



**Digital transformation and evolution during the global lockdown due to COVID-19 in 2020,
How has the coronavirus outbreak changed the way we use social media?**

Master's Degree in Marketing and Touristic Promotion

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Peniche, November 2021



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Dissertation under the supervision of Professor Nuno Almeida.

Peniche, November 2021.

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I started to write a thesis for my Master's degree and the subject that I've chosen represents my passion for both Influencer's and tourism, during those difficult times the main project is to study "*the before, during and after lockdown*", it is also to evaluate the changes and the creativity of each sector. My main goal is to make this thesis a way to express myself on a subject that is important to me.

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Abstract

The world is going through its fourth industrial revolution where technology is constantly evolving. As a result, a dynamic environment has prevailed resulting in greater interaction with an increasingly segmented audience. Such an audience plays an increasingly important role in the management of networks and social capital formation in a logic of networked individualism. In these exceptional, surprising and historical times where a public health emergency forced everyone to stay at home, this study considers the impact of current pandemic and lockdown period on social media and consumer behavior. More specifically, this study considers the extent to which, if any, consumer behavior has changed in the face of the unknown, the uncertainty and fragility of the future and the challenges facing the unpredictable external environment during the COVID-19 lockdown.

This research focuses on what people have thought and felt, both individually and collectively, of the role and value of social media during this public health crises and offers reflections on the influence of the pandemic on propelling social media developments forward. This will extend our understanding of tourist behavior by exploring to the fears and doubt that tourists may have experienced during quarantine and the perceived impact of the global pandemic on the future of the tourism industry.

In terms of digital changed and transformation during lockdown, this study offers key lessons regarding the role of social networks and assesses consumer behavior reactions to the quarantine imposed by the WHO (World Health Organization) from March 11th 2020, until May 3rd 2020 (in Portugal). Following general isolation as a global response to the pandemic, this research considers the perceived thoughts and feelings of individuals by assessing changes in consumer behavior and interactions with new online revolutions, trends and evolutions specifically in the context of social media platforms and influencers. In so doing, this study reveals how consumers responded to the pandemic, identified opportunities and developed new coping and creating tools.

Keywords: Social medias behavior, social network, lockdown, covid-19 measures, tourism, trends, Influencers

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Contents

Originality and Copyright	3
Acknowledgments	4
Abstract	5
List of figures	9
List of Tables	11
List of Abbreviations and Acronyms	12
Introduction	13
CHAPTER I - Brand communication in the digital economy	17
1.1. Approach to the concept and the importance of seducing the market	19
1.1.1 Digital influencers on social media: Introduction of a new concept	20
1.1.2 Different types of Influencers	21
1.1.3 Brands and partnerships: Consumer strategies decision-making process	29
1.1.4 The impact of Influencer marketing on the consumer purchase intention	30
1.2 Study of the lockdown: Changes in social networks	31
1.2.1 Revolutionary and trendy applications	31
1.2.2 Creation content: The growth of video creation trends	32
1.2.3 YouTube and Vlogs	37
1.2.3 The opportunity for Influencers through Instagram	39
CHAPTER II – Tourism industry: demand and supply in times of pandemic	40
2.1 The tourism consumer during the pandemic: what are its expectations?	41
2.1.1 The consumer’s issues: solutions put into practice for the resumption of travel.	42
2.1.2 What are the real consequences of the pandemic in the tourism industry?	48
2.1.3 How the consumer influences the market and trends, towards tourism innovations? The case of the virtual reality – e-tourism	50
2.1.4 What are the keys for the brands to succeed in a post covid-19: Through marketing content	51
2.2 Tourism content on Social Networks	56
CHAPTER III- Research Methodology	59
3.1 Justification qualitative study carried out among influencers	60

3.1.1 Data collection tools and methodology	61
3.1.2 The interview: through interlocutors and space-time	62
3.1.3 Vertical analysis of the influencers	63
3.1.4 Horizontal analysis of the influencers	66
3.2 Qualitative study carried out among consumers behavior	68
3.2.1 Data collection tools and methodology	69
3.2.2 The interview: through interlocutors and space-time	69
3.2.3 Presentation of the results	70
3.2.4 Vertical analysis of the consumers	71
3.2.5 Horizontal analysis of the consumers	75
CHAPTER IV- Discussion about the results.	84
4.1 Analysis and discussion about the results	84
Conclusion	88
Limitations of the Investigation	89
Suggestions about future investigations	90
Bibliographic references	91
Webography	96
Script of the interview with the consumers	102
Script of the interview with the influencers	104

List of Figures

Figure 1: Influencer types (Own production)

Figure 2: Ronaldo's post, partnership with Herbalife

Figure 3: Anna Sistar's profile on Instagram

Figure 4: Milena Ciciotti's Instagram profile

Figure 5: Hellorigby, Jenn's Instagram page

Figure 6: Ania Westwood's Instagram page

Figure 7 : Uber's Thank you for not riding' Instagram's post

Figure 8 : Virgin Media's "Stay home, stay safe, stay connected" Instagram's post

Figure 9: Ben & Jerry campaign Silence Is NOT An Option

Figure 10 (Best lockdown marketing campaigns, Getty Museum, Elly Cattermole)

Figure 11 (Thai Airways Stay Home Miles exchange, 2020)

Figure 12: Persevering Preservations: Singapore stories

Figure 13: Diagram of the field of the study (own creation)

Figure 14: The main reasons for social media before lockdown (Own production)

Figure 15: The main reasons for social media during lockdown (Own production)

Figure 16: Impact of social networks on the well-being before the lockdown (own production)

Figure 17: Impact of social networks on the well-being during the lockdown (own production)

Figure 18: Emotions experienced when using social networks (Own production)

Figure 19: Time spent on social media before the lockdown (Own production)

Figure 20: Time spent on social media during the lockdown (Own production)

Figure 21: Time spent on social media after the lockdown (Own production)

List of Table

Table 1: OCDE data about countries strategies recovery from COVID-19 (Own production)

Table 2: Influencers interviews (Own production)

Table 3: Consumers interviews (Own production)

List of Abbreviations and Acronyms

ESTM	Escola Superior Turismo e do Mar
OECD	Organization for Economic Cooperation and Development
UK	United Kingdom
UNWTO	World Tourism Organization

Introduction

The purpose of this study is to understand the consumer behavior online during the global lockdown due to Covid-19 from March 2020 to May 2020. One of the main objectives of the study is to understand the consumer journey through a qualitative study. The other main objective of this study is based on understanding the developments in the tourism sector and the consequences of the global lockdown in the tourism industry.

In December 2019, Wuhan, one of the most popular cities in China, declared suffering from a virus called coronavirus (*covid-19*), whose caused by severe acute respiratory syndrome coronavirus 2 (*Yang et al., 2020*). Because of these events, the WHO (*World Health Organization*) declared the virus as a public health emergency of international concern on January 30th, 2020. Later, on the 11th of March 2020, the WHO (*World Health Organization*) declared that the world we live in, planet Earth was being invaded by a global pandemic.

This pandemic was described as a war that will change the world (*Mulder, 2020*). In fact, we are facing a global challenge, which has caused negative impacts that are not only limited to the considerable loss of human lives, but also include economic, political, social, moral, psychological, historical and especially health impacts. Then, the consequences will soon follow with the obligation to remain in self-isolation for a yet undefined period: the whole world goes into quarantine. For the first time, the whole world will have to isolate itself completely, day and night, to try to decrease the numbers of positive cases, all of society's members must take part in these actions in favor of saving lives and humanity, which are a major challenge for our nations, the biggest one of the 21st century. However, the world is facing health issues that challenge our way of life and our daily activities, we will have to study for some and work for others through computers, iPads or even smartphones, the only solution we must communicate with the outside and the world around us is the internet. Since the impact of the pandemic goes beyond the immediate health effects, COVID-19 will be remembered for its rapid global spread and its devastating social and economic impact, which has shown us the importance of protecting lives.

The WHO (*World Health Organization*), stated that the outbreak of COVID-19 remains a public health emergency of international concern, aimed at mobilizing an international response to the outbreak, being an opportunity for the WHO (*World Health Organization*), along with the guidance of its "*Emergency Committee of the International Health Regulations*" with the aim of

implementing *"non-binding measures in practices and politically significant that can address travel, trade, quarantine, screening and treatment"* (Statement WHO Director-General, 2020).

The GPMB (*Global Preparedness Monitoring Board*)¹, an independent structure linked to preparing solutions to public health crises, supports the *"WHO Emergency Contingency Fund"* and this pandemic is referred to as *"a world in turmoil"* that will have to be rebuilt as *"the emergency response is not a choice between protecting people and protecting the economy; public health action is the quickest way to end the threat and return to productivity and security"*.

According to a study carried out by the OECD (*Organization for Economic Cooperation and Development*)² about key policy responses, considers, *"The OECD is compiling data, analysis and recommendations on a range of topics to address the emerging health, economic and societal crisis, facilitate co-ordination, and contribute to the necessary global action when confronting this enormous collective challenge. This new series brings together policy responses spanning a large range of topics, from health to education and taxes, providing guidance on the short-term measures needed in affected sectors and a specific focus on the vulnerable sectors of society and the economy"*. In addition to individual awareness, the impacts and consequences of the pandemic on our lives and societies by highlighting solutions to boost health systems, protect businesses, maintain jobs and the employability rate, stabilize financial markets and ultimately establish the economy.

The OECD is constantly compiling data, market analysis and recommendations on plausible solutions to limit the damage caused by the crisis, the most important topics being health, economy and society, these data facilitate coordination and contribute to global action to address all the challenges caused by the crisis, through data collection, it is predicted that in the event of the covid-19 outbreak intensifying in the long term, it will cause global growth to decline by 1.5% in 2020, which represents only half the projected growth rate before the pandemic.

¹ GPMB (*Global Preparedness Monitoring Board*): Consulted on February 4th, 2021 https://www.gpmb.org/-tab=tab_1

² OECD (*Organization for Economic Cooperation and Development*): Consulted on January 10th, 2021 <https://www.oecd.org/about/>

The conclusion of economists related to these disastrous forecasts, is that the covid-19 pandemic will be responsible for a global recession and will become even worse than the global financial crisis of 2008 (*Subprime Crisis*)³.

The pandemic of the new coronavirus forced us to stay at home, to face new realities, new difficulties, or even new opportunities. The pandemic affected the economy of each country worldwide, being a factor that forced several companies to close its doors, both small and large sized companies. Confinement being the new watchword during the year 2020, the universe of the Internet has skyrocketed, creating new needs, new offers or even new realities, causing a drastic acceleration of online supply and demand, especially in terms of marketing products of influence whether they are present or online represents an industry of 10 billion euros in 2020, it is a reality that is becoming increasingly relevant to many companies whether large or small, whether the business-to-business or business-to-consumer model.

Thus, today, the marketing campaigns offer has had to diversify to meet all consumer trends and demand, by including collaborations with Influencers, whether they are popular users on platforms such as Instagram⁴ or TikTok⁵, or still popular in fashion, beauty, travel, wellness, and more specific niche sectors. The influencers appears to be an interesting strategy to implement to differentiate from other brands, to engage the consumer, this industry must make real efforts to lead a transition towards the publicity, during lockdown it was a huge challenge for all people working through the internet, everything became a challenge, a war of who will have more subscribers, who will gain more followers, who will create the best content, programmers were challenged to create and develop platforms for teachers to communicate with their students, for workers to communicate between colleagues, we had to create a complete online world being that the outside world was being scary and out of reach for all individuals who occupy it since the evolution of technologies had an impact on all aspects of communication. Several platform alternatives are being developed to tell stories, send messages, escape their problems or simply connect with people.

³ “*Subprime Crisis*” according to the OECD: Consulted on January 16th, 2021 <https://www.oecd.org/daf/40899902.pdf>

⁴ “*About Instagram*”: “A free, online photo-sharing application and social network platform” Consulted on August, 12th 2021 <https://about.instagram.com/>

⁵ “*About TikTok*”: “The world’s leading destination for short-form mobile videos” Consulted on January 16th, 2021 <https://www.tiktok.com/about>

The theme that will be studied will concern the main trends that emerged during quarantine periods derived from the sars-cov2⁶, covid-19 global pandemic and the challenges involved with new ways of the creation content, for the influencers.

It is with this reflection that the following research question arose: How the lockdown due to the pandemic caused by Covid-19 has changed the way we use social media? From this subject emanate several sub-questions to be dealt with such as: “What consumers expect from brands and product sold by influencers? How will the tourism industry survive this crisis with all the new measures implement by each country? What techniques brands can use to survive? Is the virtual reality can being consider a new kind of tourism? Did the video creation is the new way to promote brands and products?”

The aim of the first chapter is to give an outlook of the literature relevant to the social media, to focus on the theoretical framework, social media but also influencers facing major issues, to try to understand all that this implies. This research will then be completed by the tourism demand and supply in times of pandemic, the solutions put into practice for the resumption of travel and the keys for brands to succeed this global health crisis. The main goal is to understand how the crisis represent a vector of change and the new trends towards social media consumption. Finally, the last part of this study is conducted by a qualitative analysis, on a panel of 5 influencers and 6 consumers, to compare their point of view, to study the main convergences and points of divergence concerning the productivity and changes during a lockdown.

⁶ “SARS-COV2”, definition according to the WHO: Consulted on February, 2nd, 2021 <https://www.who.int/news-room/commentaries/detail/transmission-of-sars-cov-2-implications-for-infection-prevention-precautions>

CHAPTER I - Brand communication in the digital economy

Through the evolution of statement and communication technologies developed on the internet, emerged during the Web.2.0⁷ phase, the emergence of platforms called "*social networks*", which will directly integrate into the world of the web by facilitating communication between people, will play an important role in terms of relational between family, colleagues and friends. By definition, a social network is defined as a set of two elements being the actors represented by people, institutions and groups, and their connections interactions, communications and social ties (*Wesserman et.al., 1994*).

The internet has become one of the most abundant sources of information about products (*Wang et. al., 2012*) the fast and diversified access to information, both the needs of buying products or services had therefore a drastic change on the purchase decision making process, thanks to the internet consumers have at their disposal a world full of possibilities and endless choices that allow them to buy products and services online, having access to all information about it, being able to control all their actions and decisions through such. The emergence of platforms and means of communication called "*Social networks*", managed changes and caused the increase of the phenomenon of influence in the purchase decision process, forcing marketing professionals to respond to these new challenges and adapt the communication to the new reality. Social media is defined as "*a group of Internet-based applications that builds on ideological and technological foundations of Web 2.0, and it allows the creation and exchange of user generated content*" (*A.M Kaplan (2015); Kaplan et.al., 2010, p.61*).

Today, there are over 3.6 billion Internet users in the whole world, representing nearly 50% of the world's population, as the internet continues to grow, the flows of communication have increased due to the new technologies, however networking and communication are now facilitated by social media through texts, videos, blogs, pictures and status updates on social networking sites (*Nedra et.al., 2019*). As a matter of fact, due to this new digital era, individuals have developed new habits and consumption over the years, by using computers, tablets, smartphones, they now have more opportunities to express their feelings about products and services by sharing their point of view, ideas, instant thoughts and experiences with their family and friends through social media. In fact, social medias have been described as the fastest-growing media in history; it is always changing and evolving web-based platform (*Richardson et.al., 2016*).

⁷ "Web 2.0" definition: Consulted on February 2nd, 2021 <https://dictionary.cambridge.org/dictionary/english/web-20>

The “World-of-Mouth” is defined as “*an exchange of commercial information between consumers, which determines and can change their behavior and attitudes towards different products and services of a brand*”, it is one of the most quoted terms in marketing, it describes “*the oral communication that happens from person to person, they are informal conversations and recommendations from current and potential customers about the products and services consumed, the notions of trust and credibility are addressed, and these conversations and recommendations have a massive effect on the sales of companies*”. The WOM is considered one of the factors with the greatest impact on consumer behavior and purchase decision making (Daugherty et.al., 2014), these messages are considered highly persuasive being that they come from sources considered reliable and impartial (*usually come from family, friends, colleagues*). It corresponds to a channel of marketing conveyed by the opinions of consumers and potential consumers themselves, without the influence of the brand or the company, which is qualified with a level of credibility higher than that recorded by the brands and their own methods of advertising and evaluation of the product or service and has proven to play an important role in the purchase of customers (Richins et.al., 1988).

The “*Electronic World-of-Mouth*” is define as “*Increasing evolution has allowed for easy access to platforms and has empowered consumers by searching for information about a product or service online, with positive or negative information and recommendations, which tend to have an influence on purchase decision making, determined by individuals rather than the influence of the brands own advertising, whether produced by a potential, current or former consumer of a product or company*” (Hanning-Thurau et.al., 2004). The emergence of eWOM has provided consumers with a new method of gathering information about a potential purchase in a short period of time, allowing them to quickly analyze the different products and services available in the marketplace (Xia et.al., 2002). The very effect of influence on purchase decision making processes come from the digital environment to which the individual has access. Underlined that any user can use online platforms and share their opinions and reviews with other users.

1.1. Approach to the concept and the importance of seducing the market

The emergence of social media has transformed the communication and the relationship between companies and consumers and has changed the way the market works, now marketers are always looking into the upcoming trends in the market because consumers are the ones who will mostly influence the marketing and the advertising world, every trend offer a credible prediction that will change the idea of how brands connect and choose to innovate.

Each consumer has the power to affect the purchase decision of others due to their experience, through sharing, comment, recommend or criticize, everyone is a player in the game of *seducing the market*. To have a successful marketing campaign compaignies are trying to discover new ways to use social media to make more profits and benefits, instead of only focusing on the direct use of digital platforms to get *brand recognition*. The best way to start is to be present to promote the brand, the product and the services offered, to succeed they have to be present in: “*Facebook, Twitter, LinkedIn, YouTube, Instagram, Google Plus*”, even more important the strategy needs to be prepared for the “*target audience*”, so the presence in social media is studied carefully, each individual users create their personal profiles, choose their friends to connect, to search, to interact, to share, to comment, thanks to all of this online activities it became well adopted and detailed for marketers to build brand awareness, launch new products knowing their targets, engage with the audience, providing quality leads⁸ in a fast and efficient manner.

In fact, the social identity theory describes that individuals tend to categorize others they interact with based on self-recognition (*Taifel et.al., 1985*), it classify people who are similar to themselves as “*Ingroups*”, on the contrary the “*Outgroup*” represents those who are different from themselves, furthermore there’s the “*Aspirational group*” represented by the people they would like to become, they see them as inspirations, as for the “*Dissociative group*” it is represented by the group of people that they do not agree with. All this groups determine that those social identities are influential and categorical in including and considering themselves as others, to boost their self-esteem by having a satisfactory and positive image, the judgements made by them is also associated with the outcome of comparisons between the *in-groups* and the *out-groups*.

⁸ Definition of “leads”: Consulted on February 2nd, 2021 <https://dictionary.cambridge.org/fr/dictionnaire/anglais/lead>

The social identity theory determine that the impact of social media marketing depends on the consumer perception and on the consumers buying behaviors collectively. The brands and marketers have studied how to diminish unused resources and achieve bigger sales by incorporating social network information into influence strategies and marketing design (Galeotty et.al.,2009).

1.1.1 Digital influencers on social media: Introduction of a new concept

A Digital Influencer is “*an individual who has a loyal and engaged audience on their online channels and platforms, who has the ability to influence the buying decision process of their followers.*” This term is attributed to users who manage to achieve a media status that gives them the ability to influence behavior, attitudes and purchase intention (Freberg et.al., 2011). The social media Influencers (SMIs) represent a new type of “*independent thirds party endorser who shape audience attitudes through blogs, tweets, and the use of other social media*” (Gorry et.al., 2009).

