

Corporate Identity Management on Social Media: An Analysis of Airline companies' representation of their Corporate Identity through YouTube Content

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0. Abstract

In this new digital era, establishing a unique identity in such a highly competitive and dynamic global market is absolutely vital for the existence of a company (Postman, 2009; Mangold & Faulds, 2009; Packer, 2010; Kaplan & Haelein, 2011; Waters & Jones, 2011). An organization's corporate identity may be seen as a resourceful concept as it encompasses a company's ethos, its values and reason for existence; it presents a sense of individuality that can facilitate differentiation as well as outstand a company from its competitors (Hatch & Schultz, 1997). Due to the nature of the industry, namely a service driven sector, establishing a unique identity in such a highly competitive and monogamous market, has been argued to be very challenging (Balmer & Gray, 2000). The purpose of this study is to examine the ways in which airline companies are creating YouTube content that may contribute to shaping a unique corporate identity. This study will apply a qualitative content analysis of airline's YouTube videos, which will be selected based on the most popular ranking of these videos. There will be a total of 10 Airline companies selected for this study, which will be chosen according to the SKYTRAX awards (2014). From the study on Airline's YouTube videos the following can be said regarding the ways in which this particular type of content contributes to shaping a corporate identity for companies in the airline industry; namely, certain values of a corporate identity become reinforced with the use of YouTube content. The first set of values may be considered to derive from the product and service of airline companies more specifically by portraying elements of a unique onboard passenger experience. The second set of values which contributes to shaping a corporate identity derives from the employee culture of airline companies, namely by framing flight attendants and other staff members in a distinct form. The values of airline companies corporate identity may be distinguished according to the recipients of the YouTube videos, namely certain values of a corporate identity are catered to the external audience specifically, like unique onboard experience. Where as some values of airline's corporate identity are directed towards an internal audience, like the airline's employees. While another set of particular values of a corporate identity can be further grouped as serving the internal as well the external audience at the same time, such as corporate visual design applications.

0.1 Thank You Note

A Mamma & Papá

*“There are some people who live in a dream world,
And there are some who face reality;
And then there are those who turn one into the other” D. Erasmus*

A Robi, Mariolino, e Cuca

*“It is wiser to treat men and things as though we held this world
the common fatherland of all”
D. Erasmus*

Chapter 1. Introduction

In this new digital era, establishing a unique identity in such a highly competitive and dynamic global market is absolutely vital for the existence of a company (Postman, 2009; Mangold & Faulds, 2009; Packer, 2010; Kaplan & Haelein, 2011; Waters & Jones, 2011). Advancements in communication technology, altering patterns of consumer behavior, changes in market dynamics; has lead to an increase in interest for the concept of corporate identity (Melewar, 2003; Mangold & Faulds, 2009; Packer, 2010). Establishing a well-defined and coherent corporate identity has become a prominent premise in organizational communication and business practices. Organizations are more than ever creating and establishing an online presence to engage with their consumers. Consumers are growing interest for more information for product and services as well as demanding more transparency from companies for their business operations (Bickerton, 1999).

The identity of a company encompasses all the experiences a consumer or individual has overcome with a particular company (Waters & Jones, 2011). The concept of corporate identity may vary from an image when an individual recalls or encounters a specific organization; these may include a company's logo, product, slogans or even the color theme of an organization. These aspects will be significant for this study as they may be categorized as corporate visual identity systems (CVIS) aggregating to the concept of corporate identity (Melewar & Karaosmanoglu, 2006). An organization's corporate identity may be seen as a resourceful concept as it encompasses a company's ethos, its values and reason for existence; it presents a sense of individuality that can facilitate differentiation as well as outstand a company from its competitors (Hatch & Schultz, 1997). Balmer (2002) argues that corporate identity is the key driver for building an organization's brand in the public's mind. Rowley (2004) argues that shaping a unique corporate identity is the "new" way of pursuing marketing objectives and communicating with a company's stakeholder.

Corporate Identity management strategies differ according to the nature of the industry; more specifically companies operating in the service sector are centered on a series of performances. As service-oriented companies run the risk to be perceived as a commodity, their corporate identity ought be framed in a way that

the service becomes of a tangible nature towards the consumer's perception (McDonald, de Chernatony & Harris, 2001). Creating a tangible identity implies the use of physical elements related to the service, McDonald, de Chernatony and Harris (2001), argue that the primary element is the organization's staff. The staff, being the primary contact and touch point with the consumer plays an important role for the perception of a cohesive corporate identity.

A company's corporate identity is becoming a highly discussed topic in academia due to the increasing number of organizations establishing an online presence (Gillin, 2010). Gillin (2010) studied the social media practices applied by 2100 companies, and these show how 66% of the companies studied state that they are using social media; 42% of the companies studied state that social media is part of their company's goals and communication strategies. Gillin (2010) argues that social media will prevail in the marketing and promotional strategies, thus redirecting the one-way communication marketing techniques to the one-on-one communication strategy.

Ideally, social media can be best described as information generated by the users on online social platforms. These are consequently shared and exchanged with other users online on these social media platforms. Social Media may hold the form of social networking sites such as Facebook, blogs like Tumblr, or websites directly managed by the company itself, review and rating websites, sites where videos or pictures are shared such as YouTube or Flickr. The key role of social media encompasses two distinct functions within its use, namely first is the ability for organizations to share information and engage with its customers and second is the possibility for customer-to-customer interaction. The online content shared online by the company entails mainly information about brands, products and services (Blackshaw & Nazzaro, 2004); more specifically information and updates on new products, discounts and promotions.

The number of users online has increased in large and it still today continues to grow (Mangold & Faulds, 2009; Packer 2010; Qualman, 2012). As public use and public engagement on social media platform continues to exponentially grow, communication campaigns are continuously integrating the dimension of social media within their business communication strategies. Qualman (2012) suggests that social media is the 'new' way of doing business, highlighting the opportunity

for businesses to communicate with their stakeholders online, and possibly reap the benefits social media presence could offer to a company's corporate branding and communication strategies.

The organizational use of implementing social media practices within their communication strategies have become a popular trend; companies apply social media strategies in order to form and communicate an inimitable corporate identity (Waters & Jones, 2011). In the past, the traditional methods and practices of corporate communication, such as mission statements, news stories, and press releases have helped the public shape an organization's image. Nonetheless, with a public that is forever present online, traditional media practices will not suffice to contribute to the shaping of an organization's image and establish long lasting relationships with a company's stakeholders (Courtright & Smudde, 2009). The online user is more informed than ever, and a standardized press release will not suffice for a consumer to validate an organization's position in the market as well as society. Successful annual reports, public addresses towards local communities in need, interactive corporate websites, and press releases on humanitarian activities; these are all stories created in order for organization to validate and prove that the organization is making a positive impact on society, locally and globally (Waters & Jones, 2011). This consequently enhances the perception by the public, mainly by establishing a form of trust and credibility (Courtright & Smudde, 2009). Like personal communication, social media has influenced the way businesses communicate to the public, more and more businesses are opting to integrate social media practices within their business models. As Packer (2010) and Mangold and Faulds (2009) further suggest, businesses are implementing social media within their marketing strategies in order to create an online presence and reach their target audience by opening up Facebook pages, Twitter accounts and sharing YouTube videos. Since the majority of a company's stakeholders as well as competitors are riding on the wave of social media, it is fundamental for a company to effectively implement new media strategies in order for them to not fall backward (Mangold & Faulds, 2009; Waters & Jones, 2011).

This study will focus on YouTube content as contributor to shaping a corporate identity for Airline companies. Since Airline companies are mostly service oriented the nature as well as the dynamics of service industry will be

discussed. Moreover, due to the focus on YouTube content, an overview will be given of the online platform in relation to business application and strategies.

Service Sector

Free (1996) argues that firms operating within a service industry will tend to adopt similar business strategies leading the industry to nurture a monolithic branding strategies for the services available on the market. Due to the nature of the industry, namely a service driven sector, establishing a unique identity in such a highly competitive and monogamous market, has been argued to be very challenging (Balmer & Gray, 2000). With price cuts due to deregulations and new companies emerging due to privatization programs, the commercial airline industry competition has severely increased (Balmer & Gray 1999). Ostrowski, O'Brien & Gordon (1993) argue that implementing a price cut strategy may have very little effectiveness due to the high pace of other companies applying a similar strategy. Since price war schemes may not be the most successful way to gain competitive advantage in such a highly competitive industry, the strategy shifts more towards effectively communicating a high quality service. The increased competition indicates the need for airline companies to clearly distinguish themselves from their competitors as well as to communicate a well-formulated corporate identity to its stakeholders. Airline companies tend to focus the majority of their marketing efforts mostly on building a strong brand and corporate identity, by communicating the best-perceived service to their target (Ostrowski, O'Brien & Gordon, 1993). Increased competition may also translate into various changes in an organization's business strategy such as shifting their customer target. For example Balmer and Gray (1991) mention Cathay Pacific corporate identity tactics, a Hong Kong based Airline Company, which responded to the end of the British Colonial Rule by communicating their corporate identity towards their primary customer base being Asian passengers.

Ostrowski, O'Brien & Gordon (1993) argue that the main role of a company in the service industry is to deliver a high quality service to its customer in order to maintain the customer loyalty. The main objective for a service company is to communicate the organization's missions and values in a coherent and concise manner, keeping every future communication message in line with the official company's definition (Waeraas & Solbakk, 2009). Balmer & Greyser (2006), hypothesize in the Service Model, that the power balance will shift towards the

consumers, as they will dominate the marketplace. As Underwood, Bond and Baer (2001) argue, brands that act in the service sector require a much stronger branding sense when compared to brands acting in a consumer good sector, as the former are not able to deliver a tangible product to their consumer's experience with the brand. Thus service sector brands, like airline companies may need to go through a much more complex process to accomplish effective branding. Especially due to the nature of airline companies, which deliver a fairly standardized service to its consumers distinguishing oneself from the competition is extremely crucial. When an industry has strong and clearly defined identity, organization operating within this particular industry will frequently adopt similar strategies of corporate identity management in order to not be left out of the competition (Balmer, 1995; Balmer & Gray 1999; Melewar, 2003). This may eventually lead to a very homogenous type of industry, as more and more companies are applying comparable techniques and practices of corporate identity management.

YouTube Videos

YouTube, as a social media platform, is the most populated and most frequently used platform by online consumers and producers to retrieve and publish video contents (Tufnell, 2013). Ferguson (2008) states that more and more companies are redirecting their strategies towards social media, mainly YouTube, Facebook and Twitter. YouTube is the most popular social media platform driven by video content. Views of videos rose from 22% to 38% due to the improvements in social media platforms enabling users to use mixed media practices on their personal pages. The 16% increase in views indicates the high popularity and frequent usage of this particular social media platform.

Brown (2005) states, that in order for organizations to strengthen the communication messages that elicit the organization's corporate identity, the use of videos is absolutely essential. The concept of videos entails more specifically the storytelling process of an organization. Waters and Jones (2011) further argue that by putting a unique face to the company enables the organization even further to build a brand which is consequently associated to their product and services. Video-related communication strategies enable the individual to create and establish a specific mental image of the organization due to the characteristics of video format, which integrate the vocal, verbal and visual aspect of communication. Moreover, the vocal, verbal and visual characteristics of communication when integrated in

one unique message have been found to be the most influential practice in order for the individual to remember the message (Hall & Schmid Mast, 2007).

With users not being obliged to create a personal profile page, thus not publishing their personal data and information, there is a high possibility for any user to retrieve company's videos or episodes and publish them through their personal YouTube page. This may lead to YouTube having a high threat for company since users have the ability to infringe copyright legislations, which may harm corporations tremendously; indicating the increased amount of risk taken by companies to be present on such highly populated social platform. In addition due to its anonymity available, users are susceptible for 'anti-social' online behavior, which could potentially harm a companies' reputation instantly (Kaplan & Haenlein, 2010). However due to its high popularity, YouTube is a very attractive content community platform for companies as they are able to create a direct contact with their stakeholders. By these means, stakeholders and YouTube users can share their own personal videos that depict their user experience with a specific product or service online.

Purpose of this study

From the company to the public, conveying a unified message becomes essential when it comes to communication technologies in the form of online social media (Postman, 2009; Mangold & Faulds, 2009). Mainly because of the overload of information from companies to the public, maintaining consistency and clarity with mediated messages facilitates the creation of an identity in the minds of the public. As more and more companies are striving to obtain competitive advantage in the market it would be valuable to see how corporate identity communication practices have extended from offline onto online social media platforms. More specifically how companies operating within a service industry, like airline companies, communicate their unique corporate identity through the application of social media, in this case YouTube videos. Thus, this study will address the following research question:

RQ: In what ways does YouTube content contribute to shaping corporate identity of companies in the airline industry?

As the above-mentioned research question covers the field of online management of corporate identity, this research focusing on Airline companies'

communication techniques entails exploring corporate identity management within the highly competitive service sector.

The purpose of this study is to examine the ways in which airline companies are creating YouTube content that may contribute to shaping a unique corporate identity. Studying the ways in which airline companies shape their corporate identity through YouTube, as a social media platform would entail a practical exploration of the theoretically defined corporate identity construct. Can social media be the answer for airline companies, who operate within an increasingly competitive service sector like the airline industry, to distinguish themselves by conveying their unique corporate identity?

Even though, the service sector has been argued to tend towards a homogenous industry, it may be assumed that each and every company has their unique corporate identity. A company's name may be enough to differentiate one's identity however some companies have a more clearly defined identity than others. While extensive research has focused its attention on traditional marketing practices, such as television advertisements and print advertisements, more is yet to be examined regarding how business have extended their corporate identity practices onto social media platforms like YouTube.

Balmer and Greyser (2003) discuss the level to which the concept of corporate identity has been defined; as a result the definition is still unclear to a certain extent. Indicating the level to which the concept of corporate identity contains an academic gap in the literature in part due to the little consensus regarding the determinants of the concept. With a fairly open concept such as corporate identity exploring the parameters and measurements, that this concept has to offer in the social media dimension, would elicit interesting outcomes and guide academic research and future potential investigation for business and academic practitioners. This is mainly due to the fact that a vast majority of the business world as well as the academic field have acknowledged having limited amount of knowledge and information available to apply and efficiently manage this particular concept (Cornelissen & Elving, 2003; Melewar, 2003; Melewar & Karaosmanoglu, 2006). Moreover, Gillin (2010) suggests that only 12% of the companies examined are effective users of social media, highlighting the need for research and exploration of the potentials and benefits that social media has to offer. The business gap derives from the very

little knowledge of social media communication strategies as well as the inability to measure a return on investment from the online medium (Gillin, 2010). As there is an academic gap as well as business gap to further analyze the dimension of online corporate identity management, it is preferred to have an in-depth analysis of online video content in order to decode the paradigm of corporate identity (Melewar & Karaosmanoglu, 2006). By examining YouTube content of airline companies this research deciphers the core of corporate identity management through social media. As the approach of academic practitioners regarding the analysis and application of corporate identity differs from the view of business executives, both perspectives contribute to the extension of knowledge for corporate identity. Academic generally focus their attention on the structure of corporate identity by including a vast number of elements contributing to the dimension of corporate identity (Melewar & Karaosmanoglu, 2006).

This study aims at uncovering the phenomenon of corporate identity management of service driven organizations through the use of YouTube videos. This study will apply a qualitative content analysis of airline's YouTube videos, which will be selected based on the most popular ranking of these videos. There will be a total of 10 Airline companies selected for this study which will be chosen according to SKYTRAX awards (2014). This research will provide a standard for examining how commercial Airline companies use video sharing in order to highlight the trending elements, which are implemented by these service-sectored organizations when creating and managing a corporate identity online. Waters & Jones, (2011) argue that qualitative research is the next step for academic research to uncover the dimension of corporate identity and the way in which communication strategies are adapted towards social media usage and especially YouTube videos. With YouTube being a popular social media platform, analyzing online content with regards to corporate identity would elicit organization's collection for social media usage as well as their communication strategies at hand.

The airline companies selected for this particular study will be chosen according to the global benchmark of airline performance, SKYTRAX (2014). SKYTRAX (2014) has created a World Airline Award based on market research done in a 10-month period every year. The cases which will be chosen for this research are the top 10 ranked airlines of the world, in order these include; Emirates, Qatar Airways, Singapore Airlines, ANA All Nippon Airways, Asiana

Airlines, Cathay Pacific Airways, Etihad Airways, Garuda Indonesia, Turkish Airlines, and Qantas Airways. As each individual airline company owns its own personalized YouTube channel the video content portrayed is in total control of the organization's management. Thus the content available on their YouTube channel derives from the organization shared directly with the audience. This will translate into an in-depth observation of how companies operating in the service sector manage their corporate identity online.

Chapter 2. Literature Review

This chapter will give an overview of the literature predominantly focusing on corporate use of social media and corporate identity management. The literature will proceed as follows; covering the aspects of social media use for corporate communication practices, and outline the overarching elements which constitute for the corporate identity construct, namely corporate communication, corporate visual design, behavior and corporate culture.

