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Opening and Closing Strategies in YouTube Vlogs

How Monologues Encourage Conversation

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I. Abstract

This research investigates the openings and closings of vlogs, a relatively new but popular video genre on YouTube in which the viewer is directly addressed. The use of openings and closings in vlogs may shed light on the conversational aspects of both monologues and computer-mediated communication. Because vlogs are typically monologues, many things that are negotiated in the openings and closings of conversation, such as turn distribution or the topic of the interaction, are not directly relevant to vlogs. To determine how vlog openings and closings are conducted and what function they might perform, I applied Conversation Analysis to a corpus of thirty vlogs in English. The analysis shows that vloggers do use opening and closing strategies similar to those found in casual dialogic conversation as well as strategies that explicitly refer to the possibilities of interaction on YouTube. Vloggers create the impression of conversation to encourage interaction.

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1. Introduction

Good morning, it is nine o'clock.

The previous sentence may not seem particularly relevant to the reader, although it was certainly true at the time of writing. My research was partially inspired by a YouTube user who always starts her videos by telling the audience what time it is. Because YouTube videos are not broadcast live, the information she provided seemed irrelevant to me. However, if she does this consistently, there might be a rationale behind vlog openings that allows for the inclusion of such information.

Relatively little research exists on the language in YouTube videos and in vlogs in particular. This lack of research does not at all reflect the popularity of vlogs. They have become a part of daily life and a legitimate way to communicate with others. I want to contribute to our knowledge of this genre by analyzing the opening and closing strategies used in vlogs. Among the available research, I am particularly indebted to the Frobenius' work on vlogs. Frobenius (2011) wrote a compelling paper on the openings of vlogs in which she analyses a few vlog openings. I want to add to that research by comparing vlog openings and closings to the openings and closings of dialogic conversation. I have included closings in my research because I believe that if vloggers use openings, they will also use closings. If they introduce their vlog, they will not end it abruptly. Frobenius' work (2011) requires repeating because she used material uploaded to YouTube between 2006 and 2010. YouTube has changed since 2010: there have been important changes to the ways in which viewers are able to respond to videos and in that way contribute to the participatory culture on YouTube. Additionally, Frobenius (2011: 816) writes that vlogs "constitute a genre so young that the conventions are still in a process of negotiation". She only analyses vlogs in which the vloggers sit in front of the camera and talk directly into it. Such vlogs, in which only one or a few topics are discussed in a rather straightforward way, are no longer the most common type of vlog on YouTube. Many vloggers film throughout the entire day or for the duration of an event and then edit that footage into a relatively short video.

In contrast to the amount of research on vlogs, openings and closings have been described extensively by conversation analysts. Early papers by Schegloff and Sacks (Schegloff 1968, Schegloff & Sacks 1973) on openings and closings of dialogic (telephone) conversation are seminal works in Conversation Analysis. The opening and closing strategies

they identified involve, among other issues, the distribution of turns. Because vlogs are typically monologues, turns do not need to be negotiated. The participants to the conversation and the conversation's topic do not need to be established either, as those are communicated by written text. Openings and closings as they exist in dialogic conversation are not strictly needed in YouTube vlogs. If despite these circumstances they are used, they may have another function beside signaling the opening and closing of the monologue.

The present work wants to contribute to the research on conversational aspects of non-dialogic interaction, such as monologues. It also contributes to our understanding of how social media are used to communicate. Biel and Gatica-Perez (2011: 2) write that “there is relatively little understanding about what aspects are important for an effective use of video as a social communication medium”. Through the identification of conversational aspects in vlogs, I hope to contribute to such an understanding.

To identify opening and closing strategies in vlogs, Conversation Analysis will be applied to a small corpus of thirty vlogs collected from YouTube in the spring of 2015. Monologues, such as vlogs, may not be considered conversation by most. However, vlogs can be considered interaction and Conversation Analysis can be used on all forms of interaction.

Before proceeding to the analysis of vlog openings and closings, I will discuss previous research on openings and closings and YouTube. In the next chapter, I will introduce Conversation Analysis and discuss the openings and closings of conversation. In chapter three, I will look into the participatory culture on YouTube, which allows vlogs to be considered (part of an) interaction. The analysis of vlog openings and closings in chapter four will list, describe and illustrate the opening and closing strategies vloggers use. Finally, I will conclude how these strategies relate to the openings and closings of dialogic conversation.

2. Conversation Analysis

To analyze the opening and closing sequences of YouTube vlogs, I will be using methods and previous findings from Conversation Analysis (CA). In this chapter, I will therefore first offer a general introduction of CA, followed by a discussion of some relevant issues in CA. These issues have been selected because they represent some of the most influential early work in CA and because they provide good examples of how CA research is conducted. In the next section, I will focus on openings and closings.

2.1. Introduction to CA

CA is “the systematic analysis of the talk produced in everyday situations of human-interaction: talk in interaction” (Hutchby & Wooffitt 2008: 11). CA aims “to reveal the organized reasoning procedures, which inform the production of naturally occurring talk” (Hutchby & Wooffitt 2008: 1). CA attempts to reveal these procedures by studying the very details of how people speak and interact. These seemingly small details can contribute to our understanding of how all conversation works. To CA researchers, nothing is to be considered trivial until it has been subjected to thorough analysis.

CA was first used by Harvey Sacks to analyze calls to a suicide helpline but it has since developed into a research method that can be applied to a diverse range of conversation types. Although its early developers, Sacks and Emanuel Schegloff, were sociologists and their first and foremost interest was not language in itself, CA has been adopted by sociologists, communication scientists and linguists alike and now lies at “a unique interface” (Hutchby & Wooffitt 2008: 3) between these fields.

Though conversation has been around as long as people have been able to speak, it was long considered too mundane to be studied. Works on conversation were almost exclusively prescriptive works on proper social conduct. Only in the 1960s did scientists like Sacks and Schegloff start showing continued interest in the way ordinary people speak in everyday conversation. The first sentence in Schegloff’s *Sequencing in Conversational Openings* — according to ten Have (1999: 15) “the first published paper that represented CA as it later would be known” — stresses this point: “my object in this paper is to show that the raw data

of everyday conversational interaction can be subjected to rigorous analysis” (Schegloff 1968: 1075).

If conversation had previously been considered a chaotic and flawed manifestation of linguistic competence (Chomsky 1970), CA now revealed that there was in fact structure to conversation and that participants collaborate to create orderly conversation. If there is order to conversation, it is a possible subject of scientific study. CA did not only introduce conversation as a legitimate object of study, it also approached it in an entirely different way. In CA, analysis is based on real talk produced in natural settings (Hutchby & Wooffitt 2008: 4), in contrast to the made-up examples used in generative grammar, the dominant linguistic model at the time.

To study conversation, one must first define it. CA’s subject, however, is referred to as *talk-in-interaction*, not *conversation*. *Talk-in-interaction* is a term coined by Schegloff and refers to “any activity of interactive talk, independent of its purpose” (ten Have 1999: 4). This term is preferred over *conversation* because CA research is not limited to what is usually considered conversation (Schegloff 2007: xiii). Such a comprehensive interpretation of conversation allows researchers to use CA to study casual conversation as a form of social behavior, as well as more task- or institution-oriented conversation, such as calls to helplines, talk in classrooms or talk on mass media.

Although the term *conversation analysis* is sometimes used to refer to any study of oral communication, in the more restricted sense used here, it refers to a tradition of analytic work first developed by Harvey Sacks, Emanuel Schegloff and Gail Jefferson. In the early 1960s, Sacks and Schegloff had been students of Erving Goffman. Goffman had a unique style of sociological analysis with a special interest in interaction and the presentation of the self in interaction. A second important influence on Sacks and Schegloff and ultimately CA was the work of Harold Garfinkel. Garfinkel developed ethnomethodology: the study of “common-sense reasoning and practical theorizing in everyday activities” (ten Have 1999: 6). Conversation is one of these everyday activities.

The coming together of different influences, but also the availability of audio recording, contributed to the emergence of CA. Audio recording allows researchers to work with material that is as natural and spontaneous as possible. There is no need for the researcher to be present during the collection of the material, while previously, material had to be collected during field work.

CA uses audio or video recordings of conversation produced in a non-experimental environment. The audio or video cannot typically be made available to the reader in a publication, nor is it always permanently available to the researcher. For that reason, transcriptions of the material are made. Jefferson developed a transcription system for this purpose that is still used today. Conventions have since been added to transcribe visual information recorded on video. Some researchers make adaptations to the transcription conventions to suit the specific purposes of their research, which I will also do for this work.

2.1.1. Conditional relevance and adjacency pairs

In *Rules of Conversational Sequence*, Sacks (1992a) discusses how callers avoid giving their name when calling a suicide helpline. The helpline employees or volunteers try to get the caller's name by giving their own name when they answer the phone. The caller's natural response should then be to reply with his or her name. This relation between two utterances led Sacks to focus on sequential organization in the openings of these telephone conversations. According to ten Have (1999: 6), sequential organization (the idea that the function an utterance performs depends on its sequential position) "was the 'discovery' that led to conversation analysis".

Schegloff, based on suggestions by Sacks, formulated the concept of conditional relevance.

By conditional relevance of one item on another we mean: given the first, the second is expectable; upon its occurrence it can be seen to be a second item to the first; upon its nonoccurrence it can be seen to be officially absent - all this provided by the occurrence of the first item. (Schegloff 1968: 1083)

The occurrence of these sequences of paired actions triggered the development of the concept of adjacency pairs. An adjacency pair contains two utterances that are:

1. Adjacent.
2. Produced by different speakers.
3. Ordered as a first pair part (FPP) and a second pair part (SPP).
4. Typed, so that a particular first pair part provides for the relevance of a particular second pair part (or some delimited range of seconds; e.g., a complaint can receive a

remedy, an expressions of agreement, a denial as its second). (Schegloff & Sacks 1973, as cited in Sidnell 2010: 64)

Adjacency pairs constitute “a norm to which participants hold one another accountable” (Sidnell 2010: 64). When a question is not answered, the question may be repeated if the asker thinks the question was left unanswered because it was not heard. If the asker assumes the question was left unanswered because the intended answerer does not know the answer, the question may be rephrased or another, simpler, question might be posed instead. Regardless of how he or she proceeds, a questioner will notice that his or her question was not answered and will make inferences based on the other participant’s silence. This is what Schegloff (1968: 1083, also quoted above) means by “officially absent”. Although the title *Rules of Conversational Sequence* might suggest otherwise, participants in conversations are “not so much constrained by rules or sanctions, as caught in a web of inferences” (Levinson 1983: 321).

Not only do first pair parts call for a second pair part, there is also a “preference for agreement” (Sacks 1987) in adjacency pairs. Some first pair parts allow a set of second pair parts. You may grant or decline a request, you may accept or decline an invitation and you can accept or refuse an offer. These options, though, are “non-equivalent [...] acceptances, agreements or grantings are produced in systematically different ways than their negative alternatives” (Hutchby & Wooffitt 2008: 46). Agreement tends to be produced early in the turn while disagreement is not. It is usually preceded by a section that shows weak disagreement, such as an explanation, as in this example (from Sacks 1987: 58):

- (1) 1 A: Yuh coming down early?
 2 B: Well, I got a lot of things to do before getting
 3 cleared up tomorrow. I don’t know. I w- probably
 4 won’t be too early.

The Speaker B in (1) shows awareness of A’s preference for agreement. We may assume that B initially wanted to say “I won’t be too early” but changed it to “I probably won’t be too early” in line 3. Agreeing is straightforward, dispreferred responses are “delayed, qualified and accounted for” (Hutchby & Wooffitt 2008: 47).

2.1.2. Turn-taking

Although it seems almost too obvious that speakers take turns in a conversation to be of any interest, the distribution of turns is a complex matter as well as a quintessential part of conversation and therefore of the CA methodology.

It is an easily noticed fact about two-party conversations that their sequencing is alternating. That is to say, conversational sequence can be described by the formula *ababab*, where "a" and "b" are the parties to the conversation. [...] The *abab* formula is a specification, for two-party conversations, of the basic rule for conversation: *one party at a time*. The strength of this rule can be seen in the fact that in a multi-party setting (more precisely, where there are four or more), if more than one person is talking, it can be claimed not that the rule has been violated, but that more than one conversation is going on. (Schegloff 1968: 1076)

Turn-taking is a norm. If you do not wait your turn, you will be considered to be interrupting somebody else. Evidently, there are exceptions to this norm. When a teacher enters a classroom and greets his or her students, the students will return the greeting more or less simultaneously, not one by one. It would also be a little bizarre if people were to laugh one after another after hearing a joke (Sidnell 2010: 37).

Grammar can give us an idea of what constitutes a turn and thus whether or not a transition-relevance place (the possible end of a turn) has been reached. If you are interrupted, especially when somebody has misunderstood what you had wanted to say, you may tell them that you had not yet finished your sentence. Not only sentences, but also other grammatical units may constitute a complete turn: words, phrases or clauses are all possible turn construction units (TCU). In response to a question asking what color your car is, *blue*, *a dark metallic blue* or *I drive a dark blue SUV* are all possible answers and legitimate turns.

Turn-taking in conversation is “locally managed” and “party-administrated” (Sacks et al. 1974: 974): it only organizes the current and next turn and the participants work out the distribution of turns themselves. Sacks (1992b) saw the distribution of turns as a machinery which works according to certain mechanisms. People do not simply wait for the other participant in the conversation to be done talking to start their own turn. If this were the case,

there would be significant gaps between turns from different participants. Instead of waiting for the previous speaker to actually finish, the next speaker tries to infer the turn's "possible completion and coordinate their own contributions with what that projection allows them to anticipate" (Sidnell 2010: 42). Sacks, Schegloff and Jefferson (1974) have drawn up a set of rules that describe how turns are allocated at such a transition-relevance place.

(a) If the current speaker has identified, or selected, a particular next speaker, then that next speaker should take a turn at that place.