The emergence of Influencers through social media are gradually gaining a certain appreciation in the marketing industry and this appreciation differs according to the influence and credibility of each type of Influencer who intends to intervene in the purchase intentions about a product or even to promote it. During the last decade the Influencers have been studied and researched both at academic and professional levels, on the medias used, on the techniques of marketing products or even on the creation of loyalty and on CRM (*Customer Relationship Management*)⁹. It can be defined as a form of marketing, since it involves activities with the purpose of building relationships with individuals who have the capacity to influence potential buyers, the main elements defining the efficacy of the Influencers on his audience depends on the right information, at the right time, on the right place, with the right way of *communication* and *promotion* by creating advertorials on social media or on blogs. Influencers can also be identified via different factors- for instance, by searching inside community blog pages, where the influence is asymmetric, some people are more influenced than others (Domingos et.al., 2001).

⁹“*Customer relationship management*” definition: Consulted on March, 3rd 2021.
<https://dictionary.cambridge.org/fr/dictionnaire/anglais/customer-relationship-management>

As a matter of fact, the influence matters more than the popularity, the efficacy of an influencer is not measure by the amount of “likes, shares, comments or identifications”, the indicator of efficacy is the community of the influencer, if they are engaged, they respond, comment, share, and buy the products that the influencers is promoting by using their “discount code” this is what the marketers needs to be able to identify.

1.1.2 Different types of Influencers

In the *Influencers World*, we can break the types of Influencers into six categories – **Mega, Macro, Mid-Ter, Micro and Nano** (Naseer S, Hasan S, Bhuiyan J, et al. (2022)

Each one represents a different segmentation, at many levels for the campaign stands, they are approached for different reasons that we will study bellow.

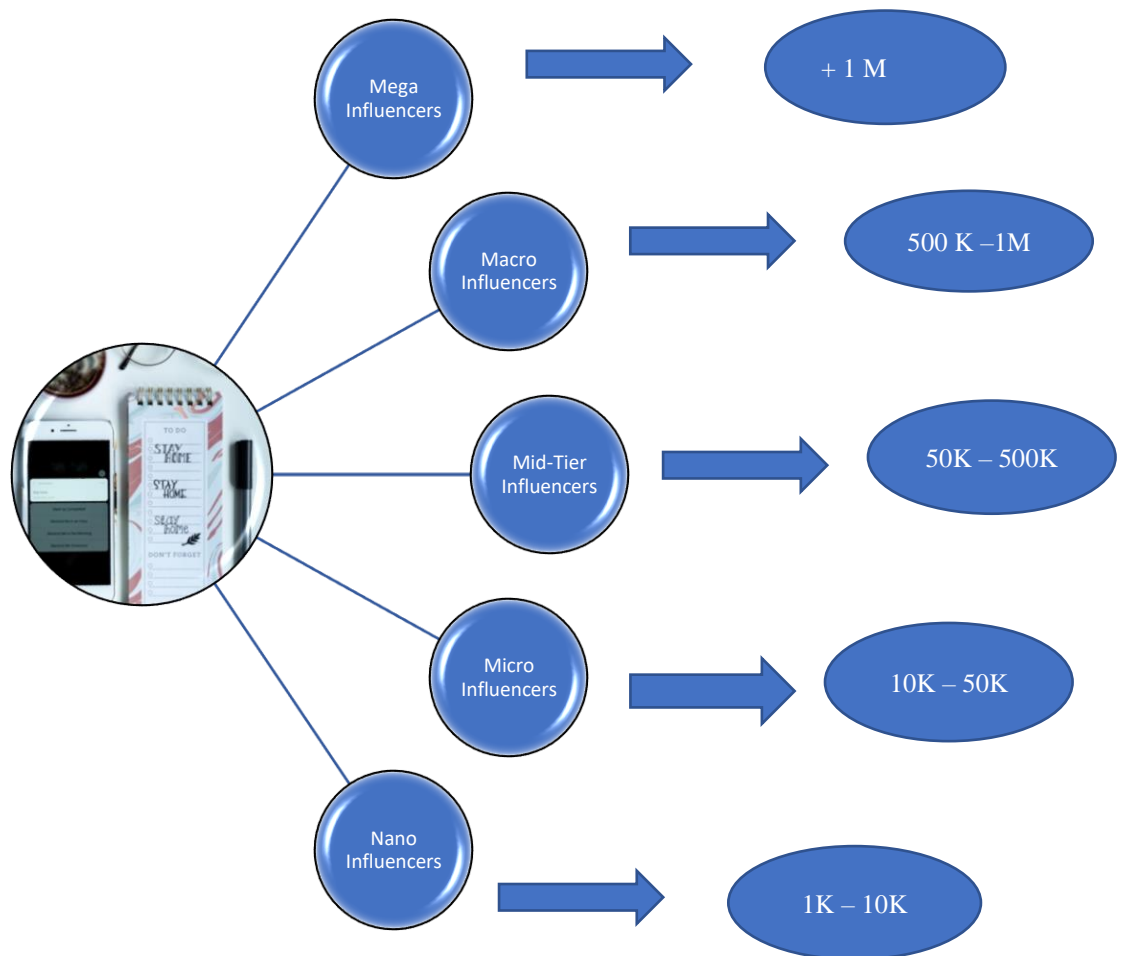


Figure 1: Influencer types (Own production) Naseer S, Hasan S, Bhuiyan J, et al. (February 28, 2022)

The main difference between the numerous types of Influencers resides in the marketing budget because for a Mega Influencer it is different than a Nano Influencer, it depends on the achievement that the campaign wants to reach, to understand better we are going to build a strategy over each one of them.

“More famous than influential. They aren’t necessarily subject matter experts, but they provide a lot of reach in one hit”, this is how Gil Eyal, CEO of Influence Marketing platform HYPR Brands defines a **“Mega Influencer”**. To recognize them, they have more than 1 million followers, they are also called *“Celebrities”*, among them sportsmen like Cristiano Ronaldo or Neymar Junior, singers like Selena Gomez, famous personalities like Kylie Jenner or Kim Kardashian. In this category, Kylie Jenner who has 232 (at this day, May 16th, 2021) million followers on Instagram, the *“America’s youngest self-made billionaire”* (Forbes, 2019), is difficult to reach, the budget for each sponsored post or advertorial, cost over 1 million dollars to the company (Screen rant, 2021)¹⁰.

Influencers of these category are used by companies through the notoriety and image of these public figures, this is the interest of the partnership lies in the dissemination of the product name and the followers of this type of Influencer are inspired by their lives, but the number of followers does not offer a higher return, even though it is a larger investment. In fact, the Return on Investment (ROI)¹¹ in these cases tends to have a higher cost, and a much lower conversion rate than the partnerships made with the other Influencers.

To resume, the benefits of working with Mega Influencers are the impact on the audience and the potential to reach over 1 million people, the professionalism, since they usually have a lot of experience in partnership, and the brand exclusivity define by the credibility to the brand.

¹⁰“Kylie Jenner: A look at how much Kylie is being paid for her Instagram Ads”: Consulted on June 16th, 2021. <https://dictionary.cambridge.org/fr/dictionnaire/anglais/customer-relationship-management>

¹¹“Understanding Return on Investment (ROI) according to Forbes Advisor”: Consulted on June 3rd, 2021. <https://www.forbes.com/advisor/investing/roi-return-on-investment/>

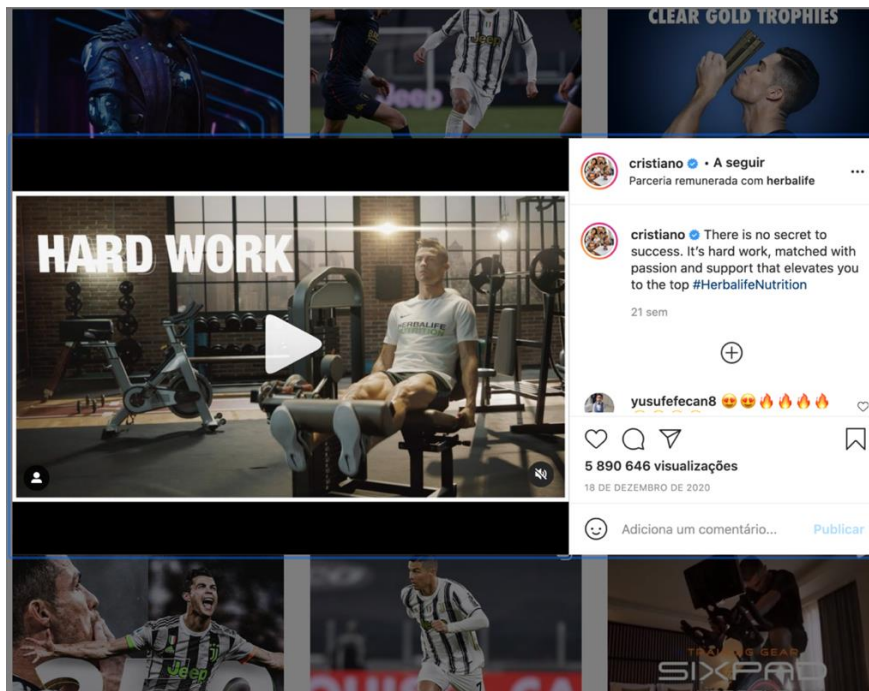


Figure 2: Ronaldo's post, partnership with Herbalife

<https://www.instagram.com/cristiano/>

Cristiano Ronaldo perfectly represents the Mega Influencers, from professional footballer to businessmen, he's more *famous than influential*. Cristiano Ronaldo's post has 5 890 646 views, it means more than 5 million people have seen this post with his partnership with Herbalife, this brand chooses a highly visible celebrity due to his celebrity status and to his public which is: all age, all over the world, by having a partnership with *Cristiano Ronaldo* the brand probably has made profit with all type of individuals.

Macro Influencers have between 500,000 to 1 million followers, they have a large, more engaged audience, with a specific niche, are generally well-known, and gain fame through the internet itself, by creating interesting and inspiring content.

Macro influencers are similar to mega influencers, they can be also known as TV personalities, athletes, actors, or content creators, the main difference reside in the rise to fame through the web, as opposed to the genuine celebrities, they can be *social media stars, bloggers, podcasters or even vloggers*.

Macro Influencers are usually requested by companies to reach a certain type of customer and also take advantage of reaching masses, the investment to obtain their services is classified as high, but the results are beneficial if you are collaborating with an influencer who has followers similar to your target audience, because they usually know their target audience inside and out, and they understand well what type of content they want to post and collaborate, they won't jeopardize the trust of their audience over a mismatched sponsored post, or irrelevant brand partnership.

To sum up, the benefits for the brands, reside in the relevancy of the specific niche and the target audiences, the reach since they have a large reach and high engagement rates and the professionalism since they are used to work with brands and they create great contents.

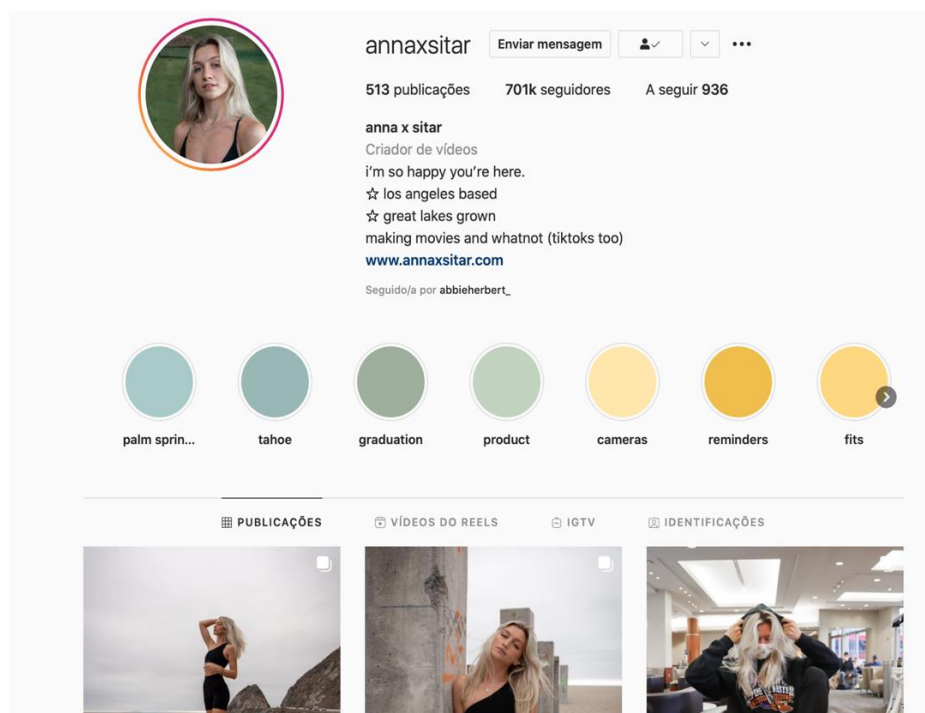


Figure 3: Anna Sitar's profile on Instagram.

<https://www.instagram.com/annaxsitar/>

Anna Sitar is the perfect example of a creator content, she has made her name thanks to *TikTok*, talking about her lifestyle, her emotions, struggles, trips, family, her life in general. Almost every day she goes to Starbucks Coffee¹² and order something new, known as “*Another day, another Starbies*” she tries the drinks that her followers’ comment besides her videos, she exchanges a lot with her community and feel close to them, that is why her audience is constantly growing today. The benefits in a partnership with her will be the connection that she has with her audience and the professional content that she’s able to make by herself.

Mid-Tier Influencers, have between 50K and 500K, they may not be considered as celebrities, but they still are considered a powerful group of content creators trusted by their followers, good for achieving a larger reach, usually connected to their audience by responding more to their comments which is attractive for the brands, they have potential and can become Macro influencers if they are focus on their goals.

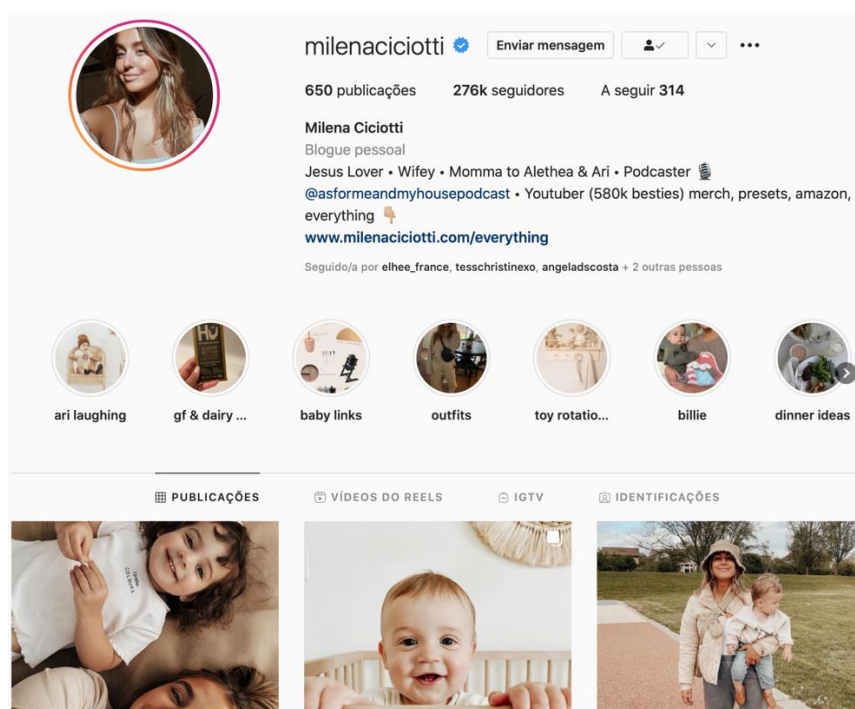


Figure 4: Milena Ciciotti’s Instagram profiles

<https://www.instagram.com/milenaciciotti/>

¹² “About us Starbucks Coffee”: Consulted on June 16th, 2021 <https://www.starbucks.com/about-us/>

Milena Ciciotti was first considered a *Youtuber*, where she shares her daily life with her family, her content is mostly about her children, pregnancy, Montessori system, and vlogs about “*day in the life of*”. She’s connected to her audience which is mostly parents, moms to be, and individuals who wants to have children or have questions about a daily life with children.

She has a specific audience and is very experienced in terms of creating content for brands related to babies and children, she can be a great opportunity for those brands thanks to her professional content and her specific audience which is most likely to buy thanks to her content.

Micro Influencers, have between 10K to 100K, they have a smaller following in comparison with the influencers mentioned above, usually have a niche or specific area, are experts and experienced in the *influencer industry* and have strong relationships and interactions with their followers, are generally affirmed people and seen as opinion leaders in their specific area.

Micro Influencers have a comparatively smaller following, they don't often reach celebrity status and have gain a considerable following through their chosen style, for example if the influencer in question creates fashion contents, would be the ideal option for a clothing brand, and the audience will be mostly individuals that are interested in *the fashion industry*, in the same case if a Micro Influencer publishes travel contents, he would be the ideal person to promote a travel agency, or even an airline company.

It is also a lower investment compared to the *top of the pyramid* and has a lower cost and demonstrates a better commitment and a greater dedication to promote the product or service.

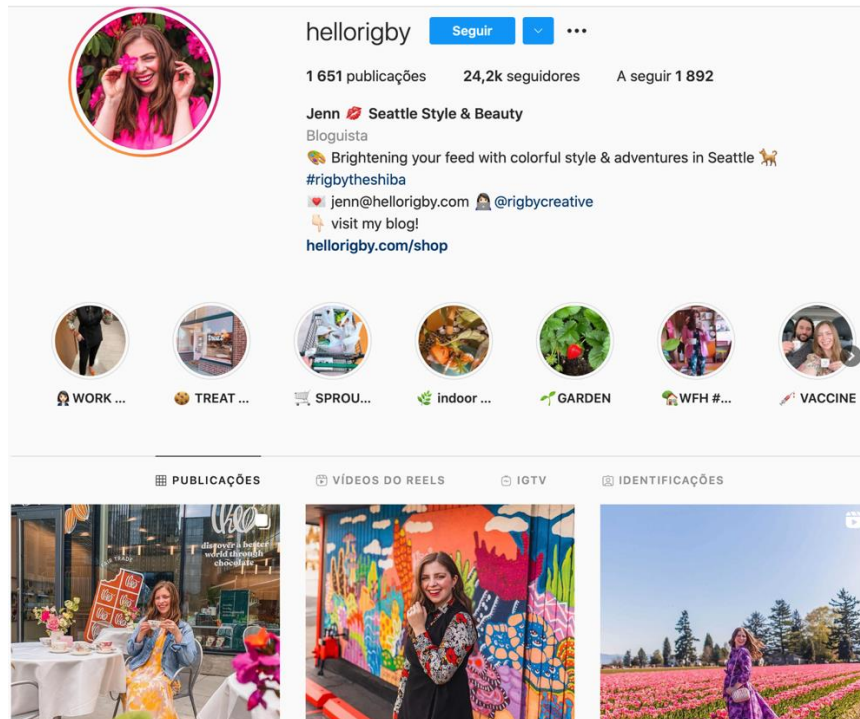


Figure 5: Hellorigby, Jenn's Instagram page

<https://www.instagram.com/hellorigby/>

Jenn is a creator content, she posts her daily inspirations and creativity, she's communicative and seems to have a great relationship with her audience, she has numerous partnerships that she shared on her posts and stories, with different types of brands, which is a great opportunity for them since she makes beauty, dog and travel content. Micro Influencers who have similar profiles as Jenn are good for driving purchase decisions and spreading brand awareness, their followers tend to listen to their recommendations more readily than the influencers with larger audiences, they have more trust in their authenticity and a deeper connection.

Nano-Influencers are described as those who may be the future of Influencers, having between 1000 and 10 000 followers, they are considered as excellent collaborators by companies, being the cheapest category in manpower, and being the category that cooperates more with availability and communication with buyers and prospective buyers. The level of involvement remains even higher than the Micro Influencers, since the end of 2018 companies started to bet much more with the collaborations with such, having an increase since 2019, derived the quarantine, the Nano Influencers gained in followers and collaborations. Despite high levels of engagement on the part of Influencers,

the audience reach rate is not as high as the other categories of Influencers, derived the size of the audience.