Corporate use of Social Media

Social media's primary use was merely for personal communications, nonetheless, as Postman (2009) argues, more and more companies are adopting this particular way of communication to interact with the target stakeholders of a company's products and services. Gillin (2010), states that companies are acknowledging the benefits and the potentials social media can yield for their marketing practices, internal and external communications and branding strategies. Nonetheless according to Gillin (2010) study on company's use of social media only 12% of the companies studied are effective users of social media today. Indicating that the majority of companies still prefer to make use of their traditional marketing practices. This may be due to the insufficient knowledge available regarding social media strategies, and as Melewar & Karaosmanoglu (2006) further argue, the majority of business practitioners confessed to have very little knowledge of social media. Nonetheless social media, as Postman, (2009) Mangold & Faulds, (2009) and Packer, (2010) argue, should be integrated within the company's communication strategies and be applied internally as well as externally by spreading corporate messages through social media platforms.

The transition of personal social media use to corporate use has however redefined the rather complex dimensions of social media for corporate marketing strategies. Corporate communication strategies include advertising, public relations, personal selling and sales promotion; all elements, which contribute to unify the message, directed to customers (Mangold & Faulds, 2009; Balmer & Greyser, 2006, Packer, 2010). Mangold & Faulds (2009) introduce yet another element in the marketing mix which is social media. A company that establishes a presence online

and communicates on a daily bases with their users has been argued to be up to seven times more influential to consumer behavior than traditional print advertising, thus making it significantly more effective than offline advertising efforts (Kaplan & Haenlein, 2011). Nonetheless, establishing a presence online translates in an increased exposure for the company. By these means public scrutiny as well as communication about companies happens at any time and any where, with or without the approval of the company themselves (Kietzmann, Hermkens, McCarthy & Silvestre, 2011).

Marketing communication practices have been defined by Packer (2010) as the process of communicating product or service information that may have value for their customers. This particular type of marketing is called ‘Push’ marketing as a particular marketing message is sent out to a large public aiming to create and establish a connection with the consumer in order for them to purchase the product or service being communicated. Nonetheless this type of marketing has elicited various amounts of criticism, as there is no clear measure of success since the marketing message sent may or may not reach the customer, resulting in a high amount of risk that is being put on the assumption that this specific method will in the end reach the target market. However, with the advancement in new media technologies, a new way of marketing has emerged, namely ‘Pull’ marketing, where target-designed online marketing campaigns pull the specific customers towards the brand and product. This particular marketing practice facilitates the reach of the target audience as the content made available online fits the search criteria made by the customers a lot more effectively than traditional marketing practices have in the past (Packer, 2010).

Social media can redefine the way companies communicate and position themselves inside the organization as well as to the public (Postman, 2009; Gillin, 2010). Blogs allow companies to directly share pieces of information with their followers, and Twitter allows fans to immediately engage by retweeting. Meanwhile on YouTube, users can share footage of positive as well as negative experiences with a product, and most importantly, companies can share promotional videos specific to targeted customers at extremely low distribution costs. Moreover, social media provides a way for companies to deliver a redefined user experience by communicating with rich media content, such as with videos, easily accessible images, games, applications and many more technological tools available on the

web (Packer, 2010). Additionally, social media contains large amounts of information about the users that navigate each day on it. Allowing access to valuable information, and learn more about the consumers, enables companies to make better-informed decisions lowering the risk for new product introductions (Postman, 2009). Social media strategies can now be measured according to effectiveness and reach due to specific web and digital tools that will deliver a quantifiable return on investment (Mangold & Faulds, 2009; Packer, 2010).

Being actively present on these social media platforms translates into high website traffic, increased brand awareness and improved reputation if done correctly. Mangold & Faulds (2009), outline several key points which organizations should consider when being present on social media, from engaging your customer to providing exclusivity and outperforming the competitors. More specifically the latter indicates a sense of innovation and exceptional approach of reaching customers, such as a never-before-seen advertising campaign. Postman (2009) further highlights the potentials of social media, namely, the conversational aspects as well as the increased audience engagement and a strong accountability towards the shareholders. Engaging online will allow organizations to communicate with their specific targeted audiences in a never before seen intimate way, increasing the relevance and effectiveness of this particular one on one communication. By responding and replying to users on social media, audiences will feel that the company genuinely cares and is listening as they are now included in the process product development and product modification (Mangold & Faulds, 2009; Packer, 2010).

Nonetheless Kaplan & Haenlein (2011) argue that although many business have formed an online presence, not many seem to engage comfortably in an online dimension where users and consumers more than ever are able to speak freely with one another about product and service experiences. Videos on YouTube may well be deriving from firms as promotional and marketing messages, however they may also be descending from users sharing their negative experience with a service or product. These type of user generated videos may go viral and diminish the value of a brand instantly. Not only are these types of videos negative marketing for the product or service, by having no control over this type of content as it is shared online, companies have no right to take down this kind of material.

Videos may be considered as one of the most powerful methods of shaping an image of an organization in the minds of the public (Brown, 2005). Additionally Hall & Schmidt (2007) have argued that the use of videos has a strong impact for what regards remembering key messages for recipients. Combining the verbal, vocal and visual, as argued by Waters & Jones (2011), adds significantly to the public perception of the company's product and services. Waters & Jones (2011) further state that by adding a human face to the company's videos will contribute to the create of a brand, which in turn the public will associate to the product and services. More over, the words, tone of voice and images integrated within an organization's video create a lasting image of the company in the minds of the viewer (Lunsford, 2006). These videos, which contain elements of a company's corporate identity, are sent out by the organization with the intentions to influence public perception (Waters & Jones, 2011).

Online communication plays a major role in the decision-making process and behavior of the consumer (Mangold & Faulds, 2009; Postman, 2009; Kaplan & Haelein, 2011). The companies messages, are put online and diffused through the use of social media; influencing consumer behavior with the transmission of these messages consequently means affecting awareness, purchase behavior, communication, opinions and evaluations. More specifically, due to the high level of interaction and conversation on these online social platforms, the rate of information exchange has significantly increased with respects to traditional forms of marketing communication practices. Information on products and services solely derived from the company's specific marketing messages, however this has evolved into a continuous exchange of knowledge and information for these particular products and services on online platforms mainly from consumers themselves (Rashtchy et al. 2007).

Mangold & Faulds (2009) discuss the advantages of social media may have for users, like time and space scope; messages are published instantaneously and can be accessed or viewed through any technological device at any place and any time. Due to these advantages, communication becomes easier for companies when engaging with their stakeholders. However online interaction of users may result in organization having limited control over public conversation. Water & Jones

(2011), as well as Melewar & Karaosmanoglu (2006), argue that the level of message control is fairly low when communicating the corporate identity, as the media may divert the attention to other aspects of investigation, especially during a crisis. Uncontrolled communication is mainly unintentional communication; nonetheless, since these messages still communicate a particular aspect of an organization to the company's stakeholders, Balmer (1995) argues that organizations should still take part in this type of mediated conversation. By these means companies are able to direct and divert the focus or attention of the public opinion (Mangold & Faulds, 2009; Kaplan & Haenlein, 2010). Since the company as well as the entire industry is under continuous scrutiny by the media and the public, all individuals that are part of an organization ought to perform on their highest quality in order to create a positive image of the organization (Balmer & Gray, 1999; Melewar & Karaosmanoglu, 2006). Melewar & Karaosmanoglu, (2006) argue that negative media attention will result into negative perception from the public as well as damaging the performance of the company overall. Employees with high motivation and performance develop a strong integrity and loyalty towards their organization, which will translate into an overt manifestation of a successful corporate identity towards the external stakeholders.

Much debate and focus has been put on the control of the online messages, however Postman (2009) argues that companies with the right understandings of the online environment and appropriate social media tools will have a better control over the communication message by taking part in the social media conversation instead of neglecting this particular world. Whether companies decide to take the risk and be part of it or simply ignore it, the conversation will be taking place in the online sphere, and company's only way to control their identity is to be active participants online. Consequently, when working hand in hand with the media, the corporate identity portrayed may result in high transparency and high credibility by the company (Waters & Jones, 2011). As Balmer (1995) and Melewar & Karaosmanoglu, (2006) argue by embracing these uncontrolled form of communication messages, organizations can join this online conversation and make the most out of it. By diverting the stakeholder's attention to more valuable content where the perception of the public may be altered to a more positive kind. Postman (2009) argues that due to the advancements in new media technology the message control by the organizations has somewhat increased, more specifically the Internet

enables companies to shape and translate their own messages and direct communicate these messages to their consumers as well as other stakeholders. Through the increased presence and ongoing interaction with its audiences, companies may in fact shape the way in which their stakeholders perceive the corporate identity for the better.

Corporate Branding: Creating a Corporate Identity

The term branding can be defined as the act of differentiating an organization by a company's name or symbol, which is aimed to distinguish a company's good or services from the abundant and vast choice of other goods and services available on the market (Aaker, 1991). Additionally, De Chernatony, (2009) states that the practice of branding one's product is intended to increase the attractiveness and overall promised experience of a good or service for the consumer. Rowley (2004) further defines branding as "a promise made by a company to its customers and supported by that company" (Rowley, 2004, p.131). Due to the overload of information of companies and their products available to consumers, strategic branding is absolutely necessary in order to keep customers buying their products, maintaining customer's loyalty and allowing stakeholders to make informative decisions when making potential future investments in a company (Balmer & Gray, 1999; Melewar, 2003; Rowley, 2004). Effective branding strategies have been argued to save consumers' time spent on informing and searching about the company's products as they have already formed a type of commitment due to the branding efforts previously made by the company (Van Riel, 1997).

The corporate identity has been argued to be the leading element in corporate branding practices (Balmer & Gray, 1999; Melewar, 2003; Waters & Jones, 2011). Corporate identity management strategies have been argued to reduce fear of customers when purchasing a product from the same company in the future (Balmer & Gray, 1999; Melewar & Saunders, 2000). An established corporate identity would enable an organization to firmly position their individuality within their industry; moreover it would attract investment from potential stakeholders, as well as motivate employees to strive for a better working experience. Additionally, a corporate identity would enable an organization to distinguish their products and services from the vast competition, furthermore stakeholders would perceive the organization as having a positive impact on the environment as well as society

(Balmer & Gray, 1999; Melewar & Karaosmanoglu, 2006). Corporate identity management has been recognized by academics and business practitioners as being a tool for creating and achieving a strong competitive advantage for organizations (Balmer & Gray, 1999; Melewar & Saunders, 2000; Alessandri, 2001; Melewar 2003; Melewar & Karaosmanoglu, 2006; Waters & Jones, 2011).

Cheney, et al (2004) argue that the rhetoric of the corporate identity derives from the act of self persuasion in a sense that any forms of communications will be applied externally, as well as inside the organization, in order to establish a specific favorable image of the organization. Moreover, corporate identity management has been argued to contain a form of aggrandizements and auto-poesis (Melewar & Karaosmanoglu, 2006). In the sense that organizations are communicating the best qualities and characteristics the company offers to the consumer. Gray & Balmer (1998) define corporate identity as encompassing the uniqueness of an organization, and further state that the concept is closely related to the image and reputation created inside and projected outside the organization. Shaping a corporate identity is an ongoing process of identification in the marketplace as well as society; where the company self-identifies and consequently distinguishes itself through its mission and values, which make the organization unique.

Balmer and Soenen (1997) depict corporate identity as embodying three elements; the mind, the soul and the voice, by these means, the mind articulating the product of the company, the soul depicting the values of the company, and the voice entailing any type of communication expressed by the firm. The style, language and other types of communication elements used to formulate messages are a key principle to shaping a unique corporate identity (Balmer & Gray, 1999). Balmer & Gray (1999), argue in order to strategically manage an organization corporate identity, three key elements ought to be integrated within its corporate communications; these are an organization's behavior, communication messages, and the company's application of symbolisms. Alessandri (2001) argues that a corporate identity articulated through corporate communication encompasses the organization's internal and external diffusion of information, the corporate values managed and articulated by a company, and finally the visual elements shown in communication content. Bertstein (1984) and Balmer and Soenen (1997) argue that the corporate identity arises from the organization's values; these may be seen as encompassing also the culture of an organization. The corporate culture plays a key

role in the formation of the corporate identity (Melewar, 2003). The philosophy and values articulated by the company comes to life through the organization's behavior as well as the visual presentation of the company's identity (Alessandri, 2001). Melewar & Karaosmanoglu (2006), state that corporate identity is an intentional manifestation of a company's vision and mission embedded within a company's operations and production strategies. As the concept of corporate identity is a multidisciplinary notion, the multilateral aspect encompasses the unique characteristics of a company's history, culture, communication and the industry in which it operates (Melewar & Jenkins, 2002). The four overarching elements, which arise from the literature of corporate identity management, are corporate communication practices, company's behavior, corporate visual design systems, and finally a company's culture (Van Riel & Balmer, 1997; Balmer & Soenen, 1997; Hatch & Schultz, 1997; Gray & Balmer, 1998; Balmer & Gray, 1999; Balmer & Soenen, 1999; Alessandri, 2001; Melewar 2003). By these means, these four elements will be discussed as predominant constituents for the identification of an organization's corporate identity.

Corporate Identity through Corporate Communication

Corporate communication is one of the most argued topics of a company's corporate identity as there are numerous perspectives in the literature yet there is no universally accepted definition for this particular dimension (Alessandri, 2001; Melewar, 2003). Based on Melewar & Karaosmanoglu (2006), the definition of corporate communication may be best described as all the ways in which a company communicates to its stakeholder; any type of mediated product to any activity integrated or related to the organization operation will as a result influence to the stakeholders' perception. Bernstein (1984) argues that an organization communicates to the public at all times, indicating that an organization's actions as well as media messages are perceived in a specific manner by its stakeholders. This paper will adopt Melewar & Karaosmanoglu (2006) and in a similar way Melewar (2003) and Gray and Balmer (1998) definition of corporate communication which includes any and all types of messages, deriving from official or unofficial sources through different media outlets by which an organization conveys an identity to its various stakeholders. Communication between an organization and its stakeholder is an ongoing process; messages are continuously, intentionally and unintentionally

emitted by an organization mainly through mediated messages or actions. Corporate communication messages may be classified as controlled corporate communication messages and uncontrolled corporate communication messages (Melewar & Karaosmanoglu, 2006). Both type of messages consequently influence the ways in which the stakeholders perceive an organization (Balmer & Gray, 1999; Alessandri, 2001; Melewar, 2003).

According to Melewar & Karaosmanoglu (2006) there are three specific types of controlled corporate communication messages. These forms of controlled communication strategies may be distinguished by, marketing communication, organizational communication and management communication. As Melewar & Karaosmanoglu (2006) argue, controlled corporate communication addresses the way in which a company willingly aims at communicating a specific message to the internal and external stakeholder of an organization. Willingly entails an organization applying a planned and controlled corporate communication strategy emitted to the company's audience (Baker & Balmer, 1997; Gray & Balmer, 1998; Balmer & Gray 1999). These kinds of messages reach the public with the intentions and objectives of the company to communicate a specific aspect or image of the organization. These types of media messages may vary; examples are videos, text, slogans, pictures and symbols (Melewar & Karaosmanoglu (2006).

Van Riel (1995) and Dickson (1997) define marketing communication, within controlled corporate communication, as media messages that support the sales of an organization's product or service ready to launch or currently existing in the marketplace. These messages are communicated with a clear and planned promotional strategy (Melewar, 2003; Melewar & Karaosmanoglu, 2006). Ostrowski, O'Brien & Gordon (1993) however argue that the main objective for companies operating within the service sector is to communicate the company's high quality service catered exclusively to customers. Balmer & Greyser (2006) additionally argue that within the service sector, the focus will shift greatly towards the consumer's needs and desires. Organizational communication strategies as a form of controlled communication may indicate how companies communicate their mission and their company's vision when communicating to the most relevant and valuable stakeholder (Van Riel, 1995 Melewar & Karaosmanoglu, 2006). These can be external investors such as potential human resources, or their most profitable target group, which they willingly give most attention to (Van Riel, 1995; Melewar,

2003). Organizational communication as a controlled form of communication may also contribute to motivate the internal stakeholder, namely the employees of an organization (Melewar & Karaosmanoglu, 2006).

Corporate Identity through Corporate Visual Design

As argued by Melewar & Karaosmanoglu (2006) and in part by Balmer & Gray (1999) and Van den Bosch et al (2006), the visual identity of an organization may be seen as a significant constituent of a company's corporate identity. The visual identity of company has been argued to shape the largest part of a company's identity as it provides visibility and recognition (Melewar & Saunders, 1998; Van den Bosch et al, 2006). The corporate visual design as an element of corporate identity may be best described as the visual cues that accompany a particular organization; these may include the name, logotype, typography, slogan, and color (Dowling, 1994; Melewar & Saunders, 2000; Melewar & Karaosmanoglu, 2006). The key role that corporate design plays within a corporate identity may be seen as fundamental within the consumer decision-making process, since visual identity systems elicit the strengths and distinguishes the qualities of a company to its stakeholders when making purchasing decisions (Melewar & Saunders, 1999; Ind, 2001; Van den Bosch et al, 2006). This study adopts Melewar & Saunders (1999) and in the same way Melewar (2003) and Van den Bosch, De Jong & Elving (2006) construct of corporate visual design which includes company's name, logotype and symbols, slogan, corporate colors, and the style of the corporate uniform. The application of a company's corporate visual designs through a company's name, company's logotypes/symbol and corporate colors have been argued to be solely effective towards consumer perception if consistent through all types of communication materials (Melewar & Saunders, 1998; Melewar & Karaosmanoglu, 2006, Van den Bosch et al, 2006).

