



**EGOCASTING ON SOCIAL MEDIA: A QUALITATIVE STUDY OF THE USE OF
INSTAGRAM BY GENERATION Y, IN THE CONTEXT OF TRAVEL**

Master thesis

Ismail Alimasi Binmasudi

Eskisehir, 2018

**EGOCASTING ON SOCIAL MEDIA: A QUALITATIVE STUDY OF THE USE OF
INSTAGRAM BY GENERATION Y, IN THE CONTEXT OF TRAVEL**

Ismail A. Binmasudi



MASTER THESIS
Communication Design and Management

Supervisors:
Professor Deniz Tasci
Asst. professor Ufuk Eris

Eskişehir
Anadolu University
Graduate school of social sciences
April, 2018

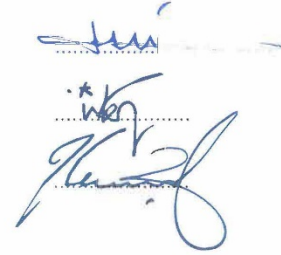
FINAL APPROVAL FOR THESIS

This thesis titled “Egocasting on Social Media: A Qualitative Study on the use of Instagram by generation Y in The Context of Travel” has been prepared and submitted by Ismail A. BINMASUDI in partial fulfillment of the requirements in “Anadolu University Directive on Graduate Education and Examination” for the grade of Master of Arts in the Department of Communication Design and Management; has been examined and approved on 20/04/2018.

Committee Members

Signature

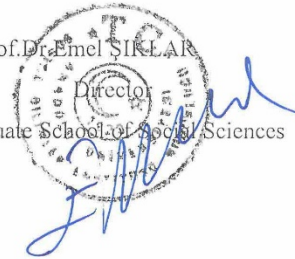
Member (Supervisor) : Prof.Dr.Deniz TAŞCI
Member : Assoc.Prof.Dr.İçten Duygu ÇALLI
Member : Assist.Prof.Dr.Ufuk ERİŞ



20/04/2018

Date

Prof.Dr.Emel ŞİRELAR
Director
Graduate School of Social Sciences



ABSTRACT

Egocasting on social media: a qualitative study of the use of Instagram by Generation Y, in the context of travel

Ismail A. Binmasudi

Department of communication design and management

Anadolu university, graduate school of social sciences, April 2018

Supervisor: Professor Deniz Tascı

Co-supervisor: Asst. Professor Ufuk Eris

The advent of social networks has given rise to new behaviors and these deserve to be studied, since they contribute to building the online identities of users. Most researchers point out that online interactions shape the self as much as offline interactions do. Therefore, the overall goal of this research is to better understand the motivations of the egocasting behaviour displayed by the youths of Generation Y on social media, and to find out how this behaviour influences their travel experience. Instagram application is taken as a research universe for this purpose. This qualitative research is designed according to semi-structured interviews held with 30 Instagram users, and the content analysis of their Instagram accounts. The results show different motivations related to egocasting, such as hedonism, promoting self-image, love of sharing, inspiration, search for information as well as motivation related to business. The research also provides explanations for different online behaviors emitted by Instagram users. This research not only helps to better understand the construction of the digital self and highlights some changes in the way young people travel, but also emphasizes the impact that egocasting can have at the level of the decision-making process in the context of travel. Finally, the study provides valuable insights to executives as it helps to better understand online consumer behaviors.

Keywords: Egocasting, Instagram, Generation Y, Travel, digital self.

ÖZET

SOSYAL MEDYADA ‘EGOCASTING’: SEYAHAT BAĞLAMINDA INSTAGRAMIN Y KUŞAĞI TARAFINDAN KULLANIMINA İLİŞKİN NİTEL BİR ÇALIŞMA

Ismail. A. Binmasudi

Anadolu Üniversitesi Sosyal Bilimler Enstitüsü, Nisan 2018

İletişim Tasarımı ve Yönetimi

Danışman: Prof. Dr. Deniz Taşçı,

Yrd. Doç. Dr. Ufuk Eriş

Sosyal ağların ortaya çıkması yeni davranışlara yol açtı. Bu gelişme kullanıcı kimliklerinin yapılandırılması bakımından katkı sağladığı dikkate alındığında üzerinde bir çalışma yapılmasını hak ediyor. Bu araştırmanın genel amacı, sosyal medyadaki Y kuşağının bireysel kişiliğin “egocasting” belirli davranışına ilişkin motivasyon yanı sıra bu davranışların onların seyahat deneyimini nasıl etkilediğini daha iyi anlamaktır. Bu amaçla araştırmada Instagram uygulaması araştırma evreni olarak alınacaktır. Araştırma 30 katılımcı ile yapılan görüşmeler ve söz konusu katılımcı Instagram hesaplarının içerik analizine göre tasarlanmıştır. Sonuçlar bireysel kişiliğin “egocasting” davranışa ilişkin farklı motivasyonları göstermektedir: örneğin, zevke (hedonic), özeleştirini teşvik etmeye, aşk içerikli paylaşma, ilhama ve işe ilişkin motivasyonlar. Araştırma ayrıca Instagram kullanıcılarının farklı çevrimiçi davranışlarına ilişkin açıklamalar da içermektedir. Bu araştırma dijital benliğin yapısı ve gençlerin seyahatlerindeki bazı değişikliklerin ana hatlarını daha iyi anlamamıza yardımcı olacaktır. Bunun yanı sıra çalışma bireysel kişiliğin “egocasting” seyahat kapsamına ilişkin karar alma sürecini etkilediğini vurgulamaktadır. Son olarak, çalışma çevrimiçi kullanıcı davranışlarının daha iyi anlaşılması için yöneticilere kıymetli bilgiler sağlayacaktır.

Anahtar kelimeler: Egocasting, Instagram, Y kusağı, Seyahat.

ACKNOWLEDGMENTS

This thesis would not become a reality without the participation of different individuals who offered to me their contribution directly or indirectly. For this reason, I would like to thank them from the deepest of my heart.

Foremost, I would like to express my most sincere gratitude to my supervisors; Professor Deniz Tascı and Asst. Professor Ufuk Eris for their competence, scientific rigor, motivation and patience. Their guidance helped me all the time of research and writing of this thesis.

Many thanks to all thirty participants who constituted the population of this research. They made this work possible by offering me their time and sharing their Instagram as well as travel experiences. Every discussion with them was a real pleasure. I am deeply grateful for their trust and contribution.

Special thanks are due to my family for their love, prayers and enormous assistance in all my academic activities. Also to all my colleagues at Anadolu university with whom I shared ideas, difficult and pleasant moments. I can't conclude this section without thanking my friends and every individual who supported me in one way or the other during my academic journey, and more specifically for the realization of this thesis.

20/04/2018

STATEMENT OF COMPLIANCE WITH ETHICAL PRINCIPLES AND RULES

I hereby truthfully declare that this thesis is an original work prepared by me; that I have behaved in accordance with the scientific ethical principles and rules throughout the stages of preparation, data collection, analysis and presentation of my work; that I have cited the sources of all the data and information that could be obtained within the scope of this study, and included these sources in the references section; and that this study has been scanned for plagiarism with “scientific plagiarism detection program” used by Anadolu University, and that “it does not have any plagiarism” whatsoever. I also declare that, if a case contrary to my declaration is detected in my work at any time, I hereby express my consent to all the ethical and legal consequences that are involved.


Ismail A. Binmasudi

LIST OF CONTENTS

	<u>Page</u>
TITLE PAGE	i
FINAL APPROVAL FOR THE THESIS	ii
ABSTRACT.....	iii
ÖZET	iv
ACKNOWLEDGMENTS	v
STATEMENT OF COMPLIANCE WITH ETHICAL PRINCIPLES AND RULES..	vi
LIST OF CONTENTS.....	vii
LIST OF TABLES	x
1. INTRODUCTION	1
1.1. Research Problem.....	1
1.2. Brief Overview About Instagram.....	3
1.3. Definition of Generation Y.....	4
1.4. Aim and Objectives of the Research	5
1.5. Structure of the Thesis	5
2. LITERATURE REVIEW	7
2.1. Traditional Psychology : Psychodynamic Perspective and Social Psychology	7
2.1.1 The Concept of Self.....	8
2.1.1.1. An individual Self.....	8
2.1.1.2. An individual and social Self	9
2.1.1.3. A social Self.....	9
2.1.1.4. Self-esteem	10
2.1.1.5. Narcissism.....	11
2.1.2. Social motivation.....	12
2.2. The Evolution of the Concept of Self on the Web.....	13
2.2.1. The digital self	14
2.2.2. Egocasting.....	16
2.2.2.1. Egocasting at an extreme level.....	17
2.3. Tourism 2.0 And Photography	18

2.3.1. The rise of e-tourism.....	18
2.3.2. Photography and the construction of self	19
2.3.3. Publication of travel photos on social networks.....	20
2.3.4 Social networks as a source of inspiration.....	21
2.4. Conceptual Framework.....	22
2.4.1. Research tracks	23
2.4.1.1. Motivations of egocasting behaviors	23
2.4.1.2. Habits and behaviors related to travel.....	24
3. METHODOLOGY	26
3.1. Research Field.....	26
3.2. Data Collection Methods.....	27
3.2.1. Semi-structured interviews	27
3.2.2. Online survey.....	28
3.2.3. Content analysis	28
3.3. Data Collection Tools	28
3.4. Data Analysis Method	29
3.5. Sample.....	29
3.5.1. Criteria for inclusion of participants	31
3.5.1.1. Age.....	31
3.5.1.2. Activity on Instagram.....	31
3.5.1.3. Travel	32
3.5.1.4. Language.....	32
3.5.2. Sampling method and recruitment of participants.....	32
3.5.3. Consent of the participants	33
3.5.4. Data collection procedure.....	33
4. RESULTS	34
4.1. Results of the Content Analysis.....	34
4.1.1. Descriptive statistics.....	34
4.1.2. Content and egocasting	36
4.2. Results of the Interviews and Online Survey	37

4.2.1. Egocasting.....	37
4.2.1.1. Hedonic motivation.....	38
4.2.1.2. Motivation related to self-image.....	40
4.2.1.3. Motivation related to love of sharing	45
4.2.1.4. Motivation related to the search for information and decision-making.....	49
4.2.1.5. Motivation related to inspiration.....	51
4.2.1.6. Motivation related to business	53
4.2.2 Travel habits.....	54
4.2.2.1. Travel as a priority	54
4.2.2.2. Culture	56
4.2.2.3. Photos and nostalgia	57
4.2.2.4. Searching for travel information.....	58
5. DISCUSSION	61
5.1. Summary of Results.....	61
5.1.1. Motivations	61
5.1.2. Travel-related behaviors	63
5.1.3. Summary table	64
5.2. Theory Review	65
5.2.1. Egocasting and Instagram community	66
5.2.2. The digital natives and travel.....	67
6. CONCLUSIONS	69
6.1.Theoretical Implications	69
6.2. Managerial Implications	70
6.3. Limitation and Recommendations for Future Research	71
REFERENCES.....	72
APPENDICES	
CURRICULUM VITAE	

LIST OF TABLES

	<u>Page</u>
Table 2.1. Analysis Framework of Egocasting behaviors on Instagram	22
Table 3.2. Summary of the Population	30
Table 5.3. Pattern of Egocasting behaviors and Habits of the Youths of Generation Y	65



1. INTRODUCTION

This chapter aims to present the problem of the research, its definition, its objectives and the structure of the thesis.

1.1. Research Problem

The emergence of social networks and more particularly the growth of Instagram in the society, is enabling and developing egocasting behaviors in the youth of Generation Y, associated with fear, narcissism and low self-esteem.

The concept of Self has been questioned for decades in different fields of research. Nowadays, with the development of the Web 2.0, it is common to hear about the digital Self; the identity that an individual creates on the Web (Belk, 2013). Most researchers point out that online interactions shape the self as much as offline interactions do (Belk, 2013; Baumeister, 2011; Guichard & Cohen, 2008). Indeed, it is in the 21st century that the Web 2.0 appears. The definition of this concept is not unanimous, but the authors agree that it is a Web in which Internet users play a crucial role (O'Reilly, 2005; Simsek, 2015). Thus, the scholars divide the web 2.0 into five broad categories; Blogs, social networks, communities, forums, and content aggregators such as Google (Constantinides & Fountain, 2008). The Web has therefore become a platform on which Internet users are free to intervene as they want. This considerable change has given rise to all sorts of behavior. The Web 2.0 now allows every Internet user to be the author of their own pages. This evolution goes hand in hand with the emergence of a new phenomenon, egocasting, which is defined as the portrayal of an individual ego or personality through a network, such as in an internet forum, weblog, podcast, or photoblog (wiktionary.com). The trivialization of egocasting in the digital world is partly due to the use of social networks and has rapidly led to an increased exacerbation of online narcissism (Buffardi and Campbell, 2008). This can be explained by the emergence and multiplication of certain behaviors, sometimes extreme, aimed at attracting attention and strengthening self-esteem. This type of behavior aims to create and strengthen the digital identity of the Internet user, also called the digital self (Belk, 2013). Naturally, those who are most concerned with egocasting and who are most likely to share personal information to create a digital identity are the Digital Natives, those young people born after the 1980s who

were the first to have grown up in a connected world (Palfrey and Gasser, 2008). In a more common language, Digital Natives are often separated in two generations: Generation Y (also called Millennials) born from the early 1980s to early 2000s and the generation Z, born from the mid-1990s to early 2000s (Straus & Howe 1991) ; the first having seen the birth of the digital world, and the other having always known it. These age ranges are approximate since the literature does not cite fixed age ranges from one article to another (Bernstein, 2015; Nusair, Bilgihan, Okumuş, and Çobanoğlu, 2012).

This research intends to be exploratory in nature and attempts to better understand the egocasting behaviour of the youth of Generation Y since this phenomenon, although very widespread, has not yet been extensively studied. In other words, the extension of the real self into the digital world has already been the object of several researches, but the behaviors of egocasting, aiming to draw attention to the Internet user who emits them, are less present in the scientific literature. It is therefore pertinent to study this phenomenon in order to be able to better describe it. To carry out this research, the tourism industry will be at the heart of the questions, since the Web 2.0 is a source of information that is increasingly prioritized by travellers (Xiang and Gretzel, 2010). Indeed, the access to the Web and social networks has become commonplace, and now they are an integral part of how people travel (O'Regan, 2009). Also, some researchers have found that almost half of travellers publish their travel photos on social networks (Boley, Vincent and Tracy, 2013; Lo, Bob, Ada, Catherine, & Rob 2011), making the tourism industry an industry favourable to egocasting behaviors. Therefore, this research will try to better understand how young people experience tourism and how egocasting and more generally the use of social networks influences their way of travel. Information will only be collected by observing and analysing users' photographs published on Instagram platform.

Photography seems to crystallize the great moments of life, the unusual, the exception; it preserves the moments of the past time to give the illusion of reliving them again. The memory is traditionally associated with it. It refers to the milestone event, in that people do not particularly seek to keep in mind the most mundane and insignificant facts of daily routine. By entrusting it with the heavy task of preserving memory, individuals have long conferred on it an important, sometimes even sacred, role. To lose a photograph is to lose part of one's memory, a part of oneself.

It is then understood that photography cannot ignore the specific characteristics of the digital world that now welcomes it. Before being a self-portrait, online photography is first and foremost a photograph for others. It necessarily fits into the social and expressive logics visible on online social networks. In this respect, Cardon (2008) emphasizes that the architecture of social networks is an important part of the creation of a digital identity since users have no choice but to deal with the modalities to which they are subject. Online shared photos must therefore comply with identity requirements related to its new medium.

The choice of Instagram as the research ground of this study is because this network is known as a photo sharing application which interests many youths, what makes it the best place to study egocasting through photographs. In fact, the platform has 800 million active monthly users (Balakrishnan, 2017), 90% of whom are between the ages of 15 and 35 (Smith, 2017). More concretely, the problem of this research is to better understand the phenomenon of egocasting on social media, by trying to discover the motivations that push the youth of Generation Y to constantly publish their travel photos on their Instagram account, and to determine how this phenomenon influences their habits related to travel.

1.2. Brief Overview About Instagram

Instagram is an online mobile photo and video sharing, and social networking application that enables users to take photos and videos, modify them, and share them with friends on different other online networking platforms such as Facebook, Twitter, Tumblr and Flickr. Created in America in 2010 by Stanford graduates Kevin Systrom and Mike Krieger (Instagram, 2018), Instagram was purchased by Facebook in 2012 for \$ 1 billion (Rusli, 2012). It has currently 800 million monthly active users, 500 milion daily users, and 32 % of global Internet users (Aslam, 2018).

Instagram's main purpose is to allow users to broadcast photos and videos up to one minute in length all over the world, all accompanied by a message of varying lengths and with hashtags (#). The application is very popular, especially for "Generation Y", or the age range between 17 and 29 years old of which 59% are on Instagram (York, 2017). From a computer or a smartphone, the user can easily access millions of photos and videos in an unlimited way. Each user has a kind of wall, a personal Instagram page, where all their images taken or modified via the application are displayed. Other Instagram users can leave

comments or report that they like a publication. On Instagram, it is possible to make the page accessible to all users of the application or only to the list of friends, called subscribers.

Finally, one of the main advantages of this application is its ability to edit photos taken by the phone. For this, the system is always the same and is organized in three stages. In the first step, Instagram offers to take a picture with the smartphone device or to download an existing photo. It must then crop the photo square to give it a Polaroid look. the second step is to choose a filter. Instagram proposes up to 23 filters (Moreau 2018) and allows to give a vintage look or downright retro to the picture. It is also possible to play on the contrast and add or remove a frame around the image. The third step is to share the image. In addition to appearing on the user's Instagram page, the application offers the possibility to share the photo via Twitter, Facebook, Foursquare or Tumblr. An easy way to show it to all contacts who are on different networks.

1.3. Definition of Generation Y

The American sociologists William Strauss and Neil Howe, are considered to have coined the term "Generation Y" in their 1991 book "Generations: The History of America's Future, 1584 to 2069". According to the authors, Generation Y brings together people born approximately between 1980 and 2000 (Strauss and Howe, 1991; Palfrey and Gasser, 2010). Some researchers call them also "digital natives" (Prensky, 2001) or Millennials (Strauss and Howe, 2000) to point to the fact that these children grew up in a world where personal computers, video games and the Internet have become increasingly important and accessible. This generation is considered naturally more comfortable than the previous ones with information technologies, and the Internet in particular. They have not lived a time without Internet or digital screens. Everyone has access to creative and communication tools that previous generations didn't use. Thus, for example, writing a book in the 1970s required typing with a typewriter and soliciting publishers, which made the distribution of books more complicated. The youths of Generation Y can easily write on their personal websites or social media pages from any computer or smartphone, the distribution of the content being immediate.

According to Strauss and Howe (2000), among traits that characterize Millennials are, confidence, team-orientation, convention and achieving. The American Psychologist Jean

Twenge who criticized Strauss and Howe's theory of lacking supported rigorous evidence, uses the term "Generation Me" instead, and argues that they are characterized by confidence and tolerance as well as a sense of entitlement and narcissism (Twenge, 2006). Finally, the theory of Generation explains that the period in which a person is born affects the way they view the world. However, it is important to point out that the characteristics of Generations as stated by different researchers, are dependent to major geographical contexts such as culture, economy, politic; making the theory can't be applied worldwide.

1.4. Aim and Objectives of the Research

The aim of this research is to better understand the motivations of the egocasting behaviors displayed by the youth of Generation Y on social networks, and how this behavior influences their habits related to travel. In order to achieve this, the study will focus on photographs taken by the research participants during their travels and published on Instagram.

To be able to achieve the above-formulated aim, the objectives of this research have been elaborated as follows:

1. To deepen knowledge related to the digital self and more specifically to understand the phenomenon of egocasting in the youth of Generation Y by discussing with them about this issue.
2. To better understand how the Web 2.0 and egocasting are affecting the way the youth of Generation Y experience travel by directly analyzing their travel photos published on Instagram.

To achieve the objectives formulated above, following research questions have been asked:

1. What motivates the youth of Generation Y to frequently want to publish their photos on Instagram?
2. What are the typical habits and behaviors of Generation Y in their way of experiencing their travels (Before / during / after)?

1.5. Structure of the Thesis

Chapter 2 which is the literature review, is presented to the reader to understand the concepts necessary for the study. In this chapter it will be described some basic concepts relating to the concept of self in traditional psychology, then it will be analysed the evolution

of the concept of self in the digital world and more particularly, on social networks. Also, the issue of the tourism industry as well as the changes that its shift to the Web cause in the morals will be deepened.

Chapter 3 gives a detailed discussion of the methodology used in this research. This chapter presents adequate justifications for all decisions taken and describes the research process in depth. The chapter starts with explaining the reasons for choosing Instagram as the research field, followed by the explanation of the data collection methods addressed according to the research questions formulated above. It also explains the tools used to collect data, as well as the methods used to analyze collected data. The chapter ends by presenting in detail everything related to the sample of the research, such as the criteria for the selection of participants, the sampling technique, the personal details of the participants as well as information related to their consent.

Chapter 4 presents different results obtained during the research. In this chapter, results are presented in two categories; while the content analysis of the Instagram profiles of participants reveal users' publication habits and egocasting related behaviors during their travel, the results of the semi-structured interviews with participants and online survey provide different motivations that drive egocasting behaviors in the youth of Generation Y.

Chapter 5 summarizes the results obtained during the research and goes back to the theory in order to highlight and discuss the links between it and the findings. In this chapter, the analysis of obtained results is done according to the existing literature on the subject.

Chapter 6 attempts to draw the picture of theoretical and managerial implications of this study. It presents different contributions to knowledge made by the current research, and concludes by presenting the limitations of the study, as well as tracks for future researches.

2. LITERATURE REVIEW

This chapter is divided into four parts and aims to inform the reader of the various scientific theories that already exist in the scientific literature about this topic. First, it brings up the issue of traditional psychology to deepen knowledge about the concept of Self. The second point deals with the transition from the concept of Self to the digital world and allows to better understand the world in which young Digital Natives evolve. Subsequently, the various changes in the tourism industry in the digital era are presented, then the chapter concludes with a conceptual framework in order to better situate how the methodology of this research was elaborated.

