos were mostly made for DMOs (8/10). For that reason, this sample of 20 videos is not ideal to compare both countries on a common ground. Videos made for the private companies were more focused on the product (food tour, culinary holiday) rather than showing an overview of the destination like DMOs did. However, an advertised food trip still shows many cultural elements such as the traditional food and sometimes diverse locations. The visual food content seen from the videos and the previous results allowed to notice some emerging themes for each country. Figure 14 shows which themes appeared from the videos sample promoting Denmark.
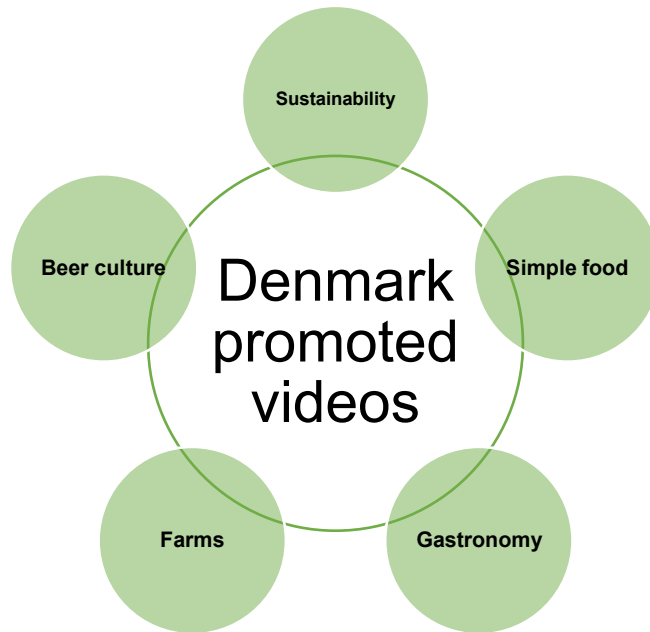
Figure 14. Emerging themes from Danish videos

Sustainability. The sustainability theme was regularly present in the Danish videos with mentions of organic food, vegan food, or biodegradable packaging. Restaurateurs getting their ingredients from local farms was frequently shown. They also showed how they use coffee grounds to grow oyster mushrooms or the beehives on the rooftops to provide honey to the nearby restaurants. This is consistent with what was seen in the theory part: the upcycling of coffee grounds, having urban farms on the rooftops, restaurants sourcing food as local as possible and their overall goal of having their food production be carbon neutral by 2050.

Gastronomy. The food content shown in the videos revolved a lot around gastronomy food, with many gastro dishes presented, a few gastro chefs, one Michelin star restaurant and one video focused on a gastro event. This confirms the gastronomy culture of the country seen previously in the theoretical part, with their strategy of improving the tourism gastronomic products offerings.

Simple food. As seen in the theory the Danish food is marketed as being simple, pure, and fresh. The many dishes shown in the videos were simple, with recognizable ingredients that looked harvested from the day.

Farms. Many footages form the farms are seen, with people picking up vegetables, herbs, unrooting potatoes, pigs and chickens walking around or just crops being shown. Farms are well represented, which is confirmed by the studied theory of Denmark being a very agricultural country.

Beer culture. One video was centered around the beer culture in Denmark, but other videos regularly showed beer in their content, when having the best food pairing or tourists visiting a brewery. Some famous Danish beer brands were presented such as Carlsberg, Mikkeller and BRUS. Although beer was barely mentioned in the theory, there could have been an extensive part about the Danish beer history, knowing that Carlsberg was founded in 1847 (Carlsberggroup.com n.d.).

Figure 15 shows which themes appear from the videos sample promoting France.

Figure 15. Emerging themes from French videos

Outdoor food market. The open-air food markets are shown regularly in the French videos with people shopping there or tourists visiting it. The French food markets are a traditional way to go grocery shopping once a week for fresh produce, as seen previously in the theoretical framework.