The primary aspect which the public may associate to the organization's corporate identity is the company's name; the company's name is allows the public to immediately recognize and associate the company to the product or service available on the market (Olins, 1989; Melewar & Karaosmanoglu, 2006). The logotype and symbols as part of the corporate design may further indicate the values and philosophy of a company's corporate identity (Melewar & Karaosmanoglu, 2006). More specifically, the corporate logo/symbol used by a company may

communicate the importance of a specific aspect that the organization stands for (Van den Bosch et al, 2006). Melewar & Karaosmanoglu, (2006) argue that assessing a successful corporate design is the slogan. The slogan of an organization has been classified as a subcomponent of the corporate design. Slogans or ‘catch phrases’ may be a strategic way to send a consistent and structured message to its public, both internally and externally (Melewar & Karaosmanoglu, 2003; Van den Bosch et al, 2006). As policies change within an organization and the corporate culture may be altered internally as well as externally, catch phrases included in the slogan can potentially have a strong impact on the corporate identity as a whole. The slogan and corporate identity should be in complete harmony and parallel within each other’s existence.

Corporate Identity through Behavior

Balmer (1993) depicts behavior as an element part of the corporate identity presented by the company to its stakeholders (Balmer & Gray, 1999; Alessandri, 2001; Melewar, 2003). From top management actions to employee’s daily tasks, corporate behavior may have a strong impact on the corporate identity of an entire organization (Melewar & Karaosmanoglu, 2006). Corporate image and corporate reputation are a result of company’s behavior, which strongly influences public perception of an organization (Van Riel & Balmer, 1997; Hatch & Schultz 1997; Balmer & Gray, 1999). Behavior may be seen by the attitudes of an organization’s employees, the reception as well as quality of service delivered by the employee and customer-employee interaction (Melewar & Karaosmanoglu, 2006). Behavior can hold the form of what the company specifically does, the norms and principles of customer contact, corporate values expressed through their actions, and employees’ loyalty towards the company (Melewar, 2003).

The behavior aspect of a company’s employee impacts the ways in which customer’s perceive that specific organization, since the organization’s public image descends from actions and moral conduct of employees at their work (Hatch & Schultz, 1997; Alessandri, 2001; Melewar & Karaosmanoglu, 2006). Actions are fundamental manifestation of behavior towards a successful corporate identity (Melewar & Karaosmanoglu, 2006). A company’s behavior may be associated to the way a company communicates its corporate culture through employee conduct

as well as management actions (Van Riel & Balmer 1997; Melewar & Karaosmanoglu, 2006).

A company's behavior is predominantly presented by the attitudes and actions of internal stakeholder, namely employee behavior, it can be noted that this particular aspect aggregates for the way a company expresses the well being and loyalty of their workers (Van Riel & Balmer, 1997). This consequently may be an expression of their corporate identity, by adding value to the working life of an employee, more specifically by preserving and constantly improving the working conditions of their workers. Employee behavior and actions may be distinguished as spontaneous or planned actions, which may be integrated in a company's corporate strategy to communicate a specific aspect of their identity (Olins, 1998; Balmer & Gray, 1999; Melewar, 2003).

Corporate behavior may further be seen as an organization communicating the way in which it operates globally; namely by implementing social, humanitarian and environmental strategies that may have a positive impact on the world as a whole. Through corporate behavior techniques, companies may decide to communicate certain aspects that are embedded in their way of doing business, for example underlining the humanitarian efforts to communicate their global and social responsibility objectives, integrated within the organization's operations strategies (Van Riel & Balmer, 1997; Melewar & Karaosmanoglu, 2006).

Behavior has been argued to descent from strategies and guidelines formulated by the management; expressed through the attitudes and statements released by the upper managing branch of a company (Hatch & Schultz, 1997). Management behavior, operating on the highest level of corporate structures, may be seen as role models, leading by example the employee behavior (Melewar, 2003). Manager's actions and communication messages may influence the way in which employee behavior works as well as the general corporate behavior presented to the external stakeholder and general public (Melewar & Karaosmanoglu, 2006). The way, in which managers express the ideal type of behavior expected from employees as well as from the management branch, may be an indication of their general views of behavior as well as the organization's corporate culture. As certain aspects, which aggregate to a company's corporate culture, such as the founder of the organization, may translate into manager's behavior norms and attitudes

expressed through the actions and statements released by the main managing partner of an organization (Hatch & Schultz, 1997).

Corporate Identity through Corporate Culture

The corporate culture may include the corporate values, missions, corporate philosophy, the history, the reputation, founder, and the country of origin of the company (Bernstein 1984; Balmer & Soenen, 1997; Melewar, 2003). Van Riel & Balmer (1997) depict the corporate values as an integrated element within a company's corporate culture. More specifically, corporate values entail the school of thought of an organization such as language, ideologies and traditions. Corporate culture may be expressed in the form of mission statements and the 'what' is done in and around the organization (Dowlings, 1986). Though they can be also shown through the methods and practices implemented by individuals' part of that organization when dealing with customers or informing external stakeholders (Wilson, 1997; Melewar & Karaosmanoglu, 2006). Corporate culture has been considered to originate from the shared experiences of an organization's internal members. Having an efficacious corporate culture may help a company further grow, as corporate culture could elicit the values of teamwork and an organization's integrity.

The corporate culture of an organization may to some extent be influenced by the culture of the country in which the company originates from (Melewar, 2003; Melewar & Karaosmanoglu, 2006). The country of origin may have strong implications on the perception of a company as the national culture could influence the way in which employees and the management handles certain situation or work attitudes (Avison, 1997; Melewar & Karaosmanoglu, 2006). As some companies may apply the values and norms of the national culture, consequently certain aspects may appear in the corporate culture of that particular organization (Avison, 1997; Varey, 1999). Nonetheless, multinational companies in order to further extend their borders and broaden their stakeholders group, may adopt a form of global culture with no trace of the country's culture in which it was founded. Language barriers may be a great obstacle when communicating a specific service or product to a broad audience (Melewar & Karaosmanoglu, 2006).

The act of categorizing and grouping members of an organization, by the same employees, may direct the corporate culture into dividing parts towards sub

cultures (Melewar & Karaosmanoglu, 2006). Within these sub cultures as part of a unique corporate culture, members of a group may share specific values and a common feeling of loyalty towards the sub culture (Melewar, 2003). Sub cultures may be deteriorating for an organization's integrity and corporate culture as members of these subcultures may become highly competitive, diffident and envious of other sub cultures who operate in a more beneficial branch in the company's operation system (Van Riel & Balmer, 1997, Baker & Balmer, 1997; Melewar, 2003; Melewar & Karaosmanoglu, 2006).

Chapter 3. Methodology

Research Method Design

This study aimed to uncover the concept of corporate identity applied by airline companies as a strategic tool to convey the airline's individuality. More specifically, this study tried to unfold the practices of airline companies applying corporate identity management practices as a strategy to gain a well-defined positioning within the airline industry and a sense of differentiation from its competitors through online controlled communication strategies. A qualitative content analysis of YouTube videos was implemented for the analysis of 10 Airline companies selected as case studies through the Airline Award benchmark of SKYTRAX (2014). As Balmer (1998) argues that there is very little consensus on the concept of corporate identity, the most optimal method to apply in order to explore this phenomenon in any way possible is with the use of multiple case studies. By these means, the use of 10 Airline companies, as case studies for this research presented a clearer overview on the way the airline industry applies corporate identity management practices through YouTube content.

The main objective in qualitative research is to examine and assess the meanings and implications of one particular concept, in this case corporate identity, through the in-depth analysis and understanding of this specific concept under study. As Strauss & Corbin (1998), argue qualitative analysis gives the ability to the researcher to fully understand and depict the covert and rather complex elements of one particular social phenomenon in question, for this case, the airline's communicated corporate identity. Eisner (1991) however argues that qualitative research may be seen as a form of positivism, in the sense that the researcher main objective is to derive any kind of generalization from the analysis. Nonetheless due to the little consensus on the corporate identity itself between academics, the topic of Airline Company's corporate identity management through YouTube may be seen as untouched and unexplored subject. Thus, opting for qualitative research would entail openness as well as liberty for the researcher to interpret and pick up any and all type of information, if applicable, to existing theory (Newman, 1998; Strauss & Corbin, 1998; Balmer, 1998). A qualitative content analysis was thus the most adequate research method in order to specifically explore and describe the

ways in which these companies articulate their corporate identity through visual content available (Aigrain, Zhang & Petkovic, 1996; Newman, 1998; Larssen, 2002).

Qualitative Research – Inductive Research deriving from Grounded Theory

Qualitative research in its most naturalistic approach may be described as observing and interpreting reality with the aim of developing a theory that will explain what was experienced (Newman, 1998; Larsen, 2002). This particular study may be distinguished as qualitative research based on grounded theory through an inductive research method (Straus & Corbin, 1998; Babbie, 2008; Braun & Clarke, 2008). The concept of grounded theory may be best described as interpretations deriving from the data (Biddix, 2009). More specifically, themes and concepts continuously emerge from the raw data. Through the reading of raw data, patterns and trends emerged and consequently accumulate towards a generic theme, which provided thereafter an indication of the research question. By these means, this study opted for a grounded theory approach through qualitative content analysis in the form of open axial coding. By reading the Airline's YouTube videos transcripts and watching the YouTube videos simultaneously, trends and patterns, noted as open codes, emerged from this raw data. In this way themes and thus selective codes derived from the open coding method applied. The first degree of coding starts with open coding, where the raw data is broken down into primary level concepts and categories. There after comes the secondary degree of coding, namely axial coding where the concepts and categories emerged in the open coding level were defined with a more specific context and setting (Biddix, 2009).

Aigrain, Zhang and Petkovic (1996) reviewed content analysis techniques for the representation and retrieval of visual media. Nonetheless from visual presentation and analysis techniques haven risen few issues and complications, as video content may be classified as multidimensional with visual, sound and infinite amount of semantic dimensions relevant for interpretation. Aigrain, Zhang and Petkovic (1996) further outlined a descriptive form of analysis for video indexing and visual cataloging by drawing a method to undertake in the video content-based analysis. First steps included a general cataloguing with specifics regarding the origin and exporter of the document, with name, title, duration, without viewing the document itself. The later steps addressed the in-depth analysis of the actual content

by cataloguing and indexing the video shot by shot and annotating descriptions for each scene, with an eye to detail as well as picking up any possible semantic interpretation elicited by the content. As a foundation to the YouTube content analysis, this study applied a descriptive form of analysis for video cataloging as outlined by Aigrain, Zhang & Petkovic (1996). The researcher's annotation were the key aspect, which will allow access to underlying meanings embedded in the video content (Aigrain, Zhang and Petkovic, 1996)

Qualitative content research design

The following outlines the step-by-step technique applied for the qualitative content analysis of the airline company's YouTube content according to the representation of the organization's corporate identity. For further illustration please refer to Appendix B "Qualitative Content Analysis Technique – Step By Step".

Step 1 – Orientation on YouTube Channel – Airline Company

Step 1 focused primarily on the online YouTube presence of the airline company. Per Airline Company, the number of followers, as well as the availability of YouTube videos were retrieved in order to assess whether the Airline's YouTube channel and videos were appropriate for selection in the study.

Step 2 – Selection of Data Sample of 5 YouTube Videos per Airline –

Step 2 revolved around the selection of YouTube videos per Airline. Namely the tab of "Most Popular" was selected and the first 5 YouTube videos were chosen per Airline Company. The selection was restricted according to the language of the video as well as the date the video was shared.

Step 3 – Transcribing YouTube Video of Airline Company (Appendix A)

- View YouTube Video (1st View) – Note: Caption, Views, Publish Date, Duration,
- View YouTube Video (2nd View) – Start Transcription of video - Note
 - i) Opening Screen – duration (0:00) – Title Screen, Color, Sound, Voice over, Scene/Action Description, Background Scenery
 - ii) Scene change – duration (0:00) – Scene/Action Description, Color, Sound, Voice over, Text on Screen, Background Scenery

iii) Closing Screen - duration (0:00) – Title Screen, Color, Sound, Voice over, Scene/Action Description, Background Scenery

- View YouTube Video (3rd View) – Revision of Video in relation to Transcript – Note missing peculiar details – If Applicable

Step 3 outlines the process of transcribing the YouTube content from purely visual content to written and textual content. Allowing the qualitative analysis to derive from a textual content sources, and thus facilitating the open coding study.

Step 4 – Open to Axial Coding of YouTube videos – note any recurring pattern or trend

Step 4 mainly revolved around breaking down the data in concepts. More specifically the first degree of coding started with open coding, where the raw data was broken down into primary level concepts and categories. There after came the secondary degree of coding, namely axial coding where the concepts and categories emerged in the open coding level were defined with a more specific context and setting.

Step 5 – Open Axial to Selective Coding –

Step 5 is an elaboration of the Open Coding technique implemented. More specifically, the themes and trends picked up from Axial Codes were presented and explained into Selective codes.

Step 6 – Report Findings of Study (Chapter 4)

Data Sample Selection

The SKYTRAX World Airline Award is a scale, which defines the global airline according to the pre-established SKYTRAX Airline standards. The “World Airline Award” study by SKYTRAX is completed by passengers through an online survey which is mostly related to the experience onboard complete. The indicators of the study on performance included but where not limited to; service, boarding, food, inflight entertainment, staff service and many more. Over 200 Airline company where selected for the study ranging from international airlines to national airlines (SKYTRAX, 2014). The cases which were chosen for this research are the top 10 ranked airlines of the world, in order these include; Emirates, Qatar Airways, Singapore Airlines, ANA All Nippon Airways, Asiana Airlines, Cathay Pacific Airways, Etihad Airways, Garuda Indonesia, Turkish Airlines, and Qantas Airways.

Since the world's best airline have been chosen for this particular study, assessing their supplementary online corporate identity practices through YouTube would give an indication for airline companies, as well as other companies operating in the service sector, on how the world's best airlines shape and depict an organization's corporate identity for strategic purposes. Since most of the Airline companies have official Facebook pages and Twitter accounts, referring to YouTube as a supplementary platform indicates that YouTube content from the airline is shared in conjunction with other forms of media. More specifically, when a video from the airline is shared on YouTube, it facilitates the sharing also on the airline's Facebook and Twitter pages.

As each individual airline company owns its own personalized YouTube channel the message or video content portrayed is in total control of the organization. Thus the content available on their YouTube channel derives from the organization shared directly with the audience. The search was done according to the following steps: once accessed the YouTube.com platform, the name of the airline under study was entered in the YouTube search bar. Consequently the official YouTube channel of the Airline was accessed and the number of subscribers and total views was noted. Thereafter, the Videos tab was accessed and the YouTube videos of the airline company were sorted according to "Most Popular". The reason for this is because "Most Popular" entails most viewed, thus the number of audience reached is fairly high compared to 'Time' sort. The "Most Popular" videos may consequently reflect on the format and content packaging of the video, which is a result of a purely controlled media product, packaged and formatted by the airline company itself and published onto the social video platform. Since the popularity of the YouTube videos may be related to the audience reach, this would indicate the value for the YouTube videos selected for the study. Subsequently the 5 "Most popular" videos per Airline company were selected, all varying in times from 10 to 3 minutes. The selected sample of YouTube videos for this study amounted to a total of 50 data units for the 10 Airline companies. Due to the time constraints and researcher capabilities 5 videos per Airline company were sufficient for an explorative study. Furthermore, in order to facilitate the qualitative analysis of YouTube videos by all means, as well as English being the number one spoken language on this earth, only the English speaking videos were selected for this study. Nonetheless, this would entail leaving out potentially fruitful video data

which may impact the results in some kind of ways, for example of Middle Eastern and Asian airline companies YouTube videos that have YouTube content in an Arab or an Asian language.

Chapter 4. Findings

In what ways does YouTube content contribute to shaping a corporate identity for companies in the airline industry?

From the study on Airline's YouTube videos the following can be said regarding the ways in which this particular type of content contributes to shaping a corporate identity for companies in the airline industry; namely, certain values of a corporate identity become reinforced with the use of YouTube content. The first set of values may be considered to derive from the product and service of airline companies more specifically by portraying elements of a unique onboard passenger experience. The second set of values which contributes to shaping a corporate identity derives from the employee culture of airline companies, namely by framing flight attendants and other staff members in a distinct form.

The values of airline companies corporate identity may be distinguished according to the recipients of the YouTube videos, namely certain values of a corporate identity are catered to the external audience specifically, like unique onboard experience. Where as some values of airlines' corporate identity are directed towards an internal audience, like the airline's employees. While another set of particular values of a corporate identity can be further grouped as serving the internal as well the external audience at the same time, such as corporate visual design applications.

This chapter will start by reporting the findings of the first set of values of airlines' corporate identity focusing primarily on the unique passenger experience on board by touching upon aspects like care and service onboard, celebrity presence, product and service presentation and destination change. Thereafter it will continue to cover the second set of values of airlines' corporate identity focusing on employee culture by addressing aspects like flight attendant portrayal, and employee's philosophy and wellbeing. The final part will address a combination of internal and external audience oriented set of values of airline's corporate identity, including the corporate visual identity systems and country of origin.