2.1. Traditional Psychology : Psychodynamic Perspective and Social Psychology

First, it seems inevitable to approach certain notions of psychology, more specifically the development of the concept of self, in order to better understand the phenomenon of egocasting as it is approached in this research. Psychology is the science that studies the phenomena of mind and behaviors (APA, 2015) and includes several schools of thought, also called theoretical perspectives. Over the years, these different perspectives have given rise to sub-disciplines of psychology, each of which is related to different fields of inquiry (Westen, 2000). To better understand the concepts needed for this research, it is presented some theories of the psychodynamic perspective and those of social psychology.

The term psychodynamic means that the different mental forces of individuals interact with each other (Westen, 2000). According to this perspective, when these mental forces come into conflict in an individual, it is possible to treat it by psychoanalysis (Freud, 2004; Shedler, 2010; Westen, 2000). It is the Austrian physician-researcher, Sigmund Freud (1856-1939), who is at the origin of psychoanalysis, this "medical treatment of people suffering from nervous diseases" which consists of an "exchange of words between the analyzed and the doctor" (Freud, 2004 p.12). According to him, all psychic processes are at first unconscious and only some of them go through the barrier of consciousness, others remain repressed in the unconscious, whether or not an individual is affected by a mental illness. (Freud, 2004; Freud, 2010). "The psychodynamic perspective assumes that people's actions reflect the way their thoughts, feelings and desires are associated in their minds" (Westen, 2000). This research is not intended to study the participants' unconscious. However, it seems

important to approach the psychodynamic approach, because it is the first to approach the term narcissism (Brown, 1997); a key concept in this research.

As for Social psychology, it is defined by Smith and Macky (2007, p.5) as "the scientific study of how people's thoughts, feelings and behaviors are influenced by the actual, implied or imagined presence of others. This sub-discipline is inspired by the cognitivist perspective of traditional psychology (Westen, 2000) and offers theories of what drives individuals to act in a certain way with others (Moscovici, 2014; Smith and Mackie, 2007), since social processes are inseparable from cognitive processes (Smith and Mackie, 2007).

2.1.1 The Concept of Self

2.1.1.1. *An individual Self*

The psychodynamic perspective has been very interested in the concept of Self (Horowitz, 2012; Westen, 2000), considering it as an entity that contains the entire psychic apparatus of an individual (Kohut, 2009). After studying Freud's work, it was the Swiss psychiatrist Carl Gustav Jung (1875-1961) who really introduced the notion of the concept of Self in psychoanalysis. He defines the Self as the conscious and unconscious totality of an individual. The Self embraces not only the conscious psyche, but also the unconscious psyche [...] it is the centre of this totality ... it is also the goal of life, for it is the most complete expression of these combinations of destiny which is called an individual "(Jung, 1973 p. 462). He asserts that every human should proceed with an individuation process or, in other words, with a process of Self-realization, in order to become better aware of who he is. According to Jung (1964, p.116), "individuation is a sufficient consideration of its peculiarities in order to expect it to be a more appropriate and better inserted stone in the social edifice."

In other words, in psychoanalysis, the concept of Self can be considered as being centered on the individual. It consists of a balance between the unconscious and conscious processes as well as between the different instances of the psyche. The Self begins to form at a very early age and is influenced both by external factors and internal processes of an individual (Daehnert, 1998; Freud, 2004; Horowitz, 2012; Klein, 1928; Stern, 2000; Winnicott, 1960). The treatment of mental disorders by psychoanalysis is still used today in some patients (Shedler, 2010). Moreover, it is interesting to know that it is one of these

conflicts between the different instances of the psyche (more precisely between the ego and the ego ideal) at a very early age that creates a narcissistic dimension of the personality in all individuals (Renaud, 2011). Narcissism is discussed in more detail in section 2.1.2.

2.1.1.2. An individual and social Self

It was during the second half of the 20th century that the psychoanalyst Erik H. Erikson (1902-1994) published his model of identity development in eight stages (Erikson, 1950) and proposed his own perception of the concept of Self and identity. His model is inspired by Freud's work and is always centred on the individual, yet he places a much greater importance on the social environment (Cohen and Guichard, 2008). Indeed, he considers that the Self is decomposed into several Selves, all different according to the context to which the individual is confronted. This assumes, however, that individuals with a healthy personality, the different selves must be more or less coherent. "Personal identity is at the intersection of Self and context. It is the set of goals, values and beliefs that the individual gives to see, as well as all that constitutes his individual peculiarity in relation to others "(Cohen and Guichard, 2008 p.334). Unlike Freud and others who consider that identity development is mostly done in infancy, the works of Erikson and other Neo-Eriksonian authors such as James E. Marcia (1966) affirm that Self-development continues into adulthood, especially for the purposes of affiliation and transmission to others (Cohen and Guichard, 2008; Erikson, 1980). Finally, Erikson's theory implies that individuals constantly compare their selves with others, which is in line with the point of view of other authors in social psychology.

2.1.1.3. A social Self

Researchers in social psychology consider the concept of the Self as being all that an individual thinks, feels, knows about himself (Smith and Mackie, 2007; Rosenberg, 1979). The individual bases his/her conception of himself on several factors: by observing his / her behavior, thoughts and feelings, considering the reaction of others towards him / her and comparing oneself to others Cooley (1902) and Mead (1934) are among the first to suggest that the concept of Self is formed through interactions with others. Like Erikson, authors in social psychology consider that the global Self is formed of several selves according to the different situations to which the individual is confronted. Equally important, Markus and Wurf (1987) affirm that certain representations of Self are more important, more elaborate ...

positive, negative, some refer to the present moment, others refer to past or future experiences ... others even refer to what the individual would like to be, could be, should be. These authors have developed a dynamic model of Self-concept affirming that "the behaviors of an individual are regulated by "his working Self-concept" (Markus and Wurf, 1987). The working Self-concept is the Self-representation that an individual has at a specific time based on all the information available at that time. it is constantly active and constantly changing (McConnell and Strain, 2007; Markus and Wurf, 1987). Baumeister (2011) adds that Self-representations are far from being all coherent and that what drives individuals to act in a coherent way is the view of others, the desire to "maintain their reputation so that others treat them well. "

However, all these definitions of the "self", have consequences on the study of personality and the research concerning social perception. It seems that in this sense, these different definitions are similar and refer to the representation that the individual has of himself or of his social role, to the mental image that each one has of his own personality. It can include many attributes of the personality. This is usually an evaluation or relatively stable description of oneself, in terms of beliefs about our physical body (e.g., appearance, health, fitness level), our personal characteristics (e.g., personality, intelligence, abilities), our social relationships (e.g. , with family members, friends, colleagues, and even enemies), the roles we play (e.g., student, teacher, salesman), the beliefs we consciously adopt (e.g., religious beliefs , attitudes, philosophy of life) our personal stories and even our possessions. For example, someone may consider himself intelligent, lovable, lazy, talkative, generous, dependent, sympathetic, and sensitive. The concept of Self corresponds globally to the answers given to the questions of the type: Who am I? What am I? What kind of person am I? What are my strengths and weaknesses?

2.1.1.4. Self-esteem

Very closely related to the concept of Self, Self-esteem is defined as the positive or negative attitude that an individual has about himself (Smith and Mackie, 2007; Baumeister, Dianne & Debra,1989). In general, individuals tend to overestimate themselves and have a positive assessment of themselves and everything related to them. In the same way, they try to accumulate experiences that have beneficial effects and that value them (Smith and

Mackie, 2007). In addition, individuals try to affect others either through Self-expression or Self-presentation (Smith and Mackie, 2007). The expression of Self consists in presenting oneself to others, acting in a way that is consistent with one's own conception of Self. Self-presentation, in turn, consists of adopting certain behaviors in order to transform the opinion of others and that they perceive the individual in a very specific way (Smith and Mackie, 2007; Leary, 1996; Baumeister et al., 1989). This last technique is used by individuals, because two of the main objectives of social interactions are the desire to please and to look competent (Hogg and Vaughan, 2013; Leary, 1996; Smith and Mackie, 2007).

Given these points, Self-esteem is a more comprehensive self-evaluation that provokes reactions of a more affective nature (e.g., a student feels ashamed of himself because he felt he was incompetent in expressing himself in class, while another felt very proud because his expression was very impressive). Self-esteem has an affective dimension (e.g., I'm proud of my abilities), because self-perceptions can lead to emotional reactions such as pride or shame. To have a beautiful physical appearance and to have a high level in sport are characteristics that are generally highly valued. Thus, to conceive of oneself as being skilled and attractive is not only descriptive, it also implies in certain circumstances positive affective responses.

2.1.1.5. Narcissism

The word comes from a well-known legend of Greek mythology. It tells the story of a handsome man, Narcissus, who fell in love with his own reflection. Since then, the term "narcissism" has been repeated and has been the subject of numerous studies. It is used to describe love brought to the image of oneself through the interiorization of a set of representations (Delbrouck, 2013). From a psychoanalytic point of view, Freud (1914) asserts that every human is endowed with narcissism from birth. This comes from the unconditional love that parents give to their child who, at birth, is considered perfect and has all the doors open to him. Freud (1914) calls this first stage the ideal ego. According to Freud (1914), as the child grows up, he moves away from this state of perfection and feels little by little the need to find it. This is what he calls the Ideal Self; that stage of absolute perfection which each individual set themselves and dream of reaching. It is this gap between what the individual really is (his real Self) and his ideal Self (what he would like to be) that represents

his Self-esteem (Cohen, 1959) the individual has [more or less] recourse to narcissism (Freud, 1914).

According to Brown (1997), the concept of narcissism has continued to be the subject of several researches following Freud's work, and it is important to distinguish healthy narcissism from pathological narcissism. In this research it is about healthy narcissism. Brown (1997) defines it as a normal phenomenon and a universal and healthy attribute of personality that represents a normal concern for Self and regulation of Self-esteem. In other words, healthy narcissism is situated between love and self-esteem than an individual has about him/herself, and love and attention to external subjects, objects or people. Ideally it takes a balance between the two to be considered healthy narcissism.

Also, in social psychology, some authors state that identifying with one or more groups contributes to nurturing narcissism and thus reinforces the Self-esteem of the individual (Brown, 1997; Brewer, 1991). Young and Pinsky (2006) explain the positive and negative aspects of narcissistic people. They mention, among other things, that they are outgoing and sympathetic at first, but that "their desire to please at all costs is transformed into a need to attract attentions, an excess of Self-confidence and a lack of empathy ". In their study of celebrities' narcissism, Young and Pinsky (2006) conclude that celebrities have a very high rate of narcissism and that " female celebrities would be more narcissistic than men celebrities, and that they would also be more inclined to the behavior of exhibitionism, superiority and vanity ". The authors suggest that these results are due to the very high standards of beauty that reign over women in today's society.

2.1.2. Social motivation

To close this section on traditional psychology, it is important to talk about motivation, since this is what this research is trying to understand in Generation Y. There are different ways of approaching motivation according to the discipline in question. Motivation can be defined as a set of forces (or needs) that engage an individual to engage in behavior. From a psychological point of view, Vallerand and Thill (1993) propose the following definition: "The concept of motivation represents the hypothetical construct used to describe the internal and / or external forces that produce the trigger, direction, intensity and persistence of behavior."

In 1923 Perrin already mentioned the two types of forces mentioned by Vallerand and Thill; on the one hand, biological forces such as hunger and on the other, different forms of social recognition. It is rather the last that is talked about in this research. In their interpersonal relationships, individuals primarily seek to be noticed, to be the center of attention, to be complimented, loved, and to exercise some form of authority (Perrin 1923). Being influenced by the social context and interpersonal relationships is what Alain (1993) calls social motivation. He mentions various phenomena of social motivation, such as conformism, which consists in following the majority in the presence of others, whether intentionally or unintentionally. In a study conducted in 1986, Eagly and Chrvla obtained results that showed that in the context of social desirability (likeability), women would tend to comply more than men. This is due in part to the fact that women want to project an image of themselves that corresponds to the social role of women in their culture (Eagly and Wood, 1999).

2.2. The Evolution of the Concept of Self on the Web

The "real" and the "virtual" have ambiguous relations in the context of online communication. From the nascent web to the latest web 2.0 applications, instant messaging (MSN, Live messenger), dating sites (Love Lycos, Meetic), blogs (Vingsix, LiveJournal), social networking sites (Instagram, Facebook, Myspace, LinkedIn), nourish a cultural model of identity. In a world of representations, what does it mean to be present? How does the user come to life on the screen? How do individuals create and strengthen their online Self?

The concept of Self has been the subject of numerous studies not only in psychology, but also in other fields such as marketing. In 1988, Russell W. Belk authored an article on the extension of the concept of Self through the different facets of the lives of individuals. He begins his text by asserting that "we are what we possess" (Russel 1988), then he concludes by stating that it is an inescapable fact that man learns, defines himself and remembers who he is through what he possesses (Russel, 1988). Since this study, the society has evolved a lot and several major changes have taken place. The main change is that the Web is now an integral part of the lives of individuals. Several authors have explored the possibility that the concept of Self extends not only to what we possess physically, but also to what we have in the virtual world, the latter being accessible from the computer and more

recently via smart phones. Indeed, Belk (2014) mentions that smartphones have radically changed the way that individuals form their identity and that they devote to them a kind of religious worship. In 2003, Schau and Gilly already affirmed that "we are what we post" (Schau and Gilly, 2003). They justify their argument by explaining that everyone is free to choose the content they publish and that through it they expose their identities to the readers (Schau and Gilly, 2003). At that time, social networks did not yet exist, and the study had been carried out by analysing personal websites. However, there is every reason to believe that the results of their research are still valid today.

In the following, it will be talked about how individuals express themselves on the web today, as well as some modern social network behavior that guides, modulates, and influences the lives of the youth.

2.2.1. The digital self

Since the beginning of the digital age, several transformations have taken place. First, some material goods have begun to disappear and to be progressively replaced by virtual goods (Belk, 2013). Some authors have questioned whether individuals attach as much importance to these virtual goods as they could to real property. It turns out that in fact, people attach great importance to virtual objects, attach themselves to them and are very afraid of losing them (Belk, 2013; Lehdonvirta, 2012). Immaterial goods integrate completely into the process of Self-formation of individuals, that is, digital photos and videos, music, messages and the like are all part of the totality of goods that individuals possess and contributes to the formation of their identities, even if these possessions are not tangible (Belk, 2013). In like manner, the individual becomes involved and psychologically invested in the knowledge and control of certain immaterial objects, they can play a considerable role in defining and constructing their identity. In virtual world, people create objects, sets, landscapes and stories, and participate in the production of their own consumer experience. To do this, they act by means of a virtual identity; the avatar. Since the avatar is considered a graphic representation through which the consumer of the virtual universe manifests aspects of his self-concept, it becomes a form of virtual extension of his concept of self

More precisely, in the formation of identity on Web 2.0, Belk (2013) asserts that the digital world offers everyone the opportunity to show themselves in the appearance they desire, or even to create a false identity. However, this does not generally apply to social networks where most users expose their true Self (Belk, 2013; Larsen, 2008; Lehdonvirta, 2010; Nardi, Diane, Michelle & Luke, 2004; Tosun, 2012; Robinson, 2007). The online possibilities are much wider because the Web removes some inhibitions and allows people to express themselves sometimes better than in real life. Blogs, forums and social networks are the perfect places to talk about oneself and publish content related to oneself, something that would not always be possible in real world, at the risk of appearing pretentious and egocentric (Belk, 2014; Nardi et al., 2004). Also, content published on the Web reaches a much wider audience than in real life (Belk, 2013; O'Regan, 2009), thus allowing to acquire a certain status of virtual celebrity and obtain a greater number of positive feedback (Belk, 2014). These web platforms are used to enhance the Self-esteem of individuals (Larsen, 2008). On the web individuals have total control over what they publish and can select very carefully what they want to show to others (Sheth and Solomon, 2014). To form his identity, the individual selects among the elements of the social reflexivity, the images with which he wishes to associate. Everyone uses the multitude of images available to him to build an identity and produce a singular image from which he will leave traces such as photos, texts, objects, etc. Thanks to the power of the Internet, the individual production of images circulates with increasing speed, leading to the consequence that the individual is more and more perceived through these traces, which are used by others to fix an image (an identity) of the real person to which they refer.

In addition, by publishing content on social networks, individuals are constantly seeking feedback from others and are trying to express opinions and / or publishing things that abound in the same sense as their circle of friends (Belk, 2013). Larsen (2008) explains that very often, the positive comments that young people write about social networks are very banal things that serve only to remind them that they are loved. This kind of behavior is reciprocal, because leaving a positive feedback on someone's profile increases the likelihood that the person will do the same in return (Belk, 2014). The identity of an individual develops, therefore, thanks to him, but also to what others say about him; this is what many authors call co-Self-construction (Belk, 2013).

Among the virtual publications existing on social networks, photos seem to be one of the most popular media since it is one of the most shared (Tosun, 2012) and allows individuals to present themselves in their best look. Indeed, there are many ways to modify and improve the appearance of digital photos. Moreover, the photo is a support that allows the user to leave his trace in the virtual world, which seems to be one of the most important points of the digital Self. Nardi et al. (2004) note that one of the main reasons why people blog is the willingness to document their lives. Belk (2013) adds that individuals want to leave their traces in the virtual world and create an "autobiographical memory" that gives a kind of sense of immortality since the content published on the Web remains there forever. Finally, the study of the concept of Self seems still quite relevant and important in the digital age, since, as Sheth and Solomon (2014) suggest, the environment adapts to the concept of Self, more than the Self adapts to the environment. The digital Self does have an impact on consumer behavior, including their information-seeking, decision-making and use of products. Knowing that on the Web any type of information may become viral (Mohr, 2014; Rollins; Ismet and Meral, 2014), it turns in the advantage of brands and companies to understand how young people behave on social networks and what influences them in building their identity.

2.2.2. Egocasting

On social networks, the concept of digital self automatically involves behaviors of egocasting. The word derives its origins from broadcasting which means "to make widely known through an area" (Collins dictionary). Broadcasting usually involves television or radio as a communication channel. This means has always been reserved for famous people (e.g., celebrities, politicians and journalists). Today, with the emergence of social networks, everyone can disseminate information about them all over the world. This phenomenon is called egocasting and consists of broadcasting only about the Self (Allard, 2005; Dervin and Riikonen, 2009; Christine, 2004).

According to the study by Dervin and Riikonen (2009), the persons who publish content about themselves choose the impression they want to give to others and the feedback they receive helps to build as well as to question themselves. Christine (2004) Explains that new technologies have "transferred power to the individual ... giving them almost total

control over what they consume (e.g., content, style and timing)”. However, the author points out that this transfer of power, which is supposed to give people the ability to personalize everything they do, tends to converge everyone's interests, and ultimately prevents almost any individuality (Rosen, 2004).

Other authors refer to egocasting by talking about narcissism and online exhibitionism or more comprehensively, online Self-exposure. The authors agree that this phenomenon encompasses several types of behavior, such as sharing experiences and tastes, drawing attention to oneself, documenting one's life, making self-promotion, revealing intimate information, and so on (Buffardi and Campbell, 2008; Granjon and Denouël, 2010; Reniou, 2014; Saenger, Veronica, Jennifer & Robert, 2010). Reasons for such behaviors include the need for affiliation (Reniou, 2014) and the need to increase self-esteem (Buffardi and Campbell, 2008).

2.2.2.1. Egocasting at an extreme level

Egocasting is increasing at a flying speed on the Web and pushing some individuals to adopt extreme behaviors to draw attention to them. Some people connect to social networks in an uncontrollable way and attach great importance to the number of friends / subscribers, Likes and comments (Belk 2014). Reniou (2014) also mentions consumer castings, which are organized by brands where consumers agree to contribute of themselves (e.g., photo or video) in exchange for the brand's visibility and potential prizes to be won.

Sometimes, this search for attention drives users to behave beyond standard and may compromise their future, or even put their lives at risk. In their research, Granjon and Denouël (2010) address the subject of Internet users seeking social recognition by publishing content based on body. The authors mention a generation much more likely to unveil nudity in his photos. This would be related to the fact that the Web removes embarrassments caused by the co-presence of other individuals in real life, minimizing the impact of online actions (Granjon and Denouël, 2010; Thompson 2005). The list of this kind of popular behavior is very varied and continues to grow. Among the most widespread and accepted: the famous selfie voted as "word of the year 2013" by the Oxford English Dictionary (Oxford English Dictionaries).

2.3. Tourism 2.0 And Photography

The transition to the digital world does not leave tourism behind. Indeed, the Web has in some ways revolutionized the way people live their travels these days, making much more accessible certain things that were not before. The next points explain why the tourism industry is undergoing a real transformation and emphasizes the importance of photography and social networks in the daily life of the modern tourist.

2.3.1. The rise of e-tourism

Electronic tourism, otherwise known as e-tourism, refers to the activities of the tourism sector on the Internet. It is increasingly reductive today to talk about e-tourism as tourism and new technologies are inexorably doomed to converge completely towards a digital and connected tourism. For users, e-tourism offers ways to prepare, organize and book travel via the Internet: destination identification, purchase of transport, development of a route, reservation of accommodation, exchange of information with other users.

New information technologies (mainly the Web) are completely transforming the tourism industry. So that travel companies that do not use the web for their activities could be excluded from the market because they cannot compete (Stiakakis and Georgiadis, 2011). The activities that can be done through new technologies are many: marketing and advertising, sales, customer care management, etc.

In general, these new technologies have enabled the massive increase in tourism in recent years (Stiakakis and Georgiadis, 2011; Larsen, John, and Kay, 2007). However, while the Web has many advantages, one of the main threats related to the explosion of social networks is the explosive increase in consumer power. Indeed, consumers are likely to be much less loyal and can influence as well as being influenced by other travellers. They use less official tourist sites and search engines, but they focus more on blogs and social networks in their search for travel information (Hsiao, Lun, Peng and Wan, 2013; King, 2012; Stiakakis and Christos, 2011; Xiang and Gretzel, 2010). People increasingly rely on what they see on the Web to form their impressions of the real world (Wyld, 2010). Content published online by consumers, or electronic word-of-mouth, can have benefits for businesses if it is positive. In this sense, positive feedback acts as advertising, increasing the visibility of the company and the purchase intention of potential consumers (Reza and Samiei, 2012). On the other

hand, companies must remain extremely vigilant and offer irreproachable products and services, since negative comments can also be made, and these have even greater adverse effects on consumers' purchasing intentions (Oncioiu, 2014).

