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### **“The Construction of the Blogger Persona in the Light of a Postfeminist Sensibility – A Multimodal Analysis”**

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## 1. Introduction and Definitions

Fundamentally, Critical Discourse Analysis implies that a society's ideology and value system are inscribed in (and therefore can be analysed through) its discourses. (Martínez Lirola & Chovanec 2012: 488; Swan 2017: 280) and in its representation of identity and success. In the last decades online media have increasingly dominated the media landscape, and accessible content creation platforms like blogs have developed from rather personal genres into highly professionalized businesses. (Meinel et al. 2015: V, 4-6, 10; Siles 2012: 412) At the same time neoliberal and postfeminist influences have changed the perception of femininity (Gill 2017: 612) in general and of professional femininity in particular. The task of performing 'successful femininity' has become ever more difficult between neoliberal professionalism and ongoing gender stereotyping. (Swan 2017: 274-276) This project investigates the multimodal construction of female blogger personas in online discourse in a context of Postfeminism. The first chapter introduces some of the concepts that are relevant to this investigation.

### 1.1. Persona and Hegemonic Gender Ideology

The notion of identity is rather disputed and complex, which makes it difficult to define for an academic study. Therefore, this paper uses the concept of *persona* as subject positions that are created and performed through strategic discourses and practices in relation to their historical and spatial context. (Siles 2012: 409) The displayed traits as well as the choice of codes and signifiers for the performance of the persona need to be socially understood and accepted. (Cavanagh 2007: 130) The performed persona is thus influenced by the medium as well as its cultural and ideological background.

An ideology, as a set of social, political and discursive practices, is always constructed in a way to 'naturalize' and keep intact the power relations that helped it emerge in the first place. (Lazar 2007: 146-147) Prevailing gender ideology can be seen as establishing a hierarchical structure by dividing people into two classes based on their sexes, imposing "a social dichotomy of labour and human traits on women and men, the substance of which varies according to time and place. "(Lazar 2007: 146) While the 'archetypical' images of masculinity and femininity in a society might not account entirely for any individual, the construction of gendered identities still occurs within "the ideological structure of gender that privileges men as a social group". (Lazar

2007: 146-148) Hegemonic ideologies do not appear as open oppression but rather as largely accepted societal consensus of the 'normal', the 'way it is'. They are performed, circulated and repeated through every-day discourses of 'common sense'. (Lazar 2007: 147-148) These internalized and normalized power-relations are addressed in Critical Discourse Analysis. (Lazar 2007)

## 1.2. Discourse, Genre and the Online Context

Discourse is understood in this study similar to Sullivan and Delaney's (2017: 844-845, referring to Ashcraft 2004) interpretation as 'social text', a narrative of societal structures and values that is implemented in communicative practices and norms. It is a way in which broad and not easily definable phenomena influence the ordering structures of society through determining text production, consumption and interpretation practices of individuals and communities. The communicative choices that make up a text are thus implicitly (and sometimes explicitly) reproducing prevalent ideologies, social structures and power dynamics. (Sullivan & Delaney 2017: 845) In this context individual texts and genres are discursive in that they contribute to larger discourses, for example of gender relations and are at the same time expressions of individual identity construction that draw on those larger discourses to varying extents.

Genres are a means to classify linguistic production according to various factors including form, communicative goals, and context of use. (Primo et al. 2013: 343) They can be seen as dynamic, "social, culture-bound entit[ies]" (Tomášková 2015: 78) that provide framework of semiotic potential for signs in a text. (Primo et al. 2013: 343) With the internet a multitude of web-genres emerged, which Medina et al. describe as "patterns of communicative action in electronic media which are associated with a particular situation and show a relatively stable combination of content, form, function and functionality" (2005: 124) While its diversity in those categories makes the definition of the blog as a genre debatable, it can be seen as a medium that enables the production of various genres and subgenres. (Primo et al. 2013: 344-346) Mostly following this thought, I here assume blogs as a medium and the travel blog as a genre in this medium.

Recognizing the dominant position online discourse nowadays holds in the construction and communication of cultural values, (Marwick 2013: 2-4; Keller 2016: 9) it is not surprising, that a diverse spectrum of social issues has been investigated in websites. Websites are essentially functional, interactive, and hypertextual, or hybrid,



in nature (Medina et al. 2005: 125-126; Meinel et al. 2015: 6; Tomášková 2015: 82) and need to be investigated as complex entities, taking into account textual as well as visual communication. (Pauwels 2005: 609-10; Tomášková 2015: 78) A variety of studies have focused on Multimodality in online discourse in the last decades, as for example Michelson and Valencia (2016). With Multimodality being a rather young field of study the application of its tools and methods can contribute to a deeper understanding of theoretical concepts and a better testing of available investigative tools. (Jewitt 2016: 83)

Between the omnipresence of the internet in our everyday lives (Meinel et al. 2015: 4-6; Siles 2012: 412; Pauwels 2005: 606), the sheer amount of information and the immense speed of developments, the analysis of communicative patterns online before they have passed is a challenging but important endeavour. (Gill 2017: 612; Cavanagh 2007: 1-3) In the context of the growing influence of user generated content, the so-called 'web 2.0', the analysis of blogs or social media sites has become important for the understanding of the modern mechanics of discourse and the discursive creation of online identities/personas. (Swan 2017: 274-275; Banet-Weiser 2012: 70) Banet-Weiser (2012: 49) states that the excessive brand-culture and the Web2.0 technologies are not only products of a neoliberal context but are actively constructing culture and identity itself. With a young adult generation that grew up in a culture of Neoliberalism and Postfeminism (compare Rottenberg 2014: 421) as main producers and consumers of online content it is important to consider how these are encoded in online texts. Duffy and Hund (2015) analyse bloggers' self-presentation in 'about' pages and Instagram pictures, and Siles (2012) investigates the identity construction in early personal blogs. There is a call for more comparable analyses. (Siles 2012: 408)

### 1.3. Femininity and Language Studies

Cultural studies generally regard their methods as adaptable tools rather than fixed agendas, which leaves them well equipped to react to the speed of development in online discourses. (Cavanagh 2007: 8) Gender and Language has been established as a field of study since the 1970ies as a response to changing political, social and communicative situations as well as to shifting foci in the feminist movement. (Litosseliti, Gill & Favaro 2019: 2) "[C]onnecting to a performative understanding of gender as situated social practice" (Lewis 2014: 1848), a certain *performance* of femininity, employing exactly the right amount and the right traits of femininity to be

perceived, for example as acceptably desirable woman *and* a serious female entrepreneur, could be identified as the most successful. (Lewis 2014: 1851, 1859) Acknowledging the importance of maintaining an interdisciplinary approach to identify underlying cultural dynamics and patterns (Cavanagh 2007: 3), gender studies as well as cultural and media studies have discussed postfeminist developments in some detail in the last decades.

Feminist Critical Discourse Analysis (FCDA) tries to identify tropes of oppressive and discriminatory systems (Litosseliti, Gill & Favaro 2019: 2; Lazar 2007: 142) and most scholars have expressed an “implicit or explicit commitment to gender equality”, seeking to “identify, demystify and challenge the ways in which language can be used to construct gender divisions and inequalities.” (Litosseliti, Gill & Favaro 2019: 2) Keller (2016) analyses feminist blogs of young girls in the age of Postfeminism. Swan (2016) uses Gill’s (2007, 2017) concept of *Postfeminism as a sensibility* (towards a cultural phenomenon), underlying all forms of media discourses, to investigate the communicative strategies used to convey postfeminist values through an identity of professional femininity. However, despite continuing calls for a detailed analysis of the ‘language’ of Postfeminism, the creation of femininity/ies in postfeminist discourse has not been sufficiently analysed in language studies. (Litosseliti, Gill & Favaro 2019: 2; Lazar 2007: 142; Duffy and Hund 2015: 2)

In this project I will investigate how a professional travel blogger creates her blogger persona “within current conventional models of heterosexual femininity in Western popular culture” (Dobson 2014: 103) and how this can be interpreted with a postfeminist sensibility. (Gill 2007, 2017) It aims at uncovering if and how postfeminist values determine the self-representation of women online. This could be a step towards understanding how social norms and power dynamics are communicated and reproduced in society and therefore how they might be changed and developed.

Accounting for the multi-layered structure of websites the analysis is conducted with the theoretical background of Multimodality and Critical Discourse Analysis following Ledin and Machin (2020), Introduction to Multimodal Analysis (based on Kress and van Leeuwen’s (2006 [1996]) and Michael Halliday’s (1978) groundwork) and with an adaptation of the six-phase structural framework for the analysis of websites as cultural expressions suggested by Pauwels (2012). Thus, this investigation serves to show how multimodal analysis can be used as a tool to identify how ideological backgrounds influence communicative patterns.

## 2. Postfeminism

All forms of feminism have in their way challenged or criticized the dominant social and political order by open rebellion or the by simple identification and disclosure of discriminatory mechanisms. (Rottenberg 2014: 432) In the last decade of the 20<sup>th</sup> century a new form of feminism developed, which is closely connected to its neoliberal cultural background. Virtually unchallenged, *Postfeminism* and its implications have hence dominated public discourse about gender. (Gill 2017: 609-610)

The concept of Postfeminism has been widely discussed in a range of cultural and social fields, highlighting its omnipresence and significance for various contemporary social discussions. (Gill 2017: 610) However, it has been, and is still, used to describe different things. Parallel to other 'post'-movements, Postfeminism (Litosseliti, Gill & Favaro 2019: 4; Lewis 2014: 1849) was seen as a critical "political position in the wake of feminism's encounter with 'difference'" (Gill 2007: 148). It was positioned as self-conscious, reflective feminism, that overcomes its own restrictive flaws and the critique of white, western (feminist) hegemony (Litosseliti, Gill & Favaro 2019: 4), makes a point of engaging with multiplicity and the complexity of gender issues, and rejects womanhood as generalizable experience. (Lewis 2014: 1849)

In a less self-critical light Postfeminism was described as a phenomenon of historical change within the feminist movement, as part of a natural constant development. This view is very closely related to Third Wave Feminism, branded as a "more 'girly', 'sexy' and certainly 'updated' brand of feminism" (Litosseliti, Gill & Favaro 2019: 4; compare also Lewis 2014: 1849) It notably increased the popularity of expressing feminist attitudes and might have peaked in what is described as Popular Feminism in Dejmanee (2018). It is, however, not entirely certain which new feminist ideas mark this break with 'older' feminist thinking (Litosseliti, Gill & Favaro 2019: 4) and it was criticised as centred on neoliberal individualism and self-determination. (Lewis 2014: 1849)

The most critical perspective on Postfeminism viewed it as a 'throwback' or 'setback' reaction to Second Wave Feminism. (Gill 2007: 148) In this sense it is used to describe new policies of injustice, the media-supported disrespect towards publicly active feminists, such as Emma Watson or Jennifer Lawrence, and the deliberate construction of a negative image of politically feminist women, for example as 'unhappy old spinsters' or the unshaven, man-hating "totalitarian 'feminazi'". (Gill, Kelan &

Scharff 2017: 229; compare also Litosseliti, Gill & Favaro 2019: 5; Keller 2016: 19-20) This line of thinking assumes gender equality as already achieved and ridicules the call for continuing feminist activism, understanding *post*-feminism literally as a call for the end of the 'feminist crusade'.

Considering these diverging and sometimes contradicting uses of the term, Rosalind Gill notes that "Postfeminism constructs an articulation of suture between feminist and anti-feminist ideas [...] effected entirely through a grammar of individualism that fits perfectly with Neoliberalism." (2007: 162; compare also Litosseliti, Gill & Favaro 2019: 6; Butler 2013: 43-44). Trying to provide a more convincing and accessible definition and a more applicable coherent set of themes and descriptive characteristics, Gill (2007, 2017) develops the concept of Postfeminism as a *sensibility*. (see also Litosseliti, Gill & Favaro 2019: 4-5) It understands Postfeminism not as a political movement but a rather hegemonic (Keller 2016: 10) "range of cultural discourses" (Butler 2013: 41) "that shapes our thinking, attitudes and behaviour towards feminism" (Lewis 2014: 1850) and womanhood. It takes into account the complex relationship between Feminism and Postfeminism as more than just an advancement in feminist thinking nor a mere "backlash" against it (Litosseliti, Gill & Favaro 2019: 5; Lewis 2014: 1850; Rottenberg 2014: 431), and its sometimes contradictory and flexible nature, which allowed and still allows it to develop, change, and spread across the international political, social and media landscape. (Litosseliti, Gill & Favaro 2019: 10; Gill 2017: 610)

The concept of *Postfeminism as a sensibility* positions itself as an analytical approach and has been adopted and developed by numerous scholars as a framework for the critical analysis of postfeminist culture (Gill 2017: 612) that "highlights the patterned nature of social life, and the necessity of capturing empirical regularities in contemporary discourses and representations of gender." (Litosseliti, Gill & Favaro 2019: 6) In this study Postfeminism is used in this sense of sensibility towards certain recurring themes and discursive phenomena. It is used as an analytical lens to investigate if and how these phenomena influence the construction of the analysed blogger persona and thereby establish and support mostly neoliberal values and power relations.

## 2.1. Central Themes of a Postfeminist Sensibility

Gill (2007; 2017) and Litosseliti, Gill & Favaro (2019), amongst others, have isolated and discussed a range of features and characteristics that are generally agreed upon as central for a postfeminist sensibility and might serve as indicators to identify a cultural product as postfeminist. (Gill 2007: 148; Butler 2013: 44) In the following sections it will be discussed how the postfeminist implementation of neoliberalist values (Rottenberg 2014: 419) supports the idea that popular culture can be interpreted as 'undoing' Feminism in some way by upholding an image of informed discussion and well-intended response, while promoting hyper-sexualisation, consumer culture, over-individualization, and alleged agency and choice. (Dejmanee 2018: 346; McRobbie 2009: 11; compare Rottenberg 2014)

### 2.1.1. Entanglement with Neoliberalism

One of the most essential elements of Postfeminism as a sensibility is the acknowledgement and investigation of the inseparable entanglement of Postfeminism and Neoliberalism. (Rottenberg 2014; Gill 2007; Gill 2017; Kauppinen 2012; Litosseliti, Gill & Favaro 2019; Keller 2016: 11-12) Rottenberg suggests that postfeminist ideas are a reaction to Second Wave Feminism by a generation that had grown up influenced by institutionalized neoliberalist values (2014: 421), making Postfeminism a 'symptom' of Neoliberalism. (Sullivan & Delaney 2017: 839)

Neoliberalism is a "central organizing ethic of society that shapes the way we live, think and feel about ourselves and each other." (Gill 2017: 608) It promotes the political objectives of autonomy and productivity while shifting the responsibility for problems and inequalities to the individual and produces value systems according to capitalist market terms. In a time when "arguably all areas of social relations and cultural life are commercialized" (Banet-Weiser 2012: 6; Gill, Kelan & Scharff 2017: 231), Postfeminism as well as Neoliberalism assume as subjects autonomous, rational and self-regulating consumer-agents who are self-sufficient in economic as well as emotional matters. (Gill 2007: 163; 2017: 608; Marwick 2013: 13; Swan 2017: 277-278; Baker 2010: 187-188; Butler 2013: 41) The "'empowered' postfeminist consumer citizens" (Keller 2016: 150) are "distinctly aware of current inequalities" (Rottenberg 2014: 420) while at the same time turning away from social and political injustices, disavowing external sources of influence for full personal responsibility through individualised agency and constant confident positivity. (Swan 2017: 290).

“In persuasive and ubiquitous fashions, neoliberalism and postfeminism work together to shape femininity and feminism” (Sullivan & Delaney 2017: 838) according to the affordances of the free market. The corporate culture and the public media are promoting a neoliberal and postfeminist ideal of girlhood and femininity that the successful construction of a female identity is conditioned on. (Dejmanee 2018: 351) Considering the striking resemblance in concepts and characteristics and that both centre on female subjects (Gill 2007: 164; Gill, Kelan & Scharff 2017: 231), Postfeminism has even been called “gendered neoliberalism”. (Litosseliti, Gill & Favaro 2019: 6; compare also Gill 2017: 611; Keller 2016: 10-11; Baker 2010: 188)

### 2.1.2. Visibility and Feminism as a Cultural Commodity

The advance of user-friendly technologies and social media culture has promoted content produced for and by women. (Kearney 2007: 127, 135) With the emphasis on public visibility and popularity especially women and girls are encouraged to actively make themselves heard. (Banet-Weiser 2015: 189-190; Keller 2016: 151) This is a significant contrast to the historical background that “[f]or much of history, girls [and women] have been socialized to be seen and not heard” (Kearney 2007: 138), therefore, to be passive objects to be gazed upon instead of active creators of their identity and public image.

In the rise of what has been coined *Popular Feminism*, publicly displaying explicitly feminist ideas and actions flourishes. (Keller 2016: 68-69; Gill 2017: 611). Celebrity examples like Emma Watson’s *HeForShe* campaign (Dejmanee 2018: 346) and teen-centred marketing campaigns (Banet-Weiser 2015: 183) are omnipresent in the media landscape (Dejmanee 2018: 346-347), and teenage girls are celebrated as ‘Can-Do’ girls for their determination, self-confidence and desire to express themselves. (Keller 2016: 146) However, although Keller (2016: 5) calls girl’s media production feminist activism as such, Dejmanee points out that political messages are often mixed with or diluted by the construction of consumer-centred femininities (2018: 350), that are expected to adhere to accepted postfeminist ideals of ‘power-girlhood’ and entrepreneurial success. (Dobson 2014: 101). ‘Being a feminist’ becomes ‘fashionable’ for celebrities and public figures and acquires some of the fleetingness of a trend or a “hip identity worn by privileged girls” (Dejmanee 2018: 352; compare also Banet-Weiser 2012: 18-19) that keeps the focus on consumer culture and individualism rather than the return to real social and political awareness. (Dejmanee 2018: 351) While media visibility as a form of power means that your opinions and demands are

heard, if mere uncritical representation is marketed as achieved structural equality, it can conceal ongoing political and social oppression. (Banet-Weiser 2015: 190)

While female commercial culture had attracted attention in social studies for a while, (Kearney 2007: 132-133) the marketing of Feminism itself, whether in the form of self-help literature such as *Lean In* by Sheryl Sandberg (2013; as discussed in Rottenberg 2014 and Dejmanee 2018: 347), feminist merchandise (e.g. 'Girls rule' prints on clothes) or empowerment-organizations (Banet-Weiser 2015: 182-183, 190), is a (distinctly postfeminist) characteristic of a time in which everything and anything can be developed and marketed as a brand. (Banet-Weiser 2012: 3) In accordance with the neoliberal emphasis on capitalism and consumption, what had started as a fierce political movement, was becoming a cultural commodity by the turn of the millennium. (Sullivan & Delaney 2017: 839; Gill 2007: 161) Neoliberalism turned Feminism into a product.

Between Popular Feminism and neoliberal market orientation gender issues are discussed in popular and commercial media more than in political agendas, the underlying purpose behind commercial 'feminist' campaigns being rather capitalist than feminist. (compare for example the Dove 'Real Beauty' Campaign' in Banet-Weiser 2012: 15-17) This makes a certain feminist attitude part of the ideal public female identity (Dejmanee 2018: 347-48) while at the same time promoting thoroughly neoliberalist consumerism and postfeminist values. (Gill 2017: 611-612; compare also Rottenberg 2014)

### 2.1.3. Femininity

Before the 1990ies Second Wave feminist discourse put an emphasis on the social and psychological equality of the sexes in all aspects of life, promoting women as strong and fierce political actors and attributing the 'new man' with stereotypically feminine emotionality and sensitivity. (Gill 2007: 158) Opposing this almost mandatory focus on *sameness* the postfeminist image of the sexes reclaims more traditional gender types. The 'new lad' figure reclaims 'authentic masculinity' and freedom from hegemonic feminism and political correctness, while new femininities stress the right to display stereotypical female qualities. (Lewis 2014: 1849; Gill 2007: 158) The struggle for a 'feminine femininity' was driven by the reflexive debate on the applicability of norms, claiming that neither patriarchal nor feminist values should determine what femininity must and must not be. (Lewis 2014: 1849) Disputing the sameness of the sexes could even be compared to a 'forbidden-pleasure-mechanism'

where it is tempting to challenge set boundaries of what are considered conservative expectations. (Gill 2007: 162)

The choice to be (stereotypically) feminine is a recurring theme in postfeminist sensibility that relates to a call heard in Third Wave Feminism for an explicitly and proudly 'feminine feminism'. (McRobbie 2009: 157) Within a postfeminist sensibility it is understood, however, that the alleged self-determined free choice is ultimately guided by social (often media-circulated) norms of what is an 'acceptable female identity'. (Gill 2007: 154; Dejmanee 2018: 351) Thus, displaying a 'feminine and loving it'-attitude becomes crucial to the successful creation of an accepted female identity in postfeminist media, and therefore exactly what it intended to rebel against: an evaluative norm.

#### 2.1.4. Empowerment and Agency

The representation of "women as autonomous agents no longer constrained by any inequalities or power imbalances whatsoever" (Gill 2007: 153), striving through self-determination, freedom of choice and empowerment, is a key element in neoliberal and postfeminist media. (Baker 2010: 190; Banet-Weiser 2015: 185) The successfully 'postfeminist' woman considers herself equal to men and determines her own fate in all matters. Within a *free-choice-paradigm* all decisions are taken in good humour, only for herself and her own enjoyment and free of any external pressures. (Litosseliti, Gill & Favaro 2019: 7) This motive is used to justify choices in all areas that form part of a hegemonic ideal femininity, from looks and plastic surgery, to work-life balance, to relationships. (Gill 2007: 153; Keller 2016: 151) The fact, that social and psychological contexts as well as political and economic circumstances determine the desired ideals as well as the available means and thus influence or limit the available options is not discussed or even acknowledged. (Gill 2007: 154; Litosseliti, Gill & Favaro 2019: 8)

#### 2.1.5. Individualism

As Gill, Kelan and Scharff point out, individualism in Postfeminism has "almost entirely replaced notions of the social or political, or any idea of individuals as subject to pressures, constraints or influence from outside themselves". (2017: 231) Women should be entirely independent and self-sufficient actors who do not need social closeness or emotional support to succeed. The centre of critique for encountered difficulties is shifted away from hegemonic social structures or institutions and towards the individual (Litosseliti, Gill & Favaro 2019: 9; Dobson 2014: 102), implying that *if*



gender (or any other form of) discrimination were experienced it would be the individual's task to do something about it. Where agency, independence and self-determination are the expected norm, any kind of struggling or need for emotional support is considered a psychological weakness, and not meeting required (currently accepted and media-circulated) standards of postfeminist femininity is a personal failure. (Baker 2010: 192; Swan 2017: 276; Gill 2017: 618-619; McRobbie 2009: 117) The definition of success is, indeed, detached from emotional connectedness with friends and family and defined through financial and material gain and professional success. (Swan 2017: 276; Kauppinen 2013: 141) A loss of collectivism and solidarity requires every woman to fight her own battles and strive for individual success, and "mobilizes contempt against disadvantaged groups" (Baker 2010: 200) instead of inspiring compassion or a structural revolution for the common good. (Rottenberg 2014: 426, 428; compare also Butler 2013: 47)

It is important to note here, that despite the postfeminist/neoliberalist disregard for structural disadvantages, gender is indeed intersectionally linked to categories like class, race, age or sexual orientation. (Lazar 2007: 149; Butler 2013: 49) The recognition of white colour-blindness and the importance of acknowledging that there are also non-white and non-western postfeminist cultures (Kearney 2007: 129) becomes more prevalent in some recent feminist discourse. (Keller 2016: 21, 34; Lazar 2007: 149) However, although intersectional representations are not overtly excluded, *postfeminist* popular media "reproduce racial inequality by reinstituting (Western) whiteness as a dominant cultural norm" (Butler 2013: 47). The fact that not all girls and women can afford to participate equally in the performance of what is idealised there as (white middle-class) 'successful femininity' (Dejmanee 2018: 351; Swan 2017: 276) is, if acknowledged at all, ascribed to personal inadequacies rather than structural disadvantages.

#### 2.1.6. Sexuality

In the wake of the neoliberal focus on subjectivity and agency, the female 'sex-object' has been transformed into a sexually autonomous subject. The emancipation from innocence and timidity to desire and experience has happened quite radically in sexual discourses of and about women. However, just like in a more openly chauvinistic past, sexuality is still a commodity (Gill 2007: 150-51; Benet-Weiser 2015: 186), and the construction of a sexual femininity is still defined by external ideals. Allegedly sexually emancipated women nowadays *willingly* and *light-heartedly*

transform and represent themselves according to standards of desirability and desire infused with pornographic stereotypes of youth, beauty and fitness. (Gill 2007: 151; compare also Martínez Lirola & Chovanec 2012: 502-503)

Postfeminist/neoliberalist agency and self-determination consider voluntariness more important than admitting external influences (Baker 2010: 187), which “represents a [...] deeper form of exploitation than objectification – one in which the objectifying male gaze is internalized to form a new disciplinary regime.” (Gill 2007: 152) The ostensible *choice* to represent themselves as sexually desirable and available has become a popular, almost mandatory, representational strategy to construct a successfully feminine female identity. (Gill 2007: 151-53)

#### 2.1.7. The Female Body

The preoccupation with the female body as the central object of value and judgemental attention is omnipresent in a postfeminist sensibility. (Litosseliti, Gill & Favaro 2019: 6; Gill 2007: 149; Gill 2017: 616; Banet-Weiser 2015: 185; Dobson 2014: 100) The sexualization of media culture (especially visual media, like advertising, television or websites) and the sexual representation and codification of female (and less often male) bodies (Gill 2007: 150; Martínez Lirola & Chovanec 2012: 489-490) developed into a trend of pseudo-glamour or ‘porno chic’ covering ever more groups of women. The ‘girlification’ of adult celebrity women and the use of Playboy-Bunny-prints on children’s merchandise indicate the glorification of youth and sexualization of girlish sweetness (Gill 2007: 151; Dobson 2014: 104), while, more recently, the appearance of sexually loaded (and derogative) terms like ‘cougar’ or ‘MILF’/‘GILF’ (‘Mother/grandmother I’d like to fuck’) indicate the sexualization of experience in the form of middle-aged and older women. (Gill 2017: 615)

Through the sexualization of culture and the shift in the representation of female sexuality, the compliance with postfeminist standards of beauty and desirability is a prerequisite to the construction of a successful female identity. (Dobson 2014: 100-101; Martínez Lirola & Chovanec 2012: 502-503) In the current ever more visually dominated media landscape the infinite pursuit and public display of youth and beauty and glamour extends to virtually every part of the female body and the flourishing beauty and fashion industry prove its commercial exploitation very profitable. (Martínez Lirola & Chovanec: 2012: 488; Gill 2017: 616; Sullivan & Delaney 2017: 854)

### 2.1.8. Social Surveillance

The disclosure of private lives is a symptom of a “collapse between the public and private” (Cavanagh 2007: 125) in a culture of visibility. (compare also Banet-Weiser 2012; Dobson 2014) While the media set narrow ideals of beauty and femininity, omnipresent social surveillance mechanisms relentlessly monitor and police adherence by their female subjects. The willing exposure to such public evaluation can be toxic but is symptomatic where social approbation is conditioned by the meeting of certain standards and expectations. (Banet-Weiser 2012: 82-83) Especially young women accept the vulnerability that comes with exposing oneself to public judgement for the promise of popularity and fleeting fame. (Dobson 2014: 108-109; compare also Dejmanee 2018)

Ruthless peer-inspection (e.g., on social media) cover ever more aspects of female life, imitating the intimate criticism of a ‘girlfriends gaze’. (Litosseliti, Gill & Favaro 2019: 7; Gill 2017: 616-617; Banet-Weiser 2012: 69; Dobson 2014) The institutionalized fashion and beauty industry evaluates every inch of the female body, apparel and conduct for potential profit, which manifests, for example, in the abundance of monitoring apps (for weight, diet, fitness, sex and many more) (Litosseliti, Gill & Favaro 2019: 7) Virtually any public appearance of women undergoes a scrutinizing assessment and commentary. (Litosseliti, Gill & Favaro 2019: 7) Profiting from thus created insecurities, self-help media and the makeover culture, that have thrived in popular media in the last decades, judgementally ‘pathologise’ and antagonise various behaviours or appearances. By way of this often demeaning criticism the ‘judges’ claim an (artificial) expert position to sell their guidance and advice as solutions for the identified flaws. (Gill 2007: 156-157; Litosseliti, Gill & Favaro 2019: 7) This rhetorical problem-solution mechanism is classically employed in advertising. (Martínez Lirola & Chovanec 2012: 502; Swan 2017: 282)

### 2.1.9. Self-Scrutiny and Self-Optimisation

The neoliberal paradigm of agency, productivity and individualism paired with the scrutinizing public judgement of women’s lives and bodies developed into an accentuated culture of self-optimization. Even though, as Gill (2007: 155) admits, the moulding of the self towards a socially dictated ideal has been pivotal to the performance of successful femininity for centuries, (compare also Rottenberg 2014: 424; Baker 2010: 191, 200) the meticulousness and ubiquity of ‘regulations’ is ever

increasing. Besides every external aspect of life, from the length of fingernails to talking to men to being a 'good' mother, there has been an increased orientation towards psychological issues as objects of critique and self-labour. (Gill 2017: 617-618; Litosseliti, Gill & Favaro 2019: 7) To live up to their full potential women are now also required to check their emotions, thoughts and attitudes and regard difficulties as opportunities for the improvement of the self. Emotional states are divided into 'desired' and 'undesired', marking the display of pain, anger or discontent as un-feminine and undesired and therefore something to be avoided at all costs. (Gill 2017: 619) The hard physical and emotional labour that is put into self-optimization is, ironically, coated as pleasurable self-indulgence and must not be revealed to the public. The ideal postfeminist public woman naturally meets all inflated expectations of ideal femininity and where she does not, she enjoys the privilege to bend into the expected shape, for successful femininity also requires the constant self-presentation as confident, care-free and innately content. (Litosseliti, Gill & Favaro 2019: 9)

Within the logic of neoliberalist capitalism anything, including the body, emotions and even opinions and attitudes, can be transformed into a product (Banet Weiser 2015: 183) and directions on *how* to work on the optimization of the self are readily sold by (sometimes accredited but very often self-appointed) experts in self-help or coaching formats. (Swan 2017: 290) The focus on the potential for improvement supports the assumption that the created postfeminist idol is basically a marketable set of ideals to make women constant longing consumers. (compare Banet-Weiser 2015: 185; Martínez Lirola & Chovanec 2012)

#### 2.1.10. Entrepreneurial Femininity

The last half century has seen an increase in the participation of women in the professional world and (allegedly) equal career opportunities have become central to postfeminist discourses. (Kauppinen 2013: 135) Postfeminist media encourages the constant optimization of the self through discipline and rigor to adhere to neoliberal definitions of success and becoming better players in the (patriarchal) corporate game is even portrayed as successful feminist activism. (Rottenberg 2014: 427) In accordance with individualism, agency and self-optimization, the ideal postfeminist entrepreneurial woman believes in capitalising her full human and professional potential through ambition and hard work. (Lewis 2014: 1853; Kauppinen 2013: 137; Duffy & Hund 2015: 2) Career advice in magazines (Kauppinen 2013) or coaching formats (Swan 2017) include "acquiring strategies for self-assertion and self-

presentation, learning to manage their emotions and to know their legal rights, and adopting (mental) techniques for self-motivation and stress management". (Kauppinen 2013: 141)

The most striking form of female entrepreneurial labour takes place in social media and blogging, which rely on the selling of the self as a marketable brand to attract clients and an audience. (Marwick 2013: 186) Here media visibility has become an even more valuable asset and self-branding strategies have been adopted to construct successful professional identities or personas. If you *are* a successful brand, you can sell whatever you want better and faster. (Banet-Weiser 2012: 58; Marwick 2013: 163-166) Being active, confident and empowered creators of their own destinies, entrepreneurial women secure professional advantages – in the form of self-branding and self-promotion – by not disclosing any (structural or personal) difficulties but rather working on her own motivation. (Litosseliti, Gill & Favaro 2019: 8) This includes putting an emphasis on the spoils of the hard work, rather than giving an account of the labour behind her success. (Sullivan & Delaney 2017: 852)

The neoliberal logic emphasizes 'masculinized' versions of femininity: fearless, calculating, risk-taking businesswoman who achieve maximal success by taking individual responsibility, recovering from setbacks without help and returning even more confident. (Swan 2017: 278; Litosseliti, Gill & Favaro 2019: 9; Rottenberg 2014: 425-26) The repudiation of the feminine to embrace a postfeminist version of *individualized entrepreneurial femininity* (Swan 2017: 278; Lewis 2014) seems to stand in opposition to the return of a 'feminine femininity'. In this context the display of a light-hearted and approachable femininity is welcome, but only as long as it does not disrupt the male-dominated entrepreneurial sphere. Thus, the contemporary professional world stipulates a careful balance between 'femininity' and 'masculinity'. (Lewis 2014: 1859-1860; Gill 2017: 619) While a certain approachable and (physically) desirable femininity is required to be accepted as a *woman*, successful "entrepreneurial femininity must [...] actively embody a combination of feminine characteristics and behaviours [and] masculine displays" (Lewis 2014: 1855) of toughness and rationality to maintain professional legitimation and credibility. (Lewis 2014: 1859-1860; Gill 2017: 619; Lazar 2007: 147-148) However, while a masculine, resilient 'can-do' power-woman attitude can be helpful, only a physically attractive appearance (mostly thin, white, and happy) is really 'brandable' and sellable. (Banet-Weiser 2012: 79)

### 2.1.11. Feminism and Anti-Feminism

Postfeminism is sometimes regarded as a setback or as 'undoing feminism'. (Gill 2007: 148; Litosseliti, Gill & Favaro 2019: 5) Admittedly, some developments invite a reading as a simple turn against the political agenda of Second Wave Feminism. However, the relationship is way more complex than that of movement and countermovement. It is exactly those contradictory images of successful femininity in the crossfire of Feminism and Neoliberalism that stand at the centre of attention in a postfeminist sensibility. (Litosseliti, Gill & Favaro 2019: 5; Butler 2013: 44; Gill 2007)

Postfeminism makes the feminist stance part of the popular female identity, while at the same time promoting the idea that gender equality is already established. The unreflective representation of female emancipation, as well as for example queer-normativity, in the form of singular success stories in mainstream media suggests a non-discriminatory and equal chance to succeed, deflating the potency of structural criticism. (Gill 2017: 615) Simulating self-critique and reflectivity the "emergent [post]feminist discourse helps to neutralize the potential critique from other strands of feminism" (Rottenberg 2014: 432), shifting attention away from systemic problems. (Rottenberg 2014: 432-433)

Ironical exaggeration or humour trivializing sexist content are used to ridicule ongoing political feminist activity (Gill 2007: 159-160) as criticism of an exaggerated, blame-oriented Feminism (calling them 'feminazis'). Before this background a lot of young women do not want to be labelled 'feminist', while still embracing a moderate and reasonable approaches to gender equality. (Keller 2016: 19) Therefore feminist campaigns that take the form of real, collective political activism are often rewritten in the media into narratives of individuality and empathy, which make them market-friendly and more acceptable in a postfeminist context. (Banet-Weiser 2015: 187; compare also Keller 2016: 5)

It is not easy to perform 'successful femininity' in the postfeminist and neoliberal sense. The neoliberalist-postfeminist image of successful femininity is 'to have it all'—beauty, a successful career, motherhood, romance, glamour (Sullivan & Delaney 2017: 837, 139), to be emotionally and financially independent and self-sufficient while remaining approachably and desirably feminine enough to be acknowledged as a 'real' woman. (Gill 2017: 619) Agency and self-determination require the strife for an (actually unobtainable) ideal femininity to be the woman's undisputed free choice, and shift responsibility for struggle and failure from oppressive structures towards the

individual. (compare Baker 2010: 187-188; McRobbie 2009: 122; Dobson 2014: 111) Thus the neoliberal or postfeminist definition of equality “means that ongoing sources of discrimination are ignored, rendered invisible and have become increasingly difficult to name.” (Lewis 2014: 1846)

Of course, there are different versions of femininity and female identity circulating within the postfeminist media context, some of which are more aware and critical of the hegemonic discourses of Postfeminism and Neoliberalism. Investigating feminist blogs Keller (2016: 24), for example, finds that there is an emergence of a new, politically aware generation of feminist thinkers and writers, who “disrupt neoliberal and postfeminist discourses that privilege individual action rather than collective social change.” (2016: 78) However, for most postfeminist femininities ‘empowerment’ is rather being encouraged to self-brand an identity that fits into the existing power structures and adheres to the circulating hegemonic ideals of femininity. (Banet-Weiser 2012: 69)

### 3. Blog, Blogging and the Blogger

#### 3.1. Online Discourses and Visibility

In the last decades the rise of new technologies has changed the landscape of communication and information exchange. The spread of private internet access led to the explosive development of new, often visually led, media and new communicative practices (Meinel et al. 2015: 4-6, 10; Pauwels 2005: 607; Tomášková 2015: 78-80) The increased focus on interactivity, interconnectivity and user generated content has shaped the public and commercial sphere and led to the emergence of what is called the Web 2.0. (Banet-Weiser 2012: 46-47; Marwick 2013: 6-8, 26-27), enabling ‘ordinary’ people, especially women, to make a transition from consumers to producers of content, from ‘being described’ to describing themselves in the media. (Kearney 2007: 135-137; 21; 62; Marwick 2013: 26,183) However, as has been argued, having a voice does not equal being heard and self-determination is no guarantee for unrestricted free choice. Studying websites can give us insights into how female identities are created and communicated in online media “as part of a complex terrain of social, cultural, political and economic processes.” (Keller 2016: 9, compare also Swan 2017: 275; Marwick 2013)



The participation in online discourse is limited to social groups that have the cultural as well as financial means to be part of this community (Dejmanee 2018: 351, Banet-Weiser 2015: 185; Keller 2016: 102) While recently cheaper technology has granted diverse social groups the resources to participate in online discourses, it is still agreed upon that “online spaces continue to be structured by the power dynamics present in social life” (Keller 2016: 102) and by “pre-existing gendered and racial scripts and their attendant grammars of exclusion” (Banet-Weiser 2012: 89) (even if only by omission) marking whiteness and western middle-class as the ‘norm’ in postfeminist media. (Marwick 2013: 183; Swan 2017: 276; Litosseliti, Gill & Favaro 2019: 10; Kearney 2007: 137)

### 3.2. The Development of the Travel-Blog as a Genre

Blogging came up in the 1990ies (Siles 2012: 409) with roots in (predominantly female) diary or journal writing (Siles 2012: 412, 418; Keller 2016: 7), and soon became quite popular and influential. (van Nuenen 2016: 195; Meinel et al. 2015: 8) “[B]log’ is an abbreviated term for ‘weblog,’ which refers to a website that is organized by reverse-chronological written entries (also called ‘posts’) usually focused on a particular topic or issue.” (Keller 2016: 6, compare also Meinel et al. 2015: 13) From an early stage identity creation and self-optimization were relevant themes in blogs, where the bloggers collected and presented information for an audience and established themselves as experts in their fields. (Siles 2012: 414-416) Today, the different forms of blogs, of which travel-blogs are one example, can be considered rather well-established genres (Tomášková 2015: 78-79) with relatively fixed sets of sub-sites. Besides a homepage and the blogposts these usually include an ‘about’ section, introducing the blogger, and an advertising page, featuring the blogs audience or current collaborations. (van Nuenen 2015: 195-196)

User-optimized content management systems make blogs accessible and easy to maintain even for non-programmers (Meinel et al. 2015: 8,14), which leads to increasing diversification and specialisation into a multitude of topics, like politics, fitness, fashion, food or literature. (Meinel et al. 2015: 8-9) One of the most popular types is the travel blog, as “a set of personal webpages [...] dedicated to planned, current, or past travel by the same authors” (van Nuenen 2015: 196) that may be combined with other topics, like food or lifestyle. It can be argued that professional bloggers write for two distinct audiences: their consumers and potential business partners. (Dejmanee 2018: 349-50) Travel blogs are mostly targeted at (upper-) middle



class audiences, as they have the cultural and financial capital to take part in international travel as well as the socialization in necessary value systems focusing on individualism, self-determination, and self-optimization. (Swan 2017: 276)

The connection between performed personas offline and on different online platforms is rather complex. (Keller 2016: 8) Relating to the postfeminist discourses of visibility and evaluation (Banet-Weiser 2012: 68-69), blogs are products of a society that values self-expression and constant information exchange over boundaries or privacy. (Cavanagh 2007: 7; Banet-Weiser 2012) However, in contrast to social media sites, modern blogs are mostly targeted at a broad, remote (unknown) audience and the mainstream media (Dejmanee 2018: 349), which provides enough anonymity to create an online persona disconnected from the 'real' person. (Cavanagh 2007: 129) This focus on the perceived persona marks the cut between (introspective) online-diaries and (increasingly professional) blogs. (Siles 2012: 416-17; Marwick 2013: 25)

### 3.3. Blogging as a Business

#### 3.3.1. Online Entrepreneurship

Working as a professional blogger is turning a passion into a career by sharing enthusiasm, personal experience and expert knowledge with a consumer audience. (Marwick 2013: 172-173) Within the entrepreneurial self-branding imperatives of the web 2.0, including attention-seeking and status-enhancing practices (Marwick 2013: 117), a culture of 'micro-celebrities' emerged, with people being popular in a small niche-market and behaving like celebrities "regardless of who is paying attention". (Marwick 2013: 114) With the ever-hovering promises of 'being discovered', becoming a 'business partner', and making money by having many followers on social media, media visibility is a form of success (Banet-Weiser 2012: 73-74; Marwick 2013) – that is: "self-expression *is* a business". (Banet-Weiser 2012: 74)

Generally, professional media production has been described as posing high entry barriers while offering unstable income and occupational flexibility. (Duff & Hund 2015: 2) Easier access to content production and distribution through the internet lead to an increase of commercial online media in the form of institutional and business websites, as well as more individual enterprises and private blogs. (Meinel et al. 2015: 4-6; Siles 2012: 412) In most blogs the risks of being an online entrepreneur are downplayed while trendiness, independence and flexibility are hailed for generating glamour and prestige. (Duffy & Hund 2015: 2, 4) The perpetual work and self-discipline

that are required for the construction of a credible and sellable brand persona, often through working on multiple social media accounts that are constantly fed with new content, remain largely unexpressed. (Duffy & Hund 2015: 6-7; Marwick 2013: 173 181-182,) The focus on ubiquitous visibility and the constant self-branding labour lead to the domains of work and leisure being almost indistinguishably blurred together, rendering the bloggers' whole existence an, albeit 'fun', work-project. (Duffy & Hund 2015: 3, 8; Marwick 2013: 196-197)

### 3.3.2. Blogging as a Marketing and Advertising Tool

Neoliberalist branding culture led to "the spread of promotional features across genres and discourse domains, far beyond the borders of promoting proper". (Tomášková 2015: 78) The market value of social media and online brand-visibility has become increasingly interesting for businesses (Banet-Weiser 2012: 7-8; Marwick 2013: 248), who integrate complex branding and advertising techniques and "tactics of contemporary 'promotional culture'" (Marwick 2013: 165) in what seems to be 'authentic' user content. (Banet-Weiser 2012: 11)

Next to retail and brand websites blogs are one of the most influential resources for purchase decisions. (van Nuenen 2015: 195) Although their language is more personal than the factual language of tourism advertisements (van Nuenen 2016: 195), travel blogs are promotional websites, performing a dual purpose of providing information *and* advertising goods and services. This has boosted blogging as a successful business model with multiple possibilities for generating revenue. Besides selling their own products, books and coaching services (Marwick 2013: 173), paid advertisements, which are either explicitly framed or integrated more implicitly through affiliate links (the blogger gets money for every product that is purchased through that link) and product placement, are some of the main sources of income. The successful blogger would also often receive 'sponsored' incentives to feature the respective product or destination on the blog. (Duffy & Hund 2015: 6)

Similar to the popular make-over culture in beauty- and fashion- and lifestyle-media (Swan 2017: 276-77), blogs are part of an aspirational marketing culture, where a performed (often luxurious) lifestyle is portrayed as 'model-life' and the consumer-audience is encouraged to become just as successful by following the bloggers expert advice and recommendations (by consumption of the marketed goods and services). (Marwick 2013: 122) The bloggers represent seemingly paradoxical lifestyles of escaping societal restrictions while at the same time becoming successful

entrepreneurs. (van Nuenen 2016: 207) While “[t]he main motive that emerges in [travel] blogs is about attaining a certain type of *freedom*: the evacuation from a fixed job and home, and renunciation” of materialism (van Nuenen 2016: 207), another goal is being most efficient and successful at doing so. (Marwick’s 2013: 176) The ‘reproducibility’ of the model-life is underlined by narratives of a humble past (van Nuenen 2016: 198) and highly suggestive visual content. (2016: 205)

### 3.3.3. Branding and Self-Branding

Successful self-branding is described as pivotal for creative online (as well as offline) careers. (Duffy & Hund 2015: 3, 7; Banet-Weiser 2012: 14, 55; Marwick 2013) “Self-branding is primarily a series of marketing strategies applied to the individual. It is a set of practices and a mindset, a way of thinking about the self as a saleable commodity that can tempt a potential employer.” (Marwick 2013: 166)

To engage an audience on a personal level, generate authority in the field and legitimize their expert position (Duffy and Hund 2015: 7), as well as stand out and attract business partners, the professional blogger needs to create a credible, stable, and relatively complex brand image. (Marwick 2013: 119-120; Cavanagh 2007: 122-123) “[C]oining slogans to describe oneself and emphasizing the positive [...] are key parts of self-branding.” (Marwick 2013: 184) Additionally, in accordance with hegemonic ideals of race and body type in popular culture (Keller 2016: 155), especially women “are encouraged to brand themselves through visible displays of normative femininity, which can be circulated on the web”. (Keller 2016: 12)

With modern blogging platforms being a relatively new development without decades of established authority, distinguishing yourself from amateurs is essential to secure a professional legitimation. (Keller 2016: 164-166) As there is no accepted standard of experience or competences, it is necessary to actively create a credible professional persona and “sell themselves through their personal characteristics and experiences, bolstered by industry credentials and standards” (Swan 2017: 278), or by being featured in other (often more mainstream) media. (Keller 2016: 155, 164; Dejmanee 2018: 349) Additionally, the bloggers frame themselves as artist-travellers as opposed to amateur tourists by using heavily stylized pictures and “subscribing to a typical visual language where no other tourists can be seen.” (van Nuenen 2016: 204)

The construction of the self-brand in blogs works, as Banet-Weiser (2012: 73, 77) argues, through the consumption of media and other brands. (compare also Keller

2016: 150-151) In the case of the travel blogger this predominantly means ‘consuming’ cultures, touristic services or travel accessories, and selling this consumption to an audience for contemplation and entertainment. This makes the online entrepreneur both brand-product and user/customer, putting them in a position between consumer and producer. The partner businesses must be carefully selected to fit the brand image to avoid an accusation of ‘unauthenticity’ in the form of “*doing it just for the money*”. (Duffy & Hund 2015: 7; compare also Banet-Weiser 2012: 8; Marwick 2013: 248)

#### 3.3.4. Authenticity

In the language of tourism and advertisement a brand-message is constructed through concepts of authenticity and credibility. (van Nuenen 2016: 193; Marwick 2013: 248-249) Essentially, “[b]uilding a brand is about building an affective, authentic *relationship* with a customer, one based [...] on the accumulation of memories, emotions, personal narratives, and expectations” (Banet-Weiser 2012: 8) and thereby enable the engaged customer to identify with your brand. (Banet-Weiser 2012: 38, 46) However, “[t]he entanglement of commercial interests in personal stories creates tension: it could potentially cause harm to the credibility of bloggers in the eyes of their readers.” (van Nuenen 2016: 205) To obviate this, a skilfully performed *image of authenticity* is constructed, in the sense of genuineness and objectivity unmanipulated by external (social or commercial) pressures. This discourse of authenticity aims to cover up the market orientation and just *thereby* to increase the market value of the blogger-brand. (van Nuenen 2016: 194-95)

The blogger-personas illustrate their authenticity through self-disclosure, by sharing their (however curated) personal lives and disclosing various private, leisure and work experiences in their blogs and connected social media channels. (Duffy and Hund 2015: 6-8; Marwick 2013: 119-120) They vouch for their integrity through transparency, by adding disclaimers about the compromises they have to make as professionals while highlighting that they are above all devoted to their readers. (van Nuenen 2016: 205) Online entrepreneurs must actively balance their position between authentic and relatable authors and authoritative and sellable brand-personas. Thus, the connection with the audience is ultimately based on an artificial or *perceived* authenticity, meaning an online persona that is carefully created and curated as a blogger-brand to appear genuine as well as competent. (Duffy & Hund 2015: 7-8)

The amalgamation of the authentic and the commodified/branded self is a common and accepted phenomenon in modern marketing discourses and raises the

question whether authenticity itself has been commodified. (Banet-Weiser 2012: 13; Marwick 2013: 199) Marwick (2013) calls the successful entrepreneurial persona

‘authentic’ (in that it is not false), marketable (in that it fits safely into current business culture), and in line with values of ‘enterprise culture’, which associates those skills most useful to modern business as positive moral values: that is, it rewards those who are entrepreneurial, positive, self-motivated, and who provide information-rich content.

(Marwick 2013: 192)

He thus describes an ideal postfeminist agent, who has successfully integrated the demands of the neoliberal market into their authentic professional self.

## 4. Methodological Background: Feminist CDA and Multimodal Analysis

### 4.1. Critical Discourse Analysis - CDA

In a traditional linguistic understanding the process of interpretation was simply one of decoding the signs a sender has transmitted. If at all, context was considered in a very technical sense, as to whether the same code was used and whether the transmission was successful. (Flowerdew 2014: 8-9) In the later 20<sup>th</sup> century a shift took place in the academic perception and discussion of language and discourse, which increasingly acknowledged their complex relation to social structures and power relations. (Lazar 2007: 144) Despite the diverging and sometimes contrasting approaches to context (Flowerdew 2014: 2-5), contextualization always works through ‘cues’ in prosodic and paralinguistic features, and choices of code and lexical forms which, in their specific constellation, make some meanings stand out above others. These cues are relational, as in they do not hold core lexical meanings themselves and can only be analysed in relation to the text and each other. (Flowerdew 2014: 7-8, referring to Gumperz 1992: 230-232)

Scholars following de Saussure or Chomsky were aware of the role of context in communication but did not consider it an adequate object of formal linguistic study. (Flowerdew 2014: 10) In contrast, Halliday (1978) and his colleagues deemed contexts and actual communicative acts core elements for their analyses. They adopted a social semiotic approach describing language and communication “as a social system” rather than a “static linguistic” one (Jewitt 2016: 70) and developed a detailed theory of Systemic Functional Linguistics (SFL). Language was considered “a system of options and meaning potentials” (Jewitt 2016: 71) relating to the immediate *textual*, the *interpersonal* and the *ideational* context. (Jewitt 2016: 73; Flowerdew 2014: 12-13)

Influenced by SFL, Critical Discourse Analysis (CDA) is concerned with even larger macro-contextual analyses (Flowerdew 2014: 14) and considers the *relation* between text and context as central to communicative processes. (Flowerdew 2014: 7) Different perspectives on context include Fairclough (1989: 25 in Flowerdew 2014: 14-15) who introduces a *three-dimensional model of discourse* (including the immediate text, the discursive practice of production, distribution and consumption, and the social practice around it) that takes into account “how texts are related to the contexts in which they are produced and received.” (Flowerdew 2014: 2) Wodak (2014: 327-328) adds an emphasis on the connection to historical contexts in her discourse-historical approach, and the socio-cognitive perspective introduces a link between mental and social contexts considering how contexts are constructed internally through linguistic and other cognitive faculties. (Hart 2014: 160; Flowerdew 2014: 15)

All strands of CDA, however, ultimately aim to uncover and denaturalise social power relations and hegemonic ideologies in normalized social discourses. Largely acknowledging the impact of semiotic resources besides speech and written texts (layout, gestures or spatial structures) (Lazar 2007:144), CDA investigates and interprets communicative patterns and tries to uncover power relations within discourses to reveal “how social structures determine properties of discourse, and how discourse in turn determines social structures.” (Fairclough 1995: 27, quoted in Martínez Lirola & Chovanec 2012: 488)

Challenging the objectivity and neutrality of mainstream research, there has been a call for specifically feminist versions of scientific reasoning. (Lazar 2007: 142) Feminist CDA offers “a political perspective on gender, concerned with demystifying the interrelationships of gender, power and ideology in discourse” (Lazar 2007: 144) and tries to unveil how oppressive and discriminatory systems of patriarchy are entangled with other ideological systems like consumerism, capitalism and corporate structures. (Lazar 2007: 142; Litosseliti, Gill & Favaro 2019: 2)

The aim [...] is to show up the complex, subtle, and sometimes not so subtle, ways in which frequently taken-for-granted gendered assumptions and hegemonic power relations are discursively produced, sustained, negotiated and challenged in different contexts and communities.

(Lazar 2007: 142)

In this context this study investigates the entanglement of postfeminist and neoliberalist ideological backgrounds with the discursive creation of a female public persona.

## 4.2. Multimodality

With newly emerged multimedia platforms and online media the focus of attention for the interpretation of meaning construction has shifted (Lazar 2007: 156; Jewitt 2016: 83), recognizing the importance of signs outside the classic verbal linguistic focus as more than just 'background' context. (Flowerdew 2014: 17; compare also Pauwels 2012: 248-249) Websites, and particularly the social media landscape, are volatile, flexible and extremely interconnected. (Meinel et al. 2015: 10-11) They are complex hybrid genres that bring together various semiotic elements like graphics, photographs, videos, texts, hyperlinks, spatial and structural choices and many more, into one discursive event. (Meinel et al. 2015: 13; Swan 2017: 180) Tomášková even suggests that the "multimodal representation of the world, involving an important share of non-verbal modes, presents the world as shown rather than told – and, on the screen in particular, even verbal texts become controlled by the demands of visual design." (2015: 78) It is, therefore, important that the analytical bias on language and the textual is overcome and the different affordances and choices of all modes (verbal, aural, kinetic, visual) are considered and analysed. (Swan 2017: 280; Pauwels 2005: 607)

In the early 2000s, building upon Halliday's (1978) SFL, the process of redefining basic concepts has led to the development of multimodality theory by scholars such as Kress (2010), Kress and van Leeuwen (2006) and Jewitt (2016) amongst others. Multimodal analysis looks at how new meanings are created through the interplay of signifiers from different modes (for example language, images, colour) in one context. (Swan 2017: 280; Jewitt 2016: 69; compare also Pauwels 2012)

A *mode* can be defined as any available *semiotic resource* (all possible material or non-material signifiers) that shows a certain internal 'grammar', that can be broken or bent, and serves as a system of communication within a community. (Jewitt 2016: 71) They are determined by their historical and social backgrounds and their signifiers can express different meanings in different contexts. New technologies have significantly extended the available semiotic resources in the last decades. The possibilities and potentials as well as the limitations for meaning making that a mode or semiotic resource bring with them, as modal or *semiotic affordances*, need to be considered when analysing the choices made by a *sign-maker* to construct a multimodal ensemble that carries the meaning of a message. (Swan 2017: 280; Jewitt 2016: 70-73,75; compare also Kress 2010)



The meaning of a text is not only a combination of the meanings of the individual modes but rather constructed through a complex interplay of signifiers of all different modes, that inform, elaborate and constrain each other's *meaning potentials*. Thus,

meaning is understood as arising in the iterative connection between the meaning potential of a material semiotic text (e.g., a worksheet or website) [...]; the meaning potential of the social and cultural environment where it is encountered (e.g., at home or in a museum); and the resources, intentions, and knowledge that people bring to that encounter.