Unique Experience On-Board

The theme of onboard experience emerges mainly in the depiction of unique passenger experience. Nonetheless there are other various instances where the theme of unique onboard experience is underlined. The care and service on board as a concept emerging from the theme of unique onboard experience is primarily accentuated by the female flight attendant's devotion to serving the passenger. Moreover also the presence of celebrities onboard emerges as a concept within the theme of unique onboard experience, mainly because the celebrities are personified as a satisfied and content passenger/customer of the airline. Product presentation reinforces the value of unique onboard experience even further, as this particular type of YouTube content portrays the value of comfort and enjoyable passenger experience. Lastly, the concept of destination change may even further aggregate to the total unique onboard experience as most of the passengers depicted in this type of YouTube content are presented as easily changing from one destination to the next. Thus from the 50 YouTube videos assessed a total of 32 videos revolved around the theme of unique onboard experience.

From the 32 videos analyzed, 8 videos primarily focused on communicating the airlines' unique on board experience for the passenger. These videos may be considered as descending from the set of values of the corporate identity that derive from the airline's product and service, oriented primarily towards the external audience of airline companies, namely current passengers, and potential passengers. Videos with the primary purpose to communicate the uniqueness of the experience on board can be seen by Emirates, ANA Global Nippon Airways, Asiana Airlines, Etihad, Garuda Indonesia and Turkish Airlines (Appendix A; Emirates, video 1, video 4; ANA Global Nippon Airways, video 1; Asiana Airlines, video 2; Etihad, video 2; Garuda Indonesia, video 2, video 3; Turkish Airlines, video 2). These 8 YouTube videos may further be subdivided according to the way in which the experience for the airline's passenger is framed. More specifically, in Emirates video 1, Garuda Indonesia video 2, video 3 and Turkish Airlines video 2, we can see that the on board experience for the airline's passengers revolves around the meeting of a Celebrity. Whereas in YouTube videos by ANA Nippon Airways video 1, Asiana Airlines video 2, and Etihad video 2, we can see that the on board

experience for the airline's passenger centers the exclusive passenger onboard service by the airline's staff.

Service and Care On Board Experience

In ANA Nippon Airways video 1 "*Engineering Harmony*", Asiana Airlines video 2 "*Asiana Airlines global TV Commercial*", and Etihad video 2 "*The World is our Home and You are our Guest*", we can see that the unique on board experience for the airline's passenger is made possible by the exclusive passenger service of the airline's staff. ANA Nippon Airways "*Engineering Harmony*" depicts a male passenger seated in First Class seat served by numerous female flight attendants that enter and exit the screen based on their service task, namely meal service, sleeping position service, and entertainment service (Appendix A, ANA Nippon Airways, video 1, 0:08, 0:17). Asiana Airlines video 2 "*Asiana Airlines global TV Commercial*" communicated the on board experience by depicting the passenger seated in a First Class seat placed on top of a drifting drape with the exclusive presence of a flight attendant catering directly to the passenger (Appendix A; Asiana Airlines, video 2, 0:09). More specifically, service offered on board showed primarily the dining services available. The unique experience onboard for the passenger in Etihad video 2 "*The World is our Home, You are our Guest – Etihad Airways*" depicts the experience of flying with Etihad comparable to a luxurious hotel stay. To make the comparison clearer the video splits in two screens, with on the left side showing the on ground Hotel experience and on the right side the on board Etihad travel experience. In reality these two experiences are far from comparable, yet Etihad purposely expresses their passenger experience as being closely related to a high-end Hotel stay. The same comparison becomes evident in 0:17 where on the left side of the screen a hotel service staff adjusts and sets up the bed, and on the right screen an Etihad's flight attendants sets up the passenger seat in sleeping position adjusting the pillows and sheet covers (Appendix A, Etihad, Video 2, 0:17).

The manner to which the service by the flight attendant is being played out on screen is somewhat different for each airline. More specifically, ANA Global Nippon Airways video 1 and Asiana Airlines video 2 both show the flight attendants in direct contact with the passengers on screen when serving a meal (ANA Global Nippon Airways, video 1, 0:09; Asiana Airlines, video 2, 0:11).

Nonetheless, Etihad does not show the flight attendant directly serving the passenger on screen. This becomes evident at 0:10 when the video depicts the dining service and presents on the left screen a restaurant waiter holding two plates of prime grilled steak, and on the right screen a flight attendant holding one plate with prime grilled steak on board of the Etihad aircraft (Appendix, Etihad, Video 2, 0:10). Another example is when the flight attendant tucks the duvet of the passenger ready for sleeping time. ANA Nippon Airways and Asiana Airlines show the flight attendants on screen tucking in the sheets of the passengers (Appendix A, ANA Nippon Airways, video 1, 0:18; Asiana Airlines, video 2, 0:25), whereas Etihad solely shows the flight attendant prepping the passenger's seat ready for sleeping time (Appendix A, Etihad, video 2, 0:18).

Moreover, in the three videos mentioned above the number of flight attendants who take part in the screenplay is relatively diverse. More specifically ANA Global Nippon Airways presents four different female flight attendants on screen serving and catering to the male passenger at 0:06 (Appendix A, ANA Global Nippon Airways, video 1). Whereas Asiana Airlines presents two different female flight attendants on screen serving directly to the male passenger at 0:22 (Appendix A, Asiana Airlines, video 2). Etihad on the other hand limits the number of flight attendants present on screen solely to one unique female flight attendant (Appendix A, Etihad, video 2, 0:18). This may be an indication of ANA Global Nippon Airways and Asiana Airlines communicating to the audience that they put multiple flight attendants on service each appointed to cater to specific passenger's needs. ANA Global Nippon Airways and Asiana Airlines both frame a specific aspect of their corporate identity, namely underlining the aspect of quality passenger service on board on their airline made possible by their on board staff.

Celebrity On Board Experience

In the YouTube videos by Emirates "*All-time Greats | Cristiano Ronaldo and Pelé | Emirates Football*", Garuda Indonesia "*Garuda Indonesia – Official Global Airline Partner of Liverpool FC*", and Turkish Airlines "*Kobe vs Messi: Legends on Board – Turkish Airlines*", we can see that the experience for the airline's passengers revolves around the meeting of a celebrity on board. By including celebrities in their story and thus YouTube content, may in turn elicit more viewers, as well as communicate to the audience that flying with these airlines brings the passenger in

contact with famous basketball players and football players like Cristiano Ronaldo and Kobe Bryant. This consequently contributes to communicating a unique corporate identity, by adding value to the passenger experience on board of the airline with the presence of well-known characters.

Moreover, within this specific selection of YouTube content, revolving around the unique experience on board, the passenger portrayed in the airline's YouTube videos touches upon several key products and services offered on board of the airline. Namely in Emirates video 1 "*All-time Greats | Cristiano Ronaldo and Pelé | Emirates Football*", is presented as an entertaining story of passengers meeting legendary personalities on board of Emirates. It can be noted that Cristiano Ronaldo is depicted as a male passenger who experiences, like in video 4 "*Most memorable moments on Earth | Emirates Airbus A380 | Emirates*", the key products and services offered by the airline, namely onboard bathroom cabin (0:01), First Class seating (0:03), and bar/lounge area (0:07) (Appendix A, Emirates, video 1). Garuda Indonesia video 2 "*Garuda Indonesia – Official Global Airline Partner of Liverpool FC*", portrays a young boy passenger's experience meeting Liverpool football players on board of Garuda Indonesia. Various product and services are integrated within the video, such as on board TV entertainment, Economy class seating, and flight attendant service (Appendix A, Garuda Indonesia video 2, 0:07, 0:11; 0:09). Turkish Airlines video 2 "*Kobe vs Messi: Legends on Board – Turkish Airlines*" tells the story of a young boy on board of Turkish Airlines, encountering Lionel Messi and Kobe Bryant in First Class, these two compete over who is signing on the young boy's ball through various show offs. Various services are depicted throughout the video, namely first class seating, personal TV screens incorporated in the seats, and flight attendants dining service (Appendix A, Turkish Airlines, video 2; 0:01, 0:10, 0:41). It can be noted that Emirates and Turkish Airlines show the celebrities present in the video and the passenger both seated in First Class seats. Garuda Indonesia distinguishes the two type of passenger with their seating location, namely the celebrities present in the video are seated in First Class seats and the boy passenger is seated in Economy Class seating. This may further be an indication of the airline's intention to communicate a particular identity, more specifically for Emirates and Turkish Airlines, portray the most exclusive type of seating offered to their passengers, and Garuda Indonesia includes a secondary type of seating offered to their passengers.

All three Airlines, Emirates, Garuda Indonesia and Turkish Airlines, portray the celebrity presence onboard as being an active character in the video, more specifically we can see that the celebrities all interact with one or more passengers on board. In Emirates video 1 we can see that Cristiano Ronaldo and Pelé interact with a male passenger as they take a picture together (Appendix A, Emirates, video 1, 0:42). Moreover, in Garuda Indonesia we can see that the Liverpool Football players not only return the lost red cap to the child passenger, they furthermore greet and shake hands with the child passenger's parents and other passengers surrounding their seats on board (Appendix A, Garuda Indonesia, video 2, 0:16). In addition, in Turkish Airlines video 2, we can see Lionel Messi and Kobe Bryant exhibiting their skills in order to win over the child passenger's attention through ball tricks, and balloon shaping tricks (Appendix A, Turkish Airlines video 1, 0:05, 0:09, 0:13). In addition to being active screenplay characters, Emirates and Turkish Airlines give also a voice to the celebrities present in their YouTube content. More specifically we can see that in Emirates video 1, Cristiano Ronaldo verbally interacts with the male passenger when allowing him to take a photograph (Appendix A, Emirates, video 1, 0:42). Also Turkish Airlines allows Kobe Bryant and Lionel Messi to speak towards the boy passenger when trying to get his attention with various tricks (Appendix A, Turkish Airlines, video 2, 0:05).

Emirates, Garuda Indonesia and Turkish Airlines when communicating the unique passenger experience onboard depict their main passenger as being male, however the three airlines decided to opt for two different age types, namely Emirates with a male passenger aged 20-30 years, whereas Garuda Indonesia and Turkish Airlines chose a male passenger aged 10-15 years. It can be noted that due to this age difference the reaction towards meeting the celebrity on board is quite different. More specifically Emirates male passenger aged 20-30 reacts in a very composed and succinct way, asking politely to take a picture (Appendix A, Emirates video 1, 0:41). Whereas both Garuda Indonesia and Turkish Airlines male passengers aged 10-15 years react in a very surprised and shocked manner (Garuda Indonesia, video 2, 0:16; Turkish Airlines, video 2, 0:04, 0:08). The age of the main passenger plays a major role in the shaping of a corporate identity; more specifically the age bound may be an indication of the pre-defined target group of the airline. Presenting a 20-30 years old male passenger on board of Emirates' Bar/Lounge may indicate that the Airline has a pre-establishing and even preferred target group.

Nonetheless due to the screenplay location in Economy Class, Garuda Indonesia may also be considered as predefining their passenger target group, namely placing the main passenger aged 10-15 in Economy Class, and the older aged Liverpool football players in First Class.

Another interesting trend found in these three videos communicating the unique experience on board of the airline is the minimum yet effective screenplay by the airline's flight attendants. The presence of the flight attendant is fairly little when compared to the other characters present in the video, nonetheless when appearing on screen they are shown to interact directly by giving clear eye contact to the passenger. More specifically in Emirates "*All-time Greats | Cristiano Ronaldo and Pelé | Emirates Football*", we can see that the flight attendants are shown on duty, and busy with passengers as well as non speaking and in the background. However there is one instant at 0:28 where the flight attendant on duty in the Bar/Lounge on board is centered on screen and there is a focus on the upper body (Appendix A, Emirates, video 1, 0:28). Turkish Airlines does not include any flight attendants for the majority of the video, nonetheless at 0:41 Turkish Airlines flight attendant interrupts the competition between Kobe Bryant and Lionel Messi and wins over the boy passenger's attention by offering some ice cream (Appendix A, Turkish Airlines, video 2, 0:41). Garuda Indonesia on the other hand presents the flight attendant more frequently and in several occasions, for example when giving instructions to the boy passenger for the TV screen, and by intervening when the boy passenger realizes he lost his red cap (Appendix A, Garuda Indonesia, video 2, 0:12, 0:28). The screenplay presented in the YouTube content may indicate that the flight attendants of Emirates, Garuda Indonesia and Turkish Airlines, even though placed on a secondary level play still a significant role. More specifically, as their screenplay is relatively short, it still plays out to change the storyline in some sort of way, like the intervention by the flight attendant of Garuda Indonesia with the young boy, and the entering of the Turkish Airlines flight attendant offering ice cream. The flight attendant role in the YouTube content may indicate that the airline's employees intervene whenever the passenger necessitates.

Celebrity Appearance

From the total 50 YouTube videos included in this study, a total of 12 included presence of celebrities. YouTube videos from Turkish Airlines and Emirates

included celebrity presence and screenplay by professional football players such as Leo Messi, Cristiano Ronaldo, and famous basketball players such as Kobe Bryant. As these celebrities are notable and favored by most of the public, by including these subjects within their YouTube content, may be assumed to be a safe play. More specifically when looking at the number of views and popularity, these videos were classified as most viewed YouTube videos by the Emirates and Turkish Airline official YouTube Channels. Namely Emirates video *“All-time Greats | Cristiano Ronaldo and Pelé | Emirates Football”* reached 7,435,413 views, Turkish Airlines, *“Kobe vs Messi: The Selfie Shootout”* video reached 138,940,286 views, and video *“Kobe vs Messi: Legends on Board – Turkish Airlines”* reached 108,379,958 views. In addition, including these particular celebrities may be due to the companies’ sponsorship and endorsements deals with famous football or basketball teams.

From this study, the videos which contained the presence of celebrities were Emirates in video 1 *“All-time Greats | Cristiano Ronaldo and Pelé | Emirates Football”*, video 2 *“Celebrating an All Time Great | Arsenal | Emirates”*, Qatar Airways in video 1 *“Qatar Airways & FC Barcelona – The Arrival”*, Etihad in video 3 *“Dannii Minogue Explores The Residence – A380 – Etihad Airways”*, Garuda Indonesia in video 2 *“Garuda Indonesia – Official Global Airline Partner of Liverpool FC”*, Turkish Airlines in video 1 *“Kobe vs Messi: The Selfie Shootout”* and video 2 *“Kobe vs Messi: Legends on Board – Turkish Airlines”*, video 3 *“Turkish Airlines Euroleague Epic Pool Dunk”*, video 4 *“TURKISH AIRLINES OPEN”*, video 5 *“Kobe vs Messi: Legends on board – Behind the Scenes”* and Qantas in video 3 *“New Qantas Uniform: Behind the scenes with Miranda Kerr”*.

YouTube videos with the presence of celebrities may be divided in to two categories, namely, the first YouTube content containing elements of the airline’s service/product and the second, YouTube content integrating elements not part of the airline’s service or product. From the 12 celebrity present videos, 5 YouTube videos, integrated elements of the airline’s service/product namely, Emirates video 1 *“All-time Greats | Cristiano Ronaldo and Pelé | Emirates Football”*, Qatar video 1 *“Qatar Airways & FC Barcelona – The Arrival”*, Garuda Indonesia video 2 *“Garuda Indonesia – Official Global Airline Partner of Liverpool FC”*, Turkish Airlines video 1 *“Kobe vs Messi: The Selfie Shootout”* and video 2 *“Kobe vs Messi:*

Legends on Board – Turkish Airlines”. As previously discussed, Emirates video 1, Garuda Indonesia video 2, and Turkish Airlines video 2 focus on the onboard passenger experience meeting and interacting with the celebrity. Qatar Airways video 1 and Turkish Airlines video 1 are not set on board but the YouTube content still contains elements of the airline’s service and product. Namely Qatar Airways video 1 follows the Airline’s flight attendant arriving in a pseudo FC Barcelona Island. Turkish Airlines video 1 “*Kobe vs Messi: The Selfie Shootout*” depicts the two stars, Kobe Bryant and Lionel Messi, competing against each other for taking the most extra-ordinary “Selfie” as they travel across various capitals in order to win. This video shows the facility of travelling the world with Turkish Airlines by accessing various destinations like Moscow, Los Angeles, Beijing, Maldives, Cape Town and finally Istanbul, Turkey’s capital.