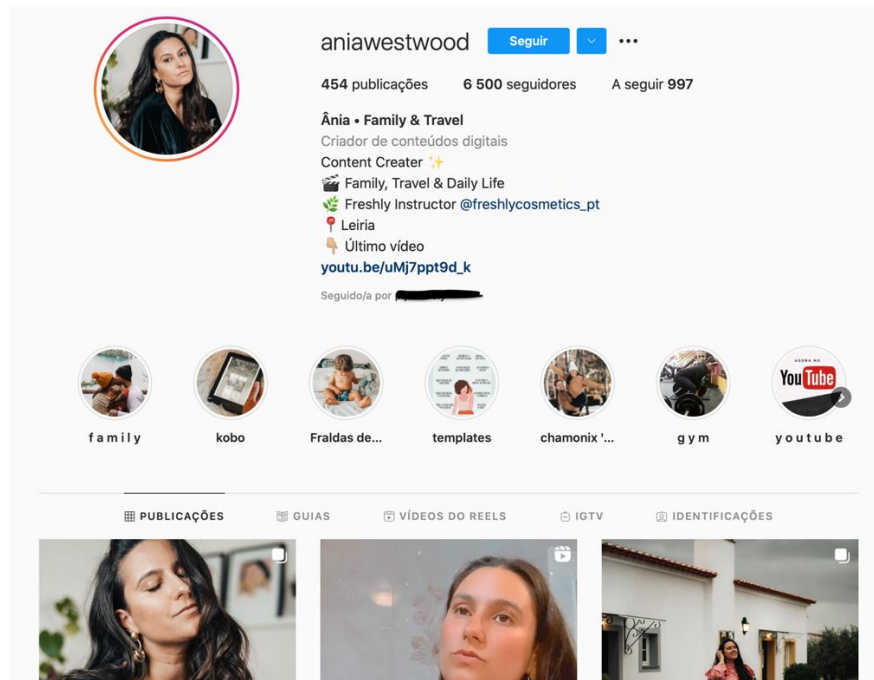


Figure 6: Ânia Westwood's Instagram page

<https://www.instagram.com/aniawestwood/>

Ânia is a content creator on Instagram and YouTube, she makes beauty, family, travel and daily life content. She works with a few brands that choose her to make a partnership to promote their products and brands, she seems close to her audience, which is a small audience in the pyramid, but she offers brands a modest reach and probably a narrower one, too. Nano Influencers have the highest engagement rate of any influencers type, by analyzing her profile, we can say that she's a professional content maker which is great for smaller brands, because they cost much less than the other influencers but does a great content as well.

1.1.3 Brands and partnerships: Consumer strategies decision-making process

A partnership is defined as “*a formal arrangement by two or more parties to manage and operate a business and share its profits*”¹³.

In fact, there are different types of partnership arrangements, between the Influencers and the brands, we can call it a “*beneficial partnership*” since it helps both, there’s an alignment between interests and values. Traditionally, the model of purchase decision making process comprises *five stages*:

The problem recognition, the information search, the evaluation of alternatives, the purchase decision and the post-purchase behavior, to evaluate the strategies that needs to be involved in the decision-making process, those 5 elements are treated as separate stages.

Indeed, individuals are flexible and nowadays, the stages can be adapted and proceed in a different way, each consumer changes the decision problem, and conceive different processes, so it becomes even more complicated to anticipate the decision-making process, this traditional model does not represent the complexity of the actual model of decision-making processes of consumers.

As a matter of fact, the emergency of the social media has introduced new opportunities for brands to connect with individuals and has created the ability to link people at first who influence, secondly people who exert influence or even people who transmit influence.

Measures techniques for the brands are the foundation of a great partnership, the main persuasive power of social media Influencers and technologies have been studied and developed to identify each profile of Influencers to study the profits for the brand, those are measured by the daily number of times a post is liked, comment or shared, by the number of followers, or by how many times a promo code is used for a product purchase.

¹³”*Definition of Partnership*”: Consulted on February 2nd, 2021 <https://www.investopedia.com/terms/p/partnership.asp>

1.1.4 The impact of Influencer marketing on the consumer purchase intention

The term "influence"¹⁴ defined as: "*The effect that somebody/something has on the way a person thinks or behaves or on the way that something works or develops*". This definition has a broad perspective in the field of social sciences, namely acquires an interesting perspective to determine the action of influence in the social domain. The main challenge about the levels of influence, reside in getting marketing campaigns and messages to young people, which is an increasingly challenging task, because "Gen Z" media consumption patterns are different from the rest.

The means of communication and entertainment are completely different, from television to online streaming platforms, from paper newspapers to online information (*for example Twitter*)¹⁵, or even through music, replacing mp3 radio by online music platforms (*Spotify*¹⁶, *Deezer*¹⁷, *YouTube*¹⁸).

These changes between generations have given rise to specific responses such as outdoor advertising (*mobile advertising, social networks*) which have given rise to the popularity and visibility of many apps such as *Instagram, TikTok, Snapchat, Pinterest, Facebook, and Twitter*.

Social medias have changed the communication landscape and marketing communication, since individuals spend their "free time" on social media, many brands related interactions to campaigns that have increased through social media networking sites. This change has transformed the consumers in active creators and influencers for the brands, as a matter of fact it provided more power over brands to the consumers. Companies are increasingly interested in finding new ways to leverage influencers as brand ambassadors and representants of the image of the brand, the credibility concept is important for that matter, it is the perception of communication quality by each member of the audience, the influencer's recommendations as unbiased, believable, true or factual (*Hass, 1981*).

The digital influencers have a positive impact in their audience through the process of internalization, individuals' shares beliefs, opinions, attitudes and behaviors through this process, one of the main factors of credibility, besides those is expertise, which represents the experience and knowledge that the individual have in a certain field.

Attitude toward the brand and purchase intentions are two pivotal and popular constructs that have been routinely used by advertising scholars and practitioners (*Spears et.al., 2012*).

¹⁴ "Definition of influence": Consulted on January 10th, 2021

https://www.oxfordlearnersdictionaries.com/definition/english/influence_1

¹⁵ "About Twitter": Consulted on August 8th, 2021 <https://about.twitter.com/en>

¹⁶ "About Spotify": Consulted on August 12th, 2021 <https://newsroom.spotify.com/company-info/>

¹⁷ "About Deezer": Consulted on August 12th, 2021 <https://www.deezer.com/pt/company/about>

¹⁸ "About YouTube": Consulted on February 12th, 2021 <https://www.youtube.com/howyoutubeworks/>

Furthermore, the act of involving opinion leaders, helps brand building their image up among influencers, by offering to try a service or a product, most of the time by identifying and targeting influential users and influencing them to support their brand over their social network (*Sokolova et.al., 2017*).

1.2 Study of the lockdown: Changes in social networks

The Covid-19 pandemic has forced leaders in politics to take drastic measures that affect how individuals interact and socialize with each other, through the social distancing and isolation. The social measures had an impact in social relationships, during the lockdown everyone has searched for a sense of belonging through social networks where we can find trends, creative and interactive content, in this part of the first chapter, we are going to highlight all the above.

1.2.1 Revolutionary and trendy applications

Before the month of March 2020, the *Sensor Tower*¹⁹ data conclude that no work and meeting related app was present at the top of the most downloaded apps rankings, it only included social networking and entertainment apps such as the most popular: *Facebook, Instagram, YouTube*, or even *Snapchat*. The trends were reversed in March 2020, which revealed new needs and new ways of communication in everyone's life. In fact, several communication platforms already created and used in the market have developed new capabilities to optimize time and achieve each of their users' goals during their self-isolation. The video conferencing application “*Zoom*” was the n1 in terms of downloads, from new users, during this same period, with about “*3.2 million downloads*”, closely followed by *Hangouts Meet (1.2 million downloads)* or *Google Classroom (with close to 1.2 million downloads)*. This APPs served both students who needed to meet with their professors, to study at a distance and workers who needed to meet with their partners, clients, superiors, management, keep in touch with colleagues on a telecommuting level.

The APPs “*House Party*” was one of the most used during the quarantine, particularly in the United States, with “*1.1 million downloads*”, used to make video calls, and simultaneously to play multiplayer games, which proposes a virtual fun, but close to the real thing, creating a “*virtual party*”. Social media platforms surged in 2002, global consumers are expected to spend more time consuming digital and video content, news, and social media (*McKinsey, 2020*).

¹⁹ “*About Sensor Tower*”: Consulted on January 3rd, 2021 <https://sensortower.com/about>

1.2.2 Creation content: The growth of video creation trends

Content is defined as “*something that is to be expressed through speech, writing, or any of various art of the self-expression, distribution, marketing and/or publication. Nowadays, the most typical forms of sharing content are the maintaining and updating websites, blogging, photography, videography, online commentary, the maintenance of social media accounts, editing and distribution of digital media.*” (Europe It outsourcing, Kim Majali, 2017).

Traditionally, product innovation was created with the management product and the marketing team, today almost every content, (*personal or for brands and their consumers*) are made by one content creator²⁰, so the creation of the product and the launching are made at the exact same time. The co-creation is now stronger in the consumer engagement and in the way they connect with the brands and trends.

In the early 2019, short video APPs have become most popular than the other platforms, the number of daily active people is growing and there are even more investors and content creators starting to get involved in short video APPs marketing through the development of platforms. Online interactive media represent a format increasingly used by users and advertisers, the specific characteristics and influences of interactive digital marketing require high study and consideration. Video making and its promotion represent an integral part of the trends at the digital marketing strategy level.

In the middle of 2018, interactive videos have managed to conquer a very demanding and creative young audience, whose represent the success obtained by this strategy, being attracted by content directly targeted and personalized for them, being the videos attractive and in favor of the development of the creativity of each one. In terms of innovation, interactive videos represent a revolution over traditional formats, being applied a strategy to arouse feelings, draw attention or even make an interesting content to get a quality audience, and besides exclusive platforms such as *YouTube*, several social platforms have invested more and more in visual channels, sites, blogs and social networks allocate more and more space for the capture of customers and potential future customers. Indeed, with the growth of popularity about interactive videos, companies have realized the positive impact on the product and service level to achieve a high level of sales.

²⁰ “What is a content creator?” Gary Henderson, 2020: Consulted on January 10th, 2021
<https://www.digitalmarketing.org/blog/what-is-a-content-creator>

In fact, numerous neuro marketing²¹ studies have revealed the importance of arousing interest through vision being one of the most developed senses during the buying process, furthermore when we are watching a video content, the level of engagement increases, being that we see, we hear, our ability to retain information is much more real than when simply viewing (*a photograph, or an advertisement*) or simply listening (*on the radio*). Besides these positive factors about the effects of interactive videos on the human brain, by creating an original video for your target audience, we gain their admiration! In addition to achieving a higher conversion rate, we can arouse the emotion and feelings of the consumers. The two most famous APPs that have applied the concept of developing creativity through interactive videos are: *Instagram and TikTok*.

Instagram is a photo and video-sharing social media application; it was first launched in 2010 by Kevin Systrom, for Apple devices, it only became accessible for Android devices in 2012. At the beginning, the focus of the APPs was to feature regular photographs on mobile devices, the main idea of the creation of the app was to connect people around the world by publicizing check-ins when they travelled somewhere new, they then understood that communication through pictures was the main trend of the moment and that's how they developed the idea of Instagram. On the day of Instagram's launch, 25.000 users had created accounts and by the end of the very first week, the app was counting more than 100,000 users (*Blystone, 2020*)²².

Facebook was focused on acquiring Instagram because of its popularity and manage to reach the main goal of the final purchase agreement in April 2012. After that, Instagram kept growing with the new trends and evolving with a great marketing team to emerge as a useful marketing channel not only for people in general but also for businesses as well and represent today one of the most used apps in the whole world and Instagram will continue to evolve in the future and be a part of the daily social life of a million users.

Today, Instagram currently count over 1,386 of active users monthly, according to the statistics, in the worldwide ranking Instagram is taking the sixth place in the most popular social network (*Statista, Instagram, 2021*).²³

²¹ "What is Neuromarketing?": Consulted on September 2nd, 2021

<https://www.neurosciencemarketing.com/blog/articles/what-is-neuromarketing.htm>

²² "The story of Instagram: The rise of the #1 Photo-Sharing Application" by Dan Blystone: Consulted on September 30th, 2021 <https://www.investopedia.com/articles/investing/102615/story-instagram-rise-1-photo-sharing-app.asp>

²³ "Most popular social networks worldwide as of July 2021, Statista": Consulted on August 16th, 2021 <https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/>

Instagram updated in early August 2020 by launching a new tool, according to the product directors of Instagram (*Robby Stein, Tessa Lyons-Laing*), which would be an incentive to the competition of TikTok's platform, this new tool is called *Reels*, the concept is simple: develop your creativity, by creating, editing and performing various effects on short videos on Instagram, and evaluated the phenomenon of video universes that made a boom during the quarantine. To get results, *Reels* is present in Instagram's "*Explore*" segment, this segment already controls a large part of Instagram's activities and options, by creating a video on "*Reels*" or "*IGTV*", users have the option to share it in the "*Explore*" segment, the goal being to gain more reach, and audience. To optimize views and reach, videos can be published in *Stories*, in the *Reels* segment, in the *IGTV* long videos, or in the main posts. Indeed, for the users who desire to have a higher reach to his target audience, *Reels* allows statistics on the views, the profiles that viewed, allowing for data analysis and to understand the reach of each topic, video and trend.

TikTok was born in China, emerged only in 2017 through a merger between two platforms, its creator company "*Byte Dance*", evaluated market trends and realized that the platform could have a great potential for success, derived the purchase of the application "*musical.ly*", very popular with the young audience. Realizing that what *musical.ly* lacked was the part of communication and interaction between users, they gathered the functionalities of the platform and added the part of communication turning the application into a social network: TikTok was born.

It predominates in the phenomenon of interactive video creation which is also successful due to its strong identity and is helping users to become part of the large family that is TikTok by making it easy for new users to learn quickly and get a sense of belonging with the community from the start. With the novelties, trends and forms of communication that have emerged with the goal of bringing people together, we found the APP that meets the criteria that consumers are increasingly looking for in social networks: The conjunction of fun and unity between people.

The application started by being used to make short videos with songs, choreographies, dubbing clips, humor videos or even realistic videos about everyday situations and events among others. The social network became increasingly popular and it became possible to create your own content by adding visual effects, music, and personalized sounds. Gradually, the social network went viral, the videos are published through a personal profile which can be public or private, being possible to follow other users, the timeline of each user has a series of suggested videos, they are personalized and previously

selected according to an algorithm that makes an analysis through the profile, the location, the type of interest of each user.

The social network's algorithm starts with input factors that measure and monitor involvement, as well as the way people choose to interact, follow, tell, communicate, comment on publications, these factors will automatically have a consequence on your recommendations page called *for you page* which represents the goal of the algorithm creation: always raise the user's interest, all the videos that appear on the timeline have to be interesting for the user to lose time and spend countless hours on the app. Going beyond these features, user interactions represent a small part of the TikTok system.

All video information including captions, sounds, hashtags, language, any customization can influence device or account settings, can currently affect the feed, or increase or decrease the chances of reaching said timeline of other users. The length of the video, finishing it or scrolling down will also have an impact in defining the topics with more and less interest. While personalization of content is an important part of Tik Tok's business, it is still a challenge and may limit the user experience.

The social network represents a business opportunity not only for individuals but also for small and large companies. The impact of the content presented, will eventually have a positive impact on the business of entrepreneurs in case they understand how to play with the algorithm. By connecting with a community, by developing your creativity, you can reach new audiences that may not be active on other platforms. The momentum and growth in popularity of the app at the business level, is explained through its content and user experience, for any business that needs to communicate with their audience (*influencers, salespeople, marketers between others*) in a few clicks they can tell a story and create an up-to-date Storytelling, within the trend, with a wider reach both nationally and internationally.

The application's content was created to tell stories, short with music and effects, this type of content perfectly represents a current Marketing: effective, spontaneous and on trend! The reasons why brands should invest in the app are evident: The restrictions and social distancing due to the worldwide pandemic brought a surge of new, age and demographically diverse users, which allowed the community to reach extreme levels of reach and engagement, as well as being a creative place, promoting positive messages, professional content is increasing dramatically since March. During the lockdown, the notoriety and popularity of the app was increasing even before the announcement of the state of urgency derived from the global pandemic. In the early 2020, the algorithm was tweaked to increase its influence across age group and demographic level, paying more attention to brands and

companies regardless of the size of the company. After the declaration of mandatory social isolation worldwide, the community and its users began to grow more and more, dramatically.

The need to be entertained and to connect with others was analyzed on a behavioral level, it became a social network of connection between people, groups, users feel that they are creating pure and healthy connections since its users address interesting topics such as: Bulling, where several users with a wide audience, help and proclaim acceptance of the differences of others, and self-love, thus, the self-esteem of each one. TikTok has admitted censoring posts by users it identified as disabled, fat or LGBTQ+ as part of a misguided effort to cut down on bullying on the platform.

During the lockdown, several events were held through the platform, such as "*The Quarantine Olympics*", or even the Lives of famous people that reached millions of viewers, as for example with the "*48-hour digital music festival*". According to the company "*Music Business Worldwide*" which communicates information, news, and trends about the music industry, during the week of March 16 to 22, there were more than 2 million new users of the application, an increase of more than 18% compared to the previous week. Europe had a monthly app usage grew by 93% between Q3 2019 and Q2 2020, with some European countries including Denmark, Ireland, and the UK experiencing growth of over 170% (*Chase Buckle, 2020*).

The studies made on the users of the app, reveal that initially only the youngest, (*16-24 years old*) used the app to make choreographies and follow the accounts of the most famous people in this app, more specifically *Generation Z*²⁴. After the pandemic the data conclude that the active audience in the social network is not only the Generation Z, but also adults, namely parents who post mostly stories with their children for example.

²⁴ "*True Gen': Generation Z and its implications for companies*": Consulted on January 1st, 2021
<https://www.mckinsey.com/industries/consumer-packaged-goods/our-insights/true-gen-generation-z-and-its-implications-for-companies>

1.2.3 YouTube and Vlogs

The platform *YouTube* was founded in 2005, the idea of the social network was based on the idea of ordinary people being able to share their so-called home videos to the other users on the website in an easy way, the platform gives its users a possibility to share video content and discover the ones from other creators, and users all over the world (*Hosch, 2019*)²⁵. Statistics has revealed that YouTube currently has 2 billion active users monthly, turning the social network into the second most popular website worldly (*Statista, 2020*)²⁶.

The platform is known by its high media storage capacity and receive a lot of content produced only for its platform, YouTube is one of the pioneers in the creation content of online video through all sorts of video, the main trend since 2018 are the “*Vlogs*” which represents the evolution of older medias called “*Blogs*”, it is an evolution through audiovisual production, furthermore the videos are an evolution of broadcasts televisions productions, where individuals shares with transparency their thoughts, beliefs and life in general. In the *Vlogs*, individuals express their thoughts, communicate their feelings, their personality and the content of their day, vacation, shopping, hobbies, thoughts on a book or a brand between others. A vlog is a great content, since it is considerate as an authentic content, through the audio, video, since the author is also the narrator, protagonist in one person, it represents an opportunity to produce, direct and act in their own content.

The videos are built with many differences and particularities, traits of personality. In fact, on the “*Daily vlogs*”, each Vlogger has his own vision of the reality, according to their own experience in the daily life, with their own gestural and language.

The “*KR&I Human Needs model*”²⁷, developed by Susan Kresnuchka, identifies three interconnected pillars of need “*Self-Care, Social Connection, and Identity*”.

Self-Care is referred as “*the maintenance of our most basic biological and emotional needs.*”

²⁵ “*YouTube*”: Consulted on September 4th, 2021 <https://www.britannica.com/topic/YouTube>

²⁶ “*YouTube – Statistics & Facts*”: Consulted on September 4th, 2021 https://www.statista.com/topics/2019/youtube/-topicHeader_wrapper

²⁷ “*Understanding the Relationship between Core Human Needs and Consumer Behavior*”: Consulted on November 16th, 2021 <https://www.kresnickaresearch.com/human-needs-model>

During the first lockdown due to the global pandemic, topics such as home workouts, museum tours, guided meditation to sleep or relax, cooking, tips videos, were in their top searches. Yoga, and guided meditation for example represent a “*mindfulness exercise that can be used to regulate all types of energy*”, by March 15 the daily views of videos related to meditation increased over 40%.