(Jewitt 2016: 69)

The meaning constellation between different modes can vary, their meanings be *aligned* to support each other, *complement*, or even *contradict* each other to create tension. Multimodal research therefore needs to “attend to the interplay between modes to look at the specific workings of each mode and how each mode interacts with and contributes to the others in the multimodal ensemble.” (Jewitt 2016: 73)

The articulation of ideologies is often not (verbally) explicit but rather relies on other modes (images, sounds, gestures, space) to imply what is normalized as common sense. (Martínez Lirola & Chovanec: 2012: 489) Multimodal analysis “is primarily concerned with the micro-world of interactions and communication and can be used to give a strong semiotic account of a range of social issues” (Jewitt 2016: 82), which can help to dissect the underlying layers of meaning in a text. It takes into account how not only texts are interconnected through topics or references, but also one discourse may be invoked in another, adapting, reinforcing or negating meanings of former or related discourses through their use in new contexts. (Flowerdew 2014: 8)

However, multimodal analysis is not an interpretative tool as such. It relies on other theoretical backgrounds to make sense of what is found and to interpret analysed categories according to social and political impacts and influences. (Swan 2017: 280-81; Jewitt 2016: 83) It is important to maintain an interdisciplinary approach to identify the underlying cultural dynamics and patterns despite the increasing specialization, especially as they are so closely linked to so many fields of representation and society. (Cavanagh 2007: 3; Lazar 2007: 151) In this light

[f]eminist social semiotically inflected multimodal analysis moves beyond semiotic analysis to interrogate the power relations in meaning-making: for example, in reproducing ideologies about Postfeminism, Neoliberalism, capitalism, gender, class and race.

(Swan 2017: 280)



## 5. Research Design

The theoretical context of this study has been discussed in some detail in the preceding chapters. The necessity to account for the layered and multimodal nature of websites as text or communicative acts has been quite universally acknowledged and a variety of studies have focused on multimodality in online discourse in the last decades. (e.g., Michelson and Valencia 2016, Swan 2017; Martínez Lirola & Chovanec 2012) Following this trend, this paper will investigate how the professional blogger persona that is multimodally constructed in the immediate context of a travel-blog website is reflecting larger contexts of Postfeminism.

### 5.1. Data and Data Collection

“The sampling of data for detailed multimodal analysis is a key part of the analytical process” (Jewitt 2016: 77) because the level of detail for each mode as well as the level of depth in the hypertextual links must be considered. (Jewitt 2016: 78) For this case study data was collected from a single travel blog in the first week of March 2023. While the selection of only one source limits the possibility to arrive at general conclusions about the genre, the small sample will allow a more detailed reading of the communicative choices and provide a more conclusive description of the sample texts and their multimodal practices. (Jewitt 2016: 76)

The choice of the blog was determined by a series of criteria. First, it had to be an explicit *travel* blog, not focusing mainly on airline bonus programs or credit card points. Second, it had to be a female blogger. Additionally, admitting that the more successful a blog becomes, the more likely it is professionalized and turned into a large business with a team behind the scenes, the blog had to be *constructed* as written by one author (as opposed to an editorial, a group or a family). As this paper focuses on the creation of an online persona, the *perspective* and the *brand* should be constructed as one individual blogger. In the chosen example the blogger does additionally present herself as the owner and lead composer of the blog. Besides these categorical criteria the blog was chosen according to its success. A google search was conducted on “most popular travel blogs” and “best female travel blogs” and considering the recommendations in the first six search results respectively, *The Blonde Abroad* (in short: tba/TBA) was mentioned ten out of twelve times. (see Table 1 in Appendix I).

As the depth and hyperlink structure of most modern websites is virtually endless a careful selection of subpages was made to gain a manageable source of data while

still capturing the overall impression of the blog. 17 subsites were chosen for an in-depth analysis. (see Table 2 in Appendix I) The *home* page and the *start here* section communicate the main topical areas and set the tone for the website. Two *about me* pages present a more casual, personal introduction and the *press* and *contact* pages as well as a *shop* part ('lightroom presets') introduce the blogger as a professional looking for business partners. (compare van Nuenen 2016: 195-196, 205) Additionally, to add more text from the 'blogger persona' five blog posts were randomly selected from suggestions on the subpages, and the *FAQ* (Frequently Asked Questions) sections were added to the data set.

The nature of the analysis as well as the size of the project justifies a limitation on static data, leaving out video material and detailed hyperlink structures. Therefore, a set of screenshots was collected for each blog part as well as a corpus of texts and images for the analysis of the individual modes. Following the example of other scholars (e.g., Dobson 2014: 103) the blogger was contacted and informed about the purpose and content of the project and about the use of their publicly available online content being restricted to scientific research in the scope of this study. No objections have been uttered by the time of finishing the project. In this context I would also like to disclose that this study, its results, and conclusions, are solely concerned with the constructed online persona and are not seen as representing the thoughts and attitudes of the real authors behind them. (compare Swan 2017: 280)

## 5.2. Research Questions

This study investigates how the professional public online persona of a female travel blogger is created within the tensions of Postfeminism. Particularly, it tries to identify the multimodal communicative strategies that the blogger uses to establish her authenticity and professional authority, and analyses how these are connected to or influenced by motives of a postfeminist sensibility. Considering the theoretical and conceptual framework described in the previous chapters the data is approached with the following questions in mind:

1. Through which multimodal (verbal, visual and structural) communicative choices is the blogger persona performed and created?
2. How is the performed blogger persona connected to or influenced by its postfeminist cultural background?

### 5.3. Case Study Design

This study assumes Multimodality as a methodological framework and feminist CDA as a theoretical approach to relate the analysed online texts to social and ideological contexts of Postfeminism. The combination of Multimodality and CDA has proven fruitful for the investigation of ideologies behind largely visual media. Examples of such analysis are Martínez Lirola & Chovanec's (2012) analysis of Spanish cosmetic surgery leaflets, Swan's (2017) investigation into the multimodal construction of professional femininity in coaching websites through a case study or Michelson and Valencia (2016), who investigate the underlying discourse of tourism in websites of study abroad institutions in a qualitative case study.

To determine and limit the scope of the study it is important to carefully consider the level of detail in a multimodal analysis.

[T]oo much attention to many different modes may take away from understanding the workings of a particular mode [...] [while] too much attention to a single mode runs the risk of 'tying things down' to just one of many ways in which people make meaning.

(Jewitt 2016: 83)

Following Keller (2016: 14) and Swan (2017) most attention is given to the verbal and visual modes, as well as some structural analysis. The data is approached with a mixed-methods design through (quantitative) descriptive statistics and a (qualitative) inductive content analysis, and later analysed and interpreted against the tropes of a postfeminist sensibility.

Pauwels' (2012) framework for the analysis of websites was devised as a reaction to the rather restrictive models based on Hall (1966; in Pauwels 2012: 248) or Hofstede's (2001; in Pauwels 2012: 248) dichotomic cultural dimensions, to take into account the hybridity and diversity of cultural expression as well as the multi-layered complexity of online discourse. (Pauwels 2012: 248-249) The analysis loosely follows Pauwels' (2012) suggested six phase model adapted for the specific research project:

1. Preservation of First Impressions
  2. Overview and Inventory of Salient Features
  3. In-depth Analysis of Content and Formal Choices
    - 3.1 Intra-Modal Analysis:
      - The Structural Mode
      - The Verbal Mode
      - The Visual Mode
    - 3.2 Analysis of Cross-Modal Interplay
  4. Discussion in the Context of a Postfeminist Sensibility
- (adapted from Pauwels 2012: 252)

The first phase is the preservation of first impressions and reactions. This was done intuitively by a focus group while exploring the website. In the second phase an overview of the blogs main- and subpages and an inventory of salient features are compiled. Demanding the most time and attention, Pauwels' (2012: 252) third phase includes an in-depth examination of content and formal choices of the individual modes and a cross-modal analysis. Besides qualitative methods, the quantification of features and topics and the use of descriptive statistics allows an interpretation of the linguistic modal choices used in the construction of the blogger persona.

The analysis of the structural mode includes a short discussion of information structure, reading paths and dynamic and interactive features of the website. Written text is analysed for semantic fields, addressivity, personal pronouns, style and tone. Besides coding of content areas in the mixed-methods software *Dedoose* (2023), frequency lists, concordance lines and similar are investigated through corpus analytical tools, which are invaluable for the interpretation of language-context relations. (Flowerdew 2014: 16-17)

The analysis of the visual mode is divided in three parts: first, the analysis of general visual design features such as layout, colour and symbols, second a description of font and text design and third an analysis of photographs and images. It mainly follows Ledin and Machin's (2020) *Introduction to Multimodal Analysis*, who describe images as full carriers of semantic information that is encoded and can be read in a structured way. Besides content, prominence and framing, colour, gaze and the engagement of participants are central elements in the construction of meaning in visual elements. (Ledin & Machin 2020)

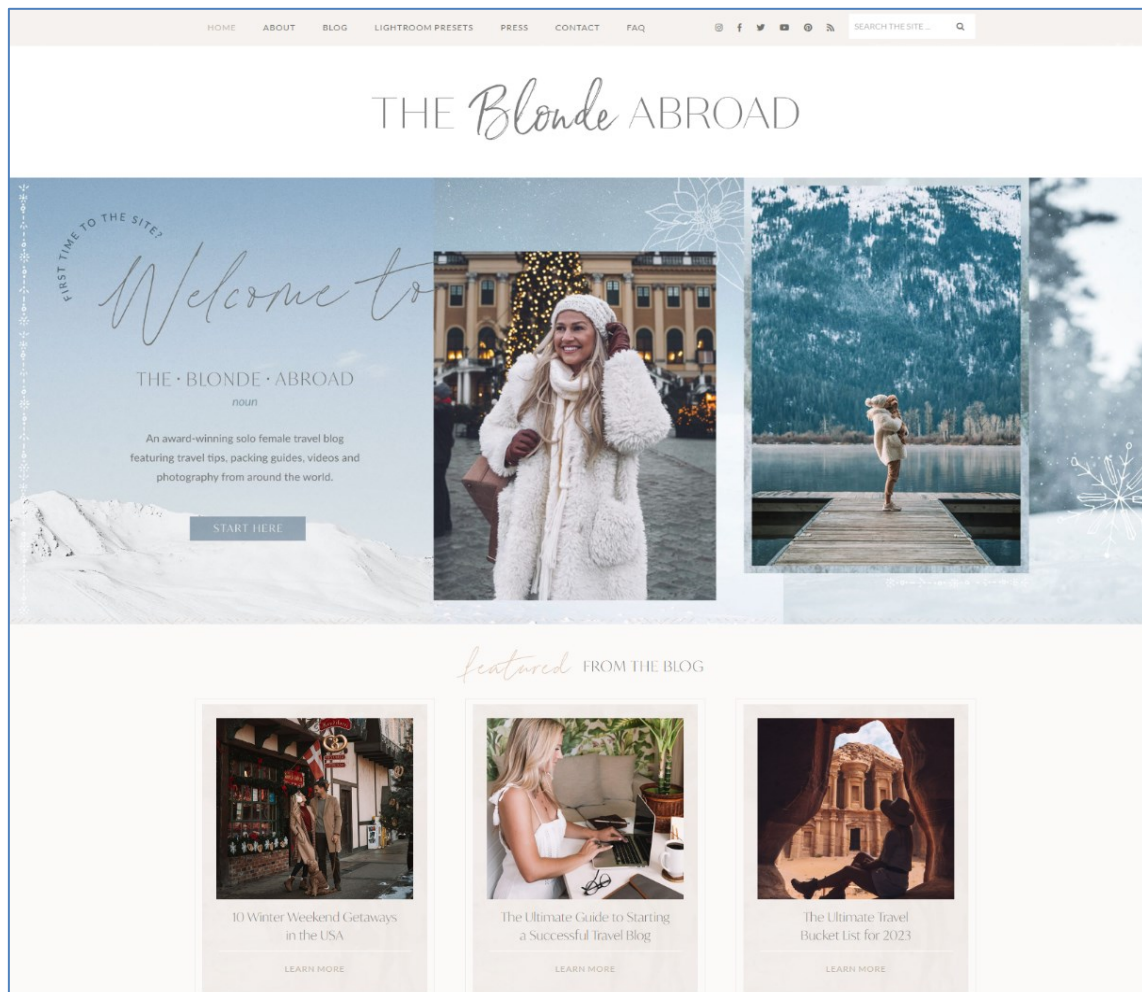
Next, the construction of the blogger persona is examined in a cross-modal analysis. Prominence as well as co-occurrence of content areas across modes are discussed and the interplay of individual modal choices will be exemplified in selected excerpts. Finally, the results are interpreted from the perspective of a postfeminist sensibility to determine the position of the text in the postfeminist media landscape.

The complete analysis charts and tables can be found in the Appendix I, screenshots of the source material in Appendix II and the codebooks for the codes used for the analysis in *Dedoose* (2023) in Appendix III.

## 6. The Analysis

### 6.1. First Impressions and Salient Features

#### 6.1.1. Introduction and First Impressions



Figure<sup>1</sup> 1: The entry point to the website - home

The first part of a homepage that viewers see functions as an entry point. It establishes the voice and tone, gives the most important information and guides the viewer to other parts of the website. (Swan 2017: 282) The website is described on its first screen (Figure1) as “An award-winning solo female travel blog featuring travel tips, packing guides, videos and photography from around the world.” Except for the videos all the mentioned elements are repeatedly found in the different parts of the website.

As an introduction to the analysis a small focus group was asked to discuss their first intuitive impressions of the website. Four people (3 female, 1 male) between 25 and 38 were shown the website and asked to comment on its design, content and the blogger persona. All four agreed that it features a highly professional design and an

<sup>1</sup> For uniformity purposes all visuals (including images, excerpts, tables) in the main text are labelled 'figure' and the analysis tables in Appendix I are labelled 'table'.



elegant style with a coherent colour scheme. The image-led structure was described as full of beautifully shot images but being ‘a little over the top’ and distracting from the topics. One participant said it looked ‘more like a photo album’ than an informative blog. The playful designs, including handwriting and drawings, were discussed as girly and feminine. It was added that the photographs of the blogger seem very stylish and fashion oriented, giving the homepage the flair of an ‘Instagram fashion-influencer’. It was also commented on the density of links as giving the impression of being a huge website with a lot of things to discover.

Concerning the content, the participants mentioned that there are a lot of different topics, but the main theme seems to be very fashionable and luxurious travel. They described the information as ‘like an advertisement’ and added that they did not believe that travelling was really like that. While one participant particularly liked the fashionable photographs others described them as model-like and unrealistic, calling the website pretty and stylish but commercial. The blogger persona was described as a strong woman generally. Two found her rather likable and friendly, referring mainly to the about-me pages but also to the relatable way content was presented, while at least one had a rather superficial and arrogant impression of the blogger.

Concerning the development of the website in the course of time it can be said that in the period from May 2021 to May 2023 most of the pages did not change much. The banner image featuring the blogger and some scenic landscapes changes seasonally while maintaining the design and style, as can be seen in Figure 2. The images have been downloaded from the website in May 2021 (top), December 2022 (middle) and April 2023 (bottom). They all feature the blogger in scenic but rather decontextualized backgrounds in fashionable outfits and stylized poses, giving the impression of a glossy fashion magazine.

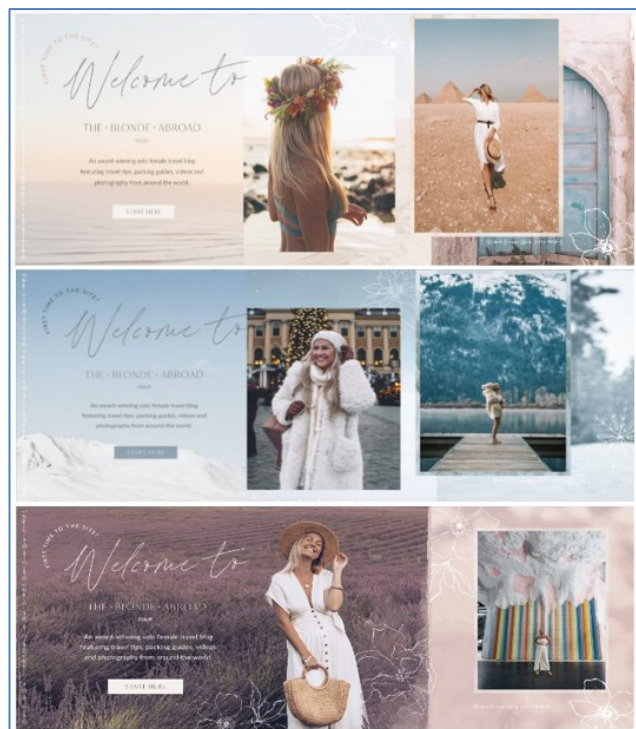


Figure 2: Comparison of header images over time - home

### 6.1.2. Website Parts and Salient Features

This source data has been structured into 17 website parts of which *faq* was divided into 4 subparts for the verbal analysis. (Figure 3)

website part	title/name	description
<b>about</b>	"About: Meet The Blonde Abroad"	introduction and information about the blogger
<b>about 2</b>	"How the Blonde Abroad was Started"	history of the blog and the blogger
<b>blog 1</b>	"The Best Summer Destinations in Europe"	individual blog posts about different topics
<b>blog 2</b>	"The Ultimate Guide to Solo Female Travel"	
<b>blog 3</b>	"Why Travel is the Best Form of Self-Care"	
<b>blog 4</b>	"Staying at Casa Blanca by Fieldtrip in Joshua Tree"	
<b>blog 5</b>	"How to Run a Blog While Working Full-Time"	
<b>contact blog</b>	"Contact: Request a Blog Post"	contact form for readers requesting a new post
<b>contact guest</b>	"Contact: Become a Guest Author"	contact form and information for other bloggers/authors who want to submit a blog post
<b>contact work</b>	"Contact: Work with Me"	contact for potential clients or organizations that want to book services or work with tba
<b>faq</b>	"Frequently Asked Questions"	questions and answers about -
- <b>faq general</b>	"General Travel FAQ"	- general travel related topics
- <b>faq blog</b>	"Business & Blogging FAQ"	- business and blogging
- <b>faq photo</b>	"Photography FAQ"	- photography and gear
- <b>faq personal</b>	"Personal FAQ"	- personal information on the blogger
<b>home</b>	"Home"	landing page where the blog is introduced
<b>lghtr.prst</b>	"Shop: Lightroom Presets"	shop page where 'lightroom presets' (template settings in a photo-editing program) are offered for sale
<b>menu+</b>	top menu, bottom menu, title banner	
<b>press</b>	"Press"	collection of links to features, articles, interviews, and accolades on external websites
<b>sidebar</b>	"Sidebar"	sidebar as frame to the right of main content
<b>start</b>	"Start Here"	subpage for interested readers with introductory content about the travel blog

Figure 3: Overview of website parts

The *menu+* (Figure 5) includes the top menu with the title banner featuring the *The Blonde Abroad* logo and the main menu bar, as well as the bottom menu with integrated Instagram links. Mainly to avoid over-representation of its elements, it is considered a separate website part as it frames all the other subsites. The *sidebar*, which is featured in 7 of the 17 parts (*blog 1-5*, *contact guest* and *about 2*), has also been treated separately.

In a first inspection of the material a list of salient features has been compiled. (Figure 4) The features include *header image* which is a title image that covers the full screen-width, *extra sm links* (additional social media links to those in the menu), functional features like *subscribe* as a prompt to subscribe to a newsletter or 'join a community', *interactive* (e.g. text fields for searching or entering data) or *dynamic* features that cover parts of the website that change or move, like slideshows or picture carousels, hover-over and drop-down information, popups or links that send you to different parts in the same subsite.

SALIENT FEATURES	menu	symbol	photo	text	link int	interactivity	handwriting	subscribe	dynamic	header image	link ext	sidebar	comment section	extra sm links
about	☑	☑	☑	☑	☑	x	☑	x	x	☑	☑	x	x	x
about 2	☑	x	☑	☑	☑	x	x	x	x	☑	☑	☑	x	x
blog 1	☑	☑	☑	☑	☑	☑	☑	☑	x	x	x	☑	☑	☑
blog 2	☑	☑	☑	☑	☑	☑	☑	☑	x	x	☑	☑	☑	☑
blog 3	☑	☑	☑	☑	☑	☑	☑	☑	x	x	☑	☑	☑	☑
blog 4	☑	☑	☑	☑	☑	☑	☑	☑	x	x	☑	☑	☑	☑
blog 5	☑	☑	☑	☑	☑	☑	☑	☑	x	x	☑	☑	☑	☑
contact cons	☑	☑	☑	☑	☑	☑	x	x	x	☑	☑	x	x	x
contact guest	☑	x	☑	☑	x	☑	☑	x	x	x	x	☑	x	x
contact work	☑	☑	☑	☑	☑	☑	x	x	x	☑	☑	x	x	x
faq	☑	☑	☑	☑	☑	☑	☑	☑	x	☑	☑	x	x	x
home	☑	☑	☑	☑	☑	☑	☑	☑	☑	☑	x	x	x	x
lightr.prst	☑	☑	☑	☑	☑	☑	☑	☑	x	☑	x	x	x	x
menu+	x	☑	☑	☑	☑	☑	☑	☑	☑	x	☑	x	x	x
press	☑	☑	☑	☑	☑	x	x	x	☑	☑	☑	x	x	x
sidebar	x	☑	☑	☑	☑	☑	☑	☑	☑	x	x	x	x	x
start	☑	☑	☑	☑	☑	☑	☑	☑	☑	☑	x	x	x	x

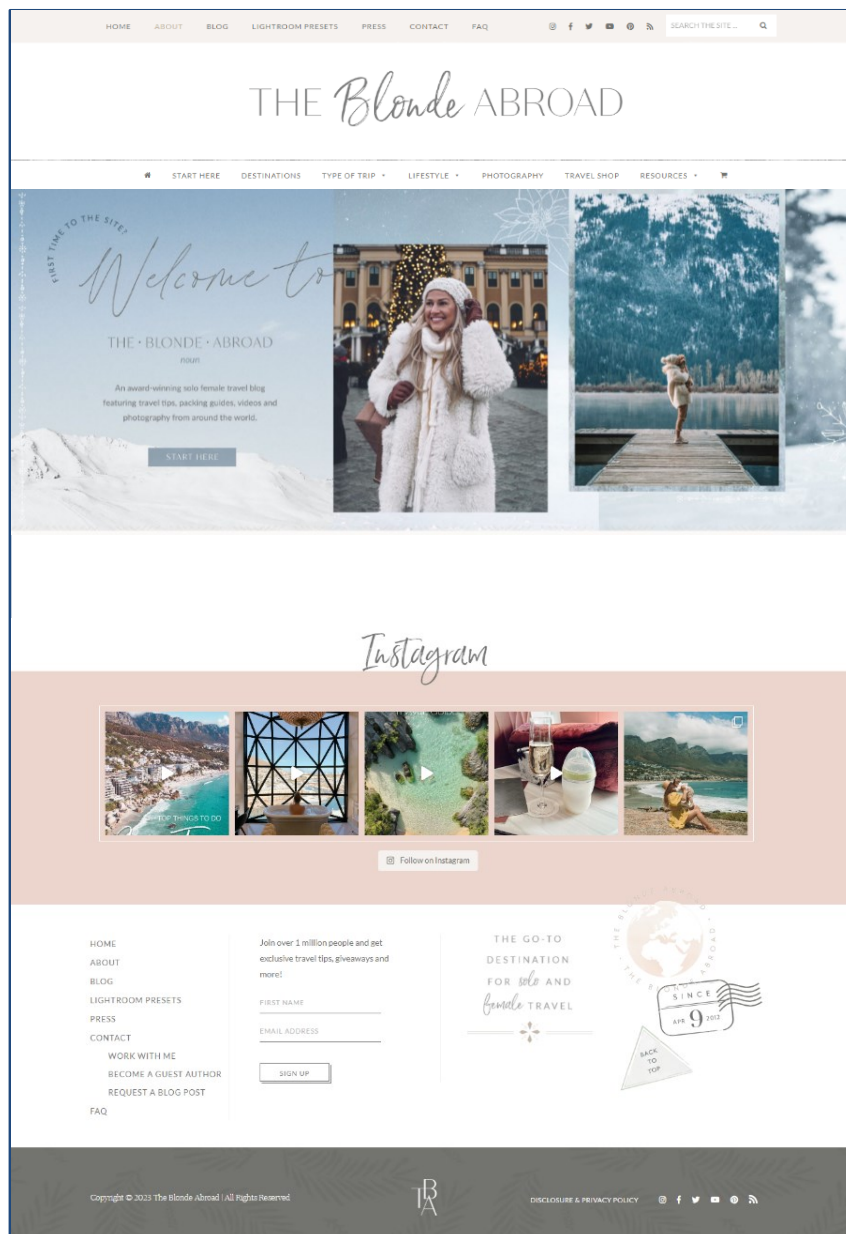
Figure 4: Table of salient features

Looking at the salient features we can see that all subpages include a menu (*except menu* and *sidebar*), text, images and/or symbols. All except *contact guest* have internal links and 11 out of 17 also external ones. From this table we can distinguish a subgroup of website parts that have no full screen *header image* but feature a *sidebar* and mostly also a *comment section* and *extra sm links*. They will be discussed as *blog style pages* later.



## 6.2. Structural In-Depth Analysis

The first structural element to be looked at is the *menu+*. All analysed subsites (and all other subsites that had been considered) are framed by a top and bottom menu, including a title banner and main menu bar on the top and an integrated Instagram banner on the bottom. They consist mainly of links (direct and in dropdown menus) to other parts of the website and to different social media. (Figure 5)



→ top menu, social media links, search bar

→ title banner with logo

→ main menu bar that moves when scrolling

→ header: introduction+ images, different in each subsite

→ main content (cut out)

→ social media banner

→ bottom menu, newsletter,

→ copyright, privacy policy, credentials, social media links

Figure 5: Top and bottom menu, including header - home

Beside the *menu+*, which can be considered a framework, the subpages of the website can be categorised in three groups. First, the *entry pages*, which include *home*, *start* and *about*, are the pages with the most complex structure. They all feature a full-screen title banner/header image. Second, the *blog structure pages* include *about 2*,

*contact guest* and all 5 *blog* posts. They all contain a *sidebar* as part of their menu-frame, which consists of 5 vertical information blocks to the right of the content, covering a personal introduction, an invitation to subscribe to the newsletter, one link to a blog post about blogging and two incentives to shop and buy the blogger's products. (compare Figure 7) The third category includes the remaining subsites *contact blog*, *contact work*, *lghtr.prst* ('lightroom presets' – template settings for photo editing software), *press* and *faq*, which are much more *purpose specific*.

#### 6.2.1. Information Structure and Attention Paths

The overall information structure and attention paths of modern websites are extremely multi-branched, interactive, and modular. The omnipresence of hyperlinks and the possibility to skip from one part to another and back (Jewitt 2016: 81; compare also Medina et al. 2005: 125-126) are a harsh contrast to formerly familiar linear structures (as in physical media, book etc.). However, there are some variations within digital genres and even within individual texts such as a website.

Generally, the information on the website is organized in blocks, that are visually separated from one another by either lines, as for example in the blog posts (compare Figure 7), spatial separation or framing, including lines as well as varying background colours. Frames are used to highlight certain text blocks or images, separate them from other parts of information and or construct visual coherence within the individual website parts as well as throughout the whole website. (Ledin & Machin 2020: 178-179)

#### *Links and References*

The amount and nature of links in a blog can allow conclusions about its commercial focus as well as its popularity. (Jewitt 2016: 81) The TBA blog contains 722 links, of which 572 are internal links to other parts of the website. This shows how highly self-referential the website is, particularly in the *entry pages*. (Figure 6)

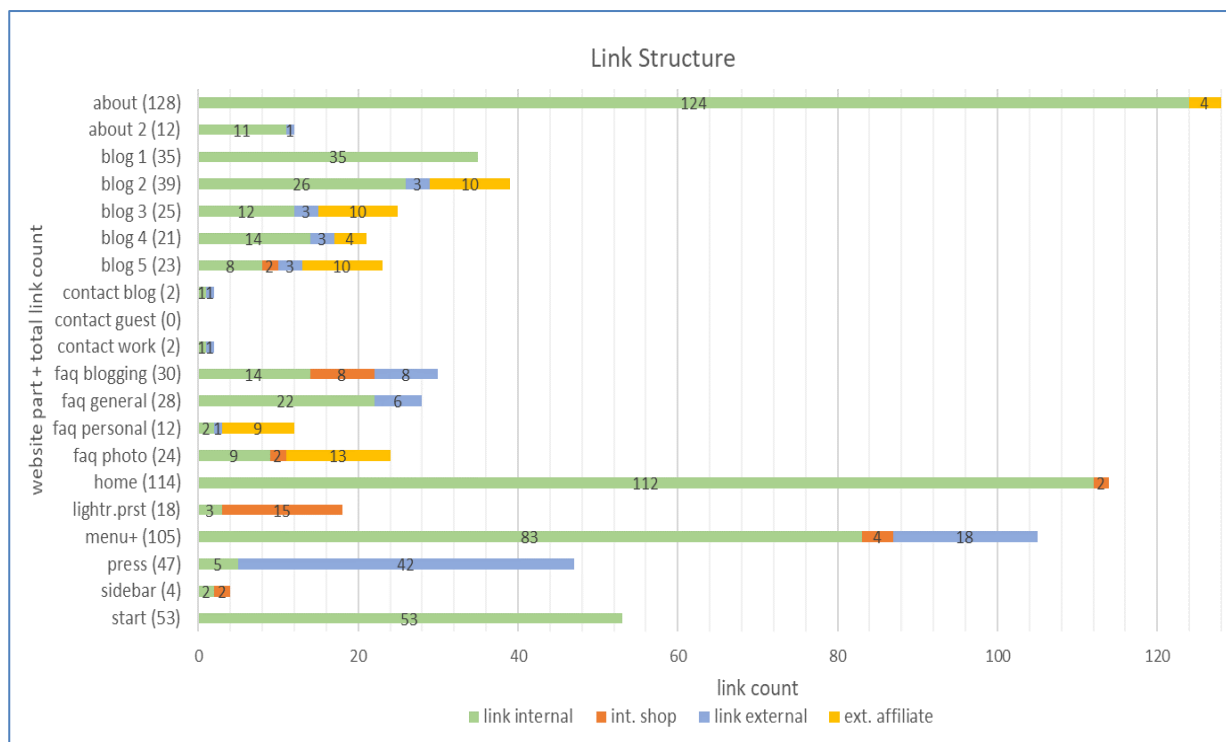


Figure 6: Link structure

Most are internal links that refer the audience to different blog posts, lead them to more detailed or more specific information and thereby construct the complex information structure. The sometimes circular self-referentiality makes the audience spend more time on the website (compare Medina et al. 2005: 139.140) but could also be interpreted as subjectivity or limiting the access to external information. (Swan 2017: 283) The *menu+* naturally consists mainly of links and the extremely high number of links in *home* and *about* originate from lists of destinations which make up 85 and 114 of the internal links in those pages respectively. 35 of the internal links are sales links (*shop*), leading directly to a 'shop' or 'shopping cart' part of the website. These are most common in *lightr.prst* as part of the website shop, but also in *faq blog* which often refers to the other services the blogger offers.

The external links are links to features and articles about the blogger (42x *press*, 1x *faq blog*) and some references to social media (21x *menu+*, 17x others). These contribute to the blogger's professional legitimation. (Keller 2016: 155) 38 are affiliate links though which the blogger earns a revenue, mostly in the *blog* posts and *faq photo* and *personal*.

## Reading Paths in Individual Website Parts

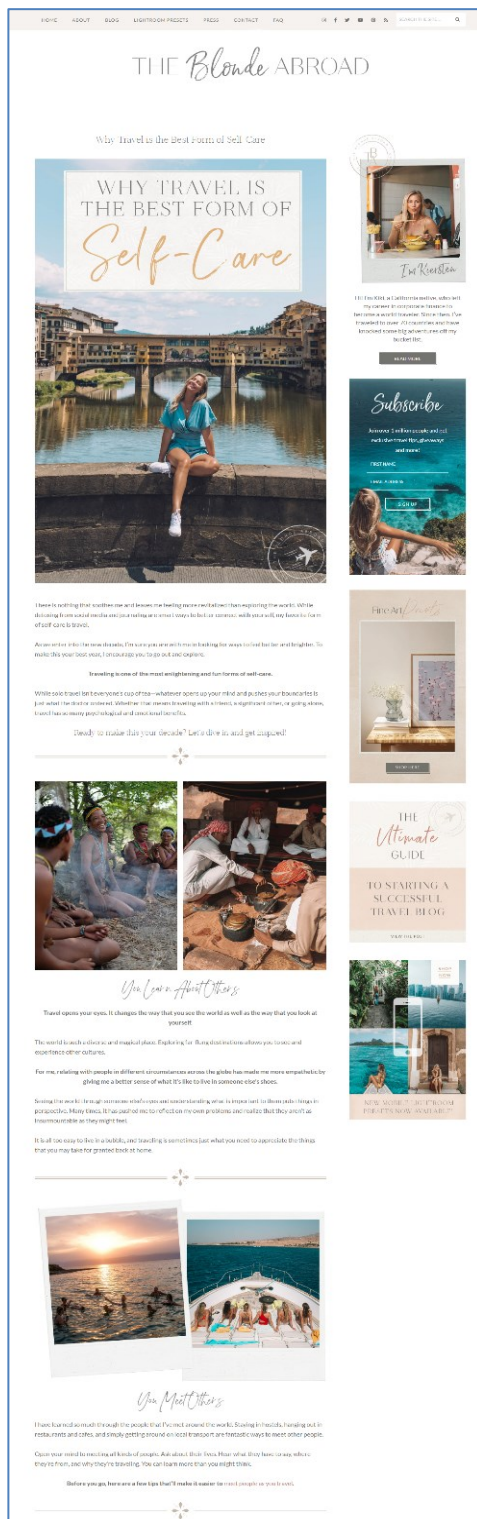


Figure 7: 'Why Travel is the Best Form of Self-Care' - blog 3

While the overall information structure is highly complex, the reading paths of the individual website parts considered separately shows an interesting pattern. The *blog structure pages* including the corresponding *sidebar* are the most linear. (compare Figure 7) Besides their menu and sidebar frames their structure is rather simple and straight: a large title picture followed by several identically structured blocks, which all feature one or two rather large images and some text, and which are visually separated (usually by a line). This rises the assumption that they have been constructed from one template and seemingly with little attention and care. The only variation in the category is that *contact guest* has an even smaller title image and *about 2* has no title image or visual separation. Those two might be slightly older parts of the website, as they are the only ones beside the blog posts that fall into this category.

In contrast, the more *purpose specific* parts (*lgthr.prst*, *press*) as well as *menu+* are highly modular with no predefined reading or attention path. They have a tile-like structure in which the reader can select and open parts of information at will. This seems the best option to give the reader the opportunity to look for and find specific information and supports the idea that those parts are oriented at an audience that engages more with the content. (compare Figure 28 on page 60)

The *entry pages* touch some middle ground, with *home* leaning a little more towards modular and tile structure, *about* and *start* towards a linear structure. They are also structured in visually separated blocks from top to bottom and the overall reading paths lead from one to the next block (in *start* even visually indicated by a dotted line,

Figure 29 on page 62), but the individual blocks are much more varied and complex. Within those blocks, information is more scattered, multiple (often framed) elements are put in juxtaposition to each other and sometimes overlapping, attention springs from one to another without a clear sequential arrangement. This seemingly ‘chaotic’ structure is most pronounced in *start* and *about*, a little less so in *home* which might be described as nonlinear but less chaotic ‘tiled’ structure.

Even though they are quite short and therefore not as easily categorized, it can be argued that the remaining parts, *contact work* and *contact blog*, are similar to the *entry pages* but with only one vertical block each.

### 6.2.2. Dynamic and Interactive Elements

It is undisputed that the nature of websites is more dynamic and interactive than in most other media. (compare Tomášková 2015: 80, 82, Meinel et al. 2015: 6-7) On the TBA blog the subsites are quite different in terms of dynamic and interactive features.

Almost all parts of the website, except *about*, *about 2* and *press* (compare Figure 4 - subcategory *interactivity*), contain some form of text field besides the one in the *menu+* and *sidebar*, where the reader is prompted to enter some data or search term. The *contact* parts, expectedly, have forms for the respective inquiries, all others have newsletter subscription forms, and the blog posts have additional comment sections.

The dynamic features are somewhat less equally distributed. (Figure 8) The *blog structure pages*, the three *contact* pages as well as *about* and *lghtr.prst* have no additional dynamic features. Quite contrary to that, the *home* and *start* page as well as the *menu+* and *sidebar* show a considerable amount of moving or movable elements. Besides *faq* and *press* (and maybe in part *menu+*) which seem to have their dynamic or hidden information more for the purpose of information organization, the other elements catch the audience’s attention and keep them engaged by exploring the information on the site in their own terms.

DYNAMIC/ INTERACTIVE ELEMENTS	dropdown	slideshow	caroussel	hover over	go to site part	popup	moving menu	total
faq	58							58
home	9	1	1					11
lghtr.prst						1		1
menu+				17	1		1	19
press				45	5			50
sidebar			1					1
start					5			5
total	67	1	2	62	11	1	1	145

Figure 8: Dynamic/interactive elements



The dynamic elements seem professional, give the site a playful touch and keep the consumers engaged and entertained, similar to modern marketing campaigns. (compare the Dove campaign in Banet-Weiser 2012: 38-40)

The most striking dynamic and interactive feature is the ‘world map’ in *home*. (Figure 9) Besides maybe the *menu+*, it serves as a focal point for the web-like information structure on the website, giving the audience the opportunity to search for destinations in a regular dropdown menu (“By Destination”), as dropdowns by region, through little image links on a world map as well as through a search bar.

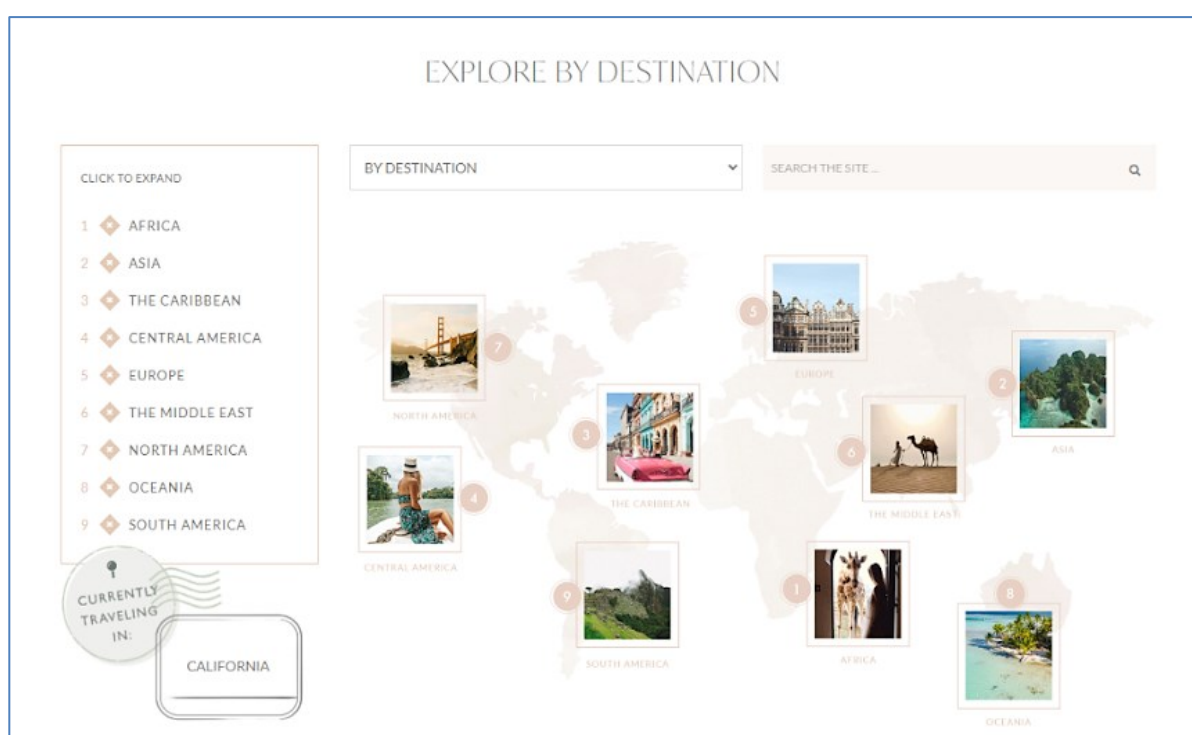


Figure 9: World map ‘Explore by Destination’ - *home*

### 6.3. Verbal In-Depth Analysis

This chapter contains an analysis of a grammar and linguistic structure as well as a content analysis of the texts on the website. First, a corpus of all written text in the analysed website parts, *TBA Corpus*, was compiled and analysed with the help of *AntConc* (Version 4.2), as this tool is available offline. Additionally, the *TBA Corpus* was compared to the *English Web 2020 (enTenTen20)* Corpus in the online tool *Sketch Engine* (sketchengine.eu). Secondly, grammatical features that were not identifiable with corpus tools were counted and analysed manually. Third, the content was tagged and coded with the help of a mixed methods software, *Dedoose* (Dedoose: 2023). All complete analysis tables can be found in Appendix I.

### 6.3.1. Frequency Lists and Semantic Fields

From a word frequency list of all the written words (a total of 2818 entries) the 500 most common words (down to a frequency of about 6 utterances in the TBA Corpus) have been lemmatized by hand. Some grammatical words that bear little semantic meaning in such a list (prepositions, conjunctions) have been left out, leaving us with lists of most frequently used nouns (128), adjectives (95) and verbs (73). (see Table 3: Word Frequency Lists (adapted)) Personal pronouns are dealt with separately in the subchapter *Self-Reference and Addressivity*.

#### *Nouns:*

Besides nouns concerning *place*, *time* and *people* some other semantic fields emerged, that are closely related to the blogs general content areas. These include *traveling*, *destinations*, *blogging*, *work/success*, *expertise* and *photography*. (Figure 10) They give an overview of the main themes and topics of the blog.

#### *Adverbs/Adjectives*

Similar to the nouns, adjectives/adverbs of *time*, *place and direction*, *number* and *degree* can be identified, as well as more topic-related fields, such as *referring to people*, *to work/blogging* or *to travel*. Interestingly the most frequent descriptive words include a large number of *absolutes*, such as ‘all’ (86), ‘best’ (61), ‘ultimate’ (39), ‘perfect/ly’ (22) or ‘exclusive’ (12) and *positive adjectives*, which include the above and additional items like favourite (20), amazing (13), beautiful (12) or incredible/incredibly (10). This is a typical feature of the language of marketing and advertisement and shows the blogs connection to those fields (Martínez Lirola & Chovanec 2012: 499-500; Medina et al. 2005: 136-137).

#### *Verbs*

The verbs could be categorized as auxiliaries (*be*, *have*, *do*, *can* were the most frequent stems) and content verbs. Within the group of content verbs, the most prominent fields were *travel*, *consumption*, *creating/making* and *blogging/working*.

Noun				Adjectives/Adverbs				Verbs			
semantic field	item	no.	key-ness	semantic field	item	no.	key-ness	semantic field	item	no.	key-ness
traveling	trip/s	91	44.3	adj./adv	best	61	6.0	travel	to visit	16	3.2
	destination/s	70	82.2		ultimate	39	56.1		to pack	38	22.2
	adventure/s	23	21.5		perfect/ly	22	8.6		to stay	33	8.7
	flight/s	20	13.0		favourite	20	13.4		to explore	25	11.5
photography	photo/s	41	12.4	direction	around	33	3.1	consumption	to get	89	3.0
	gear	21	22.1		abroad	63	116.6		to spend	19	5.0
	camera/s	16	8.3		here	45	3.3		to shop	12	7.3
	lens/es	15	19.8		there	43	1.1		to pay	10	1.6
blogging	blog	75	54.4	people	solo	83	136.3	creating	to make	54	1.4
	website	34	8.4		female	41	24.0		to start	45	3.6
	content	34	9.0		blonde	46	278.5		to create	24	2.4
	audience	13	7.7		social	22	3.7		share	22	3.7
work/success	buisness/es	37	3.5	work/blogging	exclusive	12	18.5	self-development	to learn	29	4.0
	money	17	3.4		creative	9	6.5		to become	19	1.6
	job/s	20	3.6		successful	9	4.3		to study	18	2.1
	career	11	3.7		professional	6	1.5		to grow	14	2.6
expertise	guide	74	26.0	travel	abroad	63	116.6	blogging	view	75	12.0
	tip	73	44.0		safe	20	8.7		check out	22	5.4
	experience	18	3.2		local	17	2.4		sign up	15	3.7
	bucket list	11	45.0		south/ern	19	2.5		follow	15	1.1

Figure 10: Semantic fields

Generally, it can be observed, that *traveling*, *blogging* and *work/success* are the most frequently represented themes. However also topics such as *buying/consuming*, *fashion/beauty* or *self-optimization* are represented (Figure 10) which are more closely related to postfeminist tropes.

### 6.3.2. Keyword List and Reference Corpus

The corpus has been compared to the *English Web 2020* (Ref.) corpus to investigate if the words in the *TBA Corpus* occur more frequently than in a more general corpus. Knowing that our source data is raw (unlemmatized) text and the automatic lemmatisation in the used software cannot correctly identify each utterance, we will not be able to make absolute statements. However, the results definitely show a trend of some TBA specific words being used far more frequently in our data than in the reference corpus. The ‘keyness score’ of the analysed keywords is indicated in the relevant tables (including Figure 10 above) and shows how much more (or less) often the item appears in the *TBA Corpus* than in the reference corpus.<sup>2</sup> (sketchengine.eu)

<sup>2</sup>For example, *destination* in Figure 10 shows a keyness score of 82.2, meaning that it occurs in the TBA corpus 82.2 times more often than in the reference corpus.



The original keyword lists (the whole TBA Corpus) include many place- (“Amalfi”, “Mallorca”) and proper names (“Kiersten”, “tba”) as well as brands and some divergent spellings (“quuuuuuite”). While these context-specific words are interesting in their own right and the place names are significant as they relate to the travel-focus of the material, the above-mentioned categories are not particularly useful for a general comparison of the corpora. Therefore, I have created a modified list (Table 4: Keyness comparison list (adapted) in Appendix I) that includes only words that occur in the *TBA Corpus* at least five times and of which place names, proper- and brand names have been excluded. In the modified list, we can see that many of the items from the TBA specific frequency lists (Table 3 in Appendix I) and the semantic fields (Figure 10), appear in the *TBA Corpus* considerably more often than in the reference corpus.

### 6.3.3. Language Structure and Word Forms

The source material has been analysed for structural and grammatical features and patterns that might give insights in how the construction of the blog and the blogger persona can be interpreted with a postfeminist sensibility. For the comparison of different website parts *contact blog*, *contact work* and *sidebar* are sometimes ignored due to their low overall word count. (compare Table 5 and Table 6 in Appendix I)

#### *Adjectives and Adverbs*

As already mentioned above the adjectives and adverbs used in the analysed texts carry overwhelmingly positive meanings. In analogy to their semantic meaning the use of comparative and superlative forms is quite common in the blog. (Table 6: Data Information - Verb Forms and Word Forms) The investigation provided 111 comparative and 109 superlative forms, which means an average of about 0.6 per 100 words each. They are both used above average in *start*. While comparatives are also more present in *blog 3* and *blog 5*, as well as slightly in *home*, superlatives show an above average use in *blog 1* and especially in the *menu+*. This illustrates how the entrance parts of the websites (*menu+*, *home* and *start*) as well as some of the blog posts show the most connection to language of advertisement (Martínez Lirola & Chovanec 2012: 499-500; Medina et al. 2005: 136-137) and the postfeminist trope of showing positivity and motivation. Many of the positive (meaning) and absolute terms are much more common in the *TBA Corpus* than in the reference corpus, as for example ‘favourite’ (keyness 13.4) or ‘breathtaking’ (keyness 47.3) and ‘best’ (keyness 6.0) or ‘ultimate’ (keyness 56.1). (Figure 10 & Table 4)

### Personal Pronouns and Addressivity

Generally, the first and second person pronouns appear in the *TBA Corpus* more often than in the *English Web 2020* corpus, with a keyness score of 12.6 for *yourself*, 8.2 for *my* and between 3 and 5 for *myself*, *your*, *yours*, *you* and *I*. (Figure 11)

Pronoun Count and Keyness Score					
pronoun	count	keyness	pronoun	count	keyness
I	429	3.40	we	40	0.60
my	272	8.20	our	11	0.40
me	46	2.40	us	8	0.50
myself	9	4.90			
you	415	4.10	their	25	0.50
your	207	4.80	they	22	0.40
yourself	24	12.60	them	13	0.50
yours	2	4.70			
it	178	1.30	her	3	<0.1
its	8	0.30	he	2	<0.1
she	3	<0.1	herself	1	1.00

Figure 11: Pronoun count and keyness score

In absolute numbers, first person pronouns are used slightly more often than the second person ones. In contrast, all third person pronouns (except for *it*) and plurals appear considerably less frequently than in the reference corpus.<sup>3</sup> This supports the perspective of an individual author addressing a reader. This is also indicated by the use of greeting formulas directed at the reader in 10 of the website parts: “Welcome” in *home*, “Hi” in *start*, *about*, and in the 7 pages featuring the sidebar.

The normalized counts (per 100 words) of personal pronouns for the whole *TBA Corpus* are 4.06 for first and 3.47 for second person pronouns. (Table 5 - Data Information - Pronouns) The website parts *about* (9.36/100w) and *about 2* (6.53/100w) as well as *faq photo* (8.05/100w) and *faq personal* (9.90/100w) use first person pronouns well above the average amount. The information in these parts is rather about the blogger than directed towards the reader. In contrast the normalized second person pronoun count in the blog posts (*blog 2*: 6.22/100w, *blog 3*: 7.12/100w and *blog 5*: 7.55/100w) as well as *faq general* (4.15/100w) and *start* (4.05/100w) suggest they are more directly addressing the reader, giving tips or advice, or prompting them to do something. The distribution for the individual forms generally mirrors the overall distribution for all pronouns.

<sup>3</sup> Of course, the use of ‘you’ cannot definitely be identified as singular, but as the blog is regularly consumed by looking at and reading silently, we will assume singular use of you in most cases.

### Verb Forms - Tenses

The investigated texts contain 312 past tense forms of which 93 are past perfect and 13 past continuous. The majority is found in *about 2* (108x) and the normalized count (/100w) is way above average in both *about* pages and *faq personal*. This indicates that the blogger gives accounts of her past and development in those parts.

With 81 instances future tenses are used way less than past or present forms (0.44/100w). The only subsite where it is used rather more is in *blog 5* (1.64/100w) where it refers to how the reader can become more efficient and successful, as in “Going in with a plan will help you maximize your time and help prevent you from struggling for content later on. It will also help you plan ahead for photo shoots and trips.” (*blog 5*: “How to Run a Blog While Working Full-Time”), or in Figure 12.

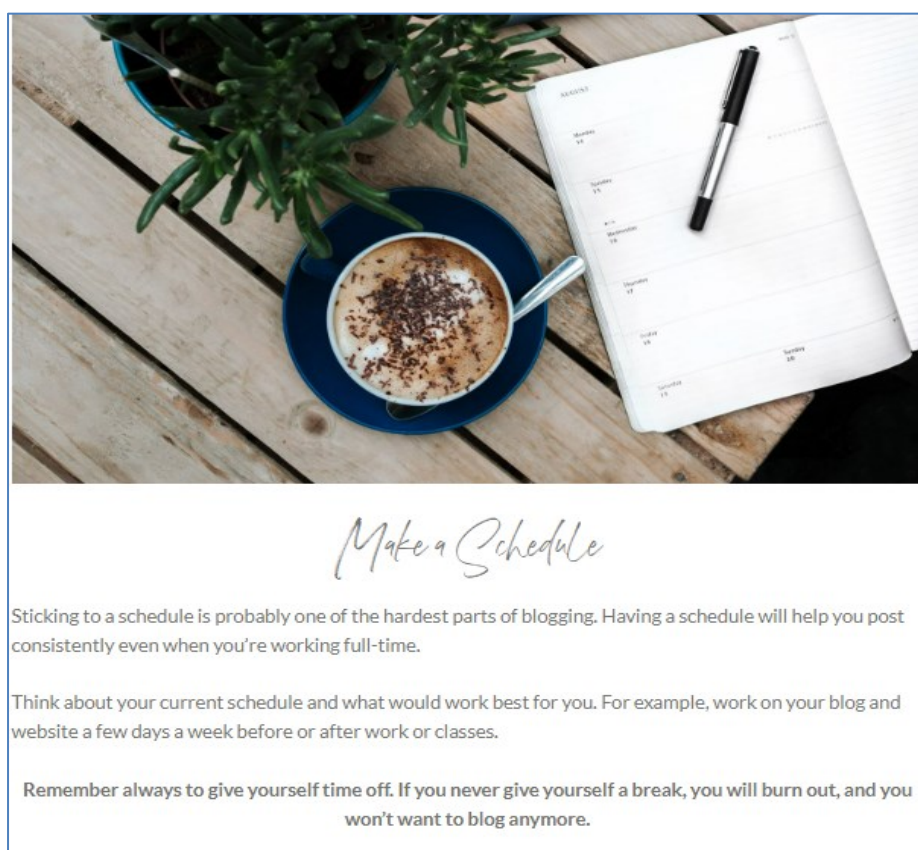


Figure 12: 'Make a Schedule' – *blog 5*

### Verb Forms – Imperative

The imperative is used to prompt the reader/consumer to do something like continuing to read, consuming/buying something, or doing something to change or improve themselves, as for example in Figure 12. It is used a total of 359 times or in an overall average of 1.93 times per 100 words. The subsites *blog 2* (4.48/100w), *home* (3.76/100w) and *lghtr.prst* (3.78/100w) show an above average use of such prompts.

*Press* uses by far the most imperatives (7.75/100w), however, it contains rather little text and uses the same prompt to ‘view feature’ for every one of the 42 provided links.

Imperatives are not only used to make the blogger engage with the content or consume other goods, but also to strengthen the sense of peer community, prompting the audience to give their opinion (as in the comment sections) or leave messages (“say hi!” in the *contact* pages). Contributing to the addressivity and interactivity of the blog this is another marker of the use of consumer-engaging language connected to marketing. (compare Banet-Weiser 2012: 38-40; Swan 2017 183)

### *Modality and Negation*

Modal verbs are used 168 times in total with *can* (86) and *will/’ll* (76) being by far the most frequent. This underlines the affirmative nature of the texts which are trying to prompt the reader into action, to tell them that they can do something (36x “you can”) and will make something happen.