From the 12 celebrity present videos, 3 YouTube videos did not integrate elements of the airline’s service and or product, namely Emirates video 3 “*Celebrating an All Time Great | Arsenal | Emirates*”, Turkish Airlines video 3 “*Turkish Airlines Euroleague Epic Pool Dunk*”, and video 4 “*TURKISH AIRLINES OPEN*”. The celebrities presented in these videos played out screen roles for which they are known for, namely basketball dunks for basketball players, and golf for golf players like Tiger Woods in video 4 of Turkish Airlines, “*TURKISH AIRLINES OPEN*”. Turkish Airlines in video 3 and video 4 did not give any voice to the celebrities present in the videos, but instead focused the majority of the YouTube content on portraying the celebrities active on screenplay. On the other hand, Emirates video 3, presented the Arsenal football players as non active, sitting frontal centered on screen, nonetheless the football players were shown to speak throughout the majority of the YouTube video (Appendix A, Emirates video 3, 0:33, 0:46, 0:54, 1:11, 1:24, 1:54)

An interesting point to mention is that the majority of the celebrities chosen by airline companies included in this study were male professional athletes. The sole YouTube content which included the presence of female celebrities were Etihad video 3, “*Dannii Minogue Explores The Residence – A380 – Etihad Airways*”, and Qantas Airways video 3 “*New Qantas Uniform: Behind the scenes with Miranda Kerr*”. It can be also noted that the two female celebrities included namely, Miranda Kerr and Dannii Minogue, appeared in videos which presented a new product or introduced a new corporate uniforms. These two videos however are

far from similar, namely the screenplay by the two female celebrities is in major contrast. We can see that in Etihad video 3, Dannii Minogue is in formal business attire exploring The Residence cabin in all its peculiarity. On the other hand, Miranda Kerr goes through make up and clothing preparation for a fashion show, additionally Miranda Kerr is shown in underwear on screen at 0:24 for the clothing change. As she explains all the features and small details of The Residence cabin, Dannii Minogue has scripted lines throughout the entire video (Appendix A, Etihad, video 3 0:12, 0:46, 1:34) Miranda Kerr on the other hand does not receive any sort of speaking form in the YouTube content.

Product/Service Presentation

From the 50 YouTube videos included in this study, 7 videos encompassed the theme of presenting a new product or service onboard of the airline. The type of products presented through YouTube content varied, namely from First Class seats to First Class Lounge to Residence Cabins. YouTube videos that presented a new product or service on board of the airline may be considered as adding value to the creation of a unique onboard experience. The YouTube videos, which surrounded this theme were Qatar Airways video 5 “*Qatar Airways unveils its Airbus A380 First Class product in Berlin*”, Cathay Pacific video 5 “*Introducing SFO First and Business Class Lounge*”, Etihad video 3 “*Dannii Minogue Explores The Residence – A380 – Etihad Airways*”, Etihad video 4 “*Onboard Cabin Tour – Etihad Airways*”, Etihad video 5 “*The Residence Cabin – A380 – Etihad Airways*”, Garuda Indonesia video 4 “*Garuda Indonesia Boeing 777-300 ER*” and Qantas video 5 “*Qantas Business turndown service*”.

An interesting trend, which appeared when assessing these 7 videos, is the presenters and or voice-overs frequently refer to the term “comfort”. Namely in Qatar Airways video 5 the CEO of the airline describes the new First Class passenger seat as “..very **comfortable**..” (Appendix A, Qatar Airways, video 5, 2:06). Also Garuda Indonesia male voice over in video 4 underlines their onboard experience directed to the passenger as “*Enjoy and experience the **comfort** of our luxurious...First Class service*” (Appendix A, Garuda Indonesia video 5, 0:13). Qantas in video 5 also refers to the term comfort when presenting their Business Class passenger seats features, namely the text on screen captions “Adds comfort to your journey” (Appendix A, Qantas, video 5, 0:27). By adding the word “*comfort*”

to their terminology when referring to their latest products and service on board of the airline, may be an indication of the airline expressing a particular aspect of their corporate identity. More specifically airlines like Qatar Airways, Garuda Indonesia, and Qantas, underlining the term “comfort” when presenting a new product or service onboard, may indicate the airline’s value for passenger experience as well as well being on board.

YouTube Videos which contained a form of informal presentation of airlines’ products were Cathay video 5 “*Introducing SFO First and Business Class Lounge*”, Etihad video 3 “*Danni Minogue Explores The Residence Cabin – A380 – Etihad Airways*”, and Qantas video 5 “*Qantas Business turndown service*”. These three videos incorporated a clear strategy of personal selling technique towards the viewer; more specifically, from the start of the videos the presenters directly start speaking towards the camera, indicating that there was a direct and personal communication towards the audience (Appendix A, Cathay, video 5, 0:07; Etihad, video 3, 0:08, Qantas, video 5, 0:05). Cathay video 5 “*Introducing SFO First and Business Class Lounge*” presents a female flight attendant who communicates to viewer in a very informal way as she states her name and greets the viewer at the beginning of the video (Appendix A, Cathay video 5, 0:08). In this video we can see the female flight attendant of Cathay exploring and pointing out all the peculiar features that are in the new First and Business Class Lounge, like comfortable seating areas, showers, IT center, kitchen and interior designing with marble and wooden features.

A general trend for videos communicating product information was to include textual captions on screen when changing from one feature to the next (Appendix A, Cathay video 5, 0:36, 1:18, 1:48; Qantas video 5, 0:24, 0:32, 0:47). Hall & Schmid Mast, (2007) argue that integrating the three characteristics of communication, namely vocal, the verbal and the visual, is considered to be the most influential practice in relation to the audience remembering the key messages. We can see that video 5 of Cathay at 0:36, integrates all three aspects of communication for all lounge features mentioned in the video. Qantas also integrates the visual, verbal and vocal into one cohesive manner, more specifically in video 5 at 0:24 when referring to the mattress and duvet. Garuda Indonesia in video 4 at 0:29, integrates the three characteristics by communicating with the

visual the First Class seating area, with the verbal “First Class” text appearing on screen and the vocal referring to “Luxury First Class suites” in the voice over.

The act of personal selling as a marketing communication strategy as well as extensive product and service information may be seen by the presentation of the Etihad First Class Residence Cabin in Video 3 “*Dannii Minogue explores The Residence – A380 – Etihad Airways.*” In this video Dannii Minogue presents Etihad’s product by mentioning details and all kinds of features included in this product and service; from bathrobes to personal butler on board. Dannii Minogue way of speaking towards the audience may be considered as an informal way of communication. This can be noted when Dannii Minogue shouts “aaaahaaa” and “taadaaaa” when referring to The Residence Cabin and the en-suite bathroom (Appendix A, Etihad, video 3, 0:08, 2:26).

Another interesting pattern found in the YouTube content presenting a new product and service for the airline is the opening screens of the YouTube videos. More specifically, out of the 50 videos analysis the 7 videos containing product and service presentations included a specific opening screen, with title and caption of the new product/service as well as Logo/Symbols of the Airline. Interestingly, the use of corporate visual design in both Etihad and Cathay videos focusing on product information may be considered to be fairly similar. Both videos start with an opening screen and end with closing screens incorporating the company’s name, logo and product name (Appendix A, Cathay, video 5, 0:01, 2:48; Etihad, video 3, 0:01; 2:55). In addition both Etihad and Cathay’s opening screens and closing screen apply their specific corporate color schemes to the screens background. Qatar Airways video 5 “*Qatar Airways unveils its Airbus A380 First Class product in Berlin*” also applies a fairly similar opening and closing screen as Etihad (video 3) and Cathay (video 5). More specifically Qatar Airways opening screen encompasses its company’s name, logo and product name with a purple colored background scheme recalling Qatar’s corporate color (Appendix A, Qatar Airways, video 5, 0:01).

Destination change

From the 50 YouTube videos analyzed, 5 videos surrounded the theme of the airline’s destination change. Videos with the primary purpose to communicate the airline’s service for destination change are Emirates video 5 “Hello Tomorrow Full

TV Commercial”, Asiana Airlines video 2 “Asiana Airlines Global TV Commercial”, Turkish Airlines video 1 “Kobe vs Messi: The Selfie Shootout”, Singapore Airlines video 1 “Singapore Airlines – The Lengths We Go To” and Cathay Pacific video 1 “Cathay Pacific ‘A Day in The Life of a Flight Attendant” A general trend that was found in these videos is the facility and quick destination change throughout the video. More specifically we can see that in Emirates video 5, the two celebrities travel from one destination to the next in just about a few seconds, and the same counts for Asiana Airlines where we see the passenger seated on a flying drape, which takes him to all around the world from the USA to Asia. Another interesting point to mention is that the videos of Emirates and Asiana Airlines are Television commercial as can be noted in the caption, shared online through the airline’s YouTube channel. For what regards Turkish Airlines video 1 “Kobe vs Messi: The Selfie Shootout” it does not refer to as a Television commercial in any sort of way, neither in the caption nor the description. From this we may deduce that certain airline’s YouTube content contains material originating from Television advertisements.

Another interest point to mention is the destination choice, more specifically we can see that the Asiana Airlines as well as Turkish Airlines both conclude their YouTube video with the location of origin, namely for Asiana Airlines Asia choosing the cities of Beijing and Seoul, and for Turkish Airlines choosing the location of Istanbul as a closing location for the video. Emirates “Hello Tomorrow Full TV Commercial” starts by depicting a male passenger in business attire arriving in Dubai for business duties and continues to by following a female passenger, thereafter an older aged male passenger in Asia who ends up travelling in India and meets on a random city bus with the male passenger in the first scenes of the video. There are several destinations which get touched upon like Dubai at 0:03, Asia at 0:27, New York at 0:38, India 0:48 (Appendix A, Emirates, video 5). Turkish Airlines video 1 “Kobe vs Messi: The Selfie Shootout” depicts the two stars, Kobe Bryant and Lionel Messi, competing against each other for taking the most extra-ordinary “Selfie”, they travel across various capitals in order to win. This video shows the facility of travelling the world with Turkish Airlines by accessing various destinations like Moscow, Los Angeles, Beijing, Maldives, Cape Town and finally Istanbul, Turkey’s capital. This can be seen at 0:07 when Kobe Bryant is in front of a flight times board and chooses Beijing as his destination. This can further

be seen by Messi shown on board of Turkish Airlines travelling to the Maldives at 0:14. Asiana Airlines in video 2 “Asiana Airlines Global TV Commercial” further expressed the airline’s global destination access by touching upon to global destinations like Seattle, San Francisco, Los Angeles, New York, Paris, Beijing and Seoul. More specifically, the global travel experience was portrayed through the depiction of the passenger flying over the destinations’ key city touristic attractions (Appendix A; Asiana Airlines video 2; 0:03; 0:06; 0:09; 0:14; 0:18; 0:24). The scenery showed the passenger flying in open air from one destination to the next, which may indicate the airline’s facility of accessing various destinations on a global scale.

A common trend found in these videos surrounding the theme of global travel and destination change is that the content presented a male passenger as their main passenger. Emirates in video 5 starts off by following a male passenger in business attire, and closes by showing a male passenger in swimwear attire drifting on a surfboard in the seas (Appendix A, Emirates, video 5, 0:02, 0:42) This may indicate that Emirates welcomes not only passengers travelling for business purposes however also passengers travelling for leisure and discovery. Asiana Airlines on the other hand strictly maintained the male passenger in business attire throughout the entire video, indicating that they prioritize passengers travelling for business purposes (Appendix A, Asiana Airlines, 0:11, 0:22). As Kobe Bryant and Lionel Messi being male celebrities it can be noted that Turkish Airlines also centered the male passenger ideal. Though the clothing attire was ever changing throughout the scenes due to the location change on screen, it can be noted that overall it touched upon both casual as well as business clothing attire. This may be an indication of Turkish Airlines openness in passenger type preferences.

While Emirates video 5 “Hello Tomorrow Full TV Commercial”, Asiana Airlines video 2 “Asiana Airlines Global TV Commercial”, Turkish Airlines video 1 “Kobe vs Messi: The Selfie Shootout”, surround the theme of destination change directly for the passenger, Singapore Airlines video 1 “Singapore Airlines – The Lengths We Go To” and Cathay Pacific video 1 “Cathay Pacific ‘A Day in The Life of a Flight Attendant” take a different turn. More specifically, it can be noted that these two videos by Singapore Airlines and Cathay Pacific, depict a destination change for the internal member of the airline, namely the flight attendant. In Singapore Airlines video 1 at 0:11 we can see that the Singapore Airlines flight

attendant admires the view of Saint Marc's Cathedral in Venice, and there after moves to a remote location, which can be located as a tealeaf plantation fields somewhere in Asia (Appendix A, Singapore Airlines, video 1, 0:11). Cathay Pacific in video 1 depicts the destination change for the airline's flight attendant flying on duty from Hong Kong to Sydney. More specifically at 4:17 the flight attendant is presented with the view of Sydney harbor in the background (Appendix A, Cathay Pacific, video 1, 4:17). This may be an indication of the airline's way of expressing the destination change and experience of travelling not only for their passengers but also for the flight attendants of the airline company.

Employee culture

The theme of employee culture emerges mainly through the depiction of employee presentation. Nonetheless there are other various instances where the theme of employee culture is underlined. The employee philosophy as a concept emerging from the theme of employee culture is primarily emphasized by the way the airline's employees go about their work. Moreover, employee wellbeing emerges as a concept within the theme of employee culture, mainly by expressing the airline's high value for satisfaction and happiness of their employees. The portrayal of flight attendants also rises within the theme of employee culture, more specifically as there are a high number of cases where flight attendants of airline companies are present throughout the YouTube content.

Though numerous Airlines included staff and employee within their YouTube content, 12 YouTube videos were primarily centered in presenting the company's employees way of doing and philosophy behind their work ethic as well as communicating the members of the airline's well being. It can be noted that these aspects aggregate to a particular set of values of airlines' corporate identity, namely part of the employee behavior and employee culture. In addition, YouTube content communicating these particular set of values may be argued to be oriented towards an internal audience, in order to create and re-assert organizational values for the airline companies internal members and consequently enrich a corporate culture.

The videos communicating organizational messages regarding employee presentation mainly varied according to its format. Namely certain videos portrayed the airline's employees in a planned story format. An example of this is Qatar Airways, in video 2 "*Qatar Airways – Al Darb | The Path*" and video 3 "*Qatar Airways: 'Beyond The Cabin' TV commercial*" and Qantas in video 3 "*New Qantas Uniform: Behind the scenes with Miranda Kerr*" video 4 "*Qantas' new campaign: The Tale of Two Letters*" and Singapore Airlines with the four YouTube videos of "*Singapore Airlines - The lengths we go to*", "*Singapore Airlines - Understanding Your Needs*", "*Singapore Airlines - Creating Around You*" and "*Singapore Airlines - Bringing You The World*". Whereas other YouTube videos contained more factual information and real footage of an actual member of the airline, namely Cathay

Pacific in video 1 “*A Day in The Life of a Flight Attendant*”, video 2 “*A day in the life of a Pilot*” and lastly video 4 “*A Day in The Life of an Airport Staff*”.

In this study, the types of employees included in YouTube content of Airline companies were mainly flight attendants, additional employee representation were pilots and ground airport staff. Flight attendants of airline companies had the majority of representation in YouTube content when compared to pilots and ground airport staff. Namely out of the 12 videos only 4 videos revolved around airline’s employees like ground staff, Pilot staff and other type of airline’s staff. More specifically in Qatar Airways video 2 “*Qatar Airways – Al Darb | The Path*” at 0:17, 0:33, 0:39 and 0:48 we can see several staff members being portrayed in office locations as well as garage halls where aircrafts are taxied. In Cathay Pacific video 2 “*A day in the life of a Pilot*” and lastly video 4 “*A Day in The Life of an Airport Staff*”, we can see that the airline company specifically focuses on the typical day of the airline’s pilot and airport staff. Qantas video 4 “*Qantas’ new campaign: The Tale of Two Letters*” expressed the philosophy of the airline’s employee working together for one common goal namely the passengers of Qantas. Of the 12 videos depicting the airline’s employees, a total of 8 videos surrounded the culture and way of doing of flight attendants. This may be due to the fact that the first tangible and real aspect a customer interacts with when experiencing an airline company are flight attendants present on board (Anderson & Imperia, 1992).

Employee’s Philosophy

Qatar Airways subjected 1 of the 5 videos on the airline’s corporate values communicating the care and attention of flight attendants in delivering the best quality service to their passengers on board on duty as well as off board off duty. Namely in video 3 “*Qatar Airways: ‘Beyond The Cabin’ TV commercial*” shows a Qatar Airways female flight attendant off board in London by helping a tourist find its way, this translates in a form of devotion and commitment embedded in the employee behavior of Qatar Airways (Appendix A, Qatar Airways, video 3, 0:20). The Qatar Airways flight attendant anticipates the person in need without any thought of doubt, as we can see at 0:05 when the female flight attendant in the video anticipates the customer’s need by offering a napkin and at 0:14 when another female flight attendant anticipates the tourists’ need for guidance by offering them directions (Appendix A, Qatar Airways, video 3). The two previously mentioned

female characters are shown as being Qatar Airways flight attendants in 0:25, more specifically this can be noted by the way they are formally dressed in the airline's corporate uniform (Appendix A, Qatar Airways, video 3, 0:25). Moreover, when the setting changes to on board of Qatar Airways, we can see that at 0:27 the flight attendant picks up the dropped pen from the floor and put its right back on the passenger's side table. What can be deduced from this video regarding to Qatar Airways corporate identity is the spirit of the airline's members in anticipating the customer's needs and their devotion to the service of people on board of Qatar and off duty. This particular YouTube content reinforces the values for employee culture and way of doing towards a more internal audience like Qatar Airways employees, focusing on their flight attendants.