Finally, it should be noted that the very way of travel is also changing, moving away more and more from mass tourism to become more personalized and varied. Some authors mention the desire to experience authentic experiences and to get in touch with the local community and / or other tourists with whom travellers can share their adventures, advice and fears (Bodker and Browning, 2013; King, 2012; Larsen et al., 2007; Jansson, 2002). Bodker and Browning (2013) say that it is among other things thanks to the Web that this type of travel is gaining popularity since it is on social networks that travellers share their experiences. King (2012) adds that it has become an arduous task for companies to meet the new needs of young travellers.

2.3.2. Photography and the construction of self

Since the advent of cameras, several authors have looked at the reasons that could cause tourists to take photos. Nowadays, only few people travel without a camera (Belk and Yeh, 2011). In 2003, the British magazine *Geographical* presented an article saying that it was now imperative to take photographs to make them true and that these would act as a witness to what the individual has experienced (Leggat, 2003). Indeed, several authors agree that the photos are proof that the individual has made something significant (Arda, 2014; Belk and Yeh, 2011, Lo, Bob, Ada, Catherine & Rob, 2011). The presentation of self through a photo becomes the trace of an individual at a specific moment in his life, an image that is perpetuated beyond the person.

In addition to its function of proof, the main purpose of travel photography is undoubtedly its role of producing memories, thus helping the traveller to remember what he saw (Pan, Jinsoo & Henry, 2014; Belk and Yeh, 2011; Lo et al., 2011; Garlick, 2002). It does not aim at reproducing the reality of the individual; it's mostly a way for this one to produce the links that unite the different important moments of his life. Pan et al. (2014) add that the traveler feels certain emotions by visiting places and that the re-viewing of his/her photos later reactivates these emotions. Garlick (2002) also mentions that the traveller, looking at his/her photos later, tries to look at them differently, to analyze them differently. Another

way of looking at travel photography, or more generally the journey, is to consider this experience as an artistic performance of which the traveller is the creator and through which the latter projects certain emotions and dimensions of his personality (Adler, 1989; Edensor, 2000). Edensor (2000) adds that everyone lives a journey of his own and that the place visited can be considered the scene in which he performs, the photos being one of the products of this artistic performance. Belk and Yeh (2011) point out that before the camera appeared, there were very few tourists and that one does not go without the other.

Finally, Garlick (2002) explains that the traveller constructs his/her identity according to the experience of the journey he/she has experienced. Furthermore, he mentions that the tourist photographs "the other" in order to better understand what differentiates them and, consequently, to better know himself/herself. Belk and Yeh (2011) also abound in this direction and explain that photography goes beyond the artistic side, and that it serves in fact as a support to the individual in order to build his/her identity through his/her clichés. These fixed moments in time would be a way for the tourist to move forward and evoke positive attributes about himself/herself. The authors quote: "I had fun, I am rich, I am important, I have got an experience that has transformed me, and so on " (Belk and Yeh, 2011). According to them, photography would therefore have more of a function of self-construction than a function of memory. The travel photos allow the tourist to present to others (as well as to oneself) his/her ideal self, what he/she would dream of being. To emphasize this, Belk and Yeh state: "This special if temporary status allows these tourists to imagine themselves as kings or queens in settings and activities that they normally could only envision in fantasy" (Belk and Yeh, 2011 p.349).

2.3.3. Publication of travel photos on social networks

In 2011, almost half of travellers admitted having published their travel photos on social networks (Lo et al., 2011). According to this study, those who publish their travel photographs on the Web are mostly individuals under the age of 35 and the authors pointed out that this Table should only increase over the years, making tourism a powerful tool of self presentation for the youth. White (2010) argues that social networks make it possible to experience tourism in a very visual way and reinforce the travel experience. In addition, the publication of travel photos helps to create relationships with others. Once, the others

consisted simply of the family and the relatives to whom the traveller could show his/her photos and tell his/her adventures, whereas today social networks make the audience much wider and unknown (Lo et al., 2011).

Also, given the sheer quantity of photos published on the Web, one of the most important aspects of online self-presentation is the narrative side of publications, the desire of publishers to continually tell their story. Individuals form their identities through what they publish, so they must publish content (Belk, 2013). Under the guise of a constant need for identity creation, Arda (2014) states that on social networks, tourists simulate certain things, thus moving away from their true self and reality. For example, the author cites the non-events and the modification of images. What the author means by non-events “*shall we still see what’s inside the museum, or shall we go on, now that we have already checked-in and taken our photographs*” (Arda, 2014), is a widespread phenomenon and supports the author’s main point: the fact that people do not seek to build themselves but to make a good impression on others. They no longer even experience it, they only take pictures of what they want people to think they have done. In the online networks people can do self-promotion, to show what they are or what they can do without necessarily going through specialists. This is mostly because photos send very varied information, according to the look, clothing, the place, ...

2.3.4 Social networks as a source of inspiration

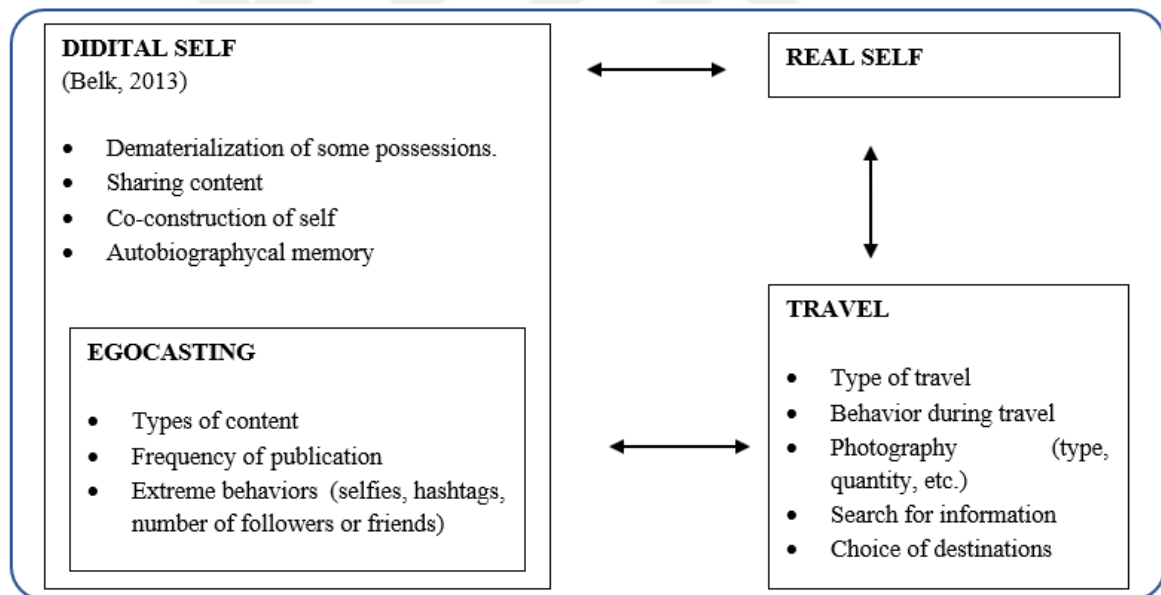
As a follow-up to what has been said previously, it is important to talk about the increasing influence that photos have on travellers in their search for information. Indeed, these can serve as inspiration for those who look at them (White, 2010), as travellers increasingly use the Web 2.0 in order to learn about travel destinations (Munar, 2010). In their study, Farahani, Badaruddin Lorenzo & Ahmad (2013) found that most Internet users refer to photographs when they are searching for organizing a future trip. The photograph plays a significant role in the final decision of the traveller and the majority agree that the photographs represent the reality of the place they want to visit. In addition to the images, users often publish accompanying text telling their adventures, and the latter is also likely to influence the choice of Internet users (Munar, 2010).

The main reason why photos would have an influence on the choice of the traveler is that these activate certain emotions in the individual. Indeed, when searching for information, the future traveler may be challenged with two different types of images; cognitive photos or emotional photos (Pan et al., 2014). The former represents specific facts or attributes related to a destination while the latter activate emotions such as pleasure and excitement, for example. It is these emotions felt that have a motivational impact on the traveller's decision (Pan et al., 2014).

2.4. Conceptual Framework

Following the three parts of this literature review, the problem of this research could be conceptualized as follows:

Table 2.1. Analysis Framework of Egocasting behaviors on Instagram



In fact, the main objective of this research is to deepen knowledge related to the digital self, and more specifically to egocasting, since there is little literature on the subject. It also involves understanding how the social media and egocasting are affecting the way young people travel. Therefore, this research is divided into two main questions:

1. What motivates young people to constantly want to publish photos about them?
2. What are the typical habits and behaviors of the Generation Y youth in relation to how they experience their journeys (before / during / after)?

2.4.1. Research tracks

After a first very general observation of various Instagram profiles coming from all over the world, some behaviors seem recurring when it comes to displaying travel photos. Those behaviors were used as research tracks in this work and contributed to the development of the methodology.

2.4.1.1. Motivations of egocasting behaviors

Increase online visibility:

First, it is anticipated that the young Generation Y publish travel photos, because they seek to increase their visibility on social networks as well as to get more subscribers. In addition, some users go so far as to leave comments on photos of strangers asking them to subscribe to their profile (e.g. "Follow for follow?" or "Please follow"). This is in line with Belk (2014), who he mentions that social networks now offer everybody the opportunity to become virtual celebrities if they want.

Making others jealous:

Then, another phenomenon that seems quite common on the Web is the desire to make the entourage envious and even jealous. In fact, it is quite common to read comments where subscribers show that they would like to be in the place of the person who has gone on a trip or that the person who travels is very lucky. This would support Belk's (2013) assertion that the identity of people is co-constructed using the opinion of others on social networks. Publishing their travel photos in order to receive feedback from envious people would be a way to develop their identity and improve their self-esteem.

Receive compliments:

Similarly, a motivation that young people seem to have when publishing their holiday photos is the desire to receive compliments, to get valued and to be told that their photos are pretty. Precisely, the general observation of photos on Instagram suggests that the more users appear on their travel photos, the more they are looking for compliments. This, with the ultimate goal of being highlighted and thus enhancing their self-esteem. As Larsen (2008) points out, often the compliments left on the pictures are nothing special. They are usually very short and repetitive (e.g. "Very Beautiful!", "Wow", "Wonderful", etc.) but they serve

to remind others that they are appreciated, and they increase the likelihood of reciprocity (Belk, 2014).

Recording their life:

Also, young people, when traveling, tend to publish what they do in real time. More specifically, they usually publish one to two photos a day to show others what they did or saw during their day. As argued by many authors, the main use of photos seems to be its role of proof (Arda, 2014; Belk and Yeh, 2011; Lo et al., 2011). Therefore, the published photos by young people would act as such and demonstrate that they did or saw things. At the same time, they could tell their story and maintain a narrative structure (Belk, 2013).

2.4.1.2. Habits and behaviors related to travel

About habits in the context of tourism, it is a little more complex to suggest research tracks, since they seem to vary from one culture to another, from one person to another and from one moment to the other. Moreover, a simple observation does not make it possible to know young people's behaviour outside of what they want to show on social networks. For example, it is difficult to determine exactly what influences their decision-making process in choosing their next destination or the place that photography takes during their journey or the time they spend modifying their photos. In general, Web 2.0 gives much broader access to information and allows the content to be disseminated to a wide audience (Lorenzo, Constantinides and María, 2010; Constantinides and Fountain, 2008; O'Reilly, 2005). Based on this assertion, it is possible to suggest that individuals active on social networks are exposed to a large amount of content every day, giving rise to much more inspirations, influences, desires, visibility and even more so than before.

Still thanks to a first global observation of the content published on Instagram by the youth, some publications related to travel are frequent. For example, it is common to see people publish objects such as their suitcases and what they put there (swimwear, camera, shoes, tour guide, etc.). Also, people tend to take pictures of what they eat and drink during their holidays. Some are photographed (full foot, portrait, selfie, body part, etc.) in front of the places they visit while others only publish pictures of landscapes. More rarely, some people take pictures of comical objects or situations and others take pictures in a dangerous situation. These first observations are very brief but give a good overview of the different

behaviors of egocasting that young people have when traveling. They lead to the development of the following research tracks:

1.First, it appears that the more egocentric behavior the youngsters have, the more likely the content is to contain extreme behaviors such as nudity or dangerous behaviors (e.g. photos in swimsuits or jump from the top of a cliff). This kind of photos tends to attract the mentions “I like” and the comments on Instagram as well as on the other social networks.

2.In the same way, it seems that the more egocasting behaviors the youths have, the more likely they are to follow the patterns they learn on Instagram. For example, if they see that a brand, place, or object often comes back on popular photos, those who are more eager to draw attention to them are also more likely to include that type of content in their publications. Moreover, some photos and comments observed suggest that some individuals even go so far as to base their travel activity, or the place visited around the photo they want to publish.

3.Also, although not everyone shows their age on his Instagram account, it seems that the younger the travellers are, the more they tend to make egocasting in the context of travel. For example, instead of taking only a landscape picture, they will appear somewhere on the photo, or the picture will include a fashionable item.

4.Finally, it is anticipated that young people for whom egocasting is an important element are much more concerned with the quality (and other details) of their content. For example, things like the choice of filters, the application used to modify the photo, or the type of camera with which the photo was taken play a greater role for those who actively practice egocasting.

3. METHODOLOGY

The purpose of this chapter is to present the methodology used to carry out this exploratory research and to be able to answer the questions formulated in the preceding chapters. Firstly, the choice of the research field is presented and justified, and then the methods used to collect data are explained in more detail. The tools used, the data collection process and the method of data analysis are presented and finally, everything concerning the sample of this research is detailed, such as the criteria for the selection of participants, the sampling technique, the personal details of the participants as well as information related to their consent.

3.1. Research Field

As mentioned in the first chapter, the research ground in this study is the social network Instagram. The main reason for choosing Instagram is the fact that it is a platform mostly used for the mobile-photo sharing, which is the key element in studying the egocasting behaviors. Instagram offers the possibility of publishing content almost strictly visual, since the publications can only be photos or more rarely videos, accompanied by a small text. As stated by Manovich (2017), Instagram is a perfect platform to focus a study of visual content because it allows users to capture, edit, and publish photos, view photos of their friends, discover other photos through search, interact with them (like, comment, repost, post to other networks), enter conversations with photo authors and others who left comments, create photo collections, change their order, etc.

It is thus a priori the visual content that captures the attention of the surfer. In fact, Instagram's monthly active users have incredibly increased within the few last years, passing from 300 million in 2015 to 800 million in 2017, with 500 million daily active users (Instagram, 2017). Instagram is also the social network most associated with the Generation Y, the one that is the subject of this study, as it is proved by a research by Aslam (2017), 59% of internet users between the ages of 18 and 29 and 33% of internet users between the ages of 30 and 49 use Instagram.

In addition, the study conducted by Clasen (2015) provides figures that suggest that Instagram is an ideal platform for emitting egocasting behaviors. According to the study, about 84% of users say they like to receive Likes on their publications and 76% say that

receiving Likes encourages them to publish more. For these reasons Instagram has been chosen as a field for this research.

3.2. Data Collection Methods

The methods used to collect data for this research are; semi structured interview, content analysis, and online survey.

Semi-structured interview was used in order to answer the first research question mentioned above. Indeed, this kind of method allows to gather more detailed information about the nature of certain phenomena (D'Astous, 2011; Lunenberg and Irby, 2008) which in this case, is the egocasting. Also, Belk, Fischer and Kozinets, (2013) mention that qualitative research applies well to the study of consumer behavior on social networks, since these are made in a context that is changing rapidly and that constantly requires a new overview. This research is exploratory in nature, that is to say that it aims to deepen a relatively new subject on which there is little knowledge and that its results can be used as a premise for future research (D'Astous, 2011). The qualitative method that has been chosen is the semi-structured interview and this will be detailed in 2.2.1.

Regarding the second research question, since the semi-structured interviews allowed only to answer part of it, it seemed relevant to directly observe the public content found on Instagram. Indeed, by carrying out a content analysis of the Instagram profiles of the participants, it was possible to directly observe some egocasting and other tourism-related behaviors in a natural way as it is emphasized by D 'Astous (2011). In addition, this method makes it possible to detect certain information that could have been omitted or forgotten for various reasons during semi-structured interviews.

3.2.1. Semi-structured interviews

First, a semi-structured interview was conducted with each participant. It is a verbal interaction flexibly animated by the researcher. He/she is guided by the rhythm and the unique content of the exchange in order to approach, in a conversational mode, the general themes that he/she wishes to explore with the participant in the research (D'Astous, 2011). This method helps to create a relationship of trust with the interviewee and to explore in greater depth a complex phenomenon (Imbert 2010; Savoie ,2009). Furthermore, this research method seemed to be the most appropriate because it involved questioning

Instagram users about a subject that is important to them and that takes a big place in their lives (see the criteria of inclusion below in section 3.3.1). This type of interview has a variable duration, but can sometimes be prolonged beyond one hour, and allows to obtain very detailed information (Belk et al. 2013), which will be useful in this research because it is a relatively about a new subject.

3.2.2. Online survey

After conducting personal interviews with all participants, it seemed important to test and clarify the authenticity of some information with online questionnaire. This is because online surveys enable dynamic interaction between the respondent and the questionnaire and they are less intrusive (Bethlehem & Biffignandi, 2012), thus the respondents can provide open and honest feedback because they feel more comfortable and confidential. Therefore, a link to the online questionnaire was sent through e-mail or WhatsApp to all participants after their consultation and consent. The questionnaire included some of the questions asked through personal interviews but in different ways, as well as new questions.

3.2.3. Content analysis

Finally, the Instagram account of each participant was observed using the content analysis method. This technique involves examining the product of social communications (Berg, 2009). More precisely, according to Holsti (1968) this type of analysis consists of: « any technique for making inferences by systematically and objectively identifying special characteristics of messages ». D'Astous (2011) adds that content analysis makes it possible to describe these communications by means of categories that concern both the form and the content. With this method, it is possible to draw a global portrait of the published content and the Instagram network of each participant in the study.

3.3. Data Collection Tools

In order to successfully conduct semi-structured interviews, a previously established interview guide was used (see Appendix 4.). It contains open questions classified according to four main themes, namely: the use of Instagram in general, the content published on the Instagram profiles, the behaviors while traveling and the search for travel information.

This guide was meant to be a way of keeping a common thread for each interview, but with the open questions, the interview could take a different turn each time and participants were asked to elaborate answers based on their personal experience.

In order to collect the data, an observation grid was created beforehand (see Annex 7.2). This contains descriptive general information about the participants as well as a first overview of egocasting behaviors performed by each. The grid was created using an inductive approach (Belk et al., 2013) following the repeated observation of various Instagram profiles and is divided into three parts: It includes information related to the statistics of each profile, for example the number of subscribers or Likes by photo. It also includes some publishing habits such as the tendency to indicate geolocation or to use hashtags.

3.4. Data Analysis Method

About the semi-structured interviews, they were first transcribed in verbatim shortly after the interview took place. This method consists in converting spoken information into texts (Poland, 1995). Subsequently, the latter were analyzed using a systematic coding method which, as defined by Cresswell (2007), consists of grouping the data into significant segments and assigning a name to each segment. Thus, these segments were grouped according to their similarities or divergences. As suggested by Belk et al., (2013), the coding was done iteratively, i.e. as the data was collected, a return was made on the existing codes so to group some codes into larger categories or, conversely, divide some codes into more specific categories.

As this is an exploratory study, the results of this part are presented in a rather synthetic way. among the respondents, the results of each observation category are presented in the form of simple descriptive statistics as a first step. Subsequently, the content of publications is classified by emerging themes, always in an iterative manner, as suggested by Belk, et al. (2013).

3.5. Sample

In this study, a total of 30 participants were interviewed. They are between 18 and 34 years old and their average age is 24 years old. Most of them are international students in the province of Eskisehir, while others study or work in other provinces of Turkey. Participants

have Instagram friends ranging from 210 to 10.400 and work or study in a variety of fields. The following table contains a brief description of all research participants. It should be noted that in order to keep the participants' anonymity, pseudonyms presented in the following table will be used all over this report.

Table 3.2. *Summary of the Population*

Pseudonym	Gender	Age	Address	Occupation	Language	Number of friends
Abdul	M	26	Istanbul	Student	English	1529
Alan	M	20	Eskisehir	Student	English	1016
Alice	F	26	Eskisehir	Student	English	1400
Amandine	F	22	Eskisehir	Student	French/English	1315
Anick	M	22	Konya	Student	English	1136
Balack	M	30	Istanbul	Advertiser	English	5450
Catherine	F	20	Eskisehir	Student	French	901
Christelle	F	23	Eskisehir	Student	French	870
Clementine	F	28	Eskisehir	Student	English	730
Francis	M	30	Istanbul	Web programmer	English	5400
George	M	26	Konya	Student	English	1610
Grande	F	25	Eskisehir	Student	English	636
Jenifer	F	30	Istanbul	Dancer	English	8100
Julian	M	24	Eskisehir	Student	English	1439
Morgan	M	20	Istanbul	Student	English	1500
Nadege	F	21	Eskisehir	Student	French	704
Nadia	F	24	Eskisehir	Student	French	506
Nathan	M	34	Istanbul	Consultant	English	4320
Nelly	F	26	Eskisehir	Student	English	1300
Nicole	F	24	Eskisehir	Student	English	1502
Omar	M	28	Istanbul	Web designer	English	4929
Pappy	M	20	Eskisehir	Student	English	600
Patrick	M	25	Eskisehir	Student	English	600
Romeo	M	27	Eskisehir	Student	French/English	820
Samella	F	19	Eskisehir	Student	English	330
Sarah	F	32	Istanbul	Model	English	10 400
Sylvain	M	24	Eskisehir	Student	French	612

Tim	M	31	Eskisehir	Researcher	English	710
Tommy	M	21	Eskisehir	Student	English	210
Zaza	F	26	Istanbul	Journalist	English	1200

3.5.1. Criteria for inclusion of participants

In order to participate in this study, participants had to meet certain inclusion criteria. Since the research is exploratory in nature and involves a small sample, these criteria have been set up to limit biases as much as possible.