(b) If no such selection has been made, then any next speaker may (but need not) self-select at that point. If self-selection occurs, then [the] first speaker has the right to the turn.

(c) If no next speaker has been selected, then alternatively the current speaker may, but need not, continue talking with another turn-constructive unit, unless another speaker has self-selected, in which case that speaker gains the right to the turn.

Whichever option has operated, then rules [...] (a)-(c) come into play again for the next transition-relevance place. (Sacks et al. 1974, as summarized in Hutchby & Wooffitt 2008: 51)

Despite the rules for turn allocation, overlap, other than the choral responses mentioned above, is not infrequent. Most overlap occurs at a transitional-relevance place that was not the actual transition place (Jefferson 1986). Participants sometimes err when they try to infer the end of a turn. They may interrupt after one phrase while the speaker continues his or her sentence. In addition, there are types of conversations that do not work by these turn-taking principles. Debates, for example, are usually not party-administrated. It is telling that on the basis of that feature we categorize a debate as a different kind of conversation.

2.1.3. Repair

In conversation, misunderstanding occurs easily. These (possible) misunderstandings may need to be repaired collaboratively, as conversation is a cooperative action. The discussion of repair in CA comprises both corrections of errors in turn-taking as well as corrections of the contents of what somebody has said.

Repair of the first kind illustrates that participants are aware of the turn-taking rules. If two speakers are speaking at the same time, one will usually stop talking before completing

his or her turn, so as to return to the normal *one speaker at a time* situation. The term *repair* is used instead of *correction* for repair of the second kind because not every conversational repair follows a speaker's factual error (Schegloff et al. 1977). Schegloff, Jefferson and Sacks (1977) distinguish between the marking of something as incorrect and the actual repair. Both the initiation of repair and the repair can be done by the speaker making the mistake or the conversational partner. Following these distinctions, there are four types of repair sequences: (1) self-initiated self-repair, (2) other-initiated self-repair, (3) self-initiated other-repair and (4) other-initiated other-repair.

In self-initiated self-repair, the speaker both signals the error and corrects it. An incorrect word can be cut off halfway through its production and replaced by the correct word. The cut-off that occurs in such cases is transcribed as a dash. The correction can also be made at the next transition relevance place or can be preceded by an elongated *uh* or *uhm*. The repair is "framed" in the utterance by repeating some of what has been said before (Sidnell 2010: 115): in (2a) by *that* and in (2b) by *about this*.

(2) a. 1 A: Well I can't say that everybody gets a
2 a question. °hh look. nobody's- nobody's
3 pa:ssed over: in favor of me. you know
4 → that has- that works for a larger news
5 service that's got you know (.) better
6 credentials:, that's nonsense.

b. 1 Q: °hh but –uh wha- [so what has th
2 A: [crazy
3 Q: rest of the press gallery:
4 (.)
5 → thought about this.uh done about this
(Sidnell 2010: 115)

In the case of other-initiated self-repair, the other speaker employs a Next Turn Repair Initiator (NTRI) such as *What?*, *Huh?*, a puzzled look or repeating the part of the previous turn in which the error occurs. NTRIs do not explicitly signal the mistake, but they are not the response the speaker expects. He or she will infer that something must have been wrong with his or her original utterance and can then proceed to self-repair in the next turn.

Self-initiated other-repair occurs when a speaker asks for the other participant's help in completing the turn, for example when he or she has forgotten a name. Other-initiated other-repair most resembles a correction. In one turn, a speaker both exposes the mistake in the other's speech and resolves it.

Repair is essentially about "establishing that participants are working with similar understandings of what one another is saying and meaning as their talk unfolds" (Hutchby & Wooffitt 2008: 64). Like adjacency pairs and the organization of turn-taking, it shows that participants work together to create meaningful conversation, that conversation is an intersubjective activity.

2.2. Openings and closings in CA

Most of the research and theorizing about openings and closings has been done based on data from specific types of conversation. The discussion below is largely based on telephone conversations. CA researchers have argued that the findings from such research are applicable to many more types of conversation, if not all, as "for the most part the organizational problems involved are not specific" (Sidnell 2010: 197) to one type of conversation. If we consider vlogs and more specifically vlogs on YouTube to be at least part of a conversation, which I will argue in the next chapter, some of these findings must be applicable to vlogs.

The discussion of openings and closings in this section centers around Schegloff's papers *Sequencing in Conversational Openings* (1968) and *The Routine as Achievement* (1986) and Sacks and Schegloff's article *Opening up Closings* (1973). These papers are not only important for the issues of openings and closings but have also made great theoretical contributions to CA in general. About Sacks and Schegloff's paper on the structure of closing, ten Have (1999: 22) writes: "rather than 'closing' the issue, the paper has really opened up some of the most important areas of conversational interaction for further research". Because vlogs are monologues produced in a virtual environment, a brief discussion of openings and closings in monologues (lectures) and of openings and closings (of meetings) in a virtual environment will follow this general introduction of openings and closings.

2.2.1. Openings

During conversation turn allocation is regulated by a set of rules (see Section 2.1.2). These rules, however, do not determine who starts speaking first. Schegloff (1986) formulates rules about conversational openings based on 500 openings of calls to a disaster center. One of these rules is the “distribution rule for first utterances”: the answerer speaks first (Schegloff 1968: 1078). This was the case in all of the telephone conversations in Schegloff’s corpus, except for one. The exception to this rule led to a further analysis in terms of summons-answers sequences. Such an analysis is not limited to telephone calls, summons are also used in face-to-face conversation.

It can be noted at the outset that a summons - often called an "attention-getting device" - is not a telephone-specific occurrence. Other classes besides mechanical devices, such as telephone rings, include:

1. terms of address (e.g., "John?," " Dr.," "Mr. Jones?," "waiter," etc.)
2. courtesy phrases (e.g., "Pardon me," when approaching a stranger to get his attention)
3. physical devices (e.g., a tap on the shoulder, waves of a hand, raising of a hand by an audience member, etc.). (Schegloff 1968: 1080)

In the same way that not answering a question is marked, not answering a summons is a marked choice: the summoner may assume that the summoned is angry with him or her. If the phone is not picked up, our first thought is that nobody is home, not that somebody decided not to pick the phone. We assume that a summons will be answered.

The summons itself often also has the form of a question and it also has much of the same characteristics. By producing an answer (when a child yells *Mom? ... Mom!*, the mother may answer *What is it?*), the summoned obliges the summoner to speak again, just like a question calls for an answer. By producing an answer, the summoned also obliges him-/herself to listen to the answer of that question, just like somebody who had just asked an actual question would.

Summonses are used to check the availability of possible participants for interaction. Even when they are present, they may be otherwise engaged.

We have said that conversation is a "minimally two-party" activity. The initial problem of coordination in a two-party activity is the problem of availability; that is, a person who seeks to engage in an activity that requires the collaborative work of two parties must first establish, via some interactional procedure, that another party is available to collaborate. (Schegloff 1968: 1089)

Schegloff (1986) writes that participants try to achieve three things during the opening of a conversation: gate-keeping, to (re)establish the participant's relationship and to determine what the conversation will be about.

The term gate-keeping is used to refer to the negotiation of availability that takes place before a conversation: whether or not two or more people will engage in conversation. A greeting does not necessarily elicit a conversation. You may simply say *hello* to acknowledge a passing neighbor when you are walking down the street. A summons may be used for this purpose, but not all conversations must start with a summons.

"[C]onstituting or reconstituting" (Schegloff 1986: 141) the relationship involves both participants recognizing their conversational partner. This matters because there is a difference between how you address a close friend and how you address one of your professors. Although most recognition of the conversational partner is not done overtly, self-identification is often used in telephone calls; it is necessary because participants do not have visual access to each other. A correct recognition of your conversation partner is important because "nearly everything in conversational interaction is sensitive to the individual or categorical identity of the interlocutor" (Schegloff 1986: 118).

- (3) (ring)
 (r[
 1 Deb: [Hello:?hh
 2 Dick: Good morning.=
 3 Deb: =Hi:, howareya.
 4 Dick: Not too ba:d. Howareyou?
 (Sidnell 2010: 203)

In (3), Dick uses the phrase *good morning* not only because it is morning, but also because he has recognized the person answering the phone and expects that person to recognize him as well, which she does. This mutual recognition is in part due to the recipient design of the

utterances (Sidnell 2010: 203). Simply saying *good morning* is not an appropriate way to answer the telephone when you do not know the person you are talking to, you would have to introduce yourself first. Deb initially uses *hello*. When she hears who has called her, she says *hi*, which is more informal and therefore only used when talking to certain familiar recipients. By using this non-default form, she lets Dick know that she has recognized him.

After the response to a summons and the identification or recognition of the conversational partners, the next step in the opening of a telephone call is the exchange of personal-state inquiries: questions such as *How are you?*. The most common response to such a question is *I'm fine*. This answer is common because it is the preferred response. It allows the conversation to immediately proceed to the subject the caller had intended to discuss. An outspoken positive or negative response will lead the interlocutor to ask for more information. Such a “diagnostic sequence” (Sacks 1975: 68) may however require information that cannot be shared with everybody.

These core sequences — greeting, recognition, personal-state inquiry — lead to the “anchor position”, a term coined by Schegloff (1986) to refer to the position following these core sequences when the first topic will be raised. This position can be considered the end of the opening.

2.2.2. Closings

A conversation “does not simply end, but is brought to a close” (Schegloff & Sacks 1973: 290). We depend on the sequencing of conversation “to know what is going on” (Robinson 2014: 180). If a closing sequence does not go as we had expected it to, we worry about the social implications. You cannot simply walk away during a conversation to end it. Something must be done to make walking away or hanging up the phone a natural conclusion instead of something that can be understood as communicating anger or boredom.

A conversation consists of different turns: participants take turns at being the speaker and hearer, but “the distribution of turns-at-talk operates locally, organizing just current and next turn” (Sidnell 2010: 215): it does not determine what will be the last turn. Each completion of a turn allows for a participant to take a turn-at-talk. Sidnell (2010: 215) therefore articulates the closing problem as follows: “how can a possible completion be so constructed that it will not be understood as an opportunity for another speaker to take a turn?”. According to Schegloff and Sacks (1973: 295), the solution to that problem is a “terminal exchange” which removes the transition relevance at the end of the second turn. A

terminal exchange is an adjacency pair: the first pair part is a proposal to end the conversation, the preferred second pair part is an acceptance of that proposal. All of this can be achieved by a simple exchange of *goodbyes*, for instance.

Naturally, a terminal exchange is only a part of the solution. It cannot follow just any previous turn. It would be very odd if you were to answer a question like *How is your mother?* by starting a terminal exchange. Your conversational partner might assume that they have offended you. Even if the question-answer adjacency pair had been completed, a terminal exchange still has to be introduced: it is the final part of a larger structure within the conversation. A terminal exchange is properly used at the end of a closing section. Bringing a conversation to a close does not only involve the local operation of turn-taking, it involves larger structures and organization, “in particular, the organization of topic talk, and the overall structural organization of the unit ‘a single conversation’” (Schegloff & Sacks 1973: 289).

One can open up a closing by using a “possible pre-closing” (Schegloff & Sacks 1973). Closing sequences can only be started once the main topic of conversation has been completed. In such a closing relevant environment, one of the participants in the conversation can then ask whether there is anything else relevant to discuss, by using a pre-closing token. In English, this is often done through the use of *Okay?* or *Alright?*. In a conversation about a future meeting, after the place and time of the meeting have been discussed, one of the participants may simply say *okay*. *Okay* relies on its position within the conversation to function as a part of a terminal exchange.

Past and current work has indicated that placement considerations are general for utterances. That is: a pervasively relevant issue (for participants) about utterances in conversation is “why that now”, a question whose analysis may also be relevant to finding what “that” is. That is to say, some utterances may derive their character as actions entirely from placement considerations. (Schegloff & Sacks 1973: 299)

In this context, by using *okay* “the speaker passes an opportunity to take a more substantial turn-at-talk” (Sidnell 2010: 218). If a speaker indicates that he or she has nothing more to say and the other participant does the same in response, they agree to move on to closing the conversation.

According to Robinson (2014: 182), closings in English are quick and efficient. Closing a conversation only takes four turns when you use a prototypical closing. An archetype closing consists of a possible closing adjacency pair, such as *Okay? – Okay* followed by a terminal exchange, such as *Bye – Bye*.

2.2.3. *Openings and closings in lectures*

The features of openings and closings discussed above were formulated in research using telephone conversations, but other types of conversations have also been studied. Cheng (2012) discusses the way in which academic lectures are brought to a closing.

A good ending is as important as a good opening or body of a lecture, as it is the point at which a lasting impression is made (Cheng 2012: 235). In university lectures specifically, the closing is used to summarize the lectures' content but also to discuss practical course-related information, such as homework or required reading for the next class. It also provides a moment for students to ask questions. Because of this student-teacher interaction, it is perhaps less formal than other parts of the lecture.

[A] lecture closing often goes beyond a summary or conclusion of the lecture content; for example, it may include an explicit indication of the end of lecture, an explanation of course-related issues, as mentioned earlier, or even non-course-related issues, such as casual conversations between lecturers and students. (Cheng 2012: 235)

The closing of lectures thus not only summarizes and concludes, it also “encode[s] the important interpersonal dynamics of this primarily monologic genre” (Cheng 2012: 247).

The openings of lectures perform two different functions. The first function is to provide a framework of the current lecture: to introduce its topic and to explicate its structure and aims. The other function is to relate it to what the audience already knows, to create a context (Thompson, 1994).

2.2.4. *Openings and closings in virtual meetings*

Context influences openings and closings, as it does all of conversation. Meetings usually have a predetermined agenda and a chair. The opening follows a specific pattern that may

differ slightly between organizations but usually involves formal elements like noting down absences, making corrections to notes from previous meetings if necessary, going through the agenda and an explicit opening by the chair.