Singapore Airlines, opted for a more female dominant philosophy, highlighting the way in which the company cares for every minimal aspect that aggregates to the total experience of flying with Singapore Airlines; namely by portraying a female flight attendant as main representative of the company throughout the majority of the company's YouTube content. Singapore Airlines female flight attendant is present throughout every stage of the product creation process. This can be seen at 0:18 in "Singapore Airlines – The Lengths We Go To", where the female flight attendants personally tests the tea leafs prior to selecting them for onboard service (Appendix A, Singapore Airlines, video 1, 0:18). By taking part in the choice of material and the refinery of passenger seats, may be an indication for Singapore Airlines corporate philosophy of paying meticulous attention to detail during this process (Appendix A, Singapore Airlines, video 1, 0:22). Again, this particular type of YouTube content by Singapore Airlines reinforces the values for employee culture and philosophy directed to an audience inside the airlines, by depicting the actions of the airline's members working attitudes.

In video 1 "A Day in The Life of a Flight Attendant", we can see that the flight attendant follows a preparation routine prior to working times, and respects established tasks and actions on duty. The preparation routine begins with putting on the uniform and adjusting the aesthetical appearance of the female flight attendant (Appendix A – Cathay Pacific, video 1, 0:26). Moreover, at 2:26 the flight attendant communicates various tasks and actions that she has to complete during her service on board of Cathay Pacific. We can see several aspects of the airline's

corporate culture, namely the way in which every member of the airline follows a specific way of acting and established principles and guidelines in the way they do their work (Schmidt, 1995; Melewar 2003).

Another example of expressing employee philosophy and way of doing within YouTube content of airline companies is Qantas video 4 “Qantas’s new campaign: The tale of two letters” in which it shows the process of applying a new slogan on their aircraft, from “Spirit of Australia” to “Spirit of Australians”. This video clearly depicts the airline’s change in philosophy namely a commitment of quality airline service shifting from a country and redirecting it to its people. This becomes evident when the male voice over at 0:05 states, “Everything we do is focused on the people who fly with us”. As argued by Melewar & Karaosmanoglu, (2006) slogans may influence the public perception of an organization’s identity; moreover, they may also be a reminder as well as re-assertion for the employees inside the organization. The aspect of re-asserting the employees of Qantas can be clearly seen at 0:14, when the staff is grouped together to watch the application of the two letters on the aircraft. The new slogan of Qantas gives a sense of redirection for the employees, namely by humanizing the organization and associating the airline to the people of Australia.

A general trend found within airline’s YouTube content aimed at communicating employee’s philosophy was to communicate on behalf of the airline with “We”, “Our” and “Your”. As can be seen in Qantas video 4, at 0:05 with “Everything **we** do” and at 0:23 “**You** are the reason **we** fly”, Qatar Airways in video 2, at 0:33 “...tailored to **your** ambitions”, and at 0:37 “**We** have..”, Singapore Airlines in video 1, at 0:51 “**We**’ll find what truly matters.. to make **you** feel at home..”. This may be an indication of the airline management communicating in a direct and personal way towards the audience. More over this may be seen as a strategy to establish an initial rapport with potential stakeholders as well as strengthen the relationship between its internal members of the airline.

Employee Wellbeing

Another trend found in this study regarding organizational communication strategies is the act expressing the airline’s high value for wellbeing of their employees. Airline’s that aimed at communicating the wellbeing and company’s value for their employees are Qatar Airways in video 2 “Qatar Airways – Al Darb |

The Path”, Qantas video 3 “New Qantas Uniform: Behind the scenes with Miranda Kerr”, and Cathay video 1 “A Day in The Life of a Flight Attendant”, and video 2 “A Day in The Life of a Pilot”. More specifically Qatar Airways video 2 “Qatar Airways – Al Darb | The Path”, communicates the numerous working opportunities for potential stakeholders. In addition states “There is always room for growth ..” indicating that the airline is acknowledging and contributing to the personnel ambitions and ability to further advance in a successful career path (Appendix A, Qatar Airways, video 2, 0:43). Qantas also expresses the airline’s employee high worth in video 3, when Miranda Kerr, Qantas airline’s ambassador, intends to put on the new corporate uniform of the airline, however this request is declined and further expressed on screen the exclusivity of the airline’s corporate attire for their employees only (Appendix A, Qantas video 3, 0:32). Cathay also expresses the wellbeing and worth of their employees by depicting the way in which the aircraft staff gets picked up and brought to a luxurious Hotel with a beautiful view over Sydney, indicating that the airline values the post-duty working environment of their employees (Appendix A, Cathay video 1, 4:10). Regardless of the long working hours and different kinds of travellers they have to engage with, which may at times be a bit tiring as they mention in the video; employee’s from Cathay Pacific still enjoy and appreciate their job so much because it makes them happy to serve customer’s needs (Appendix A; Cathay Pacific, video 1, 3:10). By showing Qatar Airways and Cathay Pacific flight attendants heartwarmingly embraced taking care of their travellers on board and off board (Appendix A, Qatar Airways, video 3, 0:17; Cathay Pacific, video 1, 3:22). By underlining the teamwork, and the persistent hard work of their key internal stakeholder, organizational communication techniques may result in a representation of the companies values as well as re-assert these particular working values to the internal members of an organization (Alessandri, 2001; Melewar, 2003). As Van Riel (1995) further argues communicating with stakeholders that are interrelated with organization, is the prime aspect of organizational communication. Thus it can be noted that organizational communication strategies are placed primarily on communicating the wellbeing and value for the airline’s employees. Olins (1991) argues that employee behavior plays a significant role in the formation of an organization’s corporate identity. More specifically, if employees feel their work is not appreciated or

valued, the level of commitment and loyalty will diminish, thus having a direct impact on the public perception of the company's corporate identity.

Flight Attendant Portrayal

Out of the 50 videos included in this study 19 videos integrated the presence of flight attendants. A common trend for what regards the portrayal of flight attendants in YouTube content was to center focus the Flight attendants face on screen. While keeping the frontal focus on screen, flight attendants were depicted smiling or mimicking a content facial expression. YouTube content which contained screenplay of flight attendants smiling towards the camera were Emirates video 1, 0:27, Qatar video 1, 0:17, video 3 at 0:18 and 0:24, video 5 at 0:12, Singapore Airlines video 1 at 0:30, video 2 at 0:54, video 3 at 0:30, and video 4 at 0:42. Asiana Airlines video 1 at 2:41 and 4:08, video 2 at 0:27 and video 4 at 0:16, Cathay Pacific in video 1 at 0:10, 1:48, 3:07, Garuda Indonesia video 2 at 0:23 and video 3 at 0:10, and Turkish Airlines video 2 at 0:41.

Greeting by bowing down as part of welcoming passengers on board, for the majority of the airline companies included in this study, may be an indication of the work ethics and norms a flight attendant has to embed and integrate in their behavior and attitude. Additionally, the act of greeting passengers by bowing down may be considered as a social norm with the Asian culture. Nonetheless, the act of not giving flight attendants a real voice or muting their speaking was a general trend for Airline companies depicting flight attendants throughout YouTube content included in this study. By not giving a voice to flight attendants throughout the majority of the video content, may be a further indication of their employee behavior, minimizing their verbal communication by giving special attention to their non-verbal attitudes and behavior, namely serving the passenger. More over this may an indication of the company's employee code of conduct, as shown by Cathay Pacific, video 1 "*Cathay Pacific 'A Day in The Life of a Flight Attendant'*", more specifically at 1:32, when the flight attendants takes part in a briefing before the flight, the chairman of the meeting specifically states "*When you talk to the passenger moderate the tone of voice, the body language..and uh.. using eye contact*"; indicating the guidelines and code of conduct a flight attendant for Cathay Pacific must integrate in their employee behavior when at work and interacting with the passenger.

Moreover, another trend that became evident when assessing the ways in which flight attendants were portrayed throughout the airline's YouTube content was showing flight attendants approaching the passengers namely bending closely towards the seated passenger and or serving them. Screenplay which showed flight attendants approaching passengers is clearly depicted in Qatar video 1 at 0:04, video 3 at 0:10, 0:19 and 0:27, Singapore Airlines video 1 at 0:40 and 0:55, video 2 at 0:49, video 3 at 0:49 and video 4 at 0:48, ANA Nippon video 1 at 0:05 and 0:08, Asiana Airlines video 1 at 2:59, video 4 at 0:16, Cathay Pacific video 1 at 3:12 and 3:34, Garuda Indonesia in video 2 at 0:14 and video 3 at 0:10, and finally Turkish Airlines video 2 at 0:41 (Appendix A, Qatar, Singapore Airlines, ANA Nippon, Asiana Airlines, Cathay Pacific, Garuda Indonesia, Turkish Airlines).

Asiana Airlines portrayed the company's employee behavior by depicting flight attendants interacting one-to-one with the passenger. More specifically, in Asiana Airlines video 2 "*Asiana Airlines global TV Commercial 2011*" it becomes evident how the company's expressing their employee behavior, by specifically focusing on one sole passenger's desires and needs, above the sky on a long flying carpet detached from the outside world. Indicating the special attention given by Asiana Airlines flight attendants to their customers. Throughout the video, the flight attendant acts accordingly by communicating through non-verbal cues, like standing in front of the passenger and looking attentively, may translate into her devotion as well as highly valued care for Asiana Airlines passenger.

Interestingly, another interesting point to mention which relates solely to two airline companies, was the portrayal of flight attendants taking care of their aesthetical appearance, more specifically by presenting the flight attendants in front of a mirror applying make up and cosmetics on their faces. This can be seen by Asiana Airlines in video 1 "*Asiana Airlines Video Profile*" at 0:15, where we see a number of flight attendants placed in front of a row of mirrors adjusting details of their make up (Appendix A, Asiana Airlines, video 1, 0:15). Also Cathay Pacific in video 1 "*A Day in the Life of Flight Attendant*" at 0:23 depicts the protagonist of the video, namely the flight attendant in the bathroom at home, in the process of preparation before duty hours (Appendix A, Cathay Pacific, video 1, 0:23)

Audience Orientation

The theme of audience orientation may be subdivided into several concepts. Namely a combination of internal and external audience as a concept emerges from the theme of audience orientation when YouTube content serves both the internal stakeholder of the airline company as well as the external stakeholders, such as passengers and potential customers. Corporate visual identity system as a concept emerging from audience orientation may be seen as a tool to strengthen the airline's visual identity in the eyes of the audience as well as reinforce the employee culture through the application of corporate uniforms. The country of origin as part of the theme of audience orientation may further serve as a technique to reinforce specific values for both the internal as well as external audience. Namely reinforce the country of origin cultural norms for internal stakeholders of the airline, as well as positively portray the country of origin towards the external stakeholder, like potential passengers.

Internal & External Audience

The theme of unique onboard experience may be considered to be oriented towards an external audience of the airline company, like potential passengers and actual passengers. The theme of employee presentation may in turn be considered to be oriented towards an internal audience of the airlines, like current employees or potential stakeholders. Nonetheless the YouTube content of the two themes may be closely interrelated and form a third dimension catering to both an internal audience as well as external audience.

From theme of unique onboard experience we can see that the concept of service and care on board primarily revolves around an internal member of the airline, namely the flight attendants. As previously mentioned, ANA Nippon Airways video 1 "*Engineering Harmony*", Asiana Airlines video 2 "*Asiana Airlines global TV Commercial*", and Etihad video 2 "*The World is our Home and You are our Guest*", shows how the unique passenger experience on board is made possible through the care and service offered by the flight attendants present throughout the YouTube content. As this type of YouTube content may well serve the interest of an external audience, like potential or current passengers of the airline, it may even further cater towards an internal audience. More specifically, by giving a form of reassertion as well as sense of belonging towards internal members

of the airline. Portraying a unique passenger experience on board of the airline made possible by flight attendants, may even further give a sense of gratification for flight attendants, as their efforts and service is recognized through YouTube content.

Another concept emerging from YouTube content, descending from the theme of unique onboard experience, which may be oriented towards an internal audience is the product and service presentation. More specifically, in Qatar Airways video 5 “*Qatar Airways unveils its Airbus A380 First Class product in Berlin*”, we can see that Qatar Airways’ CEO Mr. Akbar Al Baker introduces the airline’s latest product in a very official and formal way. Qatar Airways CEO plays a major role within this video as his authoritarian status within the company is acknowledged by repeatedly communicating “His Excellency” for Mr. Akbar Al Baker (Appendix A, Qatar Airways, video 4, 0:22). Management behavior, as part of behavior may be closely associated to the corporate culture dimension (Hatch & Schultz, 1997; Van Riel & Balmer, 1997; Melewar & Karaosmanoglu, 2006). When the CEO of a company states “It will be flying on our A380” and “of course Qatar Airways latest product” indicates a sense of pride and integrity towards the airline (Appendix A, Qatar Airways, video 5, 1:31; 1:26). Regardless of his status quo, CEO of Qatar Airways, states ‘*our*’ when referring to the latest product, indicating a sense of unity for the organization as well as sharing a common value. Even further, the way in which the CEO of Qatar Airways depicts and explains every little aspect and feature of the new A380 First Class product translates into the company’s familiarity and knowledge of its products. Assuming that the CEO has given little input in the practical creation process, the founder is responsible of the product’s public reputation, thus is expected to be highly knowledgeable and accountable to the company’s products and actions to the external audience translating in a form of responsibility and sharing the organization’s values within the airline’s corporate culture.

Moreover, destination change as a concept emerging within the theme of Unique onboard experience can also be seen as serving dual purposes, namely YouTube content oriented towards the passenger as well as internal members of the airline. While Emirates video 5 “Hello Tomorrow Full TV Commercial”, Asiana Airlines video 2 “Asiana Airlines Global TV Commercial”, Turkish Airlines video 1 “Kobe vs Messi: The Seflie Shootout”, surround the theme of destination change

directly for the passenger, Singapore Airlines video 1 “Singapore Airlines – The Lengths We Go To” and Cathay Pacific video 1 “Cathay Pacific ‘A Day in The Life of a Flight Attendant” take a different turn. More specifically, it can be noted that these two videos by Singapore Airlines and Cathay Pacific, depict a destination change for the internal member of the airline, namely the flight attendant. In Singapore Airlines video 1 at 0:11 we can see that the Singapore Airlines flight attendant admires the view of Saint Marc’s Cathedral in Venice, and there after moves to a remote location, which can be located as a tealeaf plantation fields somewhere in Asia (Appendix A, Singapore Airlines, video 1, 0:11). Cathay Pacific in video 1 depicts the destination change for the airline’s flight attendant flying on duty from Hong Kong to Sydney. More specifically at 4:17 the flight attendant is presented with the view of Sydney harbor in the background (Appendix A, Cathay Pacific, video 1, 4:17). This may be an indication of the airline’s way of expressing the destination change and experience of travelling not only for their passengers but also for the flight attendants of the airline company.

As the theme of employee presentation is primarily oriented towards an internal audience, it may in some way be directed also towards an external audience. Namely deriving from employee presentation, the concept of employee philosophy may in turn communicate the essence and the way of doing of a company towards the external stakeholder as well as potential passengers. This may consequently elicit a positively framed form of transparency and openness of the intra-organizational structure. Portraying the devotion of flight attendants onboard as well as off board may indicate the spirit of the airline in anticipating customer’s needs, as can be seen by Qatar Airways and Singapore Airlines (Appendix A, Qatar Airways, video 3 – Singapore Airlines, video 1, 2, 3). Moreover also Cathay pacific YouTube content may serve both the internal as well as an external audience. Namely the “A day in the life..” series may well serve as a representation of the duties and tasks of the airline’s internal members and act as a recruitment strategy in order to elicit information on how the airline’s staff go about their daily job.

Corporate Visual Identity System

As can be noted for airline companies like Etihad Airways, Emirates, and Qatar Airways, the inclusion of the Arabic typography in the organization’s logo/symbol may reflect upon the importance given to their Middle Eastern cultural background.

The logotype/symbol as part of the corporate design may further indicate the values and philosophy of a company's corporate identity (Melewar & Karaosmanoglu, 2006). More specifically the corporate logo/symbol used by a company may communicate the importance of specific aspect that the organization stands for. In line with the corporate uniform and company's name, a company's logo and symbol ought to show consistency through all types of communication (Melewar & Saunders, 1998; Melewar & Karaosmanoglu, 2006). The Arabic translation in the company's name may also symbolize the importance given to customers in Arab countries as it could indicate a form of inclusion as well as importance given to Middle East which may in turn reflect back on their corporate identity.

Nevertheless companies like Singapore Airlines, Cathay Pacific, Garuda Indonesia, and Turkish Airlines opted for a more simplified symbol implemented in their logotype, namely a flying bird. Consequently, as the symbol of a flying bird may indicate the natural way of flying, applying this particular animal may symbolize the core values of that particular company's corporate identity. As it may reflect upon their behavior of doing things within the company as well as how they would want to be seen in the eyes of the public, in a very natural and simple way. Interestingly, Qantas airways, as a unique case in this study, opted for the kangaroo as a symbol in the airline's logotype. It can be argued that the kangaroo, as frequently represented by the country of Australia, may symbolize the values which Qantas airways proudly stands for, namely an Australian based airline company. Lastly, companies like ANA Nippon Airways, and Asiana Airlines did not apply any particular symbol in their logotype, but rather kept it very simple with the use of initials or solely company's name adding a small V shape like figure in the logotype. Nonetheless in video 1 "*Asiana Airlines Video Profile*" by Asiana Airlines, the dancers depicted in the video may symbolize, in the shape and movements used, the symbol behind the V like shape in the logotype which could relate to a flying bird.