3.5.1.1. Age

First, since the research focuses on Generation Y, the class of age that was used in this case is 18-34 years old. This choice is justified by the fact that the ages which delimit Generation Y are not identical from one article to another, and that generations Y and Z seem to overlap. The widest possible age range for Generation Y includes youngsters born between 1978 and 2000, but more and more articles seem to argue that Generation Y includes people who were born between early 1980 and early 2000 (Strauss & Howe, 1991; Armour, 2008). For these reasons, the sample of this research was divided in two; 18 to 24 years old and 25 to 34 years old. These two groups of young adults are the most active on social networks. Generation Y is also the first-in-class when it comes to owning a home computer and mobile phone and shopping online (Scheau, 2012).

3.5.1.2. Activity on Instagram

second, each participant had to have an active Instagram account and set to public mode. On Instagram, there is a setting allowing the user to decide the visibility of his/her profile; it can be private (only visible to subscribers that the user has chosen to accept) or public (visible to everyone). Egocasting is meant to be a phenomenon where the user wants to attract the attention of the world towards himself/herself; it was therefore essential that the participants have an account visible to all.

According to Instagram, there is not one precise definition of an active account. But, according to Facebook (the network that has bought Instagram lately), an active user is one who performs at least one action per month on the network (Brookson, 2013). Therefore, in

this research, active accounts are those where the user publishes at least once a month and at least one picture of the last trip has been published.

3.5.1.3. Travel

Third, each of the participants had to have traveled at least once within the last twelve months in order to be able to analyze the most recent behaviors and motivations. It was to interview young people whose social networks (mainly Instagram) and travel occupy an important place in their lives. This criterion made it possible to have access to more in-depth information and the participants were able to develop on the subject with greater interest since it was a well-established phenomenon in their lives.

3.5.1.4. Language

The participants had to be able to understand and speak French or English since each interview was conducted in one of the two languages. This criterion has eased the communication with respondents, because most international students in Turkey can speak either English or French.

Finally, it should be noted that there was no criterion based on gender, since Generation Y on which this study is focused, is composed by both men and women under the determined ages. Therefore, the sample to this research has included 16 men and 14 women.

3.5.2. Sampling method and recruitment of participants

Since the study population was not really known in its entirety, it was impossible to use a probability sampling method (D'Astous, 2011). Also, since this research is exploratory, it was not intended to be able to infer the results to the entire population, but to provide future research directions and to deepen certain knowledge regarding a new phenomenon. Therefore, a non-probability sampling known as Consecutive Sampling was used. According to David, Allan and Owens (2011), in Consecutive Sampling participants are selected based on the subjective judgement of the researcher rather than random selection. That means, in this technique every subject meeting the criteria of inclusion defined by the researcher is selected.

The participants were asked to take part directly, or with the help of an intermediary belonging to the network of the researcher, by e-mail or by a private message on Instagram or Facebook.

3.5.3. Consent of the participants

Before the beginning of each interview, the participants had to become aware of the objectives and the course of the study and give their consent. This stage of the research aimed to protect their personal data as well as the information exchanged during the semi-structured interviews. To do this, a consent form containing further explanations about the research and the ethical aspect was sent to the participants. One-quarter completed the form and returned an electronic copy to give their written consent, while the others verbally consented at the beginning of each interview. In order to respect their anonymity, the pseudonyms presented in section 3.3 are preserved throughout this search.

3.5.4. Data collection procedure

Data collection took place during the summer of 2017, more specifically between May 15 and September 05, 2017. As a first step, each participant was asked to do the interview in person or via videoconference on the web. Indeed, this second way of proceeding is the one closest to a face-to-face communication (D'Astous, 2011) and made participation easier. Of the 30 interviews conducted, 20 were held in person, 7 took place via Skype, and three were conducted through WhatsApp video call. The interviews lasted an average of 39.6 minutes.

Once a participant had agreed to take part in the research, an explanatory email and consent form was sent to them. A date was then set for the interview. On the day of the interview, the purpose of the research was re-explained and the participants who did not give their written consent gave it verbally at the beginning of the interview. Each interview was recorded with the agreement of the participants and then transcribed quickly as text.

Finally, when all the interviews were completed, an observation of the Instagram profiles of all participants was done on the same day to assure that all profiles were checked in a uniform way. The content analysis took place on September 06, 2017 and this was done by checking the last 100 publications (if any) of each participant.

4. RESULTS

This chapter aims to expose the different results obtained during the research. First, the results of the content analysis will be presented to give the reader a first sight of different egocasting behaviors adopted by the youth on Instagram. Some descriptive statistics are also presented in order to have a global idea of the profiles of the respondents and their habits of publication. Secondly, the results of semi-structured interviews and online survey are presented to show young travellers' deeper insights about their motivation to like publishing on Instagram, and what they are looking for most while traveling. It should be noted that a lexicon has been included in Appendix 3 to help the reader better understand the terms used on Instagram.

4.1. Results of the Content Analysis

First, the results of the content analysis revealed the main egocasting behaviors performed by the participants. Indeed, by having total access to their Instagram profiles, it was possible to see the type of content published daily and then to highlight the tendencies. The following points specifically detail the characteristics of the user profiles by presenting some descriptive statistics. Then, the content of the publications as well as the most frequent egocasting behaviors are described.

4.1.1. Descriptive statistics

The first part of the observation grid had basic information about Instagram profile statistics for each user. This is the number of followers, the number of subscriptions, and the number of posts in each account. This information is displayed in the foreground at the top of all profiles. The second part asked for a slightly more detailed observation since it involved calculating proportions or averages of the publications habits of the users. As mentioned in the methodology, a certain heterogeneity in the statistics of each profile was used in order to see if the type of content published and the motivations mentioned in the interview would be different according to the type of profile or if there would be trends that stand out.

Basic Statistics:

It has been possible to see that the number of subscribers (followers) in each account varies from 1 to almost 10.400, while the number of subscriptions varies from 1 to just over

5,000. A priori, each participant seems to be followed by more people than they follow. This is indeed the case for 80% of the participants. Only six of them (20%) have more subscriptions than subscribers.

Regarding the number of photos published, they vary between 400 to almost 2.000. Nevertheless, 77% of participants have fewer than 1000 photos on their Instagram accounts and only 7% of them exceed 2,000 photos. It seems that most participants are quite selective about the number of photos they publish on their profiles.

Publications habits:

The content analysis was done considering only the last 100 publications of each profile; the most recent, for the sake of time (this is also the case for the next point, 4.1.2). In this analysis, several trends emerged; first, 67% of the observed users publish their content in English. Only 33% publish content in both English and French or other languages. Knowing that English is not the native language of any of the participants, it seems that the use of the language is a personal choice.

Also, 94% of the participants use hashtags in their photos. Whether it's a single or a few dozen, users put them on almost all their photos. Most of the time, hashtags are linked to the content of the photo. For example, if a photo represents the user surfing in Istanbul, the hashtags #Istanbul and #surf will often be present. There is no general rule about hashtags; they can be very simple or very complex. They can be names of places, activities, products, etc. They can also refer to something the subscriber cannot understand, such as a wink at a fun time or a motivational phrase.

The use of hashtags as well as the use of the English language demonstrate in some ways a desire for visibility for users or at least a desire to participate in the Instagram community since these two behaviors seem to be quite fashionable on social media.

Regarding the average number of Likes per photo for each participant, it varies from 10 to 1.150, for an average of about 220 Likes by each photo for all participants together. Although the sample size is small, a strong connection between the number of subscribers and the number of Likes has been found, i.e. The more subscribers a user has, the more Likes his/her publications receive. Of course, more subscribers mean more visibility, so published content is more likely to gain positive feedback (Likes or comments for example).

In terms of travel-related publications specifically, users' accounts are very diverse. Some devote their content exclusively to their travel photos and others put a little bit of everything. On average, 54% of recent publications on their profiles is about travel; this shows that traveling is something that is quite present in the lives of the population of this research. With regard to geolocation, only 40% of the photos are marked with a place. Many participants tend not to indicate the place in the area reserved for this purpose, but they mention it either in the title of the photo or in the keywords. In general, travel photos are more likely to be marked by the place than photos depicting moments in everyday life.

4.1.2. Content and egocasting

This, being a research on egocasting, it was expected that participants publish content related to themselves, their self. Looking at the content of the published images on participants' accounts, it turned out that 90% of them have published one or more photos of themselves lately. In addition, 90% of the participants' profiles also contained photos with their friends, romantic partners or family. Another type of very popular photo is that of landscapes and nature. In fact, 90% of the participants publish photos of landscapes. Sometimes it is only panoramic views or nature, other times they are pictures of themselves with a view of a landscape in the background.

Subsequently, the photos that come back in about half (45 to 50%) of the participants' Instagram accounts are photos of food, places or monuments visited and photos of everyday life. Finally, there are less pictures of animals, sports and various products such as cosmetics, maps of the world, passports, computers, etc.

By focusing more on egocasting behaviors as such, i.e. the behaviors emitted by the youth in order to bring the world to them, some stand out more than others. Of course, all behaviors on the web are likely to grab the attention of anyone around the world. On the other hand, it was interesting to look specifically at the trends, the types of behaviors that come up the most in the youth. First, there is tourism. The clear majority of profiles observed contained travel photos. This type of lifestyle seems to attract a lot of attention and generates a lot of *Likes* and positive comments. The accounts of several participants reflect a rhythm of a nomadic life where the viewer feels that the young is often gone exploring new places.

Then, the type of photos that came back to the most participants was the famous selfie, also called self-portrait. These photos were observed on many Instagram profiles (60% of profiles); whether the photo is taken at arm's length or with the help of a selfie stick; a retractable rod on which it is possible to fix a phone or a camera to have more perspective than with his own arm. The photos are quite varied. It can be a simple portrait of the user at home or a selfie photo taken on a trip or at a party with friends. Also, about 45% of girls observed, had recently posted photos of themselves in swimsuits. Whether it's beauty or travel photos, or sports activities like diving or surfing, these photos also tend to receive a lot of positive feedback.

In addition, the accounts observed contain photos giving a sense of adventure (54% of profiles) or luxury (34% of profiles). Adventure photos are often linked to activities in the wilderness, such as climbing a mountain or surfing in paradisiacal settings. As for luxury, it is reflected in photos including products or luxurious activities. For example, bottles of champagnes, beauty products of major brands, tours by cars, boats, planes, or helicopters.

Finally, some accounts (25% of participants) post photos highlighting products. For example, a photo of a girl on the beach holding a bottle of body oil and having the product mark in the description. Other times, it is only pictures of objects placed on a table or on a white or textured background. In both cases, the brand of products is almost always identified in the photos.

4.2. Results of the Interviews and Online Survey

In order to properly answer the two research questions listed in section 1.4, it seemed appropriate to present the results of the semi-structured interviews and the online survey in the same way as in the interview guide. The first part is devoted to egocasting and what drives the participants to have the desire to publish on Instagram. The second part is more focused on tourism and what makes the participants excited when it comes time to go on a trip.

4.2.1. Egocasting

Following the conversations with the participants, a variety of motivations have been mentioned by them as to what drives them to publish their photos on Instagram. These motivations being quite diverse, have been grouped into six broad categories to facilitate the

understanding. These are; hedonic, self-image, love of sharing, search for information and decision making, inspiration as well as the motivation related to business.

4.2.1.1. Hedonic motivation

When participants were asked about the main reason they used Instagram for sharing their photos, most of them said that it is just for fun. Instagram is the platform that seems to be the most preferred by Generation Y among all the other social media apps out there right now. Although Facebook is still the most used platform by the participants in this research, most of them admit to having more fun from Instagram and remain active on Facebook mainly for chatting purposes. Whether for the love of photography or as a hobby, what is more certain is that the participants consult Instagram in a rather addictive way. The following points detail these statements more explicitly.

Love of photography:

Instagram is a social network that focuses almost exclusively on photography. Some respondents naturally mentioned their passion for photography as the main motivation to use Instagram. This is the case of Anick who explains “Well, I really like the photo. I really like taking pictures. Not necessarily just with my iPhone [...] I have a good SLR camera.” (Anick)

It is the same for Alice who, having mentioned that she is the type to edit each of her photos with Adobe Photoshop software before publishing them, concludes simply as follows: “I love photography for sure, it's crazy! (laughs)” (Alice). Instagram seems to be a popular medium for photography enthusiasts.

Instagram as a hobby:

More generally, Instagram seems to be appreciated because it is nice and gives pleasure to its users. This is the case of Pappy who states: “Well, I like that, I like going for a walk then seeing pictures, seeing stuffs, stuffs that people put on the platform. I get pleasure” (Pappy). Jennifer also mentions: “I usually have fun there, making small photos cutes, that I like (laughs)” (Jennifer).

For others, using Instagram is a hobby of everyday life:

“I have no other hobbies apart from my gym, my job, my regular life, my school, food, and so on. Out of my life like that, instead of playing Candy Crush, well I always go on Instagram [...] I publish mainly because I like to publish, I like it, you know, play with my photos, playing with

the filters, I like to edit them, I like that to find small quotes that are appropriate to the photos” (Anick).

Seeing photos and publishing their own is something that participants like to do. In addition, the whole process around the publication of the photos, that is to say the selection of the photo, the alteration of the colours and the choice of the filters to be used, then the search for a title for the photo seem to be things that provide some satisfaction, at least to some of the participants.

Frequency of use

All the youths interviewed have admitted to open Instagram at least once a day, mainly in the morning and evening. When they were asked how often they went on Instagram, here's what some of them said:

“I connect more often when I get up and then before I go to bed. Then I would say, I do not know, may be an hour or two ... in the day (laughs) even an hour is a lot!” (Morgan).

“When I work, it can go up to 2-3 hours a day. Then, when I'm on leave, well I can spend part of my day on it. I can really be long on that. When I'm going to do something, after that I'll go back and see. There is something that attracts me in there. I like to know what's going on” (Nelly).

“I'll tell you that I open it by getting up in the morning. Often, it's part of my routine when getting up in the morning, opening Instagram before getting up. Then I do the same thing before going to bed” (Tommy).

“You know when I'm in my week of exams I really use it less, even if sometimes I think I'm using it too much, I delete my application squarely because I cannot help opening it for example before going to bed or getting up” (Samella).

The passages above are those of participants whose job or main occupation does not involve social networks. It can be argued that Instagram seems to have an addictive effect. Its use is an integral part of the daily routine of the participants. Some say they go too often.

For participants whose job involves working with social media, the frequency of connecting to Instagram is even higher. This is the case for Sarah, Omar and Zaza: “An embarrassing question (laughs). I have to spend an average of 15 hours a week depending on what I have to do this week for my companies!” (Sarah)

“All the time, for sure, it's the first thing I look at in the morning and probably one of the last ones I look at in the evening. [...] I spend 2 minutes here, 2 minutes there. I can watch it more than 20 times a day” (Omar).

“I would say maybe six hours a day, six to ten hours a day. [...] I’m frequently on it yeah, I have two accounts that I am managing. My personal account and my business one. Therefore, every day I have to post, so I’m repetitively changing accounts answering people’s comments” (Zaza).

Thus, Instagram seems to be completely integrated into the daily lives of Generation Y, whether they use it as a working tool or for personal reasons.

4.2.1.2. Motivation related to self-image

Much of the information mentioned by the participants concerned, from near or far, the image they wish to project to the rest of the world. Indeed, they all seemed quite aware of the importance of the image they have on social media. The following points address different ways in which users pay attention to the image they project.

Publish relevant and aesthetic photos:

First, many seemed to say that an Instagram account should contain only the best / most beautiful photos. This is the case for Francis who says: “I do not like that, an Instagram too big by what we get lost. I like better like keeping the best photos” (Francis). Amandine agrees in the same way by stating that the user’s profile should be interesting in order to give a good impression to others: “Le profile aussi devrait être intéressant, faut que ça soit important je pense. Il ne faut pas non plus gêner les autres avec des trucs inutiles.” (Amandine)

Anick meanwhile, pushes the thing even further by saying that there are certain codes on Instagram: “On Instagram there are some unwritten rules. For instance, those people who post 5 photos in a row, it’s bizarre. You shouldn’t post more than one or two a day” (Anick).

The photos that users publish must be carefully chosen to maintain the most beautiful and interesting account. According to Julian, an account whose photos are not beautiful enough is not worth following.

“I usually like all photos of all the accounts I’m subscribed to, because if I do not like them, honestly I usually unsubscribe. If it’s 10 photos online that I find that are not to my taste, well I unsubscribe from that account” (Julian).

In summary, it seems that there is a concern for what others will think when they visit their profiles. Users want to keep a nice account to follow as well as looking for profiles that are just as enjoyable to watch.

Retouching and beautifying photos

In the same vein, all the participants in this research do retouch their photos before publishing. This is, of course, one of the main functions of Instagram since the platform includes some basic filters and settings in its application. Most of them even claimed that they use other photo editing applications or software before publishing their photos. The main reason is to make the picture even more beautiful than it already is:

“But it is sure that as I play on the contrasts, the brightness, so that the photo [...] if it is a cloudy day, well I say to myself “at least it will look like not so bad”, but I mean, other than that, I do not change my photos so much” (Sarah).

“Well I try to ... not make big changes, but you know, sometimes I just make the colours stand out better” (Patrick).

« Lorsque je les publie sur Instagram, j'utilise une application qui améliore l'apparence de quelqu'un. Mais honnêtement, je me sens comme si je rendais la photo telle qu'elle devrait être. Et non-pas la rendre folle » [Translation: Before publishing my photos on Instagram, I use an application that improves the appearance, but honestly I feel like I made the picture the way it should be] (Sylvain).

Catherine argues that editing her photos gives her pleasure because she thinks every Instagram user needs to see beautiful images:

« Il améliore littéralement tout et il semble que cela améliore presque l'expérience [...] et ce n'est pas trompeur, c'est juste que tout semble un peu mieux, tout semble un peu plus lumineux, et je pense que c'est ce que tout le monde veut. Donc, il s'agit juste de la figurer pour qu'elle ressemble à la meilleure version possible, je suppose. Cela me rend heureux quand il semble coloré » [translation : Instagram improves everything about the image, and it is not a lie; it really makes everything great, clear and I think this is what everyone wants. It is just about editing so that the image may look as nice as possible] (Catherine).

Despite the changes they make on photos, all participants say they do not want to distort their photos; they just highlight the most beautiful sides and make them more enjoyable to watch.

Showing the best side of their life

Still related to what was mentioned earlier, participants understand that what they decide to post on their Instagram profiles is only part of them; the part they want to let people see. Abdoul says: “*Well, it's definitely more beautiful on Instagram*” (Abdoul).

Nicole comes with more explanation:

“You know, basically I like just to put the positive on it. There are some who will think: “ah, she does a lot of things”, but you know, it's just because they look at it in general, but my life is not every day like that” (Nicole).

Their Instagram accounts are just a representation embellished with the beautiful side of their lives. On the other hand, all the participants mentioned that they think that their profile is an authentic representation of their personality, that is, they do not pretend to be someone they are not, simply because they are on social networks. They filter to choose only what is most beautiful to show. This is the case of Alice and Romeo :

“I think my Instagram still reflects my personality in real life. [...] Instagram is a bit like an embellished version, I will not post the really ugly picture of me that I would send on Snap Chat to my friend” (Alice).

“I am mixed in the extreme practice of social networks, but I also remain a big user of the thing. My motto would be that Instagram should reflect your real life and not a fictional image of what you would like it to be!” (Romeo).

Grande also adds to the same idea: “I'm more complex than my Instagram, like not everyone, that's it too. You know, you have facets that you do not show either. Uh, and in fact you know, my life looks much cooler than it is (laughs)” (Grande).

Nathan supports the same opinion, except that he puts more emphasis on the fact that it is impossible to perfectly represent one's personality on the Web.

“You cannot represent yourself on social networks, the world tells me: “ha we see the real Nathan”. No, you do not see, then you will never see the real Nathan through the internet, it's like not possible, then it's ok like that you know. Yes, it represents me because it's things I like, it's travel, it makes me tripper, it's fashion; then yes, I like it, it's a facet of me. But I will never put a picture of me being in the office a little grumpy because I have not taken my coffee yet, then I am not smart. Well, the people here in the office, they see me every morning like that, but I do not need to put that on Instagram” (Nathan).

Thus, Instagram would be a medium where it is possible to represent oneself socially in the desired way. However, according to the participants, this self-representation has every interest in getting closer to their reality. It would be better to embellish this reality to make it more attractive to others.

Receive positive feedback

Although explicitly speaking, no participant claimed to publish photos in order to receive positive feedback, this one seems to have a reinforcing effect on their publication behavior and conversely, little feedback or negative feedback is disappointing.

When it comes to the number of Likes by photo, some participants know the average of how much they expect to receive and admit loving that. If this number is not high enough, they affirm to feel disappointed. About this George says: “Yes, let’s admit that I feel a kind of disappointment when I do not receive enough likes” (George). Alice adds up: “It’s sure that if you post a photo, then you have only two people who like it, you say ‘well, my photo should be really ugly’ (laughs)” (Alice). And Morgan emphasizes the same point: “There is a minimum number of Likes I want to reach. Sometimes, I say to myself “Ah, it’s not good, it’s not a good photo”, I should not leave that kind of photo there. ” (Morgan)

The number of likes becomes for some a kind of addictive incentive that pushes them to consult their Instagram account very frequently:

"You get a little hooked on that. Even though sometimes I think about "but my god, what is this going to be, you know, at some point I'm going to get 50k of subscribers, you know, it does not have to look. " I think I live one day at a time " (Clementine).

« Je me sens comme à l'époque, j'étais comme : combien d'amis Facebook avez-vous ? Et maintenant c'est combien de followers Instagram avez-vous. Mais, j'ai l'impression que c'est juste un truc du millénaire, c'est comme un petit coup de pouce de l'ego, même si vous ne connaissez pas ces gens, [...] il suffit de regarder ce numéro [...] quand je poste une photo, je pense : "Est-ce que ça va avoir beaucoup de Likes ?" mais si je l'aime vraiment, alors je le posterai » [Translation: I remember the time I used to ask “how many Facebook friends do you have?” and now it has become “how many followers do you have on Instagram? But this is just a millennial change, before I post a photo I always ask myself how many Likes it is going to get, but if I really like the photo I post it without caring too much] (Sylvain).