Signature food. Many traditional foods were displayed in the videos sample such as baguettes, cheese, croque monsieur or foie gras. Proportionally, sweet food was more represented, like crêpes, macarons, eclairs, madeleines, croissants, pains au chocolat or meringues. This confirms the findings from the theoretical framework about the vast array of signature food that France is known for.

Chefs savoir faire. Lots of action are seen from the chefs in the videos: they are seen cutting, peeling, basting, stirring, seasoning, flaming, tasting, or plating food. Some pastry chefs are also shown making pastries or piping macarons, as well as a crêpe maker.

Those series of actions display professional skills and historical savoir faire that is anchored in the culture since the 1800s, as seen in the theoretical framework.

Wine. Wine was shown in almost every video from France, whether it was people drinking, cheering or having tastings. As studied in the theoretical framework, wine is a part of the French culture and one of the main tourist attractions. The country works actively on their strategy to improve their wine tourism offerings and it shows in the videos.

The many themes that emerged from the food tourism videos of Denmark and France were mostly retrieved from the theoretical part (Neuman & Leer 2018; visitdenmark.com n.d; denmark.dk n.d; James & Halkier 2016; Liverino 2021; Danish Agriculture and Food Council 2019; Southey 2019; michelin.com 2021; Halloran n.d; Ferguson 2015; Julien-David & Marcic 2020; Bibard 2014; France.fr n.d; atout-france.fr 2018; About-France.com n.d.; discoverfrance.net n.d.; Tchoukaleyska 2020), confirming that promotion videos depict an appropriate representation of the countries food tourism. Despite having different themes, some of them can be compared from a similar ground: France's national drink is wine, and Denmark's is beer. The food sources shown in the videos from Denmark were mostly coming from farms, while the French videos showed it coming from markets. The different kind of foods shown on the Danish side were simple dishes made with recognizable ingredients, while France showed many of their traditional food whose name could only be known from a knowledgeable person. Finally, the food displayed from France was mainly patisserie while Denmark focused on gastronomic food. Table 22 sums up the differences between the two food tourism cultures, as it was represented in the video content.

Table 22. Food tourism representation in the videos between France and Denmark

France	Denmark
Wine	Beer
Open-air food markets	Farms
Abundance of traditional food	Simple dishes
Focus on patisserie	Focus on gastronomy

7 Conclusion

In this chapter, an answer to the research questions and objective is found, followed by what benefits does it bring to the commissioner, Hungry for Finland project. A final conclusion is given on the research, as well as improvements suggestions and reliability of the research. Finally, the learning process of the author will be the final chapter of this thesis.

7.1 Research questions and objective

The main research question was: what are the key components that compose a food tourism promoting video? According to the sample of 20 videos that were studied, the elements that appeared in majority from the whole sample were:

- Food tourism trend: sustainability
- Food tourism activity: trying out local food
- Element targeting foodies: togetherness
- Technical video making elements: filmed in the 3rd person, with a soundtrack, a narrative structure, and mostly dynamic shots

Those elements also answered to the sub-questions which were:
- What kind of food tourism trends can be seen in the videos promoting Denmark and France?
- What kind of food tourism related activities are shown in the videos?
- Are there elements that target specifically the foodie tourist segment?

The final objective of this thesis was also to show the best practices with video examples. The theoretical framework gives some elements of answers, as well as the results and the sample of videos. A description of how well those research questions and objective were answered to is described in chapter 7.3.

In the studied theory, Guerrero-Rodríguez et al (2020) concludes their study by declaring that a successful destination promotion video relies on the quality and how the information comes across to the target group. A good quality video supposedly, would require expensive filming material and a production team, something that seemed to be the case with all the destination promoted sample videos. Video #3 for example was made by VisitDenmark and showed aerial shots taken from a drone as well as underwater shots. The same study suggests that a good way to convey its message to the viewers is by creating positive emotions. The participants of the study watched a video promoting the

country of Bahrain. Having had concerns about the safety of the country, the video changed their attitude and made them possible future visitors of the country (Guerrero-Rodríguez et al. 2020). It is hard to tell what exactly in the video changed their mind, but the content should certainly be chosen in a way that sparks positive feelings. Showing happy visitors discovering the country could be a way for viewers to identify to them. Smiling local people could give a welcoming feeling and reduce any fear of feeling unwelcomed, as the particpants reported having a fear of.