Markman (2009) discusses meetings that do not have a previously agreed upon agenda or a chairperson. The more informal online meetings used in his research are chat-based and there was no hierarchical organization between the participants.

As a result, the team evolved a two-stage process for moving into their meetings. This process involved (a) an opening move referencing prior communication from the team and (b) an agenda-setting turn focusing the talk on a specific topic. In implementing this two-stage process, the team displayed an orientation to interactional practices also found in face-to-face meetings. (Markman 2009: 115)

When there is no formal organization to fall back onto, people rely on the organization of causal face-to-face conversation.

Formal meetings also provide a slot for a closing: because they have a predetermined agenda, the meeting can be closed when every point on the agenda has been discussed. The agenda eliminates much of the negotiation necessary to reach a possible closing because it is relatively clear whether or not everything has been discussed. Formal meetings often have a duration that has been agreed upon beforehand, which also facilitates their ending.

In meetings that do not have a formal agenda, like the ones discussed in Markman (2009), a closing must be negotiated. To achieve a closing, participants use a potential closing initiator when they feel they have arrived at an appropriate slot for a closing: “participants indicate sensitivity to such a slot with the use of a so-prefaced turn that serves as a preclose, followed by a second turn that projects future action” (Markman 2009: 161). The first stage of this two-stage closing sequence is a summary or an explicit closing remark and the second phase is a discussion of future action. Intrusion of other turns can delay the close, as they can delay the opening.

Informal meetings tend to close as an important person leaves (Boden 1994: 102). The closing of more formal meetings is usually done by the chairperson. Participants can also aid the closing by showing their readiness to end the meeting.

The participants may make visible their readiness to close the meeting by means of physical actions like imperceptibly moving around in their chairs; sitting at the very edge of the chair to be ready to leave; moving their chairs backward away from the table; checking their watches; collecting their pens and papers; collecting and ordering papers by tapping them on the table. (Nielsen 2013: 50)

The chairperson can use a pre-closing by making a “last call for new mentionables” (Nielsen 2013: 53). As in telephone conversation, participants can pass this opportunity to speak. When everyone has had the opportunity, the chairperson will use a closing marker, often *thank you*.

The openings and closings of lectures and meetings as discussed by Cheng (2012) and Markman (2009) show that the context of a conversation affects its opening or the way it is brought to a close. In formal genres, the opening and closing may have a slightly more informal character. When, in new genres, conventions are still being established, participants may rely on strategies from ordinary dialogic conversations to open or close their conversation.

3. YouTube and vlogs

3.1. YouTube and participatory culture

Although there are general rules to conversation, context influences not only the conversation's content but also its form and structure. YouTube is a (very specific) context. It is "a public video-sharing website where people can experience varying degrees of engagement with videos, ranging from casual viewing to sharing videos" (Lange 2007: 361). Vlogs are not the only genre of video uploaded to YouTube: a viewer can watch anything from silly cat videos to TEDtalks, from beauty tutorials to video games and from wedding videos to cooking classes. According to Burgess and Green (2009: 103), "YouTube launched without knowing exactly what it was for, and arguably it is this under-determination that explains the scale and diversity of its uses today". Although there are other websites designed for the uploading and viewing of video, YouTube is by far the biggest and the most well-known online destination for video. It "has become so ubiquitously mainstream that the phrase 'mainstream media' is obsolete" (Green 2015: n.pag.).

YouTube was launched in 2005 and became an established medium in 2006 when it was acquired by Google. In the same year, Time magazine named *You* its person of the year (Green 2015: n.pag.).

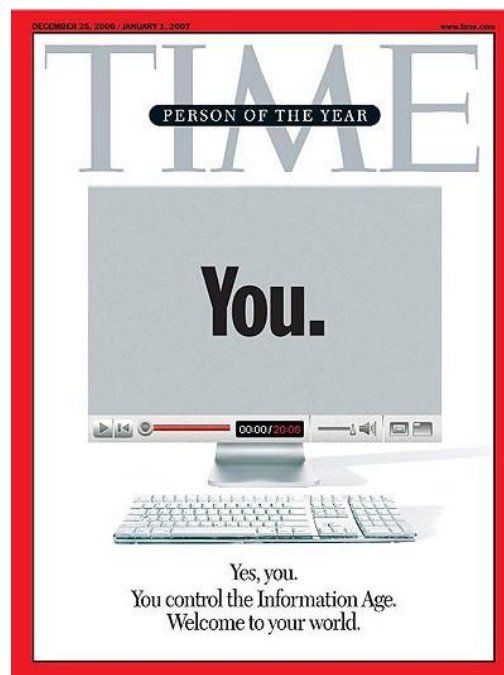


Figure 1: Time magazine's 2006 Person of the Year cover

The magazine cover was a video player showing only the word *you* and referred to YouTube's motto to "Broadcast Yourself". YouTube's projected relation to broadcasting hints at its conversational potential. According to Tolson (2010: 278), "broadcast talk has aspired to be 'conversational' in its mode of address to listeners and viewers" since the 1930s.

[T]he authenticity of vlogging, if it is to be perceived as such, is located in its excessive direct address, in its transparent amateurishness and in the sheer volume and immediacy of "conversational" responses, by comparison with and relative to the constraints of traditional broadcasting. (Tolson 2010: 286)

YouTube is not only host to a repository of videos, it also hosts a participatory culture: a culture in which "fans and other consumers are invited to actively participate in the creation and circulation of new content" (Jenkins 2006: 290).

[I]t is important not to fall into the trap of simply assuming that vernacular video is organized primarily around a desire to broadcast the self. Viewed as a form of "vernacular creativity", the creation and sharing of videos functions culturally as a means of social networking as opposed to as a mode of cultural "production". (Burgess & Green 2009: 25-26)

YouTube offers a participatory culture, albeit it one of uneven participation. There is an association of authority and dominance with the delivery of a monologue (Kvernbekk 2010): only one person has the right to speak, that person is usually considered more knowledgeable about the subject of the monologue (e.g. teachers during lectures and priests during sermons) and listeners are considered passive participants. This seems not to be the case on YouTube, though, as "the ideology of authenticity" contributes significantly to the "DIY culture" of YouTubers¹ (Burgess & Green 2009: 29). YouTubers are thought of as ordinary people who have gained popularity by consistently and single-handedly producing good content, in contrast to other celebrities in the entertainment industry who can rely on the assistance of an entire entourage. According to a survey conducted by Variety magazine, viewers consider YouTubers to be more authentic and relatable than those mainstream celebrities (Ault 2014). YouTubers, especially those with an established following, have much more of a voice on

¹ *YouTuber* is a term used to refer to YouTube users that film and upload video as to be distinguished from those users that only watch videos and occasionally leave comments.

YouTube and other social media than other, casual YouTube users. These followings, also referred to as *communities* (Lange 2007), consist of regular viewers. YouTubers have become so popular that Green (2015: n.pag.), a notable YouTuber himself, critically observes: “when YouTubers announce they’re going to a park and people should come see them, they’re being irresponsible and causing a potentially dangerous situation”.

YouTube users used to be able to leave a video response, which would show underneath the original video. This is no longer possible: users can only leave written comments. Additionally, since Google integrated their social network Google+ into the comment section (in 2011), comments can no longer be viewed chronologically. Instead, comments that have been liked by other users appear first. According to Green (2015: n.pag.), this caused interaction between the YouTuber and his/her audience to drop.

The possibility for interaction between users, either by conversing in the comments or by creating links between profiles, allows us to consider YouTube as a social network. Users perceive subscribing to a channel as a social network feature, but posting videos and commenting on them are the main social activities through which people express affinity (Lange 2007).

3.2. Vlogs

What exactly constitutes a *vlog* (short for *video blog*) is rather vague because many people have their own definition. According to Christian (2009: n.pag.), it is “many things, and different things to different people, but most broadly it is an expression of a self”. Frobenius uses a more complete definition, although not one that can be adopted in its entirety here as I am aware of many vlogs in which other people beside the vlogger² are present.

Vlogs represent footage of a single speaker talking directly into the video camera, usually with no other person in the video and usually without any signs of another person’s presence in the location of taping. After the taping and optional editing, the video footage is uploaded to a video hosting Web site on the Internet[.] (Frobenius 2013: 1)

² A vlogger is the main speaker in a vlog and prototypically the owner of the channel the vlog is uploaded to.

The editing mentioned by Frobenius is described in more detail by Biel and Gatica-Perez.

[W]hile some vloggers post one-take, raw scenes in front of the webcam, other vloggers upload edited video, consciously selecting excerpts of conversational footage, and add soundtracks, openings, endings, and other video snippets that are not necessarily conversational but that accompany, illustrate, or color their monologues. (Biel & Gatica-Perez 2011: 4)

To Frobenius, vlogs are videos in which vloggers sit before the camera and talk to their imagined audience. This static setup is no longer the default vlog format. Some YouTubers film throughout the day or for the duration of a certain event to show the viewer what they are doing. These vlogs are sometimes referred to as *daily vlogs*, because certain users film and upload one of these vlogs every day. What both types of vlogs have in common is that the vlogger addresses the viewer. Burgess and Green (2009: 54) write that vlogs are “a form whose persistent direct address to the viewer inherently invites feedback”. What differentiates them from other videos on YouTube that address the viewer (such as tutorials) is that they seem to have less of an explicit objective, apart from entertainment and socializing. To vloggers “the main purpose of their vlogging activity is to communicate with other people through this medium” (Frobenius 2014: 1).

It may seem odd that vloggers use a monologic form to communicate with their audience, especially because vloggers are often spatially and temporally removed from their viewers. Computer-mediated communication is not the most prototypical form of interaction “but it does display the intrinsic features of interaction” (Dynel 2014: 2). Duman and Lochner (2008) focused on the *video exchange as conversation* metaphor in their research of (monologic) presidential campaign videos by Barack Obama and Hillary Clinton. This metaphor is partially created by the position of the candidates in front of the camera, which mimics face-to-face interaction (Duman & Lochner 2008: 202). In addition, according to Linell (1998: 286), monologues are never “entirely monological; they are also bound to specific contexts, purposes, interests, concerns, and commitments”.

Perhaps because of these interactive elements, vlogs are a popular genre. Using a sample of 1,000 popular videos, Burgess and Green investigated what type of content is uploaded to YouTube.

True to the “Broadcast Yourself” promise of YouTube, the survey of the most popular content looks to be weighted, just slightly, in favor of user-created videos. [...] A majority of these videos were vlogs (nearly 40 percent), the conversational form that is somewhat emblematic of YouTube’s user-created content. (Burgess & Green 2009: 43)

Vlogs are not a genre that is exclusive to YouTube. In theory they can be uploaded to any website, but vlogging is “an emblematic form of YouTube participation” (Burgess & Green 2009: 53).

Monologues are characterized by a lack of active audience participation in the sense that no immediate contributions to the interaction are to be expected from them. This is true for vlogs especially, since the asynchronous, one-directional channel chosen in this genre precludes any immediate participation of the viewers. The culture of YouTube, however, values communication between its members [...], with YouTubers frequently asking for feedback of any kind on their videos. (Frobenius 2014: 11-12)

Figure 2³ shows how a vlog is embedded in a YouTube webpage. YouTube videos can also be embedded inside other webpages, such as personal blogs. Users can choose to play the video in full-screen mode, but the image below shows how YouTube currently presents videos.

The title of the video, the YouTuber’s username and a subscribe button appear immediately underneath the video player (1), to the left of the video’s view count and like and dislike buttons (2). A YouTuber can publish more information about the video or topic in the description box (3), which has been unfolded here. The description box is mostly used to share links, for example to the YouTuber’s social media sites. Below the description box (4), users can leave comments or read what others have written and reply to these comments. In the right-hand column, users see thumbnails and details of other videos, including the thumbnail of the video that will automatically play next (5). Some of these videos are related to the video the user is currently watching, for example videos uploaded by the same user (6), while others are not related.

³ The vlogger pictured gave me his explicit consent to use this material as it can be found on the internet.