Clementine and Sylvain are aware that their Instagram account is a virtual world, but both claim that there is a kind of race for subscribers and Likes, a desire to have more, even if it does not necessarily have a real impact on everyday life. While Nelly mentions that she finds Likes very absurd, she admits loving them, nonetheless.

“I guess I like to have Likes, but I find that absurd a little too! It’s a kind of corporate endorsement that tells you that they love what you put and your life. In short, I do not expect anything special from the practice of my publications, but it’s fun to see that people like” (Nelly).

Romeo even anticipates the number of Likes that his photos should receive before publishing them and if he thinks that it will be too weak, he does not publish the photo:

“I think I have like 8000 subscribers. So, my publication has to gain about the same number of Likes. But I know that there are pictures that will not podge any more than others, that sometimes I am worn to just not publish them” (Romeo).

On the other hand, of all participants, two said they do not pay attention to the number of Likes. In both cases, they still take the trouble to look at who loves their photos but say they do not care about the number as such. “I do not know, I'm a little indifferent to that” (Zaza). “I do not put them for having as many Likes as possible” (Tim).

About the number of subscribers, Omar mentions that when it begins to increase gradually, it is rewarding:

“I mean, at first, I was like, good, it did not matter to me, but here I am still with a lot of subscribers. But you know, it's not really important, but at the same time it's cool to see that there are people who appreciate what you do” (Omar).

Some participants are envious, both because of their number of subscribers or their Likes, and when they travel and publish beautiful photos. This is the case of Amandine who says that her close friends tend not to leave comments on her photos:

“It is rare that my close friends tell me that they find me beautiful on a photo [...] it seems that they take for granted that I have so many subscribers that they do not really need to tell me [...] it's always girls that I do not really know who tell me "ah, wow you're so beautiful” (Amandine).

And she adds:

“I have a lot of friends who send me their pictures, let's admit 2-3 pictures of them, then they are like "Which is the most beautiful? You are the pro of Instagram.” They want me to choose for them (laughs)” (Amandine).

Somehow it is therefore rewarding for her. Even if her Instagram account is worth a little jealousy from her friends, they still ask her advice. Nadia meanwhile, does not hide that in her opinion, people use a little Instagram in order to spread what they do and thereby, to make others jealous: “I know that maybe I make jealousy with my friends [...] sure you do not do it for nothing, technically, you know, it's a little exhibitionist at a certain level” (Nadia).

Finally, Jennifer says that she does not really make her close friends jealous, but that, on the other hand, some people around her who use less Instagram have already made some mocking comments which, she says, do not really concern her:

“it happens to me to have unpleasant comments you know, not necessarily unpleasant, but small calls like “wow, we know it, you’ll put it on Insta, you’ll have 800 Likes”. I’m just like “ok, [...] what do you want me to say to you, maybe (laughs)” (Jennifer).

All in all, the feedback received by the participants seems to influence their behavior since it dictates in a few ways what kind of content they should publish in order to have the most positive and rewarding feedback possible from the Instagram community.

Follow people they look like

It has happened a few times that participants mentioned the fact that they like to look at pictures of other users that look like them or Instagram accounts whose pictures are similar to theirs: “I love photos that are a little bit the same as mine” (Nicole). “It’s not bad all things that look like my profile in general” (Nathan).

On the other hand, Samella and Balack agree and say it’s because they can identify with these people and get the same kind of pictures they like to follow: “Well, I started to train this year. I forgot to say it earlier, but I started following a lot of fitness girls. It’s really, in fact it’s almost just what I have in my life (laughs)” (Samella).

“Sure, it looks stupid, but you will always look a little the same people who look like you. Like a guy who is smart, who has the same profile as me a little, and that I know that in a way, my photos could ... well if the photo I find it silly, I might be able to redo a little that kind of photo there, well it will catch my attention more than a photo that does not join me at all” (Balack).

To sum up, the participants seem to be looking for people who look like them both physically and in their lifestyle. These other youths are not inaccessible stars with an unattainable lifestyle. On the contrary, they are often guys of their age and resembling them. They can therefore find in their photos a kind of indicative of what they might look in other contextual setting, in other countries or scenery. It’s a kind of a reflection of themselves.

4.2.1.3. Motivation related to love of sharing

If the first two types of motivations were rather cantered on the individual, this one touches the more relational side of Instagram. This social network, like many others, opens doors to the world. The published content can reach a huge audience, and this globalization of information seems to be something very much appreciated by the participants.

Create a virtual photo album

First, Instagram presents the opportunity to create, keep and share a virtual photo album. Since, today few people continue to print their photos, the digital means remains the main form under which many people prefer to accumulate and preserve their photos. Indeed, only a few of the participants said that they still develop their photos, and those who do so only develop a limited number of them to display them in frames, for example. However, other participants like Francis and Clementine mentioned that they like the scrapbook feature that Instagram provides: “I really started to appreciate photography from Instagram. [...] I like photography, I like having multiple photos. It's like a mini diary really” (Francis). “[...] to see after my photos, it's like a scrapbook for me.” (Clementine).

They like the fact that they can collect their best photos on Instagram. Being on Instagram allows them to come back to their photos whenever they want and remember what they did. It is also for them the way to show this album to their loved ones and to their Instagram followers.

To belong to a community

During the interviews all participants had a public Instagram account. When asked the reason why their accounts are visible to everyone, many said they wanted to participate in the Instagram community. They mentioned the fact that a private account would restrict their visibility among this large community of users. This was the case for Alan, George and Julian: “Because I find that Instagram really opened the doors to all over the world, to people” (Alan).

“At the same time, I tell myself that if I set it to private, well there are fewer people in fact with whom I will be able to share what I like, [...] Well really, I think that's it, the desire to share what I discover” (George).

“Looks like, I found that making a private account, it was like putting pictures on Facebook [...] Then, it looks like you participate less on Instagram by putting a private account.” (Julian).

Also, others specified that a private account would make the functions of hashtag and geolocation type almost useless while they appreciate to use them when they publish their photographs. This is the case of Nicole who mentions that she likes to put the places where her photos were taken: “For example, I often identify where my picture was taken. So, I tell

myself that by doing so, when you click on it, you see all the pictures that were taken there.” (Nicole).

Tommy also says that he likes to put hashtags related to the content of his photographs and to see them appear among the others which are similar: “It’s exciting, when you use hashtags, then you can view your pictures with all the other hashtags [...] it’s amazing because you feel like you contribute to the Instagram community by sharing with other people” (Tommy).

Nicole, just like Tommy and some other participants, appreciate that their photos are found with those of other users who have gone to the same places or have taken the same type of photos by putting the corresponding hashtags. It seems like the participants feel they are contributing to the big family that is Instagram, but in addition, this platform allows them to exchange common passions with people they would probably never meet in real life. About this, Jennifer explains:

“I realized that still normally, it is people who like to travel who follow me more. [...] I think that normally people who are more attracted to my profile will be people who also love travelling. [...] I think it's a beautiful community, a nice place to exchange for that. In the sense, it's not real-life relationships, but I like that. Let's admit it, I subscribe to an account and then the other person subscribes to me too, and then the two, we share the common interest of travel, I think it's a nice place to exchange for that” (Jennifer).

While some participants post a bit of everything on their Instagram profile, others have decided to focus their content on one or two passions in particular. This is the case of Romeo for whom Instagram has always been a place of exchanges with the world that he considers of public order, and he decided to publish only photos related to his greatest passion, that is travel.

« Je dirais que 90% de mon [...] business provient d'Instagram. [...] Parce qu'il y a une telle communauté sur Instagram, comme vous pouvez commenter sur la photo de quelqu'un, ils vont répondre tout de suite. Alors que Facebook, c'est plus privé, vous ne pouvez pas simplement vous connecter avec des gens. [...] Pour moi c'était toujours comme ça, les gens que je connais et dont je me soucie vraiment, je les ai sur Facebook pour qu'ils puissent voir ma vie de tous les jours et mes affaires privées. Instagram était un peu comme cet endroit cool où je pourrais partager mes voyages avec le monde. Et c'est pourquoi je l'ai toujours gardé public et j'ai toujours fait des voyages et pas de ma vie personnelle » [I would say that about 90% of my business comes from Instagram. Thanks to the Instagram community, when you comment on someone's photo they

respond immediately while Facebook is more private; it is not easy to connect with people there. Instagram is a cool place where I share my travel experiences with the world and that is why my profile is always public.] (Romeo).

Instagram platform is for the participants, an easy and pleasant way to share one's photos, and more specifically one's passions, with people from all over the world.

Meet new people

In addition to being able to share images with other people, Instagram also allows users to meet new people and sometimes even evolve these encounters to face-to-face relationships or build friendships. This is the case of Anick who made his first university friends through Instagram. His first time at university and not knowing anyone was stressful for him, and this social network was the starting point for friendships that continue up to now.

"I made friends with that. Two of my university friends, the only two boys I met on the first day, I had dinner with them because we had met like that. [...] I tell myself that it really brought me something. I spent a year every day with these boys, and if there had not been Instagram, I might be alone at university. So, that makes me feel released" (Anick).

Instagram can also be used to meet people in real life who share the same passions or the same profession. Sarah, who works in the modelling industry, says Instagram has allowed her to meet many talented people who specialize in her field and that without this platform she probably would not have known them: "I met a lot of very interesting people in my field across different countries" (Sarah).

Then, there are others like Alice, who say they weave bonds of friendship that remain virtual links, but which in their eyes, are still something real:

"I have a lot of Instagram friends, if you want. My boyfriend fooled me with that. There are a lot of girls we talk via Instagram, but in the end, we do not see each other, that I do not know ... [...] I'm still embarrassed in real life, I do not know what it would give. But that's sure it takes a lot of stress if you want" (Alice).

In general, Instagram seems to expand the possibilities of meeting and sometimes to break the ice more easily than in real life.

Stay in touch with beloved ones

Some participants, due to their lifestyle or job, mentioned that they did not always have time to hear from their loved ones. Social networks, and more specifically Instagram, consist of a quick and easy way to keep in touch with them. Abdul, who rarely meets his relatives,

admits he uses Instagram a lot to keep up with what's going on in his family: “It allows me to follow a little what happens and what they do. It allows me to be connected with them even if I do not see them” (Abdoul).

Zaza lives a very busy life and is often brought out of the country for work, so she does not always have time to give news to those around her. Instagram is a way for her to share with her beloved ones what she does day by day. She admits publishing daily to inform them in real time: “People know I'm not there [...] it keeps them informed about what I'm doing.” (Zaza).

Instagram has become a commonplace means of communication. People publish there to give news and sometimes some subscribers like or comment on content as if to show that they have indeed seen the publication. Pappy gives an example of this:

“My friend yesterday, [...] she sent me some kind of photos in text, then I did not answer, then there on her Instagram I liked, I'm like "ha it counts as if I have written his text, "you know. I was there just like "one click away, it's less complicated than answering", you know, it's ultimate laziness” (Pappy).

This example proves the instant appearance of Instagram, the speed of transmission of information. There is no longer a need to communicate by words, a simple image or a simple Like act a little as a conversation.

4.2.1.4. Motivation related to the search for information and decision-making

Be it at the beginning of information search process or at the end to confirm something, Instagram appears to be a popular search tool for the population of this research.

Target one's interests

First, one of the most appreciated things on Instagram by the participants, is the fact of being able to carefully select what they see on it. They choose to subscribe to the types of profiles they want and therefore, mainly see content they like, while it is less the case on Facebook. Sylvain mentions: “Then that's exactly what's fun on Instagram. The opportunity to watch what you want to watch.” (Sylvain)

Nathan also appreciates this aspect enormously. Like many of the participants, he has chosen to base his account almost entirely on the trips he makes, and this is also the type of content he likes to see on the profiles he consults.

“While Instagram is mainly related to travel photos that I will publish and people to whom I will subscribe too. Then, I publish less stuff that is related to my private life outside of travel. Instagram is a platform for travel” (Nathan).

On Instagram, there is the possibility to subscribe to users who join one’s personal tastes and it is also often the main reason that pushes strangers to come to consult the profile of the participants; because they share common interests. “It's not like on Facebook, like, you are friends with the other person does that automatically you see everything. [...] It is by wanting to see your photos that the world comes to watch them.” (Nicole)

Instagram allows some of the users interviewed to sort through the content they want to see in order to target only the most relevant. There is also a nice aspect to the fact that strangers subscribe to them because they share similar interests.

Search for travel destinations

As mentioned earlier, some of the participants use Instagram as a search tool. Whether it's for cooking recipes, training tips or clothing brands, many use the keyword search available in the Instagram search bar. What came up most often in the interviews is the search for travel information. Specifically, participants are primarily looking for destination ideas and once they have chosen a destination, they are looking for places to visit when they arrive there. This is the case for Samella who claims to organize her trips according to the information she finds on Instagram:

“It inspires me a lot to find destinations or if I already know that I want to go to a place, if there are no attractions that I would not have already discovered on the Internet or by the travel guides. So, I really like planning my trips with that” (Samella).

Grande also has the same point of view: “Yes really, I find plenty of really cool places. Often surfing stuff, you see..., then you have so much taste to go there. Then you base your next trips a little on that” (Grande).

Before going on a trip, Nathan looks for places to visit near her destination. It's often the photos she sees that will convince her to go to certain places:

“Yes, well, when I travel, before the trip [...] when I'm at home, I'll write the hashtags of places to see or do. So, from there, I see a little bit if it's worth it or not. Or I would like to have a picture of me in such a place. [...] I try to see as much as possible what is the most beautiful then what deserves to be done as a trip” (Nathan).

Francis has already spontaneously booked a trip to an Italian city because he discovered the place on one of the accounts he follows on Instagram:

“Recently, I subscribed to travel tips, and I find it cool for destinations because they show you pictures that you never thought it was a beautiful place for example. [...] You know, for example, in Italy it helped me. I had seen a picture of Cinque Terre, and it was after, I went on Google, I also went on Pinterest, and then when I saw what it looked like, I booked a weekend over there” (Francis).

It seems like Instagram can in some ways act as a tourist guide. The social network helps participants find attractive places and guides them in how to organize their stay in one place.

4.2.1.5. *Motivation related to inspiration*

Instagram is a huge bank of images that people are posting every day. Its users are therefore constantly exposed to new photos every time they connect to the application. It has been mentioned above that participants like being able to target the profiles that interest them. In addition to enjoying the content of these profiles, they are a source of inspiration for many of them.

Seeking inspiration:

For most of the participants, Instagram is a way to draw inspiration from everyday life; “I use it more like a photo inspiration. Just when I'm traveling, I like having other Instagram accounts, see what people are posting as travel photos there” (Alan).

Clementine adds that it allows her to keep up with everything she likes and look for trends:

“You see what's going on in the world, it keeps you informed. It keeps you current. You know fashion too, all that is trendy, as much house style, decoration, way of life. It allows you to keep up with the news. Instagram makes dream” (Clementine).

Anick also, without specifically mentioning the word dream, reveals that Instagram keeps her hope that one day she will be able to see certain things:

“Well, I'm subscribed to a lot of accounts that do just that, you know, of their life, to travel. But they really travel in 5-star stuff, then everything... So, that inspires me, but I mean, I would not be able to go in the same places as them (laughs). [...] I say, "one day", but at the same time ... we hope” (Anick).

When asked what kind of accounts they liked to subscribe to, the responses were mostly travel based accounts, fashion based accounts, food based accounts, etc. Julian says “I find it inspiring; I like it. Of course, it's often trips, bikinis, you know, beaches coming back, then I really like that” (Julian). The content he looks at is often similar from one photo to another and this aspect suits him completely because it includes subjects he likes.

Inspire others:

The participants with an Instagram profile mainly focused on their travel photos say they like to publish this type of photo among others because they hope to succeed in inspiring people to do the same. This is the case of Romeo who hopes that seeing the photos of places he has visited, people will be inclined to want to go there too « Je veux juste que les gens les apprécient et soient inspirés pour voyager là aussi » [I just want people to like my photos and be inspired to go there too] (Romeo).

Tim has also travelled a lot and shares the same view. “In the background of my Instagram, when you scroll you have the impression that I do not work; it's really the impression that I try to give people, to inspire them to travel” (Tim)

Finally, for Jennifer, inspiring and informing others about travel seems like something exciting. At the age of eighteen, he decided to leave for 10 months in Australia. It turns out that she talks about it as one of the most beautiful experiences of her life and she takes great pleasure in encouraging the people who envy her to realize their dreams:

“Well, I think there are a lot of people here who lead a lifestyle like everyone else. Get up in the morning, go to work, come home. You know, really a 9 to 5, whatever. I've often had people tell me "you're so lucky Jenny to go on trips like this", then it's a way of showing them that it's really more accessible than you think, then There are so many people who come back to me afterwards who tell me "Jenny, you did it, well I decided to do it, I bought a ticket and then I go". Then, after that, they come back and tell me it was the best experience of their lives and that they never thought they could do that, and then they did it. [...] I find it so nice. Just to show people that because when I went to Australia, it's a big move there, to go to the other side of the world. What was I? 18 years old. I found it intense, but I had seen people who had done it before, then it gave me the taste to do it. So, it's a bit like going back to the others and then doing; look good, it's possible. Yes, I work hard for that, but it's possible, it's not luck, but it's an opportunity that people create, then it's possible for everyone to make a great trip. Then it's a little the effect that it has because I have a lot of people who write to me and tell me "hey I follow you on Instagram. I saw

that you had gone on a trip, then you know I really want it. You're lucky". [...] I talk with them and I give them advice, then it allows them to travel too, then I find it incredible " (Jennifer).

This testimony shows a real pleasure to share one's passion with the rest of the world. For the few Instagram users who have mentioned that they like to inspire people to travel, they are also very available and responsive when it comes to answering the questions their subscribers ask.

4.2.1.6. Motivations related to business

To close this section on egocasting, it seems important to talk about the commercial role played by Instagram. Indeed, this platform has become a simple and effective way to advertise one's profile or brand around the world. It is a way commonly used by both individuals and brands to make themselves known and gain popularity.

Free products:

One type of marketing that is becoming very trendy at many companies, is to select some Instagram profiles and send them their products for free. Users who receive these products for free are asked to post a photo of them featuring the product on Instagram in exchange. In general, users with more than 2,000 subscribers who were interviewed during this research mentioned this incentive. Receiving branded products they like for free is something that encourages them to post attractive photos on a regular basis. Francis and Omar emphasize this fact:

"The more I put time and effort into it, I still see my crowd, my community growing up, then I'm still approached by several brands that send me free stock, is that it is sure that is fun, it's an incentive for me to keep putting effort in it" (Francis).

"Well that's something I notice because at a certain point, when you're overwhelmed by a certain number of followers or whatever, often you're lucky enough to have companies that will tell you "well we will send you free tracksuit because you have so many followers "[...] makes sure, it's fun! " (Omar).

Sarah, meanwhile, admits receiving a lot of products for free and thanks to her publications, she thinks it might be possible that she attracts the attention of other brands, which would further increase her visibility:

"To be really honest, before, that did not matter, but since all of a sudden, I'm doing a lot of collaborations with different companies, then it lets me [...] you know, I'm not paid to do that, but

I have a lot of free linen (laughs). But you know, I must admit that it is almost a photo of two that is connected to a project from behind. [...] Of course I have some expectation to go to reach other products. I find it fun as a circle there. You know, by having products, well there are other companies who see what you do with the products of other companies, how you could be a seller for them” (Sarah).

It's a loop that seems to appear from a number of subscribers. Once the participants are approached by a brand, they think that other brands might notice them in turn.

Advertising:

Some of the participants working in the digital field talked about the fact that Instagram is a very good tool to help them advertise. This is the case of Balack who works in advertising, but who in addition, manages his travel blog explains that thanks to his personal Instagram account, he succeeds in attracting people to his blog: “I would say it's important for my blog. It drives traffic to the blog” (Balack).

This is also the case for Nathan who manages several companies and explains that he uses Instagram in order to increase traffic to his various platforms: “I'm not on Instagram for every photo to have the most Likes, I'm on Instagram to increase followers in the long run. Have more people following me, have better numbers, and for my assets on my platforms” (Nathan).

This social network thus appears as an effective and popular advertising tool. As this is one of the most popular social networks currently, participants have every advantage in using it regularly to increase their visibility.

4.2.2 Travel habits

The purpose of the second part of the interview guide was to better understand the habits of Generation Y as regard to how they travel. This part was intended to better understand the type of travel that young people like to do, the importance it has in their lives and the way they organize their travel experiences. Four main aspects emerged from the interviews. The following points will detail each of them more precisely.

4.2.2.1. *Travel as a priority*

Due to previously established research criteria, all participants were required to have an interest in traveling and to have travelled at least once within the last twelve months. What

emerged from the interviews with most of them is that, not only do they have a great interest in travel, but this interest is ubiquitous in their lives. For some, travel is the number one priority, meaning that their life is geared towards it. As soon as they can leave, they do it. It happened several times that participants mentioned that they are ready to live more simply and to sacrifice other needs in order to save some money to go on an adventure as often as possible.

Omar and Jennifer have always worked for the purpose of traveling. They accumulate money and as soon as they are ready, they leave. The money gained is used mainly for traveling and they are ready to have a job that is not very stimulating as well as to work intensively for a certain period so that they can better go on a trip afterwards.

“It really is one of my priorities, I mean, I really had an old ‘bazou’, and it really bothered me, I preferred to go on a trip. It was really my priority, then there are summers I did as two jobs to be sure to go on vacation after” (Omar).

“It occupies a very important place. I love traveling, I love surfing, I love, say when I’m on the seaside, the beach, with my surf. I could work, broom, then it would pay my days, you know I do not need more than that. [...] As soon as I have the money to leave, well I leave” (Jennifer).