As for the social interaction, technology represents the only way to connect, share, and feel a sense of belonging. YouTube videos has played an active role in the connection between individuals, through participating in a trend, for example the “*rising coffee-making trend*” to feel more connected to people, even more creative the creators that volunteered to make face masks to donate to frontline workers, “*DIY face masks sewing tutorials have been viewed over 400 million times since March 15*”²⁸.

The identity represents the most challenging part of the pillars of need, since everyone has redefined themselves with their plans, studies, jobs, life in general. We observed an increase in learning new skills, since business is closed, we had to learn how to do things by ourselves, for example cutting and painting our own hair, one more time the platform YouTube helped through “*Hair tutorials*”, to learn how to cut hair to “*valued their appearance and hoped to restore some semblance of familiarity to the way they presented themselves to the world*” (*How to cut hair, Watching the pandemic YouTube*)²⁹.

This study of the pillars of need has revealed that we need to feel a sense of belonging, experience a sense of connection, to not feel depressed owing to isolation. The platform YouTube helped individuals to feel connected though watching the same kind of videos, participating in trends and challenges, and more importantly communicate with the rest of the world.

²⁸ “*Watching the pandemic*”: Consulted on June 6th, 2021 <https://www.youtube.com/trends/articles/covid-impact/>

²⁹ “*Watching the pandemic*”: Consulted on June 6th, 2021 <https://www.youtube.com/trends/articles/covid-impact/>

1.2.4 The opportunity for Influencers through Instagram

You never let a crisis go to waste. And what I mean by that it's an opportunity to do things you think you could not do before. (*Rahm Emmanuel*)³⁰ As the author said, we can always find opportunities even during a global pandemic, to change, to create and to evolve.

In fact, the lockdown and the “*new routine, new normal, new life*” are a great opportunity for influencers to promote genuine messages, well-being, mental health and also a good opportunity to communicate and interact more with their community since they got more time than usual, the fact that they are confined in their home, popular social account owners have to continue what they’ve always done by inspiring their community daily and generate a massive impact for brands with this new reality through their “*new habits under lockdown*”.

During the first lockdown (*March – May/June 2020*), brands and marketers has understood that social media is now integrated into daily people’s life and they are conscious of the dimension of the connection with the consumers, through the solidification of their partnerships with influencers to communicate and engage with consumers and potential consumers because the lockdown had a huge impact on the internet traffic classified as waves³¹. Indeed, “*influencers can act as social media managers on behalf of their advertisers, and this role forms their third major component.*” (*Campbell et.al.,2020*).

It is interesting since the brands expects them to strategize but also to create the content they post and at the end to manage resulting interactions with their followers they are considerate as content producers since it is a common practice for brands to use the apps to share content that enhances brand awareness and to propagate the community (*Casaló et.al.,2020*).

With this literature review on the state of social networks during the quarantine, we can now move on to the second chapter about the tourism demand and supply during the pandemic.

³⁰ “*Rahm Emanuel*”: Consulted on September 3rd, 2021 <https://www.britannica.com/biography/Rahm-Emanuel>

³¹ “*Lockdown: How the waves of COVID-19 impact internet traffic*”: Consulted on August 16th, 2021 <https://cacm.acm.org/magazines/2021/7/253468-a-year-in-lockdown/fulltext>

CHAPTER II - Tourism demand and supply in times of pandemic

The spread of the virus has particularly concerned the tourism industry and its professionals, the focus is on the globalization of international tourism, designated as the sector that has suffered most from the devastating consequences of the covid-19 pandemic to date. Since the 1950s tourism has been one of the biggest growth opportunities for the world economy; this growth has been driven by new technologies and the emergence of new media, which have led to new lifestyles associated with travel, and the communication of such.

To limit the spread of the virus and the mandatory social isolation, businesses and their entrepreneurs have suffered greatly financially and there has been an impact locally, regionally, nationally and internationally. The consequences through the self-isolation are widely recognized as a game-changer for travel and tourism industry, indeed, to strengthen the initial surge in travel demand recovery, it is necessary to intensify online media presence and make efforts in marketing by focusing on brand awareness and responsibility, businesses have a duty to become proactive in travel demand recovery planning it is paramount.

With an uncertain future derived from the progression and active presence of the virus in every country, region and city, it is important to align a marketing and resource and revenue management strategy from month to month, according to the state of emergency and its respective prohibitions and limitations, because understanding the individuals' feelings of fear and dread of travel.

To maximize travel and visits in the hotel industry, it is important to awaken advantages in direct revenue, or even in package reservations (*by offering several services at a more advantageous prices*), being flexible in terms of cancellation policies, always having the possibility of making a new reservation, to obtain future reservations and not being satisfied with reimbursing each cancellation due to new restrictions or new bans.

The two companies that are qualified as an example in the hotel reservation industry, *Airbnb* and *Booking*, have taken appropriate measures due to the situation, due to the various announcements of official restrictions around the world.

The two booking platforms followed the recommendations of the *World Health Organization* and declared the covid-19 crisis as a "*Force majeure event*", obtaining by putting in place new policies of extenuating circumstances, namely the power to cancel bookings, with certain cases remaining different, hotel booking leaders are trying to implement cancellation policies suitable for all, to reassure guests and give them a greater incentive to book.

Regarding tourism supply, hotel units would have to take precautionary measures in their properties, to ensure both workers and guests' safety (called *Clean & Safe in Portugal for example*)³². In terms of marketing campaigns, companies have to get an active campaign since internet is increasingly present in everyone's lives, by having their website updated, by standing out from the competition, by promoting offers and packages, revalue their target audience, which may have changed due to the crisis, namely directed at locals, or business travel or even families and due to the restrictions the probability of having a massification of tourists is weak, we will have to bet on local, and national tourism.

2.1 The tourism consumer during the pandemic: what are its expectations?

The tourist demand during the social isolation was drastic, since the pandemic has spread quickly across the world, most of the governments has focused on mitigation and containment measure such as stay at home directives, it has brought consequences such as policymakers to draft initial economic recovery plans, in this part we will evaluate the market, to access the expected fallout in the tourism industry.

In fact, we live in an era of jet travel, it is easy for individuals incubating the virus to board a plane and travel unnoticed by health and immigration authorities, by infecting several people at source as well. Cruise tourism as also aggravated the situation worldwide, the disease has spread across thousands of cruises such as the *Royal Caribbean* (Da Silva, 2021).

Therefore, all the users were looking for answers about the restrictions that were going to be implemented for traveling, each country has its rules and its standards, for lockdowns, about the PSR test or another form of testing³³, or even at the level of mandatory mask carrying.

³² "*Clean & Safe*": Consulted on July 10th, 2021 <https://www.visitportugal.com/fr/content/clean-and-safe>

³³ "*Different paths to the same destination: Screening for Covid-19*": Consulted on January 1st, 2021 <https://www.medicaldevice-network.com/features/types-of-covid-19-test-antibody-pcr-antigen/>

Indeed, the corporations have been asking for governmental interventions and welfare in the form of corporate bailouts since the nature of this crisis come from a pandemic highly transmissible and it has obliterated the demand for travel and has caused uncertainty about people's future travel behaviors.

The tourism consumer and its expectations reside in a restart according to the latest standards and rules required to revive the tourism industry, after the global pandemic "*the political system will encompass changing patterns concerning climate change mitigation, sustainable tourism, local communities, and society's well-being*" (Sharma *et.al.*, 2021). In the light of the health crisis arising from the global pandemic several questions are being raised such as the "*well-being of our planet*", this is why it's appropriate to promote a sustainable and equitable tourism industry, according to Higgins-Desbiolles (2020), humans activities need to change if we truly want to avoid the worst consequences of the climate change, she even states that the global pandemic is an "*unexpected opportunity*" to change our previous operating model, and reevaluate for an sustainable new one.

In fact, since several years lots of touristic destinations has suffered from overtourism (Milano *et.al.*, 2019), now suffers from undertourism, with the total absence of tourism but it may appear has an opportunity, according to Fletcher *et.al.*,(2020), we cannot return to levels of travel experienced previously because of the consequences of the overtourism on the climate change, the pollution and resource depletion, as a matter of fact we now face a new reality: the regulation and restrictions about the control on mobility imposed by the global pandemic, that consequence helped in the regulation of the tourism in the all world through: Number of people in the same place in closed area such as restaurants, bars, malls, museums, even in the most truistical places.

2.1.1 The consumer's issues: solutions put into practice for the resumption of travel

To respond to the consumer's expectations in a time of a health crisis, current responses to the economic slowdown point to solutions to guide the tourism industry towards a smooth degrowth transition. Indeed, professionals of the tourism industry must rethink and reorganize everything since all the industry is suffering from drastic changes.

One of the most promising solutions is the **local tourism** that may be a possible answer for the resumption of travel at first "*we might find old business usual less compelling. We might learn that not travelling long distances didn't stop us travelling; it just enlivened us to the richness of local travel*" (Khan, 2020). The author also approaches a new way of reminding us of our well-being that depends not only on consuming but also of being part of a community.

Most countries have implemented strict restrictions, limitations of travelling not far away from home as bought us closer to value our local shops, restaurants, business in general, tourist have opted for areas closer to their home instead of global travel, furthermore individuals are demonstrating a huge preference for exploring areas with much lower population densities where they are closer to natural environments than popular destinations and public gatherings.

Many countries are developing measures to try to build a more resilient tourism economy, those include preparing plans to “*support sustainable recovery of tourism, promote the digital transition and move to a greener tourism system and rethink tourism for the future*” (OECD, 2020).

Thus, to minimize job losses, to build recovery starting in 2021, key policy priorities include important strategies which needs to be adopted such as: restoring traveler confidence, supporting tourism businesses to adapt and survive, promoting domestic tourism but also supporting safe return of international tourism, providing information to travelers and businesses to limit the uncertainty, and strengthening co-operation within and between countries.

The *OECD* estimates international tourism to fall by around 80% in 2020³⁴, it is important to follow each step of the recovery strategies. The World Tourism Organization (*UNWTO*)³⁵, has declared that most tourist destinations worldwide have implemented lots of travel restrictions to respond to the high infectivity of cases due to covid-19 disease, for a potential come back of the tourism activity, the *UNWTO*, has spoken about the initial country views, the policy implications resides in sustainability that may become a priority in destination choices due to the consequences of the climate change, that is why natural areas, regional and local destinations will be expected to grow in demand, also shorter travel distances may be one of the results in a lower environmental impact of tourism.

Domestic tourism is also expected to grow, since individuals prefer to stay close from home, stay local and visit destinations in their own country.

³⁴ “*Building tourism for the future: COVID-19 policy responses and recovery*”: Consulted on July 10th, 2021 <https://www.oecd.org/coronavirus/policy-responses/rebuilding-tourism-for-the-future-covid-19-policy-responses-and-recovery-bced9859/>

³⁵ “*About us: The World Tourism Organization*”: Consulted on January 1st, 2021 <https://www.unwto.org/about-us>

The UNWTO also defined traveler behavior as the principal criteria of the evolution of the crisis, that may include *“the emergence of new niches and market segments, and a greater focus on safety protocols and contactless tourism experiences”*.

Furthermore, safety and hygiene will be an important factor for individuals seems we are facing a health crisis with a highly transmissible disease, in fact individuals are likely to prefer *“private solutions”* when travelling to avoid big gatherings and prioritizing private means of transport. Tourism policies also needs to be more reactive and understandable in the long term by having more flexible systems to adapt and change policies so the potential clients feel safe and understood.

The *“European Travel Commission (ETC)³⁶ handbook on covid-19 recovery strategies for national tourism organizations case study³⁷* revealed techniques for travelers to feel safe, in Portugal the *“Clean & Safe”* certification created by *“Turismo de Portugal”³⁸*, promotes companies in the tourism sector that *“comply with the minimum hygiene and cleaning requirements for the prevention and control of covid-19”*, this certification is made in collaboration with Portugal’s health department insuring that the certificate requires the implementation of a strict internal protocol that has the necessary hygiene measures, to receive clients into their establishment.

The second interesting recovery strategies analyzed in the handbook is *“The passenger locator from Greece”*, travelers visiting Greece will *“need to complete a document indicating their point of departure, the duration of the previous stays in other countries, and the address of their stay while in Greece”*, starting on 1st July of 2020.

The document needs to be submitted electronically and they will receive a QR code which need to be shown upon entering in Greece, after that they will be tested for covid-19 or will be directed to the exit depending on the QR code. Furthermore, in the case of a covid test, individuals will remain in

³⁶ *“About us: European Travel Commission”*: Consulted on June 8th, 2021 <https://www.coe.int/en/web/cultural-routes/european-travel-commission>

³⁷ *“ETC handbook”*: Consulted on February 16th, 2021 http://www.toposophy.com/files/1/2020/ETC_NTO_RECOVERY_STRATEGIES_2020_FINAL.pdf

³⁸ *“About us: Tourism of Portugal”*: Consulted on March 13th, 2021 <https://www.turismodeportugal.pt/pt/Paginas/homepage.aspx>

quarantine for 14 hours then the hotel check the QR code which indicates if the guest is required to quarantine upon arrival at their accommodation.

The organization for economic cooperation and development (*OCDE*), has also realized a study in the recovery strategies from covid-19, in which we can find the economic recovery plans in the tourism industry for each country worldwide. In fact, every country is trying to recover from the economic crisis, especially in the tourism industry.

Country	Idea	Positive points
Croatia	<ul style="list-style-type: none"> - Forecasts for tourism flows are revised every 15 days, following a review of the latest travel safety recommendations and epidemiological situation. (e-Visitor system). - New measures to support tourism businesses: postponing payment of fees, tourism taxes, and increase of the liquidity. 	<ul style="list-style-type: none"> - We can keep an eye on the situation and the increase or decrease of the numbers of cases and adapt the situation for the safety of the tourists.
France	<ul style="list-style-type: none"> - The government modified the conditions for cancellations of travel bookings, to refunds to be replaced by a credit or voucher of an equivalent amount on a future service. 	<ul style="list-style-type: none"> - The aim is to avoid an immediate cash outflow and help businesses get through a difficult phase, with an eligible request a refund after 18 months.
Iceland	<ul style="list-style-type: none"> - Suspension of the payment and collection of the tax on overnight stays from 1 April 2020 through 31 December 2021 - Residents over 18 years of age will receive ISK 1.5 billion worth of travel vouchers from the 	<ul style="list-style-type: none"> - Smart strategy, since it is something, the customers will appreciate in the case they have to stay overnights. - Very impressive implementation since it will

	government to spend domestically.	increase the domestic travel and dynamize the country.
Korea	<ul style="list-style-type: none"> - Simplifying the hotel classification system - Legitimization of sharing economy accommodation platforms - Promoting forest recreation and tourism - Implementing special regulations for the camping industry. 	<ul style="list-style-type: none"> - Great recovery strategies - The camping industry is growing since the global pandemic, so it is important to rethink strategies for them.
Portugal	<ul style="list-style-type: none"> - Provided a specialized online support service, with a team of 60 trainers from the Hotel and Tourism schools who provide advisory services to businesses and helping to design contingency plans for covid-19. - #CantSkipPortugal from <i>Turismo de Portugal</i>, a message of hope for all. 	<ul style="list-style-type: none"> - Great support service for the tourists. - Refocus of the marketing departments, for collecting more information on the markets and providing those on a weekly basis to companies.

Table 1: OCDE data about countries strategies recovery from covid-19 (Own production)

The European commission has shared a business plan about the recovery for each continent of the world called “*Rethinking tourism*”³⁹, where we can find several tourist professionals explaining how they manage to adapt from the situation.

For the Europe: the plan is 4 years of recovery; staycation making a comeback; sustainable, nature, based on travel will become popular. For the Americas: business travel was devastated, hopes rest with domestic leisure, consumer’s value safe, seamless and authentic experience.

³⁹ “*Rethinking tourism – from vulnerability to resilience*”: Consulted on April 16th, 2021
<https://ec.europa.eu/jrc/en/news/rethinking-tourism-vulnerability-resilience>

For the Asia Pacific: hopes to recover fast, 3 years short term rentals, main challenge: managing growth sustainably.

For the Middle East and Africa: wildlife tourism and luxury travel hit hard, within 3-4 years: online and mobile sales will lead recovery.

The road to recovery and beyond is a smart plan, to recover from the travel industry which is hurting badly, *“If you want people to travel again, they need to feel safe and confident about where they can go and where they can't, and about which obligations they have to comply with. Therefore, it is vital for European countries to coordinate when they impose travel restrictions, they must use common criteria to designate risk areas, based on scientific evidence. They must set testing protocols for travel. This is what the European Commission is proposing, and we are strongly supportive”*.

The economic business plan of the European Commission is implementing several measures to support the tourism industry, the most relevant are for example starting in May, adopt the tourism and transport package of initiatives and common criteria, to help member states, lift travel restrictions within the EU, and allow tourism businesses to reopen, after the social distancing and months of lockdown.

One month later, a dedicated website and a mobile application called *“Reopen EU”*⁴⁰ with an interactive map which was launched to provide tourists and travelers with relevant information about safety while traveling in the EU.

The European Commission has also moved to ensure liquidity for the tourism industry and specially for businesses, in particular SMEs, through easier flexibility under State aid rules, including supporting jobs through the *“Sure Programme”*⁴¹ which is helping member states through covering the costs of national short-time work schemes and similar measures allowing companies safeguarding jobs.

The European Commission has also made available up to 8 billion in financing for 100,000 small businesses hit by the crisis through a program called *“The European Investment Fund”*⁴², between others.

⁴⁰ *“Reopen EU”* Consulted on December 2nd, 2021 <https://reopen.europa.eu/pt>

⁴¹ *“SURE: Report confirms instrument's success in protecting jobs and incomes”*: Consulted on June 8th, 2021 https://ec.europa.eu/commission/presscorner/detail/en/IP_21_4822

⁴² *“The European Investment Fund”*: Consulted on January 6th, 2021 <https://www.eif.org/>

2.1.2 What are the real consequences of the pandemic in the tourism industry?

During the last decades, the tourism industry has faced significant damage and losses resulting from natural, economic, and political events. Natural disasters such as hurricanes, tsunamis, earthquakes, unfortunate political events, being a conflict resulting in a ban on travel to such a country, economic crises such as the Subprime Crisis (2008), or terrorism (Hall *et.al.*, 2017).

In fact, the global pandemic crisis has caused trouble and represent a threat to the everyday life of people worldwide, innumerable cancellations have been done, major event cancellations, it has caused a lot of damages for the industry, the global pandemic has put 100 million jobs at risk, many in micro, small and medium-sized enterprises, according to the United Nations World Tourism Organization (UNWTO).

Examining the relationship between international tourism and the data of covid-19 cases and deaths associated with such, there is a positive correlation between international tourism and the cumulative level of confirmed cases. In fact, countries having high international tourism flows are more prone to cases and deaths caused by the covid-19 pandemic (Farzanegan *et.al.*, 2020).

These events have drastic consequences in the tourism sector, bringing losses, debts, and business closures, the consequences can be both direct and indirect, having consequences for the economy, especially for countries that depend heavily on tourism, such as Greece, or even Portugal. (S raphin *et.al.*, 2019), because these countries are tourism-dependent countries and will feel the negative impact of the crisis for much longer than other economies.

The relationship between international tourism and the outbreak of covid-19, has numerous consequences including for the industry itself, suffering from "*concomitant effects on the economic growth and prosperity of several nations*" (G ssling *et. all.* 2020). Several studies have shown that outbreaks of rapidly spreading diseases impede the growth of tourism due to the industry's dependence on human mobility and fear of travel also represents a negative factor in individuals' decision-making. In fact, the consequences demonstrate that since the beginning of 2020, more than 50 airlines have suspended or limited flights to China and several countries, including the United States of America, China, within Europe, Spain, Italy or even Russia.