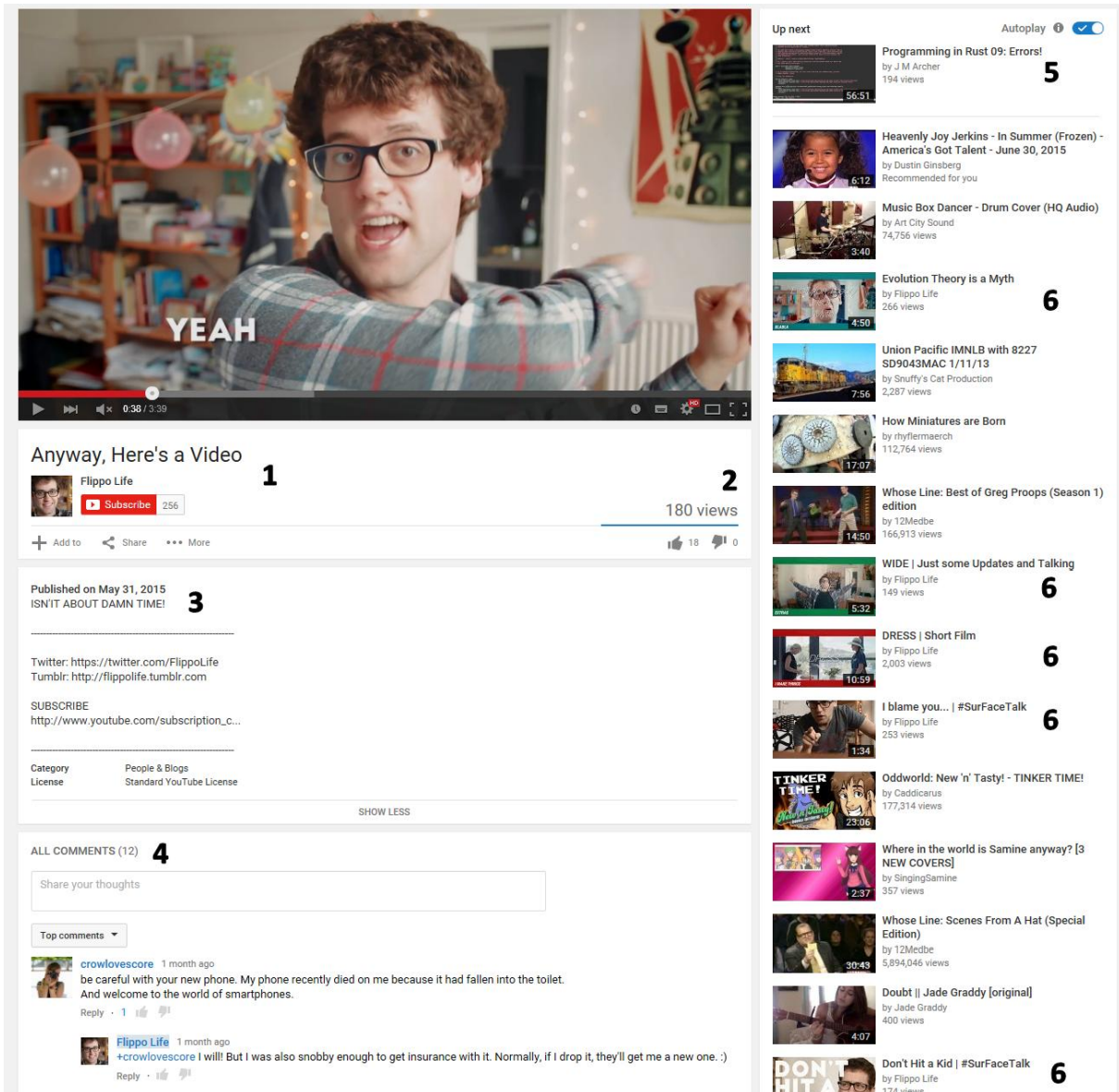


Figure 2: a vlog on Youtube

4. Analysis of vlog openings and closings

One of the main functions of openings and closings is to negotiate the distribution of turns. When there is only one speaker, as is predominantly the case in my corpus of vlogs, there is no need to negotiate turns during the opening. Additionally, the video simply ends when the vlogger (or even the viewer) wants it to. This leads to two research questions:

1. Do vloggers use openings and closings?
2. If openings and closing are used, what function do they perform?

About greeting the audience in monologues, Tolson (2005: 10) writes: “the talk constructs a place for potential interaction, whether or not it is taken up in practice. [...] It might simply be a way of reaching out to the active listener, provoking a basic form of active listenership”. Frobenius (2011: 815) adds that, for vlogs, this translates into vloggers using openings and closing to persuade “the viewers to make use of the various features of the website that allow them to reply: writing comments, rating the video”. As discussed in the previous section, vloggers attempt to create interaction. Because of this, we may expect openings and closings to be relevant in vlogs. For the same reason, they may contain elements that resemble opening strategies used in other types of conversation. Inevitably, there will also be opening and closing strategies specific to the genre and the specific context.

4.1. Data and method

To identify opening and closing strategies in vlogs, I collected a small corpus of thirty vlogs. Because vlogs are difficult to define (see Section 3.2), all of the collected videos have the word *vlog* in their titles. Not all vloggers use *vlog* in their video titles, but using this method ensures that all of the collected videos are considered vlogs by (at least some) YouTube users. To gather these vlogs, I used the YouTube search function, entered *vlog* and arranged the results by upload date. I then selected only those vlogs that were in English, as the word *vlog* has also been adopted by speakers of e.g. Dutch, French or Spanish. I did not include multiple videos by the same users, as the object here is not to investigate whether vloggers use consistent openings and closings but to find strategies that are used throughout the genre. Neither did I select videos that did not contain any spoken language or that were uploaded by businesses.

The videos were all collected on April 17th, 2015. The vlogs had all been uploaded to YouTube between April 14th and April 16th, 2015. Their length ranges from almost three to more than forty minutes and subscriber numbers range from 418 subscribers to 2,180,085 subscribers at the date of the corpus collection. Twenty-two vlogs are in American English, four vlogs are in Canadian English, three vlogs are in British English and one vlog is in Australian English. There is an equal distribution of female and male speakers.

I transcribed the beginnings and endings of the vlogs. The length of these transcriptions was determined by the vlogger's use of the opening and closing strategies (such as topic transition) I had selected based on the existing literature. I use a broad transcription system adapted to the context. There has been no transcription of idiosyncratic pronunciation as that is not what concerns us here, but relevant details of the video footage accompanying the audio have been transcribed, such as written text in screen or pointing gestures. The transcriptions of the openings and closings and the transcription conventions are available in full in the Appendixes. The line numbers used in the examples below are those of the full transcription. The vlogs have been numbered and also have a short title in the Appendixes. That title is a working title that does not necessarily relate to the vlog's title on YouTube. Video titles or usernames are never mentioned to protect the users' identity. Although YouTube users make their content public (there is an option to keep videos private)⁴ and thus available to all for any fair use, the online identities of the users are not of importance here.

4.2. Opening strategies

Based on the literature discussed in the previous chapters (most notably Frobenius 2011 and Schegloff 1986), I assumed the following opening strategies might be found in vlogs:

1. images or writing put to music introducing the channel
2. greeting the audience
3. a personal-state inquiry
4. using a term of address
5. self-identification
6. mentioning the date of filming

⁴ The YouTube Terms of Service state:

“As a YouTube account holder you may submit Content to the Service, including videos and user comments. You understand that YouTube does not guarantee any confidentiality with respect to any Content you submit.” (YouTube 2010)

7. using topic transition markers
8. introducing the topic of the video

All of the above strategies were indeed found in the corpus, as were two more opening strategies:

9. framing the video
10. noticeably turning the camera on

4.2.1. Greeting the audience and terms of address

Most vloggers greet the viewer. This custom shows that they are addressing a person, not their cameras (Aijmer 2007: 329). It is evidence of the fact that YouTubers make videos for other people and hope to — literally and metaphorically — speak to them. The vlogger in (4) thus explicitly states that she films her vlogs because she thinks the audience enjoys them.

- (4) vlog 13
- 12 yah I'm back with another vlog
 - 13 I figured I would go ahead and vlog
 - 14 uhm::
 - 15 this weekend
 - 16 → because you guys seem to like my vlogs
 - 17 so why not do (them)
 - 18 not really doing anything
 - 19 uhm

Different greetings are used, most often variants of *hey* and *good morning*, or both in (7). According to Sidnell (2010: 197), “using a greeting such as ‘hello’ (or ‘hi’) as a way of starting a conversation presupposes some kind of a relationship”. YouTubers do not have any relationship with most of their viewers except for that between a content creator and their audience. Using a greeting that assumes a more personal relationship creates a sense of familiarity.

- (5) vlog 10
- 1 → hey guys
 - 2 welcome to the vlog:

- (6) vlog 19
 12 → good morning guys
 13 it is a beautiful .. day in Cape Town

- (7) vlog 11
 1 → hey guys
 2 → good morning
 3 [day two] of post-op
 4 [{puts up two fingers}]

The excerpts above demonstrate that greetings are often combined with a term of address. The most common terms of address are vague terms like *everyone* or *(you) guys*. Vloggers do not know who will be watching their videos as they are publicly available on the internet. In addition, vloggers tend to use plural terms of address and thus address the individual viewer as a part of a group.

- (8) vlog 6
 1 → >hey what's going on< everybody,
 2 username here
 3 uhm I figured it was probably .. time
 4 I was a little overdue on doing a vlog for you guys

- (9) vlog 25
 1 → good morning everyone
 2 I just noticed *dog* back there
 3 "oh my god not this again"
 4 ((laughs))

- (10) vlog 21
 5 → hey you guys
 6 so it has been an ADVENTURE getting here

You guys is used seventy times in the corpus. It is not always a term of address but also used as a pronoun, referring to the entire audience. In the examples below *you guys* is used when talking into the camera, but *them* is used to refer to the viewers when talking to a person that is with the vlogger.

(11) vlog 22

13 I mean it's: ... gonna be dope
 14 → I don't know what to tell you guys
 15 because it's- I'm show you guys around
 16 but it's the same thing I showed you-
 18 oh the butterfly
 19 → that's what I'm going to show 'em

(12) vlog 3

15 A: and it looks awkward
 16 → but for [them it doesn't look awkward]
 17 [points at camera]]

4.2.2. *Self-identification and opening credits*

In (8), the vlogger introduces himself. Because the vlogger's username is on screen for the duration of the video (unless the video is watched in full screen) and the viewer can see who is talking, only a few vloggers mention their real name or username at the beginning of a vlog.

(13) vlog 1

1 {fiddles with camera}
 2 ...
 3 hey guys
 4 → so it's me *name* ((shrugs))

Self-identification is a little more common if we consider the use of edited images introducing the channel (similar to opening credits) to be a case of self-identification. These edited pieces of video often contain a graphic of the username, which, like verbal self-identification during the vlog, draws extra attention to the vlogger's identity. In the example below, a picture of the vlogger's logo over a moving background is followed by a graphic of the username against the same background. Additionally, despite the username appearing separately on screen, it is often also included in the video title.



Figure 3: edited opening to a vlog

4.2.3. *Personal-state inquiry*

Personal-state inquiries are uncommon in vlog openings as well. Viewers are not able to respond to that question, certainly not during the recording of the video. In addition, people may not be very keen to post personal information such as how they are doing as a comment to a YouTube video. Posting a comment saying *I'm fine, thank you* may be too much effort just to be polite. *What's up* did appear a few times in the corpus. In most cases, however, it is used as a greeting, not a question.

(14) vlog 24

- 1 → what's up gu::ys
- 2 it is day two

4.2.4. *Date, time and place*

When some people leave a message on an answering machine, they include the date and/or time of their calling, according to Frobenius (2013: 2) “to facilitate the hearer’s creation of the context”. Most answering machines on mobile phones automatically include this information. Likewise, some vloggers also include the day, time or place of filming, perhaps for the same reason as callers leaving a message.

(15) vlog 30

- 1 {animated graphic of username}
- 2 good morning guys
- 3 → it's April eight
- 4 just left the post office

(16) vlog 14

14 and then I fell asleep for about four hours
 15 → and .. right now it's about ten thirty am
 16 I am dressed

(17) vlog 19

12 good morning guys
 13 → it is a beautiful .. day in Cape Town
 14 and uh we've come down to get some .. breakfast

“[C]ompensat[ing] for the time/space gap between interlocutors” (Frobenius 2011: 816) by stating the day, time or location of the recording is important enough for some vloggers to make sure that they mention the day (18) or to add the date and time during editing (19).

(18) vlog 29

25 cause we're supposed to be going out to dinner with *name*
 26 → uhm .. today's Friday by the way
 27 I don't know I mentioned that

(19) vlog 5

1 [so::
 [...]
 11 the airport gods are not on our side today]
 12 → [{"date, time, #username"}]

Indicators of the time, such as *good morning* or *good night*, that predominantly perform other functions than telling the time can also suggest an opening or closing, because most vlogs were filmed for the duration of a recognizable unit in time. Many vlogs contain footage of only one day, one event or one trip. When the viewer notices that the day or event is over, he or she can expect a closing.

4.2.5. Topic transition

Discourse markers are used in almost all vlogs and openings in the corpus, as they are an important way of structuring any conversation. The use of discourse markers also confirms that the vloggers are aware of using openings (and closings) and do so deliberately.

(20) vlog 2

13 I would definitely recommend doing so once this video is done
 14 if you're interested in seeing some *game*
 15 → before we begin I want to give a massive shout out to *brand* because
 [...]
 19 they also sent me a care package
 20 that I got while I was sleeping like a pig this morning
 21 and it contains some really awesome stuff
 22 → with that being said

(21) vlog 6

42 uhm
 43 → but I did want to talk to you guys about ((cough))
 44 some stuff that's been going on with life
 45 eh basically

Before we begin indicates that what follows does not really belong to the vlog and by using *with that being said*, the vlogger moves on to the actual topic of the video. The same happens in (21): at the end of his opening, the vlogger uses *uhm* followed by a topic transition marker to proceed to the actual topic of the video.

Some of the most popular discourse markers in openings of vlogs are *anyway*, *uh yeah* and *so*. *So* and *anyway* are both sequence-ending devices. *So* can precede some form of a conclusion. It can also be used at a possible ending of a topic (a position where a conclusion is appropriate) without preceding the actual conclusion. Stand-alone *so* is employed to prompt some action from the other participants (Raymond 2004). In a monologue, stand-alone *so* cannot be used for such a purpose. It can, however, still mark the end of a topic. *Anyway* is used here in a similar way, “to close a stretch of talk rather than to resume a moved-off sequence” (Park 2010: 3283). Park (2010: 3284) discusses how *anyway* is most often used between two sequences “at the end of an interactionally stalled sequence” to proceed with the conversation.

Topic-transition markers are not necessarily or exclusively used between the opening and the body of the video. Topic transition also occurs within the opening. Discourse markers are often pronounced a little elongated. As would be the case in normal, everyday conversation, vloggers need to think about what they will say next.

(22) vlog 16

12 so I'm just going to order like beef teriyaki
 13 and like yosa
 14 and like oyster muriyaki and stuff
 15 → so yeah
 16 {switches camera so viewers can see outside of the car window}

(23) vlog 7

29 → uh yeah
 30 anyway: .. we thought we'd do a V-log
 31 we hadn't talked to you all for a while

(24) vlog 20

3 it's six am in the morning
 4 bleh
 5 → anyway: .. it's my first ever vlog
 6 and I am going to *themepark* so::
 7 come join me

4.2.6. Introduction of the topic

As is to be expected during the opening, quite a few vloggers mention what the vlog will be about. By telling the audience what will happen next, they may entice their viewers to continue watching the vlog. What is to follow can also be introduced through a montage of video footage from throughout the video, as in (27).