Negation is used a total of 115 times, or 0.62 times per 100 words (keyness: 1.07). This relatively low count is confirmed to be rather below average by the low keyness score of ‘not’ (43x, keyness: 0.6) and coincides with the text being generally very positive through positive adjectives and adverbs as described above. The subsites with most negations are *blog 2* (1.16 per 100w) and *faq general* (1.05 per 100w), where it mostly occurs in context with concerns about travel safety and comfort. Those are some of the only negative topics the blog is concerned with, and even those contain a positive outlook, as in (1) or a double negation as in (2) of the following examples:

(1) you’ll rest easy knowing you won’t have to deal with finding a hotel late at night or while jet-lagged (*blog 2*)

(2) Now, this is not me saying stop traveling or you shouldn’t travel solo as a woman—not by any means! (*faq general*).

Generally, words with negative denotations and connotations are hardly ever used in the blog and rather used with a positive twist, as opportunities to grow by changing perspectives and overcoming difficulties. (Baker 2010: 192, 194) For example, ‘problem/s’ only occurs four times in examples like: “[...] realize how small and insignificant those problems are in the grand scheme of themes.” (*Post 3*: “Why travel is the best form of self-care”).

## Style and Tone

To perform a balance between authenticity and professionalism the tone and formality often differ between the ‘private’ and more professional texts of the blogger persona, as is also indicated in Dejmanee (2018: 349-350). Looking at contractions as a marker for informal language, we can see that they are used rather more often compared to the more general *English Web 2020* corpus, especially compared to the full form equivalents. (Figure 13)

Contractions			Full form		
	count	keyness		count	keyness
*re	83	9.1	are	116	1.3
*ve	52	6.5	have	77	1
*ll	33	5.1	will	43	0.8
*m	34	4	am	8	1
*s	95	2.4	is	165	0.8
*d	11	2.3	would	32	1.1
*n't	73	1.9	not	43	0.6
Total	376		Total	484	

Figure 13: Contractions and full form equivalents

The blog generally uses a rather casual tone of writing, showing only a small difference in the use of contractions between the different blog parts. (Table 6) It shows a slight cumulation in *blog 3*, *blog 4* and *faq general*. In contrast, the average use of full forms (2.6/100w) is above average in *contact guest* (4.8/100w) and *blog 5* (3.9/100w), as well as slightly elevated in the *faq* parts (except *faq personal*: 1.9/100w) which are all concerned with work and professional blogging and therefore with the construction of a professional persona. The most significant example might be in *contact guest* with its high normalised count of full forms (4.67) rather low count of contractions (0.9 per 100 words). It is the rather most technical part of the website containing instruction on blog posts submissions, being addressed mostly at a specialised audience consisting of other (rather professional) writers.

The overall word choices also support the quite casual tone of the website. The blogger introduces herself not only by her first name, Kiersten (7x) but even by a nickname ‘Kiki’ (8x). Other informal forms that can be found are abbreviations like ‘apps’ (6x) and ‘ad/s’ (8x), casual expressions like ‘check out something’ (22x), ‘have a blast’ (3x) or ‘knock something off a list’ (4x), and even a list of idioms or slang words and forms that are common in messages between friends or family, as in Figure 14:

Idiom/slang	Count	Website part/s
<b>FOMO</b> (fear of missing out)	1	<i>post 3</i>
<b>xo</b> (hugs and kisses)	3	<i>about 2, start, faq</i> (in title)
<b>Kiki</b>	6	<i>sidebar, about, home, start, faq</i>
<b>mojo</b>	1	<i>about 2</i>
<b>aunt flo</b> (meaning period)	2	<i>post 2, post 3</i>
<b>biggie</b>	1	<i>faq general</i>
<b>quuuuuuite</b>	1	<i>about 2</i>
<b>foodie</b>	1	<i>post 1</i>
<b>lady-adventurer/nomad</b>	2	<i>faq general, press</i>
<b>not-so-glamorous</b>	1	<i>press</i>

Figure 14: Idioms and slang words

This very casual tone is typical for the genre as it implies a rather intimate personal connection between the blogger and the audience. (Dejmanee 2018: 349-50) Together with the first-person perspective evident from the analysis of personal pronouns this contributes to the construction of the blogger persona as a peer who casually provides authentic information for friends.

This observation is supported by the playful use of language, for example in “Your sanity will thank me later!” (*blog 5*) or “but I love me some carbs!” (*faq personal*) and even emoticons as in “I was born in 1988... so you do the math! ;)” (*faq personal*). It must be noted that this playfulness seems more evident in *about 2*, while being mostly absent in *contact blog*, *lgthtr.prst*, and *press*, as the most technical website parts.

The texts also show some variation in word choice with less informal and comparatively less common words being used rather more frequently as can be seen in Figure 15. This shows a certain degree of eloquence and competence in writing contributing to the authors expert position in the field of professional blogging. Some rather more formal word choices are found but occur only very rarely or in very context specific cases (e.g., ‘affiliate programs’, ‘bespoke travel tour company’, ‘comprehensive guide’). This confirms the above mentioned informal and casual tone.

Informal-neutral			↔	Neutral-formal		
	count	keyness			count	keyness
best	61	6	↔	ultimate	39	31.4
to tell (told)	2	0.5	↔	to notify	5	21.6
immediately	3	1.7	↔	instantly	4	12.1
old	5	0.7	↔	ancient	6	4.8
to ask for	1	1.9	↔	to request	2	3.9
Total	72			Total	50	
Formal						
	count	keyness				
comprehensive	6	6				
contributor	6	32.4				
currently	4	1.3				
affiliate	3	13.4				
bespoke	3	23.5				
reignite	1	37.7				
enquire	1	20.9				
Total	32					

Figure 15: Formality

While the playfulness suggests a more personal and informal tone when addressing the audience than when the bloggers are presenting themselves as valuable business partners to prospective investors (Dejmanee 2018: 349-50), the difference in formality which could have been expected in a professional blog, was overall rather marginal.

Concerning style, the website seems well written but rather repetitive in some parts. To minimise this impression, the *menu+* and *sidebar*, which feature in all/multiple subsites, were analysed separately. However, it is still obvious that some phrases are used rather repetitively. On the one hand, this includes short phrases such as “the ultimate guide to”(16x) and slogans (compare Marwick 2013: 184) like the introduction “a California native, who left my career in corporate finance” which is used in the sidebar (in 7 subpages) and also in *about* and *home*, or the subscription prompt “Join over 1 million people and get exclusive travel tips, giveaways and more!”(+ fields to enter name and e-mail address) used for the same purpose in the *menu+* and *sidebar* as well as *start* and all five *blog* posts. On the other hand, there are also instances of whole text blocks being strikingly similar, as in the following Figure 16:



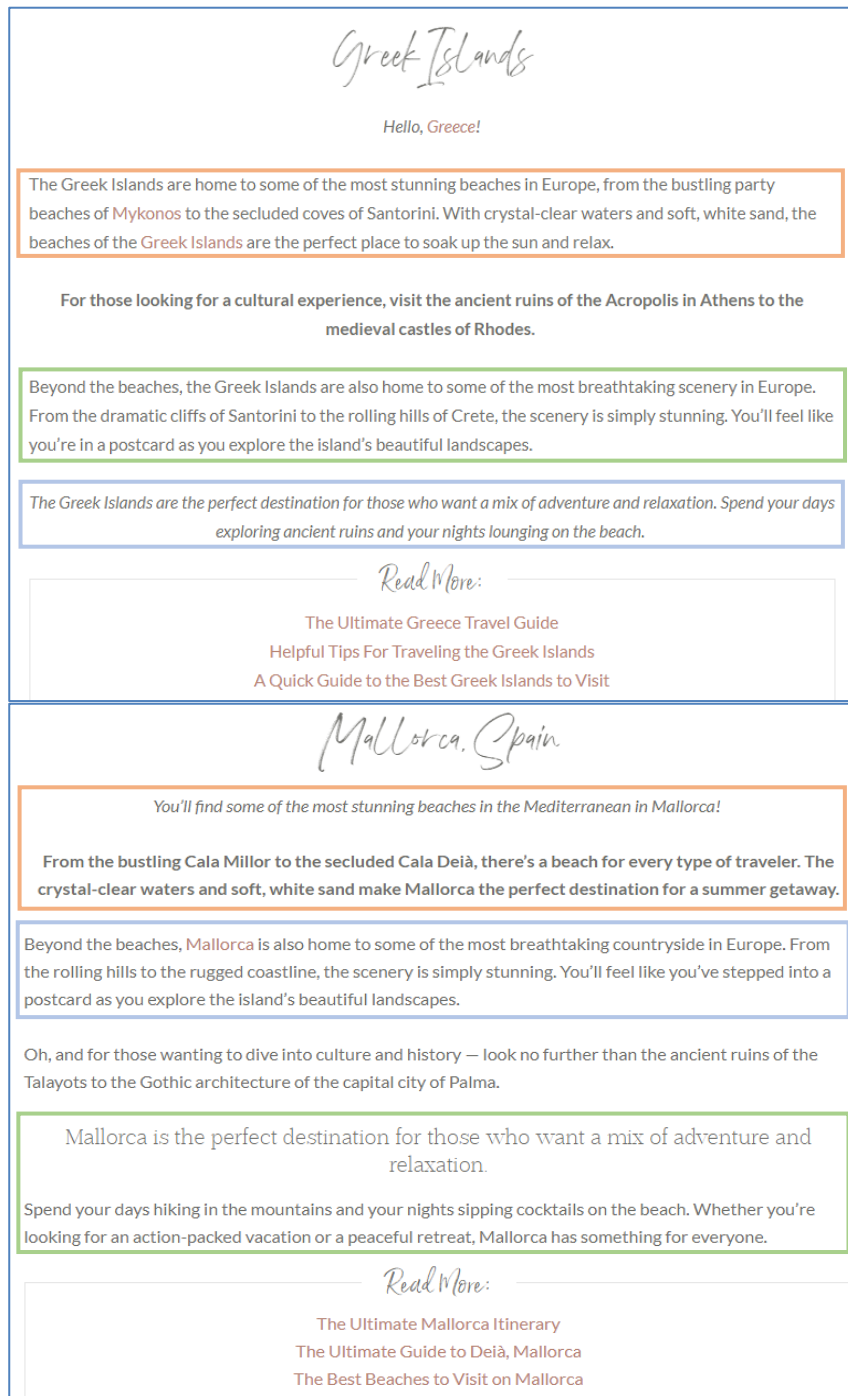


Figure 16: Comparison of text blocks - blog 1

The two excerpts are examples from the same blog post that seem to have been constructed from ready-made text blocks and only adapted slightly (coloured markings added) This illustrates the overall repetitive structure of the blog posts and creates a sense of carelessness that, limits the credibility of blogging as such being a passion and heightens the commercial focus of the website, almost insinuating notions of industrial mass-production.



#### 6.3.4. Content Areas

The text data was coded in an iterative process in *Dedoose* (2023) to identify the addressed content areas. The final codebook (see Appendix III: *Codebook*) includes 31 verbal topic codes (Figure 17), seven of which are subcodes of a larger topic<sup>4</sup>. They have been used in a total of 2318 tags.

Code Name	No.	%of total
accolades	54	2.9%
blogging	90	4.8%
brand	25	1.3%
budget/money	52	2.8%
business/work	130	6.9%
community	40	2.1%
disclaimer	15	0.8%
doing good	23	1.2%
education	23	1.2%
expert position	72	3.8%
family/friends	31	1.7%

Code Name	No.	%of total
fashion/accessories	83	4.4%
femininity	82	4.4%
hard work	27	1.4%
lifestyle	40	2.1%
neg feelings	28	1.5%
personal info	52	2.8%
photography	74	3.9%
promoting	106	5.7%
- selling	47	2.5%
safety	36	1.9%

Code Name	No.	%of total
self-dependence	89	4.7%
self-improvement	108	5.7%
- life impr	25	1.3%
- personal impr	48	2.6%
- skill impr	33	1.8%
social media	35	1.9%
tips& guides	172	9.2%
travel	389	20.7%
- destinations	130	6.9%
- solo trip	87	4.6%
- trip orga	74	3.9%

Figure 17: Table of verbal topic code count overview

From the code counts alone (Figure 17) it can be established, that the main topic areas are *travel*, providing *tips & guides* as an *expert*, as well as *blogging* and *business/work*. The entrepreneurial nature of the texts is also represented by *promoting* and *selling*. Suggestions for the reader on how to improve themselves in various ways together with promotional themes allude to the postfeminist idea of selling expertise. (compare Gill 2007: 156-157; Litosseliti, Gill & Favaro 2019: 7) Other focus areas are *femininity*, *fashion/accessories* and travelling solo, as mentioned in the introduction in *home* (Figure1). The blogger thus establishes herself as an expert in solo and female travel who is also an authority in entrepreneurialism and working as a blogger. Some effort is also made to establish authenticity as a person through sharing *personal information* and negative experiences (*neg feelings*, *hard work*), and legitimation as an entrepreneur and expert through *accolades* and *disclaimers*.

#### *Distribution and Code Co-Occurrence*

Table 7: *Dedoose code count verbal topics (absolute numbers)* in Appendix I shows the distribution of verbal topic codes across the website parts. Knowing that the

<sup>4</sup> The parent code counts/percentages include the counts/percentages of their subcodes but are not limited to those. That is, for example, all *selling* tags are also marked as *promoting*, while not all *promoting* tags are *selling*.

amount of text in the different parts of the website strongly varies the analysis is mostly based on the proportionate frequencies of a code per *all codes in a website part* (Table 8) or *per the total frequency of this code* (Table 9). Additionally, it will be considered how different codes are used in relation to each other in a code co-occurrence (c.o.) analysis (Table 10), which will provide insights on how different concepts are used together to create meaning. As this is influenced by the total code counts, the same co-occurrence count may be significant for one and insignificant for another code.

In the next subchapters we will look at code counts and code co-occurrence to get a better idea on how the topics unfold and are organized on the website.

## Travel

As the main theme of the blog *travel* makes up the majority of tags (389x). Foreseeably, it is also by far the most frequent tag in most website parts, including *about* (28.4%), *start* (26.3%) and *faq general* (24.7%), as well as the *menu+* (24%) and all analysed blog entries except *blog 5*, which is only concerned with blogging, not travel. The only parts it does not occur in are *contact guest* and the *sidebar*.

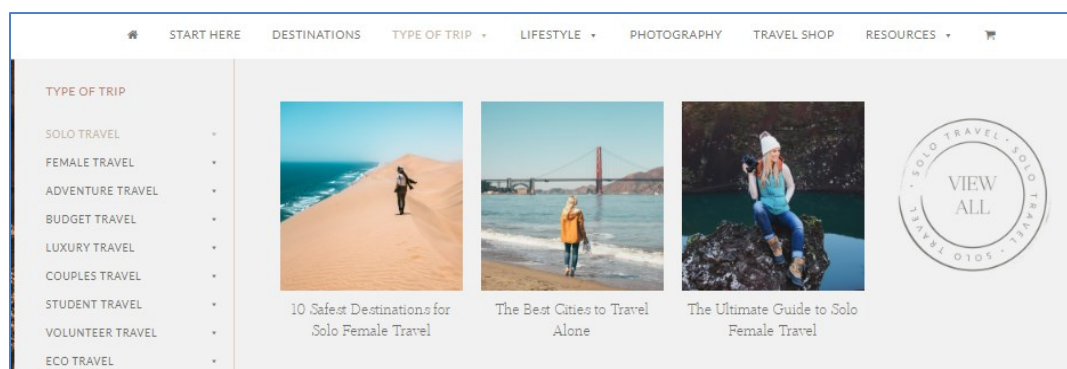


Figure 18: Dropdown 'Type of trip: Solo travel' - menu+

The codes most connected to *travel* are the child codes *destinations* (115 co-occurrences/c.o.) and *trip orga* (70c.o.), as well as *tips& guides* (103 c.o.). This can be attributed to the general informative nature of a blog even though it is rather often only a title and link to another blog article, as in the *menu+* (Figure 18). Most information about *destinations* can be found in *blog 1* (24.6%), which relates to the topic of the article "The Best Summer Destinations in Europe", in *menu+* (17.7%) due to the many links to travel blogs in the 'Type of Trip' section, and in *about* (18.5%) because of the lists of destinations featured there. The code *trip orga*, being about organisation of trips, packing and flights, is primarily represented in *start* (31.1%) and *faq general* (29.7%) and suggests that considerable amount of attention is given to 'how' and not 'where' to travel or 'what to do'. Besides this, *travel* is also linked to the child code *solo*

*trip* (82c.o.) and to *femininity* (61c.o.), which again proves female travel and the combination female solo travel (33 co-occurrences of *femininity* and *solo trip*) to be central topics of the blog as mentioned in the introduction in *home*.

With 30-45 co-occurrences *travel* is also quite strongly linked to *promoting*, which shows the blog as a commercial platform, and *self-dependence* and *self-improvement* (especially personal improvement), urging the audience to “grow and become a more understanding person” (*blog 3*) through travelling. Additionally, *doing good* and *education* (like in the categories “Eco Travel” and “Student Travel” in ‘Type of trip’) are almost exclusively linked to *travel*. They seem to be rather popular themes in a middle-class young adult generation and point to this demographic as a key audience. (compare Swan 2017: 276)

### *Tips and Guides*

Opposed to what Dejmanee (2018: 3449) found for younger girls’ fashion blogs, the original diary-like nature is hardly perceptible in commercial blogs that are run as a business. The blogger explains why she is not sharing more personal anecdotes:

[...] that's just what it is: inspiration. It doesn't provide you with tips for visiting, the best time to go, how to get those shots, etc. So I prefer to create content that is of value and helpful to my readers

(faq blog)

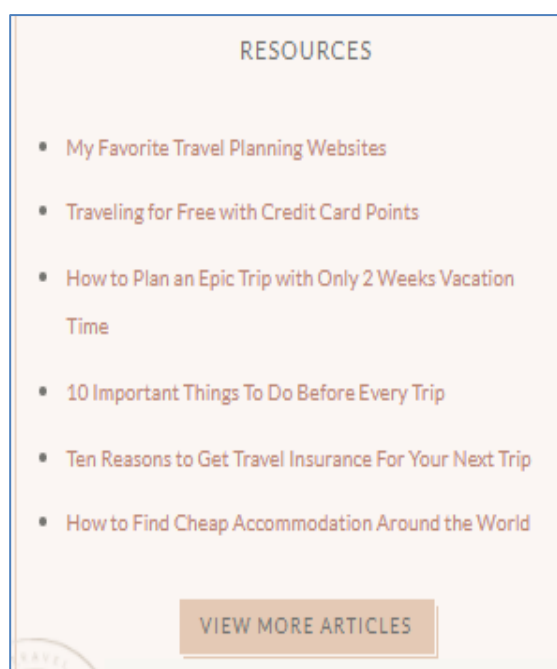


Figure 19: Resources frame in ‘Plan your trip’ - *start*

Following this logic, the second most common verbal topic is *tips&guides* (172x), as in Figure 19. It is found in all website parts except the three *contact* subsites and *about 2*, mostly in *start* (16.9%), *menu+* (15.7%) and *blog 1* (11%). Giving information and advice is one of the main functions of modern blogs in general. The problem-solution format, that is so typical for commercial material, is explicitly or implicitly pointing out a problem while at the same time proposing a solution for it. (Martínez Lirola & Chovanec 2012: 502-503; Swan 2017: 282)

Most of the *tips& guides* are linked to *travel* (103c.o.) but also the categories *self-improvement* (20c.o.), *blogging* (19c.o.), *fashion/accessories* (19c.o.) and *photography*

(17c.o.). All these can be considered areas in which the blogger claims expertise and authority and offers to help the audience improve. However, especially when it concerns personal growth or well-being the value of the generalised advice might be questionable, and the underlying intentions might be more commercial than altruistic. (compare Swan 2017: 290-291)

It is to be noted, that most of the tags of *tips& guides* do not apply to an explicit list of tips and recommendations but rather to link titles to other blog posts, articles and website parts that supposedly provide more information. (e.g. the lists of links in Figure 19 or the *menu+* in Figure 18) This underlines the self-referential nature and complex information structure, where explicit information is rarely given on the surface level.

### *Work and Professionalism*

Considering the travel blog as a professional endeavour the blogger stresses her entrepreneurialism and professional authority through the disclosure of former successes, partners, and demographic data. (Van Nuenen 2016: 205) These are mainly expressed in the codes *blogging* and *business/work*, and *expert position* but also through *accolades*, and *disclaimers* on how the business works, as in Figure 20.

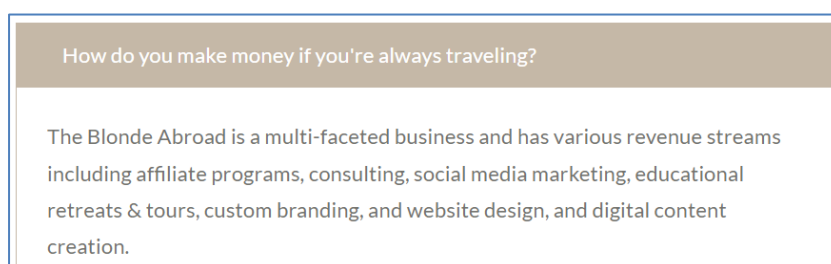
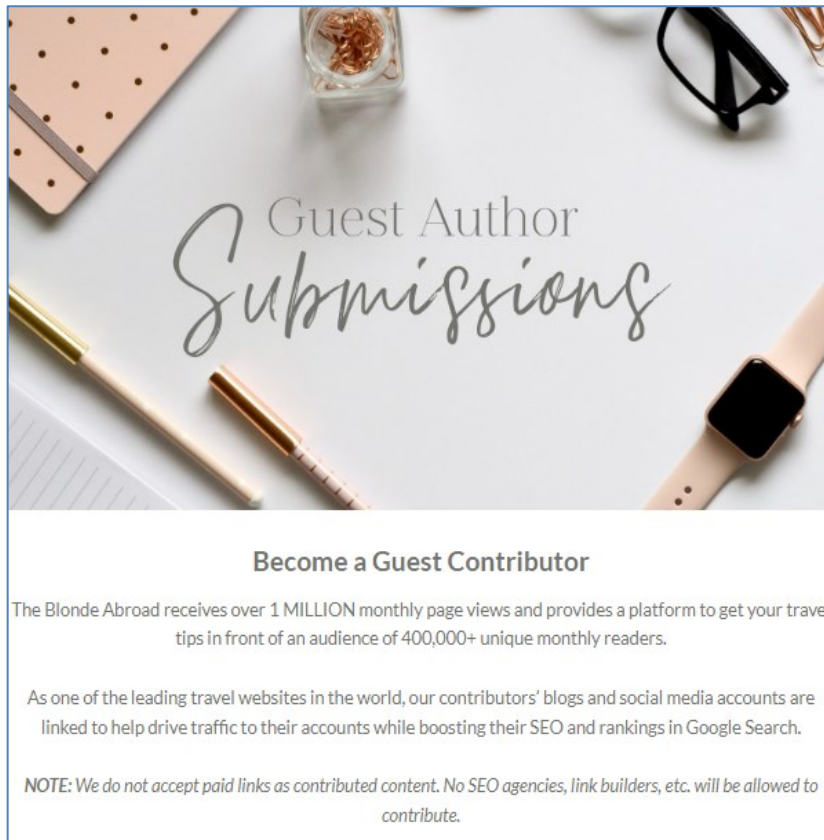


Figure 20: Disclaimers about business and income - *faq blog*

*Business/work* foreseeably co-occurs often with *blogging* (38c.o.), *expert position* (24c.o.), *promoting sth* (22c.o) and establishing and promoting her own *brand* (17c.o.). It is also linked to *accolades* (21c.o.) which give external proof to her claim of expertise and strengthen the authentic impression of a successful businesswoman. (compare Keller 2016: 155; Dejmanee 2018: 349) The *accolades* are, comparatively predictably, predominantly about *business/work* (21c.o.) and *travel* (25c.o.) and appear in *press* 83,3% of all times where they make up 28% of all tags.

Contributing to the construction of the entrepreneurial blogger persona, the topic can be found all over the website, with the majority of all three codes (*business/work*, *blogging*, *expert position*) in *faq blog* and *blog 5*, as well as, for example in *contact work* as in Figure 21 below.



→ business/work, blogging

→ accolades, expert position

→ expert position, blogging

→ business/work

Figure 21: Title and beginning of *contact guest*

### *Expert Position*

The establishment of authority (*expert position*) in the covered fields is achieved explicitly through mentioning her knowledge, experience and success (Figure 22), and through proof of her achievements and *accolades*.

Fast forward to present day and I've traveled over 70 countries, I'm now based in Cape Town, South Africa, there are nearly 1,500 articles on this site, and I have a six-member all-female team helping run my business. The Blonde Abroad has become a multi-level business and has various revenue streams including affiliate programs, consulting, social media marketing, *all-female travel tours*, and digital content creation.

Figure 22: Describing the bloggers success - *about 2*

At the same time, it is implied in providing *tips&guides* and information on specialized topics like *blogging*, photography, or fashion. (compare Figures 19 or 24) *Expert position* occurs predominantly in the website parts *faq blog* (19.4%), *faq photo* (16.7%) and *blog 5* (16.7%), while in the latter two it also makes up a rather large part of codes per website part (13% and 12.1% respectively). It significantly overlaps with *blogging* (22c.o.), *photography* (18c.o.) and *travel* (19c.o.) as well as *promoting* (19c.o.). This generally links to the promotional language in blogs, where “the more

expert the blogger is, the more embedded and naturalized advertising is within the blog". (Domingo et al. 2014, in Jewitt 2016: 80)

### *Authenticity*

The age of brands and branding has created a longing for authenticity (Banet-Weiser 2012: 10-11). The representation of an expert and authority in the respective fields as well as a 'normal' and relatable person is a necessary dual function of the blogger persona as a marketable brand. (Marwick 2013: 186, 192) An authentic private blogger persona is constructed by giving *personal information* about their past and past struggles (van Nuenen 2016: 200-202; Duffy and Hund 2015: 7) and admitting to enough negative experiences and problems to hedge the 'super-successful' image into a more accessible, fallible human being as in the example:

I was having a blast, making money was easy, and life was fun! Yes, life was glamorous, but something was missing. I had lost my sense of purpose and lost sight of my future. I wasn't happy, yet again.

(*about 2*)

In the examined texts *personal info* is mainly mentioned in *faq personal* (26.9%), *about* (15.4%) and *about 2* (26.9%) as the subpages dedicated to introducing the blogger as a person, and coincides with the codes *travel* (15c.o.), *self-dependence* (10c.o.) and *self-improvement* (7c.o.) as well as *lifestyle* (9c.o.) and *neg feelings* (6c.o.). The admittance of negative emotions was rare but used wisely to establish a personal connection. It was often connected to *safety* concerns (6c.o.) as a female solo traveller, to worrying *family/friends* (7c.o.) (Figure 27), or to *hard work* (6c.o.). Of the total code count negative experiences are mentioned most in *about 2* (42.9%) but also in *blog 2* (14.3%) and *blog 3* (21.4%) concerning female and solo travel.

As another nod to being a 'regular' person, the burden of *hard work* is mentioned, mainly in *faq blog* (44.4%, Figure 23) and *blog 5* (22.2%) and connected to *business/work* (17c.o.) and

*blogging* (13c.o.). Together with disclaimers about the blog's commercial interests (compare Figure 20) this contributes to the credibility as an authentic blogger, who admits her struggles and tells her readers where she generates income, as well as to

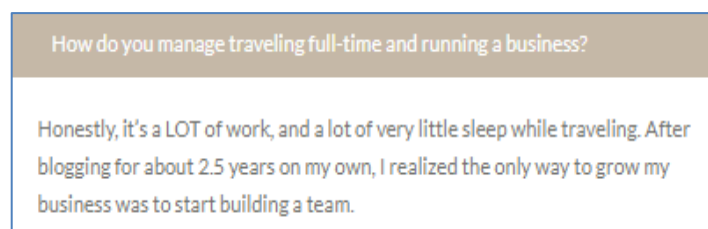


Figure 23: Admitting to hard work - *faq blog*



the justification of a professional business persona (as opposed to an amateur, compare Keller 2016: 164-166), whose success is based on hard work and expertise.

### *Commercialism and Branding*

The established expert position together with the authenticity described above builds a strong foundation for the branding of the blogger persona and its commercial interest. (Van Nuenen 2016: 205-206, Marwick 2013: 192) The provided *tips& guides* and information are given more credit and recommendations are taken more seriously from a credible branded persona. (Figure 24; compare Banet-Weiser 2012; Marwick 2013: 163-164, 248)

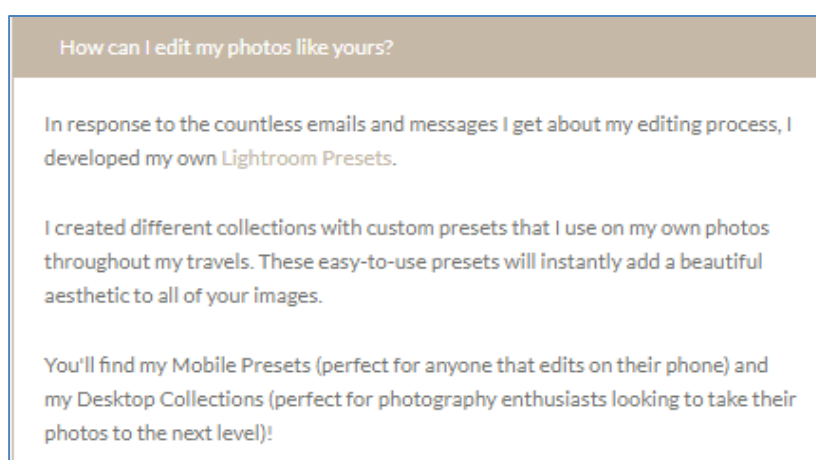
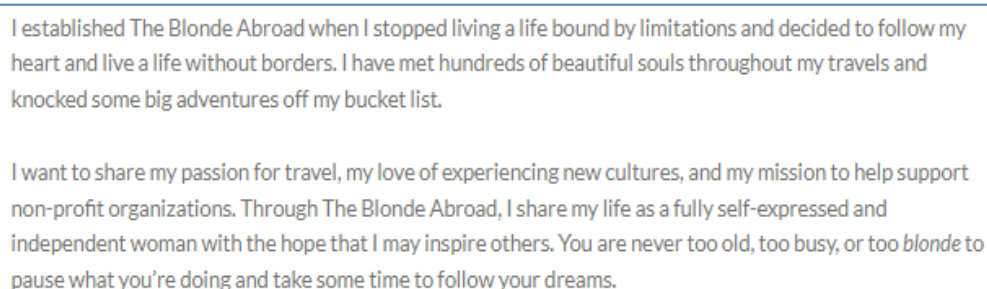


Figure 24: Tips on photo editing - *faq photo*

In the analysed texts the blogger is *promoting* goods or services 106 times (compare Figure 24, 44). Interestingly, despite being a travel blog, most promotion tags are linked to *fashion/accessories* (39c.o.) and *photography* (38 c.o.), as opposed to *destinations* (13c.o.). The blog is most often promoting things in *faq blog* (12.3%) and *faq photo* (10.4%), *lgthr.prst* (14.2%), *menu+* (13.2%) and *start* (7.5%). 47 of the *promoting* tags refer to the blogger *selling* her own brand products, predominantly related to *photography* (sets of editing configurations, 24 c.o.), to services of her other companies that are included in the TBA *brand* (9 c.o.), and to her own brand *accessories* (5 c.o.). *Selling* mostly occurs in *lgthr.prst* (31.9%) and *faq blog* (23.4%) but with 6.4-8.5% also in *menu*, *home* and *faq photo*. As it is a 'shop' subpage, *promoting* and *selling* are the dominant codes in *lgthr.prst* (24.2% each) besides only *photography* (30.6%). This shows how the investigated blog is not only highly professionalized but also commercialized as a tool to advertise and sell goods and service (compare Domingo et al. 2014 in Jewitt 2016: 80) where the blogger acts as a promoter/advertiser.

### *Self-Dependence and Self-Improvement*

The concepts of being responsible for your own happiness, well-being and success and of being independent from external influences, (compare Swan 2017: 276; Gill 2017: 618; McRobbie 2009: 117; Kauppinen 2013: 141; Rottenberg 2014) and also of constantly working on becoming the best possible version of yourself (compare Gill 2007: 155; Gill 2017: 616-617; Rottenberg 2014: 424; Baker 2010) which are central themes of a postfeminist sensibility clearly emerge in the topical analysis. The tag *self-dependence* cumulates in *about 2* (19.1%) and *faq blog* (14.6%) as well as *blog 2* and *blog 5* (11.2% each) and co-occurs with *travel* (40c.o.), *self-improvement* (35c.o.) (*personal impr.* 20c.o.; *skill impr.* 9c.o.) as well as *business/work* (18c.o.) and *blogging* (13c.o.). In this context the blogger depicts herself as an independent and self-determined power-woman (Figure 25), who has achieved her model life (compare Marwick 2013: 122) and which the audience should also strive for.



I established The Blonde Abroad when I stopped living a life bound by limitations and decided to follow my heart and live a life without borders. I have met hundreds of beautiful souls throughout my travels and knocked some big adventures off my bucket list.

I want to share my passion for travel, my love of experiencing new cultures, and my mission to help support non-profit organizations. Through The Blonde Abroad, I share my life as a fully self-expressed and independent woman with the hope that I may inspire others. You are never too old, too busy, or too *blonde* to pause what you're doing and take some time to follow your dreams.

Figure 25 : Description of motivations - *about 2*

While the blogger does not paint an actual 'rags-to-riches' background story (compare Sullivan & Delaney 2017: 845), she does indeed create her persona as hard-working and dedicated, having "worked full-time to put myself through college" (*faq personal*). This promotes the idea that braking out of a limiting (corporate) past and creating your own success is possible through passion and dedication.

There is also some overlap of *self-dependence* with *womanhood/femininity* (12c.o.) and *safety* (9c.o.), touching upon the issue that in addition to the postfeminist concept of agency women are also responsible for their own well-being and safety. Seemingly ignorant of external forces the blogger gives advice such as "know what to expect before you go" and "If you can't handle unwanted attention from men, book tickets to places that are more female-friendly." ('Pick the Right Destination' – *blog 3*).

With prompts to "Face your Fears" and not be intimidated by anything (Figure 26) the blog creates the message that by improving the self and overcoming internal barriers, everybody can achieve anything. (Rottenberg 2014: 423-424)





Figure 26: 'Face Your Fears' - blog 3

Besides its own parent code, *personal impr* is strongly linked to *solo trips* and is mostly represented in *blog 2* (20.8%) and *blog 3* (47.9%). It relates to instances where the audience is encouraged to grow as a person and change in a way suggested by the blogger to become happier and more successful, be responsible for their own happiness and not a 'victim' of circumstances. (compare Baker 2010: 190) Similar to that, *life impr* includes suggestions to improve lifestyle and habitual choices. It is most often found in *blog 3* (24%) and *faq blog* (16%) and most connected to *travel* (12c.o.) and *solo trip* (8c.o.) as well as *self-dependence* (9c.o.), *lifestyle* (7c.o.) and *tips& guides* (7c.o.).

*Skill improv* is predominantly represented in *faq blog* (51.5%) but also in *about 2*, *blog 5* and *home* (12.1% each) and is conceptually linked to *blogging* (15c.o.) and *business/work* (9c.o.) as well as *self-dependence* (11c.o.) and *tips& guides* (10c.o.). It encourages the audience to improve on their skills to become more efficient and successful entrepreneurial selves as demanded the neoliberalist/postfeminist value system, (compare Litosseliti, Gill & Favaro 2019: 8; Kauppinen 2013: 133), as in "Grow your blog, improve your photography skills [...]" (*start*), but also to improve on interpersonal skills, like communication as in Figure 27.

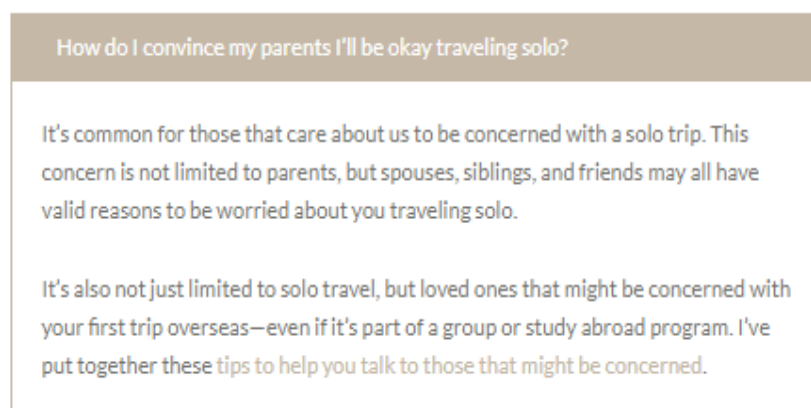


Figure 27: Improve communication skills - faq blog

## 6.4. Visual In-Depth Analysis

With modern media in general and with online media in particular, the visual mode is becoming more and more important. Besides multiple other visual elements the analysed corpus contains 266 photographs and 97 symbols. This chapter investigates general aspects of visual design (Table 11: Data Information - Images and Design Elements) and the photographs on the website according to style, colour and topic. (Tables 12-26)

### 6.4.1. Overall Visual Design

Generally, the website can be described as elegant and playful. It is carefully designed with scrapbook-style elements like scribbled notes, stamps, or pieces of tape, (compare Figure 29) while at the same time retaining an elegant, sophisticated look. Besides a clear overall structure, this sophistication is mainly achieved through professionally edited images and the colour scheme using light colours and earthy tones usually with rather low differentiation.

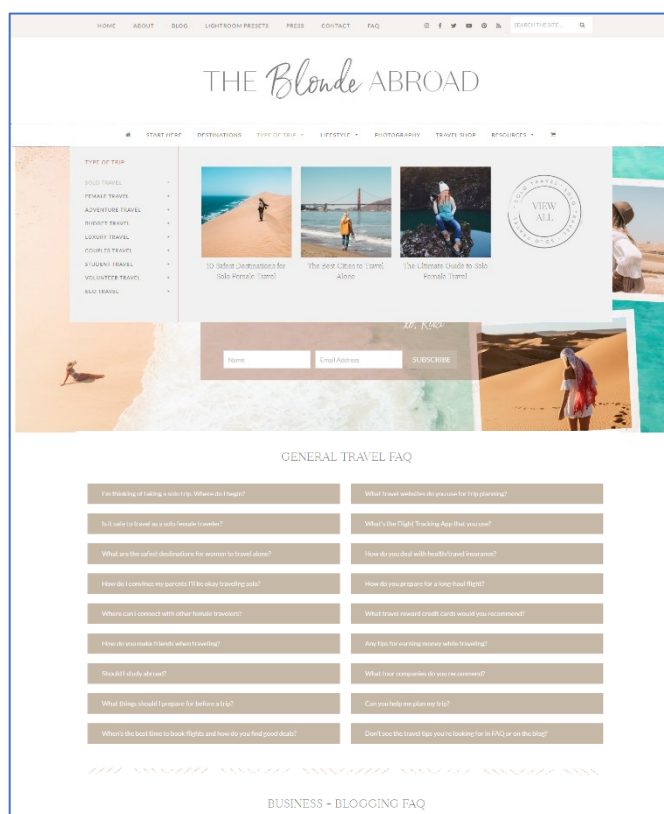


Figure 28: 'General travel FAQ' and dropdown menu - *faq*

When it comes to the amount of detail that went into the design the subpages can be categorized similarly to the structural categories. First, *faq* and *press* (earlier the *purpose specific* pages) are the most clean and straight subpages. (Figure 28) They contain no images or symbols except for the header and 48 logos in *press*. The only playful design elements can be found in the header image and the menu. Both are designed to be as clear and well-structured as possible, as they contain a lot and rather specific information.

Second, being featured in every subsite, the *menu+* (Figure 5) is part of the design of the whole website. Besides the images in the dropdown parts 'Type of Trip' and 'Lifestyle' and the social media banner in the bottom menu, the whole *menu+* is kept

in neutral colours. While still being rather clean and purpose specific, it contains some more design elements, such as the stamp-like symbols (22x) in the 'Type of Trip' dropdown. (Figure 18, 28) The bottom menu contains simple text links on the left and rather more playful features on the right to match the overall design. The bottom most menu bar (copyright, privacy policy etc) as a sort of technical appendix is visually most separated from the rest of the website by small white font on a dark grey background.

The next category, containing the *blog post structured* pages, also features rather few playful design elements. While *about 2* has no such elements, the others do have a well-designed title image as well as some small designs like lines separating the text blocks, handwriting (especially as titles in blog articles) and some polaroid picture frames. (compare Figure 7) They also include a sidebar, which makes them feel a little more integrated into the whole website design. Overall, however, they do seem less carefully designed than the other parts of the website.

The last category, the *entry pages*, is the most interesting when it comes to design elements and sets the style for the website. While *home* is the least playful of them, *start* (Figure 29) seems to show the most detail and the highest density of scrapbook-design elements. The Images are framed and askew, there are notes scribbled over them to make it look like a collection of memories and ideas, the different parts are connected by a line rather than visually separated. Despite being rather short, *contact blog* and *contact work* also adhere to this category as they are designed to look like postcards.

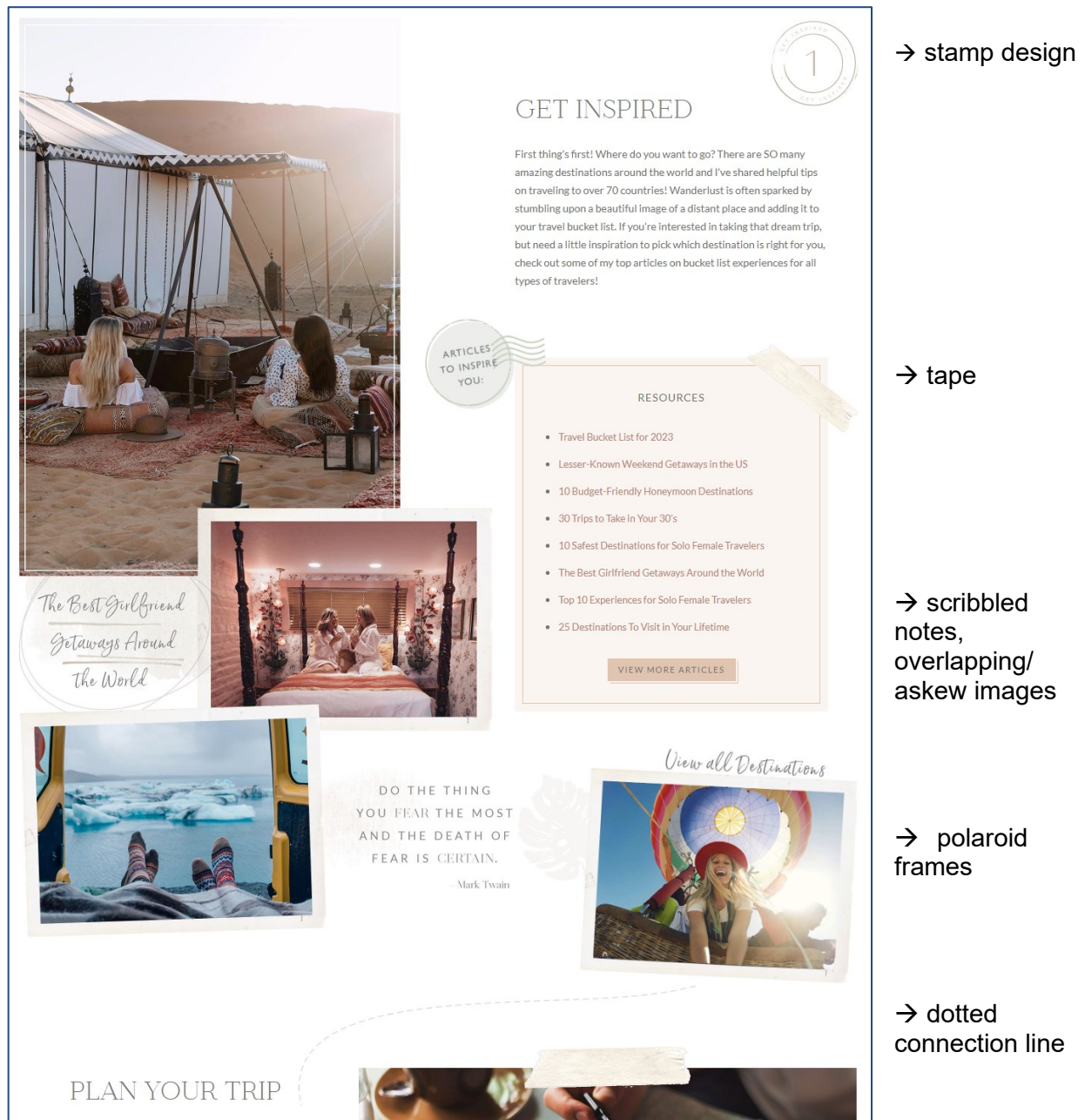


Figure 29: '1. Get inspired' - start

The playful design is used to tie the different parts of the website together and at the same time give it the informal air of anecdotal private information instead of only a well-structured business. The scrapbook-elements, polaroid frames and handwritten notes do not only add a personal touch but also a nostalgic image of travelling and adventure, of breaking out of the restricted, technical, well-organised present into a romanticised past. Social and environmental issues of travelling are excluded from this idea, similar to what Swan (2017: 283) describes for a coaching website.

### 6.4.2. Font and Text Design

The text colour is coherent with the rest of the design colours, featuring neutral tones and rather low differentiation. The main text is kept in grey on white ground while some parts, like titles or links and references are highlighted in earthy tones, which are the same ones that are used as background in some accentuated textboxes.

The main text uses a clean, rather round font. Titles and some accents are often kept in a different, a little finer font with serifs. Both carry connotations of elegance and sophistication while at the same time being down-to-earth. (compare Ledin and Machin 2020: 135) To contrast that, the design includes elements in a handwritten font (98x), which is often used to highlight notes or titles. This intensifies the scrapbook-style identified above and somewhat ties in the less carefully designed pages (e.g. *blog style* pages as in Figure 7). Handwritten elements are considered ‘personal’ and casual, conveying authentic accessibility and closeness, as well as a feminine and emotional touch. (Ledin and Machin 2020: 135, Swan 2017: 284) They are most prominent in the *entry pages* and the *blog* posts (almost exclusively used for headlines), while the *special purpose* pages, *lgthtr.prst* (2x), *faq* (1x) and *press* (0x), have little to none and thereby carry more technical, business-like connotations.

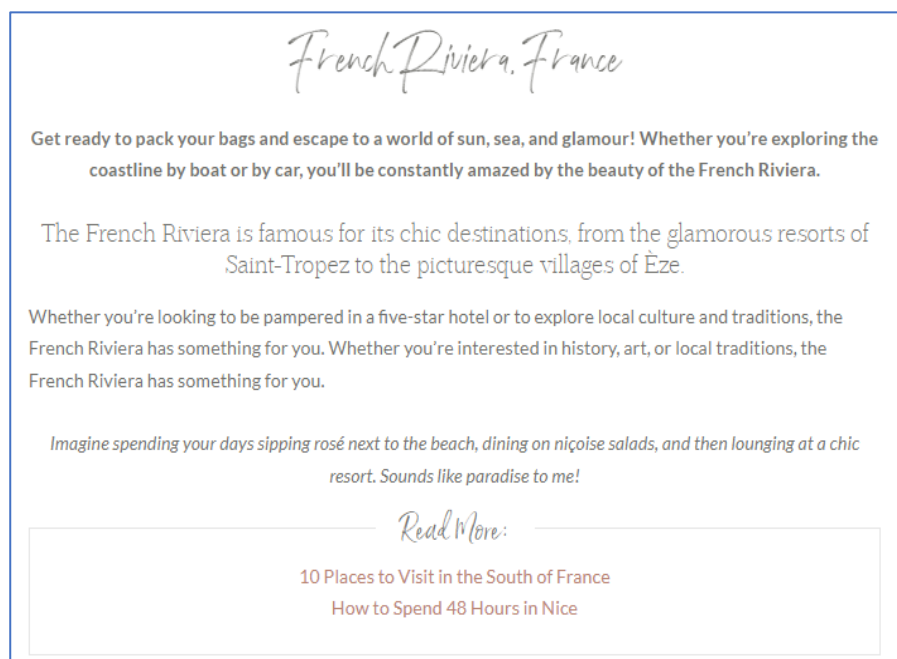


Figure 30: 'French Riviera. France' - *blog 1*

Besides colour and font size, boldness and slope vary quite a lot in some subpages. Mostly this goes hand in hand with the scrapbook-design elements and adds to the impression of playful but elaborate design. However, especially in the less playful blog posts the variety of font sizes and modifications could be interpreted as



overcompensation for the lack of detail in other aspects. In Figure 30, for example, three fonts, four sizes, two colours as well as regular bold and italic text are combined in one rather short excerpt. This phenomenon is most pronounced in *blog 1* but can also be found in all other blog style pages. While this might be intended to convey fun and positive excitement, it might also add additional notions of haste and carelessness in the design of the blogposts.

#### 6.4.3. Images

All the ‘images’ discussed below are photographs that are featured on the TBA blog. The only non-photographic images featured on the website are 97 small symbols, like globes, planes and stamps, four postcard designs (*contact work*, *contact blog*, *home*, *about*), and the one world map design in *home* (Figure 9), that all fit well into the ‘scrapbook’ design discussed above.

While some aspects, such as counts and size have been analysed manually (Table 11), the codes for topics and colour have been tagged in *Dedoose* (see Codebook, Appendix III) and organised in code count (Tables 12-26) and code co-occurrence tables (Table 23-27). Some images appear in the blog multiple times, like the blogger smiling at the audience from a hot-air balloon in Figures 29 and 41.

Generally, the images on the website are well integrated in the design and seem quite professionally shot and edited. The implication that the blogger shot and edited all the pictures by herself illustrates her proficiency in this field and gives her more legitimization as an expert. Only 21 of the 266 images seem ‘less’ edited than the others, appearing mostly in *about 2* and the *menu+*.



Figure 31: ‘A very Cusconian Christmas’ - *about 2*

Of those, only 10 seem all ‘natural’ in the sense that they seem less professionally composed and styled. (Figure 31) Five of the natural images appear in *about 2*, which expresses authenticity as a ‘regular girl’, three are in the ‘volunteer-travel’ and ‘budget-travel’ sections in the *menu+*, depicting a relatable and less glamorous style of traveling.

76 images are visually framed in some way, especially in the above-mentioned *entry pages* (*home*: 22 and *start*: 16, *about*: 10) and *lghtr.prst* (11). Most of the image

frames in these parts are a continuation of the styles discussed above. With only one exception the frames in the blog articles are all the same polaroid-template, which are used as a (rather isolated) attempt to integrate these pages into the overall design.

### *Distribution and Size*

There are a total of 266 images in the corpus, most in *menu+* (18%), the entry pages *home* (13%) and *start* (7%) and the *blog* posts (9-10% except *blog 4*). The very short (*contact blog* and *work*) and more technical (*press*, *faq*, *contact guest*) pages have no images beside the header.

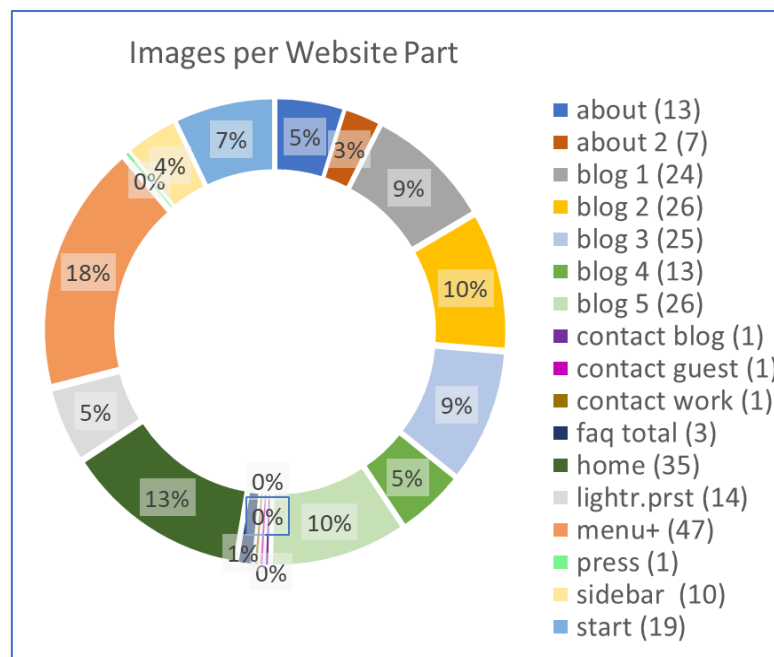


Figure 32: Images per website part including total image count

The size is not easily defined, as screen sizes and zoom settings vary. A comparative system that spans from *small* (more than 4 images fit into one screen) to *x-large* (the image spans the whole screen horizontally or vertically) was applied here. (Table 11/Figure 33) Generally, the images on the website are rather large and prominent. Comparatively small images are mostly used for links, like in the *menu+* or *home* and for affiliate links in the blog articles. The majority is medium to large, especially in the entry pages *start* and *home*, as these sizes are the easiest to integrate in the complete design. The XL images are mostly header or title images.



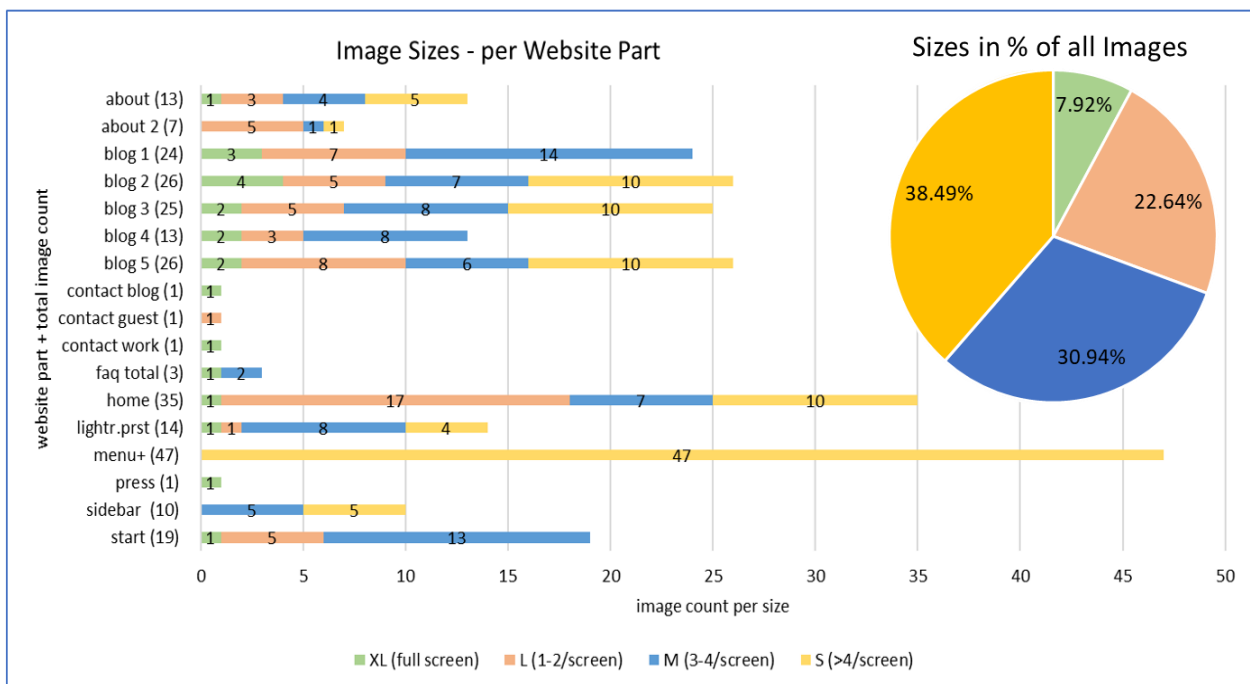


Figure 33: Image sizes total and per website part

### Colour Palette and Modifications

To give an overview of the colours in the photographs they have been categorized into 6 colour tones plus 'colourful' (more than two prominent colours) and tagged with 1-2 colour codes each. (Tables 12, 13 and 14) In accordance with the colour scheme of the general website design, earthy and neutral tones were most prominent (*earth tones*: 38.7%, *neutral*: 24.8% of all images). This contributes to the coherence of the unexcited/sophisticated tone of the website design. (Ledin & Machin 2020: 91) Beside those, the most common colours are blue (25.9%) and green (17.3%), which co-occur with each other quite often (18c.o.) and carry connotations of nature, life, and well-being.