As seen in the chapter 3.3, consumer generated video (CGV) is an effective way to convert consumers, because viewers tend to trust another fellow viewer's opinion (Wang et al. 2021). Using CGV seems to be a good practice for tourism product videos, that are produced by a DMC. If not using CGV, UGC (user generated content) is also a good way to include consumer content within the video (Carvão 2010). Video #13 for example, had tourists giving their feedback about the food tour they are having, which gives valuable input for the viewer. Another way to get UGC is through the comments that people post about it. All viewers are able to read the comments, post one themselves, and in this way influence other viewers.

Aside from the theoretical framework, the results also gave some answers as to what are the best practices of making a food tourism video. Sustainability was the most represented trend from all videos and is increasingly sought out by food tourists. It should be included, along with other current trends related to food. Video #3 for example, showed all previously mentioned trends such as sustainability, food market/hall, food events and technology.

Food tourism activities are a good way to reach out to different food tourists, who have different levels of motivation towards food as seen in the chapter 2.3.2. A variety of food tourism activities ranging from casual to committed activities could be a way to target a maximum of them. Video #18 for example, showed all previously seen activities such as visiting restaurants/bars, having a food and wine tour, baking and cooking class, shopping for local food at the market, and trying the local food and wine.

The elements that target foodies should be chosen according to the experience realms, since they are actively looking for special experiences. Video #19 for example, includes all previously seen elements targeting foodies: there are tourists doing food activities together (togetherness), tourists learning about history and having a cooking class (learning experiences), they are having an authentic experience by cooking with local

ingredients just picked up from the market (cultural authenticity) and the food they make is aesthetically plated with beautiful colors (aesthetic food).

For videos advertising a food experience, marketing elements should be present. A link especially should be provided to make it easier for the viewer to go to a booking page, which helps with conversion rates. Displaying a logo or website link helps with brand awareness as seen in chapter 4.2. Video #14 for example, displayed a logo, a CTA, social media links and a website link. The video should be about 2 minutes since it's the best viewer engagement time. Finally, an obvious good practice would be to have the video in English or with English subtitles, to make it accessible internationally. The figure 16 summarizes all the best practices to make a video promoting food tourism.
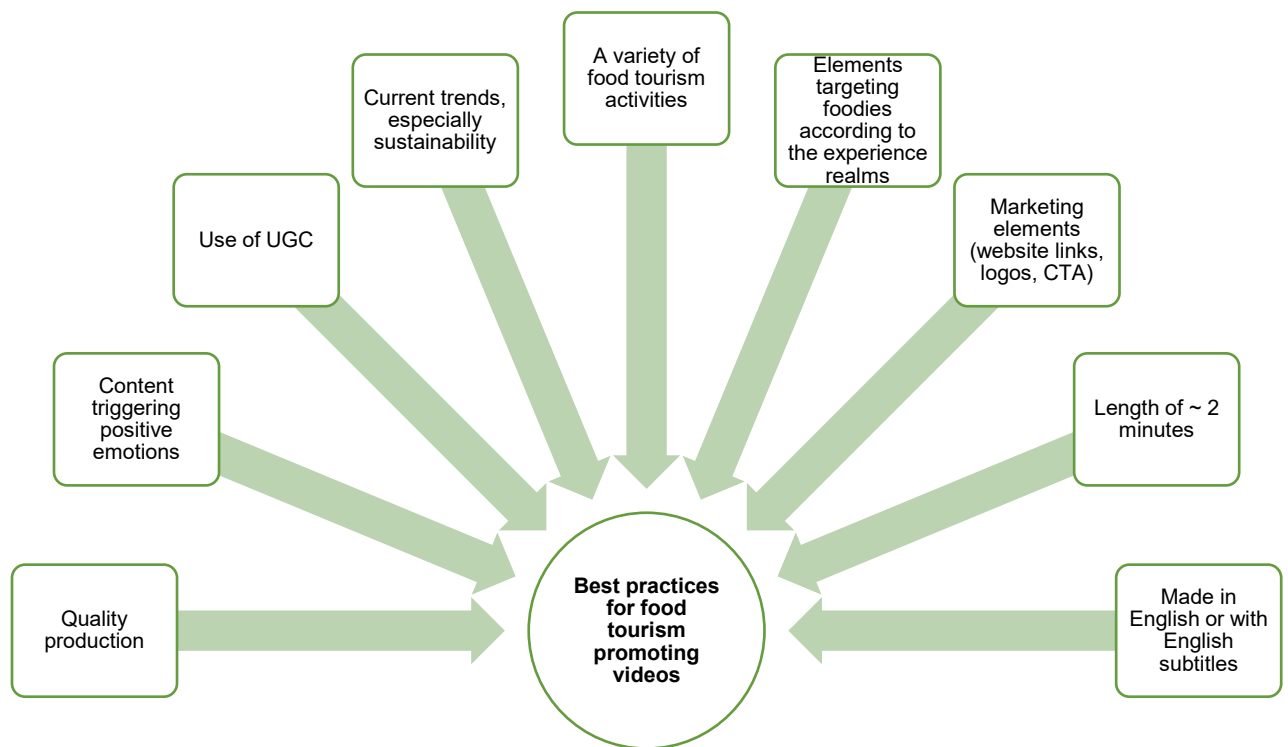