(25) vlog 1

5 [I don't know why
 6 I look so short toda:y]
 7 [{moves towards camera}]
 8 → BUT I'm here to talk about my uhm big chop
 9 {touches hair}
 10 as you can see
 11 like my hair is just ... in its natural state

(26) vlog 28

1 hey guys
 2 → so today I'm going to be talking about "me"

- (27) vlog 9
- 1 {"WEEKLY VLOG | *username*"}
 - 2 → {montage of footage from the video}
 - 4 {"DAY ONE"}
 - 5 good morning

4.2.7. Framing

Vloggers may refer to previous or even future videos in the openings of their vlogs. They frame the current vlog within the series of videos that have been and will be uploaded to YouTube, to create a context for this video. Vloggers may do this overtly, by explicitly talking about or recommending previous videos.

- (28) vlog 18
- 9 I realize that I've made some changes to my diet
 - 10 → like .. I guess since we last talked
 - 11 since we last made a diet video
 - 12 I've gone through a few different phases
 - [...]
 - 17 in terms of uh .. I'm really okay with eating the exact same thing
 - 18 pretty much every day
 - 19 → and I've made a video like this before
 - 20 uhm but it's kind of important for you guys to know
 - 21 especially if you're just getting started
 - 22 how important meal planning is

- (29) vlog 6
- 23 you guys have already seen the very first episode
 - 24 we've got three that were prerecorded
 - 25 → so there's going to be one more releasing today if you're watching this
 - 26 and then another one
 - 27 probably a day or so later

Framing can also be done more subtly, by referring to things that have happened before. For example, using a phrase like *day two*, presupposes that there was a *day one* that viewers at least know about it, if they have not seen it. Reference to what has happened in previous videos acknowledges regular viewers, which is the very basis of connecting to them.

(30) vlog 16

- 3 so this is going to be quite fun and exciting
- 4 → you guys get to finally see my sisters again

(31) vlog 24

- 1 what's up gu::ys
- 2 → it is day two
- 3 we are here at Sidney airport about to fly out to our Brisbane show

(32) vlog 22

- 14 I don't know what to tell you guys
- 15 because it's- I'm show you guys around
- 16 → but it's the same thing I showed you-
- 17 oh the butterfly
- 18 that's what I'm going to show 'em

We can assume that in (32), the vlogger had intended to say *the same thing I showed you yesterday* before he noticed something he could show his audience.

Vloggers also often apologize for not vlogging sooner or often enough in their openings of vlogs. This can also be considered framing, because by doing so they assume that the viewer knows how much time has passed since their last video and/or is aware of their regular uploading schedule.

(33) vlog 30

- 5 → and we're finally back into vlogs here because
- 6 there's been a lot of issues with the gym that had to get fixed
- 7 NOTHING film worthy
- 8 just believe me with that guys
- 9 NOTHING film worthy

4.2.8. Turning the camera on

A few vloggers are very explicit about turning on or adjusting the camera at the start of the video. One vlog includes the vlogger asking her partner whether or not the camera is on, others show the vlogger moving the camera to provide the audience with a better view. These parts could easily be cut during the editing stage. Vloggers may choose not to do this:

according to Tolson (2010: 281), some vloggers make amateurish production into a virtue, as this contributes to being considered authentic.

(34) vlog 1

1 → {fiddles with camera}
 2 ...
 3 hey guys
 4 so it's me *name* ((shrugs))
 5 [I don't know why
 6 I look so short toda:y]
 7 → [{moves towards camera}]

(35) vlog 23

1 → A: [is the red dot on?
 2 B: it is on
 2 A: we're going to Hong Kong

(36) vlog 13

3 he::y guys
 4 so I am back with another vlog
 5 [you're like crooked .. sorry]
 6 → [{moves the camera}]
 7 uh so yeah

4.3. Closing strategies

The closing problem (“How can a possible completion be so constructed that it will not be understood as an opportunity for another speaker to take a turn?” [Sidnell 2010: 215]) does not pose itself at the ending of a vlog. Vloggers can decide to end their video without having to negotiate that ending with another person. However, it would be odd if a vlog were to end very suddenly, especially now that YouTube automatically plays another video⁵ once a video has ended. Additionally, YouTubers do not want their vlog to be the last turn, as they explicitly ask for replies. This is one of their closing strategies. Some of these closing strategies they share with ordinary conversation (Schegloff & Sacks 1973), others are specific to YouTube.

1. using a pre-closing

⁵ This “autoplay” function can be disabled.

2. topic transition
3. framing
4. requesting a response or action
5. using an endscreen
6. a terminal exchange
7. thanking the viewer
8. turning the camera off

4.3.1. Pre-closings and topic transition

Pre-closings (see Section 2.2.2) such as *Okay?* or *Alright?* cannot be used in vlogs, as the viewer cannot respond while the video is being recorded. The viewer cannot decide when the vlog will end except if he or she were to stop watching before the end. The vlogger, however, can indicate that he or she has nothing more to say and use that to move towards a closing.

(37) vlog 7

- 86 uhm, what else?
 87 → anything else that they're dying to know?
 88 other than why you a bowie knife

(38) vlog 10

- 47 that's about it guys
 48 → that's really all I have to tell you about today
 49 I got a lot of work to do

Topic transition from the body of the video to the closing can also be done in other ways. For example by using *so*, *anyway* or *alright* in the same way as with topic transitions in openings (see Section 4.2.5).

(39) vlog 25

- 20 → so I'm going [to wrap up] today's video
 21 [{makes circle with finger}]
 22 I hope you liked coming along

- (40) vlog 1
 15 → so I hope you guys like this video
 16 I hope I was really helpful

When the vlogger in (40) say that she hopes the audience likes the video, that presupposes that the video is over. This is confirmed by her use of a past verb form (*was*).

4.3.2. Framing

While in openings, vloggers tend to refer to previous videos to frame their vlog, in closings they refer to future videos. This can be done by discussing their uploading schedule or by saying they will see the viewer again. It is the viewer who will (choose to) see them again, but vloggers try to create the expectation that this will happen.

- (41) vlog 11
 30 uh so I'm just going to put that back on and go to sleep
 31 → and I'll check back in tomorrow
 32 good night
 33 {waves}

- (42) vlog 25
 22 I hope you liked coming along
 23 I hope you're loving the Canada vlogs
 24 → and I will see you soon

- (43) vlog 28
 28 like I'll be vlogging everything
 29 → so stay tuned for this
 30 and I will see you guys soo::n
 31 {waves}
 32 {blows kisses}

Previous videos are also mentioned in closings, specifically in endscreens, but those will be discussed in the next section.

4.3.3. Requesting a response

Vloggers often ask viewers to leave a comment, to like the video, to check out their website, to subscribe to their YouTube channel or follow them on other social media. The referral to other social media shows that YouTube is not considered a solitary medium but part of a larger online social network.

(44) vlog 1

18 leave some .. questions in the comments
 19 → follow me on Instagram for updates about my hair
 20 follow me on Facebook I mean Facebook message me

(45) vlog 2

26 so if you guys would like to request me
 27 do something in particular in *game*
 28 → then leave [that down below] in the comment section
 [{{points down}}]
 29 I'm always reading you guys' feedback

(46) vlog 4

9 a:nd I actually published a new blog post on *website* which I do EVERY single
 day
 10 so if you haven't checked that out
 11 → go ahead
 12 website

(47) vlog 14

36 a:nd I hope you guys enjoyed watching
 37 if you did
 38 → >please give me a thumbs up
 39 don't forget if you're watching on YouTube
 40 you can click on my name
 41 → get subscribed

Inviting viewers to leave comments or respond in another way is “an incentive for the audience to understand the vlog as part of an asymmetric, asynchronous interaction” (Frobenius 2011: 825) and not to consider the vlog a simple monologue. Vloggers do not only ask for replies verbally, but also through the use of endscreens or by placing links in the video

description. Endscreens are edited screens at the end of a video that typically contain clickable thumbnails of previous videos, a link to subscribe and the users' social media handles. The example below does not contain these references to other social media, but social media handles are usually the same or similar to the YouTube username.



Figure 4: endscreen

Endscreens are not the only type of edited screens at the end of a video. Vloggers can also add some writing at the end of their vlog during the editing stage. This writing usually contains some closing strategies. The need the vlogger feels to add such phrases when he or she has not recorded a verbal closing, shows the perceived importance of including a closing.

(48) vlog 29

35 {footage of plane taking off

36 → “WE LOVE YOU GUYS!!! XOXO *username*”

37 “THANKS FOR WATCHING”}

4.3.4. Thanking the viewer

Thanking the viewer is a common closing strategy and reflects awareness of the audience's power. If nobody were watching, most vloggers would not be vlogging as many say that the interaction with the audience is what they enjoy most about making and sharing these vlogs.

(49) vlog 27

15 “Subscribe to “*username*””
 16 “Hit the Thumbs Up”
 17 “Comment... We Read Them”
 18 → “Thank You so much for your LOVE!”

(50) vlog 30

40 → thank you guys so much for the support
 41 I hope you enjoyed the video

(51) vlog 13

32 but until then I will see you guys very soon in my next video
 33 >I love you guys so much<
 34 → >thanks for watching<
 35 bye
 36 {waves}
 37 {blows kisses at camera}

Besides thanking the viewers, it is perhaps also no surprise that vloggers ask their audience if they liked the video, as in (40), because this both invites a response and it exhibits the vlogger’s care for the audience. Vloggers also show their concern for the viewer by wishing them a good day.

(52) vlog 10

60 and doing- do some interviews
 61 I think that’d be super cool
 62 → so I hope you guys have a great day
 63 and I will see you tomorrow with super cool travelly vlo:g
 64 [peace]
 65 [{makes the peace sign}]

(53) vlog 6

58 for those of- the other 99 percent of you guys that are coming and watching the videos
 59 and thumbsing up and leaving comments saying you want more
 60 and you absolutely love it
 61 thank you guys dearly
 62 → cause if it wasn’t for you guys
 63 we wouldn’t be *username*

64 and here we are today making content for you guys
 65 thank you guys so much
 66 → have a wonderful day
 67 we'll see you guys in the next video

4.3.5. Terminal exchange

Although there is no exchange of *goodbyes* in a vlog, at least not between the vlogger and the viewer, most vloggers end their vlog with some form of saying goodbye. This is sometimes combined with a gesture, such as waving or blowing kisses at the camera.

(54) vlog 16

38 I'll see you guys later
 39 → bye
 40 {waves}
 41 {blows kisses}

(55) vlog 25

32 so I am going to [wrap it up] for real
 33 [{makes circle with finger}]
 34 I'll see ya in the next one
 35 → [>bye<]
 36 [{waves}]

These gestures are predominantly used by female vloggers, while men more often make a peace sign and also use *peace (out)* as the first-pair part of a terminal exchange. excerpt (58) shows that having a first-pair part of a terminal exchange was important enough to this vlogger to add it during the editing stage.

(56) vlog 2

60 anyway >guys<
 61 take care
 62 → and yeah peace out
 63 {screen fades out}

(57) vlog 18

57 thanks for watching guys
 58 see you next time

59 → PEACE
 60 {“ Thanks for watching! :D”}

(58) vlog 4

23 that’s >what I’m going to do right now<
 24 {“okay peace out bye” }

4.4. Conclusion

Vloggers can use many different opening and closing strategies. Openings and closings differ in length and in the number of strategies employed, but even those videos that lack an explicit opening or closing contain at least one opening or closing strategy. There is no need for a traditional conversational opening or closing in a vlog. Still, many - if not all- vloggers choose to include them.

Vloggers tend to greet and address their audience at the start of a vlog. Some vloggers add a form of self-identification, either by mentioning their name or by including it in an edit. Like self-identification, personal-state inquiries are rare but do occur. In contrast, topic transition is present in almost all vlogs, either in the opening or between the opening and body of the video, with the topic sometimes explicitly being introduced. Vloggers can create a context for the present vlog by referring to previous videos.

As topic transition is used to proceed from the opening to the video’s topic, it is also used to proceed from the video’s body to its closing, for example by using a pre-closing. Similarly, referring to other videos by the same vlogger is also done in the closing. An important part of a vlog’s closing is to ask the audience for a response, either verbally or through an edit. The vlog usually ends with saying goodbye and thanking the viewer. A few vloggers visibly turn their camera on or off as part of their opening or closing.

5. Conclusions

The analysis of the corpus of YouTube vlogs shows that vloggers use opening and closing strategies that directly address the viewer to encourage a response. Although the corpus is small, it contains vlogs from diverse vloggers on varied topics. The corpus also contains both vlogs in which the vlogger sits in front of the camera and vlogs in which the vlogger films in different locations. Not all of these vlogs are strict monologues: four vlogs feature two speakers but these speakers engage with the viewer more than they do with each other. They use the same opening and closing strategies as the vlogs featuring only one speaker.

A few vlogs only have a very short opening or closing or even seem to not include an opening or closing. Vloggers do not need to include an opening or closing, because much of the traditional functions of openings and closings are performed through other means. There is no need to negotiate turns, because there is no transition of turns between vlogger and audience for the duration of the video. Availability does not need to be negotiated: vloggers decide to make a video and viewers decide to watch these videos independently from one another. The topic of the video is decided upon by the vlogger. Some vloggers make videos on topics that have been requested by the audience, but the audience cannot steer the topic of the video during the recording. The vlogger decides when the video ends or the viewer can decide to stop watching before the vlog ends. In other words, openings and closings are not negotiated between participants because they are spatially and temporally removed from each other. Still, many vloggers choose to use openings and closings which resemble those of ordinary conversation. Every video in the corpus employs at least one opening and one closing strategy.

The audience is addressed throughout the entire vlog but connecting to the audience shapes the openings of vlogs in particular. Vloggers greet the audience at the beginning of a vlog because they are talking to people, not their camera. They use greetings that are usually reserved for familiars to create a sense of intimacy. In contrast to these informal greetings, they use vague terms of address. YouTubers are obliged to do this because their audiences are largely unknown to them at the time of filming. There is relatively little verbal self-identification in the opening of a vlog, although it is abundant in writing, either by including it in edits or in the video title.