Only 15 (5.6%) of the 266 images were tagged as more *colourful* and only 40 (15%) showed a rather higher saturation or more intense colours. Saturation was most often heightened with *blue* (22c.o.) and *green* (13c.o.) images. While brighter-coloured images are the exception, this makes them stand out more and heightens their connotation of vibrance, vitality or fun, sometimes even notions of exaggeration and surreal beauty. (Figure 34, compare Ledin & Machin 2020: 106)



Figure 34: High saturation in 'Assure Your Loved Ones' – blog 2

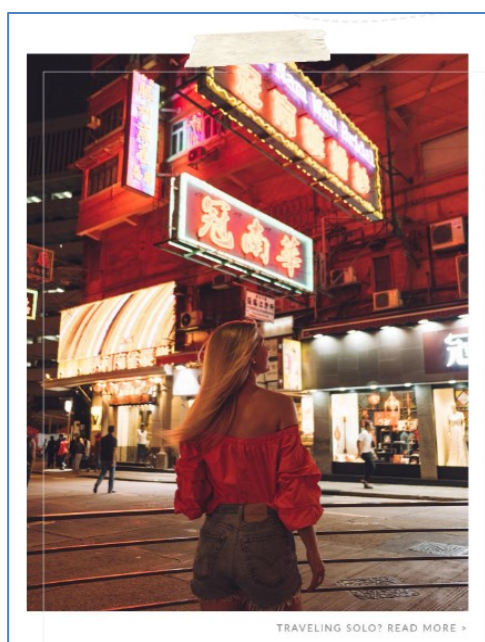


Figure 35: 'Travel Tips' - start

While actual frames are used to draw attention to text and images, there are also some other methods to change the focus of attention. In our corpus 21 images show a more or less blurred background and four are focused on the background with a distinctly blurred foreground. This could be interpreted as artistic play on photography, showing the blogger's creativity and professional skill (Van Nuenen 2016: 204) and might also add layers of meaning, such as movement and activity in Figure 35, where liveliness and excitement are also suggested by the bright colours.

Besides that, the semantic focus of an image can also be changed by the background context. 85 Images in the analysed website parts are somewhat (or completely) *decontextualised*: it is the (somewhat idealised) person, object or activity, that is important, not the place or context. (Ledin & Machin 2020: 69-70)

Most decontextualized images feature products for sale (*accessories/stuff*: 38c.o.), like the affiliate links in the blog articles (30x, Figure 36) that are shot before a plain white background, and image links in the *menu+* (13x). Besides objects for sale the decontextualized images are most often



Figure 36: 'Shop my travel essentials' - blog 3

focused on the blogger herself (24c.o., Figure 38) or about blogging (17c.o *workspace/tools*, Figure 21; c.o. all of *working/blogging*), where the focus is on the activity rather than the location. Swan (2017: 288) has described “the use of women against decontextualized backgrounds” as a trope of postfeminist stylistics which express that the desirable female beauty standards are not linked to social, economic, or other contexts. While she rather talked about complete decontextualization, also the focus on the blogger before a beautiful scenery carries notions of the female body as an object to be gazed upon.

### Topic Areas - Places

112 or 42% of all images are set in natural places (mostly in *menu+* (19.6%) and *home* (16.1%)) that connect with the freedom and natural beauty of travel. They most frequently feature *beaches* (47x) and promote typical travel and holiday imagery of summer and warmth. 17% (46x) of images depict a *city/building*, alluding to city trips and cultural experiences. Places in general are quite frequent in *blog 1*, which is about travel destinations. (Tables 18-20)

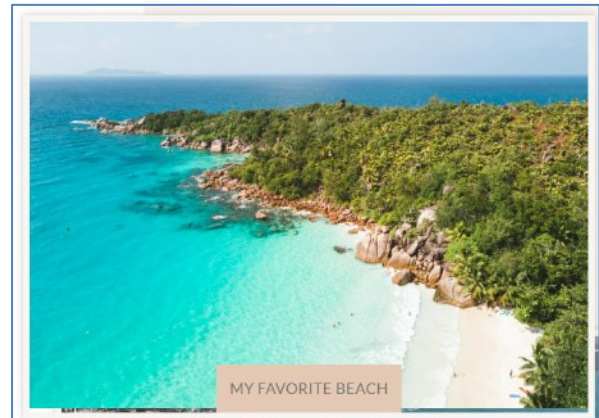


Figure 37: Places: 'My Favourite Beach' - *about*

### Topic Areas - People

*People* (Tables 15-17) are depicted in 61% (163) of all images, of which most are the *blogger* (53.7%, 143x). 124 times the *blogger* is shown by herself, 17 times with someone else (c.o. *blogger/other*) that is closely visible and 11 times with indistinct other people in the background (c.o. *blogger/anonymized*). This undoubtedly puts the visual focus of the blog on the blogger and her individuality. (Ledin & Machin 2020: 48)

The distance of the participants to the camera has been categorised comparatively, similar to the size. In most images the participants are medium-close (91x) to medium-distant (49x) from the camera, (Table 11) meaning the participant seems to be in talking distance, or a little further but still clearly visible and distinguishable. This makes the depicted person the more dominant topic of the image rather than the place. There is one real close-up of the bloggers face and four images of only legs, which might be an 'artsy' social media trend.

The message of an image can be influenced by the gaze of the participants. (Ledin & Machin 2020: 81-82; Martínez Lirola & Chovanec 2012: 497-498). In 20 'demand' images (compare Figure 31, 41) the blogger is looking directly into the camera, addressing the viewer, building a connection with them, and inviting them to learn more about them as in *about 2* (30% of all demand images). (compare Tomášková 2015: 90) 133 instances are 'offer' images (e.g. Figure 35, 38), which give the viewer the opportunity to look at the image without being watched themselves, increasing "the promotional effect through their implicit persuasive power" (Tomášková 2015: 90)

Within the 'offer' category 32 are 'potential contact' images, meaning that the gaze is only slightly turned away. (Ledin & Machin 2020: 81-82) These still engage the viewer, but in a more subtle, less demanding way. Often the blogger is *smiling/posing* (23c.o.), sometimes even giving the impression of flirting with the camera. (Figure 38, title banner image in Figure 1) Connecting the content with aspects of professional modelling,



Figure 38: Potential contact - blog 1

*potential contact* occurs most often in the *entry pages* (*home*: 18.8%, *start*: 12.5%), *lgthr.prst* (12.5%) and *menu+* (15.6%) as this is where the blogger presents herself, the website, and her photography skills as fit for a professional social media career.

Another interesting aspect connected with the postfeminist sexualization of the female body is *nudity*. Although generally most images are depicting *normal clothes* (92), 55 instances can be considered partial nudity (the blogger is wearing very short skirts or pants, shoulder- or back-free tops or similar). This carries connotations of summer and warmth (*beach*: 17c.o.) but also shows a tendency of the blogger presenting her body to be gazed upon. There are also 16 instances of participants in swimwear, most of which are offer images (12 c.o.) and are taken at or in water (*beach*: 9 c.o.; *water*: 2 c.o.).

### *Topic Areas - Activities*

Most of the images show the blogger *smiling/posing* for the camera (54x/20%, Figure 38, 45) or posing as enjoying the view or looking at something (*viewing*: 44x/17%, Figure 41, 43), connecting to the commodification and consumption of spaces typical for discourses of tourism. (Michelson & Valencia 2016: 243, 253) Another 17 (6%) show the participants *relaxing* and only very few images depict some movement as in *moving/walking* (20x/8%, Figure 46/center) or more active employment such as (a wide definition of) *sports* (13x/5%). This aligns with women being depicted as passive in tourism marketing websites (Kling, Margaryan & Fuchs 2018: 11-12) where "female-oriented" (ibid 2018: 11) activities revolve around calm engagement, "comfort, relaxation and hedonic consumption". (ibid)

The blogger is portrayed *interacting* 19 times (7% of all images), 14 times with people, 5 times with animals. The categories that support the professional status of the blogger are *taking photo* (10, Figure 18/right) and *working* (3). However, they are all

rather infrequent visual topics in general which marks the visual focus of the blog on tourism and the blogger as a commodified brand-subject.

### *Topic Areas - Objects*

In the object category 66 of the 138 tags are *accessories/stuff*, which contains mostly objects for sale in the *blog* articles (compare Figure 36) as well as *workspace tools* (18), depicting blogging workspaces and tools associated with that. (Figure 43) Just as *working* (50%), *workspace tools* (66.7%) appears most frequently in *blog 5*. It is interesting that the connection to the blog as a business and work is much more often made through the objects than the participants or activities in the images. This might be interpreted as shifting the focus of attention away from the actual work and towards positively connotated images like material goods (compare Sullivan & Delaney 2017: 852) or the reward for work through the pleasures of travel. Other object categories are animals (20), monument/art (18) and room/hotel (14), which all connect to travelling and experiencing culture and nature.

## 6.5. Cross-Modal Construction of the Blogger Persona

Besides verbal and visual semantic meanings, framing, salience and structure influence the messages of a multimodal text. (Ledin and Machin 2020: 170) This chapter is concerned with the creation of meaning through the combination communicative choices of different modes. The verbal, visual and structural elements are considered to examine how the blogger persona is constructed through their cross-modal interplay. Additionally, excerpts of the website analysed more closely to illustrate the discussed concepts.

### 6.5.1. Prominence and Information Structure

Between an average of 70 words per image on the website and the visual integration of features like links and buttons, it cannot be denied that the website is strongly image-led in general. (compare the visually-led university homepages in Tomášková 2015: 88) However, there is some variation between the website parts. (Figure 39) While *menu+* (and *sidebar*) and the *entry pages* are heavily image-led, the purpose specific pages are more word-heavy, especially *faq*, which as a question-and-answer page has no images except in the title banner. (compare also findings in Tomášková 2015: 93)



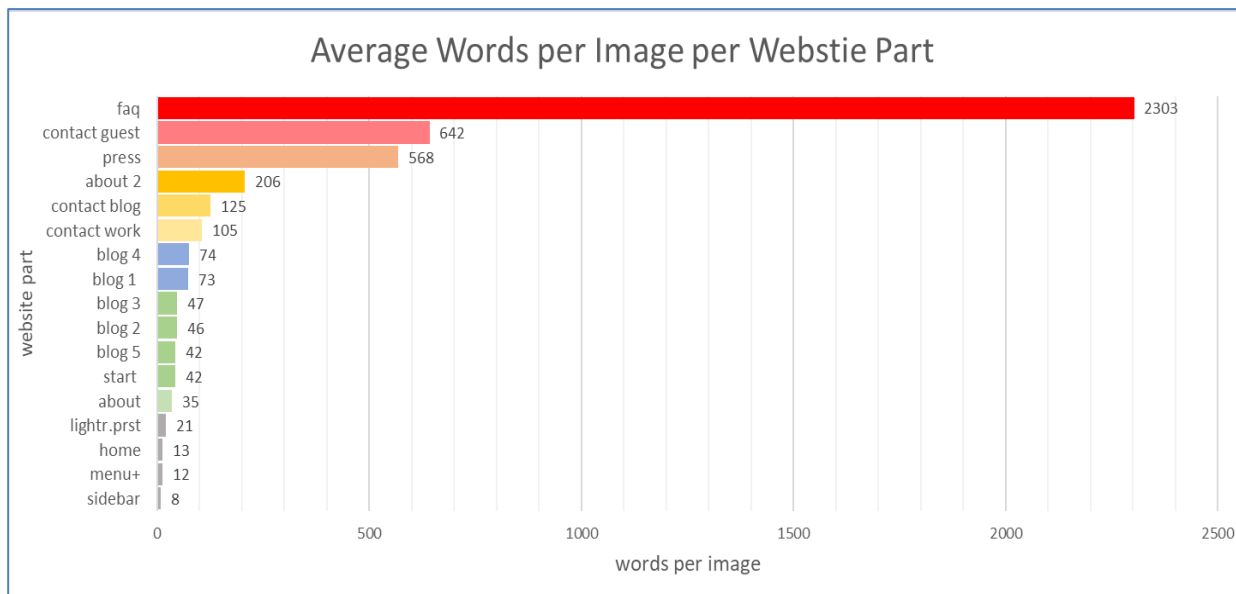


Figure 39: Words per image per website part

What seems to be noteworthy is that, despite being expected to be the most informative parts of the blog, the blog articles are also clearly image based, with relatively large images accompanied by small text blocks. (compare Figure 7, 12, 21). This again links the whole website to (image-led) genres of tourism and advertisement. (compare Tomášková 2015: 88)

Besides the sheer amount and size of images, the whole structure of the website is based on visual elements, using colour, size, font and frames. Image and text are often spatially linked and overlapping to tie information together and guide the readers' attention. (compare Figure 29) Even in the less image-heavy pages, like *faq* and *press*, attention paths are determined by framed blocks that make up the 'tile' structure. (compare Figure 28)

All links are visually foregrounded through colour or frames. 32% of links feature an image (230/86% of images are links, Table 11) and many others are well integrated in the design, as for example the 'back to top' link in the bottom menu (Figure 5). Sometimes a large area of the screen, including text and multiple images, functions as one link, like the whole left block in Figure 29. This visual information can help "[t]ransforming generic links into specific links" (Tomášková 2015: 93) by "providing supportive specifications" (ibid), as for example by narrowing the term 'beach' the in the 'favourite beach' link in Figure 41 or visualizing the 'lightroom presets' advertised in Figure 44.

### 6.5.2. Code Co-Occurrence

Coding the content in a mixed-method software like *Dedoose* allows us to take a closer look at the co-occurrence (c.o.) of image and verbal topic tags (Tables 28-32) where the text and image content spatially overlaps. 147 of the images have a proper title, description or note next to or directly on the image (*text with image*, Table 21-22). Most of them are links to blog articles, as for example in the “Type of trip” section in the *menu+* (Figure 18) or the suggestions in the end of the blog articles (Figure 45). The title/description texts are often in frames overlapping the image (63x/43% *text on image framed*), and 16 times (11%) the text is written directly on the image, like in the ‘scrapbook-style’ pages described above (Figure 29) or in the title images of the blog structure pages (Figure 7).

Most overlaps of *text with image* are concerned with *travel* (103c.o.) and *tips&guides* (50c.o.), as the obvious main topics of the blog. But there is also a connection with *promoting* (31c.o.) and *fashion/accessories* (22 c.o.) as well as *business/work* and *blogging* (20c.o. each). Overall, this shows a tendency of the image links to lead to either expert guides about travel and work or suggestions for purchases.

Concerning the content of the images, the most frequent topical overlaps are found between *object* and the verbal topics *lifestyle* (8c.o., 20% of all *lifestyle* tags), *promoting* (18c.o., 17% of all *promoting*) and *fashion/accessories* (12c.o., 10% of all *fashion/accessories*). The *blogger* is often featured when *promoting* (21c.o., 20% of all *promoting*) or *selling* (9c.o., 19% of all *selling*) something. This supports the idea of the blog being a commercial platform and the blogger an advertiser.

Another overlapping category is *femininity* with images of the blogger, (14c.o., 17% of all *femininity*) *with nature* (15c.o., 18% of all *femininity*) which goes in accord with stereotypes about femininity being connected to the female body, nature and emotions. (Ledin & Machin 2020: 135; Kling, Margaryan & Fuchs 2018: 3)

### 6.5.3. Femininity and Professionalism

Performing ‘successful femininity’ in a postfeminist and neoliberalist sense, as being emotionally and financially self-sufficient while remaining feminine enough to be acknowledged as a woman, is a challenging task. (Gill 2017: 619) As can already be inferred from three intra-modal analyses, the construction of a professional but still feminine persona is a prominent theme of the blog, achieved through the combination



of different fonts, structures and writing styles as well as feminine poses and attire in the photographs.

The first element that catches the visitor's attention is the large logo and blog name as part of the *menu+*. (Figure 1, 5) It features the title *The Blonde Abroad* in large grey letters. What is interesting, is that the word 'Blonde' is written in a handwriting font and (most probably intentionally) designed to resemble the *Barbie* logo (logowik.com), especially in the slope and the first letter.



Figure 40: TBA logo compared to Barbie logo (adapted from logowik.com)

The resemblance together with the blog-name itself trigger a mental connection with a pretty, blonde Barbie doll (compare Ledin & Machin 2020: 52), that goes on a trip. It implies notions of youth and conventional beauty being connected to or even a prerequisite for success (compare Banet-Weiser 2012: 86; Dobson 2014: 101). The blogger intentionally draws parallels between herself and the Barbie doll as being a successfully feminine, beautiful women, while also positioning herself as less 'girly' and childish and as sophisticated enough to successfully participate in the modern business world by choosing neutral colours instead of pink and combining the handwritten 'Blonde' with a more sophisticated font in the rest of the title.

Depending on individual screen settings, the header image usually spans the full screen width. It features a handwritten "Welcome to" and some playful hand-drawn designs (floral and snowflakes, compare Figure 1, 2). These 'feminine' design elements together with the visual content of the images, with the flirty (potential contact) pose of the fashionably dressed blogger in the left and the affectionate contact with the dog in the right image, convey playful emotionality and approachable sensitivity. At the same time the use of a 'dictionary definition' template for the description of the blog describing it as an "award-winning solo female travel blog" (*home*) suggests the confidence and assertiveness of a professional businesswoman, which is also underlined by the neutral, straight font and colour choices.

#### 6.5.4. Authenticity and Audience Connection

The website is quite directly addressing and engaging the reader for commercial purposes (Tomášková 2015: 87), verbally using second person pronouns and imperatives, visually through *demand* and *potential contact* images to make contact and build a connection. Together with the use of (albeit infrequent) 'natural' images, handwriting elements and overall non-linear design, as well as casual language and greeting formulas, these features contribute to the construction of an authentic blogger persona. This authenticity is supported by insights about personal history and feelings of the blogger, creating the illusion of a friend talking to her peers. Similar observations have been made by van Nuenen (2016). As expected, these aspects are most pronounced in *about*, *about 2* and *faq personal*.

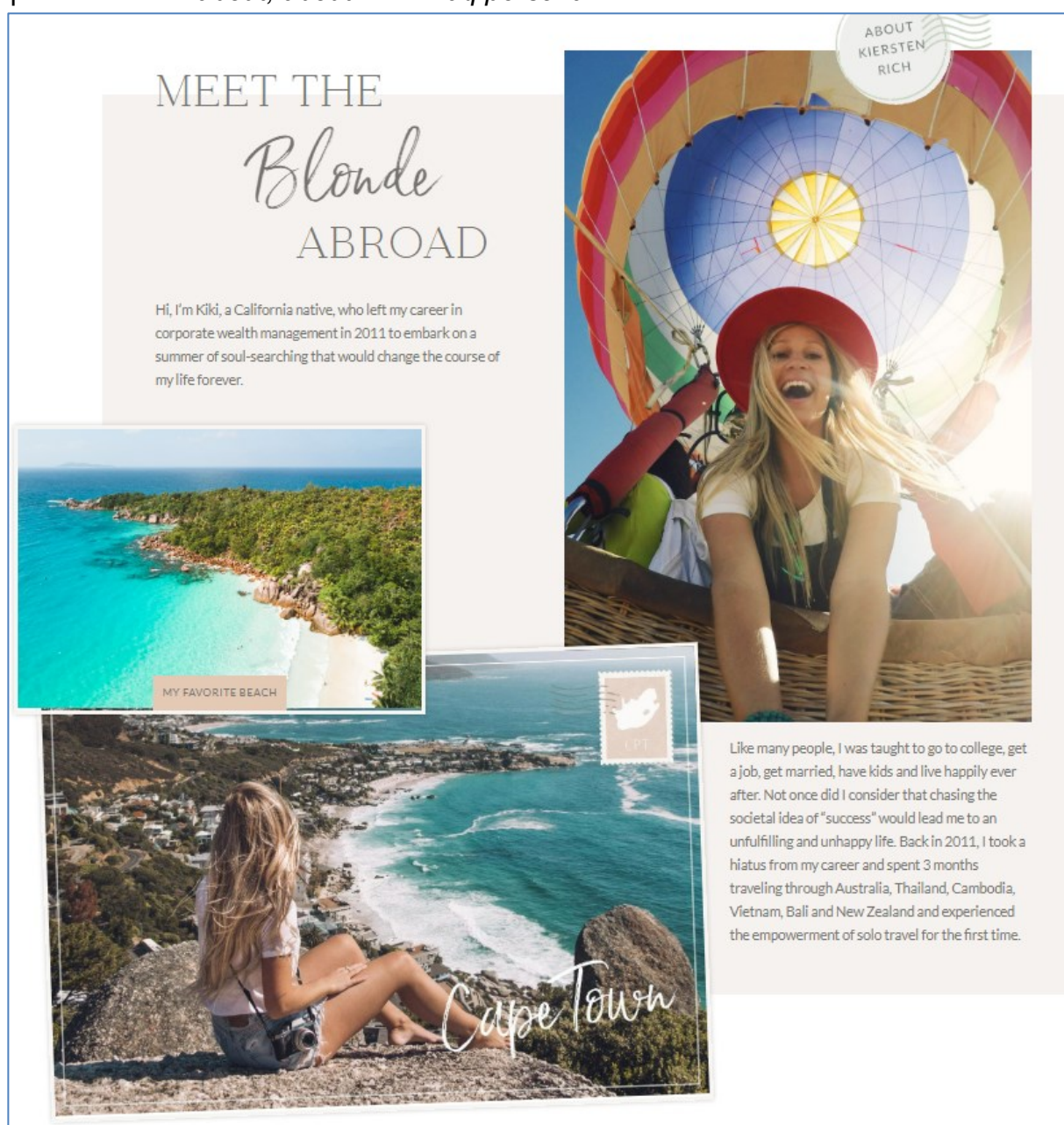


Figure 41: 'Meet The Blonde Abroad' - *about*

In the excerpt from the *about* page in Figure 41, for example, the blogger is addressing the audience through the imperative in the title, the direct address (“hi”) in the text and the demand image (top right). The text is visually connected to the images through the frame shaded in grey. The personal information in the text suggests that a rather conservatively focused (unhappy, corporate) past was left behind to develop a new, more genuine identity and find fulfilling freedom in a blogger’s life, comparable to what Sullivan & Delaney (2017: 845) described as transformation into a ‘new’ life of financial and personal freedom. The non-parallel and non-linear overlapping frames and the handwriting can be interpreted as an allusion to the casual playfulness and fun of this new life, as do the open smile and vibrant colours in the pictures. The blue and green colours of nature in the images symbolise the more healthy and natural life the blogger is leading now. The postcard design in the bottom image implies a personal connection to the reader as the addressee, while the view could be interpreted as the audience looking at the beautiful perspectives (literally and figuratively) together with the blogger.

#### 6.5.5. Professionalism and the Expert Position

Besides *business/work* and *expert position* being core topics in the texts, the blogger uses many other resources to create her professional persona. Verbally, the use of a diverse lexicon in general shows proficiency in writing and quite specific formal vocabulary is used to emphasize her expertise, especially in the more purpose specific website parts. (Figure 28, 42) These are aimed at a more professional (non-consumer) audience and use a less image-led and more organised structure and design. The professionalism of the website is also underlined by elements such as *disclaimers* about revenue and the structure of her team (Figure 22), as well as the links to features, accolades and similar, like in the *press* page (Figure 42), where partners are represented by their logos in a rather staid, serious style.

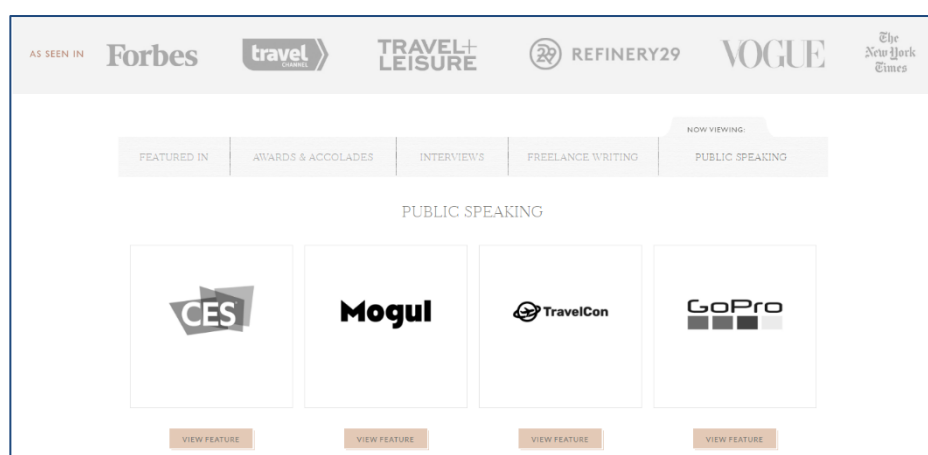


Figure 42: Logos in 'Public Speaking' - press



Additionally, sophistication and expertise are visually expressed through the subtle, low differentiation colours of the design features and fonts, and the overall non-flashy colours of the professionally composed, shot and edited images.

The blogger's current professionalism and sophistication are underlined through opposition and contrast in some of the images in *about 2*. The 'natural' images (Figure 31) depict a regular amateur tourist that she was before becoming a professional traveller as in the rest of the homepage. Additionally, two demand bikini shots (Figure 43) are used to emphasise the stark contrast between the search for balance in her 'old life' and her more refined and classy present style. They seem flashy and artificial and are presented as features in other magazines from her 'Hollywood life' that she left behind.

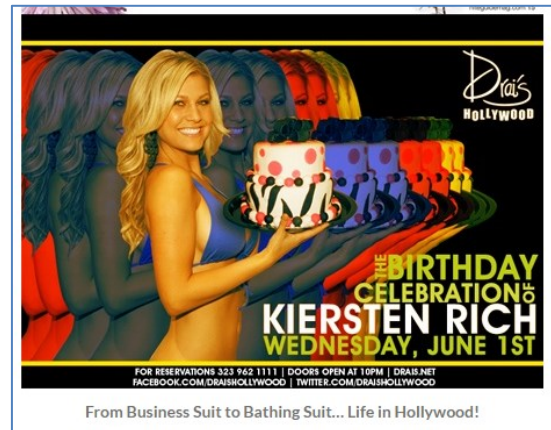


Figure 43: 'Life in Hollywood!' - *about 2*

Compared to the excerpts from *about* (Figure 41) and *start* (Figure 29), which construct a fun and authentic traveller persona, the structure in *home* as in Figure 44 gives a more organised impression. While frames and boxes are still overlapping, all lines and frames are organised and parallel and even the stamp symbol is well-aligned.

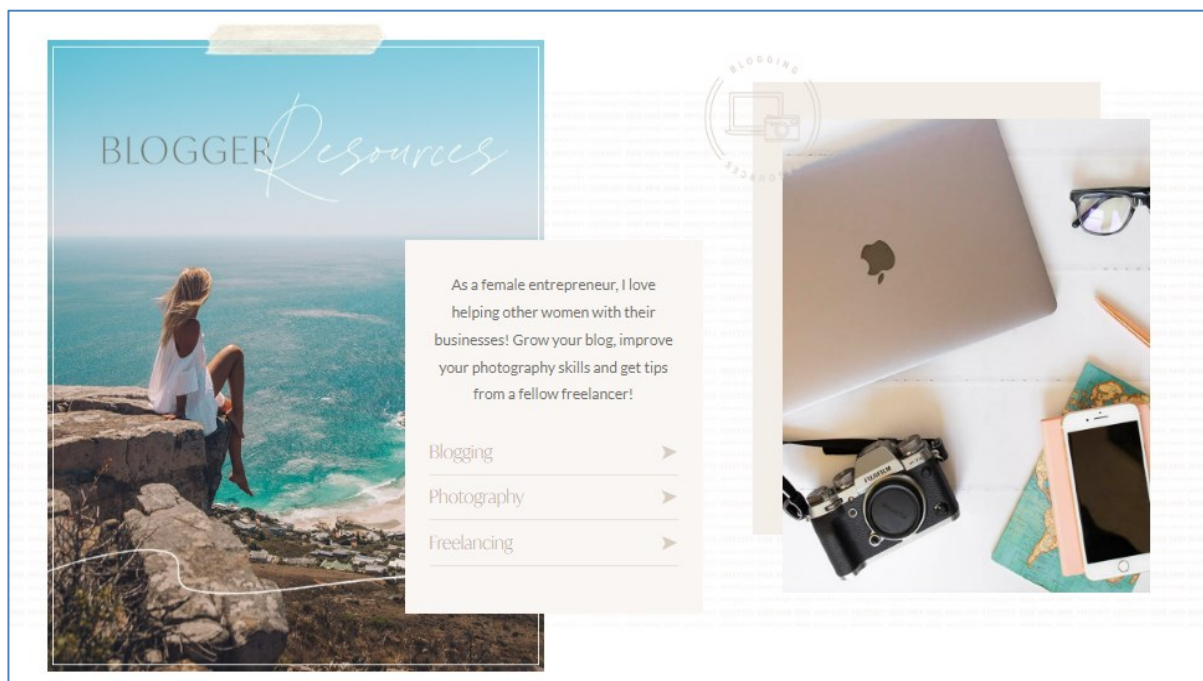


Figure 44: 'Blogger Resources' - *home*

The text box in the centre is visually foregrounded and the blogger positions herself not as a free-spirited traveller but as a businesswoman who is experienced enough to

help others improve while at the same time keeping an eye-level connection as a “fellow freelancer”. The arrows with the links in the text box point at a decontextualized image of blogging tools and a passport forming a literal connection to the verbal content of working while being independent of the location. In the offer image on the left a beautiful vista conveys freedom and nature parallel to freelance work as more natural than a corporate office job. It also suggests the gaze towards a promising, open future full of opportunities, which the blogger can help achieve. The colours in the images are less vibrant and carry more restrained and organised connotations than in Figure 41 or 43. This staid professionalism is also tangible in the title “Blogging Resources” and the theme of a professional “entrepreneur” in the text. The fine handwriting in the title and the blogger casually posing in a rather revealing short dress add notions of femininity and a focus on the female body.

Interestingly, the blog articles themselves seem to be least representative of the professional execution of the blog. They are structured in a simple template, use few design elements and are written in a rather repetitive, uninformative style, marking them rather as a side product than the core output of the blog.

#### 6.5.6. Commercialism and Advertising

The blog is presented as a rather commercial website in which the blogger simultaneously functions as a brand product and salesperson. (compare Banet-Weiser 2012: 72) The strong connection to the language of advertisement can be seen in the frequent use of imperatives to prompt the audience to ‘get’, ‘read’, ‘buy’, or consume something, as well as in the density of positive words and imagery. (van Nuenen 2016: 195; Martínez Lirola & Chovanec 2012: 500) Negative experiences are hardly mentioned, except for the escaped ‘corporate past’ (Figure 41) or the hard work (Figure 23) that was all worth it in the end. From a visual perspective, almost all images are well-designed, artificially posed and polished pictures, emphasizing immaculate aesthetics over the reality of individuality or blemishes, which is also a common practice in advertisements.

The commercial purpose of the blog is additionally underlined by the frequency of sales links to the blog’s own brand products or other affiliate goods and services. The most explicit source of income for the blogger is selling her own brand products, such as decorative prints (Figure 7 in the sidebar) or ‘lightroom presets’ used to edit images as in Figure 45.

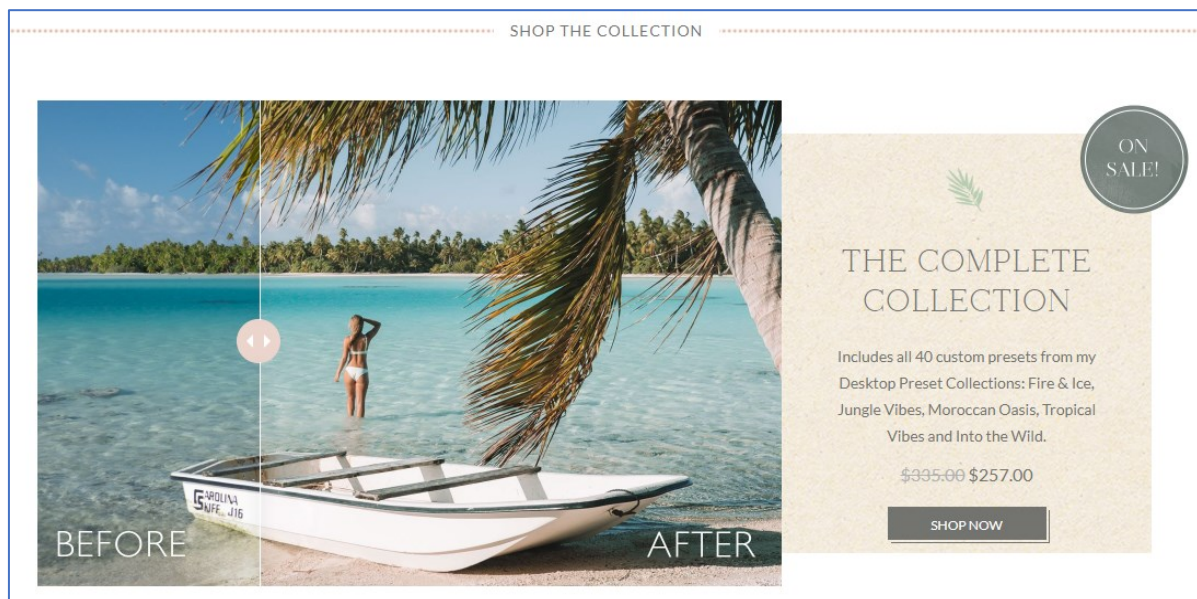


Figure 45: Shopping incentive: 'The Complete Collection' - *Ightr.prst*

There are multiple parallels to conventional advertisements (compare Martínez Lirola & Chovanec 2012: 500): the use of explicit prompts (“shop now”), the use of incentives like the possibility to get the “complete collection” and reduced prices, design features like “on sale”-stickers as well as the visual presentation of the improvement the product would bring to the consumer. But it is more than the product itself (the possibility to improve your pictures) that is advertised here. It is also the blogger brand implying a promise of beauty, luxury and freedom, triggering “an identification or the desire to identify with the person (woman) depicted” (Martínez Lirola & Chovanec 2012: 488) as is typical for images in advertising. The topic of the image, a picturesque tropical beach and the blogger posing in a bikini, implies the beautiful future the purchase could enable, which is even more bright and presentable in the “after” part of the image.

#### 6.5.7. The Blogger as a Brand

“Because Postfeminism has been almost seamlessly incorporated into consumer culture, it is a particularly rich context for girls and women to build a self-brand.” (Banet-Weiser 2012: 56) Besides selling her own products and advertising other (affiliate) goods, the blogger is branding and advertising herself, presenting her body and her lifestyle as an idol-like beacon of success and fulfilment, expressed, for example, in the featured question “You’re literally living my dream. How can I be like you?” (*faq blog*). The constant work and self-discipline that are required for the construction of a brand persona are largely unexpressed. (Duffy & Hund 2015: 6-7) If the blogger admits *to hard* work or difficulties, it is not primarily a report of personal struggles but rather a means to gain authenticity and thus make the advertising messages more believable.



While verbally the blogger's experiences as a traveller as well as a businesswoman are addressed, the images rather seem to focus on model-like self-staging (*smiling/posing* and *viewing* make up 36.8% of all images and c.o. with 68.5% of *blogger*). Many images about destinations seemingly foreground the female body and styling over the place or activity, giving the impression that the blogger as a brand or commodity is the main content of the website rather than information on travel and destinations. This is supported by the above analysis of the blog articles being only superficially informative, and the self-referential information structure, where practical information about destinations and travelling can only be found on a deeper layer or in some blog posts, as for example in *blog 4* "Staying at Casa Blanca by Fieldtrip in Joshua Tree".

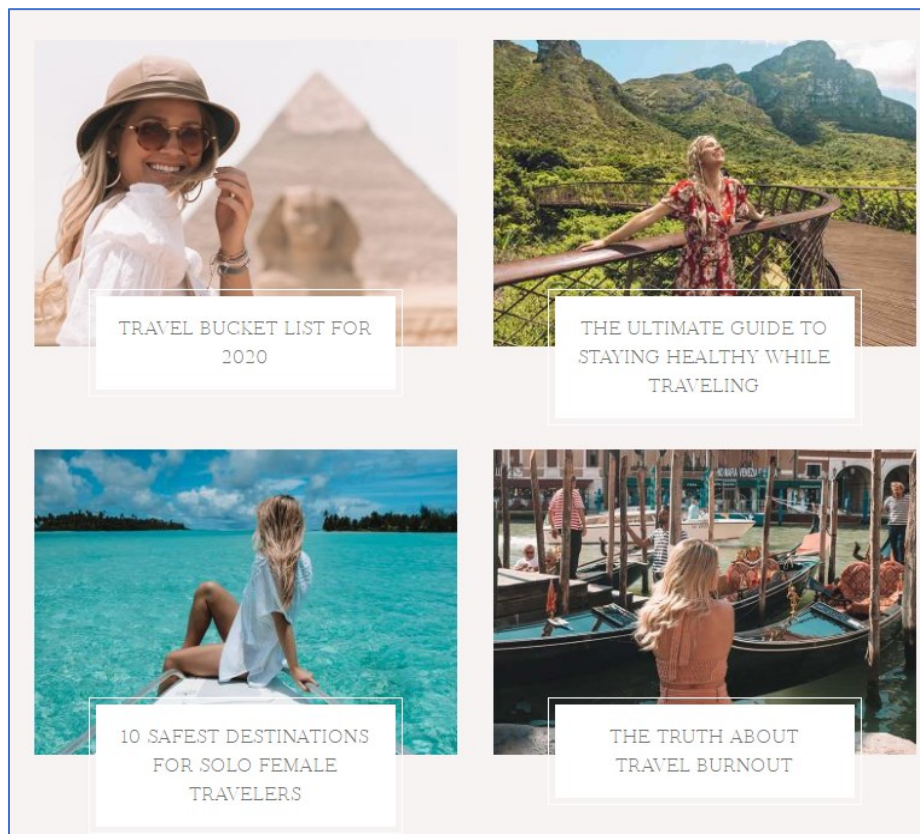


Figure 46: Suggested blogposts - blog 3

Besides many other images that have been discussed so far, the suggested blog posts in Figure 46 illustrate the self-staging of the blogger and how images are often not (or only loosely) related to the verbal content. The top-left image, while being described as a link to a "Travel Bucket List" features the blogger in a potential contact position, even comparable with 'flirting' with the camera. The extravagant fashion suggests style and luxury instead of summer heat and crowds of tourists. The background, which would better connect with the text, is out of focus (literally and figuratively).



In the top-right image a strong connection is drawn between health and lush green nature, which is mirrored in the natural but feminine style of the blogger's hair and dress. The image suggests that the blogger is enjoying the positive effects of travelling, while the text encourages the audience to be informed how to take better care of themselves. The message is constructed as 'follow my suggestions to become as balanced/healthy as I am' leaving out any strains that travelling itself might bring with it.

The title of the bottom-left image is concerned with female solo travel and safety. Despite the stunning background, the main focus is on the blogger posing to look at the turquoise sea, representing nature, summer and freedom. While there seems no obvious contradiction, the feminine pose and naked legs seem to emphasize more the staging of the female body in a stunning context than the aspect of safety referred to in the title.

In the bottom-right image the text addresses a negative aspect of travelling, while the image depicts the blogger in a shoulder-free top posing in front of gondolas in what might be Venice. The image seems to have no connection to the title in terms of content except being staged as a travel-photo.

Besides visually presenting the blogger like a model, with a focus on an aspirational physical attractiveness (compare Martínez Lirola & Chovanec 2012: 503), the blogger is constantly encouraging the audience to become better versions of themselves by imitating her, giving (links to) instructions on how to travel, how to live or work or what to wear ("What I wore in Marrakesh", "10 Important Things to do Before Every Trip", "My Favourite Boots + Shoes for Travelling" – *start*). The topics and themes of the blog articles (luxury, style, health and beauty, nature and self-improvement) as well as the promoted brands and products all add to the creation of a certain type of brand persona, catering to the resources and expectations of a young upper-middle-class western audience, which are receptive to (and can afford) these goods and the promoted travel style. (compare Banet-Weiser 2012: 26; van Nuenen 2016: 198)

## 7. The Blogger Persona in the Context of Postfeminist Sensibility

### 7.1. Entanglement with Neoliberalism

As described above, Postfeminism is rather closely related to Neoliberal values and affordances. The way Neoliberalism is “normatively constructing individuals as entrepreneurial actors” (Rottenberg 2014: 420) and consumers, that ultimately render profits for the economy, is mirrored in the blog’s messages and information structure. In Postfeminism entrepreneurial and ideal femininity are commodified. The blogger is evidently creating a brand in which the blogger persona, a female traveller-model and an empowered businesswoman, is a tool and product “linked to the economic interests of the advertisers” (Martínez Lirola & Chovanec 2012: 453). The brand-persona keeps consumers engaged in brand loyalty and drives revenue to the affiliated companies. The main page and shop parts are closely related to the language and imagery of advertisements and are well-written and -designed, while the blog posts, that create less revenue, resemble side-products with much less attention to detail. The initially promised informative value is only superficial, the focus is on consumer culture, with the blogger as the advertiser creating demand for her own as well as other (affiliated) goods and services. The monetary exploitation of externally created needs is an accepted marketing strategy and rooted deeply in neoliberalist consumer-centred capitalism. (Martínez Lirola & Chovanec 2012: 502-503)

### 7.2. Visibility and Feminism as a Cultural Commodity

The TBA blog presents itself as “the go-to website for solo and female travel around the world—for all women, by women.” (*about*) As a freely accessible online platform it is an example of a publicly expressed female voice. While the blogger does not call herself a feminist explicitly, she does describe herself as “a fully self-expressed and independent woman” (*about 2*) and supports ideas of independence and girl-power. In *about 2* some past involvement in a “nonprofit membership organization dedicated to connecting and advancing women and girls” is mentioned as well as her “all-female team” for her business. Although these isolated testimonies could be described as ‘micro-activism’ (Keller 2016: 5), it seems that the concept of power-femininity is mostly used to market the TBA brand towards women with similar attitudes and in similar socio-economic circumstances. (compare Swan 2017: 285)

### 7.3. Femininity

While the professional entrepreneurial persona seems to express equality of the sexes, the overall take on gender seems quite stereotypically feminine, clearly portraying the ‘feminine and loving it’ attitude described above. Not only are topics such as fashion and beauty quite prominent, but especially the visual mode shows a strong focus on feminine aesthetics. The elegant but soft and warm colour scheme and the lack of harsh contrasts as well as the playful, floral designs and handwritten elements rise connotations of nature, emotions, and a soft female touch. (Ledin and Machin 2020: 135) In photographs the blogger is almost always styled and dressed in a decidedly feminine way, and very often assuming gentle, feminine poses that would not be expected in a male subject (compare Figures 45, 46, 47).

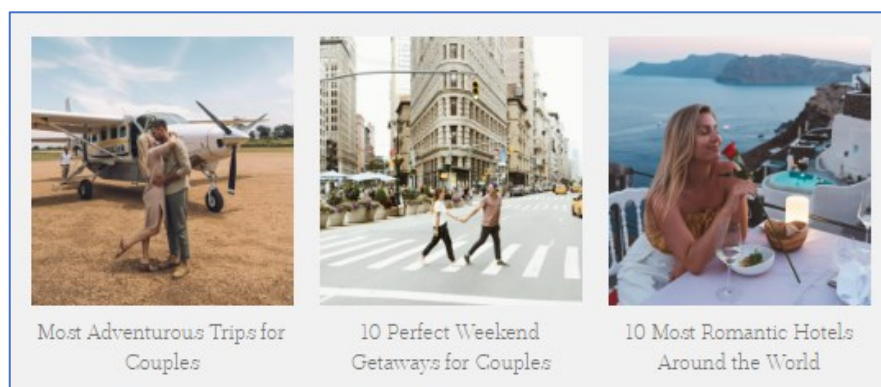


Figure 47: 'Type of Trip: Couples Travel' - menu+

In those instances where relationships are referred to, the blogger indisputably assumes a stereotypical female role, getting flowers or being led by her partner as in Figure 47. The photos are rather not about activities and information value but foregrounding the passive female aesthetic to be gazed upon, which has been described as a common feature in the discourses of tourism advertisement. (Kling, Margaryan & Fuchs 2018:4)

### 7.4. Empowerment and Individualism

Power and control over one's own life, actions and decisions is one of the central themes in a postfeminist sensibility. It implies that with free choice women are no longer limited by social constraints or expectations and in that way assume personal responsibility for their life and happiness. (Gill 2007: 153) In the blog the issue of self-dependence repeatedly emerges, as in the narrative of the blogger taking charge of her own life by escaping what she calls the "societal ideal of 'success'" (*about*), quitting her job and becoming a travel-blogger. The expressed empowerment and wish to

empower others to follow in her footsteps (compare Figure 25) paint the blogger as a role-model of female self-dependence. However, a thus romanticized view of agency does not take into account that how and by whom creativity and agency can be lived depends on socio-economic contexts and underlying structures. (Lazar 2007: 147) This makes the offered support seem rather like an attempt to 'sell help' to potential consumers than the wish to create better overall opportunities.

Besides the undisputed positive impact of being self-dependent and self-reliant, the blog also reveals a narrative of meritocracy and accepting the necessity of hard work without complaining (compare Sullivan & Delaney 2017: 847, 848). While the effort put into the blog is admitted, difficulties, work and exhaustion are downplayed, and the reader encouraged to power through them as in: "It can seem like an immense amount of work but it's worth staying committed for the long haul. One of the main reasons that bloggers don't get very far is that they give up too quickly." (*blog 5*)

As Rottenberg writes, the reader is "encouraged to conform to the norms of the market while assuming responsibility for her own well-being" (2014: 426) The responsibility for success as well as for failure is shifted entirely to the individual, structural constraints and missing social security and stability are left out. (Sullivan & Delaney 2017: 847) On the contrary, the blog claims that individual difficulties are rather self-inflicted and presents solutions like changing your perspective. (Figure 48)

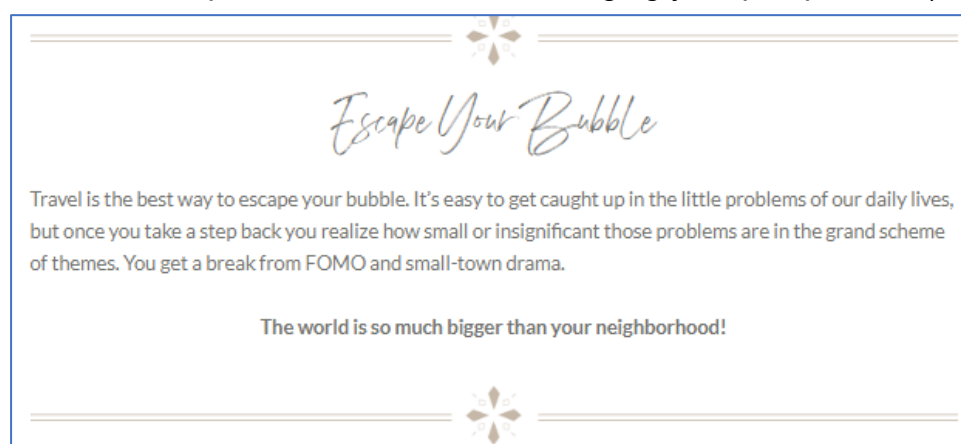


Figure 48: 'Escape Your Bubble' - blog 3

In suggesting how easy a self-sustained life outside the corporate bonds is to achieve and maintain and how women only have to believe in and rely on themselves, the travel blog resembles the approach in popular psychology and therapeutic culture that Swan (2017: 275-276) describes for female coaching websites. Not once does the multimodal text acknowledge that there might be issues that cannot be solved by claiming agency and responsibility. Even concerns regarding travel safety are basically

discarded, claiming the female traveller could ensure their own safety by being responsible and making the right choices and suggesting that “[w]ith a positive attitude and general street smarts, there are plenty of places in the world where you can feel safe and secure on your own.” (*faq general*)

### 7.5. Sexuality and the Female Body

The bloggers attitude towards the representation of the body fits perfectly into the postfeminist concept of successful femininity being inseparable from stereotypical standards of physical beauty, youth, and desirability. (Banet-Weiser 2012: 86; Gill 2007: 150) The word “Blonde” in the very title of the blog refers to bodily features associated with femininity and desirability and design-allusions to the Barbie doll bear connotations of being conventionally pretty, desirable, and fashionable. What is more, the blogger displays these features as being effortless and natural to fit what Gill calls “a narrative of free choice”. (2007: 154)

The use of hetero-normal sexual representations of the female body (Dobson 2014: 101, 104) is described as essential for the performance of successful postfeminist femininity. (Gill 2007: 150) While the representation of the blogger is not explicitly sexual, most pictures are indeed staging the female body and physical aesthetics. The blog features several bikini-shots, and many other images showing partial nudity, which cannot be denied an undertone of flirtiness and sexual innuendo. (compare Figures 44, 45, 46) It can be assumed that body aesthetics are used as a marketing tool, raising prospects of beauty and desirability for consumers of the blog and the advertised products. (compare Martínez Lirola & Chovanec 2012: 489, 503)

### 7.6. Social Surveillance, Self-Scrutiny and Self-Optimisation

In the case of the blog the gaze of social surveillance lies upon the blogger rather than the audience. Purposes of self-marketing make the blogger a product of her own brand which is open to public judgement regarding content and appearance. In accordance with social expectations the blogger presents herself as effortlessly pretty and feminine and (almost) constantly content and happy. However, in contrast to a private social media account, the professional blogger is a carefully constructed public persona which might in fact still grant the real person some boundaries of privacy.

The success of a publicly exposed persona plays into the neoliberal culture of self-scrutiny and self-optimisation in the context of personal responsibility for failure. (Gill 2007; Sullivan & Delaney 2017: 848) Altogether the blogger creates a need for change

(optimisation) and sells a solution for it in the form of advice and support (Gill 2007: 156) by repeatedly suggesting how the audience can and should improve and become better versions of themselves through following tips, guides and instructions. Besides generally presenting herself as a role-model, she claims expertise in travel, blogging and photography, supported by the display of her successful business. Tips and recommendations on where to travel (e.g. *blog 1*), what to pack for a trip, as well as fashion and lifestyle are central topics of the website. Additionally, the blogger claims authority in more personal areas, claiming to “inspire their readers to do what they already felt in their hearts but lacked the courage to do.” (van Nuenen 2016: 202). In *blog 2* and *3*, for example, the blogger gives advice on personal growth, like “how to feel better and brighter”, urging the reader to “get out of your comfort zone” (*blog 3*) “face your fears (...) and empower your sense of self” (*blog 2*), on self-care (*blog 3*), or on interpersonal engagement (“how to meet other people” - *blog 3*, “how to talk to worried parents” - *blog 2*). The blogger gives this advice quite casually and even suggests that they could help “If you are feeling burnt out”, unreflectedly ignoring that without context they are potentially misleading, (Swan 2017: 290-291)

### 7.7. Entrepreneurial Femininity

The consumption of expertise (Gill 2007: 156) on any subject is one of the driving factors for the professionalization of blogs and the creation of entrepreneurial blogger personas. Besides a pretty, constantly happy traveller the blogger carefully constructs a successful entrepreneurial persona, legitimising her professional status through allusions to work and success. (Duffy and Hund 2015: 5) The professional identity that is being created is what Swan describes as “a white masculine middle class self” (2017: 279) and the “ideal subject of neoliberal individualism: autonomous and atomized, full of capacities and limitless power, who ‘makes their own future’”. (ibid)

Through straighter design and more technical language in some parts of the website as well as the references to her successes and accolades the blogger positions herself as an empowered businesswoman succeeding in a competitive, neoliberal context through smart decisions, discipline, and hard work. Setbacks or exhaustion do not feature in this image of success. The large amount of unpaid digital labour to produce the blogger persona and achieve successful self-branding and self-marketing (Swan 2017: 292) is largely ignored and the postfeminist narrative of being able to achieve all by working “*through* and *for* consumption” (Duffy and Hund 2015: 2) upheld.

## 8. Conclusion: The Blonde Abroad as a Postfeminist Text

The postfeminist image of successful femininity puts women in an especially difficult, almost schizophrenic position. (Gill 2007: 163) A new, confident femininity and female sexuality are celebrated, even required, but at the same time restricted by entrepreneurial ideals. Femininity seems only accepted outside the still male-dominated business world, where only drive and determination are accepted emotions. (Swan 2017: 278; Sullivan & Delaney 2017: 850-51; Lewis 2014: 1855,1859-1860; Duffy& Hund 2015: 2) While the scrupulous assessment of the female body and psyche suggests inherent faultiness that requires constant self-regulation and self-optimisation, no weakness is to be admitted and the public image of careless, natural beauty and effortlessness is to be kept intact. The pursued ideals for successful femininity are based on external (often unrealistic) expectations while the neoliberal focus on self-determination coats them as internalized free choice. This complicated entanglement of feminist and anti-feminist ideas in contemporary discourse is what makes the dominating ideologies so powerful and leaves critical voices often unheard or ridiculed. (Litosseliti, Gill & Favaro 2019: 5; McRobbie 2009)

Professional success in neoliberal-postfeminist market dynamics requires the use of media circulation and visibility strategies for the creation of a carefully curated brand-identity as approachable yet professionally branded blogger persona. (Banet-Weiser 2012: 55-57; Keller 2016: 155; Duffy& Hund 2015) Technologies and media practices are indisputably determined by a larger cultural context (Keller 2016: 9 ; Banet-Weiser 2012: 70, compare also Cavanagh 2007) Thus, travel blogs are part of the reproductive nature of Postfeminism, which “offers a *cultural context* that celebrates the production of the self but is shaped by an *economic context* that relies on that self to be a brand.” (Banet-Weiser 2012: 66; emphasis added) The blogs create and cater to an ideal that is entrepreneurial *and* commits to a postfeminist ideal femininity, while localizing the need for change in the individual instead of larger social structures. What is more, travel blogs do not only accept and promote postfeminist tropes but actively use them for commercial purposes. (Martínez Lirola & Chovanec 2012)

The blogger carefully creates her entrepreneurial and traveller persona within these tensions and the TBA blog can undoubtedly be labelled a postfeminist text. The successful businesswoman is the entrepreneur while the feminine woman is a brand-product of the blog as a marketing platform. The focus on the female body as well as self-optimization and assuming agency is undeniable in the visual and verbal analysis.