The research on tourism in a post-pandemic world done by “*The international monetary fund (IMF)*⁴³”, has proven that “*tourism continues to be one of the sectors hit hardest by the covid-19 pandemic, particularly for countries in the Asia-Pacific region and Western Hemisphere*”.

Governments in these regions and elsewhere have taken measures to ease the economic shock to households and businesses but longer-term the industry will need to adapt to a post-pandemic “*new normal*”. The estimations of the consequences are evaluated and estimated to have fallen over 74% in 2020 compared to 2019. The mobility sector such as airlines companies are facing one of the biggest impacts since the industry almost got paralyzed, *International Civil Aviation Organization (ICAO)* estimates that the crisis will result in a reduction of 4.6 billion passengers in 2020, the consequences in the airports could face a global loss of USD 97 billion.

Cruises lines have also faced one of the biggest impacts in the tourism industry, since it has faced the double challenge of ensuring visitor and worker safety at the same time, they must ensure the possibility of disembarking and repatriate their clients, also losses in bookings and revenues.

Railways seems to be appear as facing losses on revenues and passengers since the people movement is limited and full of restrictions.

Tour operators have drastically reduced their operations, until further notice since there’s a lot of organizational complexity, across administrative boundaries (*OECD, 2020*).

As for the accommodation and food service, hotels have reported having low occupancy rates or even worst have experienced closure on a massive scale, it was estimated that 76% of hotels were closed in Europe, hostels and camping may appear to be impacted in the longer term. Holidays resorts have reported to be forced to end the winter season earlier due to the increase of covid-19 cases (*ski resorts*), as for the summer season, the future of the beach resorts in the Northern hemisphere remains uncertain, depending a lot on the evolution or regression of the global pandemic.

For the restaurant they are also facing a hard time since catering service providers had initially been required to increase social spacing in eating establishments forcing them to close for indoor and outdoor services, their activity is suddenly only open for delivery or even shut down activities.

⁴³“*About us: International Monetary Fund*”: Consulted on April 20th, 2021 <https://www.imf.org/en/About>

In France, lockdown measures had hard consequences such as the closing of 75 000 restaurants, 3 000 clubs and 40 000 cafes, affecting 1 million employees who have been temporarily laid off and placed on technical unemployment (*OECD, 2020*).

After analyzing all these factors, we can conclude that the pandemic had severe consequences on the tourism industry.

2.1.3 How the consumer influences the market and trends, towards tourism innovations? The case of the virtual reality – e-tourism

Since covid-19 pandemic has brought about significant changes to most aspects of tourism around the results of the lockdown enforced by governments worldwide, professionals of tourism had to adapt their strategy to promote what we called “*safe travelling*”⁴⁴, since technology is a major force in creating flexibility in the tourism industry (*Hall et.al., 2020*).

In fact, technology is playing an important role in the pandemic through the connection with people all over the world without any physical contact, in fact it can handle pandemic-specific problems such as screening travelers, discovering covid-19 new cases and tracking contacts, between others. (*Hall et.al., 2020*).

Virtual reality is defined as “*a set of images and sounds, produced by a computer, that seem to represent a place or a situation that a person can take part in*”⁴⁵. Lots of tourism specialists thought about the virtual reality during lockdown, picturing that it could be one solution for people to travel without having to get on a train, a bus, a plane or a boat.

Thanks to their increasing ease of use and affordable price the consumption of this technology has spread for entertainment, education and learning for schools. In fact, the potential of this technology has positive effects such as the decreasing of the carbon footprint while doing tourism, it’s one of the underscored positive sides of the unexpected ecological benefits that have arisen from lockdown due to covid-19 pandemic, including the cleaner air and water and it has also a financial positive side since people spend less money to see the *Eiffel Tower* in Paris, the *Machu Pichu* in Peru, for a lower price.

⁴⁴ “*World travel & tourism council: Safe travels global protocols & stamp for the new normal*” Consulted on February 6th, 2021 <https://wtcc.org/COVID-19/SafeTravels-Global-Protocols-Stamp>

⁴⁵ “*Virtual reality definition*”: Consulted on July 10th, 2021 <https://dictionary.cambridge.org/fr/dictionnaire/anglais/virtual-reality>

The concept resides in a 360-degree virtual reality video, which are usually viewed through virtual reality glasses, or through an app (*such as Nasa, YouVisit, Discovery VR, VeeR VR*). Even though there's numerous obstacles such as the limited sensations (*six human senses are not all experienced*), and the sensory experience is not the same as the reality but it offers intriguing possibilities, the more the technology evolves the more it will be an interesting experience, such as bring people to places that they would have never been otherwise and can also promote a destination to travel after the restrictions due to the pandemic.

2.1.4 What are the keys for the brands to succeed in a post covid-19: Through marketing content

During the crisis, the social isolation of the whole world, communication became the key for the survival of companies and individuals, the actions of companies being reduced to an online company, the consumer is getting to know new trends, new means of communication, novelties in terms of products and services, due to the new travel restrictions, the only option to be able to stay socially connected: the internet.

Social networks were considered a refuge to be able to dream about the possibility of traveling again, companies have the duty to adapt and change their ways of conduct, being able to deal with the crisis, and be creative to captivate their audience to influence them, to ensure their safety and security during the resumption of travel, companies must manage content that inspires trust, acting responsibly. To ensure travel recovery, all companies in the tourism industry must observe industry forecasts and trends to predict a high recovery strategy by defining a strategic content campaign to respond to the consumers expectations.

This is one of the keys to understand where the industry must evolve from a marketing point of view, communication is a fundamental key for the consumer, it's important to use the right tool, target audience, message, trend since it is the consumer who sets the trends in the market "*a brand is no longer what we tell the consumer it is – it is what consumers tell each other it is*", according to Scott Cook, American billionaire businessman, co-founder of Intuit.

Therefore, it remains even more important to communicate and impress the consumers during a global health crisis, to focus on the great side and the opportunities through the crisis, for the brands to, one of the most effective answer is to create a great content that will keep our customers and attract potential new ones, in this part we will study the highlight of the attractiveness through content done during and after the first lockdown of March 2020.

Technology , the social distancing and the self-isolation, protocols likely to remain in place for the future, this could be the one of the keys to the economic recovery. The first ad chosen is the world's largest ridesharing company *Uber Technologies* represents the perfect campaign, to guide and advice its clients, the ad from Uber is called "*Uber's Thank you for not riding*" and was posted on April 9th of 2020, during the global lockdown, the company has made a point about the benefits of the self-isolation and thank their customers for not using their business, instead their heartfelt message was focused on the unity between humans, stay strong together but at home.

This ad is an example of a great content in the right time, people will feel a sense of belonging while watching the ad since that is exactly what they are facing and living at this exact moment.

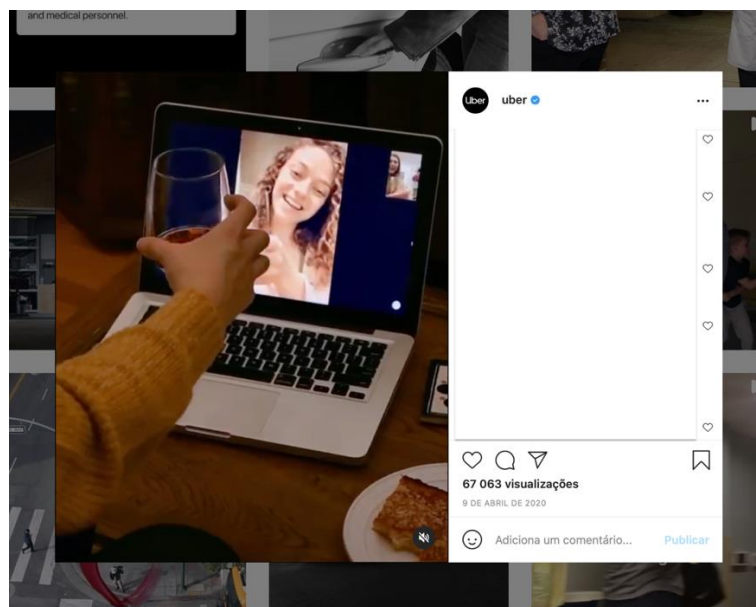


Figure 7: Uber's Thank you for not riding' Instagram's post

For a second review, **Virgin Media**, a British telecommunication company, has published an ad called “*Stay home, stay safe, stay connected*”, the advert video was posted on March 31st of 2020 on YouTube and is focused on the ingenious and resourceful ways that individuals kept connecting during the self-isolation, it shows the creativity of the people, their hobbies, having fun with their loved one from afar, for showing us the importance of keeping us connected during these tough times.

The legend of the post is the following one: “*Here’s to all the ingenious, resilient and resourceful ways we’re all staying connected #CovidKindness #Allinthisogether #StayhomeStaySafe*” this campaign is an example of a successful ad, it refers to unity, solidarity, family and friends, and it reveals a message of hope, we can consider that everything on this ad is a great strategy.

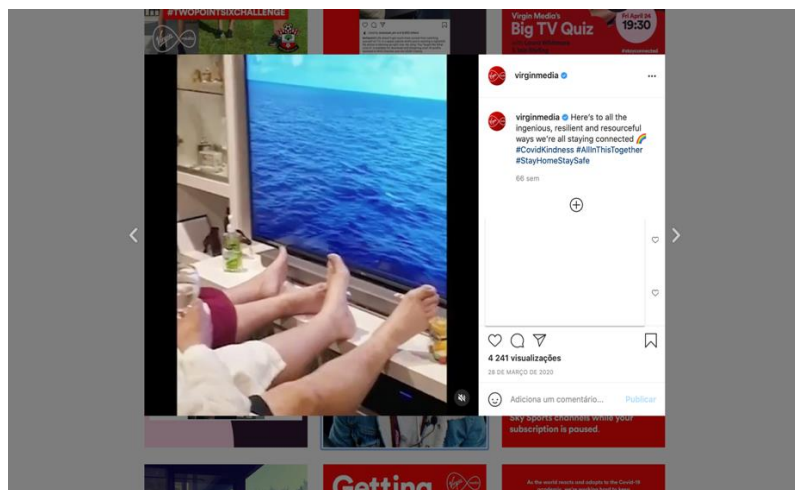


Figure 8: Virgin Media’s “Stay home, stay safe, stay connected” Instagram’s post

For a third review, I’ve chosen **Ben & Jerry**, founded in 1978 by Ben Cohen and Jerry Greenfield represents the super-premium ice cream in America. The campaign “*Silence is NOT an option*”, was launched after the tragic death of George Floyd, the company joined the global movement in search of justice by inspiring people to join in protests advocating for the human rights of *Black Lives Matter*⁴⁶.

⁴⁶ “*About Black Lives Matter*”: Consulted on September 3rd, 2021 <https://blacklivesmatter.com/about/>

Brand activism is defined by *Kotler & Sarkar* as “an evolution of CSR (Corporate Social Responsibility), that allows social change and promotion to be sponsored actively by brands and companies” (2018).

It is also a strategic move, and another interesting case to study to succeed in a post covid-19 since the year 2020 has been scored by movements such as the “*Black Lives Matter*”, marketers have understood that it is important to support and have a position in such a social issue. Nowadays for the audience it is relevant for the success of the brand to keep a close eye on those issues, brands such as Ben & Jerry’s has understood this, since Ben & Jerry’s has made clear that they “*Use our position to influence change*” and their current focus is “*Criminal Justice Reform*”, considering that “*it’s time to transform our failing, racist criminal justice system, reimagine public safety, defund the police, and invest in communities of color*”, with their campaign “*Silence is NOT an option*”.

It’s interesting for brands to be a part of a movement and use their power to make a difference in social issues. In this case, the marketing campaign is well done, since Ben & Jerry is known and consumed in the whole world, such as the George Floyd case that had an impact worldwide.



Figure 9: Ben & Jerry campaign Silence Is NOT An Option

Uber, Virgin Media and Ben & Jerry realized the impact of an effective marketing campaign in a time of a crisis, they realized that they should stand up for the well-being of everyone by showing that they are complying with safety regulations, by integrating with their consumers during the lockdown, by showing that they are reacting actively to what is happening around the world.

Having established what is a successful campaign for brands, it is now possible to explore how every business has suffered numerous revenue losses due to closure, notably the art sector with no audience, no tourists, the solution to remedy these significant losses lies in creativity, some have chosen to offer live content, others to hold virtual exhibitions. “*The Getty Museum*” stood out by using social tools, to increase the engagement rate with its followers and its potential future followers, by creating a challenge for people to recreate and share imitations and interpretations of works of art at home, the challenge lies in doing it and sharing the results online with an engage campaign that offered something to do over a lockdown evening for all the family but also for the fans worldwide.



Figure 10 (Best lockdown marketing campaigns, Getty Museum, Elly Cattermole)

The Getty Museum’s marketing strategy is considered as a smart move to gain visibility to promote potential new visitors worldwide, having established that the tourism industry needs to focus and work hard to promote travelling with the new reality, it is now time to explore this theme with a few examples of successful marketing campaigns in a global pandemic.

2.2 Tourism content on Social Networks

In human history of worst disease and virus, it has never been possible to communicate during a pandemic. Recently, the story of social media narrative was to spend less time on platforms, being more mindful about the consequences of social media behaviors and putting less personal content in the public domain. In fact, everything changed during the global lockdown due to covid-19, individuals have spent way more time on social networks, its role in users' lives has changed and evolved during the pandemic. In fact, social networks are amongst the most widely sources of information in the world, and since a lot of companies experienced work from home, that explains the increase of media consumption.

The “*new normal*” that we are facing also applies to social media, indeed this term became popular during the lockdown, to describe the new routines, but also all the daily online events and trends, this is the representation of the world post lockdown with all the changes that come along

. Businesses have a major role in this situation, since we are all practicing social distancing, they had the responsibility towards their customers and potential customers to inspire and urge them to do the same, by incorporating a positive and supportive message into the brand's marketing on social media, to support the local community, local government and local health establishment, in fact, customers are expecting that brands use their presence on social media for spreading awareness and positives messages and actions in order to help with this global crisis.

These actions are also important to make them feel a sense of belonging with the brand even in lockdown, the engagement rate of companies has to be high, through responding to comments, reviews, questions, to take advantage of the audiences which are online for much longer than usual, it's an opportunity to get to know better the target audience but also, to attract new customers, in fact only high-quality, engaging content converts leads into new audiences furthermore when everything is in *pause*, it was clever to urge people not to go outside but try to find new ways of selling and promoting such as outdoor gear, indoor activities to win products or services, lives in Instagram broadcast for example, a realistic video of the brand facing the crisis, improvement of online purchase and delivery, among others.

Thai Airlines are the perfect example to illustrate a strategic and smart campaign called “*Stay home miles exchange*”, the company has offered three million free air miles to members who stayed at home, in fact the main idea reside in respecting the measures of self-isolation by a registration at home, made by allowing the airline’s app to track their location.

The whole idea is about giving hope to the members, since “*The excitement of a journey doesn’t start with the flight – it starts with the planning*”, it also gave hope about the future” (W. Thompson,2020).



Figure 11 (Thai Airways Stay Home Miles exchange, 2020)

In order to recover from the crisis, marketing’s experts such as Johnny Ng (*Marketing solutions director, Morning Studio at SCMP*), have evaluate the “*Importance of storytelling in today’s congested digital environment*”, through the need to project optimism and confidence, illustrate with campaigns that were “*geared towards domestic tourism and targeting local residents*”, as an example the *Singapore Tourism Board* and its collaboration with contents creators all around the world to tell stories of Singapore as an amazing destination, through locals, traditions, culture, this is a collection of stories and the heritage that have stood the test of time, even the cities, and the passion of the locals such as the owners of a Mama shop (*provision shop*) and a group of Singapore foodies, shows the kindness, “*strength, and resilience, solidarity and unity*” of the locals of Singapore.

The video is called “*Persevering Preservations*” and had a great audience, suggesting that “*our audience was lapping up the inspirational, narrative-driven stories*”. This case study demonstrates that even in a fragile time, of a health crisis, we can promote a destination, and find tourists that will plan to visit our country in the future.



Figure 12: Persevering Preservations: Singapore stories⁴⁷

⁴⁷ “*Persevering preservations*”: Consulted on March 13th, 2021
<https://multimedia.scmp.com/native/infographics/article/persevering-preservations/>

CHAPTER III- Research Methodology

This research aims to understand the changes that have occurred in social networks due to the global quarantine and its impact on the internet, providing a study on the impact of the Covid-19 crisis, through a qualitative analysis, with influencers but also among consumers. The field study of this paper is divided into two parts: first with a study conducted to *influencers* and the second study concerning the *consumers*. Through this part, the methodology and the results will be discussed.

This literature review has made it possible to analyze the real changes during the self-isolation of the lockdown of *March-May 2020*. The aim of the first part, is to answer the following question: *What have been the most significant changes in the of influencer's world? From a personal point of view with the amount of work and time and from a professional point of view in terms of collaborations with brands.*

The second part of the paper, which involves the second qualitative field study about the consumers, will focus on these research questions:

Question 1: How much have our habits changed during the lockdown? And what are the consequences on our current consumption?

Question 2: About the need to be connected all the time through social networks to feel a sense of belonging? Did it had an impact on our well-being?

Question 3: How brands direct their strategies to maximize their profits and gain new loyal consumers over the new ways of acting in social medias?

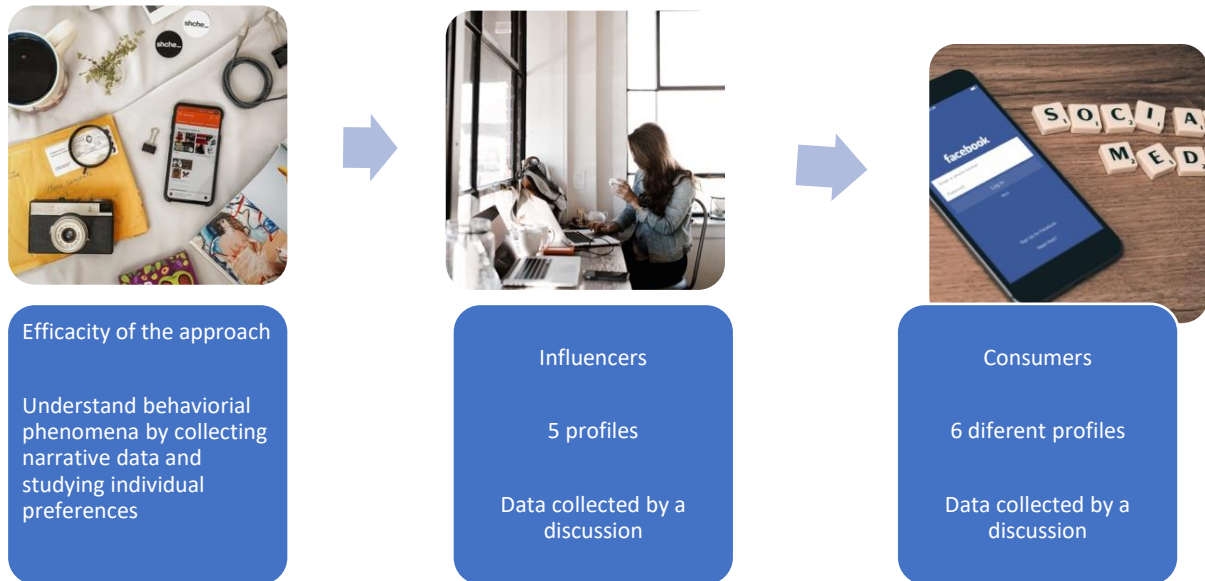


Figure 13: Diagram of the field of the study (own creation)

3.1 Justification qualitative study carried out among influencers

The qualitative analysis research is primordial to the research question, it defines the expectations, the stakes and the main goal of the study. Therefore, I choose to conduct a qualitative field study, over a quantitative field study, in this case, it appears to be the most consistent and coherent for the following reasons:

- Different profiles, different types of Influencers (*Beauty, Travel lover, Fashion, Lifestyle*)
- Free and fluid exchange between the interviewer and the speaker, based on a real exchange and discussion.
- Interviews allow a greater number of questions to be discussed.