Vloggers create context for their vlogs in the opening, by mentioning the date, time or place of filming, but also by relating the vlog to their other videos. They can explicitly refer to other vlogs or they can refer to events that have happened in previous vlogs. This opening strategy acknowledges regular viewers. Some vloggers also introduce the topic during the opening, as may be expected of an opening. This may encourage viewers to keep watching the vlog.

After the opening, vloggers use markers of topic transition before proceeding to the main topic of the video. This practice shows that they consider openings a separate part of the vlog. The same happens at a closing relevant place: vlogs are brought to a close by mentioning that they have nothing more to say on the topic of the video or that they are going to wrap it up.

In the closing, vloggers try to create the expectation that the viewer and vlogger will see each other again: they try to make sure the viewer will watch their future videos. Vloggers attempt this by saying what will happen in the next videos or by asking the viewer to subscribe to their channel. Further, some vloggers thank their viewers during the closing. By thanking the viewer, they make explicit that they care for their audience. The vlogs usually end with the first part of a terminal exchange.

These closing strategies are used despite the lack of a closing problem at the end of a vlog. In fact, vloggers encourage viewers to take up the next turn as YouTube is host to an, albeit uneven, participation culture. Interaction on YouTube is cooperative: for there to be interaction, viewers must take up the incentive for interaction provided by the vloggers. Vloggers encourage interaction by asking for a response, either by a comment or by following them on YouTube or other social media. They do this verbally, written in screen or through the use of an endscreen. Their inclusion of options for interaction through other social media may be a reflection of the decline in possibilities for interaction on YouTube itself. Generally, viewers do not interact with vloggers through video, but rather by posting written comments or by sending them tweets.

Vlogs are an informal genre and vlog closings are, unlike closings in lectures, not more informal than other parts of the monologue. Additionally, not many vloggers use the closing to summarize or conclude what has been said or has happened. Like in lectures, vlog openings (and closings) are used to create context for this particular video by referring to previous and sometimes also future videos.

The differences between these two genres of monologue (lectures and vlogs) are largely due to their context. Lectures are rather formal and there is a hierarchical relationship between the lecturer and his/her students. Vlogs are informal and the viewer-vlogger relationship is not perceived to be hierarchical. Many vloggers are amateurs and those that can now call vlogging their job started out as amateurs. Because YouTube makes broadcasting possible to anyone, viewers think of vloggers as authentic and approachable. Vloggers can support this perception by not editing out mistakes or other unnecessary aspects of the vlog.

Although a quantitative analysis was not the object here, it is clear that general opening and closing strategies such as greetings or a terminal exchange are used more frequently than those specific to vlogs, with the exception of asking viewers to comment or subscribe. As is the case in informal online meetings, vlog openings and closings show that when there are no guidelines to fall back onto, when using a relatively new and continually changing medium such as YouTube, vloggers rely on techniques from ordinary conversation.

Vloggers not only create the impression of a conversation because they have very little other opening and closing strategies at their disposal than those from dialogic conversation. They intend to create the impression of a conversation. The uploading of vlogs to YouTube can be considered social networking (Burgess & Green 2009), although it certainly remains a one-to-many form of communication. Both uploading vlogs and commenting on these videos are social activities (Lange 2007). The purpose of these vlogs is not solely to communicate something to an audience, but to communicate with the audience (Frobenius 2014). The main motivation behind the production of these videos is not to display the vlogger's daily activities or to discuss a certain topic: it is the possibility of interaction with the viewer.

This research shows that although CA has a strong tradition of using audio records of dialogic conversation, it can also provide insight in monologic video material. The growing popularity of vloggers proves that video can be a successful communication tool, even when participants are separated in space and time. More research on a bigger corpus of vlog openings and closings is necessary to confirm these preliminary findings. Research on the conversational aspects of vlogs in general can only add to our knowledge of new media and their many uses.

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7. Appendixes

7.1. Opening and closing strategies

vlog	opening strategies										closing strategies								
	opening credits	self-identification	greeting	term of address	personal-state inquiry	date/time	place	topic transition	topic introduction	framing	turning the camera on	pre-closing	topic transition	framing	requesting a response	endscreen	thanking the viewer	terminal exchange	turning the camera off
1		x	x	x				x	x	x	x		x		x		x	x	
2			x	x	x			x		x		x	x		x			x	
3	x	x					x	x							x	x			
4						x		x						x				x	
5		x				x		x	x								x		
6		x	x	x	x			x	x	x		x	x	x			x		x
7		x	x	x				x	x	x		x	x	x	x		x		
8			x	x			x	x	x	x		x	x		x	x			
9	x	x	x	x										x					
10			x	x				x				x		x				x	
11			x	x		x		x	x					x				x	
12						x									x	x	x	x	
13			x	x		x		x	x	x	x	x	x	x	x	x	x	x	
14				x	x	x						x	x	x	x		x		
15	x	x													x	x		x	
16								x	x	x		x	x	x	x		x	x	
17	x	x	x	x	x				x						x				
18		x	x	x	x								x	x			x	x	
19	x	x	x	x			x						x		x	x		x	
20			x	x		x		x	x				x				x	x	
21			x	x			x							x	x				
22	x	x						x	x	x					x	x	x		
23						x			x	x	x				x			x	
24			x	x			x		x	x					x				
25			x	x		x		x		x			x	x	x	x		x	
26				x		x							x		x			x	
27	x	x												x	x	x			
28								x	x			x		x	x			x	
29			x	x		x		x	x								x		
30	x	x	x	x		x			x	x			x	x	x		x		

7.2. Transcriptions

TRANSCRIPTION CONVENTIONS

?	Question marks indicate rising intonation.
-	Dashes signal cutoffs, whether that be when the speaker is interrupted or corrects himself/herself.
=	The use of two equals signs marks the latching of two turns.
BUT	Capitals indicate heavy stress.
°you know°	Degree signs frame utterances that are spoken more softly.
“hey”	Quotation marks indicate a shift in the speaker’s voice, often for comic effect.
..	Truncated ellipsis is used for short pauses, usually shorter than one second.
...	Ellipsis is used for pauses longer than a second.
so::	Colons indicate the prolonging of the preceding sound, longer prolonging is marked with multiple colons.
>guys<	Angled brackets turned inward signal utterances spoken more quickly than surrounding discourse.
<and>	Angled brackets pointed outward frame utterances spoken more slowly than surrounding discourse.
[that down below] [{points down}]	Square brackets indicate overlapping speech. This speech may overlap either with other speech or with important visual information.
()	When an utterance cannot be transcribed due to uncertainty, empty parentheses are used.
(us)	If there is a possible interpretation, it appears between parentheses.
((laughs))	Aspects of the utterance such as laughter and coughs are indicated with double parentheses.
{ }	Braces mark nonverbal behavior such as movements and text on screen.
{“SUBSCRIBE”}	Text that the user has edited into the video is quoted in its entirety. Text on the same screen is quoted between two braces.
<i>name</i>	Names for people, brands and places have been removed and replaced by a description in italics.
line numbers	Each line consists of one intonation unit.

1. HAIR (8:15)

Opening

(0:00-0:18)

- 1 {fiddles with camera}
- 2 ...
- 3 hey guys
- 4 so it's me *name* ((shrugs))
- 5 [I don't know why
- 6 I look so short toda:y]
- 7 [{moves towards camera}]
- 8 BUT I'm here to talk about my uhm big chop
- 9 {touches hair}
- 10 as you can see
- 11 like my hair is just ... in its natural state
- 12 uh what I use is the .. *brand* leave in conditioner?
- 13 hold on
- 14 {moves off screen}

Closing

(7:31-8:15)

- 15 so I hope you guys like this video
- 16 I hope I was really helpful
- 17 you know
- 18 leave some .. questions in the comments
- 19 follow me on Instagram for updates about my hai:r
- 20 follow me on Facebook I mean Facebook message me
- 21 I do answer everyone
- 22 ((clicks tongue))
- 23 just any questions that you have
- 24 and tutorials that you want to see
- 25 I hear
- 26 I'm getting requests on skincare
- 27 must have products brushes
- 28 what do I use etcetera
- 29 my best advice [for you]
- 30 [{points at camera}]
- 31 [drink a lot of water]
- 32 [{shakes her finger}]
- 33 what you put into your body comes out of your body
- 34 and also genetics could be the reason why you have acne
- 35 so:: {snaps fingers}

36 just let me know girls
37 thank you .. for listening and loving me
38 and not judging about-
39 °this is really kinda personal for me to
40 you know talk about°
41 but thanks guys
42 bye::::
43 {waves at camera}
44 {blows kiss at camera}

2. GAME (4:39)

Opening

(0:00-0:40)

1 what's (up everyone) and welcome back to another video
 2 here on my channel TODAY
 3 you guys already know where we at
 4 this is my favorite couch
 5 the sofa that I do every single vlog or V-log on
 6 right here on my YouTube channel
 7 unfortunately there is no gameplay in this video specifically
 8 but if you guys want to check out [my previous one of the day]
 9 [points to the edge of the screen]]
 10 which was absolutely [topnotch]
 11 [thumbs up]]
 12 it was a funny moments compilation remix kind of video
 13 I would definitely recommend doing so once this video is done
 14 if you're interested in seeing some *game*
 15 before we begin I want to give a massive shout out to *brand* because
 16 [as you can see as we move down here]
 17 [angles camera at t-shirt]]
 18 you guys can see I'm wearing a *game* t-shirt
 19 they also sent me a care package
 20 that I got while I was sleeping like a pig this morning
 21 and it contains some really awesome stuff
 22 with that being said

Closing

(3:27-4:39)

23 to be honest
 24 recently I haven't really had the greatest motivation
 25 not really motivation but video ideas
 26 so if you guys would like to request me
 27 do something in particular in *game*
 28 then leave [that down below] in the comment section
 29 [points down]]
 30 I'm always reading you guys' feedback
 31 anywho for those of you guys who are interested in winning a copy of *game*
 32 absolutely free
 33 courtesy of *brand*
 34 all you guys need to do is follow my Twitch

35 [down below] in the description
36 [{points down}]
37 I will link my twitch
38 all you need to do is follow me there
39 and hopefully within the next couple days
40 up to a week at MAX
41 if I do get time
42 I am going to be streaming on Twitch and announcing the winner
43 right there
44 it may be just randomly
45 I'm probably going to do a couple of streams
46 to see if people are active
47 and then just randomly drop it
48 someone who I see popping up regularly in them
49 but uh yeah
50 apart from that
51 that's really all I wanted to say
52 hopefully I am going to be buying a proper vlogging camera
53 and also recording q and a's RIGHT here
54 with an actual tripod
55 meaning that I could just sit down
56 have this right here and speak and answer you guys' questions
57 also kinda need to get used to looking in the camera rather than at my face which eh
58 [is looking pretty sexy right now]
59 [{touches jaw line}]
60 anyway >guys<
61 take care
62 and yeah peace out
63 {screen fades out}

3. CAVERN (7:56)

Opening

(0:00-0:29)

- 1 {animated graphic of username}
 2 A: good?
 3 B: we good
 4 B: alright, here we are at *restaurant*
 5 A: (isn't it) ()
 6 B: yeah
 7 {takes a sip from his drink}
 8 A: hold it up higher
 9 B: {raises his drink}
 10 A: no no no the camera
 11 B: ((laughter))
 12 A: because like that way you can actually see what is going on
 13 it feels awkward but eh-
 14 B: it does
 15 A: and it looks awkward
 16 but for [them it doesn't look awkward]
 17 [{points at camera}]
 18 B: looks normal
 19 A: looks awesome actually

Closing

(7:30-7:56)

- 20 {footage of cavern}
 21 {graphic of username}
 22 {endscreen: "LAST VIDEOS" with thumbnail
 23 "OTHER CHANNEL" with thumbnail
 24 "SUBSCRIBE"}

4. LAPTOP (6:03)

Opening

(0:00-0:12)

- 1 just finished up breakfast
- 2 [now I've got myself some coffee "and some water"]
- 3 [{angles camera at drinks}]
- 4 I don't know why I said it like that
- 5 but I'm pretty pumped because that *laptop* is sickeningly awesome

Closing

(5:25-6:03)

- 6 well now the gym is closed
- 7 so the time flew by SO fast
- 8 back workout was epic
- 9 and I actually published a new blog post on *website* which I do EVERY single day
- 10 so if you haven't checked that out
- 11 go ahead
- 12 *website*
- 13 it shows you the three steps to setting up your own email list
- 14 to growing your blog .. and its audience
- 15 and all that fun stuff so:
- 16 >go check it out<
- 17 <and> right now I'm going to be going home
- 18 making some decaf coffee
- 19 and probably working on promoting the heck out of that post because
- 20 I only published it
- 21 and now I've got to email it out
- 22 and chat up on twitter and all that kind of fun stuff so:
- 23 that's >what I'm going to do right now<
- 24 {"okay peace out bye"}

5. DELAYED (11:39)

Opening

(0:00-0:22)

- 1 [so:::
 2 we're getting ready to leave for New York
 3 but our plane has been delayed TWICE
 4 {car starts}
 5 °oh°
 6 so now we just came back home
 7 cause we're going to switch cars
 8 and take the truck to the airport so
 9 hopefully .. the plane doesn't get delayed anymore
 10 because it's already been delayed twice
 11 the airport gods are not on our side today]
 12 [{"date, time, #username"}]

Closing

(11:14-11:39)

- 13 {images of flight }
 14 [<home sweet home>]
 15 [{entering house}]
 16 cats aren't concerned with us
 17 they just want (us) to let them outside
 18 nice to see you too
 19 ((snickers))
 20 come (see) the mom
 21 meet the mom
 22 meet the mo:m
 23 [°aah come on boy°]
 24 [{strokes cat}]
 25 {"Thanks so much for watching! Xo" }