Figure 16. Best practices for food tourism promoting videos

7.2 Takeaway for the commissioner

Those previously mentioned practices can very well be applied to videos promoting the Finnish food tourism. The ones to retain particularly would be having a production team to ensure the quality of the video. A cheaply made video does come across and viewers would expect better from a DMO made video. Then the content should spark positive feelings. A research could be made on what are the main reasons of why people are not visiting Finland. One of the reasons could be that the food doesn't seem as attractive as its European counterparts from the south, and that issue could be addressed in the video. The use of UGC seems to be better applied for DMC made videos but having the opinion of tourists about the Finnish food could also prove to be beneficial. This way, the viewers could see what tourists like in the Finnish culinary landscape.

Like its Nordic counterpart, Finland also holds sustainability as an important influence in the country (This is Finland n.d.). this should be the main trend to focus on, the same way that VisitDenmark does. It is however important to keep up with other current trends, as they change every year. The COVID-19 pandemic has generated newly emerged trends in the tourism industry such as food safety and hygiene (Pendergast 2021). It is important to take them into account when marketing tourism products. A wide range of food activities to do is a good incentive to show. Especially when Finland has interesting food activities related to nature and authenticity such as picking wild berries, mushrooms, herbs, ice fishing or grilling sausages in an outdoor barbecue. Foodies would particularly like the authenticity of it, along with the beautiful nature surroundings, the community feeling of doing it as a group and learning about new skills (how to recognize chanterelle or how to cut a fishing hole in the ice for example).

This research thesis does not exactly give a recipe for how Hungry for Finland can make food tourism videos, but rather offers an observation of how they are already made with examples taken from other European countries. If there would be one aspect to take from the Danish videos, it's the way they market their food since Finland shares a similar profile of having pure, fresh, simple and ethical food. The takeaway from the French videos would be to show some signature dishes such as salmon soup, sautéed reindeer or macaroni casserole. Finland also has many signature pastries and should display their cinnamon bun, Karelian pies or shrove buns.

7.3 Final conclusion on the research

As a conclusion to this thesis, it can be declared that the objectives were successfully met, as elements of answers were obtained from the results and the theoretical

framework. The main results were finding which elements compose a food tourism promoting videos and which ones were the most recurring.