As corporate design may be either tangible or intangible to the receiver, companies may still communicate the philosophy and values of the organization to the public. From the airline's slogan sentences collected, it may be noted that lines such as "Best Regional Airline" "Best service on board" are all messages aiming at communicating the strengths and unique qualities of an organization. From a consumer perspective, when an airline company communicates to its audience that

it offers the best service onboard, the consumer will automatically link this point of information to the company's identity. Melewar & Saunders (1998) further argue that corporate design, and for this case slogan sentences may create goodwill in the eyes of the consumer as well as help customers reduce fear when purchasing a product or service from that particular company. Ideally, unique slogans encompass a concise message to communicate what that particular company stands for. From the data collected for this study, it can be noted that airline companies like Emirates with "Fly Emirates", Qatar Airways with "World's 5 Star Airline", Garuda Indonesia with "The Airline of Indonesia", and Singapore Airlines "A Great Way to Fly", each had their own distinguished slogan repeated consistently throughout the content in YouTube videos. Nonetheless, companies like Asiana Airlines, ANA Nippon Airways, and Turkish Airlines, opted for a slogan "A Star Alliance Member" which communicated a partnership with other airlines; including Singapore Airlines as part of this category. In addition, some companies included on top of the "A Star Alliance Member" their own slogan, like Turkish Airlines with "Globally Yours", this could potentially indicate that regardless of the prestige and exclusivity of being part of a global airline partnership, certain Airline companies still implement and communicate their own personal slogan in order to distinguish themselves and add additional value to their corporate identity (Melewar & Karaosmanoglu, 2006). Interestingly Qantas Airlines devoted an entire YouTube video on the process of applying a new slogan on their aircraft, from "Spirit of Australia" to "Spirit of Australians". Indicating a change in slogan now incorporated in the airline's corporate identity. As an exception to airline companies who devote part of their YouTube content on slogan communication, Cathay Pacific had no apparent slogan communicated through their video content. Perhaps, indicating that they prefer to focus their corporate identity strategy on different aspects than the corporate design, more specifically the corporate slogan.

As the corporate uniform derives from a company's corporate identity through the articulation of an organization's corporate design, it can be noted that it represents the values and philosophy behind an entity (Melewar & Karaosmanoglu, 2006). More specifically, by conveying the corporate identity to the public through the application of official corporate symbols (Abratt, 1989). Based on the findings gathered from this study it can be stated that each and every company shaped and articulated their unique corporate identity in one way or another through their style

and design of the corporate uniforms. The majority of the videos included the airline company's flight attendants in a frequent manner; this may indicate the importance and value placed on the employee position as they represent the prime point of interaction with the airline's customer, namely the passengers. As Marken (1990) states, employees, especially the ones that engage most frequently with the organization's customers are of absolute importance. Thus creating a desirable and aesthetically appealing corporate uniform for flight attendants would result in a positive corporate image perception by the key stakeholders.

Qatar Airways' corporate uniform highly reflected upon the company's corporate colors. The uniforms of Qatar Airways flight attendant recalled the red/bordeaux corporate color of the airline company. As there is a consistent pattern in the dissemination of their corporate design through their corporate uniform, it can be noted that Qatar Airways highly values a consistent corporate visual identity in the eyes of the internal as well as external stakeholder. Nonetheless, airline companies such as Singapore Airlines, when presenting their flight attendant's corporate uniform, rather focused on the traditional aspect reflected on the country's textile style and design. Consequently, this may reflect on the organization's values and philosophy as they proudly present their corporate uniforms with inspiration taken from the country of origin traditional clothing style. An example of a corporate uniform that reflects on the corporate colors in a rather minimalistic way is Asiana Airlines. Asiana Airlines flight attendants dressed in a grey colored uniform with an accentuation placed on the collar of the uniform, which in turn reflected on the organization's corporate colors, namely red, blue and yellow. However the shading of colors applied on the company's corporate uniform did not compile entirely with the shading of the colors in Asiana Airlines corporate logo. Consequently, one of the important aspects of corporate visual identity systems is the ability to show a change in the corporate identity (Melewar & Karaosmanoglu, 2006). As can be seen in Asiana Airlines corporate uniform, little to no change have been made in the corporate identity of this particular airline company.

An airline company who did show a drastic change in values and philosophy of its corporate identity strategy is Qantas Airways, who presented their new corporate uniforms in the video "*New Qantas Uniform: Behind the scenes with Miranda Kerr*". This video showed how the airline company collaborated with a well-known fashion designer for the creation of a newly designed corporate uniform

exclusively made for Qantas Airways flight attendants. Exclusive in the sense that solely flight attendants of the company are allowed to dress it as portrayed in the video. As this example may indicate the importance and high value given to their flight attendant by the airline company, it may in turn reflect on the airline's corporate culture of valuing the organization's employees and staff.

Country of Origin

A number of airline companies highly valued and focused their attention to the country of origin are mainly Emirates, Qatar Airways, Singapore Airlines, ANA Nippon Airways, and Qantas. As ANA Nippon, exposes their national Japanese culture in the majority of its YouTube content assessed during this study, it may be concluded that the national culture highly influences their corporate culture as well as corporate identity. Mainly through the application of the Japanese cultural values and norms through their operations and actions displayed throughout the five videos analyzed. Similarly, Qantas with its slogan 'Spirit of Australians' surely followed up on their national culture and additionally by showing primarily Australian content, mainly by presenting Miranda Kerr who is of Australian nationality, and Australian accentuated voice over, as protagonist in their YouTube videos.

Van Riel & Balmer (1997) argue that the corporate culture may even further carry on the organization's ideologies, which are embedded in the company's way of doing things. Flight attendant way of greeting passengers onboard by bowing down may be considered as a cultural norm descending from Asian culture. This can be seen clearly by Garuda Indonesia video 2 "*Garuda Indonesia – Official Global Airline partner of Liverpool FC*" at 0:01 when Garuda Indonesia flight attendants welcomes the passengers onboard of the aircraft.

Emirates flight attendants corporate uniform may be considered to have taken inspiration from UAE national clothing norms. More specifically when looking at Emirates flight attendants corporate uniform we can see that the hats carry down a fabric cloth on the side of the head, which could be a representation of a typical Middle Eastern Burqa for woman (Appendix A, Emirates, video 3, 2:09). More over, another aspects which highlights the visual representative of the Middle Eastern cultural norm is Qatar Airways video 2 "*Qatar Airways – Al Darb*" is at 0:17 when we see an employee of Qatar Airways in an office environment wearing

a male Burka. This type of content may be seen as a reinforcement of the country of origin cultural values, which are embedded with Qatar Airways as an airline.

Interestingly Turkish Airlines proudly mentions Turkey and its capital city throughout their YouTube content, however it also includes a large amount of content related to the rest of the world, its international destinations as well as world most popular places, as shown in video 1 by Turkish Airlines, “*Kobe vs Messi: The Selfie Shootout*”. In addition Turkish Airlines devotes an entire video to the Golf tournament, taking place in Turkey, namely in video 4 “TURKISH AIRLINES OPEN”.

ANA Nippon video 2 “*IS JAPAN COOL?*” exposes various elements of their national Japanese culture namely by showing key figures and places, which encompass the prime characteristics of Japan. Namely at 0:20 we can see a Japanese girl serving coffee in a “Maid Café”, at 0:42 we can see a Japanese girl representing the Harajuku girl, at 0:45 we can see the Tokyo Sky Tree from a distance, and at 1:24 we can see the mountain Fuji. It may be deduced that the national culture highly influences their corporate culture as well as corporate identity. Mainly through the application of the Japanese cultural values and norms through their actions displayed.

Videos	Unique onboard experience				Employee Presentation			Audience Orientation		
	Service Care	Celebrity Presence	Product Presentation	Destination Change	Employee Philosophy	Employee Wellbeing	Flight Attendant portrayal	Internal/External	CVIS	Country of Origin
E 1		☐☐					☐	☐☐	☐	
E 2									☐	
E 3		☐☐					☐	☐	☐	
E 4	☐		☐				☐	☐	☐	
E 5				☐			☐		☐	
QA 1		☐☐		☐		☐	☐☐		☐	
QA 2				☐	☐	☐	☐		☐	
QA 3	☐☐			☐	☐	☐	☐	☐	☐	
QA 4			☐☐				☐		☐	
QA 5			☐☐				☐		☐	
SA 1	☐☐		☐	☐	☐☐		☐	☐	☐	☐
SA 2	☐☐		☐	☐	☐☐		☐	☐	☐	☐
SA3	☐☐		☐	☐	☐☐		☐		☐	☐
SA 4	☐☐		☐	☐	☐☐		☐		☐	☐
SA 5									☐	☐☐
NA 1	☐☐		☐		☐		☐	☐	☐	
NA 2							☐	☐	☐	☐☐
NA 3				☐					☐	☐☐
NA 4							☐	☐	☐	☐☐
NA 5				☐					☐	☐☐
AA 1	☐☐		☐		☐☐	☐	☐	☐	☐	☐
AA 2	☐☐		☐	☐	☐		☐		☐	☐
AA 3		☐☐							☐	
AA 4									☐	
AA 5	☐☐		☐	☐	☐☐		☐		☐	☐
CP 1	☐			☐	☐☐	☐	☐	☐	☐	☐
CP 2				☐	☐☐	☐		☐	☐	
CP 3	☐				☐☐	☐		☐	☐	☐
CP 4						☐☐	☐	☐	☐	☐
CP 5			☐☐				☐		☐	☐
EA 1									☐	
EA 2	☐☐		☐	☐			☐	☐	☐	☐
EA 3	☐	☐☐	☐☐						☐	
EA 4			☐☐						☐	
EA 5			☐☐						☐	
GI 1									☐	☐
GI 2	☐☐	☐☐					☐	☐	☐	
GI 3	☐☐	☐☐					☐	☐	☐	
GI 4			☐☐						☐	☐
GI 5	☐☐						☐☐	☐	☐	
TA 1	☐	☐☐		☐☐			☐		☐	☐
TA 2	☐☐	☐☐					☐		☐	
TA 3		☐☐							☐	
TA 4		☐☐							☐	☐
TA 5		☐☐			☐☐			☐	☐	☐
QA 1	☐☐									
QA 2					☐☐			☐		☐☐
QA 3		☐☐			☐☐			☐		
QA 4					☐☐				☐☐	☐☐
QA 5			☐☐							

Table 1.1 Overview of Corporate Identity Values within YouTube content of Airline Companies

Chapter 5. Discussion & Conclusions

From this research, several key themes emerged in relation to the research question, which states “**In what ways does YouTube content contribute to shaping a corporate identity for companies in the airline industry?**”. Namely YouTube content of airline companies reinforces specific values of an airline’s corporate identity. Values surrounding the theme of unique on board passenger experience, encompassed various concepts, ranging from care and comfort offered onboard, celebrity presence, product presentation, and destination change. As integrated in a company corporate identity, corporate communication efforts were seen to focus on various elements; namely pre-specified target passengers, high quality service with endorsement of popular personalities, extensive product information programs, attention for employees working ethics and well being and the representation of CEO in a way that elicits the way in which the organization’s operates. It can be noted that all actions and messages portrayed through the airline companies’ YouTube content may be assumed to be a form of controlled communication strategies. As all videos were published by the airline companies’ official YouTube channel, may yield a sense of planned strategy to communicate to the external stakeholder and larger audience the way in which the organization aims at conveying their corporate identity.

YouTube videos with the purpose to communicate the airline’s product and/or service may be classified as marketing communication, as they support the sales of products and services offered by a company (Van Riel, 1995; Dickson, 1997; Melewar, 2003). Marketing communication focused the attention on the airline’s service and product information, namely video content communicating the airline’s service as a unique experience and videos content eliciting airline’s product information. Communicating information on the company’s product may involve the marketing communication techniques of personal selling, public relations, direct marketing and sales promotion (Dickson, 1997; Melewar, 2003). Traces of these techniques were shown in the content of the videos by presenting the airline’s product by members of the organization, these varied from CEO, brand ambassadors and airline’s staff.

The presence of celebrities integrated in marketing strategies may also contribute to the support in sales of a company’s product and service (Edorgan, 1999). More specifically, since these endorsers create positive feelings and perception due to

their fandom and established popularity, the outcome of this communication technique will result in a positively perceived on board service experience and airline's product (Erdogan, 1999; Melewar, 2003). This will even further result in an extended audience reach, namely the fans of these particular football teams, which are not part of the consumer group of the airline company (Khatri, 2006). The football fans viewing this particular marketing content may be interested in getting more information on products or service offered by that particular company, due to this positive feeling and perception created by the celebrity endorsed within their marketing strategy.

Moreover, corporate design techniques as a dimension integrated within the corporate identity were seen to be have been represented in a unique and holistic manner. More specifically, companies used a unique name, unique uniform, unique logotype as well as unique corporate colors for each individual airline consistent throughout YouTube content. The corporate uniform had a strong relation to the companies' corporate identity, as these uniforms were mainly depicted by the prime company's contact with the external stakeholder, namely the flight attendants. This can also be seen as a form of corporate communication strategy, since one particular airline devoted an entire video to show the presentation of a new corporate uniform exclusively reserved for the flight attendants. Moreover, the slogan as part of corporate design also elicited uniqueness and aggrandizement for each airline company, nonetheless some airline companies decided to include in addition to their unique slogan, their membership with an external airline club which may increase their credibility, however it may also dilute their corporate design efforts as a unique organization.

Values surrounding the theme of employee presentation integrated several concepts varying from employee philosophy to employee wellbeing and flight attendants portrayal. This aspect of communication messages may be categorized as controlled management communication as well as organizational communication (Melewar & Karaosmanoglu, 2006). A general trend found in management communication of airlines YouTube content was to communicate the mission of airline companies to deliver a high quality passenger service made possible by the employee's commitment and behavior and the style and design of the product on board. In management communication of airline's YouTube content there was a general trend in communicating on behalf of the airline with "We", "Our" and

“Your”. This may be an indication of the airline management communicating in a direct and personal way towards the audience.

Behavior as a constituent of the corporate identity was shown primarily by the employees of the airline companies, more specifically through the actions portrayed by flight attendants. Flight attendants were shown, for the majority of airline companies, as following strict norms and rules, such as smiling at all times, non speaking and at the exclusive service of the passenger. Balmer (1995) and Van Riel (1997) argue that the characteristics of employee behavior and actions are a major influencer in the formation of a corporate identity. Organizational communication strategies can be a resourceful mean to re-assert the corporate identity for the organization’s staff and employees (Hatch & Schultz, 1997; Melewar 2003; Melewar & Karaosmanoglu, 2006). Corporate behavior showed airline companies integrating humanitarian efforts within the YouTube content, like Qantas and Asiana Airlines. These may in turn influence the overall corporate identity as they show that the airline companies are willingly making a positive impact on society. This may even further enhance the public perception of that particular organization.

As part of the corporate identity, the way in which the corporate culture was portrayed indicated various forms of philosophies, values, missions and ideologies embedded within each individual airline company included in this study. The main element embedded within the philosophies as well as missions of airlines primarily focused on success as well as experiencing greatness when choosing the airline, like Emirates, Qatar Airways, Etihad, Asiana Airlines and Turkish Airlines; whereas some companies rather focused on the high quality comfort and easiness as a driving philosophy for the corporate culture of the airline, like Garuda Indonesia, Qantas, and Singapore Airlines. Companies like ANA Nippon Airways rather focused their philosophy on the representation of the national culture embedded within the corporate culture.

The corporate culture of an organization may to some extent be influenced by the culture of the country in which the company originates from (Melewar, 2003; Melewar & Karaosmanoglu, 2006). As some companies may apply the values and norms of the national culture, consequently certain aspects may appear in the corporate culture of that particular organization (Avison, 1997; Varey, 1999). Passenger focus as well as flight attendant focus within YouTube content indicated the value for these particular stakeholders as part of an organization corporate culture.

As the passenger is the prime external stakeholder, and the flight attendant is a highly influential internal stakeholder due to its responsibility to undertake the first contact of interaction with the passenger, it can be noted that these two figures are the most valuable members for airline companies embedded in the organization's corporate culture, as portrayed through YouTube content.

Limitations and Implications for further research

There are several limitations to this study; these primarily resulted from the choice of adopting a qualitative content analysis for ten unique airline companies. The qualitative approach gave indeed rich data and fruitful findings, nonetheless the process of transcribing each video; categorizing and cataloguing YouTube content as well as synthesizing the most valuable findings was rather complex. Mainly due to the infinite amounts of data available, the difficulty lied in emerging valuable themes from them. However, it ought to be said that the way in which a qualitative analysis enables the researcher some sort of freedom of interpretation as well as gives clearer insight on the essence of a company corporate identity. Nonetheless, even though there was a clear consistency as well as reliability in the analysis, it can be noted that qualitative research in the form of content analysis may result in guiding the findings into a certain direction; leaving other elements untouched or simply put aside due to the circumstances of giving more attention to particular elements, as the researcher feels that these showed the ways in which the corporate identity was portrayed in a clearer form.