6. CHIT CHAT (15:33)

Opening

(0:00-1:43)

1 >hey what's going on< everybody,
2 *username* here
3 uhm I figured it was probably .. time
4 I was a little overdue on doing a vlog for you guys
5 it's been a while
6 uh basically I just wanted to get you guys ..
7 a couple of updates on
8 just what's going on with life
9 videos
10 upcoming events all that sort of stuff
11 as far as upcoming events
12 I think the next event that we're probably going to be attending is
13 eh *event*
14 I believe that's in august
15 I believe that's the next event that we're going to be attending
16 which is in eh Washington state
17 so I do believe that we will be attending *event*
18 hopefully
19 uhm: that's the one I would like to go to cause it's a bigger .. bigger event
20 uhm: as far as videos go
21 eh we've had so many cool and exciting family videos for guys coming out
22 *game* has just released so we guy-
23 you guys have already seen the very first episode
24 we've got three that were prerecorded
25 so there's going to be one more releasing today if you're watching this
26 and then another one
27 probably a day or so later
28 eh we got access to *game*
29 unfortunately I did one video by myself and we were only able to get one more
30 family video of me my son my daughter my wife playing *game*
31 uhm it releases in a couple of weeks
32 so you guys will get to see more of that
33 uhm
34 *game* has been going on with me by myself
35 uh the new *game* which is a phenomenal game really cool story line
36 LITTLE graphic
37 just to warn you guys
38 really really graphic but it is a really cool and fun game
39 having a lot of fun with that as well

40 e:h a lot of really cool stuff coming out
41 cool games that sort of stuff
42 uhm
43 but I did want to talk to you guys about ((cough))
44 some stuff that's been going on with life
45 eh basically

Closing

(14:48-15:33)

46 so .. either way.
47 I think I've rambled on for like twenty minutes
48 I haven't even kept track
49 SORRY for rambling you guys' ears off
50 I just felt that it was time
51 I was overdue for a vlog
52 wanted to talk to you guys one on one
53 and just say thank you for all your support
54 whether you can't stand our videos or you can't stand anything that we do
55 and you guys still come and dislike the video
56 you're still supporting the channel
57 and I appreciate that honestly
58 for those of - the other 99 percent of you guys that are coming and watching the videos
59 and thumbsing up and leaving comments saying you want more
60 and you absolutely love it
61 thank you guys dearly
62 cause if it wasn't for you guys
63 we wouldn't be *username*
64 and here we are today making content for you guys
65 thank you guys so much
66 have a wonderful day
67 we'll see you guys in the next video
68 {clicks button on the camera}

7. CONVENTION (37:49)

Opening (0:00-1:44)

1 A: hey everybody
 2 *username* a:nd son
 3 >eh< {points}
 4 with a wicked bowie knife
 5 B: yeah it is pretty wicked
 6 A: ((laughs))
 7 is that the cold steel you got at the *organisation* convention?
 8 B: yeah it's uh
 9 well n-
 10 A: well you had [that] before
 11 [{points}]
 12 B: yeah I ordered this from *website*
 13 it's a- it's the *name*
 14 I believe
 15 it's pretty cool
 16 A: looks pretty scary
 17 doesn't that make you want to kill somebody?
 18 to have that?
 19 B: u::h it does
 20 but I restrain myself
 21 A: do you?
 22 I do the same thing about fire arms
 23 they make me want to shoot somebody but °you know °{shrugs}
 24 B: it's hard
 25 but you know
 26 got to do it
 27 A: ((laughs))
 28 uh man
 29 uh yeah
 30 anyway: .. we thought we'd do a V-log
 31 we hadn't talked to you all for a while
 32 I know you have missed it
 33 you've been wondering what we've been THINKING
 34 cause you're a little scared that we might go into the woods
 35 and do some DEEP WOODS thinking right?
 36 so anyway yeah
 37 we'd thought we'd catch up on a few things
 38 we haven't done this for a little while
 39 and uh this
 40 uh just letting you know what's going on

41 and we're also
42 surprisingly enough
43 going to let you know what's been going on with you
44 we know ALL
45 don't we *name*?
46 B: yeah a lot of people don't realize that we can actually see through the computer
47 screen
48 A: I know
49 it's cool too
50 B: like "hey"
51 you might wanna
52 A: you might wanna
53 ()
54 little too much pizza there
55 B: yeah that
56 you know
57 Jim
58 he's not paying attention right now
59 I can tell
60 A: he's got the tv on behind him
61 B: yeah
62 Jim in Knoxville {points at camera}
63 he's not paying attention!
64 A: cause you get your: eh
65 uh folks are in the room
66 turn the tv down atleast
67 B: [come on man]
68 [{waves}]
69 life's not that important
70 over there
71 {waves}
72 A: pay attention pay attention
73 B: (to any of you) watching us
74 A: or we're not going to talk to you
75 B: yeah
76 A: e:h we'll see
77 what have we want?
78 do we want to say anything worthwhile?
79 probably no:t
80 but we did want to talk at you
81 and catch you up on some things
82 first of all
83 let's uh-mention a meet and greet

Closing

(34:14-37:49)

- 84 A: well I guess we're about exceeding our limit on e:h in-
 85 eh I started saying intelligent conversation
 86 I think we exceeded that eh the first thirty seconds but eh
 87 uhm, what else?
 88 anything else that they're dying to know?
 89 other than why you a bowie knife
 90 B: uh yeah
 91 A: wicked looking bowie knife
 92 I have a weakness for bowie knives
 93 almost bought one a cold steel at the *organisation* convention
 94 you can actually buy things there if they're not guns
 95 you know at the convention
 96 and they eh had eh
 97 there was one I was very close on
 98 it was a big bowie
 99 like I need another bowie knife but
 100 °I love em°
 101 B: ((sneezes))
 102 A: feel better *name*?
 103 B: I do feel better
 104 A: this real tv °isn't it°?
 105 well I guess we'll probably let 'em go uh
 106 we just wanted to kinda touch base with you
 107 and check- let you know we're both alive
 108 and eh:
 109 I guess we're doing fine
 110 and we're working on .. videos
 111 lot of rai:n
 112 but we've got lots of things in mind to do
 113 and we're working on some things
 114 ENJOYING it
 115 B: we don't have anything good coming though
 116 A: yeah don't look for anything good
 117 B: that's the only thing
 118 I know that's what you want to hear in this kind of situation
 119 but there really isn't anything
 120 A: that's right
 121 and one of the problems with doing anything good
 122 doing something well
 123 what happens .. you begin to expect it
 124 B: yeah exactly

- 125 A: if I start making sense in videos
 126 you'll come to EXPECT it
 127 a:nd so we have to make sure-
 128 for example
 129 we have a video on a shot gun coming up
 130 it's eh it's a short barreled shot gun
 131 you will see just to verify just to confirm
 132 I ain't too smart
 133 all through the video
 134 B: ((laughs))
 135 A: I called it a
 136 he didn't even catch it
 137 he could at least have flagged me or something
 138 or done something
 139 B: well how would I communicate that to you?
 140 A: all through the video I called it a sbr instead of an sbs
 141 you know for [short barrel shot gun]
 142 B: [it's easier]
 143 A: short barrel riffle
 144 I called it a short barrel riffle
 145 I did that six times-
 146 B: we'll see
 147 A: I didn't realize until I looked at the video
 148 B: seriously
 149 you shouldn't feel bad about that
 150 because I don't think it shouldn't even exist anyways
 151 right so-
 152 A: that's true
 153 that's right
 154 B: so really it doesn't even matter
 155 it's just a shot-
 156 A: like I said before
 157 there's positives and there's negatives to not editing your videos
 158 and you got to take the bad with the good
 159 you got to take the dumb with the smart
 160 °now wait a minute° there's not a lot of smart is there?
 161 there's not enough smart to overcome the dumb bu:t eh
 162 you just go to take the whole package so
 163 but uh we do really appreciate you guys watching
 164 and coming to see us
 165 () you didn't come to see us
 166 well you sorta did after you got to the convention
 167 to the meet and greet or eh
 168 hollering at us when you saw us

169 that's cool
170 eh we always enjoy meeting you
171 it's never a problem
172 don't ever think twice about saying hi
173 and uh that's uh
174 we get to do this because you guys are out there uh: uh
175 exercising your poor taste
176 so we get to do this
177 anything else *name*?
178 that's- they're dying to hear?
179 B: u::h can't think of anything
180 A: {points} *name* about to chop a little bit to get to-
181 B: uh: have we talked about or Myspace page yet?
182 A: Myspace
183 yeah we're going to start putting everything on Myspace
184 B: yeah
185 we're- Facebook is just too played out
186 Myspace-
187 A: well yeah
188 we're going to go back to doing nothing but revolvers and put them on
189 Myspace
190 B: yeah let's do that
191 A: ((laughs))
192 anyway.. we love you guys
193 glad you're out there watching
194 and uh .. you can see we will never go into comedy but uh
195 we will definitely keep making shooting videos
196 because.. as long as we do that life is pretty good

8. LASER (2:58)

Opening

(0:00-0:36)

1 [>hello everybody<]
 2 [{waves}]
 3 I am back today at *beauty salon* in Hermosa Beach
 4 and I am here for my SECOND laser hair removal treatment
 5 I'm really excited
 6 I'm actually already seeing results
 7 which is awesome and scary
 8 because my hair started growing back in PATCHY
 9 which is super weird but also super exciting
 10 because it means its working
 11 and I'm really excited
 12 so the last video I posted with you guys- or for you guys
 13 I got so many questions
 14 so this video I am going to tell you how to <prepare>
 15 if you are undergoing laser hair treatment
 16 so:

Closing

(2:20-2:58)

17 and that is it
 18 that's all you need
 19 to prepare for your laser treatments
 20 so yeah
 21 >I'm really excited<
 22 >today's going to be fun<
 23 I can't wait for more of my hair to be gone FOREVER
 24 {footage of treatment}
 25 {endscreen: "Coming Up!"
 26 "Click for last week!" with thumbnails
 27 subscribe button }

9. WEEKLY(11:34)

Opening

(0:00-0:54)

- 1 {"WEEKLY VLOG | *username*"}
- 2 {montage of footage from the video}
- 3 {"DAY ONE"}
- 4 good morning
- 5 wow the light's super bright
- 6 what if I back up
- 7 every:body welcome to my weekly vlog
- 8 and I am late right now
- 9 so: I'm just going to vlog
- 10 I guess the first day or I guess the first half of the first day
- 11 on my *phone*
- 12 {footage of people eating lunch}

Closing

(11:26 -11:34)

- 13 {footage of friends talking}
- 14 don't take pictures of m-
- 15 {"THE END. (new stuff coming soon)"}

10. BACK PORCH (3:01)

Opening

(0:00-1:19)

1 hey guys
 2 welcome to the vlog:
 3 so weird it's another sunny day
 4 it's almost like it's the same day that I shot this yesterday
 5 wei::rd
 6 no it definitely is
 7 as you guys know
 8 I shoot a day in advance
 9 and I am currently in Washington for ah::
 10 kinda like a practice pre-game show for *event*
 11 I'm very excited about it
 12 and uhm:
 13 hopefully it's this nice where I am right now
 14 you could PROBABLY know if you really wanted to
 15 if you went on my Snapchat or my Twitter
 16 cause I'm going to be doing all kinds of social media stuff
 17 uhm:
 18 I try to remind you guys of that
 19 if you ever want to see what's going on up to date
 20 like literally up to the minute
 21 always go on my social media
 22 uh Facebook isn't always reliable
 23 although I definitely recommend that you [“like my page”]
 24 [{moves face closer to camera}]
 25 but uhm ... yeah
 26 always go on my Twitter and my Snapchat
 27 cause those are ALWAYS up to the minute
 28 u::h yeah
 29 and then there's this new Periscope thing
 30 I don't know how I feel about that
 31 how do you guys like that.. the whole livestreaming thing?
 32 I mean, I like the idea of it
 33 I don't know
 34 I tried it the other day
 35 except I just didn't have a good internet connection so
 36 yeah a lot of you were like “hey it's crappy it's jumpy”
 37 I'm like “there's nothing I can DO about i:t”
 38 so ((laughs))
 39 that's exactly the way I talk to you guys sometimes

40 uhm: I'm loving [the raccoon eyes] now
 41 [gestures at face]]
 42 this is GREAT
 43 this is a good look for me
 44 "yes yes"
 45 so I'm out on my patio right now

Closing

(2:20-3:01)

46 so very excited for that a::nd
 47 that's about it guys
 48 that's really all I have to tell you about today
 49 I got a lot of work to do
 50 I've got a lot of uh packing to do
 51 and uhm vlogs
 52 starting tomorrow for the next five days should be super interesting
 53 so I apologize if yesterday and today weren't you know .. super exciting
 54 other than the weather
 55 that's kind of exciting
 56 but I-
 57 the next five days are I promise are going to be su:per cool
 58 there's going to be lots of stuff
 59 and I'm really hoping that I get to meet *artists*
 60 and doing- do some interviews
 61 I think that'd be super cool
 62 so I hope you guys have a great day
 63 and I will see you tomorrow with super cool travelly vlo:g
 64 [peace]
 65 [{makes the peace sign}]
 66 [ha
 67 yeah
 68 yeah?
 69 yeah
 70 eh]
 71 [{puts face close to camera and pulls faces}]

11. POST OP (17:32)

Opening

(0:00-0:29)

- 1 hey guys
- 2 good morning
- 3 [day two] of post-op
- 4 [{puts up two fingers}]
- 5 I- ((laughs))
- 6 I thought I was just filming this for like five minutes
- 7 I was just blabbering to you guys
- 8 ((laughs))
- 9 it wasn't recording
- 10 °so anno:yed°
- 11 but eh anyway
- 12 I just woke up
- 13 it is around nine or nine thirty
- 14 “hair be looking crazy”
- 15 “I be looking crazy”
- 16 *name* still looks at me sometimes and just laughs
- 17 cause I look insane
- 18 °but it's fine°
- 19 I know I look crazy but uhm
- 20 so