While the blog is promoting the voice of a successful woman, who encourages other women to take a brave stance for themselves, the unquestioning and objectifying adherence to conventional stereotypes of physical attractiveness and femininity could be interpreted as going against feminist values. The marketing and commercialisation of the blogger-brand and of expert advice as a product are closely related to neoliberal values and also argue against a politically feminist stance of the blog. Individual responsibility without accounting for structural or context-related difficulties, as well as the construction of an empowered entrepreneurial persona bear clear parallels to the themes of a postfeminist sensibility. It might be argued that the blogger's success portrayed as completely self-sufficient, excluding contexts of origin or personal background, could contribute to the claim of already achieved equality.

This paper serves as an example of a multimodal analysis of a website to investigate the entanglement of postfeminist tropes and the construction of online personas. The investigation into the individual modes serves as a good framework for the analysis of a dynamic text such as a website. The concept of a postfeminist sensibility as an investigative lens proves rather fruitful, providing a tool to categorize and evaluate the identified modal choices.

In the light of the constant change and rapid development of the cultural landscape it is not easy to conduct an analysis of communicative patterns (Gill 2017: 612) before they pass into something new. (Cavanagh 2007: 2-3) The conclusions derived from this analysis are only tentative and exemplary, as the data set is small and the scope of this thesis limited. While interactivity and interconnectedness, as for example in comment sections or through other social media, is an important aspect of the construction of the blogger persona as well as the blogosphere as a whole, these aspects were not considered in this investigation. It would, however, be interesting to see if the results drawn from this data set are mirrored in other studies with a larger, wider data set, or in a more comprehensive or longitudinal study of a blogging website. Additionally, a more detailed analysis of the individual modes could provide a deeper understanding of the connections between Postfeminism and the construction of femininities online.

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## 10. Appendix

### 10.1. Appendix I – Charts and Tables

#### 10.1.1. Table: Travel Blog Search Overview

Travel Blog Search Overview			
google search term	link	article name	Place TBA Suggestion
"best travel blog"	<a href="https://www.travelpayouts.com/blog/famous-travel-bloggers/">https://www.travelpayouts.com/blog/famous-travel-bloggers/</a>	"15 Best Travel Blogs To Follow In 2023"	14
	<a href="https://www.myglobalviewpoint.com/travel-blogs/">https://www.myglobalviewpoint.com/travel-blogs/</a>	"13 BEST TRAVEL BLOGS IN 2023: TOP TRAVEL BLOGGER WEBSITES IN THE WORLD"	5
	<a href="https://smartblogger.com/travel-blogs/">https://smartblogger.com/travel-blogs/</a>	"21 Best Travel Blogs to Arouse Your Sense of Adventure"	5
	<a href="https://www.nomadicmatt.com/travel-blogs/my-current-list-of-favorite-blogs/">https://www.nomadicmatt.com/travel-blogs/my-current-list-of-favorite-blogs/</a>	"MY CURRENT LIST OF FAVORITE TRAVEL BLOGS"	3
	<a href="https://www.worldpackers.com/articles/best-travel-blogs">https://www.worldpackers.com/articles/best-travel-blogs</a>	"Best travel blogs to find inspiration for your trips"	x
	<a href="https://blog.feedspot.com/travel_blogs/">https://blog.feedspot.com/travel_blogs/</a>	"100 Best Travel Blogs To Read"	1
"best female travel blog"	<a href="https://www.internationalteflacademy.com/blog/10-female-solo-travel-bloggers-you-should-be-following">https://www.internationalteflacademy.com/blog/10-female-solo-travel-bloggers-you-should-be-following</a>	"10 Female Solo Travel Bloggers You Should Be Following"	3
	<a href="https://theasiacollective.com/20-best-female-travel-bloggers-must-follow/">https://theasiacollective.com/20-best-female-travel-bloggers-must-follow/</a>	"20 BEST FEMALE TRAVEL BLOGGERS YOU MUST FOLLOW"	x
	<a href="https://www.travel-break.net/travel-posts/female-travel-bloggers/">https://www.travel-break.net/travel-posts/female-travel-bloggers/</a>	"Adventurous is the New Pretty: 20 Female Travel Bloggers Redefining Beauty (Photos)"	5
	<a href="https://blog.feedspot.com/solo_female_travel_blogs/">https://blog.feedspot.com/solo_female_travel_blogs/</a>	"100 Best Solo Female Travel Blogs and Websites"	2
	<a href="https://www.joaleitao.com/solo-female-travel-blogs/">https://www.joaleitao.com/solo-female-travel-blogs/</a>	"300 Best Solo Female Travel Blogs & Websites To Follow In 2022"	x
	<a href="https://wptravelengine.com/top-female-travel-bloggers/">https://wptravelengine.com/top-female-travel-bloggers/</a>	"Top Female Travel Bloggers You Should Be Following in 2022"	3

Table 1: Travel Blog Search Overview

#### 10.1.2. Table: General and Structural Data Information

DATA INFORMATION														
DATA INFORMATION: GENERAL						STRUCTURAL								
website part	symbol no	image no	word no	words per image	words per symbol	sidebar	menu	header image	attention path	dynamic/ interactive	text field	link int	link ex	img link
about	4	13	455	35.00	113.75	no	yes	full	both	0	0	124	4	10
about 2	0	7	1443	206.14		yes	yes	no	linear	0	0	11	1	0
blog 1	1	24	1750	72.92	1750.00	yes	yes	half	linear	0	2	35	0	6
blog 2	2	26	1206	46.38	603.00	yes	yes	half	linear	0	2	26	13	6
blog 3	2	25	1183	47.32	591.50	yes	yes	half	linear	0	2	12	13	16
blog 4	2	13	963	74.08	481.50	yes	yes	half	linear	0	2	14	7	6
blog 5	1	26	1099	42.27	1099.00	yes	yes	half	linear	0	2	10	13	16
contact blog	2	1	125	125.00	62.50	no	yes	full	both	0	1	1	1	0
contact guest	0	1	642	642.00		yes	yes	half	linear	0	3	0	0	0
contact work	1	1	105	105.00	105.00	no	yes	full	both	0	1	1	1	0
faq (total)	0	3	6909	2303.00		no	yes	full	modular	58	1	57	37	0
home	6	35	452	12.91	75.33	no	yes	full	both+mod	11	2	114	0	23
lightr.prst	2	14	291	20.79	145.50	no	yes	full	modular	1	2	18	0	8
menu+	26	47	545	11.60	20.96	no	no	no	modular	20	2	87	18	83
press	48	1	568	568.00	11.83	no	yes	full	modular	50	0	5	42	43
sidebar	3	10	81	8.10	27.00	no	no	no	linear	1	1	4	0	3
start	5	19	790	41.58	158.00	no	yes	full	both	5	1	53	0	10
SUM	105	266	18607	69.95	177.21					146	24	572	150	230
Numbers for FAQ split in areas														
faq general	0	0	1613	0	0							22	6	0
faq blogging	0	0	3205	0	0							22	8	0
faq photo	0	0	957	0	0							11	13	0
faq personal	0	0	1112	0	0							2	10	0

Table 2: General and Structural Data Information

### 10.1.3. Table: Word Frequency Lists

Frequency Lists (lemmatised)														
NOUNS					ADJECTIVES/ADVERBS					VERBS				
rank		total	rank		total	rank		total	rank		total	rank		total
1	travel/s/er/ers	314	65	month/s	14	1	much/many/more/most	147	65	personal/ly	12	34	may/might/must	33
2	blog/s/ging/ger/s	138	66	amalfi coast	13	2	all	86	67	true/ly	11	35	to share	20
3	trip/s	91	67	audience	13	3	solo	83	69	custom	10	36	to feel	20
4	time/s	81	68	getaway	13	4	good/better/best	83	71	different	10	37	to join	19
5	guide/s	80	69	hotel/s	13	5	out	72	73	down	10	38	to shoot	19
6	tip/s	73	70	reader/s	13	6	up	65	75	incredible/ly	10	39	to spend	19
7	destination/s	70	71	week/s	13	7	about	63	77	mobile	10	40	to become	19
8	world	51	72	1 million	12	8	abroad	63	79	a lot of	9	41	to like	17
9	thing/s	50	73	brand/s	12	9	best	61	81	creative	9	42	to study	17
10	website/s/// site/s	47	74	budget	12	10	some	59	83	helpful	9	43	to let	16
11	feature/s/d	45	75	city	12	11	female	51	85	important/ly	9	44	to visit	16
12	year/s	43	76	freelance/er/ing	12	12	first	51	87	natural/ly	9	45	to write	16
13	photo/s	41	77	giveaways	12	13	blonde	47	89	never	9	46	to consider	16
14	business/es	37	78	guest	12	14	new	47	91	simple/ly	9	47	should	15
15	post/s	36	79	images	12	15	here	45	93	successfull	9	48	to edit	15
16	woman/women	35	80	program/s	12	16	there	43	95	major	8	49	to sign up	15
17	content	34	81	region	12	17	one	39	97	right	8	50	to add	15
18	photography/er/s	34	82	self (8x self-care)	12	18	ultimate	39	99	together	8	51	to follow	15
19	place/s	34	83	style	12	19	while	38	101	available	7	52	to recommend	14
20	some/every/nothing	32	84	bucket list	11	20	when	37	103	countless	7	53	to grow	14
21	people	30	85	career	11	21	like (such as)	36	105	daily	7	54	to book	14
22	email/s	28	86	culture/s	11	22	around	33	107	entire/ly	7	55	to live	14
23	experience/s/d	28	87	design	11	23	just	32	109	professional/ly	7	56	to run	13
24	preset/s	28	88	everything	11	24	full/ly	30	111	stunning	7	57	to shop	12
25	home/s	27	89	graphic/s	11	25	other	28	113	breathtaking	6	58	to say	12
26	way/s	27	90	step	11	26	into	26	115	essential/ly	6	59	to keep	12
27	day/s	25	91	team	11	27	safe/r/st/ty	25	117	unique	6	60	to meet	12
28	resource/s	25	92	vacation/s	11	28	next	23	VERBS			61	to offer	12
29	college	24	93	tour/s	11	29	who	23				62	to submit	11
30	life/lives	24	94	africa	10	30	perfect/ly	22	rank	total		63	to try	11
31	adventure/s	23	95	art	10	31	social	22	1	to be	709	64	to leave	10
32	country/ies/side	23	96	comment/s	10	32	before	21	2	to do	131	65	to pay	10
33	article/s	22	97	credit card	10	33	long/er	21	3	to have (aux)	106	66	to connect	9
34	coast/al/line	22	98	desktop	10	34	my own	21	4	can	94	67	to build	9
35	media	22	99	everyone	10	35	favourite	20	5	to travel	92	68	to subscribe	8
36	name	22	100	faq	10	36	now	20	6	to get	89	69	to accept	8
37	summer	22	101	influencer/s	10	37	always	19	7	to have (poss)	83	70	to avoid	8
38	instagram/mer/fb	21	102	request	10	38	even	19	8	will	75	71	to experience	7
39	flight/s	20	103	spain	10	39	only	19	9	to view	75	72	to brand	4
40	gear	21	104	town/s	10	40	south/ern/east	19	10	to make	54			
41	job/s	20	105	weekend/s	10	41	where	19	11	to take	53			
42	success/full	20	106	contributor/s	9	42	after	18	12	to go	52			
43	friends	19	107	itinerary/ies	9	43	sure	18	13	to want	47			
44	lightroom	19	108	others	9	44	little/less	17	14	to start	45			
45	work	19	109	reason/s	9	45	over (more)	17	15	to use	40			
46	beach/es	18	110	schedule/s	9	46	top	17	16	to work	40			
47	california	18	111	ad/s	8	47	few	16	17	to look	38			
48	iceland	18	112	bed/s	8	48	high/ly/er	16	18	to pack	38			
49	europe	17	113	bedroom/s	8	49	really	16	19	to find	38			
50	list/s	17	114	essentials	8	50	back	15	20	to stay	33			
51	money	17	115	fieldtrip	8	51	big/er/est	15	21	would	32			
52	camera/s	16	116	luxury	8	52	easy/ier/iest	15	22	to read	32			
53	plan/s/ning	16	117	passion	8	53	every	15	23	to know	29			
54	beauty	15	118	research/ing	8	54	then	15	24	to learn	29			
55	idea/s	15	119	self-care	8	55	great/est	14	25	to need	27			
56	islands	15	120	account	7	56	through	14	26	to see	26			
57	joshua tree	15	121	cart	7	57	amazing	13	27	to love	26			
58	kiki/kiersten	15	122	Casa Blanca	7	58	free	13	28	to explore	25			
59	lens/es	15	123	desert	7	59	very	13	29	to create	24			
60	road	15	124	equipment	7	60	beautiful	12	30	to check out	22			
61	adress	14	125	family	7	61	during	12	31	to put	22			
62	collection/s	14	126	group	7	62	exclusive	12	32	to think	22			
63	girl/s/lfriend	14	127	parent/s	7	63	interested	12	33	to plan	21			
64	italy	14	128	local/s	5	64	local	12						

Table 3: Word Frequency Lists (adapted)

#### 10.1.4. Table: Keyness Comparison (short list)

KEYNESS COMPARISON (short list)											
	Frequency				Frequency				Frequency		
item	TBA	Ref.	keyness	item	TBA	Ref.	keyness	item	TBA	Ref.	keyness
presets	15	5853	619.35	countless	7	501367	26.04	shoot	20	3589132	11.13
lightroom	19	50939	408.37	guide	74	5712186	25.97	desert	7	1232778	11.11
blogging	36	216910	279.74	contributor	9	664560	25.74	helpful	9	1615995	10.98
blonde	46	290624	278.47	female	41	3404413	24.03	ruin	6	1069613	10.93
all-female	9	22418	277.96	beginner	6	484141	23.06	dive	5	898714	10.77
bloggers	8	15477	276.42	cart	7	580584	22.73	passion	8	1492574	10.55
self-care	8	61967	154.14	pack	30	2692989	22.16	photographer	5	931708	10.40
carry-on	5	28092	142.39	gear	21	1881097	22.06	escape	11	2188303	9.97
solo	83	1187370	136.25	adventure	21	1931866	21.49	bedroom	8	1707236	9.25
preset	13	158805	130.22	desktop	10	945842	20.46	beach	18	3894183	9.24
getaway	13	161586	128.45	islands	9	863479	20.10	content	34	7594795	9.00
influencer	10	115517	127.57	lens	15	1492285	19.76	submission	6	1318113	8.93
abroad	63	1048708	116.56	vacation	11	1097556	19.51	amazing	12	2681757	8.91
giveaway	12	166951	115.56	exclusive	12	1266587	18.54	graphics	5	1115753	8.75
traveler	34	577395	110.72	outfit	5	571752	16.49	stay	31	7121928	8.74
travel	365	7640967	95.93	stunning	7	889549	15.20	safe	20	4612988	8.68
packing	10	202169	82.50	lounge	5	645033	14.74	perfect	21	4869340	8.64
destination	70	1677340	82.19	beauty	15	2081449	14.28	tribe	5	1149730	8.50
blogger	17	383296	80.61	favorite	20	2974534	13.40	essential	13	3072134	8.44
faq	10	211470	79.49	luxury	8	1176067	13.29	website	34	8100650	8.44
itinerary	9	216270	70.23	graphic	6	877147	13.21	zealand	8	1880833	8.42
guides	6	136582	67.66	retreat	6	890883	13.02	camera	16	3864789	8.28
freelance	10	263552	65.99	flight	20	3064600	13.01	my	272	67159376	8.17
ultimate	39	1361524	56.10	hike	7	1060668	12.85	wealth	6	1468049	8.05
instagram	15	498112	56.05	yourself	24	3816052	12.57	awesome	5	1225862	7.99
blog	75	2743474	54.37	edit	22	3499448	12.55	custom	10	2521799	7.89
photography	29	1050386	53.60	empower	5	774164	12.41	summer	22	5606187	7.87
breathtaking	6	214230	47.25	photo	41	6634947	12.41	hi	7	1778005	7.79
eco	5	177389	45.99	coast	18	2921812	12.27	audience	13	3350344	7.75
trip	90	4068410	44.22	notify	5	802916	11.99	europe	17	4398810	7.74
tip	73	3311261	43.96	view	79	13293408	11.97	bathroom	5	1285376	7.63
full-time	17	739309	43.93	explore	25	4368891	11.45	feature	52	14076213	7.44
subscribe	8	519515	28.79	incredible	7	1201680	11.39	reader	13	3515065	7.39
seo	7	460804	28.14	reward	9	1578625	11.23				

Table 4: Keyness Comparison (adapted)



### 10.1.5. Table: Pronouns

DATA INFORMATION																	
VERBAL PRONOUNS																	
website part	"I/me"	per 100 words	"my"	per 100 words	"my-self"	"i/me/my/self" per 100w	"you"	"your-self"	per 100 words	"your"	per 100 words	"you/your/self" per 100w	"we/us"	per 100w	"our"	we/us/our per 100w	"they/them"
about	14	3.077	8	1.758	0	4.835	2	0	0.440	0	0.000	0.440	0	0		0	
about 2	86	5.960	47	3.257	2	9.356	5	0	0.347	2	0.139	0.485	0	0		0	
blog 1	15	0.857	4	0.229	0	1.086	42	1	2.400	17	0.971	3.429	0	0		0	
blog 2	13	1.078	5	0.415	0	1.493	38	4	3.151	33	2.736	6.219	1	0.0829		0.083	1
blog 3	22	1.860	9	0.761	1	2.705	50	10	4.227	25	2.113	7.185	2	0.1691	1	0.254	7
blog 4	17	1.765	5	0.519	0	2.285	10	0	1.038	1	0.104	1.142	10	1.0384	5	1.558	2
blog 5	7	0.637	6	0.546	0	1.183	55	3	5.005	25	2.275	7.552	0	0		0	2
contact blog	4	3.200	5	4.000	0	7.200	4	0	3.200	2	1.600	4.800	0	0		0	
contact guest	5	0.779	4	0.623	0	1.402	14	1	2.181	7	1.090	3.427	18	2.8037	2	3.115	
contact work	1	0.952	2	1.905	0	2.857	3	0	2.857	3	2.857	5.714	0	0		0	
faq (total)	280	4.053	165	2.388	6	6.528	165	5	2.388	68	0.984	3.445	16	0.2316	3	0.275	24
home	5	1.106	4	0.885	0	1.991	2	0	0.442	4	0.885	1.327	0	0		0	
lightr.prst	2	0.687	6	2.062	0	2.749	3	0	1.031	3	1.031	2.062	0	0		0	2
menu+	1	0.183	4	0.734	0	0.917	1	0	0.183	0	0.000	0.183	0	0		0	
press	2	0.352	1	0.176	0	0.528	4	0	0.704	2	0.352	1.056	0	0		0	
sidebar	2	2.469	2	2.469	0	4.938	0	0	0.000	0	0.000	0.000	0	0		0	
start	11	1.392	7	0.886	0	2.278	17	0	2.152	15	1.899	4.051	1	0.1266		0.127	
SUM	487	2.617	284	1.526	9	4.192	415	24	2.230	207	1.112	3.472	48	0.258	11	0.317	38
Numbers for FAQ split in areas																	
faq general	47	2.914	32	1.984	1	4.960	53	1	3.286	13	0.806	4.154	6	0.372	1	0.434	5
faq blogging	113	3.526	69	2.153	2	5.741	81	3	2.527	41	1.279	3.900	9	0.2808	1	0.312	14
faq photo	40	4.180	36	3.762	1	8.046	19	1	1.985	9	0.940	3.030	1	0.1045		0.104	2
faq personal	80	7.194	28	2.518	2	9.892	12	0	1.079	5	0.450	1.529	0	0	1	0.09	

Table 5: Data Information - Pronouns

### 10.1.6. Table: Verb Forms and Word Forms

DATA INFORMATION																
VERBAL VERB FORMS									VERBAL ADDITIONAL INFORMATION							
e part	Imperative	per 100w	Past tense	per 100w	Future tenses	per 100w	neg forms	per 100w	Adj. Comparative	per 100w	Adj. Superlative	per 100w	Conjunctions	per 100w	Full form equiv.	per 100w
about	6	1.319	19	4.176	1	0.220	2	0.440	0	0.00	2	0.44	8	1.76	8	1.76
about 2	2	0.139	108	7.484	0	0.000	9	0.624	4	0.28	1	0.07	18	1.25	16	1.11
blog 1	41	2.343	7	0.400	9	0.514	5	0.286	14	0.80	19	1.09	38	2.17	43	2.46
blog 2	62	5.141	11	0.912	8	0.663	14	1.161	11	0.91	7	0.58	33	2.74	28	2.32
blog 3	32	2.705	9	0.761	1	0.085	8	0.676	15	1.27	9	0.76	22	1.86	41	3.47
blog 4	15	1.558	16	1.661	2	0.208	4	0.415	7	0.73	2	0.21	31	3.22	21	2.18
blog 5	36	3.276	8	0.728	18	1.638	9	0.819	16	1.46	9	0.82	27	2.46	43	3.91
contact blog	5	4.000	0	0.000	2	1.600	3	2.400		0.00	1	0.80	7	5.60	3	2.40
contact guest	11	1.713	5	0.779	3	0.467	7	1.090	2	0.31	0	0.00	8	1.25	30	4.67
contact work	4	3.810	0	0.000	0	0.000	1	0.952		0.00		0.00	2	1.90	3	2.86
faq (total)	72	1.042	128	1.853	34	0.492	48	0.695	32	0.46	33	0.48	165	2.39	222	3.21
home	17	3.761	4	0.885	1	0.221		0.000	4	0.88		0.00	2	0.44	3	0.66
lightr.prst	12	4.124	0	0.000	0	0.000	1	0.344	2	0.69		0.00	0	0.00	4	1.37
menu+	9	1.651	0	0.000	0	0.000		0.000	2	0.37	11	2.02	0	0.00	4	0.73
press	44	7.746	5	0.880	0	0.000	1	0.176		0.00	5	0.88	4	0.70	4	0.70
sidebar	8	9.877	3	3.704	0	0.000		0.000	2	2.47		0.00	2	2.47	1	1.23
start	23	2.911	7	0.886	2	0.253	3	0.380	10	1.27	10	1.27	21	2.66	10	1.27
SUM	399	2.144	330	1.774	81	0.435	115	0.618	121	0.65	109	0.59	388	2.09	484	2.60
Numbers for FAQ split in areas																
faq general	21	1.302	14	0.868	8	0.496	17	1.054	7	0.43	11	0.68	48	2.98	59	3.66
faq blogging	41	1.279	58	1.810	18	0.562	21	0.655	12	0.37	12	0.37	75	2.34	107	3.34
faq photo	5	0.522	3	0.313	5	0.522	3	0.313	5	0.52	7	0.73	19	1.99	34	3.55
faq personal	5	0.450	53	4.766	3	0.270	7	0.629	8	0.72	3	0.27	23	2.07	22	1.98

Table 6: Data Information - Verb Forms and Word Forms

### 10.1.7. Dedoose Charts Verbal Analysis

#### Verbal Topics - Code Count Absolute

Table 7: Dedoose Code Count Verbal Topics (absolute numbers)

Verbal Topics CODE COUNT ABSOLUTE NUMBERS	Verbal Topics																																Totals per WS Part
	accolades	blogging	brand	budget/money	business/work	community	disclaimer	doing good	education	expert position	family/friends	fashion/accessories	femininity	hard work	lifestyle	neg feelings	personal info	photography	promoting	selling	safety	self-dependence	self-improvement	self-impr. life	self-impr. person	self-impr. skill	social media	tips&guides	travel	destinations	solo trip	trip orga.	
about	0	2	0	0	0	0	0	0	1	4	1	5	3	1	4	1	8	2	5	0	0	2	2	0	2	0	0	2	29	24	3	1	102
about 2	2	1	2	5	7	1	1	7	9	1	3	1	8	5	7	12	14	0	2	2	0	17	11	2	5	4	1	0	20	7	7	2	166
blog 1	0	0	0	0	1	4	1	0	0	0	1	0	0	1	0	1	1	3	0	0	0	0	0	0	0	0	0	19	38	32	2	3	107
blog 2	0	0	0	0	2	3	1	0	0	3	5	5	17	0	4	4	0	2	0	13	10	14	3	10	1	0	16	39	2	25	11	190	
blog 3	0	0	0	0	5	3	1	0	0	1	1	2	4	2	4	6	1	1	1	1	2	7	29	6	23	0	3	7	29	3	7	1	150
blog 4	0	0	0	0	6	2	1	0	0	2	2	1	0	5	0	1	0	4	1	1	0	0	0	0	0	0	8	19	18	0	2	73	
blog 5	0	24	0	0	12	3	1	0	0	12	0	4	0	6	0	1	2	3	1	0	10	5	1	0	4	0	8	1	0	1	0	99	
contact blog	0	3	0	0	1	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	2	1	0	0	11
contact guest	2	7	0	0	9	1	0	0	0	2	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	1	0	0	0	0	0	24
contact work	0	0	1	0	4	1	0	0	0	1	0	0	1	0	0	1	0	1	1	0	0	0	0	0	0	0	1	0	2	0	2	0	16
faq (header)	0	1	0	1	0	2	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6
faq blog	2	32	16	9	53	2	5	1	4	14	0	1	2	12	0	1	0	4	13	11	0	13	21	4	0	17	7	14	8	0	4	0	270
faq general	0	0	3	8	2	3	1	0	3	2	4	2	13	0	0	2	0	5	2	15	9	6	3	2	1	2	18	47	0	15	22	190	
faq personal	0	1	0	3	1	0	0	3	0	0	1	11	3	1	5	1	14	0	7	0	0	4	5	3	2	0	1	7	0	0	0	73	
faq photo	0	0	2	0	2	0	0	0	0	12	0	11	1	0	0	1	29	11	4	0	4	2	0	0	2	1	8	1	0	1	0	92	
home	1	6	0	5	4	2	0	0	0	3	0	4	3	0	0	1	5	6	4	0	3	4	0	0	4	0	9	19	11	2	4	100	
light.rprt	0	0	0	0	1	2	0	0	0	4	0	0	0	0	0	0	19	15	15	0	0	0	0	0	0	0	4	1	0	1	0	62	
menu+	2	4	0	10	6	3	3	12	5	1	12	19	9	0	8	1	3	14	3	2	2	3	2	1	0	2	27	59	23	7	3	246	
press	45	8	1	4	14	4	0	0	1	6	0	1	8	0	2	1	4	4	2	0	0	5	1	1	0	0	15	1	24	2	5	2	161
sidebar	0	1	0	0	0	1	0	0	0	2	0	0	0	0	0	2	1	1	2	0	1	0	0	0	0	0	1	0	0	0	0	0	13
start	0	0	0	7	0	2	0	0	0	4	2	13	8	0	0	1	3	8	0	3	2	3	0	3	0	0	29	44	7	5	23	167	
Totals per code	54	90	25	52	130	40	15	23	23	72	31	83	82	27	40	28	52	74	106	47	36	89	106	25	48	33	35	172	389	130	87	74	2318

## Verbal Topics - Code Count % per Website Part

Verbal Topics % OF TOTAL CODES IN WEBSITE PART	Verbal Topics																																	
	accolades	blogging	brand	budget/money	business/work	community	disclaimer	doing good	education	expert position	family/friends	fashion/accessories	femininity	hard work	lifestyle	neg feelings	personal info	photography	promoting	selling	safety	self-dependence	self-improvement	self-impr. life	self-impr. person	self-impr. skill	social media	tips&guides	travel	destinations	solo trip	trip orga.	Totals per WS Part	
about	0.0%	2.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	1.0%	3.9%	1.0%	4.9%	2.9%	1.0%	3.9%	1.0%	7.8%	2.0%	4.9%	0.0%	0.0%	2.0%	2.0%	0.0%	2.0%	0.0%	0.0%	2.0%	2.0%	28.4%	23.5%	2.9%	1.0%	100%
about 2	1.2%	0.6%	1.2%	3.0%	4.2%	0.6%	0.6%	4.2%	5.4%	0.6%	1.8%	0.6%	4.8%	3.0%	4.2%	7.2%	8.4%	0.0%	1.2%	1.2%	0.0%	10.2%	6.6%	1.2%	3.0%	2.4%	0.6%	12.0%	12.0%	4.2%	4.2%	1.2%	100%	
blog 1	0.0%	0.0%	0.0%	0.0%	0.9%	3.7%	0.9%	0.0%	0.0%	0.0%	0.0%	0.9%	0.0%	0.0%	0.9%	0.0%	0.9%	0.9%	2.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	17.8%	35.5%	29.9%	1.9%	2.8%	100%	
blog 2	0.0%	0.0%	0.0%	0.0%	1.1%	1.6%	0.5%	0.0%	0.0%	1.6%	2.6%	2.6%	8.9%	0.0%	2.1%	2.1%	0.0%	0.0%	1.1%	0.0%	6.8%	5.3%	7.4%	1.6%	5.3%	0.5%	0.0%	8.4%	20.5%	1.1%	13.2%	5.8%	100%	
blog 3	0.0%	0.0%	0.0%	0.0%	3.3%	2.0%	0.7%	0.0%	0.0%	0.7%	0.7%	1.3%	2.7%	1.3%	2.7%	4.0%	0.7%	0.7%	0.7%	0.7%	1.3%	4.7%	19.3%	4.0%	15.3%	0.0%	2.0%	4.7%	19.3%	2.0%	4.7%	0.7%	100%	
blog 4	0.0%	0.0%	0.0%	0.0%	8.2%	2.7%	1.4%	0.0%	0.0%	2.7%	2.7%	1.4%	1.4%	0.0%	0.0%	1.4%	0.0%	5.5%	1.4%	1.4%	1.4%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	11.0%	26.0%	24.7%	0.0%	2.7%	100%	
blog 5	0.0%	24.2%	0.0%	0.0%	12.1%	3.0%	1.0%	0.0%	0.0%	12.1%	0.0%	4.0%	0.0%	6.1%	0.0%	1.0%	2.0%	3.0%	1.0%	1.0%	10.1%	5.1%	1.0%	1.0%	4.0%	4.0%	0.0%	8.1%	1.0%	0.0%	1.0%	0.0%	100%	
contact blog	0.0%	27.3%	0.0%	0.0%	9.1%	9.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	9.1%	0.0%	0.0%	0.0%	0.0%	0.0%	8.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	18.2%	0.0%	18.2%	9.1%	0.0%	0.0%	100%	
contact guest	8.3%	29.2%	0.0%	0.0%	37.5%	4.2%	0.0%	0.0%	0.0%	8.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	8.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	4.2%	0.0%	12.5%	0.0%	0.0%	0.0%	100%	
contact work	0.0%	6.3%	0.0%	0.0%	25.0%	6.3%	0.0%	0.0%	0.0%	6.3%	0.0%	0.0%	6.3%	0.0%	0.0%	0.0%	6.3%	0.0%	6.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	6.3%	0.0%	12.5%	0.0%	0.0%	0.0%	100%	
faq (header)	0.0%	16.7%	0.0%	16.7%	0.0%	33.3%	0.0%	0.0%	0.0%	0.0%	0.0%	16.7%	0.0%	0.0%	0.0%	0.0%	16.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100%	
faq blog	0.7%	11.9%	5.9%	3.3%	19.6%	0.7%	1.9%	0.4%	1.5%	5.2%	0.0%	0.4%	0.7%	4.4%	0.0%	0.4%	1.5%	4.8%	4.1%	0.0%	4.8%	7.8%	1.5%	0.0%	6.3%	2.6%	5.2%	3.0%	3.0%	0.0%	1.5%	0.0%	100%	
faq general	0.0%	0.0%	1.6%	4.2%	1.1%	1.6%	0.5%	0.0%	1.6%	1.1%	2.1%	1.1%	6.8%	0.0%	0.0%	1.1%	0.0%	0.0%	2.6%	1.1%	7.9%	4.7%	3.2%	1.6%	1.1%	0.5%	1.1%	9.5%	24.7%	0.0%	7.9%	11.6%	100%	
faq personal	0.0%	1.4%	0.0%	4.1%	1.4%	0.0%	4.1%	0.0%	0.0%	0.0%	1.4%	15.1%	4.1%	1.4%	6.8%	1.4%	19.2%	0.0%	9.6%	0.0%	0.0%	5.5%	6.8%	4.1%	2.7%	0.0%	1.4%	9.6%	0.0%	0.0%	0.0%	0.0%	100%	
faq photo	0.0%	0.0%	2.2%	0.0%	2.2%	0.0%	0.0%	0.0%	0.0%	13.0%	0.0%	12.0%	1.1%	0.0%	0.0%	0.0%	1.1%	5.0%	6.0%	4.3%	0.0%	4.3%	2.2%	0.0%	2.2%	1.1%	8.7%	1.1%	0.0%	1.1%	0.0%	0.0%	100%	
home	1.0%	6.0%	0.0%	5.0%	4.0%	2.0%	0.0%	0.0%	0.0%	0.0%	0.0%	4.0%	3.0%	0.0%	0.0%	0.0%	1.0%	5.0%	6.0%	4.0%	0.0%	3.0%	4.0%	0.0%	4.0%	0.0%	9.0%	19.0%	11.0%	2.0%	2.0%	4.0%	100%	
light+prst	0.0%	0.0%	0.0%	0.0%	1.6%	3.2%	0.0%	0.0%	0.0%	6.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	30.6%	24.2%	24.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.8%	6.5%	1.6%	0.0%	1.6%	0.0%	100%	
menu+	0.8%	1.6%	0.0%	4.1%	2.4%	1.2%	1.2%	4.9%	2.0%	0.4%	4.9%	7.7%	3.7%	0.0%	3.3%	0.0%	0.4%	1.2%	5.7%	1.2%	0.8%	0.8%	1.2%	0.8%	0.4%	0.0%	0.8%	11.0%	24.0%	9.3%	2.8%	1.2%	100%	
press	28.0%	5.0%	0.6%	8.7%	2.5%	0.0%	0.0%	0.6%	0.6%	3.7%	0.0%	0.6%	5.0%	0.0%	1.2%	0.6%	2.5%	2.5%	1.2%	0.0%	0.0%	0.6%	0.6%	0.6%	0.0%	0.0%	9.3%	0.6%	14.9%	1.2%	3.1%	1.2%	100%	
sidebar	0.0%	7.7%	0.0%	0.0%	7.7%	0.0%	0.0%	0.0%	0.0%	15.4%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	15.4%	7.7%	15.4%	15.4%	0.0%	7.7%	0.0%	0.0%	0.0%	0.0%	0.0%	7.7%	0.0%	0.0%	0.0%	0.0%	0.0%	100%
start	0.0%	0.0%	0.0%	4.2%	0.0%	1.2%	0.0%	0.0%	0.0%	2.4%	1.2%	7.8%	4.8%	0.0%	0.0%	0.0%	0.6%	1.8%	4.8%	0.0%	1.8%	1.2%	1.8%	0.0%	0.0%	0.0%	0.0%	17.4%	26.3%	4.2%	3.0%	13.8%	100%	
Totals																																		

Table 8: Dedoose Code Count Verbal Topics (% of total codes in website part)

## Verbal Topics - Code Count % per Total Code Count

Verbal Topics % OF TOTAL CODE COUNT	Verbal Topics																																
	accolades	blogging	brand	budget/money	business/work	community	disclaimer	doing good	education	expert position	family/friends	fashion/accessories	femininity	hard work	lifestyle	neg feelings	personal info	photography	promoting	selling	safety	self-dependence	self-improvement	self-impr. life	self-impr. person	self-impr. skill	social media	tips&guides	travel	destinations	solo trip	trip orga.	
about	0.0%	2.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	4.3%	5.6%	3.2%	6.0%	3.7%	3.7%	10.0%	3.6%	15.4%	2.7%	4.7%	0.0%	0.0%	2.2%	1.9%	0.0%	4.2%	0.0%	0.0%	1.2%	7.5%	18.5%	3.4%	1.4%	
about 2	3.7%	1.1%	8.0%	9.6%	5.4%	2.5%	6.7%	30.4%	39.1%	1.4%	9.7%	1.2%	9.8%	18.5%	17.5%	42.9%	26.9%	1.0%	1.9%	4.3%	0.0%	19.1%	10.4%	8.0%	10.4%	12.1%	2.9%	0.0%	5.1%	5.4%	8.0%	2.7%	
blog 1	0.0%	0.0%	0.0%	0.0%	0.8%	10.0%	6.7%	0.0%	0.0%	0.0%	1.2%	0.0%	0.0%	2.5%	0.0%	1.9%	1.4%	2.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	11.0%	9.8%	24.6%	2.3%	4.1%	
blog 2	0.0%	0.0%	0.0%	0.0%	1.5%	7.5%	6.7%	0.0%	0.0%	4.2%	16.1%	6.0%	20.7%	10.0%	14.3%	0.0%	0.0%	1.9%	0.0%	36.1%	11.2%	13.2%	12.0%	20.8%	3.0%	0.0%	0.0%	9.3%	10.0%	1.5%	28.7%	14.9%	
blog 3	0.0%	0.0%	0.0%	0.0%	3.8%	7.5%	6.7%	0.0%	0.0%	1.4%	3.2%	2.4%	4.5%	7.4%	10.0%	21.4%	1.9%	1.4%	0.9%	2.1%	5.6%	7.9%	27.4%	24.0%	47.9%	0.0%	8.6%	4.1%	7.5%	2.3%	8.0%	1.4%	
blog 4	0.0%	0.0%	0.0%	0.0%	4.6%	5.0%	6.7%	0.0%	0.0%	6.5%	2.4%	1.2%	0.0%	12.5%	0.0%	0.0%	1.9%	0.0%	3.8%	2.1%	2.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	4.7%	4.9%	13.8%	0.0%	2.7%	
blog 5	0.0%	26.7%	0.0%	0.0%	9.2%	7.5%	6.7%	0.0%	0.0%	16.7%	4.8%	0.0%	22.2%	0.0%	0.0%	0.0%	1.9%	2.7%	2.8%	2.1%	0.0%	11.2%	4.7%	4.0%	0.0%	12.1%	0.0%	4.7%	0.3%	0.0%	1.1%	0.0%	
contact blog	0.0%	3.3%	0.0%	0.0%	0.8%	2.5%	0.0%	0.0%	0.0%	0.0%	0.0%	1.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.7%	0.0%	0.5%	0.8%	0.0%	0.0%	
contact guest	3.7%	7.8%	0.0%	0.0%	6.9%	2.5%	0.0%	0.0%	0.0%	2.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	1.9%	1.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.9%	0.0%	0.0%	0.0%	0.0%	0.0%	
contact work	0.0%	0.0%	4.0%	0.0%	3.1%	2.5%	0.0%	0.0%	0.0%	1.4%	0.0%	1.2%	0.0%	0.0%	0.0%	0.0%	1.9%	0.0%	0.9%	2.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.9%	0.0%	0.5%	0.0%	2.3%	0.0%	
faq (header)	0.0%	1.1%	0.0%	1.9%	5.0%	0.0%	0.0%	0.0%	0.0%	0.0%	1.2%	0.0%	0.0%	0.0%	0.0%	0.0%	1.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	
faq blog	3.7%	35.6%	64.0%	17.3%	40.8%	5.0%	33.3%	4.3%	17.4%	19.4%	1.2%	2.4%	44.4%	0.0%	0.0%	3.6%	0.0%	0.0%	0.0%	0.0%	14.6%	19.8%	16.0%	0.0%	3.0%	51.5%	20.0%	8.1%	2.1%	0.0%	4.6%	0.0%	
faq general	0.0%	0.0%	12.0%	15.4%	1.5%	7.5%	6.7%	0.0%	13.0%	2.8%	12.9%	2.4%	15.9%	0.0%	0.0%	7.1%	0.0%	0.0%	4.7%	4.3%	41.7%	10.1%	5.7%	12.0%	4.2%	3.0%	5.7%	10.5%	12.1%	0.0%	17.2%	29.7%	
faq personal	0.0%	1.1%	0.0%	5.8%	0.8%	0.0%	0.0%	0.0%	0.0%	0.0%	3.2%	13.3%	3.7%	3.7%	12.5%	3.6%	26.9%	0.0%	6.6%	0.0%	0.0%	4.5%	4.7%	12.0%	4.2%	0.0%	0.0%	0.6%	1.8%	0.0%	0.0%	0.0%	
faq photo	0.0%	0.0%	8.0%	1.5%	0.0%	0.0%	0.0%	0.0%	0.0%	16.7%	0.0%	13.3%	1.2%	0.0%	0.0%	0.0%	1.9%	39.2%	10.4%	8.5%	0.0%	4.5%	1.9%	0.0%	0.0%	6.1%	2.9%	4.7%	0.3%	0.0%	1.1%	0.0%	
home	1.9%	6.7%	0.0%	9.6%	3.1%	5.0%	0.0%	0.0%	0.0%	4.2%	0.0%	4.8%	3.7%	0.0%	0.0%	0.0%	1.9%	6.8%	5.7%	8.5%	0.0%	3.4%	3.8%	0.0%	0.0%	12.1%	0.0%	5.2%	4.9%	8.5%	2.3%	5.4%	
lightn.prt	0.0%	0.0%	0.0%	0.8%	5.0%	0.0%	0.0%	0.0%	0.0%	5.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	25.7%	14.2%	31.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.3%	0.3%	0.0%	1.1%	0.0%	
menu+	3.7%	4.4%	0.0%	19.2%	4.6%	7.5%	20.0%	52.2%	21.7%	1.4%	38.7%	22.9%	11.0%	20.0%	0.0%	0.0%	1.9%	4.1%	13.2%	6.4%	5.6%	2.2%	2.8%	8.0%	2.1%	0.0%	5.7%	15.7%	15.2%	17.7%	8.0%	4.1%	
press	83.3%	8.9%	4.0%	7.7%	10.8%	10.0%	0.0%	4.3%	8.3%	8.3%	0.0%	1.2%	9.8%	0.0%	5.0%	3.6%	7.7%	5.4%	1.9%	0.0%	0.0%	1.1%	0.9%	4.0%	0.0%	42.9%	0.6%	6.2%	1.5%	5.7%	2.7%		
sidebar	0.0%	1.1%	0.0%	0.0%	0.0%	2.5%	0.0%	0.0%	2.8%	6.5%	15.7%	9.8%	0.0%	0.0%	0.0%	0.0%	3.8%	1.4%	1.9%	4.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.6%	0.0%	0.0%	0.0%	0.0%	0.0%	
start	0.0%	0.0%	0.0%	13.5%	0.0%	5.0%	0.0%	0.0%	5.6%	6.5%	15.7%	9.8%	0.0%	0.0%	0.0%	0.0%	1.9%	4.1%	7.5%	0.0%	8.3%	2.2%	2.8%	0.0%	6.3%	0.0%	16.9%	11.3%	5.4%	5.7%	31.1%	0.0%	
Totals	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 9. Dedoose Code Count Verbal Topics (% of total count of a code)



# Verbal Topics: Code Co-Occurrence

CODE CO-OCCURRENCE	CODE CO-OCCURRENCE																																	
	accolades	blogging	brand	budget/money	business/work	community	disclaimer	doing good	education	expert position	family/friends	fashion/accessories	femininity	hard work	lifestyle	neg feelings	personal info	photography	promoting	selling	safety	self-dependence	self-improvement	self-impr. life	self-impr. person	self-impr. skill	social media	tips&guides	travel	destinations	solo trip	trip orga.	Totals	
accolades	0	10	1	5	21	4	0	0	1	9	0	1	9	1	3	1	4	5	5	1	0	6	2	1	0	1	16	1	25	2	6	3	156	
blogging	10	0	4	5	38	3	0	0	0	22	0	3	5	13	1	2	5	4	7	6	0	13	16	1	0	15	3	19	10	2	3	1	222	
brand	1	4	0	4	17	0	4	0	0	4	0	4	3	0	0	0	1	10	9	0	1	1	1	1	0	1	5	0	8	0	4	2	85	
budget/money	5	5	4	0	11	2	3	1	2	6	1	3	4	2	1	1	4	1	3	1	0	7	4	1	1	1	3	2	18	31	4	3	150	
business/work	21	38	17	11	0	11	12	3	2	24	0	6	9	17	3	1	2	11	22	17	0	18	10	2	1	9	12	4	16	4	1	2	318	
community	4	3	0	2	11	0	1	0	0	2	0	5	7	0	0	0	2	4	2	2	0	2	1	0	1	0	9	3	8	0	0	1	74	
disclaimer	0	0	4	3	12	1	0	0	0	1	0	1	2	0	0	0	0	0	2	2	0	0	0	0	0	0	2	0	2	0	0	1	34	
doing good	0	0	0	1	3	0	0	0	0	2	0	1	2	3	0	4	0	4	0	2	0	1	4	1	1	2	0	5	14	4	2	1	60	
education	1	0	0	2	2	0	0	2	0	0	2	0	1	2	0	2	5	0	0	0	5	8	4	1	4	1	4	1	11	2	1	0	63	
expert position	9	22	4	6	24	2	1	0	0	0	0	6	10	8	0	0	5	18	19	11	0	12	9	3	2	6	7	17	19	2	9	4	243	
family/friends	0	0	0	1	0	0	0	1	2	0	0	2	6	1	2	7	4	0	4	0	8	2	3	0	2	1	0	12	22	10	6	1	100	
fashion/accessories	1	3	0	3	6	5	1	2	0	6	2	6	0	6	0	7	0	3	17	39	5	0	1	3	1	0	2	0	19	23	2	0	173	
femininity	9	5	4	4	9	7	2	3	1	10	6	6	0	0	1	5	4	3	5	3	18	12	10	4	7	2	7	23	61	12	33	7	92	
hard work	1	13	3	2	17	0	0	0	2	8	1	0	0	0	2	8	4	0	0	0	0	8	3	1	1	2	3	1	3	0	1	0	103	
lifestyle	3	1	0	1	3	0	0	4	0	0	2	7	1	2	0	4	9	0	3	0	0	2	9	7	1	1	1	3	8	12	8	2	1	97
neg feelings	1	2	0	1	1	0	0	0	2	0	7	0	5	8	4	0	6	0	0	0	6	6	6	2	2	2	2	4	12	2	7	0	136	
personal info	4	5	0	4	2	2	0	4	5	5	4	3	4	4	9	6	0	1	1	0	0	10	7	1	4	2	1	1	15	6	2	0	171	
photography	5	4	1	1	11	4	0	0	0	18	0	17	3	0	0	1	0	38	24	0	4	5	1	1	4	2	17	5	2	1	1	1	299	
promoting	5	7	10	3	22	2	2	2	0	19	4	39	5	0	3	0	1	38	0	44	1	3	7	1	0	6	2	16	31	13	2	8	153	
selling	1	6	9	1	17	2	2	0	0	11	0	5	3	0	0	0	24	44	0	0	2	5	0	0	5	1	3	7	1	2	1	1	134	
safety	0	0	0	0	0	0	0	0	0	0	8	0	18	0	0	6	0	0	1	0	0	9	6	1	4	1	1	14	32	7	20	6	293	
self-dependence	6	13	1	7	18	2	0	1	5	12	2	1	12	8	2	6	10	4	3	2	9	0	35	9	20	11	1	5	40	5	24	4	361	
self-improvement	2	16	1	4	10	1	0	4	8	9	3	3	10	3	9	6	7	5	7	5	6	35	0	25	46	32	4	20	45	6	20	1	111	
self-impr. life	1	1	1	1	2	0	0	1	4	3	0	1	4	1	7	2	1	1	1	0	1	9	25	0	6	4	3	7	12	1	8	0	165	
self-impr. person	0	0	0	1	1	1	0	1	1	2	0	7	1	1	1	2	4	1	0	4	20	46	6	0	1	1	3	35	4	15	1	135		
self-impr. skill	1	15	1	3	9	0	0	2	4	6	1	2	2	2	1	2	2	4	6	5	1	11	32	4	1	0	1	10	3	1	2	0	110	
social media	16	3	5	2	12	9	2	0	1	7	0	7	3	3	3	2	1	2	2	1	1	1	4	3	1	1	0	2	11	2	0	0	436	
tips&guides	1	19	0	18	4	3	0	5	4	17	12	19	23	1	8	4	1	17	16	3	14	5	20	7	3	10	2	0	103	39	22	33	910	
travel	25	10	8	31	16	8	2	14	11	19	22	23	61	3	12	12	15	5	31	7	32	40	45	12	35	3	11	103	0	115	82	70	295	
destinations	2	2	0	4	4	0	0	4	2	2	10	2	12	0	8	2	6	2	13	1	7	5	6	1	4	1	2	39	115	0	6	6	275	
solo trip	6	3	4	3	1	0	0	2	1	9	6	0	33	1	2	7	2	1	2	2	20	24	20	8	15	2	0	22	82	6	0	5	185	
trip orga.	3	1	2	13	2	1	1	1	0	4	1	12	7	0	1	0	1	8	1	6	4	1	1	0	1	0	0	33	70	6	5	0	288	
Totals	156	222	85	150	318	74	34	60	63	243	100	173	92	103	97	136	171	299	153	134	293	361	111	165	135	110	436	910	295	275	185	288	6427	

Table 10: Dedoose Code Co-Occurrence Verbal Topics

Table 10: Dedoose Code Co-Occurrence Verbal Topics

### 10.1.8. Table: Images and Design Elements

DATA INFORMATION																	
IMAGES												DESIGN					
website part	image no	in %	SIZE				un-edited	framed	PARTICIPANTS			img link	style	Total	stamp	scrap-book style	hand-writing
			xl (full)	l (1-2)	m (3-4)	s (>4)			only blogger	2	3+						
about	13	5%	1	3	4	5		10	9		1	10	scrapbook	30	6	5	19
about 2	7	3%		5	1	1	5	1	4		3	0	clean	0	0	0	0
blog 1	24	9%	3	7	14		1	4	9		3	6	medium	24	0	5	19
blog 2	26	10%	4	5	7	10	1	0	14			6	medium	10	1	0	9
blog 3	25	9%	2	5	8	10	0	3	7		7	16	medium	13	1	3	9
blog 4	13	5%	2	3	8		0	2	2	7		6	medium	12	1	3	8
blog 5	26	10%	2	8	6	10	0	0	4			16	medium	10	0	0	10
contact blog	1	0%	1	0	0	0	0	0	1			0	scrapbook	4	2	2	0
contact guest	1	0%	0	1	0	0	0	0	0			0	clean	1	0	0	1
contact work	1	0%	1	0	0	0	0	0	1			0	scrapbook	4	2	2	0
faq (total)	3	1%	1	0	2	0	0	2	3			0	clean	3	0	2	1
home	35	13%	1	17	7	10	0	22	20	4		23	medium	12	5	0	7
lightr.prst	14	5%	1	1	8	4	0	12	13			8	medium	4	1	1	2
menu+	47	18%	0	0	0	47	3	5	21	6	2	83	medium	25	22	0	3
press	1	0%	1	0	0	0	0	0	0			43	clean	0	0	0	0
sidebar	10	4%	0	0	5	5	0		6			3	medium	7	2	1	4
start	19	7%	1	5	13		0	16	10	3	3	10	scrapbook	29	8	15	6
SUM	266	100%	21	60	83	102	10	77	124	20	19	230		188	51	39	98

Table 11: Data Information - Images and Design Elements

### 10.1.9. Dedoose Charts Visual Analysis

#### Visual Code Counts - Colours

Colours CODE COUNT ABSOLUTE NUMBERS	neutral	blue	colorful	earth tones	green	red/pink	yellow/orange	high saturation	Total
about	1	2	1	6	4	0	0	4	18
about 2	2	0	2	2	0	2	0	1	9
blog 1	1	12	4	8	6	3	4	5	43
blog 2	13	7	1	5	4	1	0	4	35
blog 3	8	4	1	9	4	2	1	2	31
blog 4	1	1	0	10	2	0	1	1	16
blog 5	16	3	4	7	2	2	1	4	39
contact blog	0	0	0	1	0	0	0	0	1
contact guest	1	0	0	0	0	0	0	0	1
contact work	0	1	0	0	1	0	0	1	3
faq	0	1	0	3	0	0	0	1	5
home	7	8	0	15	6	3	1	3	43
lightr.prst	1	4	0	6	4	0	2	4	21
menu+	12	19	1	16	10	5	0	6	69
press	0	0	0	1	0	0	0	0	1
sidebar	1	3	0	4	1	2	1	1	13
start	2	4	1	10	2	4	2	3	28
Total	66	69	15	103	46	24	13	40	376
% of all Images	24.8%	25.9%	5.6%	38.7%	17.3%	9.0%	4.9%	15.0%	

Table 12: Dedoose Code Count Visual: Colours

Colours CODE COUNT: % per Website Part	neutral	blue	colorful	earth tones	green	red/pink	yellow/orange	high saturation	Total
about	5.6%	11.1%	5.6%	33.3%	22.2%	0.0%	0.0%	22.2%	100%
about 2	22.2%	0.0%	22.2%	22.2%	0.0%	22.2%	0.0%	11.1%	100%
blog 1	2.3%	27.9%	9.3%	18.6%	14.0%	7.0%	9.3%	11.6%	100%
blog 2	37.1%	20.0%	2.9%	14.3%	11.4%	2.9%	0.0%	11.4%	100%
blog 3	25.8%	12.9%	3.2%	29.0%	12.9%	6.5%	3.2%	6.5%	100%
blog 4	6.3%	6.3%	0.0%	62.5%	12.5%	0.0%	6.3%	6.3%	100%
blog 5	41.0%	7.7%	10.3%	17.9%	5.1%	5.1%	2.6%	10.3%	100%
contact blog	0.0%	0.0%	0.0%	100%	0.0%	0.0%	0.0%	0.0%	100%
contact guest	100%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100%
contact work	0.0%	33.3%	0.0%	0.0%	33.3%	0.0%	0.0%	33.3%	100%
faq	0.0%	20.0%	0.0%	60.0%	0.0%	0.0%	0.0%	20.0%	100%
home	16.3%	18.6%	0.0%	34.9%	14.0%	7.0%	2.3%	7.0%	100%
lightr.prst	4.8%	19.0%	0.0%	28.6%	19.0%	0.0%	9.5%	19.0%	100%
menu+	17.4%	27.5%	1.4%	23.2%	14.5%	7.2%	0.0%	8.7%	100%
press	0.0%	0.0%	0.0%	100%	0.0%	0.0%	0.0%	0.0%	100%
sidebar	7.7%	23.1%	0.0%	30.8%	7.7%	15.4%	7.7%	7.7%	100%
start	7.1%	14.3%	3.6%	35.7%	7.1%	14.3%	7.1%	10.7%	100%
Total	66	69	15	103	46	24	13	40	

Table 13: Dedoose Code Count Visual: Colours (% of total codes in website part)