3.1.1 Data collection tools and methodology

The influencer's point of view is important for the research question, it's primordial to have the opinion of professionals. The main goal is to ask questions about their achievements and strategies to create content at home, since all of them are used to create content outdoors and are also for some of them used to meet the brand workers that usually organize everything for shootings, backgrounds, events around the publicity of the brand. The type of questions asked will be around their opinion on: *"Did brands has contacted you? More than usual? How much in an average?"*, *"Among the following proposals, can you tell me 1 or 2 product features that you believe are most important to consumers right now"*, *" Do you accept every proposition of partnerships with brands?"*

The type of interview that was conducted was individual, the data collection was done through an interview format, online and individual.

The first step was the realization of an interview guide for it to be effective, for the first sample, the 5 Influencers chosen, are from Nano-Influencers to Mega-Influencers, due to the importance of understanding the perception of each of the different types of Influencers, starting with @anaeloina_ 5018 Followers, @Morganeads 3600 Followers, @MinaMarlena, 162k, @CharlottexBeer, 19.5k, @Skooliana 19.4k.

One of the main objectives of the interview method was to obtain answers to the questions, having a relevant importance since there are not many studies on the subject yet. By obtaining several types of Influencers, we obtain a diversified and complete sample.

The sample for this research is formulated in English and the goal is to collect responses worldwide and not only nationally. The interview title of the study is: *"Influencer's productivity and changes during the pandemic lockdown"*. The interview is divided into 7 headings being the first one named the: *"Purpose of the interview"*, it's the explanation of the problematic of the study, the second one is called: *"presentation"*, more specifically the presentation of the person, the account and their objectives and motivations, the third one designated: *"Partnerships"* studies the results obtained by the Influencer, the partnerships deals, the partnerships that represent his final objectives and his opinion about everything around being an influencers, the fourth part is named *"Social media"* and it is destined to obtain information about the use of social networks, the fifth part focuses on the: *"evolution and changes in the world of Influencers"*, to value each opinion and position, the sixth part is called:

“Covid lockdown” and the main goal is to understand the use and the new means of creation of content during the quarantine due to Covid-19 and finally the last part: “*Personal data*” is destined to the data of each one of the Influencers, the discussion guide has a total of 30 questions (**Scripts of the interview with the influencers, page 91**).

3.1.2 The interview: through interlocutors and space-time

The main challenge of this part was to obtain interviews from different profiles, to succeed I have sent around 400 messages to Influencers from 1000 to 200 000 k followers. I also wanted to have interviews internationally to study the differences between the countries, states, and continent. I proceed the interviews at first, by sending a message, then communicate with the person. Then, set up a online meeting so they can answer the questions.

The influencers in the tourism industry were the hardest to reach since none of them have answered my messages.

Name and type	Nationality	Date	Socio professional category	Method
Anaeloisa_ Make up	Brazilian	16/11/2020	Student	Interview
Morgane Ads Fashion trends	Canadian Portuguese	17/11/2020	Executive and intellectual professional	Interview
MinaMarlena Lifestyle	American	19/11/2020	Freelancer	Interview
Charlottexbeer Lifestyle / Fashion	British	19/11/2020	Employee	Interview
Skooliana Travel	Filipino	29/11/2020	Freelancer	Interview

Table 2: Influencers interviews (Own production)

Each interview brought me clear answers to my questions, each of them answered in an honest and interesting way, each of them has a different vision and brings new elements which make this work more interesting. To obtain a complete analysis of the subject, the vertical and horizontal synthesis method will be used

3.1.3 Vertical analysis of the influencers

This analysis is conducted with an interview and traces the order of appearance of the themes, it also focuses on categories mentioned or omitted to the respondent and establish a summary sheet for each interview.

@AnaEloisa

Ana Eloisa is a Brazilian Nano Influencer who lives in Paris, she has 5018 followers. She is specialized in make-up and fashion, she started this for fun because she has seen her audience grow and thought *“I should invest more time in this”*. Her audience is mostly girls and her principal content is pictures, videos and stories on Instagram and TikTok. She wants to reach as more followers as possible to get more partnerships and be their ambassador however she selects her partnerships carefully she must *“trust them”* and it has to be *“relevant for my community”*. About the procedures and work for the brands she’s asked to: *“do a story on Instagram and a post, once it’s done, they ask for the statistics such as likes, comments or shares.”* She values that *“Good value for money, quality and brand awareness”* are the most important features for the consumer. When asked about what she felt about creating content from home she said: *“For me it was not a problem, I received more offers to work and I’ve gained more followers”* She qualified the lockdown as an opportunity to grow.

@MorganeAds

Morgane is a Portuguese/Canadian Nano Influencer who lives in Paris, she has 3600 followers, she started to invest time on Instagram on 2019, her target audience is *“young women passionate about fashion”*, she is specialized in fashion content and post pictures and stories on Instagram. Her goal is to reach 10 000 followers because: *“it’s starting to be interesting for the company”*. She does exclusively clothing brands for her partnerships by doing stories and post in her feed. During the lockdown, it was not a drawback for her not to do her content outdoors because she only does content at home, she has gained *about 1000 followers* and thought that people were more *“active”* during quarantine.

@MinaMarlena

Mina Marlena is a 26-year-old American who lives in Los Angeles, she is a Mid-Tier influencer and has 162k followers, she started on 2017 and her target audience is “18-28 girls”, she use pictures, videos, IGTV and stories on Instagram to share her content which she qualified as “*heavily produced and romanticized, not the everyday type of content*” she considers herself “*more as a content creator over an influencer, my page is more about sharing beautiful content than fashion while I do in fact fall in the fashion category, imagery and art comes first*”. Her partnerships are “*based upon relevance to my page and into the lifestyle I have created on my account*” and they usually ask for “*posts, stories or IGTV’s*” when asked if she accept every proposition of partnerships with brands she replied: “*I am very picky, I always want to offer some kind of value and substance to my audience so if the client is pitching me a deal that I believe will sound/feel too much like an advertisement, I usually pass. I only want to show my audience content I know they will like and to me having their trust is more valuable than any single partnership*” because she values that the customers opinions and brand awareness are the most important for the customers. During the quarantine she felt that it was “*awful*” to create content at home and said: “*I barely had any brand partnerships from April-July, luckily in August work picked up and I was very very busy!*” but, she gained followers: “*I started quarantine with 62k and now I have 62k*”.

@Charlottexbeer

Charlotte Beer is a 27-year-old British who lives in UK⁴⁸, she is a lawyer and a fashion blogger, she is a Micro influencer and has 19.5k followers she started by: “*sharing outfits and inspirations and also to be creative*”, her audience is “*25-34-year-old women – similar age to me so would be interested in the same style*” she uses pictures, videos, ITGV’s, Reals, Stories and Vlogs to create her content, she uses “*affiliate links and sponsored content*” to increase her level of followers. She considers that she is: “*approachable, down to earth and relatable*”, her goal is to have 20k for the end of 2020 she said: “*it would be a huge milestone for me*”. As for the partnerships she usually does “*video mention or pictures and stories on Instagram*”, she doesn’t accept every proposition she has because “*I only work with brands I use/have bought from before*”. Through time she thought that the influence of brands and rewards has changed the way people published on Instagram she classified content as “*sponsored*”

⁴⁸ United Kingdom

and “*less authentic*”. During the lockdown she loved to create content at home and felt that it was the same as normal she gained about 10k and in she has changed her strategy by doing “*more content is now indoors so I’ve had to find a new set up*”.

@Skooliana

Isaac Turner is a 34-year-old Filipino from Oregon, he is a self-employed camera man and van builder, his account is a Bus life account, he is a Micro influencer and has 19.4k followers, he started his activity on Instagram because “I was hoping to move into sponsorships to live on the road making content”, his target audience is “bus lifers and people wanting to get into bus life”, his content is based on the interest of his audience and he does pictures, videos, IGTV’s, Reals, Stories and Vlogs. He said the typical profile that follows him are: “*people that have busses that love seeing the same life lived through someone else or people building or dreaming of having a bus and travelling around*”.

He would like to reach “*100k is my goal but after I want the whole world*”, as for the partnerships he replied that: “*I have some brand deals where of sales but I’d rather create the system and get the lion share of profit. I release music, create merch and I’m going to move into a couple of other things*” he considers himself as “*an artist*” and he “*create art*”, he usually does photos, stories or YouTube reviews for the brands and he don’t accept every partnership because “*I just don’t vibe with some brands and it has to actually translate into my life*” he also consolidate his work through “*TikTok helps me make short videos for reels, when I do YouTube videos I’ll usually do a couple of edits to use on TikTok and Instagram*”. During the lockdown, he felt great about creating content at home since “*My home is on wheels. I also go to the woods and don’t really hang out in cities. So honestly, I’m not affected at all*”, brands contacted him every day and he gain followers.

3.1.4 Horizontal analysis of the influencers

This analysis is based on a transversal extra-interview operation, the goal is to analyze how each item was addressed by all respondents, this analysis forms the basis of the synthesis report of the qualitative study. We compare the richness of the vocabulary used, the quantification, the frequency of occurrence, we count the number of times the same category (words, phrases, themes) has been mentioned by the same person (vertical analysis) or on all the interviews (horizontal analysis).

Theme 1: Reliability of partnerships

The tendency that emerges in all the 5 interviews is the reliability of partnerships, each one of them wants to offer partnerships that make sense for their audience it must be “*relevant for my community*”⁴⁹ with quality products and responsible brands to “*offer value and substance to my audience*”⁵⁰, it is extremely important to select each partnership carefully by “*trusting them*”⁵¹. Among the 6 influencers interviewed all of them mentioned the words “*relevant*” and “*quality*”. One of them said: “*I only want to show my audience content I know they will like and to me having their trust is more valuable than any single partnership*”⁵², meaning that her audience is important for her, she don’t care about how many followers she has, she only wants to give a beautiful content and great opportunities through her partnerships. There is also a tendency in offering products/services already consumed by the influencers, meanwhile some of them accept to do promotions without really testing the products, the influencers interviewed in this essay takes seriously their partnership and their audience “*I only work with brands I use/have bought from before*” this is why, they think “*Through time she thought that the influence of brands and rewards has changed the way people published on Instagram she classified content as “sponsored” and “less authentic”*”⁵³. Even though they gain money with all their sponsors and partnerships, 3 of the 5 influencers told me that they rather focus on creating content to gain more audience than accepting every opportunity they have to make money: “*I have some brand deals where of sales but I’d rather create the system and get the lion share of profit. I release music, create merch and I’m going to move into a couple of other things*”. This topic is interesting because we can see and understand what happens before the publication of a partnership, the part of the negotiation, the promotion and finally the publication. It was interesting to know that not all influencers run after the number of followers and money as we sometimes perceive it.

⁴⁹ Influencer AnaEloisa

⁵⁰ Influencer MinaMarlena

⁵¹ Influencer AnaEloisa

⁵² Influencer MinaMarlena

⁵³ Influencer CharlottexBeer

Theme 2: Quarantine content

From the responses of the influencers and the topic of the content while in quarantine, it was interesting to understand and evaluate the issues and expectations that influencers had while creating content from home and how they managed to define their strategies with collaborations with brands.

The professionals interviewed were divided on the question: *“How do you felt about the fact that you could only create content from home?”* The answers are clear, respondents were either delighted and positive about it: *“It’s ok for me because I only do that”*, or *“My home is on wheels. So honestly, I’m not affected at all”*. Whereas in terms of making content and strategies we can see that the objectives differ since two of them qualified the quarantine as *“awful”* and *“difficult”* to create content and collaborate with brands: *“I barely had any brand partnerships from April-July, luckily in August work picked up and I was very very busy!”*. We observe a tendency for Nano-Influencers and the increase in subscribers: *“For me it was not a problem, I received more offers to work”* they even qualify the lockdown as an opportunity to grow⁵⁴ and find that people were more *“active”* during quarantine so it results to *“more opportunities”*⁵⁵. One field that everyone agreed on was the increase in subscribers, all the speakers responded that they had gained many followers during the quarantine: *“I started quarantine with 62k and now I have 62k”*⁵⁶, she has gained *“about 1000 followers”*, *“she gained about 10k”*.

The summary of the interviews conducted with the professionals reveals the challenged of the *Influencers industry*, it was interesting to evaluate different profiles, points of view and challenges during the quarantine.

⁵⁴ Influencer AnaEloisa

⁵⁵ Influencer MorganeAds

⁵⁶ Influencer MinaMarlena

3.2 Qualitative study carried out among consumers behavior

Consumer behavior is defined as: “*the decisions that people make to buy or not to buy a product and the things that influence their decisions*”⁵⁷, (Engel et.al), defined consumer behavior as: “*Those acts of individuals directly involved in obtaining, using, and disposing of economic goods and services, including the decision processes that precede and determine these acts*” (1986).

The consumer behavior in social media is much more complex and difficult to understand and analyze, *Berthon et al (2008)*, considerate that the active consumer behavior is always changing along with the medias and marketing landscape as “*consumers are invading companies’ marketing sphere.*” (*Heinonen, 2011*). Considering that the consumer is always evolving through new trends, actuality, interests, between others, it is always challenging to understand what the best strategy is to engage the consumer, especially when facing an overconsumption of social networks related to the complete social isolation since the biggening of the internet. Therefore, the qualitative analysis research is the fundamental key to answer the research question in this study, the main goal is to analyze the behavior of individuals during the self-isolation due to the lockdown of March-May 2020.

The qualitative analysis in this case, appears to be the most consistent and coherent for the following reasons:

- Analysis of different profiles chosen by me, which includes men and women, students, employees, business owners, compagnies directors, directors in the public sector, diversified nationalities, between other characteristics.
- Also, a fluid exchange between the interviewer and the speaker, based on a real exchange and discussion.

⁵⁷ Definition of “consumer behavior” Consulted on February 2nd, 2021 : <https://dictionary.cambridge.org/fr/dictionnaire/anglais/customer-behaviour>

3.2.1 Data collection tools and methodology

The type of interview that was conducted was individual, to get a maximum of detailed, personal and developed answers. The realization of the study and the conduct started with an exchange about their consumption during the lockdown and a realization of an interview with a guide through its composition of 34 questions divided into 5 themes.

The first theme is about “*Before the lockdown*” to understand and determine the profile and the habits of the consumer before the lockdown in order to compare with the second theme which is about “*During the lockdown*” to identify the new consumption habits and to understand the speaker’s position about these subjects and his opinion about those changes, the third theme focuses on “*After the lockdown*”, in this part our main goal is to understand if the online habits of the consumers has changed since the lockdown, if it came back to normal after the lockdown or if everything has changed in many ways. We also want to understand the consumer’s expectations from a marketing point of view and his opinion about the consequences on the daily life and the well-being. Finally, the last theme is the “*personal data*” to get more information about the influencer, to compare with the others.

3.2.2 The interview: through interlocutors and space-time

For this research study, the main challenge resides in be consistent and stick with the reality about crisis that we are facing by considering each point of view, the objective being to analyze consumer behaviors and trends, this sample is composed of 6 individuals aged to 20 to 63 years old, from international nationalities, different professions but also levels of education.

Below, is a table presenting the panel of speakers and the framework of the interview.

Name	Age	Profession	Nationality	Academic level	Date	Method
Kloé	25	Freelancer	Italian	Bachelor	28/12/2020	Discussion
Bruno	20	Student/Employee	Portuguese	Secondary	02/01/2021	Discussion
Rosa	63	Executive and intellectual	French / Portuguese	Secondary	12/01/2021	Discussion
Louis	28	Employee	British	Master's Degree	19/03/2021	Discussion
Helena	47	Intermediate profession	Portuguese	Secondary	19/03/2021	Discussion
Morgane	17	Student	French	Secondary	07/072021	Discussion

Table 3: Consumers interviews (Own production)

All the speakers had agreed to keep their original name, and personal data. After presenting the objectives of the qualitative consumer study, the methodological explanation and the presentation of the panel of speakers, this now is time to analyses the result of the study.

3.2.3 Presentation of the results

The main objectives of the phenomenological qualitative research reside in understanding the daily experience of the consumer. To process the data collected during individual interviews, I choose the method of vertical and horizontal syntheses. It allows to obtain profiles, to establish trends through the expression of big ideas for each theme of the interview guide, there is advantages in the qualitative research such asking the right questions and identify the right hypotheses, identifying the right vocabulary, avoids preconceived notions, explores consciousness in depth.

For the consumers study, the approach chosen is the directional interviews, this type of interview is very similar to the questionnaire except that the transmission is done verbally rather than in writing.

After this approach, we have the semi-structured interviews, also known as guided interviews, focus on several themes that are identified in an interview guide prepared by the interviewer. I also used the *A-definition*, it is a technique for analyzing a speech (*article, documents*).

Method for objective, systematic description of the manifest content of qualitative data making possible to justify the judgements made about the sender of the speech, the message itself, and the audience for the message.

3.2.4 Vertical analysis of the consumers

The vertical analysis is an intra-interview treatment conducted within the same interview, the analysis traces the order of appearance of the themes, it also focuses on categories mentioned or omitted to the respondent and establish a summary sheet for each interview.

Kloé, 25 years old:

Italian, lives in Roma, Bachelor, and she's a freelancer, a millennial, always connected, she considers herself "*influenced by the influencers*" and try to influence her followers as well, everything happens on the internet for her, if she need something such as clothes, information, trends to follow, her entire consumption happens online. Before the quarantine she used to spend 45-60 minutes online, she had an account on *Instagram, Twitter, YouTube, Pinterest, Facebook, Linkeldn, Snapchat and WhatsApp*, she used to post on her social media every few weeks, and she uses it to follow trends, to make new friends and interact with new people but also to share content. During the lockdown her social media consumption increased, she spent "*more than 5 hours per day, and visited her social media 6-10 times a day*" She posted on a daily basis on her feed and in her Instagram stories, she has created an account on TikTok and as discovered new influencers during lockdown such as fashion influencers: "*I had more time to discover more profiles based on my interest*" compared to before the lockdown, she used social media to: "*spend time because of the lockdown, to find new passions and new things to do at home, to follow new trends, to feel a sense of belonging, to connect and keep in touch with friends and family since I couldn't be with them, we spend a lot of time in facetime with all my family for birthdays and to know if everyone was well in those strange times*", she thought social media were benefic for "*Staying connected with people and for entertainment*" the emotions that she experienced when using social media were: "*Happiness, fear of missing out and sense of belonging at the same time, which is extremely controversial*". She spend more time online since the quarantine and it has changed the way she use social media in many levels: "*I spend so much time online that I've discovered more what I like and dislike in social media, I've unfollowed some accounts and have followed new ones that are more likely to inspire me in a daily basis, since I had so much time, I've discovered that I love yoga, meditation, art and now I follow more people who have the same inspirations as me*".

Bruno, 20 years old:

Portuguese, lives in Portugal, Student and employee, he's a Gen Z, use his social medias only to follow the launch dates of his favorite shows and influencers on the platform YouTube. He doesn't consider himself as a person who's always connected, he simply follows his friends, family and the famous people that he loves. Before the lockdown, he used to spend less than 30 minutes per day on social media: *"I only looked at it once a day"*, he had an account on Instagram, YouTube, Facebook and Snapchat, and he used it in order to *"send messages and photos to my friends and family, to keep in touch with everyone, I never post anything on my feed"*. During the lockdown his habits have changed, he has spent more time on his social media and created an account in a new social media TikTok and has discovered new podcasts such as *"Flow podcast"*, he used his social media in order to: *"know the latest news about the Covid-19, the news all over the world, to find new hobbies and new things to do at home and to keep in touch with friends"*, his feelings about the consumption of social medias hasn't changed, he always felt happy whenever using it. After the lockdown, he felt that his routine came back to normal: *"I check my social media only once a day, just like before the lockdown, I feel like I only spend more time in online platforms because I was locked at home, with a lot of work and studies, I don't feel like I've kept my routine from the lockdown in my consumption of social media"*.