Nadege, too, immediately emphasizes her priority; to travel. Material goods do not interest her particularly. When she watches her friends save to be able to buy luxurious handbags, she does not understand and prefers to check a new destination on her famous "bucket list"

« Certains de mes amis voulaient économiser pour acheter un sac à main ; Je ne faisais qu'acheter des billets d'avion. Faire autant que je le pouvais [...]. C'est incroyable, il y a tellement de choses à voir » [Translation : While some of my friends save money to buy comfortable handbags, I save as much as I can in order to buy air tickets. It’s unbelievable, there is a lot of things to discover] (Nadege).

Finally, other participants like Pappy and Nicole emphasize that travel can become addictive. Indeed, in their case, once they began to discover the world, they have taken taste and it has become a wheel that drives them to always think about the next trip. “I think it's really important. I really like to travel. I tell myself that later I may not have the car of the year, the biggest house, but I want to discover the world” (Pappy).

“I think the more you do, the more you like it, the more you want it. I think it depends on the world, but me personally I have the sting, then all I want is to travel, and then rethink for my next destination” (Nicole).

Overall, most of the participants seem to have an overwhelming passion for travel and it is their entire life cycle that is affected. The desire to travel is a factor that can influence both their work, their lifestyle, and what they buy.

4.2.2.2. Culture

Be it road trips, big cities, beaches or go with their bags to explore nature, the type of trip preferred by participants always involves blending into the local culture. Indeed, all participants mentioned that the cultural dimension is important when they visit a new place. These youths like to meet local people, taste local specialties, visit the more isolated places frequented by locals rather than tourist sites.

When Zaza tells of her exchange experience in Ecuador, she insists on the cultural aspect and the importance of living an authentic and local experience. She says she does not like all-inclusive trips at all. These trips do not fit her definition of traveling. What she likes is:

“To meet new people, to make new things, to explore a little more the cultural side of such a place, the history or whatever. [...] To be able to absorb some of the culture, the atmosphere, the way we live. [...] One of the trips I liked the most is where I lived 11 months in Ecuador. So, I had Ecuadorian host families, so this is really the kind of trip that I really enjoyed because I lived everyday with people there, and then I could see a little, well in fact the whole country, then their way of life. I think I really enjoyed it, it's really the kind of thing that delight me than just go to the beach or whatever. The contact with people, too” (Zaza).

For Julian, it's the same thing. In order to discover a place, you absolutely have to blend in. “I would say that for me traveling, local living is the best. It's like, you do not go to another country just to see the monuments. I think discovering another country is discovering how people live there” (Julian).

Some say they like to feel uprooted, to face the unknown. This allows them to better know themselves. Culture shock is something they look for when they go on an adventure. George says:

“Travel where I'm disoriented is the trip I prefer. [...] Countries where you do not really have landmarks and then you discover, you just discover, then you learn a lot about people, their culture, their traditions. In these trips you learn a lot about yourself also” (George).

Alice and Sylvain point out the same thing “I like it like confronting the unknown. [...] Everyday life, I like it feeling like the energy of a city, then you know, going for shopping, talking to people. [...] Culture shock, I find it fun” (Alice)

« Je pense que vous apprenez beaucoup sur vous, je pense que vous en apprenez beaucoup sur le monde [...] cela vous ouvre les yeux sur de nouvelles expériences, de nouvelles cultures, de nouvelles personnes et je pense que globalement cela vous ressemble beaucoup mieux, parce que vous êtes exposés à toutes ces autres normes qui ne sont pas nécessairement vos normes. Et je pense qu'il est si important de faire l'expérience d'autres cultures parce que cela ouvre votre esprit et vous fait apprécier et accepter les autres beaucoup plus » [this kind of trip enables you to know more about yourself ; to learn more about the world. That opens your eyes to new experiences, new cultures, new people and I think this is one way to unite with others, since you get contact with those new norms which do not necessarily belong to your culture. And I think it is important to experience new cultures, because that opens your spirit and enables you to better accept others] (Sylvain).

For Anick, traveling and merging with other cultures gives her the feeling of growing up. “I’m always traveling, because I always become a better version of myself when I discover new places” (Anick).

In summary, there seems to be less enthusiasm for large hotels and tourist sites. The youths interviewed say they prefer more secluded or local places and to soak up the local culture in order to come out more informed, more open and in some ways transformed. To many of the participants, there is a desire to grow as a person and to get to know each other better.

4.2.2.3. Photos and nostalgia

For many participants like Alan, photography plays a central role in their travel experiences. It is out of the question to go on a trip without a camera.

“I would never travel without my camera. [...] I tell myself that it is a memory that one day, when I am going to want to talk about my travels, I will be able to say, “that’s what I lived” (Alan).

Amandine adds; “For me, it’s a disaster to go on a trip without a camera” (Amandine).

For many of them, photos are the most beautiful memories they can bring back from travel. They allow to freeze these moments in time and to be able to refer to them when the desire is felt. This is for instance the case for Tommy who says, “I systematically use my camera because I think it’s really the best memories I can have; pictures of the places I visited,

people I met” (Tommy). Nelly also thinks the same: “I do not have the choice to have photos because that's what makes me happy then it's through the photos that I can have memories of my travels and then remember all that I did in my trip” (Nelly).

When they feel nostalgic, participants do not hesitate to dig through their photo albums to remember what they did:

“I take a lot of pictures because it looks like it's the best memories we can have. I prefer to take pictures than to buy souvenirs. [...] Yes, I often look at my travel photos. Like there recently, I was looking at my photos of Barcelona 3 years ago, then I was a little nostalgic” (Nathan).

« J'aime la photographie. Je l'aime parce que ça me donne un souvenir visuel. Euh, que je peux toujours revenir et aimer revoir, tu sais. Et en regardant à travers certaines de mes photos, ça me donne des frissons parfois parce que ça me ramène à ce moment et je suis juste comme "ha je souhaite pouvoir être là", tu sais. Cela me rend très nostalgique » [Translation: I like photography because it gives me a visual memory that I can see every time I want. And when I watch my travel photos I get nostalgic because they take me back to that moment, and I wish I could be there again.](Christelle).

The type of photos that participants like to take when traveling varies significantly. Some prefer to photograph landscapes, others want absolutely to appear on the majority of their photos, some like to photograph small details like their food or their room. On the other hand, everyone said they liked photography, and more importantly, most of the participants say that it is important in their overall travel experience.

4.2.2.4. Searching for travel information

The Web has completely changed both the way people search for information and the way they plan their travels. What emerges from the interviews is that the participants like to confirm their choices based on authentic travellers' opinions.

Other users' views:

Before going somewhere or booking a hotel, or restaurant, many participants take into account the opinions of people who have been there before making their final decision. The Internet provides the advantage of having access to sites where Internet users exchange their experiences. For many participants, the opinion of these people is often worth more than the information found on the official website of a companies whose main purpose is to attract people:

“You know, before booking for example a hostel or a hotel, I often go and see what other people say about the place on Trip Advisor or any other the site. Just to make sure it's not an unhealthy place or whatever. I admit that I still take into account other people's opinion” (Balack).

Amandine also seeks the opinion of people before going somewhere. She particularly likes Instagram to find reviews, because behind each account lies a real person from who she can seek advice:

“That's it, I think that Instagram is authentic [...] you can still approach a real person who is not mandated by the company, then ask, is it really worth to do it? because on paper an activity or a restaurant may look good there, but when you go there, you find it is contrary” (Amandine).

Amandine says she conducts this kind of research quite often, whether on trips or on a daily basis in her hometown. Others like George, do it rather when it comes to organizing trips abroad. During his recent stay in Bali, he met an Indonesian boy whose pictures he had seen on Instagram and was able to correspond with him to get advice on his planned stay there:

“For example, when I went to Bali, I found a correspondent with Instagram who was in Bali, and we texted; he gave me lots of little 'hints' to go there and it was really interesting to be able to interact with him” (George).

Although they do not know them, the Web makes it possible to get in contact with real people and some participants appreciate to have benefited from the opinion of these people. These illuminate them in their decision-making process.

Instagram:

This social network is frequently consulted by Generation Y to help them choose their destinations as well as the activities they do once they arrive there. On this platform it is possible to discover unknown places. Sometimes, the images found on Instagram capture users' attention and make them want to go there. Participants say they find photos on this network more credible than photos of tourist offices and other professional websites. Julian and Nicole find that Instagram photos are much more representative of reality than those found on the Internet or in tourist guides.

“I think it's a nice tool for just discovering real photos. Looks like we have proof that it's really ... let's admit that a tourist attraction is really there, then what it looks like in real life. It's not just a manual that they could create” (Julian).

“When you just go see on the websites, you really have beautiful pictures, but when you go to hashtags, you have more pictures of the people who really went there, and it gives you a better idea than a site that is made to make you want to go there” (Nicole).

Some participants see Instagram as a reliable source when it comes to choosing where to go and minimizing the risk of disappointment once they arrive.

A little further above, it was about culture and the fact that the youths like to live a culturally enriching experience while traveling. In order to achieve this, some admitted to using Instagram. Romeo, for example, when planning a trip likes to visit places that are not touristy and his way of finding them goes first through this social media.

« Je suis allé à Bali alors j'ai commencé à suivre la Bible de Bali, parce qu'ils affichent de nouveaux restaurants et de belles plages et secrets, [...] plus de bijoux cachés, comme des endroits cachés que vous ne ... vous êtes hors des sentiers battus. It's really part of my research, actually »
[Translation: Before I traveled to Bali I started following the Bali Bible, because it displays information about new restaurants and beautiful beaches, and many other secret things...](Romeo).

Before travelling, Romeo selects profiles to follow to find unique activities and places to visit.

Nadege says she does a little bit the same thing, but she also does it once she arrives, and she sometimes uses Instagram to see the attractive places around:

« Si vous voulez savoir quelque chose ou ce qui se passe dans le moment, vous allez sur Instagram. Alors, quand j'étais récemment à Los Angeles, j'ai juste cherché Venice Beach, parce que j'y allais. Et j'ai vu tout ce qui se passait là-bas dans l'Hashtag Venice Beach Donc, c'était cool de voir ce qui se passait autour de moi et les photos qui étaient affichées sagement » [If you want to know something or what is going on now, you just need to go on Instagram. For instance when I was in Losangeles, I just searched for #Venice Beach, and I was amazed to see all kinds of photos that appeared](Nadege).

In summary, as said by some participants, travel planning is now much more done via social networks and user-generated content websites. For them, social networks are tools that offer many more choices which are faster and above all, more credible, compared to traditional means.

5. DISCUSSION

This chapter aims to summarize the results obtained during the research as well as to return to the theory in order to highlight the links with it. First, the main findings will be briefly presented using a summary table. It will also be necessary to go back to the different lines of the research mentioned in the conceptual framework (section 2.4). Then, the results obtained will be analyzed according to the existing literature on the subject.

5.1. Summary of Results

The purpose of this research was to identify the primary motivations that influence the youths of Generation Y to engage in egocasting behaviors and to determine their travel-related habits. Table 5.3 below presents a summary of the main results obtained. These are discussed in more detail in the following lines.

5.1.1. Motivations

First, it was a question of deepening the knowledge related to the digital self; in other words, the concept of self as presented online, especially on social networks. To do this, the study looked at the new phenomenon of egocasting and the different motivations that push young people to adopt egocasting related behaviors on the Web, specifically on Instagram. Among the main motivations evoked during the semi-structured interviews, six came out of the lot: hedonic motivation, motivation related to self-image, motivation related to the love of sharing, motivation related to the search for content, to inspiration and finally, commercial motivation.

Whether it is the simple pleasure of using Instagram or the love of photography, the hedonic motivation were not expected when developing the hypotheses of this research. However, this seems to be one of the main factors that make the youth interviewed use Instagram to publish photos about themselves. They do not use it simply for the sake of egocasting, but because it corresponds to them and they derive some satisfaction from it.

As for the motivation related to self-image, it was probably the most anticipated in this research. Indeed, as it is about egocasting, talking about oneself and projecting a positive self-image to the rest of the world seemed to be primordial elements in self-exposure on social networks. In the conceptual framework, it was mentioned that making others jealous and receiving compliments were two motivations expected in this research. Some

participants did mention implicitly these two elements during the interviews. In addition, participants emphasized that they like to publish only the most beautiful and relevant content and that they always modify their photos before publishing them so that they be more attractive. The observation of their Instagram profiles revealed that most participants had fewer than 500 published photos. Finally, some said that they like to subscribe to people similar to them, whether physically speaking or rather at the level of common tastes and hobbies. So, there is indeed a concern about self-image or self-esteem when it comes to disclosure to others through social media. Participants said they realize that what they put on social media is only the best part of their lives.

The sharing dimension was also anticipated thanks to the literature review. In fact, it was expected that participants would want to document their lives on the Web by posting their photos on their personal accounts. This research has highlighted that most participants actually like to use Instagram as a sharing tool. While some find the application to be a kind of autobiographical diary, others point out that Instagram makes it easier to stay in touch with their beloved ones, and to meet new people with similar interests to theirs. The fact that Instagram brings together people with common interests and gives the impression of belonging to a large community was mentioned by the participants very frequently.

The use of Instagram as a search tool or as a source of inspiration was not indicated in the conceptual framework. Instagram does contain a space where users can search by hashtags. Respondents mentioned several times that they use the platform at least once in their information search process. Indeed, most participants claim to like being able to specifically target the things they are looking for, and that Instagram offers them a quick option to find the visual information they want. Whether for personal hobbies or in a travel destination search context, Generation Y like to browse Instagram to discover new things.

Finally, when developing the research tracks, there was an expectation of a motivation to increase the visibility of users on the Web. Therefore, this research has found that some participants, more particularly those with a higher number of subscribers, attribute a real importance to this aspect of Instagram. Whether it's for personal purposes (for example, acting as a brand ambassador and receiving free samples) or work-related ones (for example, increasing traffic to a blog), they are always looking to join a larger number of people. The observation of the population's accounts revealed that 67% of them sometimes speak or

always use English and hashtags, which suggests a real desire for visibility through the Instagram community, knowing that the majority of Instagram users around the world use English and hashtags.

5.1.2. Travel-related behaviors

Regarding the travel habits of the population of this research, the interviews did not reveal many trends. The recurring aspects mentioned are, among others, the fact that travel occupies a major place in their lives, the cultural aspect plays a very important role in the type of experience sought when they arrive at the destination and the photography is a key element for almost all participants during their travels. Travel is a constant motivation in the daily life of most participants. Some orient their work and their schedule according to their travel plans. To all the participants in this research, it was observed a constant desire to go again and again for a trip. While planning their travels, even if they are just at the dream stage, participants say they are inspired by the photos they see circulating on social networks, mainly on Instagram, when they need to find new destinations. Once the destination is chosen, it is more according to the advice of their entourage or according to the opinions of Internet users that young travellers make their decisions (e.g.: city to visit, activities to do, hotels to stay, and more). Many participants like Nelly, cited TripAdvisor as a source they often visit. “On the internet I just write, you know about Google... I only write places, then there are sites that are going out [...] TripAdvisor or different sites of tourism” (Nelly)

At the level of the travel experience once in place, each participant has different tastes. Nevertheless, the aspect that has returned in all interviews, regardless of the type of trip preferred, is the importance of being able to soak up the local culture. Indeed, each interviewee mentioned that their travels must absolutely allow them to discover a new culture, whether it be through food, traditions, people, etc. They love the authenticity and the moment, live as a local person in a place that is foreign to them. Also, all the participants admitted to taking pictures when they travel. For some of them, it is even the most beautiful memories they can bring back. By the way, about 54% of the participants' content observed on Instagram was taken in travel context. The type of photos they publish varies a bit, but these are mainly photos of themselves, with their relatives or photos of landscapes. As far as egocasting is concerned, the most recurrent behaviors that have been observed are the

publication of selfies, photos in swimsuits, adventure photos, luxury photos and product placements.

Since this research is exploratory, it does not allow conclusions to be drawn as to the different research tracks developed in section 2.4.1.2, but the interviews and the content analysis of the population's Instagram profiles suggest that the age of the participants has no real connection in the type of egocasting behaviors issued. Regarding the quality of the published content, all participants seemed to have a real concern for aesthetics, in other words the relevance of their content. However, the observation of the profiles showed that higher quality photos (e.g. high definition of the image, colours, framing, etc.) were more often found among participants with a larger number of subscribers.

5.1.3. Summary table

Table 5.3 summarizes the main findings of this research. In particular, it includes the main elements relating to egocasting. This research uncovered the different motivations that influence the youths of Generation Y to post content about them on social networks. In addition, the observation of the participants' Instagram profiles made it possible to draw a first portrait of egocasting behaviors that come back most often. As mentioned in the literature review, egocasting is directly in the process of formation of the digital self, the latter being quite closely connected to the real self. Participants gave the opinion that what they show on the web represents them well, but only represents the best aspects of their lives. Although it is possible to get an idea of who they are by looking at their profiles, what they publish does not represent them completely.

As far as travel is concerned, participants seem to make trips that correspond to their real self (e.g. their favourite tastes and hobbies), but also to their digital self. In fact, the type of trips they choose, as well as the activities they do at their destination seem to be influenced by what they see on the Web among the other Instagram users and also by the image that they would like to project on their social networks. For example, Alan explains that when he is on a trip, he uses Instagram to see what to do in the area. "[...] I go to see what people have done in the area where I am, then from there, I'm going to take my picture of me from this or that place. " (Alan)

The youth do not specifically choose their destination according to the photos they will be able to publish. On the other hand, when they are there, the activities they do and the photos they take often have the purpose of being on social networks. Their experience in the visited area is a little, but not entirely, shaped according to what they want to project as an image on social networks.

Table 5.3. *Pattern of Egocasting behaviors and Travel Habits of the Generation Y Youths*

Real Self	
Digital self	Travel-related habits
Egocasting 1. Motivations • Hedonics • Self-image • Sharing • Search of content • Inspiration • Business	• Journey= central aspect in the lives of participants. • The importance of culture • Photography and nostalgia • Change in the search for travel information (opinion of other users, social networks)
2. Content • Self • Relatives • Nature	
3. Types of photos • Selfies • Swimwear • Adventure • Luxury • products	

5.2. Theory Review

This section is intended to briefly review the theory in order to justify, discuss and establish a link between the main findings and the existing literature.

5.2.1. Egocasting and Instagram community

This research highlights Instagram's growth in the society as a social platform for egocasting behaviors. This is the preferred social network and / or the most used for almost all the participants in this research.

In terms of the content published by the participants, it was possible to notice that they mainly published photos of themselves or with members of their entourage. These results are in line with those of Hu, Manikonda and Kambhampati (2014) whose research has highlighted the great presence of both types of photos on Instagram. According to the authors, nearly 50% of the photos posted by Instagram users are photos of themselves or photos with their friends, which demonstrates the importance of this social network for online self-promotion as well, then for networking with beloved ones (Hu, Manikonda and Kambhampati, 2014).

In-depth interviews revealed that the self-image projected on social networks is a real motivation when it comes to egocasting. Participants said they only show the information they want to be seen on Instagram. Some, like zaza, keep Facebook for people who are closer to them while they put their Instagram account visible to all, which motivates them to be even more selective in the choice of content that they expose. “*[Facebook] It's more about my private life, my relationships with the real people I know and who I live with in life. While Instagram [...] I publish less stuffs that are related to my private life outside of travel.*” (zaza)

This goes hand in hand with Belk's argument that the Web offers the opportunity for people to shape the identity they desire, to show only the content they have chosen to show (Belk 2013). Although they filter their publications, the participants all affirmed that their digital identity is a reflection of their true personality. They do not invent another identity for social networks. This is also in line with several authors who claim that although the Web offers this possibility, people often tend to be true on social networks (Belk, 2013, Tosun, 2012, Lehdonvirta, 2010, Larsen, 2008; 2007, Nardi et al., 2004). Nonetheless, this research supports the self-presentation theory of acting in a specific way to shape the opinion of others about oneself (Smith and Mackie 2007, Leary 1996, Baumeister et al., 1989). Social networks such as Instagram, are an effective and easy way to present oneself to others in the desired way.

Another factor highlighted during the interviews is the impact of the positive feedback that users receive on Instagram, that is receiving Likes or comments on their published photos or to have new subscribers. Many of them admit finding it enjoyable and rewarding to know that their content is appreciated. In their study, Jang, Kyungsik and Lee (2015) also found that one of the main motivations that drives people to use social networks is the desire to attract the attention (by likes and comments among others). The same study found that photos that tend to be the most shared and appreciated on Instagram are those about nature, art, fashion, places and travel (Jang et al., 2015). These five themes were present on the participants' Instagram profiles, more specifically photos about travel and nature.

Also, this research has highlighted the importance of publishing photos that have been retouched to be embellished compared to their original version. Participants mentioned a desire to make the subject of the photo more beautiful and bring out the most beautiful sides by working with contrasts and saturation. Bakhshi, Shamma, Kennedy, and Gilbert (2015) looked at why users of the Flickr network used filters on their photos. Their results show that they seek among other things to beautify their photos and make them more unique. Their research shows that changes such as editing the contrast, exposure, and saturation result in more views and comments (Bakhshi, et al. 2015). Their results suggest that the youth who participated in this research also modify their photos for the more global and implicit purpose of increasing their online visibility.

Finally, commercial motivations came up again and again during semi-structured interviews. The fact of having a large number of subscribers is a big opportunity of exposure on the Web, and it seems to be becoming more common for brands to appeal to individuals having great visibility to promote their products. This is obviously similar to what Belk (2014) said, which explains why high visibility on social networks gives some virtual celebrity status. Participants interested in receiving free samples to advertise on Instagram demonstrate an interest in expanding their network and are satisfied when they see their Likes or subscribers grow.

5.2.2. The digital natives and travel

One of the major changes in the way young Millennials travel is probably the search for information. This study emphasizes the increasing growth of social networks and user-

generated content as the primary source of information. Whether it's information before, during or after a trip, the participants in this research placed a great importance on what they seek or discover by chance on social networks. More precisely, it is the opinion of other Internet users / consumers that can have an impact on their decision-making process (for example, the choice of a destination, a hotel or a restaurant). Participants claim to find this type of information often more realistic than that found in official tourist guides. This goes hand in hand with the argument of Frohloff and Young (2015) that consumers now have an influence in promoting travel destinations because of the photos they share on social networks. Some authors have already noted the importance of social networks in the search for travel information (Farahani et al., 2013; Hsiao et al., 2013; King, 2012; Stiakakis, 2009; Munar, 2010; Xiang and Gretzel, 2010), but this research puts Instagram in the place of decision-making process, not only because of the photographic aspect, but also because of the real-time search with hashtags and geolocation. This peculiarity transforms the way young people experience their travels when they are at their destination. They will sometimes decide their activities based on the most recent and / or popular publications they will find on Instagram.