Colours CODE COUNT: % per total count	neutral	blue	colorful	earth tones	green	red/pink	yellow/orange	high saturation	Total
about	1.5%	2.9%	6.7%	5.8%	8.7%	0.0%	0.0%	10.0%	14
about 2	3.0%	0.0%	13.3%	1.9%	0.0%	8.3%	0.0%	2.5%	8
blog 1	1.5%	17.4%	26.7%	7.8%	13.0%	12.5%	30.8%	12.5%	38
blog 2	19.7%	10.1%	6.7%	4.9%	8.7%	4.2%	0.0%	10.0%	31
blog 3	12.1%	5.8%	6.7%	8.7%	8.7%	8.3%	7.7%	5.0%	29
blog 4	1.5%	1.4%	0.0%	9.7%	4.3%	0.0%	7.7%	2.5%	15
blog 5	24.2%	4.3%	26.7%	6.8%	4.3%	8.3%	7.7%	10.0%	35
contact blog	0.0%	0.0%	0.0%	1.0%	0.0%	0.0%	0.0%	0.0%	1
contact guest	1.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	1
contact work	0.0%	1.4%	0.0%	0.0%	2.2%	0.0%	0.0%	2.5%	2
faq	0.0%	1.4%	0.0%	2.9%	0.0%	0.0%	0.0%	2.5%	4
home	10.6%	11.6%	0.0%	14.6%	13.0%	12.5%	7.7%	7.5%	40
lightr.prst	1.5%	5.8%	0.0%	5.8%	8.7%	0.0%	15.4%	10.0%	17
menu+	18.2%	27.5%	6.7%	15.5%	21.7%	20.8%	0.0%	15.0%	63
press	0.0%	0.0%	0.0%	1.0%	0.0%	0.0%	0.0%	0.0%	1
sidebar	1.5%	4.3%	0.0%	3.9%	2.2%	8.3%	7.7%	2.5%	12
start	3.0%	5.8%	6.7%	9.7%	4.3%	16.7%	15.4%	7.5%	25
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 14: Dedoose Code Count Visual: Colour (% of total code counts)



## Visual Code Counts – People

People CODE COUNT ABSOLUTE NUMBERS	people	distance	closeup	distant	legs only	med distant	med.close	gaze	demand	offer	potential contact	nudity	normal clothes	part. nudity	beach nudity	participants	anononymized	blogger	other	Total
about	10	10	0	1	0	5	4	9	2	7	0	10	6	4	0	10	0	9	1	88
about 2	7	7	0	0	0	1	6	7	6	1	0	7	2	2	3	7	2	7	2	67
blog 1	12	12	0	3	0	5	4	9	1	8	4	12	7	3	2	12	2	9	0	105
blog 2	14	14	1	0	1	6	6	13	2	11	3	14	6	8	0	14	0	14	0	127
blog 3	14	14	0	1	0	5	8	13	2	11	3	14	8	5	1	14	5	10	2	130
blog 4	9	9	0	0	0	3	5	9	0	9	2	9	8	1	0	9	0	8	6	87
blog 5	4	4	0	1	0	0	3	4	0	4	1	4	2	0	2	4	1	3	0	37
contact blog	1	1	0	0	0	0	1	1	0	1	0	1	1	0	0	1	0	1	0	9
contact guest	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
contact work	1	1	0	0	0	1	0	1	0	1	0	1	1	0	0	1	0	1	0	9
faq	3	3	0	1	0	0	2	3	0	3	0	3	2	1	0	3	0	3	0	27
home	24	24	0	1	2	13	8	22	0	22	6	24	17	7	0	24	2	22	3	221
lightr.prst	13	13	0	2	0	3	8	13	0	13	4	13	5	4	4	13	0	13	0	121
menu+	29	29	0	4	0	6	19	29	3	26	5	29	14	12	3	29	5	25	6	273
press	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
sidebar	6	6	0	1	0	1	4	5	2	3	0	6	2	3	1	6	1	5	0	52
start	16	16	0	2	1	0	13	15	2	13	4	16	11	5	0	16	3	13	2	148
Total	163	163	1	17	4	49	91	153	20	133	32	163	92	55	16	163	21	143	22	1501
% of all Images	61.3%	61.3%	0.4%	6.4%	1.5%	18.4%	34.2%	57.5%	7.5%	50.0%	12.0%	61.3%	34.6%	20.7%	6.0%	61.3%	7.9%	53.8%	8.3%	

Table 15: Dedoose Code Count Visual: People

People CODE COUNT % per Website Part	closeup	distant	legs only	med distant	med.close	demand	offer	potential contact	normal clothes	part. nudity	beach nudity	anononymized	blogger	other	Total
about	0.0%	1.1%	0.0%	5.7%	4.5%	2.3%	8.0%	0.0%	6.8%	4.5%	0.0%	0.0%	10.2%	1.1%	100%
about 2	0.0%	0.0%	0.0%	1.5%	9.0%	9.0%	1.5%	0.0%	3.0%	3.0%	4.5%	3.0%	10.4%	3.0%	100%
blog 1	0.0%	2.9%	0.0%	4.8%	3.8%	1.0%	7.6%	3.8%	6.7%	2.9%	1.9%	1.9%	8.6%	0.0%	100%
blog 2	0.8%	0.0%	0.8%	4.7%	4.7%	1.6%	8.7%	2.4%	4.7%	6.3%	0.0%	0.0%	11.0%	0.0%	100%
blog 3	0.0%	0.8%	0.0%	3.8%	6.2%	1.5%	8.5%	2.3%	6.2%	3.8%	0.8%	3.8%	7.7%	1.5%	100%
blog 4	0.0%	0.0%	0.0%	3.4%	5.7%	0.0%	10.3%	2.3%	9.2%	1.1%	0.0%	0.0%	9.2%	6.9%	100%
blog 5	0.0%	2.7%	0.0%	0.0%	8.1%	0.0%	10.8%	2.7%	5.4%	0.0%	5.4%	2.7%	8.1%	0.0%	100%
contact blog	0.0%	0.0%	0.0%	0.0%	11.1%	0.0%	11.1%	0.0%	11.1%	0.0%	0.0%	0.0%	11.1%	0.0%	100%
contact guest															
contact work	0.0%	0.0%	0.0%	11.1%	0.0%	0.0%	11.1%	0.0%	11.1%	0.0%	0.0%	0.0%	11.1%	0.0%	100%
faq	0.0%	3.7%	0.0%	0.0%	7.4%	0.0%	11.1%	0.0%	7.4%	3.7%	0.0%	0.0%	11.1%	0.0%	100%
home	0.0%	0.5%	0.9%	5.9%	3.6%	0.0%	10.0%	2.7%	7.7%	3.2%	0.0%	0.9%	10.0%	1.4%	100%
lightr.prst	0.0%	1.7%	0.0%	2.5%	6.6%	0.0%	10.7%	3.3%	4.1%	3.3%	3.3%	0.0%	10.7%	0.0%	100%
menu+	0.0%	1.5%	0.0%	2.2%	7.0%	1.1%	9.5%	1.8%	5.1%	4.4%	1.1%	1.8%	9.2%	2.2%	100%
press															
sidebar	0.0%	1.9%	0.0%	1.9%	7.7%	3.8%	5.8%	0.0%	3.8%	5.8%	1.9%	1.9%	9.6%	0.0%	100%
start	0.0%	1.4%	0.7%	0.0%	8.8%	1.4%	8.8%	2.7%	7.4%	3.4%	0.0%	2.0%	8.8%	1.4%	100%
Total	1	17	4	49	91	20	133	32	92	55	16	21	143	22	8

Table 16: Dedoose Code Count Visual: People (% of total codes in website part)

People CODE COUNT % per total count	people	distance	closeup	distant	legs only	med distant	med.close	gaze	demand	offer	potential contact	nudity	normal clothes	part. nudity	beach nudity	participants	anononymized	blogger	other	Total
about	6.1%	6.1%	0.0%	5.9%	0.0%	10.2%	4.4%	5.9%	10.0%	5.3%	0.0%	6.1%	6.5%	7.3%	0.0%	6.1%	0.0%	6.3%	4.5%	89
about 2	4.3%	4.3%	0.0%	0.0%	0.0%	2.0%	6.6%	4.6%	30.0%	0.8%	0.0%	4.3%	2.2%	3.6%	18.8%	4.3%	9.5%	4.9%	9.1%	67
blog 1	7.4%	7.4%	0.0%	17.6%	0.0%	10.2%	4.4%	5.9%	5.0%	6.0%	12.5%	7.4%	7.6%	5.5%	12.5%	7.4%	9.5%	6.3%	0.0%	105
blog 2	8.6%	8.6%	100%	0.0%	25.0%	12.2%	6.6%	8.5%	10.0%	8.3%	9.4%	8.6%	6.5%	14.5%	0.0%	8.6%	0.0%	9.8%	0.0%	127
blog 3	8.6%	8.6%	0.0%	5.9%	0.0%	10.2%	8.8%	8.5%	10.0%	8.3%	9.4%	8.6%	8.7%	9.1%	6.3%	8.6%	23.8%	7.0%	9.1%	130
blog 4	5.5%	5.5%	0.0%	0.0%	0.0%	6.1%	5.5%	5.9%	0.0%	6.8%	6.3%	5.5%	8.7%	1.8%	0.0%	5.5%	0.0%	5.6%	27.3%	86
blog 5	2.5%	2.5%	0.0%	5.9%	0.0%	0.0%	3.3%	2.6%	0.0%	3.0%	3.1%	2.5%	2.2%	0.0%	12.5%	2.5%	4.8%	2.1%	0.0%	38
contact blog	0.6%	0.6%	0.0%	0.0%	0.0%	0.0%	1.1%	0.7%	0.0%	0.8%	0.0%	0.6%	1.1%	0.0%	0.0%	0.6%	0.0%	0.7%	0.0%	9
contact guest	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0
contact work	0.6%	0.6%	0.0%	0.0%	0.0%	2.0%	0.0%	0.7%	0.0%	0.8%	0.0%	0.6%	1.1%	0.0%	0.0%	0.6%	0.0%	0.7%	0.0%	9
faq	1.8%	1.8%	0.0%	5.9%	0.0%	0.0%	2.2%	2.0%	0.0%	2.3%	0.0%	1.8%	2.2%	1.8%	0.0%	1.8%	0.0%	2.1%	0.0%	28
home	14.7%	14.7%	0.0%	5.9%	50.0%	26.5%	8.8%	14.4%	0.0%	16.5%	18.8%	14.7%	18.5%	12.7%	0.0%	14.7%	9.5%	15.4%	13.6%	222
lightr.prst	8.0%	8.0%	0.0%	11.8%	0.0%	6.1%	8.8%	8.5%	0.0%	9.8%	12.5%	8.0%	5.4%	7.3%	25.0%	8.0%	0.0%	9.1%	0.0%	123
menu+	17.8%	17.8%	0.0%	23.5%	0.0%	12.2%	20.9%	19.0%	15.0%	19.5%	15.6%	17.8%	15.2%	21.8%	18.8%	17.8%	23.8%	17.5%	27.3%	273
press	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0
sidebar	3.7%	3.7%	0.0%	5.9%	0.0%	2.0%	4.4%	3.3%	10.0%	2.3%	0.0%	3.7%	2.2%	5.5%	6.3%	3.7%	4.8%	3.5%	0.0%	52
start	9.8%	9.8%	0.0%	11.8%	25.0%	0.0%	14.3%	9.8%	10.0%	9.8%	12.5%	9.8%	12.0%	9.1%	0.0%	9.8%	14.3%	9.1%	9.1%	149
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	1507

Table 17: Dedoose Code Count Visual: People (% of total code counts)

## Visual Code Count – Visual Topic

Visual Topic CODE COUNT ABSOLUTE NUMBERS	Visual Topic																																	
	people	doing sth	active	moving/walking	sports	eating/drinking	interacting	relaxing	smiling/posing	taking photo	viewing	working	city/building	building	city/village	streets	nature	beach/ocean	desert	lake/water	mountain	steppe	object	room/hotel	accessories/stuff	cosmetics	luggage	workspace/tools	animal	food/drink	monument/art	transport	Total	
about	10	10	3	1	2	1	1	0	2	1	4	0	2	1	0	1	8	3	0	0	1	0	4	0	1	0	0	0	1	0	0	2	59	
about 2	7	7	0	0	0	0	1	0	7	0	0	0	0	0	0	1	1	0	0	0	0	3	0	0	0	0	0	0	1	1	1	0	30	
blog 1	12	11	1	1	0	2	0	0	7	0	1	0	13	3	7	3	15	10	0	1	0	0	2	0	0	0	0	0	0	2	0	0	91	
blog 2	14	14	3	2	1	0	0	1	7	0	5	0	5	2	4	1	8	5	0	0	0	0	18	0	12	3	3	0	2	1	4	0	115	
blog 3	14	12	2	0	2	1	1	1	3	0	5	1	3	0	2	1	7	4	0	2	1	0	16	0	11	3	2	1	0	1	2	2	100	
blog 4	9	10	1	1	0	0	6	3	4	0	3	0	1	1	0	0	9	0	7	2	0	0	8	4	0	0	0	0	4	1	2	0	76	
blog 5	4	5	0	0	0	0	0	2	0	1	0	2	0	0	0	0	2	2	0	0	0	0	23	0	23	0	2	12	0	4	0	0	82	
contact blog	1	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	7	
contact guest	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	1	0	0	0	0	0	3	
contact work	1	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	5	
faq	3	3	1	1	0	0	0	1	1	0	0	0	0	0	0	0	2	1	1	0	0	1	0	0	0	0	0	0	0	0	0	1	0	16
home	24	20	6	4	2	0	2	2	7	1	6	1	8	5	0	3	18	3	3	5	4	2	20	1	5	0	0	2	4	0	5	5	168	
light+prst	13	13	2	2	0	1	0	1	3	1	5	0	1	1	0	0	8	2	1	1	0	1	7	2	0	0	0	0	2	1	0	2	70	
menu+	29	30	11	7	4	2	7	2	6	3	8	0	7	2	3	2	22	12	1	4	3	1	19	4	7	1	1	1	2	5	1	1	208	
press	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	1	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	5	
sidebar	6	5	1	1	0	1	0	1	2	0	2	0	2	0	1	1	2	2	0	0	0	3	1	3	0	0	0	0	0	0	0	0	34	
start	16	16	2	0	2	0	1	3	5	3	3	0	3	1	1	1	7	1	3	0	0	1	12	2	3	0	1	1	4	1	1	2	96	
Total	163	158	33	20	13	8	19	17	54	10	44	4	46	16	18	14	112	47	17	16	10	5	138	14	66	7	9	18	20	17	18	14	1165	
% of all images	61.3%	59.4%	12.4%	7.5%	4.9%	3.0%	7.1%	6.4%	20.3%	3.8%	16.5%	1.5%	17.3%	6.0%	6.8%	5.3%	42.1%	17.7%	6.4%	6.0%	3.8%	1.9%	51.9%	5.3%	24.8%	2.6%	3.4%	6.8%	7.5%	6.4%	6.8%	5.3%		

Table 18: Dedoose Code Count Visual: Visual Topic Overview

Visual Topic CODE COUNT % per Website Part																																	
	people	doing sth	active	moving/walking	sports	eating/drinking	interacting	relaxing	smiling/posing	taking photo	viewing	working	city/building	building	city/village	streets	nature	beach/ocean	desert	lake/water	mountain	steppe	object	room/hotel	accessories/stuff	cosmetics	luggage	workspace/tools	animal	food/drink	monument/art	transport	Total
about	16.9%	16.9%	5.1%	1.7%	3.4%	1.7%	1.7%	0.0%	3.4%	1.7%	6.8%	0.0%	3.4%	1.7%	0.0%	13.6%	5.1%	0.0%	0.0%	1.7%	0.0%	6.8%	0.0%	1.7%	0.0%	0.0%	0.0%	1.7%	0.0%	0.0%	3.4%	3.4%	100%
about 2	23.3%	23.3%	0.0%	0.0%	0.0%	3.3%	0.0%	0.0%	23.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	3.3%	3.3%	0.0%	0.0%	0.0%	0.0%	10.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	3.3%	3.3%	0.0%	100%
blog 1	13.2%	12.1%	1.1%	1.1%	0.0%	2.2%	0.0%	0.0%	7.7%	0.0%	1.1%	0.0%	14.3%	3.3%	7.7%	3.3%	16.5%	11.0%	0.0%	1.1%	0.0%	0.0%	2.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.2%	0.0%	100%
blog 2	12.2%	12.2%	2.6%	1.7%	0.9%	0.0%	0.0%	0.9%	6.1%	0.0%	4.3%	0.0%	4.3%	1.7%	3.5%	0.9%	7.0%	4.3%	0.0%	0.0%	0.0%	15.7%	0.0%	10.4%	2.6%	2.6%	0.0%	1.7%	0.9%	3.5%	0.0%	100%	
blog 3	14.0%	12.0%	2.0%	0.0%	2.0%	1.0%	1.0%	1.0%	3.0%	0.0%	5.0%	1.0%	3.0%	0.0%	2.0%	1.0%	4.0%	0.0%	2.0%	1.0%	0.0%	16.0%	0.0%	11.0%	3.0%	2.0%	1.0%	0.0%	1.0%	2.0%	2.0%	100%	
blog 4	11.8%	13.2%	1.3%	1.3%	0.0%	7.9%	3.9%	5.3%	0.0%	3.9%	0.0%	1.3%	1.3%	0.0%	0.0%	11.8%	0.0%	9.2%	2.6%	0.0%	0.0%	10.5%	5.3%	0.0%	0.0%	0.0%	0.0%	5.3%	1.3%	2.6%	0.0%	100%	
blog 5	4.9%	6.1%	0.0%	0.0%	0.0%	0.0%	2.4%	0.0%	1.2%	0.0%	2.4%	0.0%	0.0%	0.0%	0.0%	2.4%	0.0%	0.0%	0.0%	0.0%	0.0%	28.0%	0.0%	28.0%	0.0%	2.4%	14.6%	0.0%	4.9%	0.0%	0.0%	100%	
contact blog	14.3%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%	14.3%	0.0%	14.3%	0.0%	0.0%	0.0%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	14.3%	0.0%	100%
contact guest	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%	0.0%	33.3%	0.0%	0.0%	33.3%	0.0%	0.0%	0.0%	0.0%	0.0%	100%
contact work	20.0%	20.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	20.0%	0.0%	0.0%	0.0%	0.0%	0.0%	20.0%	0.0%	20.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100%
faq	18.8%	18.8%	6.3%	6.3%	0.0%	0.0%	0.0%	6.3%	6.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	12.5%	6.3%	6.3%	0.0%	0.0%	6.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	6.3%	0.0%	100%
home	14.3%	11.9%	3.6%	2.4%	1.2%	0.0%	1.2%	1.2%	4.2%	0.6%	3.6%	0.6%	4.8%	3.0%	0.0%	1.8%	10.7%	1.8%	1.8%	3.0%	2.4%	1.2%	11.9%	0.6%	3.0%	0.0%	0.0%	1.2%	2.4%	0.0%	3.0%	3.0%	100%
lightn:prst	18.6%	18.6%	2.9%	2.9%	0.0%	1.4%	0.0%	1.4%	4.3%	1.4%	7.1%	0.0%	1.4%	1.4%	0.0%	11.4%	2.9%	1.4%	1.4%	0.0%	0.0%	10.0%	2.9%	0.0%	0.0%	0.0%	0.0%	2.9%	1.4%	0.0%	2.9%	100%	
menu+	13.9%	14.4%	5.3%	3.4%	1.9%	1.0%	3.4%	1.0%	2.9%	1.4%	3.8%	0.0%	3.4%	1.0%	1.4%	1.0%	10.6%	5.8%	0.5%	1.9%	1.4%	0.5%	9.1%	1.9%	3.4%	0.5%	0.5%	1.0%	2.4%	0.5%	0.5%	100%	
press	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	20.0%	0.0%	0.0%	20.0%	20.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100%
sidebar	17.6%	14.7%	2.9%	2.9%	0.0%	2.9%	0.0%	2.9%	5.9%	0.0%	5.9%	0.0%	5.9%	0.0%	2.9%	2.9%	5.9%	0.0%	0.0%	0.0%	0.0%	8.8%	2.9%	8.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100%
start	16.7%	16.7%	2.1%	0.0%	2.1%	0.0%	1.0%	3.1%	5.2%	3.1%	3.1%	0.0%	3.1%	1.0%	1.0%	1.0%	7.3%	1.0%	3.1%	0.0%	0.0%	1.0%	12.5%	2.1%	3.1%	0.0%	1.0%	4.2%	1.0%	1.0%	2.1%	100%	
Total	163	158	33	20	13	8	19	17	54	10	44	3	46	16	18	14	112	47	17	16	10	5	138	14	66	7	9	18	20	17	18	14	17

Table 19: Dedoose Code Count Visual: Visual Topic Overview (% of total code counts per website part)



Visual Topic CODE COUNT % per total count	people																															Total	
	doing sth	active	moving/walking	sports	eating/drinking	interacting	relaxing	smiling/posing	taking photo	viewing	working	city/building	building	city/village	streets	nature	beach/ocean	desert	lake/water	mountain	steppe	object	room/hotel	accessories/stuff	cosmetics	luggage	workspace/tools	animal	food/drink	monument/art	transport		
about	6.1%	6.3%	9.1%	5.0%	15.4%	12.5%	5.3%	0.0%	3.7%	10.0%	9.1%	0.0%	4.3%	6.3%	0.0%	7.1%	7.1%	6.4%	0.0%	10.0%	0.0%	2.9%	0.0%	1.5%	0.0%	0.0%	5.0%	0.0%	0.0%	14.3%	59		
about 2	4.3%	4.4%	0.0%	0.0%	0.0%	0.0%	5.3%	0.0%	13.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.9%	2.1%	0.0%	0.0%	0.0%	2.2%	0.0%	0.0%	0.0%	0.0%	0.0%	5.0%	5.9%	5.6%	0.0%	30	
blog 1	7.4%	7.0%	3.0%	5.0%	0.0%	25.0%	0.0%	0.0%	13.0%	0.0%	2.3%	0.0%	28.3%	18.8%	38.9%	21.4%	13.4%	21.3%	0.0%	6.3%	0.0%	1.4%	0.0%	0.0%	0.0%	0.0%	0.0%	11.8%	0.0%	0.0%	0.0%	91	
blog 2	8.6%	8.9%	9.1%	10.0%	7.7%	0.0%	0.0%	5.9%	13.0%	0.0%	11.4%	0.0%	10.9%	12.5%	22.2%	7.1%	7.1%	10.6%	0.0%	0.0%	0.0%	13.0%	0.0%	18.2%	42.9%	33.3%	0.0%	10.0%	5.9%	22.2%	0.0%	115	
blog 3	8.6%	7.6%	6.1%	0.0%	15.4%	12.5%	5.3%	5.9%	5.6%	0.0%	11.4%	0.0%	6.5%	0.0%	11.1%	7.1%	6.3%	8.5%	0.0%	12.5%	10.0%	0.0%	11.6%	0.0%	16.7%	42.9%	22.2%	5.6%	0.0%	5.9%	11.1%	14.3%	99
blog 4	5.5%	6.3%	3.0%	5.0%	0.0%	0.0%	31.6%	17.6%	7.4%	0.0%	6.8%	0.0%	2.2%	6.3%	0.0%	0.0%	8.0%	0.0%	41.2%	12.5%	0.0%	0.0%	5.8%	28.6%	0.0%	0.0%	0.0%	20.0%	5.9%	11.1%	0.0%	76	
blog 5	2.5%	3.2%	0.0%	0.0%	0.0%	0.0%	11.8%	0.0%	10.0%	0.0%	50.0%	0.0%	0.0%	0.0%	0.0%	0.0%	1.8%	4.3%	0.0%	0.0%	0.0%	0.7%	16.7%	34.8%	0.0%	22.2%	66.7%	0.0%	23.5%	0.0%	0.0%	82	
contact blog	0.6%	0.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.9%	5.9%	0.0%	0.0%	0.0%	0.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.6%	0.0%	7	
contact guest	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.9%	0.0%	0.0%	6.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	3	
contact work	0.6%	0.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.9%	0.0%	6.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5	
faq	1.8%	1.9%	3.0%	5.0%	0.0%	0.0%	5.9%	1.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	1.8%	2.1%	5.9%	0.0%	0.0%	0.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.6%	0.0%	16		
home	14.7%	12.7%	18.2%	20.0%	15.4%	0.0%	10.5%	11.8%	13.0%	10.0%	13.6%	25.0%	17.4%	31.3%	0.0%	21.4%	16.1%	6.4%	17.6%	31.3%	40.0%	40.0%	14.5%	7.1%	7.6%	0.0%	11.1%	20.0%	0.0%	27.8%	35.7%	168	
light+prst	8.0%	8.2%	6.1%	10.0%	0.0%	12.5%	0.0%	5.9%	5.6%	10.0%	11.4%	0.0%	2.2%	6.3%	0.0%	0.0%	7.1%	4.3%	5.9%	6.3%	0.0%	20.0%	5.1%	14.3%	0.0%	0.0%	10.0%	5.9%	0.0%	14.3%	70		
menu+	17.8%	19.0%	33.3%	35.0%	30.8%	25.0%	36.8%	11.8%	11.1%	30.0%	18.2%	0.0%	15.2%	12.5%	16.7%	14.3%	19.6%	25.5%	5.9%	25.0%	30.0%	20.0%	13.8%	28.6%	10.6%	11.1%	5.6%	10.0%	29.4%	5.6%	7.1%	208	
press	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.2%	0.0%	0.0%	7.1%	0.9%	2.1%	0.0%	10.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5	
sidebar	3.7%	3.2%	3.0%	5.0%	0.0%	12.5%	0.0%	5.9%	3.7%	0.0%	4.5%	0.0%	4.3%	0.0%	5.6%	7.1%	1.8%	4.3%	0.0%	0.0%	0.0%	2.2%	7.1%	4.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	34	
start	9.8%	10.1%	6.1%	0.0%	15.4%	0.0%	5.3%	17.6%	9.3%	30.0%	6.8%	0.0%	6.5%	6.3%	5.6%	7.1%	6.3%	2.1%	17.6%	0.0%	0.0%	20.0%	8.7%	14.3%	4.5%	0.0%	11.1%	5.6%	20.0%	5.9%	5.6%	14.3%	96
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	1164	

Table 20: Dedoose Code Count Visual: Visual Topic Overview (% of total code counts)

## Visual Code Count – Visual Additional Info

Visual Info CODE COUNT ABSOLUTE NUMBERS	bg blurred	bg decontextualized	bg focused	natural img	text with image	txt on img direct	txt on img framed
about	2	4	2	1	12	1	11
about 2	1	2	0	6	6	1	0
blog 1	1	1	0	4	7	0	7
blog 2	1	12	0	2	7	1	7
blog 3	4	14	0	0	6	1	6
blog 4	1	1	0	0	6	1	5
blog 5	1	21	0	1	8	0	7
contact blog	0	0	0	0	1	0	1
contact guest	0	1	0	0	1	1	0
contact work	0	0	0	0	1	0	1
faq	0	0	0	0	1	0	1
home	1	4	1	0	24	4	9
lightr.prst	1	3	0	1	11	1	2
menu+	4	13	1	6	40	1	1
press	0	0	0	0	1	0	1
sidebar	2	3	0	0	4	2	1
start	3	6	0	0	11	2	3
Total	22	85	4	40	147	16	63
% of all Images	8.3%	32.0%	1.5%	15.0%	55.3%	6.0%	23.7%

Table 21: Dedoose Code Count Visual: Additional Information

Visual Info CODE COUNT % per total count	bg blurred	bg decontextualized	bg focused	natural img	text with image	txt on img direct	txt on img framed
about	9.1%	4.7%	50.0%	2.5%	8.2%	6.3%	17.5%
about 2	4.5%	2.4%	0.0%	15.0%	4.1%	6.3%	0.0%
blog 1	4.5%	1.2%	0.0%	10.0%	4.8%	0.0%	11.1%
blog 2	4.5%	14.1%	0.0%	5.0%	4.8%	6.3%	11.1%
blog 3	18.2%	16.5%	0.0%	0.0%	4.1%	6.3%	9.5%
blog 4	4.5%	1.2%	0.0%	0.0%	4.1%	6.3%	7.9%
blog 5	4.5%	24.7%	0.0%	2.5%	5.4%	0.0%	11.1%
contact blog	0.0%	0.0%	0.0%	0.0%	0.7%	0.0%	1.6%
contact guest	0.0%	1.2%	0.0%	0.0%	0.7%	6.3%	0.0%
contact work	0.0%	0.0%	0.0%	0.0%	0.7%	0.0%	1.6%
faq	0.0%	0.0%	0.0%	0.0%	0.7%	0.0%	1.6%
home	4.5%	4.7%	25.0%	0.0%	16.3%	25.0%	14.3%
lightr.prst	4.5%	3.5%	0.0%	2.5%	7.5%	6.3%	3.2%
menu+	18.2%	15.3%	25.0%	15.0%	27.2%	6.3%	1.6%
press	0.0%	0.0%	0.0%	0.0%	0.7%	0.0%	1.6%
sidebar	9.1%	3.5%	0.0%	0.0%	2.7%	12.5%	1.6%
start	13.6%	7.1%	0.0%	0.0%	7.5%	12.5%	4.8%
Total	22	85	4	40	147	16	63

Table 22: Dedoose Code Count Visual: Additional Information (% of total codes in website part)



### Visual Code Co-Occurrence

[illegible]

Table 23: Dedoose Code Co-Occurrence Visual: All Topics

IMAGE CODE CO-OCCURRENCE All Topic Subcodes	CO-OCCURRENCE All Topic Subcodes																																Totals
	closeup	distant	legs only	med distant	med.close	demand	offer	normal clothes	part. nudity	beach nudity	anonymized	blogger	other	active	eating/drinking	interacting	relaxing	smiling/posing	taking photo	viewing	working	place	city/building	nature	object	Room/Hotel	accessories/stuff	animal	food/drink	monument/art	transport		
closeup	0	0	0	1	3	0	1	12	13	1	5	8	8	1	6	0	1	4	4	0	2	0	15	5	12	5	1	0	0	0	1	0	12
distant	0	0	0	1	3	0	1	12	13	1	5	8	8	1	6	0	1	4	4	0	2	0	15	5	12	5	1	0	2	0	1	2	113
legs only	0	0	1	2	0	3	4	1	0	3	4	0	0	0	0	0	4	1	1	0	0	3	1	3	3	1	1	0	0	0	1	0	36
med distant	1	1	1	0	5	4	43	32	16	3	3	45	8	16	0	9	3	16	1	20	0	40	18	29	21	4	0	4	1	7	9	360	
med.close	0	3	2	5	0	17	70	42	40	10	11	83	12	14	7	11	8	38	9	24	2	51	11	44	43	5	6	13	7	10	5	603	
demand	0	1	0	4	17	2	10	7	4	5	20	3	7	2	2	1	15	0	1	0	8	2	6	8	0	0	4	1	1	3	134		
offer	1	12	3	43	70	2	0	67	46	12	13	109	15	25	5	16	12	38	10	43	2	87	28	70	55	9	5	14	7	14	12	845	
normal cloth	1	13	4	32	42	10	67	0	7	2	16	69	16	23	2	15	10	31	5	24	1	58	23	42	42	6	4	14	3	9	10	601	
part. nudity	1	1	1	16	40	7	46	7	0	4	53	4	10	5	3	4	17	5	20	1	37	14	32	21	2	3	3	4	7	4	372		
beach nudity	0	5	0	3	10	4	12	2	0	0	2	15	0	2	0	1	4	9	0	3	0	11	0	11	5	2	0	1	1	0	1	104	
anonymized	0	8	3	3	11	5	13	16	4	2	0	11	2	6	0	4	4	6	1	4	1	13	4	10	6	1	1	1	0	0	3	143	
blogger	1	8	4	45	83	20	109	69	53	15	11	0	17	26	6	16	13	50	10	41	1	88	29	70	60	9	6	17	7	15	12	911	
other	0	1	0	8	12	3	15	16	4	0	2	17	0	3	1	14	4	4	1	3	0	11	6	6	14	5	1	5	4	1	3	164	
active	1	6	0	16	14	7	25	23	10	2	6	26	3	0	4	2	11	0	9	0	26	9	19	13	1	0	3	0	5	6	247		
eating/drinking	0	0	0	0	7	2	5	2	5	0	6	1	0	0	0	0	4	3	0	0	3	1	3	5	0	0	0	5	0	0	5	48	
interacting	0	1	0	9	11	2	16	15	3	1	4	16	14	4	0	4	4	1	4	0	10	5	6	13	5	1	5	3	1	3	161		
relaxing	0	4	4	3	8	1	12	10	4	4	4	13	4	2	0	4	0	2	1	2	0	11	2	10	10	4	1	3	1	1	1	126	
smiling/posing	1	4	1	16	38	15	38	31	17	9	6	50	4	11	3	4	2	0	0	9	0	36	12	31	23	1	0	6	2	11	5	386	
taking photo	0	0	1	1	9	0	10	5	5	0	1	10	1	0	0	1	1	0	0	0	6	1	5	7	0	1	2	0	0	0	2	69	
viewing	1	2	0	20	24	1	43	24	20	3	4	41	3	9	0	4	2	9	0	0	0	40	12	32	14	1	1	3	1	6	6	326	
working	0	0	0	0	2	0	2	1	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	3	0	3	0	3	0	0	0	14	
place	1	15	3	40	51	8	87	58	37	11	13	88	11	26	3	10	11	36	6	40	0	44	93	39	4	1	11	4	12	10	773		
city/building	0	5	1	18	11	2	28	23	14	0	4	29	6	9	1	5	2	12	1	12	0	44	0	18	12	2	0	2	2	3	3	269	
nature	1	12	3	29	44	6	70	42	32	11	10	70	6	19	3	6	10	31	5	32	0	93	18	0	33	4	1	10	4	11	7	623	
object	1	5	3	21	43	8	55	42	21	5	6	60	14	13	5	13	10	23	7	14	3	39	12	33	0	14	43	19	17	17	14	580	
Room/Hotel	0	1	1	4	5	0	9	6	2	2	1	9	5	1	0	5	4	1	0	1	0	4	2	4	14	0	3	2	2	0	0	88	
accessories/stuff	0	0	1	0	6	0	5	4	3	0	1	6	1	0	0	1	1	0	1	1	3	1	0	1	43	3	0	0	5	0	0	87	
animal	0	2	0	4	13	4	14	14	3	1	1	17	5	3	0	5	3	6	2	3	0	11	2	10	19	2	0	1	1	1	1	147	
food/drink	0	0	0	1	7	1	7	3	4	1	0	7	4	0	5	3	1	2	0	1	0	4	2	4	17	2	5	1	0	0	0	82	
monument/art	1	1	0	7	10	1	14	9	7	0	0	15	1	5	0	1	1	11	0	6	0	12	3	11	17	0	0	1	0	0	1	135	
transport	0	2	0	9	5	3	12	10	4	1	3	12	3	6	0	3	1	5	2	6	0	10	3	7	14	0	0	1	0	1	0	1	123
Totals	12	113	36	360	603	134	845	601	372	104	143	911	164	247	48	161	126	386	69	326	14	773	269	623	580	88	87	147	82	135	123		

Table 24: Dedoose Code Co-Occurrence Visual: All Topic Subcodes

IMAGE CODE CO-OCCURRENCE text with image/ topic	people		distance	closeup	distant	legs only	med distant	med.close	gaze	demand	offer	potential contact	nudity	normal clothes	part. nudity	beach nudity	participants	anonymized	blogger	other	topic	doing sth	active	moving/walking	sports	eating/drinking	interacting	relaxing	smiling/posing	taking photo	viewing	working	place	city/building	building	city/village	streets	nature	beach/ocean	desert	lake/water	mountain	steppe	object	Room/Hotel	accessories/stuff	cosmetics	luggage	workspace/tools	animal	food/drink	monument/art	transport
	94	94	1	11	3	29	60	92	13	81	24	94	53	40	8	94	13	88	14	132	91	24	16	9	5	12	6	35	7	32	2	80	29	12	10	9	62	26	12	14	10	4	71	6	22	3	3	9	12	9	15	12	
text with image	14	14	0	2	1	5	9	13	2	12	4	14	8	6	2	14	2	13	2	17	13	2	1	1	0	1	2	8	0	6	0	15	6	3	4	0	11	4	4	2	1	1	12	2	1	0	0	1	2	2	4	3	
txt on img direct	39	39	1	3	2	18	23	38	5	35	12	39	25	19	0	39	4	38	4	51	40	11	7	5	2	4	3	17	3	19	1	37	17	6	9	4	29	12	7	6	5	3	28	3	7	0	0	4	2	2	10	7	
txt on img framed	39	39	1	3	2	18	23	38	5	35	12	39	25	19	0	39	4	38	4	51	40	11	7	5	2	4	3	17	3	19	1	37	17	6	9	4	29	12	7	6	5	3	28	3	7	0	0	4	2	2	10	7	

Table 26: Dedoose Code Co-Occurrence Visual: text with image /topic

IMAGE CODE CO-OCCURRENCE PEOPLE subcodes	distance		closeup		distant		legs only		med distant		med.close		gaze		demand		offer		potential contact		nudity		normal clothes		part. nudity		beach nudity		participants		anonymized		blogger		other	
	0	1	16	4	46	86	135	20	116	31	141	81	53	16	141	19	129	19																		
distance	1	0	0	0	1	0	1	0	1	0	1	1	1	1	0	1	0	1	0																	
closeup	16	0	0	0	1	3	12	1	12	1	16	13	1	5	16	8	8	1																		
distant	4	0	0	0	1	2	3	0	3	2	4	4	1	0	4	3	4	0																		
legs only	46	1	1	1	0	5	46	4	43	10	46	32	16	3	46	3	45	8																		
med distant	86	0	3	2	5	0	85	17	70	23	86	42	40	10	86	11	83	12																		
med.close	135	1	12	3	46	85	0	20	116	31	135	76	52	16	135	17	127	18																		
gaze	20	0	1	0	4	17	20	0	2	0	20	10	7	4	20	5	20	3																		
demand	116	1	12	3	43	70	116	2	0	31	116	67	46	12	116	13	109	15																		
offer	31	1	1	2	10	23	31	0	31	0	31	21	11	3	31	2	30	4																		
potential contact	141	1	16	4	46	86	135	20	116	31	0	81	53	16	141	19	129	19																		
nudity	81	1	13	4	32	42	76	10	67	21	81	0	7	2	81	16	69	16																		
normal cloth	53	1	1	1	16	40	52	7	46	11	53	7	0	0	53	4	53	4																		
part. nudity	16	0	5	0	3	10	16	4	12	3	16	2	0	0	16	2	15	0																		
beach nudity	141	1	16	4	46	86	135	20	116	31	141	81	53	16	0	19	129	19																		
participants	19	0	8	3	3	11	17	5	13	2	19	16	4	2	19	0	11	2																		
anonymized	129	1	8	4	45	83	127	20	109	30	129	69	53	15	129	11	0	17																		
blogger	19	0	1	0	8	12	18	3	15	4	19	16	4	0	19	2	17	0																		
other																																				

Table 25: Dedoose Code Co-Occurrence Visual: All People Subcodes



IMAGE CODE CO-OCCURRENCE people sub/topic																																	
	doing sth	active	moving/walking	sports	eating/drinking	interacting	relaxing	smiling/posing	taking photo	viewing	working	city/building	building	city/village	streets	nature	beach/ocean	desert	lake/water	mountain	steppe	object	Room/Hotel	accessories/stuff	cosmetics	luggage	workspace/tools	animal	food/drink	monument/art	transport	Totals	
closeup	1	1	1	0	0	0	1	0	1	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	8	
distant	11	6	3	3	0	1	4	4	0	2	0	5	3	2	0	12	9	4	1	0	1	5	1	0	0	0	0	2	0	1	2	82	
legs only	4	0	0	0	0	4	1	1	0	0	1	1	0	0	3	2	0	2	1	0	3	1	1	0	0	0	0	0	0	0	0	25	
med distant	45	16	12	5	0	9	3	16	1	20	0	18	6	8	6	29	10	4	5	3	3	21	4	0	0	0	0	4	1	7	9	265	
med.close	83	14	8	6	7	11	8	38	9	24	2	11	2	3	6	44	18	10	9	4	1	43	5	6	0	0	4	13	7	10	5	411	
demand	20	7	1	6	2	2	1	15	0	1	0	2	0	0	2	6	3	1	0	1	0	8	0	0	0	0	0	4	1	1	3	87	
offer	112	25	19	7	5	16	12	38	10	43	2	28	10	10	10	70	29	15	14	5	5	55	9	5	0	0	3	14	7	14	12	604	
potential contact	31	5	4	1	4	3	2	23	4	5	0	7	3	4	0	19	6	3	7	3	1	16	3	2	0	0	1	3	4	6	1	171	
normal cloth	74	23	14	9	2	15	10	31	5	24	1	23	10	7	7	42	14	12	9	5	4	42	6	4	0	0	2	14	3	9	10	431	
part. nudity	51	10	8	3	5	3	4	17	5	20	1	14	3	7	6	32	17	5	4	1	1	21	2	3	0	0	2	3	4	7	4	263	
beach nudity	16	2	1	1	0	1	4	9	0	3	0	0	0	0	11	9	0	2	0	0	5	2	0	0	0	0	1	1	0	1	69		
anononymized	17	6	2	4	0	4	4	6	1	4	1	4	1	1	1	10	7	2	3	1	1	6	1	1	0	0	1	1	0	0	3	93	
blogger	124	26	18	9	6	16	13	50	10	41	1	29	10	10	12	70	28	14	13	5	4	60	9	6	0	0	3	17	7	15	12	638	
other	17	3	2	1	1	14	4	4	1	3	0	6	2	1	4	6	1	5	1	0	0	14	5	1	0	0	5	4	1	3	109		

Table 27: Dedoose Code Co-Occurrence Visual: people subcodes /topic

# 10.1.10. Dedoose Charts Cross Modal Analysis

IMAGE/VERBAL CODE CO-OCCURRENCE total	accolades	blogging	brand	budget/money	business/work	community	disclaimer	doing good	education	expert position	family/friends	fashion/accessories	femininity	hard work	lifestyle	neg feelings	personal info	photography	promoting	selling	safety	self-dependence	self-improvement	self-impr. life	self-impr. person	self-impr. skill	social media	tips&guides	travel	destinations	solo trip	trip orga.
big blurred	0	2	0	1	1	1	0	1	1	2	1	1	1	0	2	0	2	2	3	1	0	1	2	0	1	1	0	4	8	4	3	2
bg decontextualized	0	8	0	1	5	0	0	3	0	4	1	10	1	1	6	0	1	6	13	3	0	4	6	1	1	4	0	13	17	5	3	4
bg focused	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
color	2	13	0	8	8	5	0	9	4	9	8	19	17	2	10	2	8	14	29	10	6	8	14	3	6	5	2	52	82	45	15	7
neutral	1	8	0	2	3	0	0	2	1	2	2	6	2	1	5	0	1	3	9	1	1	3	5	1	1	3	0	14	14	7	3	3
blue	1	4	0	4	2	2	0	1	1	1	2	7	13	0	1	0	3	6	10	4	4	2	5	1	2	2	0	18	33	17	11	4
colorful	0	1	0	0	0	0	0	0	0	1	1	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	2	6	5	1	0	
earth tones	1	5	0	3	3	3	0	5	0	5	4	11	8	1	5	2	5	7	15	4	2	4	7	6	4	3	1	22	37	21	5	2
green	1	3	0	2	1	1	0	0	1	2	1	3	4	1	1	2	2	2	4	2	3	0	3	2	1	0	1	15	22	13	6	1
red/pink	0	1	0	0	1	0	0	2	0	1	0	3	1	0	0	0	1	1	3	1	0	1	3	0	2	1	0	5	10	3	3	1
yellow/orange	0	0	0	0	0	1	0	0	0	0	0	1	0	1	0	0	2	1	1	1	0	1	1	0	1	0	1	1	0	0	0	0
high saturation	0	1	0	2	1	2	0	1	1	1	1	0	4	0	1	0	3	3	3	3	2	1	2	1	1	0	8	21	13	5	0	
natural img	0	0	0	3	1	0	0	3	2	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	7	11	5	1	1	
people	1	7	0	4	4	4	0	6	4	4	6	10	17	1	4	2	6	13	21	9	5	5	12	2	6	4	0	36	65	37	14	5
distance	1	7	0	4	4	4	0	6	4	4	6	10	17	1	4	2	6	13	21	9	5	5	12	2	6	4	0	36	65	37	14	5
closeup	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	1	0	
distant	0	1	0	1	0	2	0	0	1	0	1	1	2	0	0	0	3	2	2	2	1	1	2	1	1	0	2	6	4	1	0	
legs only	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	4	2	1	1	
med distant	1	2	0	2	3	1	0	0	0	3	3	1	7	0	1	1	4	4	2	1	2	3	1	1	1	0	11	21	15	6	1	
med close	1	5	0	1	1	2	0	6	3	1	2	8	11	1	3	2	5	13	21	9	5	5	12	2	6	4	0	24	43	21	9	4
gaze	1	7	0	4	4	4	0	6	4	4	6	10	17	1	4	2	6	13	21	9	5	5	12	2	6	4	0	36	65	36	14	4
demand	0	0	0	0	1	1	0	2	2	0	0	0	0	0	2	0	1	1	1	1	0	2	2	0	1	1	0	3	9	6	0	0
offer	1	7	0	4	3	4	0	4	2	4	6	10	17	1	2	2	3	13	21	9	5	5	10	2	5	3	0	33	56	31	14	4
potential contact	1	2	0	0	0	0	0	0	1	0	1	5	6	0	2	1	0	5	9	3	1	1	5	2	2	1	0	9	16	7	5	4
nudity	1	7	0	4	4	4	0	6	4	4	6	10	17	1	4	2	6	13	21	9	5	5	12	2	6	4	0	36	65	37	14	5
normal clothes	1	4	0	1	2	3	0	2	2	2	1	5	9	1	2	2	4	4	9	2	3	1	8	2	5	1	0	22	41	26	10	3
part. nudity	0	3	0	2	1	1	0	3	1	2	1	5	9	1	2	2	2	7	10	5	4	2	5	1	2	2	0	16	27	13	8	2
beach nudity	0	0	0	1	1	0	0	1	1	0	0	0	0	1	1	0	4	4	4	0	0	0	0	0	0	0	2	4	1	0	0	0
participants	1	7	0	4	4	4	0	6	4	4	6	10	17	1	4	2	6	13	21	9	5	5	12	2	6	4	0	36	65	37	14	5
anonymous	0	0	0	0	0	1	0	2	1	0	2	0	5	1	0	1	1	1	1	1	1	1	2	0	2	0	0	5	10	6	2	0
blogger	1	7	0	4	4	4	0	6	4	4	6	10	14	1	4	2	5	13	21	9	4	4	10	2	4	4	0	33	60	32	13	5
other	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	1	0	1	0	0	1	0	1	0	0	8	13	9	1	1	
text with image	19	20	0	14	20	10	2	6	5	14	7	22	25	1	12	3	12	16	31	10	6	10	12	4	4	4	15	50	103	43	21	9
txt on img direct	1	4	0	2	2	2	0	0	0	1	0	1	4	0	1	0	1	2	2	1	0	2	2	0	1	1	1	7	2	2	2	2
txt on img framed	1	8	0	4	5	4	0	6	4	5	6	10	17	1	4	2	6	13	21	9	6	6	12	2	6	4	0	36	66	38	14	5
doing sth	0	0	0	2	0	1	0	0	1	0	0	3	5	0	0	1	2	2	4	2	4	1	3	0	3	0	0	12	18	13	4	0
active	0	0	0	0	0	0	0	0	0	0	1	0	0	0	2	0	2	1	2	1	0	0	1	0	1	0	0	2	3	3	0	1
eating/drinking	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	8	12	9	1	1	
interacting	0	0	0	0	0	0	0	0	0	0	3	0	2	0	0	0	0	0	2	0	0	0	1	0	1	0	0	8	12	9	1	1
relaxing	0	1	0	1	1	2	0	1	0	1	1	2	0	0	0	1	2	4	2	0	0	0	0	0	0	0	3	7	5	1	1	
smiling/posing	1	1	0	1	1	2	0	1	3	0	2	3	6	0	3	1	2	3	7	3	1	3	4	2	1	1	0	11	26	16	5	3
taking photo	0	1	0	0	0	0	0	2	0	0	0	2	2	0	0	0	0	3	4	1	0	0	0	0	0	0	3	5	3	2	0	
viewing	0	3	0	1	3	3	0	2	0	4	1	2	10	1	1	2	2	4	4	2	4	1	4	1	2	1	0	13	23	10	7	0
working	0	2	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	1	0	0	0	0	0
place	2	5	0	5	3	5	0	2	1	5	5	6	17	0	1	5	7	11	5	6	4	7	2	4	1	2	30	55	36	13	3	
city/building	1	0	0	1	0	0	0	1	1	2	3	5	0	1	1	1	1	4	1	2	1	4	2	2	0	1	10	21	12	6	1	
nature	2	5	0	4	3	5	0	2	5	0	5	3	15	0	1	1	4	7	8	5	6	4	6	1	4	1	2	23	42	27	11	2
object	1	11	0	3	5	2	0	5	0	5	3	12	6	2	8	1	2	9	18	5	0	5	7	1	3	3	0	24	42	23	5	5
Room/Hotel	0	0	0	1	0	0	0	1	0	0	0	1	0	1	0	0	1	2	1	0	0	0	0	0	0	0	4	4	1	0	1	
accessories/stuff	0	9	0	1	4	0	0	2	0	4	2	10	0	1	2	0	1	2	8	0	0	3	3	0	0	3	0	8	9	1	1	3
cosmetics	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
luggage	0	0	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0	2	0	0	0	0	0	0	0	0	1	2	0	0	0	1
workspace/tools	0	8	0	0	4	0	0	0	0	0	3	0	0	1	0	0	0	2	3	0	0	2	3	0	0	0	4	1	0	1	0	1
animal	1	1	0	0	0	1	0	1	0	0	0	1	2	0	0	0	1	3	5	2	0	1	1	0	1	0	2	8	6	1	1	1
food/drink	0	1	0	0	0	0	0	0	0	1	0	0	0	0	5	0	0	1	1	1	0	0	2	1	1	0	0	6	11	6	3	0
monument/art	0	1	0	0	0	0	0	0	0	0	0	1	2	0	0	0	1	1	0	0	1	0	1	0	1	0	0	6	11	6	3	0
transport	0	0	0	1	1	2	0	0	0	1	1	0	1	1	0	1	1	2	1	0	1	1	0	1	0	1	0	2	9	6	0	1
Totals	28	181	0	90	98	85	0	117	60	107	111	224	333	24	106	41	124	242	416	163	101	114	236	43	113	80	11	738	1309	737	284	

IMAGE/VERBAL CODE CO-OCCURRENCE add. Info/verbal topic	accolades	blogging	brand	budget/money	business/work	community	disclaimer	doing good	education	expert position	family/friends	fashion/accessories	femininity	hard work	lifestyle	neg feelings	personal info	photography	promoting	selling	safety	self-dependence	self-improvement	self-impr. life	self-impr. person	self-impr. skill	social media	tips&guides	travel	destinations	solo trip	trip orga.
bg blurred	0	2	0	1	1	1	0	1	1	2	1	1	1	0	2	0	2	2	3	1	0	1	2	0	1	1	0	4	8	4	3	2
bg decontextualized	0	8	0	1	5	0	0	3	0	4	1	10	1	1	6	0	1	6	13	3	0	4	6	1	1	4	0	13	17	5	3	4
bg focused	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	1	0	0	0	0	0	1	4	3	0	0	
text with image	39	20	0	14	20	10	2	6	5	14	7	22	25	1	12	3	12	16	31	10	6	10	12	4	4	4	15	50	103	43	21	9
txt on img direct	1	4	0	2	2	2	0	0	0	1	0	1	4	0	1	0	1	2	2	1	0	2	2	0	1	1	1	1	7	2	2	2
txt on img framed	1	8	0	2	4	3	0	0	0	7	0	5	11	1	3	2	7	4	6	1	4	4	7	1	3	3	1	19	34	20	9	2
color	2	13	0	8	8	5	0	9	4	9	8	19	17	2	10	2	8	14	29	10	6	8	14	3	6	5	2	52	82	45	15	7
people	1	7	0	4	4	4	0	6	4	4	6	10	17	1	4	2	6	13	21	9	5	5	12	2	6	4	0	36	65	37	14	5
topic	4	24	0	12	13	11	0	13	5	15	14	28	40	3	13	4	13	29	50	19	12	15	26	5	13	8	2	90	163	97	32	13

Table 29: Dedoose Code Co-Occurrence Cross-Modal: add. visual information/ verbal topic

IMAGE/VERBAL CODE CO-OCCURRENCE colour/verbal topic																																
	accolades	blogging	brand	budget/money	business/work	community	disclaimer	doing good	education	expert position	family/friends	fashion/accessories	femininity	hard work	lifestyle	neg feelings	personal info	photography	promoting	selling	safety	self-dependence	self-improvement	self-impr. life	self-impr. person	self-impr. skill	social media	tips&guides	travel	destinations	solo trip	trip orga.
color	2	13	0	8	8	5	0	9	4	9	8	19	17	2	10	2	8	14	29	10	6	8	14	3	6	5	2	52	82	45	15	7
neutral	1	8	0	2	3	0	0	2	2	2	2	6	2	1	5	0	1	3	9	1	1	3	5	1	1	3	0	14	14	7	3	3
blue	1	4	0	4	2	2	0	1	1	1	2	7	13	0	1	0	3	6	10	4	4	2	5	1	2	2	0	18	33	17	11	4
colorful	0	1	0	0	0	0	0	0	1	1	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	2	6	5	1	0	
earth tones	1	5	0	3	3	3	0	5	0	5	4	11	8	1	5	2	5	7	15	4	2	4	7	0	4	3	1	22	37	21	5	2
green	1	3	0	2	1	1	0	1	2	1	3	4	1	1	2	2	2	4	2	3	0	3	2	1	0	1	15	22	13	6	1	
red/pink	0	1	0	0	1	0	0	2	0	1	0	3	1	0	0	1	1	3	1	0	1	3	0	2	1	0	5	10	3	3	1	
yellow/orange	0	0	0	0	0	1	0	0	0	0	0	1	0	1	0	2	1	1	1	0	1	1	0	1	0	0	1	1	0	0	0	
high saturation	0	1	0	2	1	2	0	1	1	1	1	0	4	0	1	0	3	3	3	3	2	1	2	1	1	0	8	21	13	5	0	
natural img	0	0	0	3	1	0	0	3	2	0	0	0	0	0	1	0	1	0	0	0	3	1	0	0	1	0	7	11	5	1	1	

Table 30: Dedoose Code Co-Occurrence Cross-Modal: colour/ verbal topic



IMAGE/VERBAL CODE CO-OCCURRENCE people/verbal topic																																	
	accolades	blogging	brand	budget/money	business/work	community	disclaimer	doing good	education	expert position	family/friends	fashion/accessories	femininity	hard work	lifestyle	neg feelings	personal info	photography	promoting	selling	safety	self-dependence	self-improvement	self-impr. life	self-impr. person	self-impr. skill	social media	tips&guides	travel	destinations	solo trip	trip orga.	
people	1	7	0	4	4	4	0	6	4	4	6	10	17	1	4	2	6	13	21	9	5	5	12	2	6	4	0	36	65	37	14	5	
distance	1	7	0	4	4	4	0	6	4	4	6	10	17	1	4	2	6	13	21	9	5	5	12	2	6	4	0	36	65	37	14	5	
closeup	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1	0	1	0	
distant	0	1	0	1	0	2	0	0	1	0	1	1	2	0	0	0	3	2	2	2	1	1	2	1	1	0	0	2	6	4	1	1	0
legs only	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	4	2	1	1	1	
med distant	1	2	0	2	3	1	0	0	0	0	3	1	7	0	1	1	1	4	4	2	1	2	3	1	1	1	0	11	21	15	6	1	3
med.close	1	5	0	1	1	2	0	6	3	1	2	8	11	1	3	2	3	9	17	7	4	2	7	0	4	3	0	24	43	21	9	4	4
gaze	1	7	0	4	4	4	0	6	4	4	6	10	17	1	4	2	5	13	21	9	5	5	12	2	6	4	0	36	63	36	14	4	4
demand	0	0	0	0	1	1	0	2	2	0	0	0	0	0	2	0	3	1	1	1	0	2	2	0	1	1	0	3	9	6	0	0	0
offer	1	7	0	4	3	4	0	4	2	4	6	10	17	1	2	2	3	13	21	9	5	3	10	2	5	3	0	33	56	31	14	4	4
potential contact	1	2	0	0	0	0	0	1	0	1	5	6	0	2	1	0	5	9	3	1	1	5	2	2	1	0	9	16	7	5	4	4	4
nudity	1	7	0	4	4	4	0	6	4	4	6	10	17	1	4	2	6	13	21	9	5	5	12	2	6	4	0	36	65	37	14	5	4
normal clothes	1	4	0	1	2	3	0	2	2	2	5	5	12	0	2	1	4	4	9	2	3	1	8	2	5	1	0	22	41	26	10	3	3
part. nudity	0	3	0	2	1	1	0	3	1	2	1	5	9	1	2	2	2	7	10	5	4	2	5	1	2	2	0	16	27	13	8	2	2
beach nudity	0	0	0	1	1	0	0	1	1	0	0	0	0	1	0	0	4	4	4	0	2	1	0	0	1	0	2	4	1	0	0	0	0
participants	1	7	0	4	4	4	0	6	4	4	6	10	17	1	4	2	6	13	21	9	5	5	12	2	6	4	0	36	65	37	14	5	4
anonymized	0	0	0	0	0	1	0	2	1	0	2	5	1	0	1	1	1	1	1	1	1	2	0	2	0	0	5	10	6	2	0	0	
blogger	1	7	0	4	4	4	0	6	4	4	6	10	14	1	4	2	5	13	21	9	4	4	10	2	4	4	0	33	60	32	13	5	4
other	0	0	0	0	0	0	4	0	0	0	2	0	0	0	0	1	0	1	0	0	0	1	0	1	0	0	8	13	9	1	1	1	

Table 31: Dedoose Code Co-Occurrence Cross-Modal: people/ visual

IMAGE/VERBAL CODE CO-OCCURRENCE topic/verbal topic																													
	accolades	blogging	brand	budget/money	business/work	community	disclaimer	doing good	education	expert position	family/friends	fashion/accessories	femininity	hard work	lifestyle	neg feelings	personal info	photography	promoting	selling	safety	self-dependence	self-improvement	self-impr. life	self-impr. person	self-impr. skill	social media	solo trip	trip orga.
active	0	0	0	2	0	1	0	0	1	0	2	3	5	0	0	1	2	2	4	2	4	1	3	0	3	0	0	4	0
eating/drinking	0	0	0	0	0	0	0	0	0	0	1	0	0	2	0	2	1	2	1	0	0	1	0	1	0	0	0	1	0
interacting	0	0	0	0	0	0	4	0	0	0	3	0	2	0	0	0	0	2	0	0	0	1	0	1	0	0	1	1	0
relaxing	0	1	0	1	0	1	0	1	0	0	1	1	2	0	0	1	2	4	2	0	0	0	0	0	0	0	1	1	0
smiling/posing	1	1	0	0	1	2	0	1	3	0	2	3	6	0	3	1	2	3	7	3	1	3	4	2	1	1	0	5	3
taking photo	0	1	0	0	0	0	2	0	0	0	2	2	2	0	0	0	3	4	1	0	0	1	0	0	1	0	2	0	0
viewing	0	3	0	1	3	3	0	2	0	4	1	2	10	1	1	2	2	4	4	2	4	1	4	1	2	1	0	7	0
working	0	2	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	1	0	0	1	0	0	0	0
city/building	1	0	0	1	0	0	0	0	1	1	2	3	5	0	1	1	1	1	4	1	2	1	4	2	2	0	1	6	1
nature	2	5	0	4	3	5	0	2	0	5	3	3	15	0	1	1	4	7	8	5	6	4	6	1	4	1	2	11	2
object	1	11	0	3	5	2	0	5	0	5	3	12	6	2	8	1	2	9	18	5	0	5	7	1	3	3	0	5	5
room/hotel	0	0	0	1	0	0	0	1	0	0	0	0	1	0	1	0	0	1	2	1	0	0	0	0	0	0	0	1	1
accessories/stuff	0	9	0	1	4	0	0	2	0	4	2	10	0	1	2	0	1	2	8	0	0	3	3	0	0	3	0	1	3
cosmetics	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0
luggage	0	0	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	1	0
workspace/tools	0	8	0	0	4	0	0	0	0	3	0	3	0	1	0	0	2	3	0	0	2	3	0	0	3	0	1	1	0
animal	1	1	0	0	0	1	0	1	0	0	1	2	0	0	0	1	3	5	2	0	1	1	0	1	1	0	1	1	1
food/drink	0	1	0	0	0	0	1	0	1	0	0	0	0	5	0	0	1	1	1	1	0	2	1	1	0	0	1	1	1
monument/art	0	1	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0	1	1	0	1	1	0	1	0	0	3	0
transport	0	0	0	1	1	2	0	0	0	1	1	0	1	1	0	1	1	2	1	1	0	1	1	0	1	0	0	1	1
normal clothes	1	4	0	1	2	3	0	2	2	2	5	5	12	0	2	1	4	4	9	2	3	1	8	2	5	1	0	10	3
part. nudity	0	3	0	2	1	1	0	3	1	2	1	5	9	1	2	2	2	7	10	5	4	2	5	1	2	2	0	8	2
beach nudity	0	0	0	1	1	0	0	1	1	0	0	0	0	0	1	0	4	4	4	4	0	2	1	0	0	1	0	0	0
anonymized	0	0	0	0	0	1	0	2	1	0	2	0	5	1	0	1	1	1	1	1	1	2	0	2	0	0	2	0	0
blogger	1	7	0	4	4	4	0	6	4	4	4	10	14	1	4	2	5	13	21	9	4	4	10	2	4	4	0	13	5
other	0	0	0	0	0	0	4	0	0	0	2	0	2	0	0	1	0	1	0	0	0	1	0	1	0	0	0	1	1

Table 32: Dedoose Code Co-Occurrence Cross-Modal: visual topic/ verbal topic

## 10.2. Appendix II – Source Material

### 10.2.1. About





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# THE Blonde ABROAD

\* START HERE    DESTINATIONS    TYPE OF TRIP    LIFESTYLE    PHOTOGRAPHY    TRAVEL SHOP    RECOMMENDS \* H

## How The Blonde Abroad Was Started

Up until the summer of 2011, I had consistently lived by a series of identities that had limited me my entire life. That's what The World came in on a white horse like Prince Charming and rescued me from it future bound by limitations.