Rosa, 63 years old:

French and Portuguese, lives in Paris, Executive/Director in the public industry, use her social media only to contact her family and to post and share her daily life. She doesn't consider herself as a *"very connected person"*, but she loves to watch videos and share it with her inner circle. Before the lockdown, she used to *"spend less than 45-60 minutes per day on social media"*, she also only had an account on Facebook and WhatsApp, she used to post *"every few weeks, only to connect and keep in touch with my family, and to share posts for entertainment"*. She felt that social medias had a positive impact in her life, and she felt happy and inspired while using it. During the lockdown, her habits have changed since she visited her social media about *"6-10 times a day during at least 2 hours"*, she created an account on YouTube, the main reasons that she used social media were to find the latest news about COVID-19, to spend time because she felt bored, to make professionals and businesses contacts and still to keep in touch with her family. She continued to feel happiness while using it, but also a *"sense of belonging"*. After the lockdown, with the *"new normal life"* going on, she visited her social media: *"2-5 times a day, for 45-60 minutes"*, she doesn't feel that she spends now more time on social media, or that the lockdown has changed her consumption.

Louis, 28 years old: British, lives in Bristol, Employee, use his social media to share his passion for the music, to make professional contacts, to follow the new trends and to keep in touch with friends and family. His audience is basically his inner circle and the people who share the same hobbies. He considers himself as a connected person, since he follows daily everything that happens worldwide and posted daily, he used to visit his social media 2-5 times a day for 2 hours approximately, and already had an account on Instagram, Twitter, YouTube, Pinterest, LinkedIn, Snapchat and WhatsApp. He used to feel happiness, a sense of belonging while using his social medias. During the lockdown he was connected more than 5 hours, visiting his social medias “*almost 6 to 10 times a day*” and posted “*multiple times a day*”, he also has created an account on TikTok and have discovered a lot of new musicians during lockdown, specially lifestyle and workout influencers since “*he wanted to be healthier and feel in a good shape not to feel depressed during the lockdown*”, to resume he used social media mostly to connect with people, to learn new skills, for entertainment and also to share common interest with people. After the lockdown, he felt that he had found new hobbies and changed his routine, in the way that he eats, work out, he “*realized that it is important to take care of himself and he use a lot more YouTube and TikTok to disconnect from the global pandemic and all the issues around it.*”

Helena, 52 years old: Portuguese, lives in Portugal, Intermediate profession, use her social media to connect with her family and to share his passion which is cooking, sharing recipes and learn others from social medias. She considers herself as a connected person, since she used to visit her social media once a time for 2 hours at least, per day and had an account only on Facebook and Instagram. She used to “*feel happy and inspired*” while using her social medias. During the lockdown she visited her social medias “*6 to 10 times a day*” and spent at least 4 hours per day, she posted daily and has created an account on YouTube, she discovered new influencers specially in cooking, since she cooked a more than the usual while being bored, she also used it to find the latest news about the global pandemic and most importantly to keep in touch with her family. Her feelings remained “*happiness and a sense of belonging*” while using her social medias. After the lockdown, she changed her routine and have disconnect from social medias and the internet, in general, she still felt more connecting than before because of the restrictions in Portugal, she spends more time at home than before.

Sara, 17 years old: French, lives in Paris, student, she’s a Gen Z, use her social media to create content and maintain a digital reputation, she’s always connected and follow every online trend, especially in the fashion and music industry. She used to consider herself as a “*very connected person*”, she used to visit her social media “*6 to 10 times a day*” because she communicates a lot through social media, she

used to spend “*at least 3 to 4 hours a day on these platforms*”, she already had an account on Instagram, TikTok, Twitter, Pinterest, and Snapchat where she used to post daily. She used to feel “*happiness and a sense of belonging*” while using her social media, on a scale from 1 to 7 she said 4, as a neutral impact on her mental health. During the lockdown she felt “*disconnected from social media*” because she was not in a “*positive mind set*”, weeks after the lockdown she started to change her social media consumption by creating a more private account on Instagram and follow more people of her interest and not everyone. After the lockdown, she felt connected to social media but not as much as before since she now “*Enjoy more of the real life and what surround me not only my online social life*”.

The vertical analysis was crucial to understand the consequences in the consumer’s thoughts and behavior before, during and after the lockdown through several profiles with different characteristics. To complete the analysis the following paragraph discusses the horizontal analysis of the consumers which is an interesting part to understand what the consumers have in common.

3.2.5 Horizontal analysis of the consumers

This analysis is based on a transversal extra-interview operation, it analyzes how each item was addressed by all respondents, this analysis forms the basis of the synthesis report of the qualitative study. The most frequent categories and sub-categories are identified, we compare the richness of the vocabulary used, the quantification, the frequency of occurrence, we count the number of times the same category (*words, phrases, themes*) has been mentioned by the same person (*vertical analysis*) or on all the interviews (*horizontal analysis*).

Theme 1: The needs to find new hobbies and a sense of belonging when social distancing

The tendency that emerges in all interviews of the 6 people interviewed is the use of social networks to think about other things than the pandemic, “*to find new occupations and hobbies*”⁵⁸ but also “*spend time because of the lockdown, to find new passions and new things to do at home, to follow new trends, to feel a sense of belonging, to connect and keep in touch with friends and family since I couldn’t be with them*”⁵⁹ and “*to keep in touch with friends and family*”⁶⁰. Among the 6 consumers interviewed,

⁵⁸ Consumer Kloé

⁵⁹ Consumer Kloé

⁶⁰ Consumer Bruno

all of them mentioned using internet to “*escape*”, to “*have fun*”, to “*find a new hobby*” or to “*make time pass faster*”.

The tendency noted in these interviews are the change of consumption of social networks, knowing that 3 of them have created an account on the platform TikTok and 2 of them have downloaded YouTube. We observe a tendency in the change of consumption in 3 of our consumers since they had more time to explore and discover new inspirations: “*I had more time to discover more profiles based on my interest*”⁶¹ or “*I spend so much time online that I’ve discovered more what I like and dislike in social media*”⁶². Even, one of them told me that she discovered a new hobby “*I’ve discovered that I love yoga, meditation, art and now I follow more people that have the same inspiration as me*”⁶³.

One of them told me that he changed the way he has changed his way of eating and he is much more careful about his health by doing sports “*I have discovered new lifestyle and workout influencers because I wanted to be healthier and I throughout that being locked would help me to be more consistent*”⁶⁴, another interesting finding concerning social media consumption: “*I’ve totally changed my consumption I used to have a public account with a lot of followers, after the lockdown I understood what is really important, and I have created a private account and started to share things that really interest me in the fashion and music industry*”⁶⁵.

⁶¹ Consumer Kloé

⁶² Consumer Kloé

⁶³ Consumer Kloé

⁶⁴ Consumer Louis

⁶⁵ Consumer Sara

What were the main reasons of why you used social media?

6 réponses

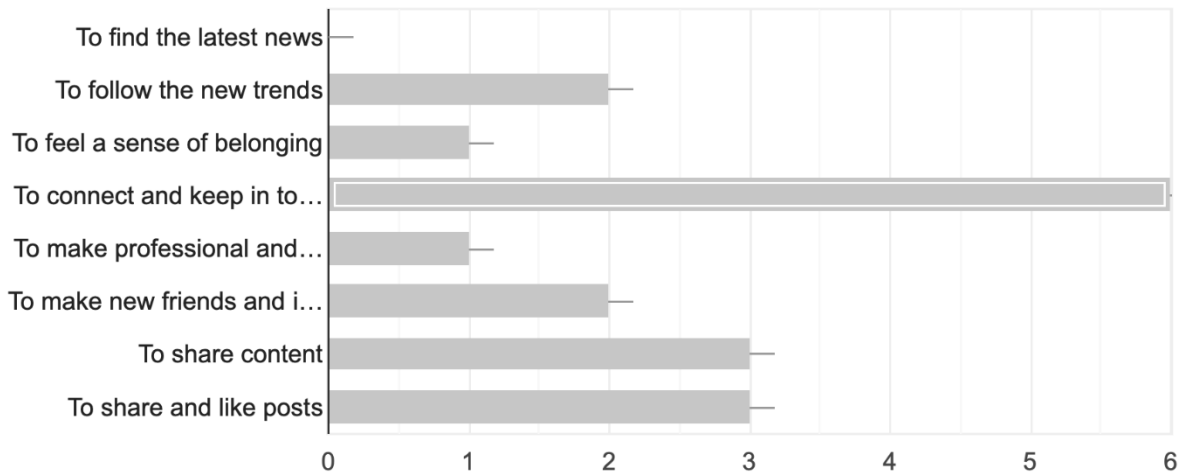


Figure 14: The main reasons for social media before lockdown (Own production)

What were the main reasons of why you used social media?

6 réponses

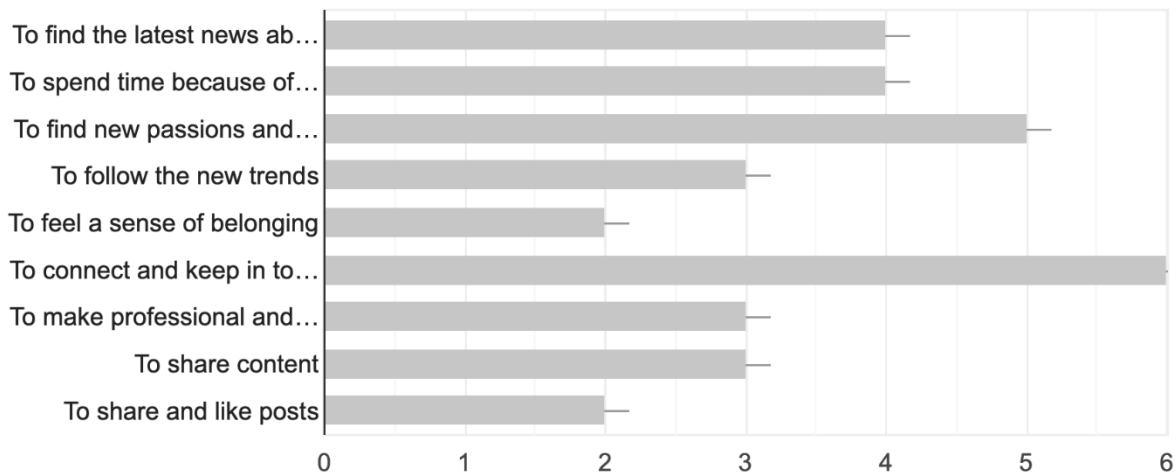


Figure 15: The main reasons for social media during lockdown (Own production)

From the responses of the stakeholders, we can observe that the consumer's expectations are different before and after the lockdown, the panel unanimously seeks to stay connected with their loved ones, the most used words are “*connect*” and “*keep in touch*”, these are the “*main reasons why I use my*

social networks even before social distancing”⁶⁶. In terms of news, there has been an increase in consumption due to covid-19, social isolation and its new rules. There was also an increase in “*following new trends*” and an increase in using social networks to find new hobbies. In terms of work, there has been a great evolution in professional contacts and meetings since this was the only way to keep working while social distancing. Three of them said they were connected all the time because of work, they had “*meetings all day long*”⁶⁷ and sometimes worked “*way more than usual and overtime to make up for the impact of the pandemic on our business*”⁶⁸.

Theme 2: Consuming society: Well-being of the consumers

This proposal can be classified in a category that we can call “*the needs of the consumer*” organized around two themes key words, the search for “*well-being and belonging*”.

Initial observation, to the question: “*To what extent do you used to think social networking sites are impacting your overall wellbeing?*”, all consumers responded on a Likert scale from 1 to 7, with 1 being “*positive impact*”, 4 being “*neutral*” and 7 being a “*negative impact*”. Before the lockdown, the 6 stakeholders responded between 1 and 4, no one felt that social networks had a negative impact on their mental health. 3 of them told me that “*social networks are just my virtual profile, nothing changes from the real life*”, only one of them told me that she had chosen “*neutral*” because it was before the lockdown because she changed her consumption and had made a more private profile and have felt better ever since, otherwise she would have chosen “*negative impact*”⁶⁹.

⁶⁶ Consumer Rosa

⁶⁷ Consumer Louis

⁶⁸ Consumer Rosa

⁶⁹ Consumer Sara

To what extent do you used to think social networking sites are impacting your overall wellbeing?

6 réponses

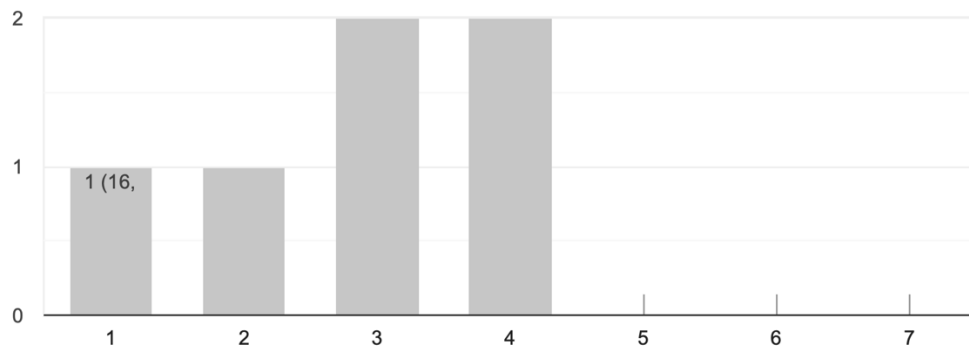


Figure 16: Impact of social networks on the well-being before the lockdown (own production)

As we can observe, during the lockdown, the 6 stakeholders responded between 1 and 5, only one person felt that social networks had a negative impact on their mental health because she struggled during the lockdown: “*she felt disconnected from social media because she was not in a positive mind set*”.

To what extent have you thought social networking sites were impacting your overall wellbeing?

6 réponses

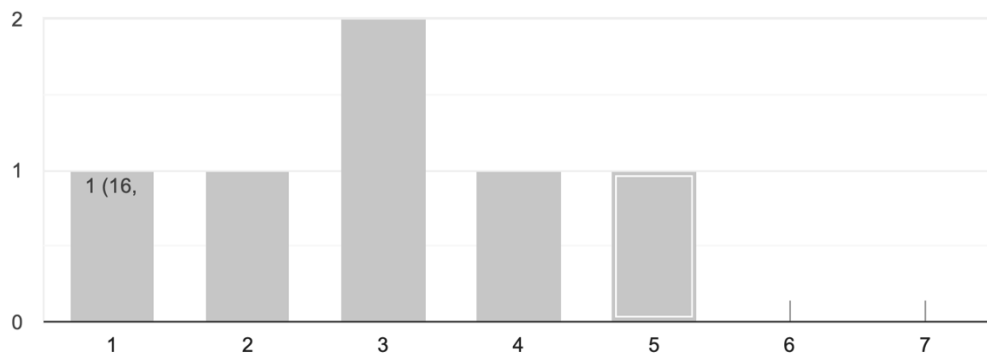


Figure 17: Impact of social networks on the well-being during the lockdown (own production)

When asked about the emotions felt while using social networks, the panel is relatively similar in terms of emotions: 6 of them felt “*Happiness*”, 3 of them felt “*Inspiration*” and 2 of them felt “*Sense of*”.

belonging” Both of them told me that it helped them a lot to deal with loneliness while social distancing “*He feels happiness, a sense of belonging while using his social medias*”⁷⁰.

About the “*Boost self-esteem*” one of them explained that the feeling that she experienced while using her social network were positive and helped her feel better about her perception with herself: “*She felt that social medias had a positive impact in her life, and she felt happy and inspired while using it*”⁷¹ an other consumer shared his story: “*Since he wanted to be healthier and feel in a good shape not to feel depressed during the lockdown, to resume he used social media mostly to connect with people, to learn new skills, for entertainment and also to share common interest with people, thanks to that, he felt happiness and inspiration while using social medias*”⁷².

Only one of them felt “*Fear of missing out*” and other feelings: “*Happiness, fear of missing out and sense of belonging at the same time, which is extremely controversial*”⁷³, she explained that the fear of missing out was translated as spending so much time online that she was afraid to miss a new trend to participate or an interesting topic to comment.

What emotions did you used experience when using social networking sites?

6 réponses

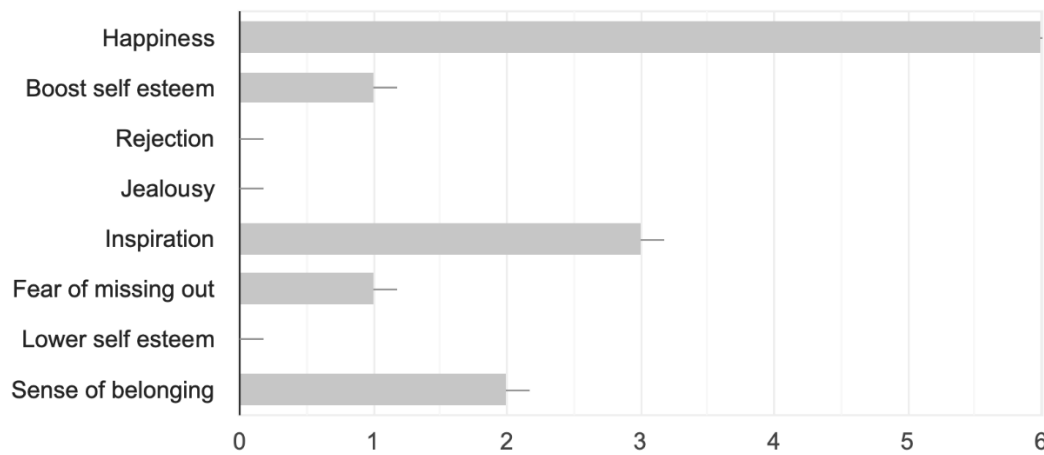


Figure 18: Emotions experienced when using social networks (Own production)

⁷⁰ Consumer Louis

⁷¹ Consumer Rosa

⁷² Consumer Louis

⁷³ Consumer Kloé

Theme 3: The extreme consumption

This proposal can be classified in a category that we can call "*the virtual world consumption*" organized around two themes key words, the search for "*occupation and virtual connection*".

This study revealed a large consumption of social networks during the lockdown, "*During the lockdown, her habits have changed since she visited her social media about "6-10 times a day during at least 2 hours"*"⁷⁴, "*During the lockdown he was connected more than 5 hours, visiting his social medias almost 6 to 10 times a day and posted multiple times a day*"⁷⁵. As we can observe in figures 14,15 and 16 there is a large increase in consumption during the lockdown compared to before, 66,7% of the consumers were spending 45/60 minutes per day online, 16,7% were spending even less than 30 minutes online and 16,7% were spending between 1:30 and 2 hours, none of the 6 stakeholders responded more than 2 hours.

How many time you used to spend on Social Media Network, per day?

6 réponses

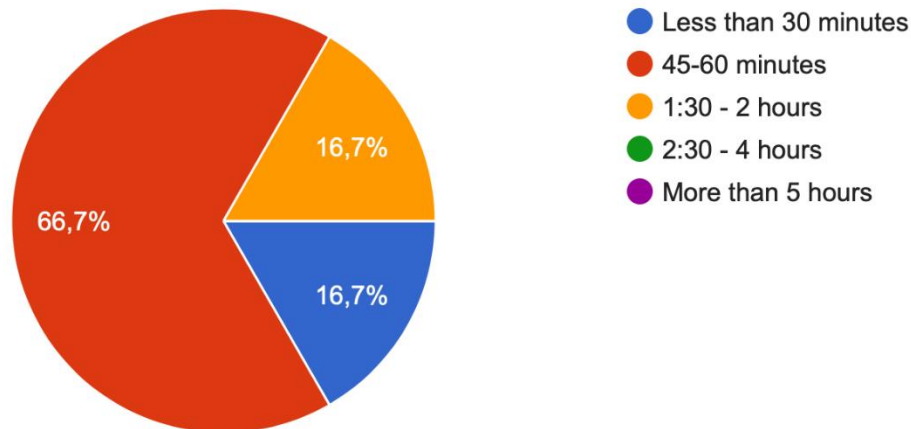


Figure 19: Time spent on social media before the lockdown (Own production)

When asked how many hours they spend online per day while locked at home, 50% responded 1:30 to 2 hours, 33,3% responded more than 5 hours and 16,7% responded 2 to 4 hours. This has an obvious explanation: the social distancing. Some of them explained that the extra time they spend online was

⁷⁴ Consumer Rosa

⁷⁵ Consumer Louis

because they discovered new hobbies: *“I’ve discovered that I love yoga, meditation, art and now I follow more people who have the same inspirations as me”*⁷⁶ or new profiles, accounts or channels *“During the lockdown his habits have changed, he has spent more time on his social media and created an account in a new social media “TikTok” and has discovered new podcasts such as “Flow podcast”*⁷⁷. There is a great agreement among the consumers surveyed regarding the typical and current online consumer profile, characterized as “connected”, this is why for people who were already very connected virtually, there is a tendency in wanting to improve their content, their subscriptions and everything around their profile: *“I had more time to discover more profiles based on my interest”*⁷⁸.