In addition, it turns out that photography seems to take a pretty big place in the lives of Generation Y. They all take pictures when they go on a trip, some even claiming that they are the best memories they can bring back. Many say they publish much more often on Instagram when they are traveling and others even admit to taking some pictures in order to publish them on social networks later. This comes in some way to corroborate Belk and Yeh (2011) who say that travel photos are a way of revealing one's self-presentation to others, and that they are a way of constructing one's identity more than just a memory of travel. Travellers pay great attention to the cultural aspect and build their identity in some way not only through the experience they live in the visited area, but also by sharing on social networks the clichés of what they have experienced.

6. CONCLUSIONS

This section aims to present to the reader the main contributions of the current research, both at the theoretical and managerial levels, but also to show the limits of the study as well as to suggest future research tracks regarding Generation Y and egocasting.

6.1.Theoretical Implications

At the theoretical level, this exploratory research enriches the literature on several levels. First, the results have deepened the understanding of egocasting phenomenon which was little documented. More generally, this work provides a better understanding of the world of Generation Y in terms of their use of social networks and the way they build their identities through new technologies of communication. Egocasting is a phenomenon increasingly present in the society and this research helps to better understand the behavior of online consumers of this generation, since they are the most concerned with the digital world. More specifically, the results show that social networks have an addictive effect on young people and that, almost all of them practice egocasting without necessarily even wanting it.

In addition, the results provide a good overview of the different motivations that push young Millennials to publish their lives on social networks. It is possible to see the importance of Instagram's place in the lives of young people and to better understand why they use it. Also, the results show that self-image plays a central role in online behavior, which supports some existing research. Some participants highlighted the emergence of commercial motivations while others emphasized the importance of social networks as a means of communication, allowing them to enter or keep in touch with people much faster than before.

In terms of tourism research, the results also enrich the scientific knowledge since it is possible to see that social networks, particularly Instagram, play an increasingly powerful role in decision-making processes. The participants said they are constantly influenced by what they see on social networks both for their choice of travel destinations and for what they want to do when they get there. This research has proved the impact of egocasting in the context of travel since several behaviors are emitted according to what they discover on social networks. For example, some add destinations to their bucket list based on the images they see circulating on social networks, others take a specific photo to publish on Instagram, and

others choose where they will eat their dinner according to recent publications geolocated by users they do not know. These examples are relatively new behaviors adopted by young people and have a great influence on their way of traveling. Thus, the results support the recent management theories of tourist destinations that claim that the consumer now has more and more power since he/she also plays a role of creator of content and the ability to influence other consumers.

6.2. Managerial Implications

At a more practical level, this research provides valuable advices about the behavior of online consumers. Although it has been focused solely on the tourism industry, egocasting is a phenomenon present in the lives of all youths of Generation Y and affects their behavior at all levels, not just in the context of travel. Therefore, this research highlights the importance for most of companies to be present on social networks and adapt effective communication with their online potential customers, since it is now the main means of communication.

Instagram is a social network that has gained a lot of popularity and it is possible for different brands to discover or even anticipate the different ways of communication on this application. Better understanding of egocasting allows industries to better understand Generation Y and better adapt their communication. In particular, this research has highlighted the fact that the aesthetics and relevance of published photos is something that is essential to attract the attention of young people. The participants said they are looking for inspiration primarily on Instagram for things they like (e.g., recipes, fashion, decoration, and more). It is therefore important for brands to strongly consider their presence on this social network, but also to target the content they publish. Equally important, the young participants emphasised the fact that Instagram is becoming a rather powerful marketing tool since many have as their main motivation to receive free products from brands. Knowing that some Instagram users have a very large number of followers who like to identify to them, this is a great opportunity for brands to expand their visibility and possibly win new customers and / or to strengthen the loyalty of their community by creating enthusiasm for their products or services.

This research also focuses on the impact of consumer opinion, since many of the youths interviewed said they value the opinion and views of other online users, even if they do not

know them. This demonstrates to managers that it is important to be permanently on the Web and react quickly every time negative comments are made, since sometimes only one opinion can have a big influence on consumer choices and a negative impact on the brand.

In terms of tourism management, the interviews revealed some changes in the way young people travel. As they live much more in the present moment, it is important to publish content regularly on social networks. Different tourism agencies should strongly consider using networks like Instagram to promote their products / services. Also, it would seem useful to encourage travellers to post pictures of their passage somewhere since they have the power to influence others in the choice of their future destinations. Other techniques such as creating hashtags related to a place or a destination also appear to be beneficial. In addition, the importance of culture being predominant in the type of travel experience sought, publishing photos emphasizing this aspect also seems appropriate.

6.3. Limitation and Recommendations for Future Research

Since this research is exploratory in nature and focused on a small sample, its results cannot be generalized to the entire population of Generation Y. It is also important to mention that the recruitment of the sample did not take into account the socio-economic status of participants; this would have added some thing interesting to the results, knowing that traveling requires certain financial means.

There is also a bias of social desirability following semi-structured interviews since it is possible to consider that participants would omit certain information or provide some arguments in order to give a positive impression. It would have been interesting to see the kind of results obtained by using the ethnographic methodology. In fact, using this method, it would have been possible to follow the participants and observe their behavior during a travel.

Finally, it would be interesting to know the point of view of tourism companies about the way they experience these changes to the digital world. For example, a study should be conducted to see if companies that actively use social networks for promotional purposes really get benefits such as increased sales or customers, among others. It would be also useful to conduct an experiment to concretely verify what kind of images give the most excitement to travel and which really have an impact on travellers' choice of destination.

REFERENCES

- Adler, J. (1989). Travel as performed art. *American Journal of Sociology*, 94 (6), 1366-1391.
- Alain, M. (1993). *Les théories sur les motivations sociales*. In Vallerand, R. and Edgar E. (n.d.), *Introduction à la psychologie de la motivation*, Laval, QC, Études Vivantes, pp. 465-507.
- Allard, L. (2005). Express yourself 2.0! Blogs, podcasts, fansubbing, mashups... http://culturesexpressives.fr/lib/exe/fetch.php?media=express_yourself_2.pdf (Access date: July 10, 2017).
- APA (2015). How does the APA define "Psychology"? *American Psychological Association*. <http://www.apa.org/support/about/apa/psychology.aspx#answer>. (Access date: May 10, 2017).
- Arda, Z. (2014). El viaje presuntuoso: Consumir y compartir en Facebook: *Historia y Comunicación Social*, 19 (2), 861-874. <file:///C:/Users/alism/Downloads/46564-75620-2-PB.pdf> (Access date: October 3, 2017).
- Armour, S. (6 November 2008). Generation Y: They've arrived at work with a new attitude. *USA Today*. https://usatoday30.usatoday.com/money/workplace/2005-11-06-gen-y_x.htm. (Access date: November 7, 2017)
- Aslam, A. (2018 January). Instagram by the Numbers: Stats, Demographics & Fun Facts. Omnicore. <https://www.omnicoreagency.com/instagram-statistics/> (Access date: February 14, 2018).
- Bakhshi, S., Shamma, D.A., Kennedy, L. & Gilbert, E. (2015). Why We Filter Our Photos and How It Impacts Engagement. *ICWSM*, pp. 12-21 <http://comp.social.gatech.edu/papers/icwsml5.why.bakhshi.pdf>. (Access date: December 13, 2017)
- Balakrishnan, A. (Sept. 2017). Instagram says it now has 800 million users, up 100 million since April. *CNBC Magazine*. <https://www.cnn.com/2017/09/25/how-many-users-does-instagram-have-now-800-million.html>. (Access date: October 3, 2017)
- Baumeister, R. (2011). Self and identity: a brief overview of what they are, what they do, and how they work. *Annals of the New York Academy of Science*, 12 (34), 48-55.
- Baumeister, R., Dianne, M. & Debra, G. H. (1989). Self-presentational motivations and personality differences in self-esteem. *Journal of Personality*, 57 (3), 547-579.

- Belk, R. & Yeh, H. (2011). Tourist photographs: signs of self. *International Journal of Culture, Tourism and Hospitality Research*, 5 (4), 345-353.
- Belk, R. (2013). Extended Self in a Digital World. *Journal of Consumer Research*, 40, 477-500.
- Belk, R. (2014). Digital consumption and the extended self. *Journal of Marketing Management*, 30, (11-12), 1101-1118
- Belk, R., Fischer, E. & Robert, Kozinets, R.V., (2013). *Qualitative Consumer and Marketing Research*, SAGE Publications, p. 240
- Berg, B. L. (2009). *Qualitative Research Methods for the Social Sciences*, 7th ed., Allyn & Bacon, p.432
- Bernstein, R. (2015). Move Over Millennials -- Here Comes Gen Z , *AdAge*. <http://adage.com/article/cmo-strategy/move-millennials-gen-z/296577/> (accessed on June 4, 2017)
- Bethlehem, J. and Biffignandi, S. (2012). *Handbook of Web Surveys*. New York:Wiley. ISBN 978-1-118-12172-6.
- Bodker, M. & David, B. (2013). Tourism sociabilities and place: Challenges and Opportunities for Design. *International Journal of Design*, 7 (2), 19-30.
- Boley, B., Vincent P. M., & Tracy L. T. (2013). Social media picture posting and souvenir purchasing behavior: Some initial findings , *Tourism Management*, 37, 27-30.
- Brewer, M. (1991). The social self: on being the same and different at the same time. *Personality and Social Psychology Bulletin*, 17 (5), 475-482.
- Brookson, N., (2013). Definition of Active Users. <http://www.thinkingit.com.au/blog/definition-of-active-users>. (Access date: November 30, 2017)
- Brown, A.D. (1997). Narcissism, identity, and legitimacy. *Academy of Management Review*, 22 (3), 643-686.
- Buffardi, L. & W. Campbell, E. (2008). Narcissism and social networking Web sites. *Personality and Social Psychology Bulletin*, 34 (10), 1303-1314.

- Cardon, D. (Feb.2008). Le design de la visibilité : un essai de la typologie du web 2.0. <http://www.internetactu.net/2008/02/01/le-design-de-la-visibilite-un-essai-de-typologie-du-web-20/>. (Access date: May 10, 2017)
- Christine, R. (2004).The Age of Egocasting , *The New Atlantis*, 7, 51-72.
- Clasen, A. (2015). Instagram 2015 Study. *Iconosquare Blog*. from <https://blog.iconosquare.com/instagram-2015-study-unleash-power-instagram> (Access date: October 29, 2017)
- Cohen, A. (1959). *Some implications of self-esteem for social influence*, in Hovland, C. & Irving, J. (n.d.), *Personality and persuasibility*. New Haven, CT, Yale University Press.
- Cohen, V. & Guichard, J. (2008). L'identité : perspectives développementales. *L'Orientation scolaire et professionnelle*, 37 (3), 321-345. <http://journals.openedition.org/osp/1716>. (Access date : May 5, 2017)
- Constantinides, E. & Fountain, S. (2008). Web 2.0: Conceptual foundations and marketing issues. *Journal of Direct, Data and Digital Marketing Practice*, 9 (3), 231-244. https://www.researchgate.net/publication/247478871_Web_20_Conceptual_Foundations_and_Marketing_Issues. (Access date: August 8, 2017)
- Cooley, C. H. (1902). *Human nature and the social order*. New York, Scribners, p.86
- Cresswell, J., (2007). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, 2nd ed., Thousand Oaks, CA, SAGE.
- Daehnert, C. (1998). The False Self as a Means of Disidentification: A Psychoanalytic Case Study. *Contemporary Psychoanalysis*, (34), 251-271.
- D'Astous, A. (2011). *Le projet de recherche en marketing*, 4e éd., Montréal, Chenelière Éducation.
- David, B.; Allan, H. & David, O. (2011). *Getting Started in Health Research*. John Wiley & Sons. https://books.google.com/books?id=t729l9LE9NUC&pg=PT46&dq=Consecutive+sampling&hl=en&sa=X&ei=PlszVe6qCJGTuASnioHgDw&redir_esc=y#v=onepage&q=Consecutive%20sampling&f=false. (Access date: November 7, 2017)
- Delbrouck, M. (2013). *Psychopathologie*, 2nd Ed., Belgique, De Boeck, coll. Carrefour des psychothérapies.

- Dervin, F. & Riikonen, T. (2009). Whatever I am, wherever I am, how does it matter?... why does it matter?' - egocasting in-between identities, in Abbas, Yasmine et Fred Dervin (n.d.). *Digital Technologies of the Self*, Newcastle, *Cambridge Scholars Publishing*, pp. 125-156.
- Eagly, A. & Wendy, W. (1999). The origins of sex differences in human behavior: evolved dispositions versus social roles. *American Psychologist*, 54 (6), 408-423.
- Edensor, T. (2000). Staging Tourism. *Annals of Tourism Research*, 27 (2), 322-344.
- Erikson, E. (1950). *Childhood and society*, New York: Norton, p. 445
- Erikson, Erik H. (1980). *Identity and the life cycle*, New York: Norton, p.192 .
- Farahani, B., Badaruddin, M. & Ahmad, P., (2011). Photograph, Information Search and Tourism Marketing, *Asian Social Science*, 7 (7), 1911-2025
- Freud, S. (1916/2004). *Introduction à la psychanalyse*, Paris, Éditions Payot, coll. Petite bibliothèque Payot, p.576
- Freud, S. (1914). *On Narcissism*. London : Hogarth Press, p.81.
- Freud, S. (1923/2010). *Le moi et le ça*. Paris, Éditions Payot, coll. Petite bibliothèque Payot, p. 280.
- Frohloff, E. & Young, T. (2015). *Social media and destination marketing: Revisiting the circle of representation in destination imagery*. in Wilson, E. & M. Witsel (eds.), CAUTHE 2015: Rising Tides and Sea Changes: Adaptation and Innovation in Tourism and Hospitality, Gold Coast, QLD: School of Business and Tourism, Southern Cross University, pp. 785-788.
- Garlick, S. (2002). Revealing the Unseen: Tourism, Art and Photography, *Cultural Studies*, 16 (2), 289-305.
- Granjon, F. & Julie D. (2010). Exposition de soi et reconnaissance de singularités subjectives sur les sites de réseaux sociaux. *Sociologie*, 1 (1), 25. <http://journals.openedition.org/sociologie/68> (Access date: October 9, 2017).
- Hogg, M. & Graham V. (2013). *Social psychology*, 7th ed., Harlow, Pearson Education Limited, p.784.
- Holsti, O.R. (1968). Content Analysis. *The Handbook of Social Psychology*, Reading, MA, Addison-Wesley.

- Horowitz, M. J. (2012). Self-identity theory and research methods. *Journal of Research Practice*, vol. 8, no 2, article M14. <http://jrp.icaap.org/index.php/jrp/article/view/296/261> (Access date: December 27, 2017).
- Howe, N. & Strauss, W. (2000). *Millennials Rising. The next great generation*. Knopf Doubleday Publishing Group.
- Hsiao, K., Lun, H., Peng, L. & Wan, C. (2013). The influence of the components of storytelling blogs on readers' travel intentions. *Internet Research*, 23, (2), 160-182.
- Hu, Y., Manikonda, L. & Kambhampati, S. (2014). What we Instagram: A first analysis of anstagram photo content and user types , *ICWSM*, pp. 595-598.
- Imbert, G. (2010). L'entretien semi-directif : à la frontière de la santé publique et de l'anthropologie. *Recherche en soins infirmiers*, 3 (102), 2334.
- Instagram (2017, September). Strengthening Our Commitment to Safety and Kindness for 800 Million. <http://blog.instagram.com/post/165759350412/170926-news> (Access date: September 30, 2017)
- Instagram, (2018). About us. <https://www.instagram.com/about/us/> (Access date: February 15, 2018)
- Jang, J. Kyungsik, Y. H. & Lee, D. (2015). No Reciprocity in "Liking" Photos . *Proceedings of the 26th ACM Conference on Hypertext & Social Media*, New York, pp. 273-282.
- Jung, C. (1964). *Dialectique du Moi et de l'inconscient*, Gallimard, coll. Folio Essais, p. 288
- Jung, C. G. (1973). *Ma vie. Souvenirs, rêves et pensées*, Gallimard, coll. Témoins, p. 540
- King, D. (2012). Young, affluent travellers disavow luxury defined by older generation, *Travel Weekly*. <http://www.travelweekly.com/Travel-News/Travel-Agent-Issues/Young-affluenttravellers-disavow-luxury-defined-by-older-generation>. (Access date: September 23, 2017)
- Klein, M. (1928). Early stages of the Oedipus conflict. *International Journal of Psychoanalysis*, vol. 9, 167-180.
- Kohut, H. (2009). *The Analysis of the Self: A systematic approach to the psychoanalytic treatment of narcissistic personality disorders*. University of Chicago Press, p. 384

- Larsen, J., John, U. & Kay W. A. (2007). Networks and tourism. *Annals of Tourism Research*, 34 (1), 244-262
- Larsen, M. C. (2008). *Understanding Social Networking: On Young People's Construction and Co-construction of Identity Online*, in Sangeetha, K. (dir.), *Online Networking - Connecting People*, India, Icfai University Press.
- Leary, M. (1996). *Self-presentation: Impression Management and Interpersonal Behavior*, Boulder, CO, Westview Press, coll. Social Psychology, p. 264
- Leggat, R. (2003). Have camera will travel, *Geographical*, 75 (8), 32-37.
- Lehdonvirta, V. (2010). Online spaces have material culture: goodbye to digital post-materialism and hello to virtual consumption. *Media, Culture & Society*, 32 (5), 883-889.
- Lehdonvirta, V. (2012). *A History of the Digitalization of Consumer Culture*. Digital Virtual Consumption, London, Routledge.
- Lo, I., Bob, M., Ada, L., Catherine C. & Rob, L. (2011). Tourism and online photography. *Tourism Management*, 32 (4), 725-731.
- Lorenzo, R., Constantinide, E. & María, A. (2010). Segmenting the Web 2.0 Market: Behavioural and Usage Patterns of Social Web Consumers. *Journal of Business Case Studies*, 6 (7), 55-66. <https://ris.utwente.nl/ws/portalfiles/portal/6833574>. (Access date: September 20, 2017)
- Lunenburg, F. & Beverly J. (2008). *Writing a Successful Thesis or Dissertation: Tips and Strategies for Students in the Social and Behavioural Sciences*. Thousand Oaks, CA, Corwin Press, p. 352.
- Manovich, L. (2017). *Instagram and Contemporary Images*. <http://manovich.net/index.php/projects/instagram-and-contemporary-image>. (Access date: October 18, 2017)
- Marcia, J. (1966). Development of Ego-Identity. *Journal of Personality and Social Psychology*, 3 (5), 551-558.
- Markus, H. & Wurf, E. (1987). The Dynamic Self Concept: A social Psychological Perspective. *Annual Review of Psychology*, vol. 38, pp. 299-337.
- McConnell, A. & Laura M. (2007). *Content and structure of the self*. In C. Sedikides & S. Spencer (Eds.) *The self in social psychology* (pp. 51-73).

- <http://citeseerx.ist.psu.edu/viewdoc/download;jsessionid=496A5790A1C21FCFBFB4B23CB5116BD8?doi=10.1.1.668.3330&rep=rep1&type=pdf>. (Access date: June 23, 2017)
- Mead, G. (1934). *Mind, self, and society*. Chicago: University of Chicago Press.
- Mohr, I. (2014). Going Viral: An Analysis of YouTube Videos. *Journal of Marketing Development and Competitiveness*, 8 (3), 43-48. http://digitalcommons.www.na-businesspress.com/JMDC/MohrI_Web8_3_.pdf. (Access date: June 24, 2017)
- Moreau, E. (2018. February). What is Instagram, Anyway? Lifewire. <https://www.lifewire.com/what-is-instagram-3486316>. (Access date: February 14, 2018)
- Moscovici, S. (2014). *Psychologie sociale*, 3e éd., Paris, Presses universitaires de France, coll. Quadrige Manuels, p. 640.
- Munar, A. (2011). Tourist Created Content: rethinking destination branding. *International Journal of Culture, Tourism and Hospitality Research*, 5 (3), 291-305. <http://www.emeraldinsight.com/doi/abs/10.1108/17506181111156989>. (Access date: July 2, 2017)
- Nardi, B., Diane, J., Michelle, G. & Luke, S. (2004). Why We Blog. *Communications of the ACM*, 47 (12), 41-46.
- NETtendances (2012). La génération Y (18-34 ans) : La Génération la plus Branchée. http://www.cefrio.qc.ca/media/uploader/Fiche18-34ans_rv-ML.pdf. (Access date: November 18, 2017)
- Nusair, K., Bilgihan, A., Okumuş, F. & Çobanoğlu, C. (2012). Generation Y travellers' commitment to online social network websites. *Tourism Management*, vol. 35, p. 13-22. https://www.academia.edu/1881607/Generation_Y_travellers_commitment_to_online_social_network_websites. (Access date: July 2, 2017)
- Oncioiu, I. (2014). The Impact of tourist feedback in the virtual community on the purchase intention. *International Business Research*, 7 (3), 28-33.
- O'Regan, M. (2009). New technologies of the self and social networking sites: hospitality exchange clubs and the changing nature of tourism and identity. *Newcastle, Cambridge Scholars Publishing*, pp. 171-198

- O'Reilly, T. (2005). What is Web 2.0: Design patterns and business models for the next generation of software, O'Reilly Media. <http://www.oreilly.com/pub/a/web2/archive/what-is-web-20.html>. (Access date: June 4, 2017)
- Oxford English Dictionaries (n.d.). The Oxford Dictionaries Word of the Year for 2013 is selfie. <https://en.oxforddictionaries.com/word-of-the-year/word-of-the-year-2013>. (Access date: September 20, 2017)
- Palfrey, J. & Gasser, U. (2008). Born digital: Understanding the first generation of digital natives. *Basic Books*. pp.17-38
http://pages.uoregon.edu/koopman/courses_readings/phil123-net/identity/palfrey-gasser_born-digital.pdf. (Access date: June 4, 2017)
- Pan, S., Jinsoo, L. & Henry, T. (2014). Travel photos: Motivations, image dimensions, and affective qualities of places. *Tourism Management*, 40, 59-69.
- Perrin, F. (1923). The psychology of motivation. *Psychological Review*, 30 (3), 176-191.
- Poland, B. D. (1995). Transcription quality as an aspect of rigor in qualitative research. *Qualitative Inquiry*, 1, 290-310.
- Prensky, M. (2001). Digital natives, digital immigrants. *MCB University Press*, 9(5),1-6
<https://www.marcprensky.com/writing/Prensky%20-%20Digital%20Natives,%20Digital%20Immigrants%20-%20Part1.pdf>. (Access date : February 16, 2018).
- Renaud, A. (2011). À propos du narcissisme. Première partie. *Filigrane : Écoutes psychothérapiques*, 20 (1), 57.
- Reniou, F.(2014). Casting de consommateurs : une exposition des “vrais gens” au service de la communication des marques. *Décisions Marketing*, no 75, p. 135-153.
- Reza, J. & Neda, S. (2012). The impact of electronic word of mouth on a tourism destination choice. *Internet Research*, 22 (5), 591-612.
- Robinson, L. (2007). The cyberself: the self-ing project goes online, symbolic interaction in the digital age. *New Media & Society*, 9 (1), 93-110.
- Rollins, B., Ismet, A. & Meral, A. (2014). Viral marketing: Techniques and implementation. *Entrepreneurial Executive*, vol. 19, pp. 1-17.
- Rosenberg, M. (1979). *Conceiving the Self*. New York: Basic Books, p. 319.