During my Sophomore year of college, everything was "An Overachiever" and "A Gifted one!" was taken out from under me in just one short week. My relationship of 2 1/2 years ended and I was overwhelmed by the constant stress of my full-time job and maintaining a 4.0 GPA. I was suddenly single; aware that I had put my friendships on the back burner and felt empty and even a stranger to myself.

The next week went, I gave a ride on my college campus for art classes Spanish language Study Abroad Program! So excited that I had met people outside of the city and had also seen one night in person instead of watching them on TV. It was so exciting that I decided to go ahead and do it at my apartment, gathered what little money I had saved, and told my boss I would be back in July.

After spending around studying Spanish in Spain, I spent another three weeks backpacking around Ireland, France, Germany, Italy, and Finland. During my time abroad, on my very first international expedition, I discovered a new sense of independence, experienced new cultures, and saw and touched history. I was hooked. I come home empowered, refreshed, and ready for something more.

Backpacking my Major in Spain

When I returned home from Europe in the Fall of 2008, I began my Junior year of college as a declared Finance Services major. Why did I choose Finance? Because, in my mind, it was the most challenging Business Major with a promising future of success at a young age. I also spent Spring Break of my Junior year of college volunteering with Global Water Big Sisters.

It was a new international adventure but this time founded on philanthropy. The experience left such an impression in my heart that I knew that one day I would live a life dedicated to supporting causes like GWB...one day that.

"Once I was successful, had time, had a great job, and had money."

Hi Im Kiki, California native, who left become a world traveler Since then, I've traveled to over 70 countries and have knocked some big adventures off my bucket list.

TRIP PLAN VIDEO



I continued working full time throughout college at various Wealth Management firms and, by the time I graduated, my resume (the almighty dictator of your future career) was pristine. I had four years of full time work experience in Financial Services, I had graduated in just 4 years with Business Honors, and already had a job lined up working for a prominent Wealth Management Firm in Los Angeles.

I was just 21 years old when I moved from San Diego to LA (the same weekend I graduated college!). The city was big and unfriendly and I was working insane hours (sometimes from 3 am to 8 pm). But, after almost a year at the firm, I was well on my way to becoming a young professional.

The truth was, I hated my job and I felt trapped.



Graduating with Business Honors in Financial Services

The only thing getting me through the "day to day" was my involvement with various organizations in Los Angeles. I had become incredibly passionate about Step Up Women's Network, a national, nonprofit membership organization dedicated to connecting and advancing women and girls.

After my long days in the office, I was going to membership meetings, networking events and making friends with all kinds of inspiring women of all ages from various industries. It was through this involvement that I realized that true happiness, for me, would not be found in a cubicle.

So, I quit my job.

(Well, it wasn't *quaaaaaite* that simple, but you get the point.)



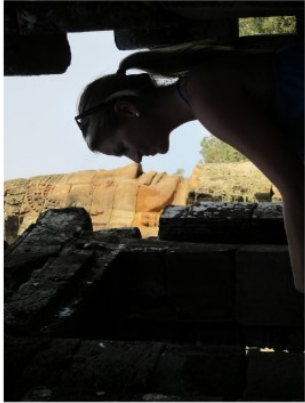
From Business Suit to Baring Skin... Life in Hollywood!

My decision to leave my firm came unexpectedly. I hadn't once considered that my 10-year plan would be so far off from what I wanted to do. But I still didn't know what I wanted to "be." All I needed, for the time being, was a job and a decent income to pay the bills. I decided to take a break from my career path and, instead of jumping right back into Finance working for another firm, I wanted to have some fun.

Enter: Hollywood.

Instantly, I was taken over by the glitz and glamour of the star-studded city. That's when I started bartending at a nightclub, Trai's Hollywood. I had also signed with a few promotional agencies and was working events, as a spokesmodel in my free time. I was having a blast, making money was easy, and life was fun! Yes, life was glamorous, but something was missing. I had lost my sense of purpose and lost sight of my future.

I wasn't happy, yet again.



Sellies at the Bayon Temple

It was at this point that I had to stop and do some serious soul searching. I had gone through my entire life trying to fit inside a mold. I wasn't TRULY driven by money or even convinced that I would ever fit into a role in a corporate work environment. At 22 years old, I wasn't ready to be "A Young Professional" and wasn't being true to myself playing the role of "Young Hollywood."

I turned again to The World.

This time, I wasn't waiting around for anyone to join me. So, I packed my bags for a four-month trip to anywhere. I had saved very little money and I had no idea what I was doing. I simply booked a flight in June to Australia and a return flight home from New Zealand in October. Summer 2011 turned into a grand tour of Australia, Southeast Asia, and New Zealand.



A very Cusconian Christmas!

I came home and began planning another month long trip immediately! This time, helping fundraise over \$5,500 for Peruvian Inca's before setting off for Peru. I hiked the Inca Trail to Machu Picchu, spent Christmas with an all-girls' orphanage, donated the \$5,500 towards college scholarships for three girls, and celebrated the New Year on a beach in Costa Rica.



I returned home, worked as many freelance jobs as I could get, my hand on, saved some money, then immediately began planning a trip to South America to promote literacy in Bolivia by joining some amazing organizations. I spent March 2012 looking Bolivia over in the small pueblo of Morochi, Cuzco, acclimating to life as a local, going on some daring adventures and taking my Spanish to the next level.

It was on this trip to Bolivia that "The Blonde Abroad" blog was born.

I set forward to present day and I've traveled over 20 countries, I'm now based in Cape Town, South Africa, there are now 1,500 articles on this site, and I have a side-revenue stream helping run my business. The Blonde Abroad has become a multi-level business and has various revenue streams including affiliate program, consulting, social media marketing, all female travel tours, and digital content creation.

Now, that I've caught you up to speed, I am proud to say that quite simply and confidently put, "I am a little bit of everything."

I established The Blonde Abroad when I stopped traveling, I was bound by limitations and decided to follow my heart and live a life without borders. I have met hundreds of beautiful souls throughout my travels and hooked some big adventures off my bucket list.

I want to share my passion for travel, my love of experiencing new cultures, and my mission to help support non-profit organizations. Through The Blonde Abroad, I share my life as a fully well-experienced and independent woman with the hope that I may inspire others. You are never too old, too busy, or too broke to pursue what you're doing and take some time to follow your dreams.

May you never settle for a life that's anything short of extraordinary!

XOXO

Kiersten AKA The Blonde Abroad

Check out more of my interviews and features on my Press page!

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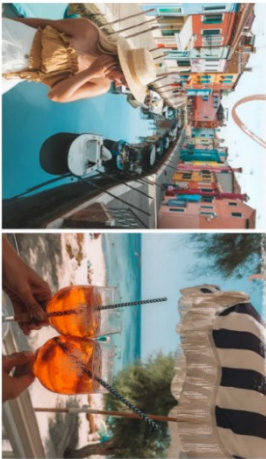


10.2.3. Blog 1

The Best Summer Destinations in Europe



THE BEST SUMMER DESTINATIONS IN Europe



Discovering a trip around Europe during the summer? Always like to say I have two words: summer in Europe or cozy holiday mode. Well, if you're in the midst of summer in Europe – this is for you! While it's difficult to narrow down the "best" destinations to visit in Europe during the summer as it truly is up to your preference and the things you'd like to do, I can definitely provide some suggestions.

First up, if you're able to travel during the shoulder months, so in May/June and September/October, you'll find the fewer crowds, sky and sunset are high season, and I would say avoid August at all costs. Trust me, I visited Greece in August and while it was beautiful, it was PACKED.

With that in mind, let's take a look at some of the best summer destinations to visit in Europe!

And don't miss my guide on What to Pack for Summer in Europe!



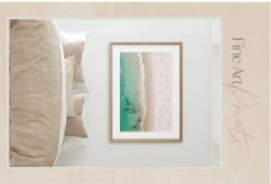
Hi! I'm Kiersten, a California native, who left my career in corporate finance to become a travel blogger. Since then, I've traveled to over 20 countries and have hooked some big adventures on off my bucket list.

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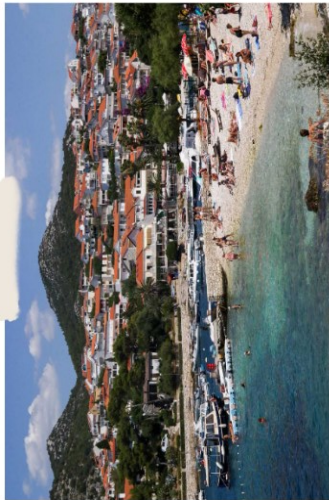


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## Dalmatian Coast, Croatia

The Dalmatian Coast is home to some of the clearest waters in the Mediterranean, making it the perfect destination for swimming, snorkeling, and other water activities. The colors of the water range from turquoise to deep blue, and you'll be able to see all the way to the bottom!

The Dalmatian Coast is made up of thousands of islands, each one more beautiful than the last. From the historic city of Dubrovnik to the quiet, serene islands of Hvar and Brač, there's an island for every type of traveler.

For the history buffs, dive into ancient Roman ruins and see the fortified city walls of Dubrovnik. You'll feel like you're stepping back in time as you explore this stunning coastal region.

Did you know that some of the best food and wine are found here? Yep, Croatia is a foodie's paradise! From fresh seafood dishes to hearty meat stews, the cuisine of the Dalmatian Coast is both delicious and hearty.

And don't even get me started on the wine – the region is famous for its crisp, refreshing whites and rich, full-bodied reds.

### Read More:

Top Destinations in Istria, Croatia  
The Ultimate Croatia Travel Guide  
10 Places to Visit in Croatia (That Aren't Dubrovnik)



## Mallorca, Spain

You'll find some of the most stunning beaches in the Mediterranean in Mallorca!

From the bustling Cala Millor to the secluded Cala Deià, there's a beach for every type of traveler. The crystal-clear waters and soft, white sand make Mallorca the perfect destination for a summer getaway.

Beyond the beaches, Mallorca is also home to some of the most breathtaking countryside in Europe. From the rolling hills to the rugged coastline, the scenery is simply stunning. You'll feel like you've stepped into a postcard as you explore the island's beautiful landscapes.

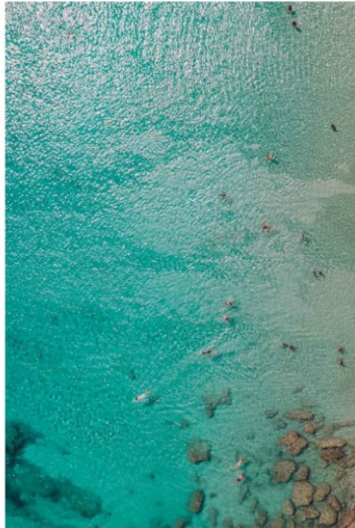
Oh, and for those wanting to dive into culture and history – look no further than the ancient ruins of the Talayots to the Gothic architecture of the capital city of Palma.

Mallorca is the perfect destination for those who want a mix of adventure and relaxation.

Spend your days hiking in the mountains and your nights sipping cocktails on the beach. Whether you're looking for an action-packed vacation or a peaceful retreat, Mallorca has something for everyone.

### Read More:

The Ultimate Mallorca Itinerary  
The Ultimate Guide to Deià, Mallorca  
The Best Beaches to Visit on Mallorca





## Greek Islands

Hello, Greece!

The Greek Islands are home to some of the most stunning beaches in Europe, from the bustling party beaches of Mykonos to the secluded coves of Santorini. With crystal-clear waters and soft, white sand, the beaches of the Greek Islands are the perfect place to soak up the sun and relax.

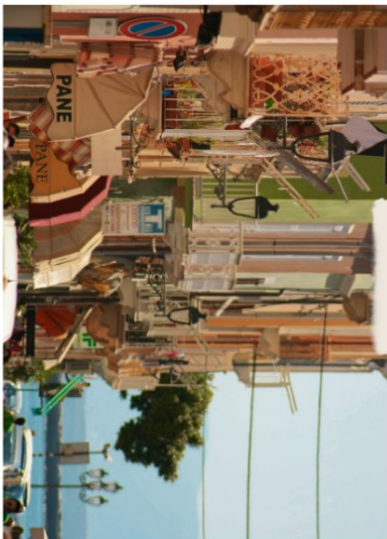
For those looking for a cultural experience, visit the ancient ruins of the Acropolis in Athens or the medieval castles of Rhodes.

Beyond the beaches, the Greek Islands are also home to some of the most breathtaking scenery in Europe. From the dramatic cliffs of Santorini to the rolling hills of Crete, the scenery is simply stunning. You'll feel like you're in a postcard as you explore the islands' beautiful landscapes.

The Greek Islands are the perfect destination for those who want a mix of adventure and relaxation. Spend your days exploring ancient ruins and your nights lounging on the beach.

### Read More:

The Ultimate Greece Travel Guide  
Helpful Tips For Traveling the Greek Islands  
A Quick Guide to the Best Greek Islands to Visit



## Out of the Blue

Sardinia, Italy doesn't always make lists...but it should! It has some of the most stunning beaches, from the famous Costa Smeralda to the secluded Cala Luna.

Whether you're interested in history, art, or local traditions, Sardinia is brimming with unique things to explore, from the ancient ruins of Nuraghi to the traditional costumes of the island's rural communities.

The island is famous for its fresh, local ingredients and dishes up hearty seafood plates.

### Read More:

Shipwrecked in Sardinia







## Amalfi Coast, Italy

Amalfi Coast is a chart-topper for good reason! The dramatic cliffs, the coastal towns, and the brilliant blue water. The Amalfi Coast is a photographer's dream!

The Amalfi Coast is the perfect destination for those who want a mix of relaxation and adventure. Here are the top things to do on the Amalfi Coast.

Spend your days lounging on the beach and your nights exploring the picturesque villages. Whether you're looking for a peaceful retreat or an action-packed vacation, the Amalfi Coast has something for everyone.

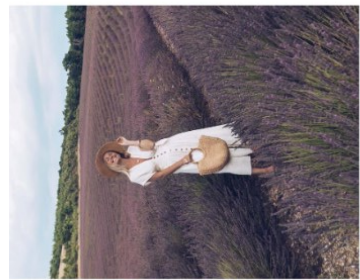
Whether you're interested in history, architecture, or local traditions, the Amalfi Coast has something for you.

I'd highly recommend planning well in advance as this is the prime busy season and accommodations book up early. Here are some of the best hotels to stay at on the Amalfi Coast!

As you begin planning your trip, make sure to read these tips for visiting the Amalfi Coast.

### Read More:

[Tips for Visiting the Amalfi Coast in Italy](#)  
[The Best Things to Do on the Amalfi Coast](#)  
[The Best Hotels to Stay at on the Amalfi Coast](#)



## Provence, France

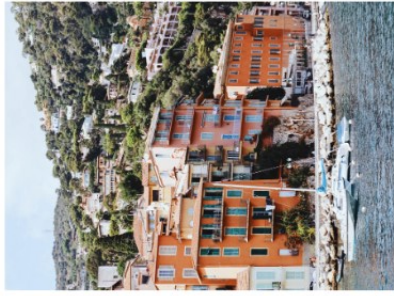
Pack your bags and head to the South of France! The gorgeous region of Provence, France is brimming with sun-kissed vineyards, lavender fields, and charming villages.

Spend your days wandering around the rolling hills of the Luberon to the vineyards of Châteaufort-du-Pape. Whether you're exploring the countryside by bike or by car, you'll be constantly amazed by the beauty of Provence.

Provence is dotted with charming villages, from the hilltop town of Gordes to the seaside town of Cassis. Each village has its own unique personality and history and is the perfect place to immerse yourself in local culture and traditions.

Spend your days exploring ancient ruins and your nights lounging in charming villages.

Whether you're looking for an action-packed vacation or a peaceful retreat, Provence has something for everyone.



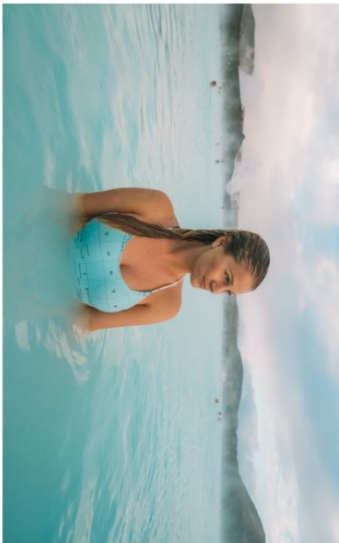
## French Riviera, France

Get ready to pack your bags and escape to a world of sun, sea, and glamour! Whether you're exploring the coastline by boat or by car, you'll be constantly amazed by the beauty of the French Riviera.

The French Riviera is famous for its chic destinations, from the glamorous resorts of Saint-Tropez to the picturesque villages of Eze.

Whether you're looking to be pampered in a five-star hotel or to explore local culture and traditions, the French Riviera has something for you. Whether you're interested in history, art, or local traditions, the French Riviera has something for you.

Imagine spending your days slipping *rosé* next to the beach, dining on *nickolas salads*, and then lounging at a chic resort. Sounds like paradise to me!



## Iceland

While Iceland may not be the typical place you imagine during a summer vacation, you should definitely consider it...especially because the weather is GORGEOUS!

Iceland is renowned for its breathtaking natural beauty, from its glaciers and fjords to its hot springs and geysers.

Whether you're exploring the rugged wilderness or taking a dip in one of the country's famous hot springs, Iceland's natural beauty is truly awe-inspiring.

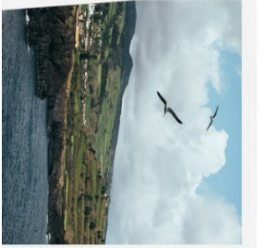
During the summer months, Iceland experiences the "midnight sun" - which means that the sun never sets, and you can enjoy 24 hours of daylight! This is a once-in-a-lifetime opportunity to experience the beauty of the country in a completely different way.

Iceland offers a wealth of unique activities, from glacier hiking and whale watching to horseback riding and kayaking. Whether you're looking for an adrenaline rush or a more relaxed experience, Iceland has something for everyone.

Iceland is home to a diverse range of wildlife, from puffins and seals to whales and reindeer. During the summer months, you may be able to see puffins, seals, whales, and even reindeer in their natural habitats.

### Quick tips:

- The Ultimate Iceland Travel Guide
- The Best Hotels to Stay at in Iceland
- How to Survive Iceland's Ring Road in a Camper Van



## Azores Islands, Portugal

The Azores Islands in Portugal are renowned for their breathtaking natural beauty, from the lush green landscapes to the dramatic cliffs and pristine beaches.

Whether you're exploring the countryside on horseback or taking a dip in one of the many hot springs, the Azores will leave you in awe.

Offering a wealth of adventure activities, from hiking and surfing to whale watching and snorkeling, it's the perfect place for someone who wants to be active and explore. Whether you're looking for an adrenaline rush or a more relaxed experience, the Azores have something for everyone.

The Azores are one of the best places in Europe for whale watching. From June to October, visitors can observe these magnificent creatures in their natural habitats, making for a truly unforgettable experience.

Book your trip to the Azores today and escape to a world of natural beauty, relaxation, and adventure!

Do you have a favorite European summer destination? Let me know in the comments below!

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## 10.2.4. Blog 2

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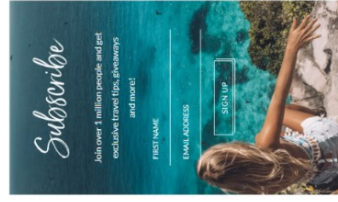
# THE Blonde ABROAD

## The Ultimate Guide to Solo Female Travel



Hi I'm Kiki, a California native, who left my career to chase my dream of becoming a world traveler. Since then, I've traveled to over 70 countries and have knocked some big adventures off my bucket list.

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Updated February 2023

Over the years, I've featured dozens of travel tips and destination guides on solo travel for women, but I wanted to put together a comprehensive female travel resource for everyone. Whether you are a first-time solo traveler looking for that extra push to take their first trip or a seasoned solo traveler....

I firmly believe that solo travel for women is one of the best ways to learn about yourself and the world. Taking a solo trip is a fantastic way to grow. And when it comes to the best solo travel destinations, there are so many choices!

Solo travel for women can be challenging – I've learned so much over the years (and I'm continually learning!). I put together this comprehensive guide to solo travel destinations and taking solo trips so you can better prepare for your next trip!

Here is my ultimate guide to solo female travel!

## Instagram



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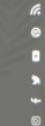
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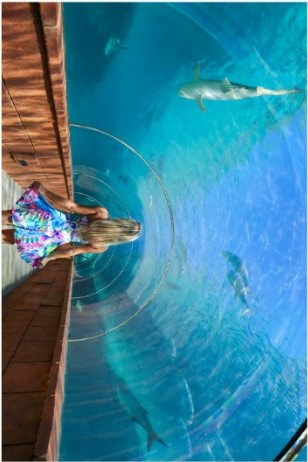


*Research on Post-trip Advice*

Research before you go—weather, local customs, dress codes, etiquette, etc. Make sure you know the basics of what to expect before you step off the plane. You'll make better choices and get the most out of your trip. Is it your first time traveling solo? The most important thing to take with you is common sense. Always book your first night's accommodation regardless—you'll meet easy knowing you won't have to deal with finding a hotel late at night or while jet-lagged. And always have a backup plan.

Keep the address to your hotel handy, find somewhere that you need WiFi to access and carry your passport with some extra cash in a well-concealed spot. Lastly, don't forget your travel insurance!

Read Next: Ten Mistakes Made by Solo Female Travelers



*Figure Your Costs Out*

One of the most difficult conversations that you can have in the build-up to your first solo trip is explaining to your loved ones what you are planning to do, and dealing with their reactions to the idea of solo travel. Some people understand it better than others.

It's common for those that care about us to be concerned with a solo trip, especially your first one. The concern is not limited to parents, but spouses, siblings, and friends may all have reasons to be worried about you traveling solo.

Solo travel is an amazing and exciting adventure for many people and can be empowering and life-changing, but if your loved ones are likely to try and talk you out of it or maybe upset about your choice, it might be worth planning out the conversation beforehand to try and keep things on track.



Read Next: Why All Women Should Travel Solo  
How to Talk to Worried Parents About Traveling Solo



*Face Your Fears*

The world is a magical, challenging, and fascinating place. Don't be intimidated by it! Travel is all about breaking out of your comfort zone and growing beyond your own self-set boundaries.

Don't let your fears of safety, thoughts of being lonely, or concerns of getting stranded stop you from discovering yourself and the world. Go even if you aren't sure—travel can expand your perspective and empower your sense of self.

You won't regret it. So grab the adventure by the reins, and ride on!

Read Next: 6 Fears You Face as a Solo Female Traveler





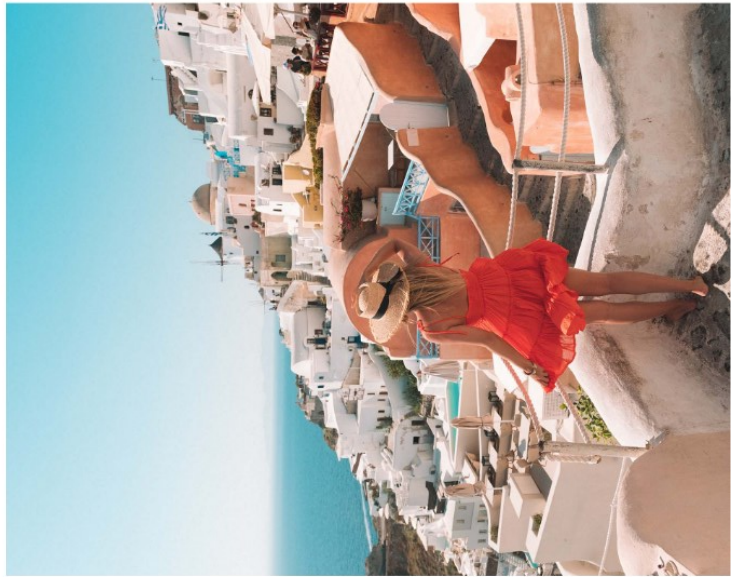


## Pack What You Need but Avoid Overpacking

Nine times out of ten, you'll stuff your luggage with items that end up never seeing the light of day. And having a ton of luggage or a heavy backpack can put a damper on your travels. Avoid overpacking with a few standard tips:

- Make a checklist. Then cross out half of what you think you'll need.
- Pack only a few shirts/pants/shorts/dresses that you can mix and match. Neutral colors for the win!
- Pack just two to three good pairs of shoes—they are a traveler's ultimate essential with all that trekking you'll be doing. Bring a casual pair of sandals, a comfortable pair of sneakers, and maybe an athletic shoe! If you're traveling to somewhere cold, consider a pair of boots instead.

Read Next: [How to Avoid Overpacking for a Trip](#)



## Pick the Right Destinations

Follow your wanderlust—just make sure it's a safe destination, or know what to expect before you go. The first step would be to pick a city or region that has low crime and is considered "safe" for female travel.

You'll be able to relax and enjoy your trip better if you don't have to worry about violence or muggings. Start by knowing yourself: If you can't handle unwanted attention from men, book tickets to places that are more female-friendly.

Read Next: [10 Safest Destinations for Solo Female Travelers](#)



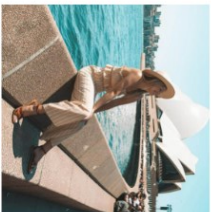
## Survive the Flight

Staying smart on the plane is the key to staying sane. If you're cramped up for hours with blasting A/C, it can take a toll on your health. Pick a few refreshing items—a hairbrush, toothbrush, travel-sized deodorant, and breath mints. Be sure to pack some things that will keep you entertained on the flight too.

I've outlined everything you need to stay comfortable in my [Ultimate Carry-On Packing Guide!](#)

It's the little things that do wonders to pick up your mood. Stay hydrated—drink water and avoid coffee and alcohol while on the plane. Wear loose-fitting leggings and slip-on shoes to stay comfortable and keep your circulation flowing.

Traveling Club



The Ultimate Solo Female Travel Guide

Solo travel for women can be challenging — I've learned so much over the years (and I'm continually learning!). I put together this comprehensive guide to solo travel destinations and taking solo trips so you can better prepare for your next trip!

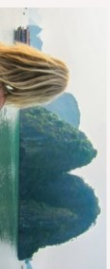
you can better prepare for your next trip!

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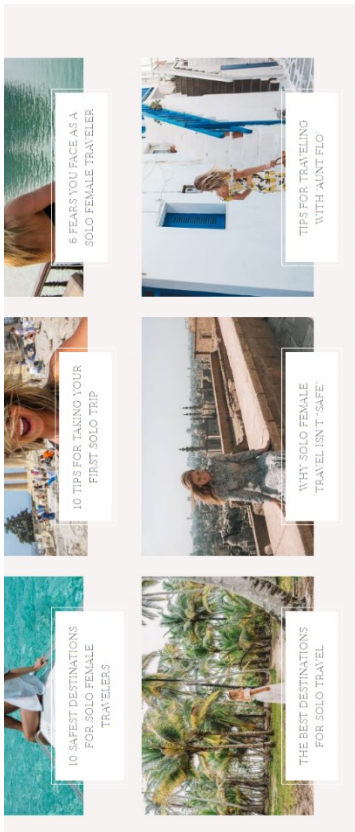
SHOP MY FAVORITE FEMALE TRAVEL ESSENTIALS!

But keeping fit on the go doesn't have to be a chore. I've compiled some awesome exercise essentials, tips for keeping a balanced diet, and how-tos on resetting your sleep schedule after long travel days!

A collection of 15 items arranged in a grid-like fashion. The items include: a pair of light green sneakers, a stack of pink 'CITRUS' notebooks, a black bra, a black tote bag, a brown leather bag, a white tote bag, a light green jacket, a black and white sneaker, a bottle of 'ESSENCE OF' perfume, two 'THERM' water bottles, a black scrunchie, and a black and white sneaker. A small black circle with a white arrow pointing right is located at the bottom center.



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LANA  
It's very inspiring. I was afraid to travel by myself but after reading this post I'm ready to try something new.  
December 11, 2020 at 7:41 am · Reply

THE BLONDE ABROAD  
Hi Lana! I'm glad to hear it — solo travel can be quite intimidating but it's a fantastic way to grow!  
December 11, 2020 at 11:48 am · Reply

NOMADS IN NATURE  
this just helped me get even more excited to start my solo travels this summer! thank you 😊  
May 2, 2022 at 10:46 am · Reply



THE BLONDE ABROAD

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May 2, 2022 at 10:46 am · Reply

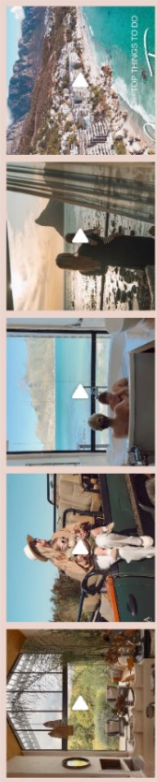
THE BLONDE ABROAD

Yay, glad to hear it! 😊  
May 4, 2022 at 9:54 pm · Reply

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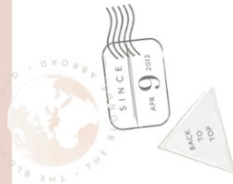
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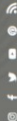
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# THE Blonde ABROAD

Why Travel is the Best Form of Self-Care



There is nothing that soothes me and leaves me feeling more revitalized than exploring the world. While detoxing from social media and journaling are smart ways to better connect with yourself, my favorite form of self-care is travel.

As we enter into the new decade, I'm sure you are with me in looking for ways to feel better and brighter. To make this your best year, I encourage you to go out and explore.

Traveling is one of the most **enlightening and fun forms of self-care**.

While solo travel isn't everyone's cup of tea—whatever opens up your mind and pushes your boundaries is just what the doctor ordered. Whether that means traveling with a friend, a significant other, or going alone, travel has so many psychological and emotional benefits.

Ready to make this your decade? Let's dive in and get inspired!



Hi! I'm Kiki, a California native who left my career in corporate finance to become a world traveler. Since then, I've traveled to over 70 countries and have knocked some big adventures off my bucket list.

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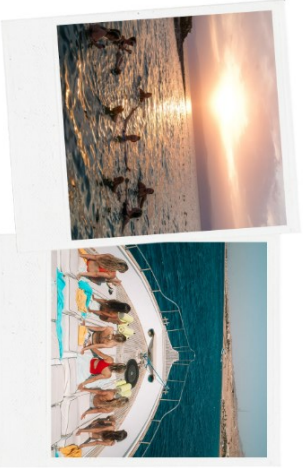
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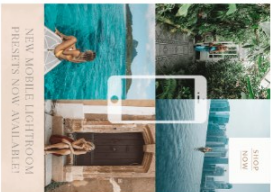
Travel opens your eyes. It changes the way that you see the world as well as the way that you look at yourself.

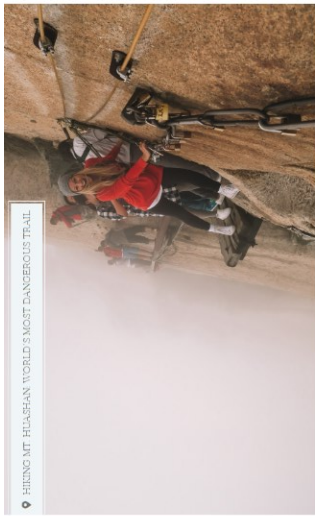
The world is such a diverse and magical place. Exploring far-flung destinations allows you to see and experience other cultures.

For me, **relating with people in different circumstances across the globe has made me more empathetic by giving me a better sense of what it's like to live in someone else's shoes.**

Seeing the world through someone else's eyes and understanding what is important to them puts things in perspective. Many times, it has pushed me to reflect on my own problems and realize that they aren't insurmountable as they might feel.

It is all too easy to live in a bubble, and traveling is sometimes just what you need to appreciate the things that you may take for granted back at home.





## Get Out of Your Comfort Zone

Travel physically pushes you to get out of your comfort zone and break from routine.

Looking to shake things up and really see how you can grow? Hop on a plane and explore new terrain! When you're having to navigate a foreign country or communicate in a place that doesn't speak your mother tongue, you really open yourself up to learning experiences and just seeing how much you are capable of.

That place up there? That's Mt. Huaishan in Xi'an, China—the world's most dangerous trail.

While you don't have to do that hike to get out of your comfort zone, the moment that you pack your bags, things start to change. Everything is new and, often, things don't go according to plan.

Travel forces you to think on your toes.

Sure, it can be very challenging at times...and maybe downright frustrating with language barriers—but in the end, you learn so much about others and yourself.

Let this new self-awareness propel you to explore your goals and figure out what direction you want to head next (both literally and metaphorically).

First time abroad? Here is everything you need to know before your first trip overseas.



## Detox from Your Device



The constant buzz and glow of your phone can be draining. Put your phone on silent and maybe even turn it over to airplane mode sometimes so that you aren't always distracted.

While taking pictures is a must when you are visiting somewhere new, I prefer to share my snapshots after the trip. Staying off social media allows me to truly embrace the present moment.



## Come Back with Fresh Eyes

When I get back from a trip, I find myself appreciating the little things in life. My bed feels just a bit cozier, and simple conveniences are just a dream.

For instance, did you know that tampons are impossible to find in some places around the globe? Check out my post on traveling with Aunt Flo for more info!

Traveling shatters your routine, which is just what you need for a fresh perspective.

Getting into a rut is all too easy. We all go into autopilot sometimes. You know how it is—you go to and from work, sit in front of a screen at night, and then the days start to blur together.

If you are feeling burnt out, now is the time to book a ticket and switch things up!





*Solo Travel is Self-Care*

My personal form of "self-care" is specifically solo travel. Going it on your own means that you are literally spending all that time by yourself.

When you are exploring on your own, you are the maker of decisions and the problem solver. Whatever obstacles and hurdles come up, you have to navigate them by yourself. But it's not all hard work; it's also a chance to completely indulge yourself.

Traveling solo makes you realize that you can take yourself on dates anytime without having to rely on the company of others.

While it's fantastic to be surrounded by people you love—maybe your friends don't necessarily want to see the same movie you do, go to a new art museum, or try a certain restaurant, Solo travel makes you realize you can do everything you want to do.

I dare you to take yourself on a date.

Never underestimate the psychological and emotional benefits of giving yourself "me time," along with a much-needed digital detox. Considering solo travel but feeling intimidated? Here are a few places that I found very welcoming to women traveling alone.

*Overall*

Travel can be the best form of self-care. It can heal a broken heart. It can help you rekindle your passion. It can help you grow and become a more understanding person.

How has travel helped you? Let me know in the comments below!

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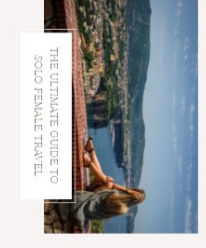
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I loved reading through your thought, and I completely agree with everything you wrote down. One, that traveling made me more understanding, caring, and open for other cultures and people in usual. The other is that nothing is relaxing me better than traveling. I found this out when I was 12 years old, earning away every month 2 times to my grandfather - who was always busy and I didn't know anyone in the town - where I met so many new people, by myself, and this started to expand as I was going to college, near by country, and in the end to the world. I already know that my "need" a trip. Action when it is burning on in my head, and I'm always prepared in advance with a trip booked for that period. There's literally nothing better than solo traveling for self-care. I loved this post! xx

May 22, 2020 at 11:53 am - Reply



THE BLONDE ABROAD

Hey Helga! Thank you for sharing your thoughts. And I completely agree —in my opinion, traveling is one of the best ways to see the world and become more empathetic to other walks of life. I think it also shows us that while cultures may differ, there are so many similarities, too.

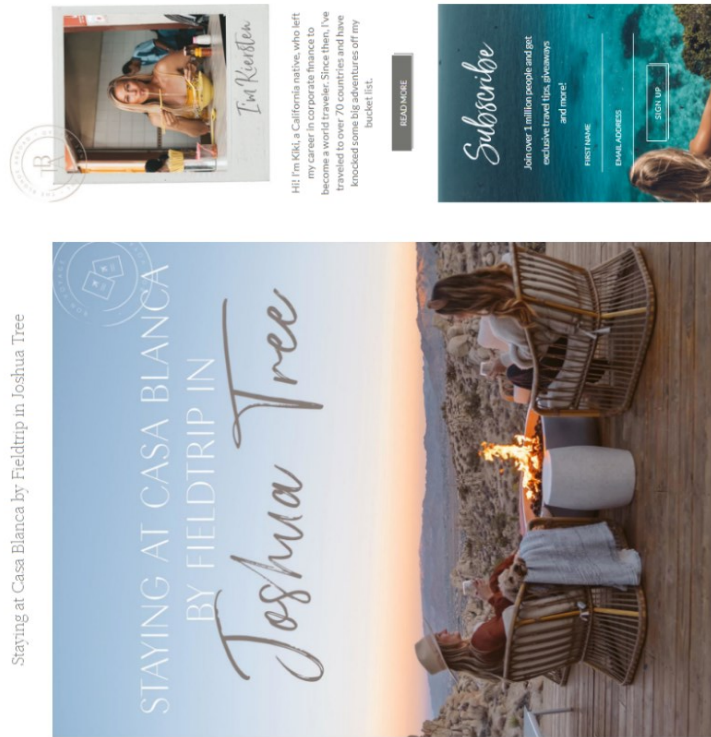
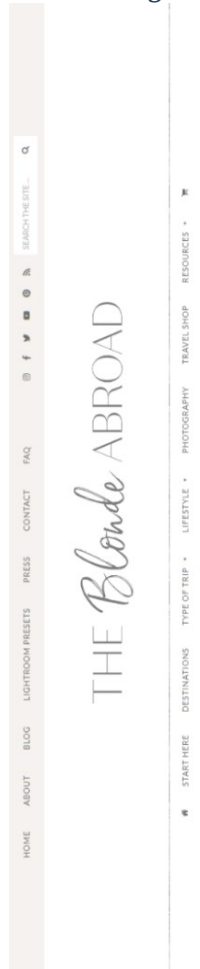
May 24, 2020 at 10:26 pm - Reply



RICA

I love this post! I love traveling because I feel so revived after going on a trip. Specially when I travel somewhere new, it's like a reset button. It gets my out of my head and my usual patterns. I believe it's great for mental health too. It truly is one of the best form of self-care out there.

October 30, 2020 at 11:45 am - Reply



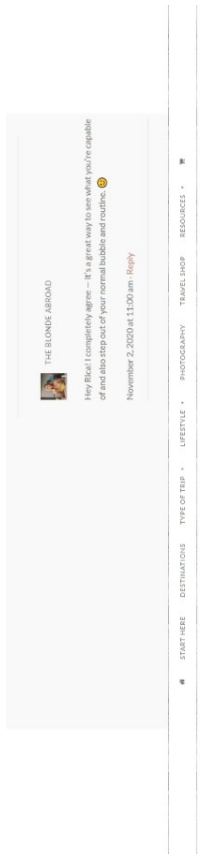
Dreaming of a desert getaway in Joshua Tree? We found the perfect pad for a family staycation with some of our friends and I wanted to share it with you!

With an infant and a dog, rental homes are our new jam. As a San Diego local, we love planning trips closer to home (there are so many things to do in Southern California), and Joshua Tree is a prime example.

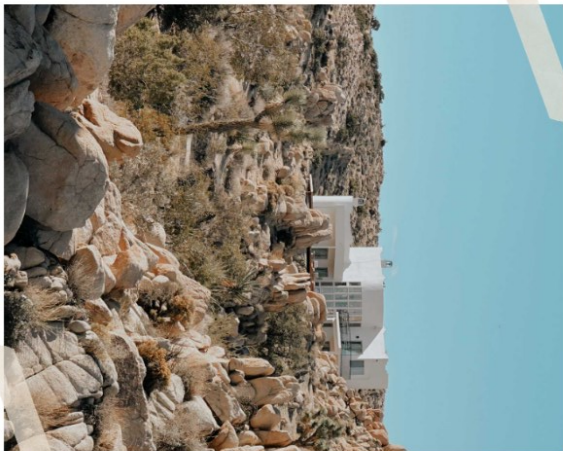
We booked Casa Blanca by Fieldtrip for a weekend with our friends and their biddos and had a blast.

My friends at Fieldtrip have extended a sweet discount code for TBA readers — use "TBAFIELDTRIP" to get \$150 off a booking.

With six bedrooms, a plunge pool, a jacuzzi, a fire pit, and breathtaking views, it's the perfect destination for a group of friends or family. It would also make an awesome location for a bachelorette party or girls' trip!



Here's what it's like staying at Casa Blanca by Fieldtrip in Joshua Tree!



### Getting There

Like I mentioned earlier, we've been planning some trips closer to home and Joshua Tree was the perfect getaway. From San Diego, it's about a 3-hour drive to home and Joshua Tree.

If you're located in Southern California, it's a great weekend getaway destination. If you're planning a California road trip, Joshua Tree is definitely an iconic place to visit to get a taste of the desert.

If you're flying, the closest airport is in Palm Springs, and from there, you'll want to rent a car. Joshua Tree is a very big place and transportation is essential.



### About the Property

I don't think I've ever gotten so many messages asking about the house we stayed in, but 10/10 can confirm we will be renting Casa Blanca by Fieldtrip again!

It's a gorgeous (and secluded) architect's dream: the custom-built home features a two-story atrium and let me say...the views from the floor-to-ceiling windows are seriously breathtaking.

You can take in the sunset of Joshua Tree or get clear views of the night sky – and maybe even a shooting star (or three!).

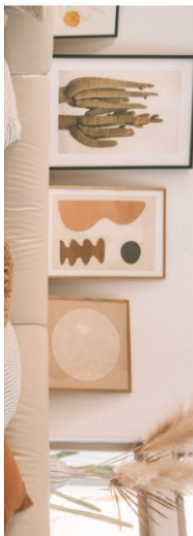
Because of the open floor plan with a spacious living room and 30-foot curved sofa, it really is a great place for friends and family to gather in comfort.

For those who want to soak in the sunshine and immerse themselves in nature, the outdoor deck has an oversized soaking pool, jacuzzi spa, outdoor shower, large fire pit, and dining area – all surrounded by boulders and a cactus garden. We're talking 2 acres of desert terrain as far as the eye can see.

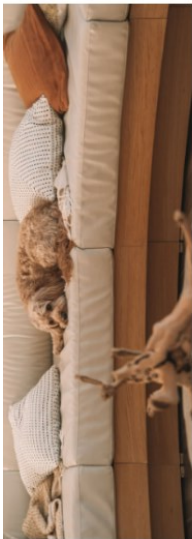
It's desert meets luxury with high-end design details, appliances, and amenities. And, for those who need to poop onto their laptop to get some work done while on the road (like me!), there are two dedicated workstations.

I loved that it came with a fully stocked kitchen and outdoor grill, too. Perfect for slowing down, relaxing, and enjoying an evening in. Did I mention there's even a terrace perfect for yoga and it comes with yoga mats?

Bonus: It's dog-friendly and so much fun for kiddos!







## The Rooms

If you're wondering about the six (!!) bedrooms, here's the lowdown on the configuration:

- Bedroom 1: King bed, ensuite bathroom with walk-in shower and separate bathtub, private balcony. (Second floor)
- Bedroom 2: Queen bed, ensuite bathroom, private balcony. (Second floor)
- Bedroom 3: Queen bed, ensuite bathroom, desk. (Ground floor)
- Bedroom 4: Queen bed, Jack-and-Jill bathroom. (Ground floor)
- Bedroom 5: Queen bed, Jack-and-Jill bathroom. (Ground floor)
- Bedroom 6: Queen bed.
- Common Area Sleeping or Additional Sleeping: Roll away beds (x2)

I'm telling you, this could be a great location for a family getaway, bachelorette party, or staycation with friends.



## Activities

I have a whole guide on what to do in Joshua Tree.

As for the property, the pool, jacuzzi spa, fire pit, and desert trails are all ideal things to partake in for a relaxing desert getaway.

## Quick Note

A word of caution with anyone with young kids, the pool doesn't have a gate around it — and the deck doesn't have a fence, so it's family-friendly in that it's huge and has a lot of rooms but there are some safety things to be aware of if you're there with young kids.

## Read More:

The Ultimate Guide to Joshua Tree in a Weekend



## In My Opinion

I would absolutely stay here again! We so enjoyed our time, how spacious the property was, and that it came stocked with everything we needed.

It felt like our own private oasis out in the desert, and I can see us coming back time and time again — with friends and family.

If you're looking for a high-end and beautiful place to stay in Joshua, Casa Blanca is where it's at!

## MORE INFORMATION

Hotel: Casa Blanca by Fieldtrip

Location: Joshua Tree, California

Accommodation: Boutique

Price Range: \$\$\$



Fieldtrip has a discount code for TBA readers — use "TBAFIELDTRIP" to get \$150 off a booking

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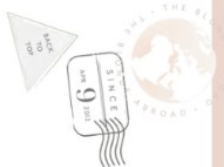
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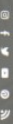
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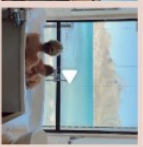
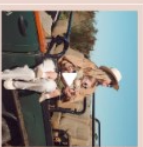
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## Time Block

While it might seem like all you have to do to be a blogger is writing, there are a lot of other tasks that go into it. Whether it's researching, photo editing, graphic design, blog maintenance, or social media, you will most likely feel overwhelmed at some point.

During your "blog time" each day (or for the week), block out sections of time for each of these activities and stick to them. You'll find yourself more efficient than if you were to jump around from task to task.



## Write in Bulk & Publish Content

While you're busy managing the countless tasks that are involved with blogging, don't forget to block out time to simply write. (It's one of the most essential pieces of a blog after all).

You don't need to shoot a new destination, recipe, or outfit every weekend. You can write more than 1 blog post on anything so use those creative muscles and determine 2-3 different post ideas for each experience you have.

For example, let's say you took a trip to Hawaii. You aren't limited to writing a single article about your 1-week vacation. You can write about the best restaurants, your favorite beaches, a solo travel guide, a packing guide, your itinerary, etc.

All posts are based on a single trip but you can write countless articles about all of your experiences.

Going in with a plan will help you maximize your time and help prevent you from struggling for content later on. It will also help you plan ahead for photo shoots and trips.

[Read More: The Best Photography Equipment for Travel Bloggers](#)



## Guest Posts

As silly as it may sound, it's okay to have someone else produce content for your blog. If someone can write about topics you aren't an expert in, it will add more value to your readers and it will help lighten up your workload. Look for guest contributors, or if you're looking for exposure, look into taking up some freelance writing for bigger publications in your niche.

Backlinks are essential to building the SEO ranking of your blog. You will need to get other sites to link to your content and guest blogging is a helpful way to do that. TIP: If you are doing guest posts, be sure to ask for a "follow" link to your website.

Also, if your main goal with blogging is less about winning people over with amazing writing and more about creative ideas, you can also hire a ghostwriter to help you get more content out.

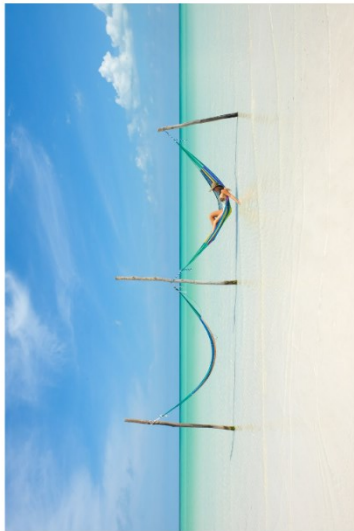
Websites like UpWork are great resources to hire other freelancers.



## Stay Consistent

It can seem like an immense amount of work but it's worth staying committed for the long haul. One of the main reasons that bloggers don't get very far is that they give up too quickly.

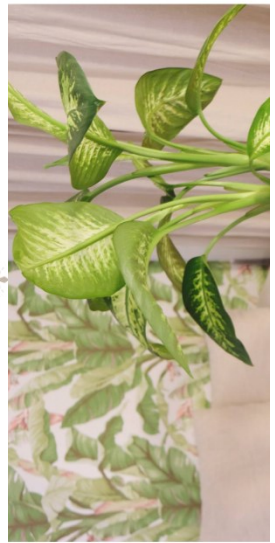
Blogging is all about trial and error. Play around with schedules and posts and social sharing on different platforms and see what works for you! Once you find a schedule and process that works for you, it will be that much easier to stay committed.



## The A Break

While you want to stick it out for the long term, also be mindful to take breaks! If you feel that blogging is becoming unhealthy or that it's taking up all of your time, rest up. The blog will always be there. You want to maintain a healthy mind and social life.

*Your sanity will thank me later!*

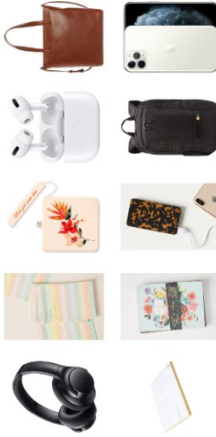


## In the End

If you're thinking about starting a blog but you're unsure because of your schedule, just go for it. If it's something you are extremely passionate about, you will find the time.