On the question of how much time they spent on social networks while social distancing, one of the speakers told me that the lockdown had the opposite effect on her, and she had taken advantage of it to reflect on her consumption and her online life, and the consequences are that she understood that she had different goals now, she wanted to *“focus on my real life and my future rather than my virtual profile”*.

How many time have you spend on Social Media Network per day?

6 réponses

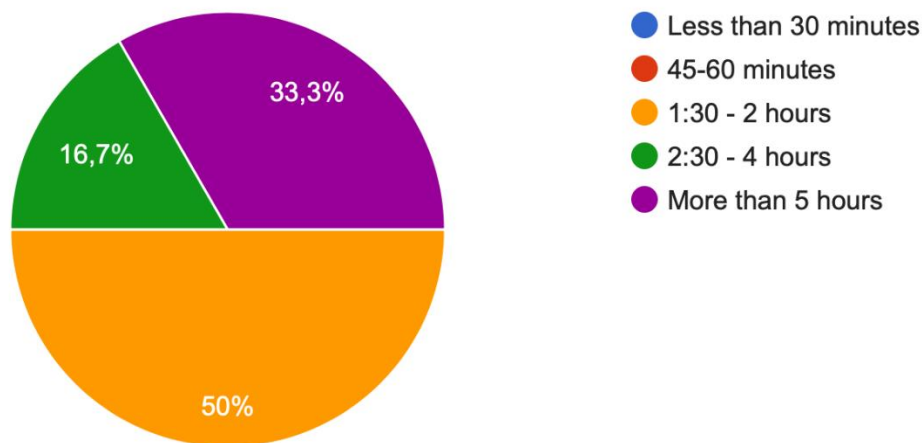


Figure 20: Time spent on social media during the lockdown (Own production)

⁷⁶ Consumer Kloé

⁷⁷ Consumer Bruno

⁷⁸ Consumer Kloé

When asked how much time they spend on social networks in order to analyze the consequences of the lockdown on the online consumption, it is very clear that the majority of the consumers have kept the same habits as during the lockdown, or at least have increased their consumption if we compare to before the self-isolation, indeed on one hand 33,3% have reduced their consumption and now spend less than 30m per day online: *“After the lockdown, she felt connected to social media but not as much as before since she now enjoy more of the real life and what surround me not only my online social life”*.⁷⁹ On the other hand, we observe an increase in consumption (comparing to before, figure 14⁸⁰), with 33,3% that spend between 2.30 and 4 hours online per day. *“After the lockdown, he felt that he had found new hobbies and changed his routine and he use a lot more YouTube and TikTok to disconnect from the global pandemic and all the issues around it”*⁸¹.

Some of the consumers justified this with the fact that restrictions are still in place where they live: *“She still felt more connecting than before because of the restrictions in Portugal, she spends more time at home than before”*⁸².

How many time per day, do you spend on your social media network?

6 réponses

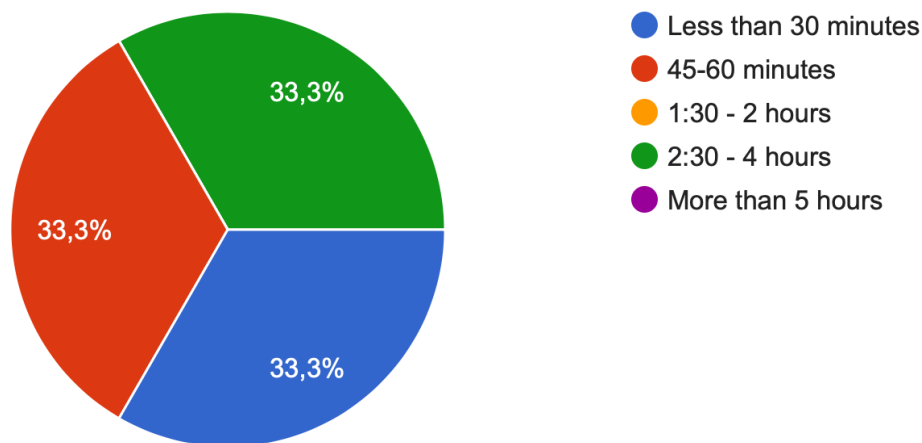


Figure 21: Time spent on social media after the lockdown (Own production)

The summary of the interviews conducted among the consumers reveals the challenges a lot of topics such as mental health, feelings, hobbies, self-isolation and more. In the last part of the thesis, an

⁷⁹ Consumer Sara

⁸⁰ Figure 14: Time spent on social media before the lockdown (Own production)

⁸¹ Consumer Louis

⁸² Consumer Helena

analysis will be carried out to answer the research questions in a relevant way to justify the essay and identify a maximum of trends.

The last part of the thesis represents an analysis and will be carried out to answer the research questions in a relevant way to identify a maximum of trends.

CHAPTER IV – Discussion of the results

The last part of this thesis represents the response to the questions of the essay, it will be divided into two parts: first, the comparison of the results obtained during the two studies carried out, then the recommendations that can be made based on the entire study.

4.1 Analysis and discussion about the results

In fact, three research questions guided the qualitative study to provide an answer to the following question: “What were the biggest changes on social networks while social distancing and in quarantine?”. For ease of understanding, the answers will be discussed by this research question, including the results of both qualitative studies with consumers and influencers.

Question 1: How much have our habits changed during the lockdown? And what are the consequences on our current consumption?

To answer the first question, the paragraph below will compare both consumer’s expectations and influencer’s results. 2020 was marked by the quarantine due to covid-19 and as changed everyday life in various way, one of which is the way people use the internet to entertain themselves. The study revealed to us the significant increase of consumption while social distancing (*Figure 15⁸³, figure 16⁸⁴*). Social networks can be used in many ways, at first to find sources of reliable information for updates on the coronavirus at the start of the pandemic in early 2020. Then, for social interaction and entertainment, in fact socializing with friends and family virtually was very common among all age groups, for personal or professional, academic reasons. Of course, social medias were used for entertainment, video consumption were used the most.

Other findings, the ability to connect through social media helps alleviate feelings of isolation and boost the self-esteem and increase the sense of psychological comfort.

⁸³ Figure 15: Time spent on social media during the lockdown (Own production)

⁸⁴ Figure 16: Time spent on social media after the lockdown (Own production)

Thanks to the study carried out among the consumers we observe that statically there is significant differences for low traditional media consumption and the high consumption during the quarantine, it should be noted that the consumption of every consumer has increased while social distancing, everyone spent between 1:30 hours to more than 5 hours connected per day and visited their social media 4 to 10 times a day. According to the qualitative consumer survey, we observe the tendency to keep the same habits and consumption after the lockdown with the consumers that admitted spending more time on social networks than before and influencers that have admitted to have more work now than before the quarantine. The consequence on the current consumption is qualified as “*stricter*” and more “*aware*” about all the decisions that they made on social media.

Question 2: About the need to be connected all the time through social networks to feel a sense of belonging? Did it had an impact on our well-being?

This question is focused on the feelings of both consumers and influencers, through which we try to understand their opinions. All agree that being in quarantine was not easy for their well-being and their mental health, some refer to this as a “*great opportunity to grow*”⁸⁵, some were more negative and said that it was “*awful*”⁸⁶ and that it was a “*tough time*”⁸⁷. For some of them, it was positive because they worked on their mental health, changed their diet, exercise “*he wanted to be healthier and feel in a good shape not to feel depressed during the lockdown*”⁸⁸, they found new hobbies “*I’ve discovered that I love yoga, meditation, art*”⁸⁹. The study has showed that each of the consumers has changed their consumption pattern, indeed having all their free time, at home, without being able to go out has made them think, evaluate how they use their social network, for what purpose, in terms of their subscriptions, each one of the consumers have referred to having unfollowed many influencers who no longer create appropriate content for them and have followed new ones that have more common and interesting content for them. In fact, some of the influencers have confirmed this trend “*I started quarantine with 62k and now I have 62k*”⁹⁰, “*she has gained about 1000 followers and thought that people were more “active” during quarantine*”⁹¹, “*she gained about 10k*”⁹².

⁸⁵ Consumer Louis

⁸⁶ Influencer Mina Marlana

⁸⁷ Consumer Rosa

⁸⁸ Consumer Louis

⁸⁹ Consumer Kloé

⁹⁰ Influencer MinaMarlena

⁹¹ Influencer Morgane

⁹² Influencer CharlottexBeer

For all the respondents, quarantine was a challenge for their mental health, some of them tried to live in the fullest and make it an opportunity for changes. As for the social networks, we can conclude that it has changed drastically, the consumer expects more and want only quality content which represent a huge challenge for the influencers and the brands with whom they work.

Question 3: How brands direct their strategies to maximize their profits and gain new loyal consumers over the new ways of acting in social medias?

This question will focus more on company results during the qualitative study. The fact is, we all know that today's consumer is informed, connected and demanding of the quality of products and services. Firstly, the influencers interviewed have well targeted the expectations of today's consumers in terms of content. On the other hand, the answers show the extent to which the consumer in the broadest sense has multiple requirements. They usually link the influencer and the brand that they are promoting since the product or service promoted must meet their goals and achieve more objectives at the same time. The challenge for companies is growing as consumers' expectations of quality content become more and more important, especially during a crisis such as the quarantine due to covid-19. As a result, influencers have had to be more imaginative in creating homegrown content for brands "*more content is now indoors so I've had to find a new set up*"⁹³, knowing that during the quarantine it was hard not to feel on a "*sponsored*"⁹⁴ and "*less authentic*"⁹⁵ content.

Companies should promote influencers who make quality content and not just a "*product placement*", by producing only a short video on a product that they haven't tested before; in fact, it is important to know well the brand and the product to have a better reach, Mina Marlana replied: "*I only want to show my audience content I know they will like and to me having their trust is more valuable than any single partnership*"⁹⁶. It is a great example of an influencer who works and focuses a lot on her community before promoting a product, thanks to that the brands can be sure that they will have good return in their investment by making profit knowing that she is only doing partnerships that matters for her community.

⁹³ Influencer CharlottexBeer

⁹⁴ Influencer CharlottexBeer

⁹⁵ Influencer CharlottexBeer

⁹⁶ Influencer MinaMarlena

For all respondents, companies should only partner with serious influencers, who do research and targeted work which fits them and make them feel that they are also winning with the offer that they propose. So, they must improve the communication around the product, give information to consumers and meet its commitments in all brands to foster consumer confidence.

The study showed that the ultimate expectation for a product or service, its commitments and communications must focus and the transparency. Consumers often feel that transparency is the most important criteria to purchase a product, they want both companies and influencers to be clear and not cheat on what they offer.

Conclusion

The new normal, where all our daily interactions are mediated by screens and online profiles, has made us change the way we behave on our social platforms. The global pandemic and the quarantine as brought many changes to our daily consumption when the things that bring people together is shared experience, feelings, thoughts and beliefs.

To the question: *How the lockdown due to the pandemic caused by Covid-19 has changed the way we use social media?* I answer that the way we use social media is constantly evolving, every day, every hour, every minute, new trends are created, new ways of using social media are trending, yesterday it was posting pictures, today it's short and creative videos, tomorrow it will be another new trend that everyone will include in *the social daily online life*. It is true that everything evolved since the first quarantine in March 2020. In fact, through all the research made for this essay, we can observe a strong tendency in new ways of using social media, but also a new consumer that expects now more from the image of the brands, from the companies, from the influencers that promote it! The quarantine and its consumption have transformed the communication and the relationship between companies and consumers, the market needs to be more “transparent” and “honest” about products and services since the consumer is the one that change the advertising, brands must adapt and make efforts about “quality” and “promotion” because every consumer is a player in the game of *seducing the market* and the consumer that is extremely connected and well informed about everything.

To the question: **“How will the tourism industry survive this crisis with all the new measures implement by each country?”** I answer that the tourism industry will survive with “innovation”, “creation”, “creativity” and “reality” to face the consequences of the pandemic due to the spread of the virus that affected all the tourism industry and its professionals. It is necessary to recover smartly, every traveler needs to feel safe before going to a destination, countries and their politicians must be clear about the situation and be responsible for the safety of their tourists with respective prohibitions, limitations, vaccines and Covid tests. In terms of responsibility, everyone must be flexible in terms of cancellations policies because we all know that it's hard to project yourself on vacation knowing that you could end up not going because the situation got worse, since each countries has its rules and its standards, for lockdowns, about the PSR test or another form of testing, even because by being flexible, they can obtain future reservations even longer sometimes. Local tourism seems a great solution to

relaunch the economy since you may have less restrictions than travelling far and it can be a great opportunity to explore areas with lower population densities, closer to the natural environment than popular and public gatherings to support the sustainable recovery of tourism and promote a safe traveler confidence.

The keys for companies to survive in a post pandemic crisis are “*communication*” and “*creativity*”. Communication and marketing are extremely important to recover such as creating new products, new services being aware of the new trends is fundamental, companies must create content that inspire trust, acting responsibly to ensure their recovery they need to be “*transparent and clear*”.

To conclude, social networks has changed and evolved over the lockdown due to the pandemic, challenging companies, influencers, all sectors such as the tourism and its professionals to find creative and responsible solutions to survive this crisis, together. Everyone needs to be in solidarity and be guided, whether it is brands, professionals or consumers, as each has an impact on the other, because everyone has the same goal: Survive this crisis together.

Limitations of the Investigation

The limitation of the investigation resides in the lack of books, references, analyses since the subject is about the lockdown due to covid-19 that happened in March 2020. As for the qualitative study, it was very difficult to obtain responses from tourism professionals, only one linked to tourism responded to me, despite 400 messages sent.

Suggestions about future investigations

For the suggestions of future investigations, several lines of study can represent a future study research.

- 1) Focus on the well-being of the consumers during the several lockdowns between 2020 and 2022, during the interviews with the consumers it was interesting to understand how everyone experienced the lockdown on an emotional level, as well as their consumption online. This is why the second theme of my study research with the consumers is called: Consuming society: Well-being of the consumers.
- 2) It was interesting to get to understand what lies behind the job of the Influencers because we tend to think that everything is simple and that it's about making money easily but by talking to them, I quickly understood that there is a lot of work behind it. It would have been interesting to study more this subject, at the level of brands and partnerships to understand better the system and everything behind it.
- 3) Focus on the brands, how did they manage with the entertainment of their clients, in terms of productivity, production, content, promotion, customer care.
- 4) And for the consumers, it would be relevant to analyze their behavior and consumption after the quarantine, to study the changes and what companies can do to make them satisfied with their products and services.

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Guide of the interview with the consumers

1. Before the lockdown

In this part, we evaluate the consumption and habits on social networks of the consumers, before the quarantine, to investigate possible changes in the consumption of individuals.

- 1) How many times you used to look at your Social Media Network, per day?
- 2) How much time you used to spend on Social Media Network, per day?
- 3) Did you had an account on some of the social networks mentioned below:
- *TikTok, Twitter, YouTube, Pinterest, Facebook, Linkeldn, Snapchat, WhatsApp*
- 4) How often did you used to post on social media?
- 5) What were the main reasons of why you used social media?
- 6) What were your personal benefits of using social networks?
- 7) To what extent do you used to think social networking sites are impacting your overall wellbeing? (*Likert scale from 1 to 7*)
- 8) What emotions did you used experience when using social networks?

2. During the lockdown

Consumption while in quarantine: this section is intended to understand if the consumption of individuals have increased while social distancing, in what extend, if it has a positive or negative impact in individual's mental health and if it had an impact in the present.

- 1) How many times have you visited your Social Media Network, per day ?
- 2) How much time have you spend on Social Media Network per day?
- 3) How often have you posted on social media?
- 4) Did you have created an account in a *new social media*?
- 5) If the answer is yes, can you mention *which one below*
- 6) Did you discovered and have followed new Influencers during lockdown?
- 7) What were the main reasons of why you used social media?
- 8) What were the personal benefits of using social media networking sites?
- 9) To what extent have you thought social networking sites were impacting your overall wellbeing? (*Likert scale from 1 to 7*)

- 10) What emotions do you experienced when using social networking sites?
- 11) How many times per day, do you look at your social media network?

3. After the lockdown

Back to normal: this section is indented to understand at what point the consumption as changed if it has increased or decreased in compared to before and during the quarantine.

- 12) How much time do you spend on your social media network, per day?
- 13) Do you feel consequences of the quarantine in your social media consumption?
- 14) It has changed the way you use social networks?
- 15) If the answer is yes, can you mention the reasons below:
- 16) Have you kept your habits from the quarantine?
- 17) Do you wish to be able to disconnect from the social media?
- 18) If the answer is yes, can you mention the reasons
- 19) Or, at the contrary you feel more connected to social media than you ever did?

4.6 Guide of the interview with the influencers

1. Presentation

- 1) Present yourself
 - Instagram account
 - Age, Profession
 - Account content (*fashion, lifestyle, travel, artist*)
- 2) How many followers do you have on your Instagram account?
- 3) Why did you started your influencer activity on social media?
- 4) Who is your target audience? And why?
- 5) Your content is based on:
 - Pictures
 - Videos
 - IGTV's
 - Reels
 - Short Videos with transitions
 - Only sponsors and partnerships posts
- 6) Do you associate your publications with your daily life? or, they are more distinct?
- 7) Do you know well the "typical" profile of the people who follows you?
- 8) About age, gender, profession, people are similar to your style? Or they are completely distinct and random?
- 9) What kind of techniques do you use for profitability for the level of your followers? And why?
- 10) How do you consider yourself as an Influencer?
- 11) How many followers do you want to reach and why?

2. Partnerships

- 12) Have you ever done partnerships with brands? How do you select these brands?
- 13) If you work with brands, in terms of productive results for the companies that ask for partnerships, do you think that there is an important difference between working with Nano/Micro/Mega Influencers, in the level of proximity with the audience, and results for the brand?

- 14) What types of services they usually ask?
- 15) Do you accept every proposition of partnership with brands?
- 16) If your answer is no, can you explain why?
- 17) On a scale from 1 to 7, how do you feel about your contribution for the growth of the company, after doing a post/story about their brand?
- 18) Can you tell me 1 or 2 product features that you believe are most important to consumers right now?

3. Social Media

- 19) Did you have an account on some of the social media mentioned below:
- Instagram
 - Facebook
 - YouTube
 - Snapchat
 - Twitter
 - TikTok
- 20) Does any of the apps helps you consolidate the work you do through Instagram?
- 21) Do you believe Instagram has eradicated the presence of the others social media network? If your answer is "yes" mention which ones?

4. Evolutions and changes in the Influencer World

- 22) Do you think the influence of brands and rewards has changed the way people publish in Instagram in particular?
- 23) If you could change something about the image of the Influencers, what would it be?

5. Covid Lockdown

- 24) How do you felt about the fact that you could only create content at home?
- 25) Did brands has contacted you? More than usual? How much in an average?
- 26) Did you have gained more followers? How much in an average?

27) In your opinion, the influencers world changed during quarantine?

28) Have you changed your strategy and content?

6. Personal data

29) Gender

30) Age

31) Nationality

32) Place of residency

33) Academic level

34) Socio professional category