- Rusli, E. M., (2012, April). Facebook buys Instagram for \$1 billion. *The New York Times*.
<https://dealbook.nytimes.com/2012/04/09/facebook-buys-instagram-for-1-billion/>
 (Access date: February 15, 2018)
- Saenger, C., Veronica, T., Jennifer, J. & Robert, J. (2010). Exposing Consumer Exhibitionists: The Development and Validation of the Consumer Exhibitionism Scale. *Advances in Consumer Research*, 37, 895-896.
- Savoie, Z. L. (2009). *L'entrevue semi-dirigée. Recherche sociale: de la problématique à la collecte de données*, 5th Ed, Québec, Presses de l'université du Québec.
- Scheau, I. (2012). The Influence of Critical Thinking on Pupil's Development and at the Level of Didactic Activities. *ScienceDirect*.
<https://www.sciencedirect.com/science/article/pii/S1877042812033733>. (Access date: December 27, 2017)
- Scheau, I; Hope, J. & Gilly, M. (2003). We Are what we post? Self presentation in personal Web space. *Journal of Consumer Research*, 30 (3), 385-404.
<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.474.6954&rep=rep1&type=pdf>. (Access date: November 19, 2017)
- Shedler, J. (2010). The efficacy of psychodynamic psychotherapy. *American Psychologist*, 65 (2), 98-109.
- Sheth, J. & Solomon. M., (2014). Extending the extended self in a digital world. *The Journal of Marketing Theory and Practice*, 22, (2), 123-132.
- Smith, E. & Diane, M. Mackie (2007). *Social Psychology*, 3rd ed., New York, Psychology Press, p. 688
- Smith, K. (November 2017). 41 Incredible Instagram Statistics. *Brandwatch*.
<https://www.brandwatch.com/blog/instagram-stats/>. (Access date: July 7, 2017)
- Stern, D. (2000). *The interpersonal world of the infant*. A view from psychoanalysis and developmental psychology New York: Basic Books, coll., p. 352
- Stiakakis, E. & Christos, K. (2009). Drivers of a tourism in e-business strategy: the impact of information and communication technologies. *Operational Research*, 11 (2), 149-169.
- Strauss, W. & Howe, N. (1991). *Generations: The History of America's Future*, 1584 to 2069. Harper Perennial.

- Thompson, B. (2005). La nouvelle visibilité. *Réseaux*, 1, 129-130.
- Tosun, L. (2012). Motives for Facebook use and expressing “true self” on the Internet. *Computers in Human Behavior*, 28, (4), 1510-1517.
- Twenge, J. (2006). *Generation Me. Why today's young Americans are more confident, assertive, entitled and more miserable than ever before*. New York, NY: Free Press. p.32 <http://homepages.se.edu/cvonbergen/files/2012/12/You-Can-Be-Anything-You-Want-to-Be1.pdf>. (Access date: February 15, 2018)
- Vallerand, R. & Edgar, T. (1993). *Introduction au concept de motivation*, in Introduction à la psychologie de la motivation, Laval, QC, Études Vivantes, pp. 3-39.
- Westen, D. (2000). *Psychologie : pensée, cerveau et culture*. Paris ; Bruxelles, De Boeck Université, coll. Ouvertures psychologiques, p.1250
- White, L. (2010). *Facebook, Friends and Photos: A Snapshot into Social Networking for Generating Travel Ideas*. Hershey, PA, IGI Global
- Winnicott, D. (1960). Ego distortion in terms of true and false self. *International Universities Press*. p. 140-152
- Wyld, D. (2010). The Virtual Tourist: Using the Virtual World to Promote the Real One. *Advances in Competitiveness Research*, 18, (1&2), 111-120.
- Xiang, Z. & Gretzel, U. (2010). Role of social media in online travel information search. *Tourism Management*, 31 (2), 179-188.
- York, A. (2017, March). Social Media Demographics to Inform a Better Segmentation Strategy. *SproutSocial*. <https://sproutsocial.com/insights/new-social-media-demographics/#instagram>. (Access date: February 15, 2018)
- Young, M. & Drew Pinsky (2006). Narcissism and celebrity. *Journal of Research in Personality*, 40 (5), 463-471.

APPENDICES

Appendix 1. Profiles of the participants.

Appendix 2. Semi-structured interview information sheet.

Appendix 3. Research participation consent form.

Appendix 4. Interview guide.

Appendix 5. Observation grid.

Appendix 6. Lexicon of terms used on Instagram.



Appendix 1. Profiles of the research participants

Pseudonym	Gender	Age	Address	Occupation	Language	Number of subscribers
Abdul	M	26	Istanbul	student	English	1529
Alan	M	20	Eskisehir	Student	English	1016
Alice	F	26	Eskisehir	Student	English	1400
Amandine	F	22	Eskisehir	Student	French/English	1315
Anick	M	22	Konya	Student	English	1136
Balack	M	30	Istanbul	Advertiser	English	5450
Catherine	F	20	Eskisehir	Student	French	901
Christelle	F	23	Eskisehir	student	French	870
Clementine	F	28	Eskisehir	student	English	730
Francis	M	30	Istanbul	Web programmer	English	5400
George	M	26	Konya	student	English	1610
Grande	F	25	Eskisehir	student	English	636
Jenifer	F	30	Istanbul	Dancer	English	8100
Julian	M	24	Eskisehir	student	English	1439
Morgan	M	20	Istanbul	Student	English	1500
Nadege	F	21	Eskisehir	Student	French	704
Nadia	F	24	Eskisehir	student	French	506
Nathan	M	34	Istanbul	consultant	English	4320
Nelly	F	26	Eskisehir	student	English	1300
Nicole	F	24	Eskisehir	Student	English	1502
Omar	M	28	Istanbul	Web designer	English	4929
Pappy	M	20	Eskisehir	Student	English	600
Patrick	M	25	Eskisehir	student	English	600
Romeo	M	27	Eskisehir	student	French/English	820
Samella	F	19	Eskisehir	student	English	330
Sarah	F	32	Istanbul	Model	English	10400
Sylvain	M	24	Eskisehir	student	French	612
Tim	M	31	Eskisehir	researcher	English	710
Tommy	M	21	Eskisehir	student	English	210
Zaza	F	26	Istanbul	Journalist	English	1200

Appendix 2. Semi-structured interview information sheet

You are being invited to participate in a research study. Before you decide to take part or not, it is important for you to understand why the research is being conducted and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. In case you need any further information or have any question, don't hesitate to contact us. Thank you for your time and your kind cooperation.

1. What is the purpose of this study?

This is part of a master programme of the researcher Ismail Alimasi Binmasudi who is currently studying at Anadolu University in the department of Communication Design and Management. The study aims to understand the motivations that encourage young people to always publish their travel photos on Instagram, and the way this phenomenon influences their behavior related to travel.

2. Why have I been invited to participate?

You are being invited to participate because you fulfil the requirements of participation established by the researcher, including engagement in Instagram use, having travelled within the last twelve months, being able to speak English or French...

3. What is the semi-structured interview about?

The semi-structured interview will be a dialogue between the researcher and the participant. The dialogue will be in two parts; first, it will be talked about the use of Instagram in general, then the dialogue will evolve on the topic of travel. There will be no pressure to talk about anything you prefer to keep private. Although the questions are not designed to touch upon any sensitive areas or issues, in any case you feel you don't want to answer or participate in the dialogue, you will feel free to cancel your participation at any time. For the purpose of the transcription, the dialogue will be voice recorded, however, participants' names and identity will be kept confidential during the dialogue as well as during the result presentation. The dialogue will last between an hour and an hour and half. After the transcription of the interview, the voice records will be destroyed.

4. Do I need to take part?

It is entirely up to you to decide whether or not to take part in this study. In case you decide to take part, you will be given this form to keep and be required to sign the participation consent form. And even if you decide to participate you will be free to cancel your participation at any time without giving any reason.

5. What will happen to the result of the interview?

Findings will be used by the researcher for his Master thesis. It may be possible that the result be published in the forms of articles in academic journals or presented in research or business presentations. Quotes from your answers will be included in the above-mentioned reports or presentations, however none of the participants will

be identified with their actual names or surnames, since the quotes will be represented by a pseudonym that every participant will chose during the interview in order to stay anonymous.

6. Who has reviews this research?

This research has been reviewed by the Graduate school of Social Sciences of Anadolu University, as well as the researcher's supervisors Professor Deniz Tascı and Ass. Professor Ufuk Eris.

7. Whom can I contact for further information?

If you would like more information about the research please contact the researcher Mr. Ismail A. Binmasudi by e-mail at ismailaisma1990@gmail.com, or by phone at +90 536 272 1848 or through his collaborator who invited you to participate in the study.

8. If I participate, when is the interview supposed to be done?

After your confirmation of participating, the researcher will contact you through e-mail to propose you the dates and time of the interview, you will be free to choose a date according to your availability. All the interviews will be held between 15 May and 5 September 2017. Every participant's suitability will be respected.

9. How can I confirm my participation in the study?

If you decide to participate in the research, you will confirm your participation through the e-mail message or SMS. On the interview day there is no need to bring with you neither this form nor the consent form since both will be provided to you in hard copy before the interview.

10. Will I get any form of compensation for my participation?

At the end of the interview every participant will get 50 TL to cover both his/her time and travel expenses to and from the interview address. There is not provision for any other payment. Each participant will sign a form as a proof of receipt.

11. Where will the interviews take place?

Since participants in this study are from different cities of Turkey, the interview address will be set between the researcher and every participant, and participants' choices will be privileged.

Date: 5 April 2017.

Ismail Alimasi Binmasudi

Department of Communication Design and Management

Anadolu University

Eskisehir-Turkey

Appendix 3. Research participation consent form

Semi-structured interview consent form

Project title: **Egocasting on social media: A qualitative study on the use of Instagram by Generation Y in the context of travel.**

	Please tick the box
I confirm that I have read and understood the information sheet of this study, and I have had the opportunity to ask questions.	☐
I agree to take part in the above research.	☐
I agree that the interview be recorded.	☐
I agree that after the interviews my Instagram profile will be observed by the researcher by respecting my privacy	☐
I agree the use of pseudonyms for my quotes in academic publications.	☐
I understand that my participation is voluntary and that I can cancel it at any time without giving any reason.	☐

Appendix 4. Interview guide

Date and time: Participant:

Place: Duration :

Research presentation

- Presentation of the researcher
- Presentation of the research subject
- Explanation concerning confidentiality and the signature of the consent form

Part 1 : Instagram

➤ *General questions regarding the use of Instagram:*

1. How would you describe your use of Instagram in relation to the other social networks on which you are registered? (time / commitment / type of use / etc.)
2. What kind of profiles are you subscribed to? Would you explain to me the reason why you prefer those kind of profiles?
3. How much time per day do you spend on Instagram?
4. Do you like / comment on content? The content of who (friends / others)? At what frequency ?
5. Do you use Instagram to discover new things? If so, what kind of content are you looking for the most?
6. In general, how important is Instagram in your life?

➤ *Questions about the type of content published*

7. Tell me about the type of content you post to your Instagram account.
8. How often do you post to your Instagram account?
9. How does it feel to have likes and comments on your posts? What sense do they have in your eyes?
 - Do they matter more when they come from your friends, or from your other subscribers?
10. Is the fact that your account is public important to you?
 - When someone you do not know subscribes to your profile, how do you react?
 - Tell me about your number of subscribers, what does it mean to you? Do you give it importance? And to your number of mentions I like?
11. Do you use hashtags on your publications? If yes, which ones ?
 - How often do you use hashtags?, tell me the reason why you use them.
12. Have you ever participated in contests / challenges on Instagram? What purpose ?
13. Do you ever delete published content? If so, what are the reasons that make you do this?
14. Do you find that the content you publish is good for you? Explain.
15. Do you have personal boundaries when you publish (eg things you are not ready to show or prefer to keep for yourself)? Are you more / less embarrassed than in real life?
16. In general, why do you post on Instagram?

Part 2: Tourism

➤ Questions about travel:

1. About how often do you travel per year?
 - How important is travelling in your life?
 - What kind of trips do you like the most?
2. In general, do you like photography?
3. Tell me about the place photos take when traveling. Tell me about your use of your travel photos.
4. What type of camera (s) do you have?
5. What kind of photos do you take when you are traveling?
6. Do you use certain apps to edit your photos? If so why ?
-Describe how you edit your photos in general (time, type of effect, desired reaction, etc.).
7. Do you post your travel photos on Instagram during your trip (in real time), after, or both? What are your reasons for doing this?
8. What kind of reaction do you expect when you publish your travel photos?

➤ Questions about finding information and inspiration

9. Do you often look for inspiration for your future trips on Instagram? How ?
10. Do you look for inspiration on other social networks than Instagram ? If so, on which sites?
11. What kind of images attracts your attention the most?
12. Has content found by chance ever influenced your choice of destination or other (hotel / restaurant / activity)?

Part 3: conclusion

➤ Sociodemographic questions:

1. How old are you?
2. Where do you live (city)?
3. What is your mother tongue?
4. What is your occupation?

➤ Other questions

1. What did you think of the interview?
2. Is there anything else you would have liked to talk about?
3. Do you have any question in regard to the interview?

➤ Thanks and reminder of the confidentiality

Appendix 5. Observation grid

Participant	Abdul	Alan	Alice	Amandine	Anick	Balack	Catherine	Christelle	Clementine	Francis
Number of subscribers	1529	1016	1400	1315	1136	5450	901	870	730	5400
Number of subscription	1400	1000	1100	1050	800	1500	600	950	800	1500
Number of publication	1-500	1-700	1-500	1-600	1000-2000	501-1000	1-500	1-500	501-1000	1001-2000
website	Yes	yes	no	no	yes	yes	no	No	no	yes
Average number of Likes par photo	270	310	410	267	200	600	80	67	100	400
Percentage of travel photos	95	10	45	30	75	61	27	40	40	95
Geolocation (%)	32	10	95	30	97	17	11	70	5	9
Hashtags	Yes	yes	yes	yes	yes	yes	no	Yes	yes	Yes
Used language	English	English Other	English	English- French	English	English	French	French	English Other	English Other
Content of personal biography	Hobby, Contact, Occupation	Occupation Contact	Nationality Emojis diction	Hobby contact	occupation	Contact Hobby	Geolocation Hobby emojis	Hobby Emojis Diction	Occupation emojis	Contact Hobby Diction
Type of main photos	Landscape Sport Nature Self, friends	Daily life Landscape Self, friends foods	Landscape Beauty Self Products Places	Self Landscape Nature Foods	Self Friends Quotes Nature	Landscape Nature Self Sport	Nature Self Friends	Self Landscapes Beauty friends	Nature Self Landscape Friends	Self Landscape Places Products Friends
Egocasting behaviors	Selfies Travel Luxury adventure	Selfies Swimsuits Healthy meals Tourism	Tourism Selfies	Adventure Selfies Swimsuits	Tourism Selfies Swimsuits	Adventure Selfies Objects	Travel Swimsuits Selfies Adventure	Adventure Selfies Meals	Adventure Selfies Luxury	Adventure Selfies Videos Luxury

Participants	George	Grande	Jenifer	Julian	Morgan	Nadege	Nadia	Nathan	Nelly	Nicole
Number of subscribers	1610	636	8100	1439	1500	704	506	4320	1300	1502
Number of subscription	1200	800	2000	900	1100	886	384	719	874	690
Number of publication	501-1000	1-500	1-500	1001-2000	1001-2100	1-500	1-500	501-1000	1-500	+1000
website	Yes	no	no	no	no	no	no	yes	no	No
Average number of Likes par photo	210	120	530	300	340	110	65	380	400	510
Percentage of travel photos	95	27	90	75	55	35	50	20	30	100
Geolocation (%)	41	20	25	78	32	10	37	5	83	97
Hashtags	Yes	yes	yes	yes	yes	yes	yes	yes	yes	Yes
Used language	English	English	English Other	English	English	French- English	French- English	English	English other	English
Content of personal biography	Emojis	age	-	Occupation diction	Occupation diction	Diction occupation	geolocation	-	-	Occupation
Type of main photos	Landscape Architecture Self Friends	Self Nature Friends Objects	Landscapes Nature Self Friends Products	Self Friends Landscapes Places	Landscape Architecture Self Friends	Self Landscapes Beauty friends	Self Friends Landscapes Places	Landscape Architecture Self Friends	Self Friends Landscapes Places	Self Landscapes Beauty Friends
Egocasting behaviors	Adventure Selfies Videos Luxury	Adventure Selfies	Tourism Selfies Swimsuits Adventure	Travels Selfies Videos	Travel Adventure Selfies Luxury	Selfies Travels	Tourism Selfies	Adventure Selfies Videos Luxury	Adventure Selfies Luxury Meals	Adventure Selfies Luxury

Participant	Omar	Pappy	Patrick	Romeo	Samella	Sarah	Sylvain	Tim	Tommy	Zaza
Number of subscribers	4929	600	600	8200	330	10400	612	710	210	1200
Number of subscription	910	400	510	5000	200	3000	450	800	340	800
Number of publication	501-1000	1-500	1-500	+1000	1-300	1001-2100	1-500	1-500	1-400	1-500
website	yes	no	no	no	no	no	no	no	no	No
Average number of Likes par photo	450	90	30	120	35	1150	87	50	10	200
Percentage of travel photos	90	40	35	80	55	60	55	50	45	80
Geolocation (%)	40	65	5	15	2	15	70	45	15	50
Hashtags	yes	yes	yes	yes	no	yes	yes	yes	yes	Yes
Used language	English	English	English Other	English- French	English	English	French- English	English	English	English
Content of personal biography	Emojis occupation	-	Occupation Hobby	Hobby diction	emojis	emojis	occupation	Hobby	Hobby contact	Hobby Emojis
Type of main photos	Self Friends Landscapes Places	Landscape Architecture Self Friends	Self Landscape Nature Foods	Self Landscap e Nature Foods	Self Friends Landscap e s Places	Self Landscape Nature Foods Friends Products	Landscape Architecture Self Friends	Self Friends Landscapes Places	Sport Self Object Activity Friends landscape s	Self Friends Landscapes Places Products
Egocasting behaviors	Travel Adventure Selfies Luxury	Travel Selfies	Travel Adventure Selfies	Travel Adventur e Selfies	Travel Selfies	Travel Swimsuits Selfies Luxury	Selfies Adventure	Travel Adventure Selfies	Tourism Selfies	Adventure Selfies Luxury Meals

Appendix 6. Lexicon of terms used on Instagram

TERM	MEANING
Follower	Any person who follows our Instagram profile. Our publications directly appear in our followers' news feed.
Following	Instagram profiles that we follow on Instagram.
Explore tab	Instagram tab where a user can perform several types of searches (e.g. keywords, geolocation, profiles, etc.)
Bio	Personal description at the top of each user's profile. This enables how users decide to describe themselves to others.
Comment	Form of feedback that users (subscribers or not) can register under the published content.
Newsfeeds	Image flow of the accounts to which we are subscribed. The images appear from the most recent to the oldest and are updated in real time.
Filter	Photo modification. By adding a filter to a photo, its visual appearance changes (e.g.: black and white, aged effect, etc.) Instagram has a series of pre-set filters.
Geotag	The ability for users to indicate their geographical location on a publication.
Identification	Being able to mention someone by identifying them as appearing on a photo or by writing their name in the comments. The name of the person is preceded by the @ symbol.
Like	Expressing the appreciation for a photo by double-clicking on it or pressing the heart at the bottom of the image.
Hashtag	One or more words preceded by the # symbol (e.g.: #love). Used to categorize publications according to their content.
Post/share	Broadcasting content. On Instagram, it's about publishing a photo or video.
Caption	The accompanying text that a user decides to put under each photo.

CURRICULUM VITAE

Names: Ismail Alimasi Binmasudi

Nationality: Democratic Republic of the Congo

Place and date of birth: DRC/1990

E-mail : ismail143@anadolu.edu.tr

Education:

YEAR	LEVEL	UNIVERSITY/SCHOOL	DEPARTMENT
2018	Master	Anadolu university	Communication Design and Management.
2014	Bachelor	Université du Lac Tanganyika	Social Communication.
2010	High school	College Ilila	Pedagogy

Work Experience:

YEAR	POSITION	COMPANY
2017-2018	Cultural mediator	Nefes (Istanbul)
2011-2015	English teacher	Eclairante Secondary School

Publications:

1. Binmasudi, A.I (2014). Une étude qualitative sur la situation des prisonniers incarcérés au Burundi: Cas de la prison centrale de Bujumbura. Research work for bachelor's degree. Université du Lac Tanganyika.