Following these steps will help you become aware of what works best for you and help you achieve your blogging side-hustle goals in no time!

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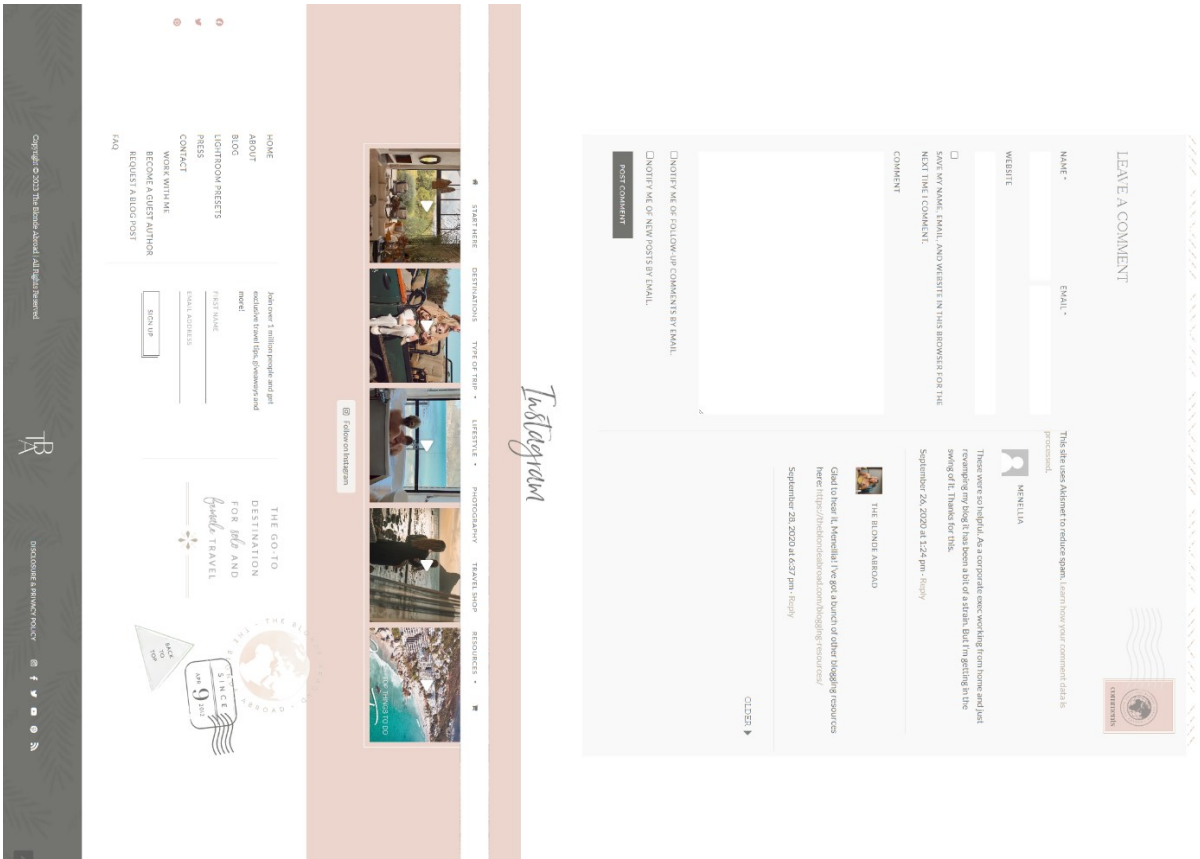


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### 10.2.8. Contact Guest



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As one of the leading travel websites in the world, our contributors' blogs and social media accounts are linked to help drive traffic to their accounts while boosting their SEO and rankings in Google Search.

**NOTE:** We do not accept paid links as contributed content. No SEO agencies, link builders, etc. will be allowed to contribute.

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- This list is not limiting, and we'll consider posts from other places, too!

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We only accept original articles. Please do not submit articles that you have published on another website. Images used in other articles are ok, but the writing should be unique.

**Length:** Article should be at least 800 words but we prefer articles between 1,500 - 3,000 words.

**Content:** We do not accept diary style travel writing. We are looking for detailed travel guides from your personal travels with tips and facts about a destination.

**Images:** We only accept original photos. Please note that high resolution, professional images are a major component in being chosen as a contributor. Please only submit article ideas that you have 10+ high-quality images for.

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Article Titles You'd Like to Contribute \*

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Provide a link (Dropbox, Smugmug, Google Drive, etc.) to min. 8 high res sample photos. Please make sure that we can access the album by making it public or providing us with a password in the field below. Do not reduce your file size. We would like to see full resolution images. We also encourage you to edit your photos.

**NOTE:** Please only submit your own photos that you have full rights to. DO NOT submit photos that are not yours or that have been sourced from the internet or other websites.

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Anything else you'd like to add or let us know?

How We Choose Contributors

If we would like to feature your article or have you as a regular contributor, you will be notified via email. As a reminder, we only publish informative travel articles that include relevant content, travel tips, knowledge, and insight that will help our readers on their travels, so please consider this when you submit. Due to the volume of contributor requests that we receive, you will only hear back from us if you are chosen to contribute.

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## 10.2.10. Contact Work

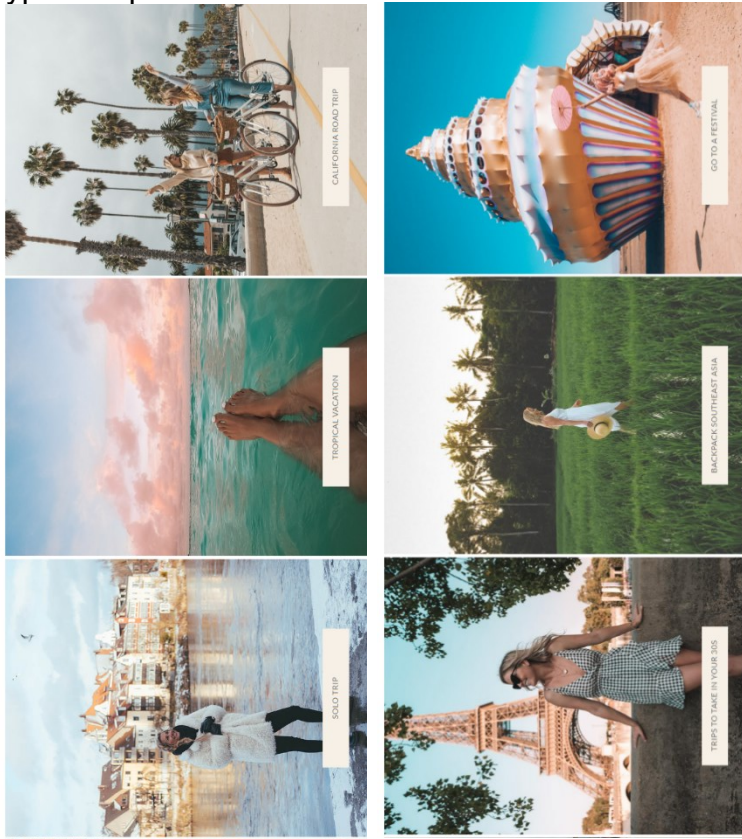




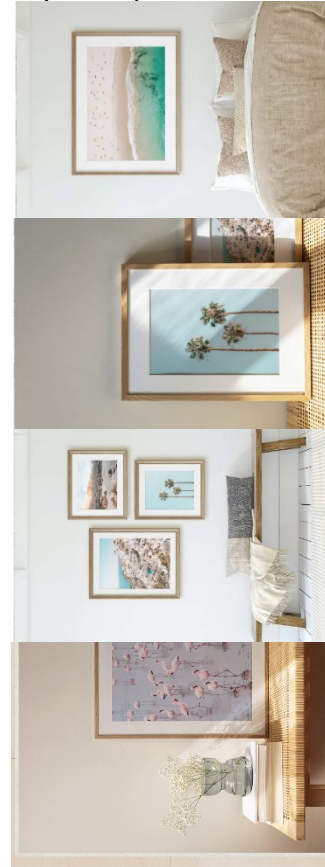




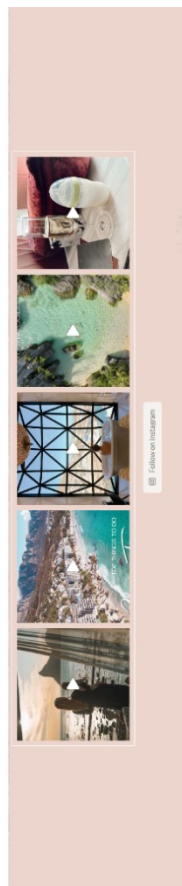
### 10.2.13. Home – Slider Alternatives type of trip



### fine art prints (menu & sidebar)



Instagram





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TRAVEL SHOP

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LIGHTROOM PRESETS

SHOP

What are Lightroom Presets?

A Lightroom Preset is essentially a shortcut to apply editing adjustments in Adobe Lightroom. Like color and white balance settings in other words, I can save the exact adjustments I make on a photo from brightness to color to contrast and save it as a "Preset" to use on other images.

Lightroom Presets benefit all levels of photographers – but especially those just starting out and developing their own editing style!

They save your creativity inside your edits, and help you understand HOW different elements in your images work together to create the look you want. They make the editing process more intuitive and less intimidating.

You can choose from desktop or mobile presets to make photo editing a breeze! Plus, all of my Preset Collections include my in-depth Editing Guide with some of my top editing tips.

**Helpful Tip:** The Beginner's Guide to Editing Photos in Lightroom

Get my FREE Lightroom Editing Guide with my top photography tips - 21% OFF any preset pack!

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Includes all 40 custom presets from my Desktop Preset Collections: Fire & Ice, Jungle Vibes, Moroccan Oasis, Tropical Vibes and Into the Wild.

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Desktop or Mobile?

Not sure which preset pack to get? CLICK HERE to figure out which TBA Preset Pack is right for you!

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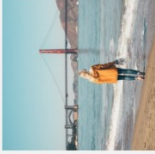



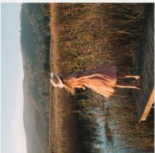
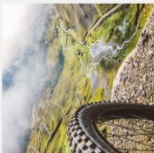
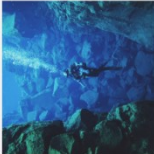



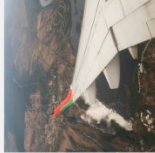

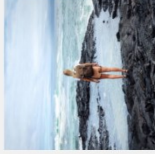

DESKTOP

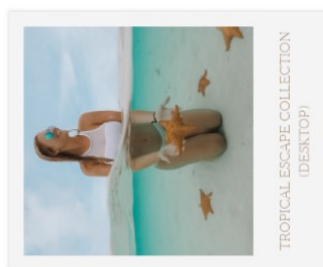
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## 10.2.15. Menu+ Dropdowns – Type of trip

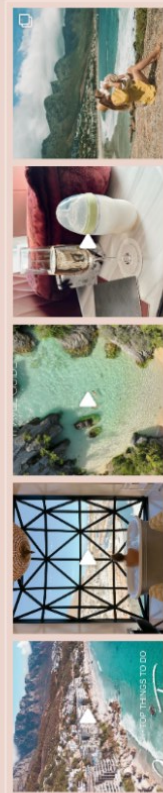
<p>TYPE OF TRIP</p> <ul style="list-style-type: none"> <li>SOLO TRAVEL</li> <li>FEMALE TRAVEL</li> <li>ADVENTURE TRAVEL</li> <li>BUDGET TRAVEL</li> <li>LUXURY TRAVEL</li> <li>COUPLES TRAVEL</li> <li>STUDENT TRAVEL</li> <li>VOLUNTEER TRAVEL</li> <li>ECO TRAVEL</li> </ul>	<p>VIEW ALL</p>  <p>10 Safest Destinations for Solo Female Travel</p>  <p>The Best Cities to Travel Alone</p>  <p>The Ultimate Guide to Solo Female Travel</p> <p>VIEW ALL</p>
<p>TYPE OF TRIP</p> <ul style="list-style-type: none"> <li>SOLO TRAVEL</li> <li>FEMALE TRAVEL</li> <li>ADVENTURE TRAVEL</li> <li>BUDGET TRAVEL</li> <li>LUXURY TRAVEL</li> <li>COUPLES TRAVEL</li> <li>STUDENT TRAVEL</li> <li>VOLUNTEER TRAVEL</li> <li>ECO TRAVEL</li> </ul>	<p>VIEW ALL</p>  <p>The Best Girlfriend Getaways Around the World</p>  <p>10 European Destinations for Female Travelers</p>  <p>Why Travel is the Best Form of Self-Care</p> <p>VIEW ALL</p>
<p>TYPE OF TRIP</p> <ul style="list-style-type: none"> <li>SOLO TRAVEL</li> <li>FEMALE TRAVEL</li> <li>ADVENTURE TRAVEL</li> <li>BUDGET TRAVEL</li> <li>LUXURY TRAVEL</li> <li>COUPLES TRAVEL</li> <li>STUDENT TRAVEL</li> <li>VOLUNTEER TRAVEL</li> <li>ECO TRAVEL</li> </ul>	<p>VIEW ALL</p>  <p>Cycling the World's Deadliest Road</p>  <p>Diving the Silfra Fissure in Iceland</p>  <p>10 Incredible Adventures to Have in North America</p> <p>VIEW ALL</p>
<p>TYPE OF TRIP</p> <ul style="list-style-type: none"> <li>SOLO TRAVEL</li> <li>FEMALE TRAVEL</li> <li>ADVENTURE TRAVEL</li> <li>BUDGET TRAVEL</li> <li>LUXURY TRAVEL</li> <li>COUPLES TRAVEL</li> <li>STUDENT TRAVEL</li> <li>VOLUNTEER TRAVEL</li> <li>ECO TRAVEL</li> </ul>	<p>VIEW ALL</p>  <p>6 Travel Budget Busters to Avoid</p>  <p>10 Budget-Friendly Travel Destinations Around the World</p>  <p>6 Ways to Spend Less on Travel</p> <p>VIEW ALL</p>
<p>TYPE OF TRIP</p> <ul style="list-style-type: none"> <li>SOLO TRAVEL</li> <li>FEMALE TRAVEL</li> <li>ADVENTURE TRAVEL</li> <li>BUDGET TRAVEL</li> <li>LUXURY TRAVEL</li> <li>COUPLES TRAVEL</li> <li>STUDENT TRAVEL</li> <li>VOLUNTEER TRAVEL</li> <li>ECO TRAVEL</li> </ul>	<p>VIEW ALL</p>  <p>The Best Luxury Honeymoon Destinations</p>  <p>What to Expect on a Luxury Galapagos Cruise</p>  <p>10 Day Itinerary for French Polynesia</p> <p>VIEW ALL</p>



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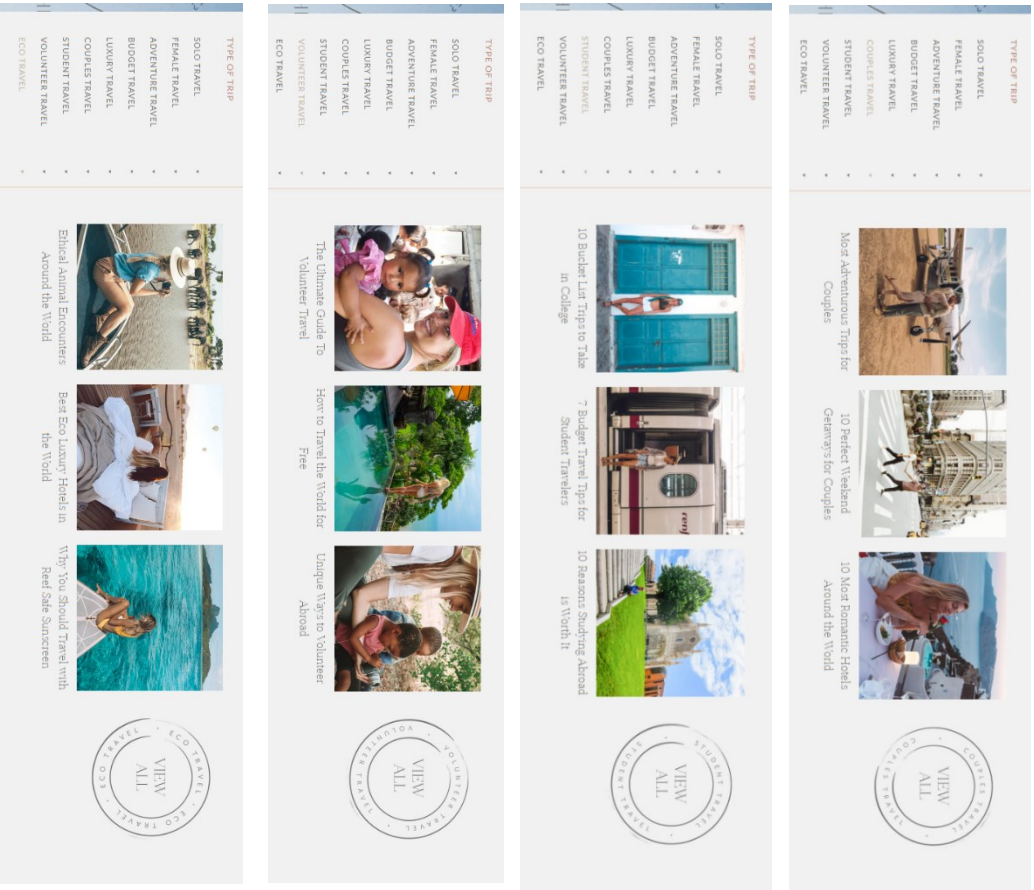
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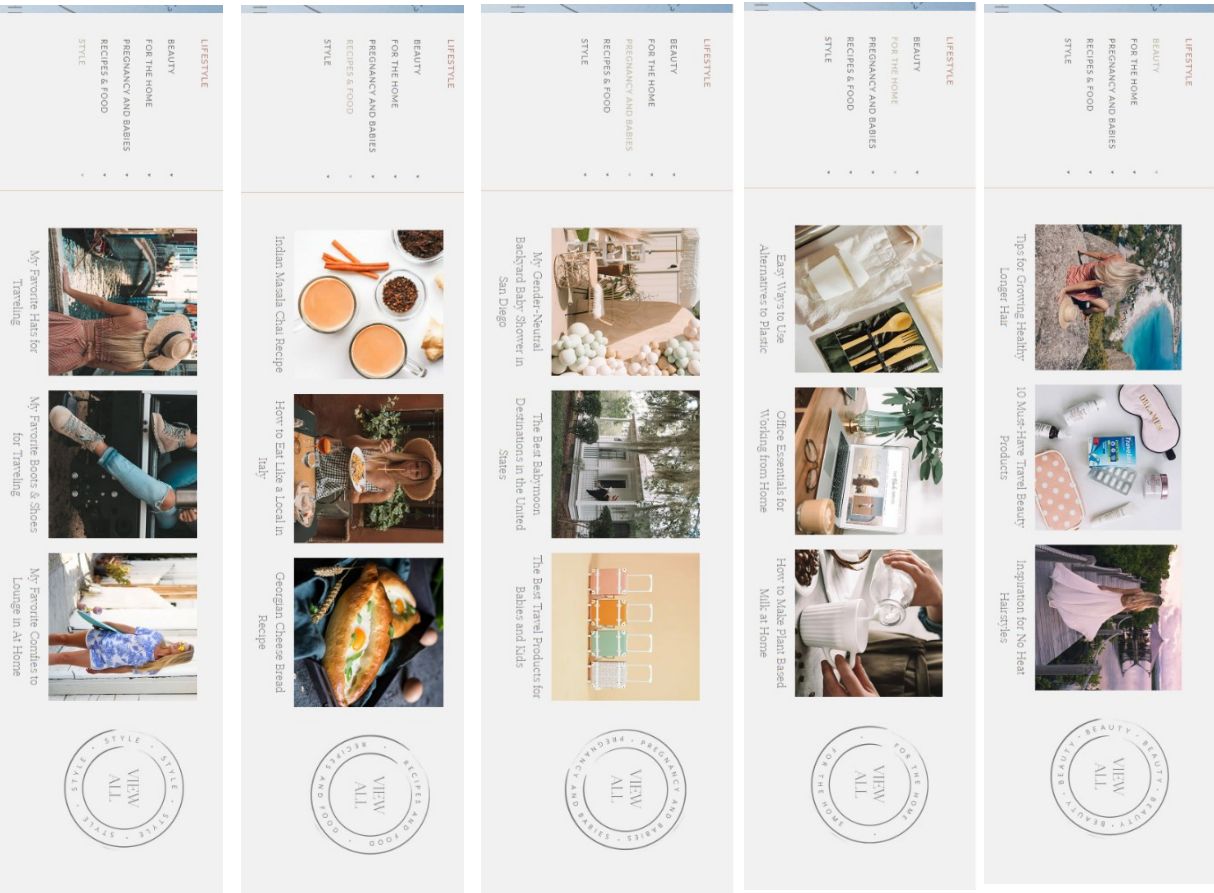
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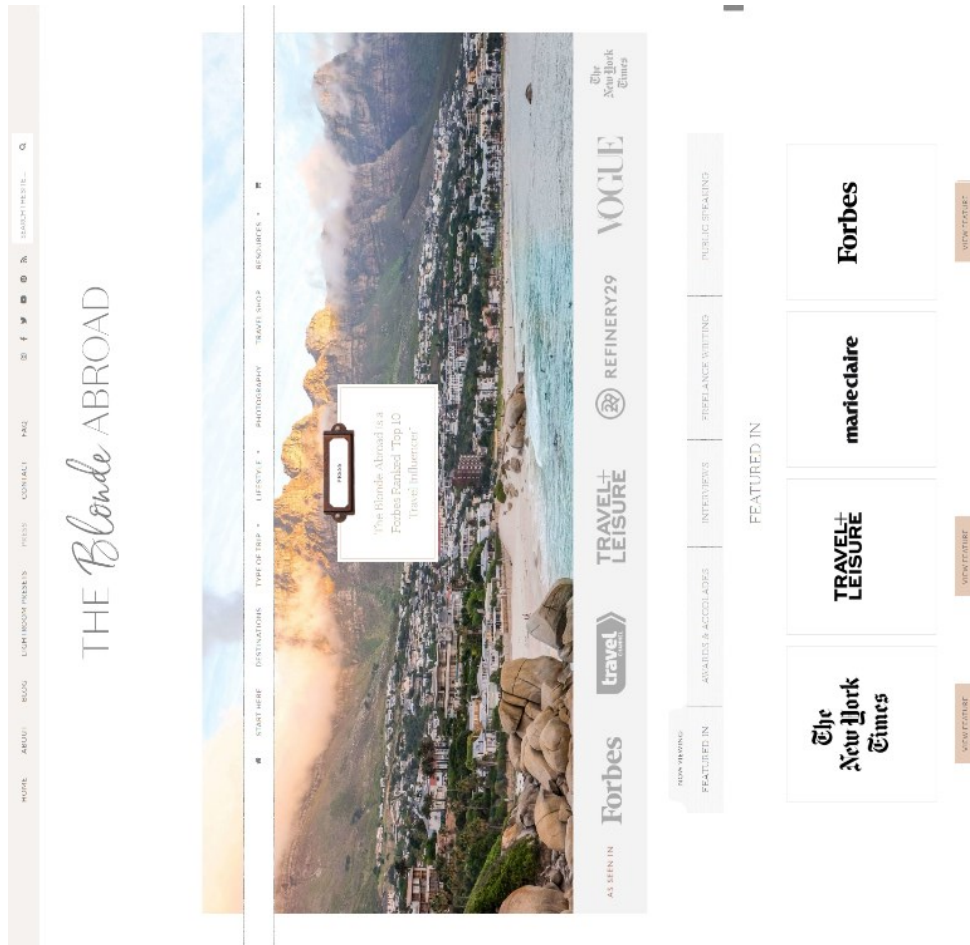
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Menu+ Dropdowns – Lifestyle



## 10.2.16. Press





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### AWARDS & ACCOLADES

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THE GO-TO DESTINATION FOR gals AND GENTS TRAVEL

TRAVEL TIME 9 AM

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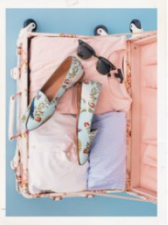
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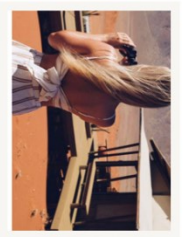
Cozy On Beachside



My Travel Photography Style

## TRAVEL STYLE

If you're like me, packing for a trip is the hardest part of the journey. And, it's not always about what clothes to pack, but how many outfits to pack, and what's appropriate to wear in your destination. I've learned a lot about packing over the years, and here are some of the best packing tips and travel outfits for some of the destinations I've packed for the fun part.



What I wore in Barcelona

### RESOURCES

- The Ultimate Carry-On Packing Guide
- What to Pack for a Women's Vacation
- My Favorite Boots + Shoes for Traveling
- Hiking Gear Guide for Women
- What to Pack for a Tropical Vacation
- What to Pack for a Cruise/Ship Country
- What to Pack for a Summer Road Trip

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TRAVELING SOLO? READ MORE »

## 5 TRAVEL TIPS

Once you've picked your destination or destination, it's time to plan. There are a lot of things to consider when planning a trip, and here are some of the best travel tips I've learned over the years. These tips are for people who are planning a trip, and they are for people who are already on a trip. These tips are for people who are planning a trip, and they are for people who are already on a trip. These tips are for people who are planning a trip, and they are for people who are already on a trip.

### RESOURCES

- 20 Things Every Traveler Should Know
- The Beginner's Guide to International Travel
- 10 Essential Tips for Solo Female Travelers
- The Ultimate Survival Guide for Long-Haul Flights
- 20 Things I've Learned from 10 Years of Travel
- Tips for Conquering Your Fear of Flying
- 6 Travel Budget Builders to Avoid

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## Instagram



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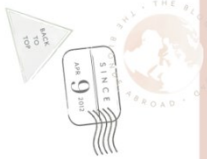
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### THE GO-TO DESTINATION FOR solo AND female TRAVEL
















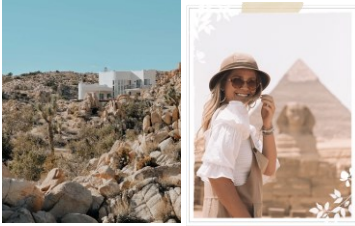

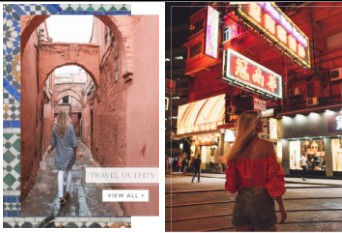
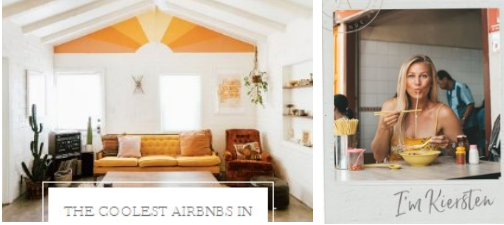
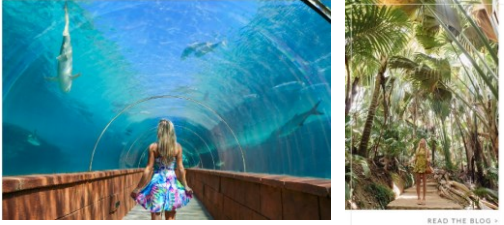


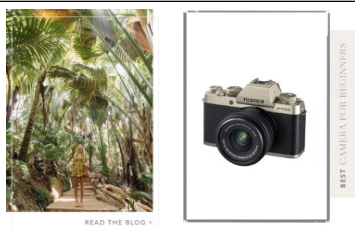
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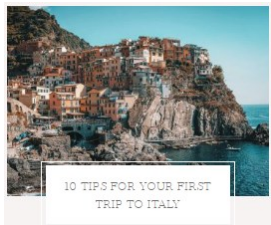

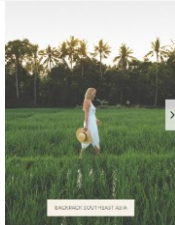
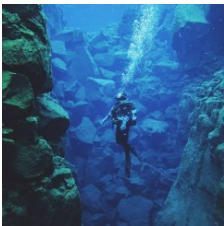





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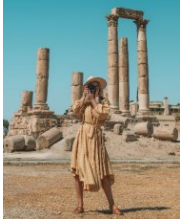
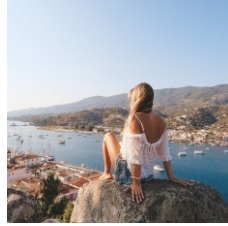




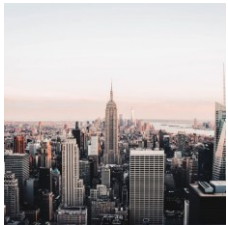



### 10.3. Appendix III – Codebook

Category	Description	Prime Examples
Images	all photographic images in the corpus	
bg blurred	the background is not in the camera focus	 
bg decontextualized	the background is blank, with no or barely any details, or the location is undistinguishable and irrelevant	 
bg focused	the background is focused, the foreground is either blurred or decontextualized	
frame	there is a visible frame around the whole, or at least part of the image	 
colour	the items in this category describe the main color theme of the picture; the impression the image makes glancing over the website	
black/white/grey/neutral		 
blue		 
colorful		 






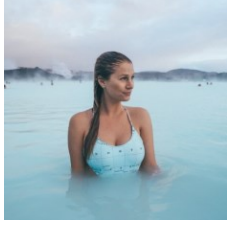






earth tones		
green		
red/pink		
yellow/orange		
high saturation	the colors are unrealistically intensive	
natural img	the image looks unedited and less posed than most of the others	
size	<p>describing the size of the image in categories, a comparative categorization in relative page size:</p> <ul style="list-style-type: none"> <li>- xl: very large (spans across whole width of a screen vertically or horizontally);</li> <li>- l: large (1-2 images could fit side by side);</li> <li>- m: medium (3-4 images could fit side by side);</li> <li>- s: small (6 or more could fit side by side);</li> </ul>	
text with image	there is text next to the image (as a title or description), or on the image directly, like in the subcategories:	





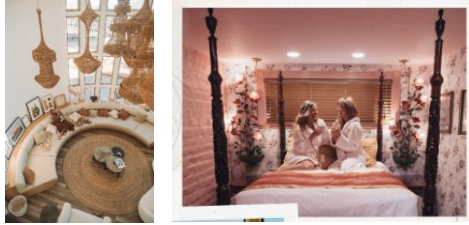
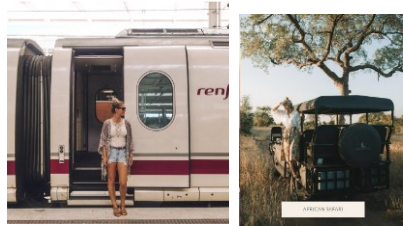
















txt on img direct	there is text written directly on the image	 
txt on img framed	there is text on image but it is seperated by a framework of some kind (nontransparent textbox)	 
topic		
doing sth		
active	an activity where the person is moving	
moving/walking	people in this image are moving around, walking, dancing or similar	 
sports	some form of sports activity is performed, diving, cycling, climbing, etc.	 
eating/drinking	somebody is eating or drinking something	 
interacting	activity between human beings that may involve but is not limited to holding hands, cuddling and kissing	
relaxing	actively not beeing active; a comfortable position or a time of physical rest	

smiling/posing	a person is seemingly interacting with the camera on purpose	 
taking photo	a person is shown handling a camera or the process of taking a picture	 
viewing	a person is looking at something/ enjoying a view	 
working	blogging work like writing or typing on a computer, does not include the 'work' of photo shoots etc.	 
landscape		
city/building		
building	a building, or part of a building is shown in the image, and seems to be of importance	
city/village	multiple buildings of a city or village are shown, and contribute to the topic of the image (skyline)	 
streets	streets, canals and roads with their users and transportation systems	 


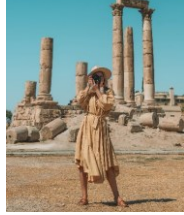


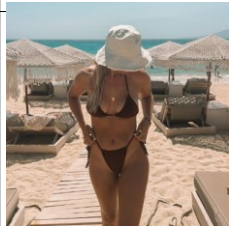
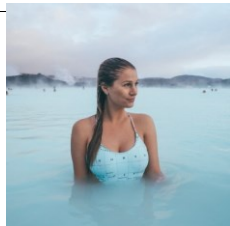



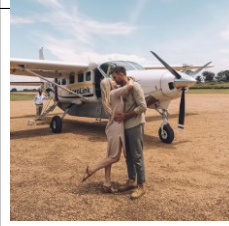



nature		
beach/ocean	in this image parts of an ocean or beach are visible	 
desert	A desert is a barren area of landscape where little precipitation occurs	 
lake/water	in this image a lake or other forms of inland water is visible	 
mountain	in this image parts of a mountain are visible	
steppe	in this image parts of a steppe are visible; also safari related pictures fall in this category	 
object		
accessoires/stuff		
cosmetics	crème, lotion and other beauty products	
luggage	suitcases; bags; packing	 

workspace/tools	computer, tablet, phone, writing utensils	
animal	animals are visible in the image (dogs, cats, giraffes, birds and fish)	
food/drink	the image features any kind of food or drink	
monument/art	well known structures, cultural heritage, touristic highlights	
Room/Hotel	The topic of the picture is the design of any part of a hotel or other accommodation.	
transport	cars, trains, planes; but also buses and chariots	
people		
distance		
closeup	a closeup of a face, expression etc., strong focus on the person and emotions	

distant	people are visible in the distance, but it is too far to see any details, or recognize the person	
legs only	only the legs of a person are visible	
med distant	close enough to still recognize the person and see some details, but far enough to not be considered "next to the camera" (the person is probably only partly topic of the picture)	 
med close	further than a closeup, but still close enough to be considered "next to the camera" or in talking distance (the person is probably the main topic of the picture)	 
gaze	where the participants in the image are looking	
demand	the person looks directly into the camera	 
offer	the person looks away from the camera	 
potetntial contact	the person may look almost into the camera, or indirectly (through sunglasses a mirror binoculars)	  
nudity	describes the exposure to nudity looking at the picture	



normal clothes	normal, non-revealing clothing	 
part. nudity	partial nudity: rather revealing clothes, showing off, for example, bare legs or shoulders	 
beach nudity	swimwear and very revealing clothes	 
participants		
anonymized	people in the picture are not recognizable (either looking away or too far to see details)	
blogger	the person in the picture is the blogger herself	 
other	the person in the picture is someone other than the blogger	 

verbal topic areas		
accolades	awards, accolades, (having)features, mention of specific success/numbers	"I was ranked by Forbes as one of the 'Top 10 Travel Influencers' in 2017" ( <i>faq blog</i> ) ; "Tripadvisor: 20 Solo Female Travel Bloggers share Tips for First-Timers" ( <i>press</i> ) ; "Travel+Leisure: Instagrammer of the Month" ( <i>press</i> )
blogging	tips on blogging, how she runs her blog & writes blog posts, about the blog as a blog	"If you really want to take your blogging to the next level, sign up for my Blogging Master Class here!" ( <i>faq blog</i> ) ; "Following these steps will help you become aware of what works best for you" ( <i>blog5</i> ) ; "Also, when you're building a blog, you're building a brand(...)" ( <i>faq blog</i> )
brand	her brand, her team, how she makes her brand stand out	"I own a all-female educational retreat and bespoke travel tour company, TBA Escapes." ( <i>faq general</i> ) ; "(...)evolving my brand to better connect with my audience" ( <i>faq blog</i> ) ; "I also founded Quest Creative Agency, a digital creative agency specializing in branding for bloggers, custom website design and development." ( <i>faq blog</i> ) ;
budget/money	on making and spending money & resources travelling, on making money/needng money	"The Best Travel Reward Credit Cards" ( <i>start</i> ) ; "How to Find Cheap Accommodation Around the World" ( <i>start</i> ) ; "Every single job I took after that went towards funding my next trip. I was on a TIGHT budget" ( <i>faq personal</i> ) ;
business/work	how the blog is run as a business, how business is run in general, about blogging professionally	"For those who need to pop onto their laptops to get some work done in the reoad (like me!), there are two designated workstations." ( <i>blog4</i> ) ; "In response to the countless emails and messages I get about my editing process, I developed my own Lightroom presets" ( <i>faq photo</i> ) ; "As one of the leading travel websites in the world, our contributors' blogs and social media accounts are linked to help drive traffic to their accounts while boosting their SEO and rankings in Google Search." ( <i>contact guest</i> ) ; "If you're interested in pursuing blogging as a business, sign up for my Blogging Master Class here!" ( <i>faq blog</i> )
community	neselitters, groups, comments - creating and engaging the reader community	"be sure to subscribe to my newsletter" ( <i>start</i> ) ; "Join over 1 million people and get exclusive travel tips, giveaways and more!" ( <i>blog 1-5</i> ) ; "I'd also highly recommend joining my all-female TBA Travel Tribe on Facebook." ( <i>faq general</i> )
disclaimer	on how page is run, data is used, how trips are chosen, how money is made on the site,	"This site uses Akismet to reduce spam. Learn how your comments are processed." ( <i>blog 1</i> ) ; "The Blonde abroad has become a multi-level business and has various revenue streams including affiliate programs, consulting, social media marketing (...)" ( <i>about 2</i> ) ; "Disclosure & Privacy Policy" (link in <i>menu+</i> )
doing good	charity work, environmentally friendly and sustainable deeds	"Then, in 2012, while volunteering in Bolivia, I decided to start a blog." ( <i>faq personal</i> ) ; "Eco-Travel" (Type of Trip - <i>menu+</i> ) ; "I want to share (...) my mission to support non-profit organizations." ( <i>about 2</i> ) ;
education	college, studying and education	"I think that studying abroad is one of the most educational experiences one can have in college." ( <i>faq general</i> ) ; "My input is this: there is nothing wrong with going to college right away." ( <i>faq general</i> ) ; "Student Travel" (Type of Trip - <i>menu+</i> )
expert position	giving information on how to do things, establishing and justifying the position as an expert, explaining matters to establish knowledge as bases to 'consume' her content	"After years of international travel. I've learned a thing or two, (...)" ( <i>start</i> ) ; "Solo travel for women can be challenging - I've learned so much over the years (and I'm continually learnin!)." ( <i>blog 2</i> ) ; "I'd recommend the DJI Mavic Air." ( <i>faq photo</i> ) ; "In response to the countless emails and messages I get about my editing process, I developed my own Lightroom presets" ( <i>faq photo</i> )
family/frineds	family, friends, partnership	"How to Talk to Worried Parents About Travelling Solo." ( <i>blog 2</i> ) ; "Couples Travel" (Type of Trip - <i>menu+</i> ) ; "We found the perfect pad for a family staycation with some of our friends and I wanted to share it with you!" ( <i>blog 4</i> ) ; "The Best Girlfriend Getaways Around the World" ( <i>start</i> )
fashion/accessories	material things, items, accessories,things to buy	"My Favourite Boots+Shoes for Traveling" ( <i>start</i> ) ; "What I wore in Marrakesh" ( <i>start</i> ) ; "Shop my Ultimate Female Travel Essentials" ( <i>blog 2</i> ) ; "My favourite brand is probably Free People (...)" ( <i>faq personal</i> ) ; "My Travel Photography Gear" ( <i>start</i> ) ;
femininity	explicit mentions of woman/female/womanhood, emphasizing that something is explicitly female/for or about females	"Solo travel for women can be challenging - I've learned so much over the years (and I'm continually learnin!)." ( <i>blog 2</i> ) ; "I own a all-female educational retreat (...)" ( <i>faq general</i> ) ; "Tripadvisor: 20 Solo Female Travel Bloggers share Tips for First-Timers" ( <i>press</i> ) ; "(...) book tickets to places that are more female-friendly." ( <i>blog 2</i> ) "As a female traveler, there are a few things that are important when choosing photography gear." ( <i>faq photo</i> ) ;
hard work	about working hard, exhaustion, putting much time into blogging	"There have been hours and hours poured into The Blonde Abroad (...)" ( <i>faq blog</i> ) ; "If you never give yourself a break, you will burn out (...)" ( <i>blog 5</i> ) ; "BUT I worked my butt off, (...)" ( <i>faq blog</i> ) ; "The success of my blog has been a direct reflection of the effort that I put into it." ( <i>faq blog</i> ) ;
lifestyle	lifestyle choices, food sports etc.,	"How To Eat Well on Long Trips" ( <i>blog 2</i> ) ; "For fitness ideas to try while travelling, check out my post on 10 Ways to Stay in Shape While Traveling!" ( <i>faq personal</i> ) ; "When I'm home, I try to cook most of my meals and usually eat very clean:" ( <i>faq personal</i> ) ; "Lifestyle" ( <i>menu+</i> )
neg feeling	stress, unhappiness, worries, problems	"It's easy to get caught up in the little problems of our daily lives (...)" ( <i>blog 3</i> ) ; "(...) the societal idea of 'success' would lead me to an unfulfilling and unhappy life" ( <i>about</i> ) ; "I was suddenly single, aware that I had put my friendships on the back-burner, and felt empty and even a stranger to myself." ( <i>about 2</i> )



personal info	information about the bloggers background, history, personal life, personal preferences etc.	"5 things you might not know about me..." ( <i>faq personal</i> ); "Hi! I'm Kiki, a California native who left my career in corporate finance to become a world traveler. (...)" ( <i>sidebar</i> ); "This is when I started bartending at a night club, Dral's Hollywood." ( <i>about 2</i> ); "When I returned home from Europe in the Fall of 2008, I began my Junior year of college as a declared Financial Services major." ( <i>about 2</i> )
photography	anything to do with photo/video, shooting, gear, editing	"My Travel Photography Gear" ( <i>start</i> ); "Lightroom Presets benefit all levels of photographers" ( <i>lgthr.prst</i> ); "As a female traveler, there are a few things that are important when choosing photography gear." ( <i>faq photo</i> ); "Photography is one of my biggest passions and I've got a bunch of tips here." ( <i>faq photo</i> )
promoting sth	giving positive information about consumable goods & services. 'the best' or 'favorite' products, 'must haves' etc, encouragement to consume sth	"Right now, I'm shooting on the Fujifilm H1 and 16-55mm F2.8 lens." ( <i>faq photo</i> ); "I love Lulus and Mura Boutique for affordable and cute clothes. Blaine Bowen has adorable print tees and beautiful jewelry." ( <i>faq personal</i> ); "My Favourite Boots+Shoes for Traveling" ( <i>start</i> ); "Shop my Ultimate Female Travel Essentials" ( <i>blog 2</i> )
selling sth:	selling sth: goods and services the blogger sells herself, direct links, incentives and encouragement to buy sth where she most likely gets direct revenue through affiliate programs	If you really want to take your blogging to the next level, sign up for my Blogging Master Class here! ( <i>faq blog</i> ); "Shop Here", "On Sale" ( <i>lgthr.prst</i> ); "Travel Shop" ( <i>menu+</i> ); "These fine art prints showcase destinations from around the world. Handcrafted in the USA and printed on premium quality archival paper. (...)" ( <i>home</i> )
safety	travel safety, what is safe and not safe, how to stay safe	"(...) there are plenty of places in the world where you can feel safe and secure on your own." ( <i>faq general</i> ); "You'll be able to relax (...) if you don't have to worry about violence or muggings." ( <i>post 2</i> ); "The 10 Safest Destinations for Solo Female Travellers" ( <i>home</i> );
self dependence	instances of depending on oneself to make decisions, provide and get things done. Encouragement to be independent and take care of things oneself. Taking charge of and responsibility for your own life	"Rather than making up excuses not to travel by waiting around for someone to join you, book that trip and go solo. Like me, many women will find solo travel to be empowering, enjoyable and a wonderful experience" ( <i>faq general</i> ); "I established The Blonde Abroad when I stopped living a life bound by limitations and decided to follow my heart and live a life without borders." ( <i>about 2</i> ); "I had worked full time to put myself through college" ( <i>faq personal</i> ); "When you are exploring on your own you are the maker of decisions and the problem solver." ( <i>blog 3</i> );
self improvement		
self-impr. life	improvement in lifestyle and behaviour. Life choices and so on.	"May you never settle for a life that's anything short of extraordinary!" ( <i>about 2</i> ); "Your want to maintain a healthy mind and social life." ( <i>blog 5</i> ); "You are never too old, too busy, or too blonde to pause what you're doing and take some time to follow your dreams." ( <i>about 2</i> ); "I've compiled some awesome exercise essentials, tips for keeping a balanced diet, and how-to's on resetting your sleep schedule after long travel days!" ( <i>blog 2</i> )
self-imp. person	improve your psyche, personality and soft skills - become a better person, getting out of your comfort zone, growing emotionally and personally	"I'm sure you are with me in looking for ways to feel better and brighter. To make this your best year, I encourage you to go out and explore" ( <i>blog 3</i> ); "Do the thing you fear the most and the death of fear is certain. Mark Twain" ( <i>start</i> ); "(...)in the end you can learn so much about others and yourself." ( <i>blog 3</i> ); "Go even if you aren't sure—travel can expand your perspective and empower your sense of self." ( <i>blog 2</i> )
self-impr. skill	improve hard skills, learn sth new, educate the self, become better at	"I figured out who my audience is, learned SEO, upped my photography skills and focused on content creation." ( <i>faq blog</i> ); "10 Ways to Be a More productive Blogger" ( <i>blog 5</i> ); "Grow your blog, improve your photography skills (...)" ( <i>start</i> );
social media	explicit mentions of social media or a platform (instagram, fb, snapchat; mentions of being an influencer	"I'd also highly recommend joining my all-female TBA Travel Tribe on Facebook." ( <i>faq general</i> ); "Understand that social media and blogging are always changing (...)" ( <i>faq blog</i> ); "Follow Instagram" ( <i>menu+</i> )
tips&guides	links to tips, lists, guides. Explicit tips/guides and 'how to's, lists of best places, ways to... mostly references/links to blog posts. tips in the text directly only 3 times	"The Best Travel Reward Credit Cards" ( <i>start</i> ); "How to Find Cheap Accommodation Around the World" ( <i>start</i> ); "The Best Girlfriend Getaways Around the World" ( <i>start</i> ); "My Favourite Boots+Shoes for Traveling" ( <i>start</i> ); "My Travel Photography Gear" ( <i>start</i> ); "How To Eat Well on Long Trips" ( <i>blog 2</i> )
travel	travelling in general, on where to/how to/what to know about travelling	
destinations:	destinations: lists and recommendations on dest., where to go, best places to, what to do somewhere	"The Best Girlfriend Getaways Around the World" ( <i>start</i> ); "The Best Summer Destinations in Europe" ( <i>blog 1</i> ); "Explore by Destination" ( <i>home</i> )
solo travel:	mentioning or giving information on travelling solo - where/how/what to know about	"The 10 Safest Destinations for Solo Female Travellers" ( <i>home</i> ); Solo travel for women can be challenging " ( <i>blog 2</i> ); "How to Talk to Worried Parents About Traveling Solo." ( <i>blog 2</i> ); "Like me, many women will find solo travel to be empowering, enjoyable and a wonderful experience" ( <i>faq general</i> )
trip orga:	trip orga: organizing and preparing for a trip, flights, booking, packing	The Best Travel Reward Credit Cards ( <i>start</i> ); "Plan Your Trip" ( <i>start</i> ); "Pack What You Need but Avoid Overpacking" ( <i>blog 2</i> )

## 11. Abstracts

### 11.1. English Abstract

In the last decades and with an ever-expanding reach weblogs or *blogs* have developed from rather personal genres into highly professionalized businesses. (Meinel et al. 2015: V, 4-6, 10; Siles 2012: 412) At the same time neoliberal and postfeminist influences have changed the perception of femininity (Gill 2017: 612) in general and of professional femininity in particular. The task of performing ‘successful femininity’ has become ever more difficult between neoliberal professionalism and ongoing gender stereotyping. (Swan 2017: 274-276)

One of the most fundamental assumptions in Critical Discourse Analysis is that “social structures determine properties of discourse, and [...] discourse in turn determines social structures.” (Fairclough 1995: 27, quoted in Martínez Lirola & Chovanec 2012: 488), implying that a society’s ideological and value systems are inscribed in (and therefore can be analysed through) its discourses. Largely acknowledging the impact of semiotic resources besides speech and written texts (Lazar 2007:144), “[f]eminist social semiotically inflected multimodal analysis moves beyond semiotic analysis to interrogate the power relations in meaning-making: for example, in reproducing ideologies about Postfeminism, Neoliberalism, capitalism, gender, class and race.” (Swan 2017: 280)

Postfeminist discourse was analysed by Keller (2016), for example, who analyses feminist blogs of young girls in the age of Postfeminism, or by Swan (2016), who uses Gill’s (2007, 2017) concept of *Postfeminism as a sensibility* (towards a cultural phenomenon), to investigate female professional identity construction. However, despite continuing calls for a detailed analysis of the ‘language’ of Postfeminism, the construction of femininity/ies in postfeminist discourse has not been sufficiently investigated. (Litosseliti, Gill & Favaro 2019: 2; Duffy & Hund 2015: 2)

Contributing to this, this project investigates how a female professional travel blogger creates her authentic and professional online persona “within current conventional models of heterosexual femininity in [postfeminist] Western popular culture” (Dobson 2014: 103; compare also Gill 2007, 2017). It aims at uncovering if and how Postfeminism influences the self-presentation of women online. It demonstrates how multimodal linguistic analysis can uncover ideologies in communicative patterns and could be a step towards understanding how social norms and power dynamics are communicated and reproduced in modern media.

Accounting for the multi-layered structure of websites the analysis is conducted with the theoretical background of Critical Discourse Analysis and Multimodality following Ledin and Machin's (2020) *Introduction to Multimodal Analysis* and applying an adaptation of the six-phase structural framework for the analysis of websites as cultural expressions suggested by Pauwels' (2012). Verbal, visual and structural features of a successful travel blog are analysed to see which semiotic choices construct the blogger persona and how they are shaped by a postfeminist cultural background. It is found that postfeminist and neoliberal values and heteronormative power relations are still overtly or covertly influencing the online discourse of gender and identity, and that conservative gender representations, which are still dominating gender discourse in the commercial language of postfeminist media, are used parallel to imagery of the postfeminist, self-dependent power-woman. (compare for example Kling, Margaryan & Fuchs 2018:4; Lazar 2007:156, 159-160)

**Topic area(s): multimodality, online discourse, Critical Discourse Analysis, web 2.0., blogs, Gender Studies, Postfeminism**

### 11.2. German Abstract - Zusammenfassung

Weblogs oder Blogs als relativ privaten Genres wurden in den letzten Jahrzehnten zu hochprofessionellen Geschäftsfeldern. (Meinel et al. 2015: V, 4-6, 10; Siles 2012: 412) Gleichzeitig haben neoliberale und postfeministische Einflüsse die Wahrnehmung von Frauen und Weiblichkeit (Gill 2017: 612) und besonders die Rolle der Frau im Geschäftsleben, oder der Businessfrau, grundlegend verändert. Zwischen neoliberalem Professionalismus und weiter bestehenden Geschlechterstereotypen wird es zunehmend schwieriger eine akzeptierte weibliche Identität zu leben. (Swan 2017: 274-276)

Eine fundamentale Prämisse der Kritischen Diskursanalyse besagt, dass soziale Strukturen und Diskursphänomene in gegenseitiger Abhängigkeit und Wechselwirkung bestehen. (Fairclough 1995: 27, zitiert in Martínez Lirola & Chovanec 2012: 488) Das bedeutet, dass Ideologien und Wertesysteme sich in gesellschaftlichen Diskursen und der Darstellung von Identität und Erfolg widerspiegeln und somit auch darin analysiert werden können. Feministische, multimodale Diskursanalyse betrachtet neben rein sprachlicher (mündlicher und schriftlicher) auch den Einfluss anderer semiotischer Ressourcen auf die Bedeutung von Texten, (Lazar 2007:144) und hinterfragt über die semiotische Analyse hinaus die Machtverhältnisse hinter der Bedeutungsinterpretation: zum Beispiel die Reproduktion von Ideologien über Postfeminismus, Neoliberalismus oder Kapitalismus sowie Sexismus, Rassismus oder Klassismus. (Swan 2017: 280)

Studien wie Kellers (2016) Analyse feministischer Blogs junger Mädchen im Zeitalter des Postfeminismus beschäftigen sich mit Postfeminismus im gesellschaftlichen Diskurs. Swan (2016) verwendet Gills (2007, 2017) Konzept von *Postfeminism as a sensibility* (Postfeminismus als Empfindsamkeit gegenüber einer gesellschaftlichen Ideologie) in ihrer Fallstudie zur Konstruktion von weiblichen, professionellen Identitäten. Die Konstruktion Weiblichkeit und der Identität als Frau in postfeministischen Diskursen wurde jedoch trotz wiederholter Aufrufe zu einer detaillierten Analyse der ‚Sprache des Postfeminismus‘ in sprachwissenschaftlichen Kontexten noch nicht ausreichend untersucht. (Litosseliti, Gill & Favaro 2019: 2; Lazar 2007: 142; Duffy and Hund 2015: 2)

Diese Studie untersucht die multimodale Konstruktion von weiblichen Identitäten in Onlinediskursen im Kontext von Postfeminismus. Es wird analysiert wie eine professionelle Reisebloggerin ihre authentische und Business- Blogger-Persona im

Rahmen der gegenwärtig konventionell verfügbaren Modelle heterosexueller Weiblichkeit in westlicher (postfeministischer) Populärkultur gestaltet (Dobson 2014: 103). Das Ziel der Studie ist, aufzudecken, ob und wie postfeministische Werte die Selbstrepräsentation von Frauen online bestimmt. Dadurch dient die Studie als erfolgreiches Beispiel dafür, wie multimodale Analyse wirkungsvoll dazu verwendet werden kann den Einfluss ideologischer Hintergründe auf Kommunikationsmuster aufzudecken, und kann so zu einem besseren Verständnis beitragen, wie soziale Normen und Machtverhältnisse kommuniziert und reproduziert werden.

In Anbetracht der vielschichtigen Struktur von Webseiten beinhaltet der theoretische Hintergrund sowohl Kritische Diskursanalyse als auch Multimodalität nach Ledin and Machins (2020) *Introduction to Multimodal Analysis* (welche selbst auf Kress and van Leeuwens (2006 [1996]) und Michael Hallidays (1978) Vorarbeit basiert). Die Struktur ist auf Pauwels (2012) Grundstruktur zur Analyse von Webseiten als Kulturgüter aufgebaut. Es wird untersucht welche sprachlichen, visuellen und strukturellen semiotischen Mittel zur Konstruktion der Blogger-Persona beitragen und wie diese Mittel von ihrem postfeministischen Hintergrund bestimmt werden. Die Ergebnisse zeigen, dass Onlinediskurse von postfeministischen und neoliberalen Werten beeinflusst werden, und dass die in postfeministischen kommerziellen Texten üblichen, konservativen Geschlechterrollen parallel zu Darstellungen der postfeministisch- unabhängigen Power-Frau (vergl. Kling, Margaryan & Fuchs 2018:4; Lazar 2007:156, 159-160) verwendet werden.

**Themengebiete: Multimodalität, Onlinediskurs, Kritische Diskursanalyse, Web 2.0., Blogs, Gender Studies, Postfeminismus**