The results mostly matched up with the theory studied: most studied trends, tourism activities, elements targeting for foodies were applied in the videos. The video making elements were bound to be retrieved since they are an essential part of how any promotional videos are made. Only a few trends were not represented in the videos as mentioned in the Discussion chapter 6.1.

The eventual challenges encountered were about finding the appropriate literature and use them as an applicable reference for the analysis. For example, it was necessary to find a way to categorize the promotional video making elements, but the available literature and specialized websites did not provide a clear answer. There was no written down common way to categorize elements from a promotional video, it was then decided to simply categorize basic video making element such as sound and image. Other than the extensive time spent on researching fitting literature, presenting it in an understandable way and making sure that it is done ethically, there was no major obstacles to this thesis. The initial estimation of the deadline changed a few times, and the process took longer than originally planned. This delay was mostly caused by the author's personal schedule, and a realization that the chosen structure required more time to write.

Finding the videos according to the criteria was successful but expected. There was no shortage of videos under 3 minutes, using English, and having marketing elements. Using the observation table for the content analysis was also successful as all was needed was to look out for related visual content or related words expressed in the audio. There were some moments of doubt where some content was overlapping on other categories, but a system was always figured out and explained in the results.

Answering to the research questions revealed itself easy, as all elements were lined up with clear results for each of them. The objective of finding the best practices of videos promoting food tourism required a review of the theoretical framework, as well as the results and the videos sample. A satisfying number of related answers were found, as described in chapter 7.1. Answering to the research questions and objective was therefore successfully done.

This thesis allowed to get an insight of the content of food tourism videos, seen from two different countries. This was beneficial to observe what kind of current trends are represented, and what kind of food tourism experiences are proposed at the moment.

7.4 Improvement suggestions and reliability of the research

If something could have been done differently, a better balanced variety of video types would be chosen such as 10 Danish and French videos promoting a destination and 10 Danish and French videos promoting a food experience. The focus could also have been on destination promoted videos only, since Hungry for Finland is about promoting the image of Finnish food culture (Hungry for Finland n.d.) and works with VisitFinland, the national tourism organisation. Food tourism experiences companies usually promote their product, which is limited to what food is found during their experience.

The video making elements were decided according to what seemed the easiest to observe from the videos, without doing extensive research on the art of making videos. There could have been a focus on what kind of soundtrack music was appropriate for promotional videos and how it is applied in the video context.

The best practices of food tourism videos were interpreted according to the theoretical framework and some results. The videos following those practices were put as examples. Another measure for best practices could have been how successful they were online, by comparing their amount of likes or number of comments on YouTube.

Efforts were made to select peer-reviewed articles as recent as possible. When related sources could not be found from the academic publishing companies, Google Scholar was used, or the regular search engine to find relevant articles from websites.

Content analysis was an appropriate choice for analysing videos but does contain a few flaws: deciding on the coding system is subjective to the author. Consequently, the findings can be biased and lack of validity. Another author with a different coding system would have come up with different results.

When analysing the food content, it was easy to recognize the French traditional foods because of the author's background. However, there could have been traditional Danish dishes shown and not recognized despite some research, which lowers the count of traditional foods represented from Denmark.

It is easy to lose sight of the research questions when working for so long on a topic covering many subtopics. But the author made sure to keep those questions in mind throughout the theoretical framework and the empirical chapter. Therefore, it was easy to answer

directly to those questions in the conclusion chapter, which makes the thesis consistent in its goals.