Another aspect, that ought to be discussed, is the level of reliability within this study. Reliability within qualitative research entails at understanding a phenomenon that would otherwise not be understood. In this particular study of corporate identity management of airline companies the level of reliability may be considered as sufficient, as this study widely discussed the corporate identity management by extensively outlining the overarching elements which encompass the concept as a whole. Elements from the literature of corporate identity included corporate communication, corporate visual design, employee culture, and corporate culture. Additionally, this study may contain a form of validity in the sense that it is only applicable to the airline industry specifically, however placing the findings in a bigger

picture, like companies in the service sector would be acceptable however it would lack some sort of credibility, due to the specifics of this study.

If the sample were to have been 5 airline companies, more attention would have been given to each individual airline company. However if the sample allowed 20 airline companies, and more time was available, there would be even more generalizations made regarding the airline industry and airline companies effort to portray a holistic corporate identity. Even further, if these 20 airline companies had included companies originating from Western continents these would result in more variety for corporate identity management strategies with regards to culture and country of origin.

As a continuation for this study, the researcher would personally propose a study that would depict the consumer experience with each individual airline, which would depict the corporate image, as a result of the corporate identity. The results from consumer experience study could potentially be compared to corporate identity management study, which would in turn give light to a company's corporate identity portrayed by the organization versus public perception. Even further, another continuation for this study, the researcher would personally propose a study which examines the corporate identity portrayal internally within the organization, namely by investigating employee perception of the company. However this may result as obtrusive as well as contain a form of bias, as employees may fear to express their thoughts in all honesty.

Finally, as this study examined the ways in which airline companies make use of YouTube content to contribute to shaping a unique corporate identity, we have learned that several values of an airline's corporate identity are reinforced through this platform. Like communicating a unique onboard experience, as well as employee culture and corporate visual identity systems. Given the importance of YouTube as a social media platform, perhaps this specific tool may be the answer to airline companies operating within an increasingly competitive and standardized service sector to distinguish themselves by conveying a unique corporate identity through YouTube content.

Chapter 6. References

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7. Appendix

Appendix A – Transcripts of YouTube Videos - External Document

Appendix B – Qualitative Content Analysis Technique – Step By Step

Appendix B – Qualitative Content Analysis Technique – Step By Step

Step 1 – Orientation of Airline Company's Official YouTube Channel

Rank	Airline Company	YouTube Channel	Subscribers	Total Views
1	Emirates	https://www.youtube.com/user/EMIRATES	40,259	15,481,397
2	Qatar Airways	https://www.youtube.com/user/qatarairways	11,052	N/A
3	Singapore Airlines	https://www.youtube.com/user/singaporeair	9,073	8,464,940
4	ANA All Nippon Airways	https://www.youtube.com/user/ANAGlobalCH/featured	15,651	21,389,653
5	Asiana Airlines	https://www.youtube.com/user/AsianaVideos/feed	1,036	288,762
6	Cathay Pacific Airways	https://www.youtube.com/user/cathaypacific	17,884	3,002,830
7	Etihad Airways	https://www.youtube.com/user/EtihadAirwaysTM/featured	9,097	14,312,444
8	Garuda Indonesia	https://www.youtube.com/user/GarudaIndonesia1949/featured	4,133	8,385,259
9	Turkish Airlines	https://www.youtube.com/user/TURKISHAIRLINES/featured	52,490	255,947,381
10	Qantas Airways	https://www.youtube.com/user/Qantas	13,962	6,762,204

Step 2 - Data Sample Selection for YouTube Content of Airline Companies

# Rank	Airline Company	Title	Link	Duration	Views
1/1	Emirates	All-Time Greats Cristiano Ronaldo and Pelé Emirates Football	https://www.youtube.com/watch?v=OFbryriZ3is	1:01	7,435,413
1/2	Emirates	Harmony Join the Mix 15 Sec Emirates	https://www.youtube.com/watch?v=p4VCr3gqDuQ	0:16	1,348,489
1/3	Emirates	Celebrating an All Time Great Arsenal Emirates	https://www.youtube.com/watch?v=kaRp0T1-xZU	0:31	1,136,497
1/4	Emirates	The most memorable moments on Earth Emirates Airbus A380 Emirates	https://www.youtube.com/watch?v=xG-NGPbtOOK	1:01	920,025
1/5	Emirates	Hello Tomorrow Full TV Commercial Emirates	https://www.youtube.com/watch?v=qA87oq5RD64	0:31	718,690
2/1	Qatar Airways	Qatar Airways & FC Barcelona – The Arrival	https://www.youtube.com/watch?v=Ty-XH6ZwlzA	1:31	2,263,023
2/2	Qatar Airways	Qatar Airways – Al Darb 	https://www.youtube.com/watch?v=W2cUmayO2s8	0:57	377,452
2/3	Qatar Airways	Qatar Airways: “Beyond The Cabin” TV Commercial (2012)	https://www.youtube.com/watch?v=fmAHFcR1YTM	0:30	203,133
2/4	Qatar Airways	The Qatar Airways Boeing 787 Dreamliner: in just 3 minutes!	https://www.youtube.com/watch?v=VEBN84gjoxg	3:10	133,583
2/5	Qatar Airways	Qatar Airways unveils its Airbus A380 First Class product in Berlin	https://www.youtube.com/watch?v=CiYCiWM1n-U	5:03	122,841
3/1	Singapore Airlines	<u>Singapore Airlines - The Lengths We Go To</u>	https://www.youtube.com/watch?v=jeiZ48BAr8A	1:01	3,207,497
3/2	Singapore Airlines	<u>Singapore Airlines - Understanding Your Needs</u>	https://www.youtube.com/watch?v=F_wxDuN3WNA	1:01	1,822,567
3/3	Singapore Airlines	<u>Singapore Airlines - Creating Around You</u>	https://www.youtube.com/watch?v=R8f1AWJkXX0	1:01	1,408,538
3/4	Singapore Airlines	<u>Singapore Airlines - Bringing You The World</u>	https://www.youtube.com/watch?v=Dv5Jt-nMfxw	1:01	1,395,649
3/5	Singapore Airlines	WE'RE READY TO LIGHT UP THE NIGHT	https://www.youtube.com/watch?v=mIkNzhM2b70	0:15	332,360
4/1	ANA All	Engineering Harmony	https://www.youtube.com/watch?v=6	0:30	17,384,6

	Nippon Airways		mJg6nVQ5m0		65
4/2	ANA All Nippon Airways	IS JAPAN COOL?	https://www.youtube.com/watch?v=5ozg-B2GOrw	1:51	787,509
4/3	ANA All Nippon Airways	IS JAPAN COOL? Traditions	https://www.youtube.com/watch?v=rQI3TJjNm14	2:06	278,626
4/4	ANA All Nippon Airways	IS JAPAN COOL? COSPLAY	https://www.youtube.com/watch?v=_08ybwMv4t8	1:33	138,933
4/5	ANA All Nippon Airways	IS JAPAN COOL? TOKYO	https://www.youtube.com/watch?v=juEHp20vT3Y	1:36	120,043
5/1	Asiana Airlines	<u>Asiana Airlines Video Profile</u>	https://www.youtube.com/watch?v=CXVb3EZTtp4	4:40	205,145
5/2	Asiana Airlines	<u>Asiana Airlines global TV Commercial 2011</u>	https://www.youtube.com/watch?v=jRV7-nH_maE	0:33	57,537
5/3	Asiana Airlines	<u>ASIANA Airlines Commercial - "Fly With Color" (Version 2)</u>	https://www.youtube.com/watch?v=QdSISqu2IZM	0:31	4,895
5/4	Asiana Airlines	<u>2010 TV Commercial - The One</u>	https://www.youtube.com/watch?v=rSkApwpUac	0:31	4,572
5/5	Asiana Airlines	<u>Making of the Film: Asiana Airlines global TV Commercial 2011</u>	https://www.youtube.com/watch?v=JeVZClq1Hho	2:40	2,782
6/1	Cathay Pacific Airways	<u>Cathay Pacific "A Day in The Life of a Flight Attendant"</u>	https://www.youtube.com/watch?v=QGEhidjLrI8	4:45	319,345
6/2	Cathay Pacific Airways	<u>Cathay Pacific "A Day in The Life of a Pilot"</u>	https://www.youtube.com/watch?v=xpD5OXmygk	5:43	302,273
6/3	Cathay Pacific Airways	Cathay Pacific – Kids day out at Cathay City	https://www.youtube.com/watch?v=D4rIpBrCreA	6:26	112,849
6/4	Cathay Pacific Airways	Cathay Pacific “A Day in The Life of an Airport Staff”	https://www.youtube.com/watch?v=qyL2lm0ZUQM	4:43	108,383

6/5	Cathay Pacific Airways	Introducing SFO First and Business Class Lounge	https://www.youtube.com/watch?v=GHHUggJGkcs	2:48	84,597
7/1	Etihad Airways	<u>Why Etihad Full TV Commercial (English)</u>	https://www.youtube.com/watch?v=PdAPumCzXKs	1:06	4,283,104
7/2	Etihad Airways	<u>The World is our Home, You are our Guest - Etihad Airways (30'' - EN)</u>	https://www.youtube.com/watch?v=PdAPumCzXKs	0:31	3,364,170
7/3	Etihad Airways	<u>Dannii Minogue Explores The Residence - A380 - Etihad Airways</u>	https://www.youtube.com/watch?v=fBrQT-AjZYg	3:30	852,509
7/4	Etihad Airways	Onboard Cabin Tour – Etihad Airways	https://www.youtube.com/watch?v=TLZ2iDLPcxw	3:30	618,407
7/5	Etihad Airways	The Residence Cabin – A380 – Etihad Airways	https://www.youtube.com/watch?v=mQVS0k-VIwg	0:46	449,804
8/1	Garuda Indonesia	<u>Coming soon, Garuda Indonesia new member</u>	https://www.youtube.com/watch?v=tCS3DuudirA	0:17	2,861,743
8/2	Garuda Indonesia	<u>Garuda Indonesia - Official Global Airline Partner of Liverpool FC - 30s</u>	https://www.youtube.com/watch?v=qAQaswuny6k	0:31	2,342,737
8/3	Garuda Indonesia	<u>Garuda Indonesia - Official Global Airline Partner of Liverpool FC</u>	https://www.youtube.com/watch?v=ZhsVGEgRQmY	1:01	1,179,880
8/4	Garuda Indonesia	<u>Garuda Indonesia Boeing 777-300 ER</u>	https://www.youtube.com/watch?v=BC3svroDwJs	3:29	169,145
8/5	Garuda Indonesia	Garuda Indonesia TV Ad – All the Reasons Why You Should Fly With Us	https://www.youtube.com/watch?v=GIUFxdPyfR0	0:28	93,719
9/1	Turkish Airlines	<u>Kobe vs. Messi: The Selfie Shootout</u>	https://www.youtube.com/watch?v=jhFqSlvbKAM	1:01	137,485,575
9/2	Turkish Airlines	<u>Kobe vs Messi: Legends on Board - Turkish Airlines</u>	https://www.youtube.com/watch?v=ruav0KvQOOg	1:01	107,504,492
9/3	Turkish Airlines	Turkish Airlines Euroleague Epic Pool Dunk	https://www.youtube.com/watch?v=X4ae8FsgtXs	0:27	3,088,489
9/4	Turkish Airlines	TURKISH AIRLINES OPEN	https://www.youtube.com/watch?v=eJ2jjzRmAEO	0:29	2,051,549

9/5	Turkish Airlines	Kobe vs Messi: Legends on board – Behind the Scenes	https://www.youtube.com/watch?v=S_jX5ulgOc4	1:01	1,497,366
10/1	Qantas Airways	Qantas Frequent Flyer – For every journey	https://www.youtube.com/watch?v=xWIMQBe47vM	1:01	566,495
10/2	Qantas Airways	UNICEF Change for Good: Save a child with the power of 5	https://www.youtube.com/watch?v=jXLPL07zIs8	1:17	379,499
10/3	Qantas Airways	New Qantas Uniform: Behind the scenes with Miranda Kerr	https://www.youtube.com/watch?v=MChcEAX_DOU	0:46	376,710
10/4	Qantas Airways	Qantas’s new campaign: The tale of two letters	https://www.youtube.com/watch?v=tyxmPcZswA4	0:31	200,544
10/5	Qantas Airways	Qantas’ Business turndown service	https://www.youtube.com/watch?v=GvHmKffKABw	1:01	154,130

Step 3

Appendix A - YouTube Video Transcripts for 10 World’s Best Airline Companies (SKYTRAX, 2014)

Extract of Turkish Airlines Video 2 (Appendix A) to give an indication of the transcribing technique applied for the transcription of Airline Companies’ YouTube Videos.

“Video 2 | Kobe vs Messi: Legends on Board – Turkish Airlines

Views 108,379,958 December 2012

Turkish Airlines - "The best airline in Europe" continues to fly with the best! Our new TV commercial which stars Kobe Bryant and Leo Messi is now live! Enjoy!

Ad Agency: Alametifarika

Directed by Marco Grandia

www.turkishairlines.com

0:01 Opening scene – View of Turkish Airline Flight Attendant (TAFA) walking through First Class on board carrying plate with glasses filled with juice – TV screens on with Turkish Airlines Logo on display – Boy (Caucasian/brownhair) opens curtains and walks in carrying a ball – Turkish Airlines Symbol on ball – red corp colors

0:02 View of young boy walking on board – stops at first seat – looks at passenger with amazed eyes

0:04 View on Passenger seated – Messi – Messi looks up – voice of boy “Messi..?!?”

–

0:05 View on boy amazed hands over the ball to Messi

0:05 View of Messi seated – takes his marker and is about to sign the football when voice in the background says “Hey Kid!” – Messi turns around

0:07 View of Messi seated turned around to see who was calling the kid – the boy stands there holding the ball and watches -

0:08 View on boy leaving Messi – boy “Kobe Bryant ?!?!”

0:09 View on Kobe seated and with one hand spins a basketball in the air [Logo/symbol of Turkish Airlines in the background] – Kobe does a trick with the ball still spinning on his finger

0:12 View on boy looking back at Messi – half way between Messi seat and Kobe seat – Messi does the hand sign of ‘come here’

0:13 View of football (TA symbol) spinning in front of boy – [symbol TA in the background] – boy throws the ball at Messi –

0:15 View of Messi seated doing football tricks with football (TA) – Boy in the background standing watching amazed – Kobe in the back background seated watching with a cringe

0:16 View focus on Kobe seated – looking at Messi doing tricks – not amused –

0:18 View of Messi ending his football trick – boy holding the ball – Messi about to sign the ball – Kobe hand with Basketball spinning enters screen – boy captured away by spinning basketball – follows basketballs and leaves Messi

0:21 View of Kobe doing tricks with Basketball – boy in front of him watching amazed – focus on Kobe’s face smiling

0:23 View of Boy looking at Kobe – in the background Messi seated up front doing head tricks with football – boy turns around and heads over to Messi

0:24 View (below) of Messi doing head tricks on his seat – boy in the background looking at Messi – Messi doing head tricks and foot tricks with footballs (2)

0:27 View focus on boy looking at Messi – [sound of cards] – boy turns around – camera follows – view on Kobe building a pyramid tower with cards

0:29 View of Messi seat (from back) – Messi turns around to see what Kobe is doing

0:30 View of Kobe finishing Pyramid card tower –

0:31 View focus on Boy looking at Kobe – turning windmill of cards in the background – [sound of cards] – boy turns around – Messi looks at him

0:33 View (below) of Messi building a giant castle of cards on opening seat tables in front of him – camera shifts towards walking aisle – Boy enters view – boy looks amazed

0:35 View focus on boy – [sound of balloons] – boy turns around – view on Kobe handling a shape of a dog with balloon – finishes and hands it over to the kid with a big smile – [sound of balloons] – Kobe looks over –

0:39 View on boy turned around towards Messi – Messi turns around from his seat and shows his art piece of balloons – boy confused and tired turns around to kobe –

0:41 View of Turkish Airlines Flight attendant – leading down to boy offering ice cream dessert plate – Tafa “Would you like to have some Ice cream young man?”

0:43 View of boy holding football (TA symbol+corp colors) – Tafa holding down a plate of icecream – boy drops the ball [sound: triumphant music]

0:45 View of Messi holding masterpiece of balloons – disappointed looks back at Kobe

0:46 View of Kobe seated holding masterpiece of balloons –[sound of balloon popping] – Kobe looks up and looks at Messi – Kobe “Icecream?”

0:48 View of Messi looking back – holding the balloon masterpiece – Messi looks up thinks – Messi “SI..”

0:50 View of Messi seated – Boy seated behind excited about the ice cream plate – Kobe in the background seated with a part of the masterpiece balloon in his hand – Messi’s balloon flies off –

*0:53 View of Turkish Airlines airplane flying over clouds –
[Symbol+Logo+Corpcolors on plane] – [text+voiceover: The best fly with Europe’s
Best Airline.] – zoom out of airplane flying over the sky – view change
0:57 View changes into spinning football – [Turkish Airlines Symbol + Corp Colors]
– round symbol minimizes into new view
0:59 Closing Screen – grey screen – [text: Globally Yours – TURKISH AIRLINES]
(logo + symbol + slogan + corp colors) – A Star Alliance Member (center top) –
EUROPE’S BEST AIRLINE (center bottom + symbol of SKYTRAX)”*