7.5   Learning process of the author

The process of writing this thesis required research, writing and editing skills. All of those skills got noticeably improved and the author feels more confident about writing other extensive written work. The author struggled at first to find good sources for reliable literature, until she used the available links provided by the school. Through the institution, many peer-reviewed articles are made accessible and facilitated the use of related and trustworthy literature. Going through all the articles in an efficient way was a learning process as well. With practice, the author learned how to quickly go through an article and be able to determine if this was fitting to use. It was then a matter of which portion was relevant and how could it be referenced in an ethical way. The writing itself was a slow process of typing, proofreading, making sure the paragraph was comprehensible to an exterior person, and that the language used was adapted to a research context. The most challenging was to avoid long sentences and use different words to avoid repetitions. Editing on a text treatment interface required the use of many tools, especially when tables and figures were involved. Some obstacles were encountered such as the chapters not following the right numbering, or the cells in the tables not behaving as expected. Video tutorials were followed, and all technical problems were fixed. The author learned significantly from fixing those problems.

Aside from learning about the technicalities of thesis writing, the topic offered a good overview of the food tourism landscape of Denmark and France. The author had very little knowledge about the Danish food culture and feels now that she could travel there and know exactly what to look for. The author was not aware of how influential Danish cuisine was on the gastronomy scene, which made the study more engaging. Some personal research had to be made to recognize some Danish dishes, especially the traditional Christmas ones. The French dishes and food shown were easy to recognize because of the author's background being of French origin. This came in very handy because many French speciality food required knowledge to be recognized.

Overall, the whole process proved itself disciplinary, as the author learned about resilience and flexibility. The supervisor of this thesis was the representant of Hungry for Finland. She was experienced and knowledgeable in thesis supervising, which made the feedback valuable. Some corrections necessitated to restructure, reformulate or build extra visuals. This wasn't always easy to spend time on as the pressure built towards the deadline. Nonetheless it was certainly beneficial for the comprehension, and it helped the

author to have a more resilient attitude. The communication with the supervisor was also efficient, with fast replied exchange of messages and a few video calls. She was always available for questions or meetings. The corrections were effectively made with helpful comments on the side. The supervision was successfully carried out from the beginning of the commission given, to the publishing of this thesis. This contributed to a satisfying finished written work, and the author feels like she accomplished what the research thesis asked for.

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Appendix 1. YouTube links of all videos

Video number	Links
#1	https://www.youtube.com/watch?v=FKgEyPj8itw
#2	https://www.youtube.com/watch?v=wuUgmsvuVCY
#3	https://www.youtube.com/watch?v=qKCRXpUtF2k
#4	https://www.youtube.com/watch?v=XW1wAOtAElg
#5	https://www.youtube.com/watch?v=arlFSREKnfI
#6	https://www.youtube.com/watch?v=zD8_Xup-EDY
#7	https://www.youtube.com/watch?v=7ZMmDOdMig0
#8	https://www.youtube.com/watch?v=TrTv4IJOeEE
#9	https://www.youtube.com/watch?v=TuMRmCFwoo8
#10	https://www.youtube.com/watch?v=PKrsrKl_3wc
#11	https://www.youtube.com/watch?v=E5JYrEMBEp8&t=5s
#12	https://www.youtube.com/watch?v=A6tY6tIpJIA
#13	https://www.youtube.com/watch?v=cwUskS-kJ48
#14	https://www.youtube.com/watch?v=wDPG9jul2rQ
#15	https://www.youtube.com/watch?v=-GL8Wf2OoOo
#16	https://www.youtube.com/watch?v=_yfkx_hwJss
#17	https://www.youtube.com/watch?v=WH5lejME6w4
#18	https://www.youtube.com/watch?v=39hUH7Mtbvk
#19	https://www.youtube.com/watch?v=-nncVmWLqxk
#20	https://www.youtube.com/watch?v=yzrpXgAc8gA

Appendix 2. Observation table for video data gathering

Video	Language	Duration	Marketing element(s)	Produced by	What kind of visual food/drink content?	Food tourism trends	Food tourism activities	Elements targeting for foodies	Technical video making elements
Video 1									
Video 2									
Video 3									
Video 4									
Video 5									
Video 6									
Video 7									
Video 8									
Video 9									
Video 10									
Video 11									
Video 13									
Video 14									
Video 15									
Video 16									
Video 17									
Video 18									
Video 19									
Video 20									