Closing

(17:10-17:32)

- 21 but uh yeah
- 22 it's weird like
- 23 [you can kinda see my jaw now
- 24 there's .. mostly nothing under there]
- 25 [{gestures at jaw}]
- 26 I'm like
- 27 I'm so in shock
- 28 I'm very excited
- 29 the results are awesome so far
- 30 uh so I'm just going to put that back on and go to sleep
- 31 and I'll check back in tomorrow
- 32 good night
- 33 {waves}

12. CREPES (9:36)

Opening

(0:00-0:38)

- 1 *dog* what you doing down there?
- 2 “I’m just chilling”
- 3 “hi (*name*)”
- 4 {“Friday <3”}
- 5 {footage of filming}
- 6 so I just finished filming
- 7 and I haven’t filmed anything
- 8 in over a week now
- 9 I’m pretty sure it’s been ... it’s just been ages since I last filmed
- 10 we had the bank holiday weekend in the UK
- 11 which means you basically get four days off
- 12 and I ended up giving myself SIX
- 13 because I just haven’t had any time off in a really really long time
- 14 and I still kind of worked
- 15 a little bit
- 16 but it was just really nice not to be: on camera
- 17 I spend a lot of time make-up free
- 18 which was GREAT

Closing

(9:18-9:36)

- 19 {footage of user getting ready for bed}
- 20 {waves at camera}
- 21 {blocks camera with hand}
- 22 {endscreen: “THANKS FOR WATCHING!”}
- 23 “PREVIOUSLY” with video link and thumbnail
- 24 social media links}

13. HAIRCUT (24:22)

Opening

(0:00-0:26)

1 {"APRIL 9TH 2015
 2 BACK TO WHERE IT ALL STARTED"}
 3 he::y guys
 4 so I am back with another vlog
 5 [you're like crooked .. sorry]
 6 [{moves the camera}]
 7 uh so yeah
 8 I'm sorry if it's like
 9 going in and out of focus
 10 cause it's like really dark in here >right now<
 11 but uhm:
 12 yah I'm back with another vlog
 13 I figured I would go ahead and vlog
 14 uhm::
 15 this weekend
 16 because you guys seem to like my vlogs
 17 so why not do (them)
 18 not really doing anything
 19 uhm

Closing

(23:40 -24:22)

20 basically that's everything that I got
 21 and I'm going to end the vlog here because my week is over
 22 it's time to go back to my apartment
 23 and back to reality
 24 "am I right?"
 25 so: yeah
 26 uhm I really hope you guys enjoyed this vlog
 27 I know it wasn't too interesting but
 28 you guys really seem to like my vlogs
 29 so if you did enjoy it
 30 please give it a huge huge thumbs up
 31 I would really and greatly appreciate it
 32 but until then I will see you guys very soon in my next video
 33 >I love you guys so much<
 34 >thanks for watching<
 35 bye

- 36 {waves}
- 37 {blows kisses at camera}
- 38 [“say bye: to the camera”
- 39 “say bye:”
- 40 “say bye: friends”
- 41 “say >bye bye< friends bye friends”]
- 42 [{while filming dog}]
- 43 {endscreen: subscribe button
- 44 “Previous Video” with thumbnail
- 45 social media links }

14. BEGINNINGS (41:25)

Opening

(0:00-0:58)

- 1 {waves}
- 2 happy Monday everybody
- 3 I hope you're having a great day
- 4 around here I uh- I woke up about nine
- 5 and I stayed up late
- 6 and ((sighs))
- 7 I stayed up late watching *tv show* and was pretty (yawnry)
- 8 but my husband had watched it
- 9 and it was like in the lineup kind of thing on-
- 10 recently watched
- 11 thi- uh shows
- 12 and I watched it
- 13 and I just laughed and cackled all the way up till five am
- 14 and then I fell asleep for about four hours
- 15 and .. right now it's about ten thirty am
- 16 I am dressed
- 17 I have one of my new shirts on
- 18 I had that little sweater and just some jeans
- 19 and *shoe brand*
- 20 so that's what's >you know< going on with me
- 21 I'm going to go return those shorts
- 22 uhm:: and then I'm going to ((clicks tongue))
- 23 what else
- 24 uhm I'm going to uhm
- 25 {looks into the camera puzzled}
- 26 clean my house
- 27 yeah

Closing

(40:38-41:25)

- 28 uhm but uhm
- 29 yeah it's just been a rainy day
- 30 nonstop
- 31 it is still like wet and rainy and just yeah
- 32 just nasty out
- 33 so we are staying in
- 34 staying warm
- 35 staying dry

36 a:nd I hope you guys enjoyed watching
37 if you did
38 >please give me a thumbs up
39 don't forget if you're watching on YouTube
40 you can click on my name
41 get subscribed
42 if you're new here
43 and you won't miss any new videos
44 you'll be updated when videos are posted<
45 which are basically everyday
46 I try to get them live usually around midnight
47 it doesn't always happen but I try
48 so if you're a night owl like I am
49 you can tune in and maybe get a-
50 you know a first look at some of the videos
51 uhm I feel like I'm forgetting something
52 but I don't know
53 anyway
54 I will see you guys soon
55 thanks again for watching
56 [bye]
57 [{waves}]

15. T-SHIRT (5:44)

Opening

(0:00-0:15)

- 1 {footage, shot on a phone of user turning into a power ranger}
- 2 {animated graphic of username (username includes the word ‘vlogs')}
- 3 ((sighs))
- 4 I completely lost my tan

Closing

(4:54-5:44)

- 5 as promised
- 6 I'm going to be doing a t-shirt give away
- 7 every week on my vlogs for those who don't live in my area
- 8 because I have been doing t-shirt hunts
- 9 but it's not fair to those that don't live in my area
- 10 but obviously this applies to everyone
- 11 because .. I don't know where you guys are from
- 12 so the question for the giveaway is::
- 13 what do you find is the most attractive body part
- 14 in the opposite sex?
- 15 and I'm always curious to know this
- 16 when I meet new people
- 17 meet new girls
- 18 and their answers always change
- 19 I would like to know what your preference is
- 20 >tell me in the comments below<
- 21 also don't forget to finger slam the like button
- 22 if you guys want to see more vlogs
- 23 *fanbase* on three
- 24 >here we go
- 25 let's do it<
- 26 [put your hands in]
- 27 [{moves hand closer to camera}]
- 28 >one two three
- 29 one two peace<
- 30 {screen goes black}
- 31 {"Subscribe for more Vlogs"}

16. SISTERS (5:25)

Opening

(0:00-0:31)

1 so: I am on my way to have dinner with the fa:mily
 2 with *name* and *name*, my mom and daddy, my uncle and everyone
 3 so this is going to be quite fun and exciting
 4 you guys get to finally see my sisters again
 5 so .. uh yeah
 6 we'll see them pretty soon
 7 we're going to go have sushi
 8 yum:
 9 [NO]
 10 [{shakes head}]
 11 I don't eat fish
 12 so I'm just going to order like beef teriyaki
 13 and like yosa
 14 and like oyster muriyaki and stuff
 15 so yeah
 16 {switches camera so viewers can see outside of the car window}
 17 and it is currently raining right now
 18 which is not a surprise here in RAINCOU::VER

Closing

(4:23-5:25)

19 so that is <all> for my vlog
 20 thanks so much for watching
 21 hope you guys enjoyed it
 22 bu:t that clip of us singing together
 23 obviously I cannot sing
 24 that was just for fun
 25 but those two sisters have so much talent
 26 and I just enjoy sitting there listening to them
 27 so I will end this video
 28 with of them both singing the same song
 29 it's so amazing
 30 you guys need to listen to this
 31 and for more information on (their) social media
 32 please check out [my description box below]
 33 [{points down}]
 34 I will link their YouTube channels
 35 and their Facebook for you guys to check out

- 36 and reach out to them
- 37 they're awesome
- 38 I'll see you guys later
- 39 bye
- 40 {waves}
- 41 {blows kisses}

17. BACKFLIP (18:58)

Opening

(0:00-0:22)

- 1 {animated graphic of channel name and which vlogger is vlogging}
- 2 [{puts down camera}
- 3 ey what's up bitch
- 4 what's up bitch]
- 5 [{social media links on screen}]
- 6 what going on man
- 7 you all wondering
- 8 ma::n .. where the boy at?
- 9 bitches' house
- 10 man that's where I been at
- 11 man bitches' house
- 12 going down now
- 13 about to head over and start shooting
- 14 for this week
- 15 you know what I'm saying
- 16 another *rapper* joint

Closing

(18:48-18:58)

- 17 [I feel like shit right now.]
- 18 [{social media links on screen}]
- 19 I think I'm not worthy
- 20 I'm going to go lay on the floor somewhere
- 21 {animated graphic of channel name and which vlogger is vlogging}

18. MEAL PLAN (5:52)

Opening

(0:00-1:15)

1 {image from sponsor}
 2 {image from another sponsor with promo code}
 3 [hey what's up guys
 4 *name* here
 5 so I was just prepping my meals ..]
 6 [{video title on screen}]
 7 for uh like .. I guess just today for now
 8 but uhm:
 9 I realize that I've made some changes to my diet
 10 like .. I guess since we last talked
 11 since we last made a diet video
 12 I've gone through a few different phases
 13 in terms of what exactly I'm eating
 14 but if you know anything about me
 15 if you've been watching my videos
 16 you know I'm not a real creative eater
 17 in terms of uh .. I'm really okay with eating the exact same thing
 18 pretty much every day
 19 and I've made a video like this before
 20 uhm but it's kind of important for you guys to know
 21 especially if you're just getting started
 22 how important meal planning is
 23 meal PREP in particular is
 24 just because it makes it really easy if you make all your meals for the day
 25 beforehand
 26 it really takes a lot of this sort of like
 27 ah what do I want to eat today
 28 out of the equation
 29 and it takes the oh I don't really feel like making my my good food
 30 so I'm just going to make something quick and easy
 31 but that might not be as helpful to you
 32 in terms of your fitness goals so
 33 what I'm working on right now
 34 is uh .. basically it's-
 35 once again it's a little messy
 36 but I just decided I wanted to be like
 37 "hey *name*
 38 come help me record a" a meal prep video so
 39 what I am eating right now

Closing

(5:20-5:52)

40 >aside from that
41 I wanted to show you my meal prep<
42 that I'm on right now
43 I'm liking these meals
44 they're making me feel good
45 hopefully help me get a little bit lean now.
46 but uh .. we're working on it
47 slowly but surely
48 right now .. just for a progress update.
49 I'm weighing about one ninety six
50 at the gym so [we're doing good]
51 [{{thumbs up}]
52 >but anyway guys want to share this with you<
53 hopefully you enjoyed it
54 [good luck] on your fitness journey
55 [{{thumbs up}]
56 and keep you posted
57 thanks for watching guys
58 see you next time
59 PEACE
60 {"Thanks for watching! :D"}
61 {image from sponsor}

19. HIJACK (11:04)

Opening

(0:00-0:20)

- 1 {animated graphic of username}
- 2 A: my name is *name*
- 3 B: and I'm *name*
- 4 A: we're from the Netherlands
- 5 B: we're currently at the Great Ocean Road in Australia
- 6 A: you're watching=
- 7 B: =*username*
- 8 {both move fists to the screen}
- 9 A: boo:m
- 10 B: boo:m
- 11 {edit to user}
- 12 good morning guys
- 13 it is a beautiful .. day in Cape Town
- 14 and uh we've come down to get some .. breakfast

Closing

(10:24-11:04)

- 15 I'm going to sleep-
- 16 have a GOOD night sleep
- 17 ready for ... uhm more planning .. and scheming tomorrow
- 18 and tomorrow night we are having:
- 19 is it tomorrow night?
- 20 yeah we're having a .. a eh big meal with *name* and *name*
- 21 around at *name's* house
- 22 °so that should be good°
- 23 <alright>
- 24 [peace out]
- 25 [{makes peace sign}]
- 26 enjoy life and live the adventure
- 27 [boo:m]
- 28 [{moves fists to the screen}]
- 29 {endscreen: username
- 30 subscribe button
- 31 "LAST VIDEO" with thumbnail
- 32 social media links}

20. THEMEPARK (16:06)

Opening

(0:00-0:14)

1 good morning people of the world
 2 sorry about my voice
 3 it's six am in the morning
 4 bleh
 5 anyway: .. it's my first ever vlog
 6 and I am going to *themepark* so::
 7 come join me

Closing

(15:26-16:06)

8 A: alright this is it
 9 it's time to say good bye to a good friend of mine
 10 very very good friend of mine
 11 ((sniffs))
 12 "I'm actually kind of sad really"
 13 B: "it's going to be okay"
 14 A: actually if you guys really wanna know
 15 [that garage] is where I shot
 16 [{{points}}]
 17 *series*
 18 his house his garage
 19 and maybe one of these days I'll shoot something else in there
 20 we'll see
 21 alright say goodbye to *name*
 22 B: have a good night
 23 A: [alright love you brother]
 24 [{{goes in for a hug}}]
 25 B: [love you man]
 26 [{{hugs}}]
 27 A: see ya
 28 B: see ya next time bro
 29 A: "I'm getting sad"
 30 B: don't do it
 31 next time
 32 A: {at camera} alright
 33 {waves}
 34 B: {makes peace sign}
 35 {"THANKS FOR WATCHING EVERYONE!!"}

21. NEW HOUSE (16:34)

Opening

(0:00-1:09)

- 1 {footage from previous vlog}
- 2 {"LAST TIME ON VEGAS VLOG PART 1..."}
- 3 {"THE NEXT DAY..."}
- 4 {footage of hotel}
- 5 hey you guys
- 6 so it has been an ADVENTURE getting here
- 7 I just look so raggedy
- 8 I cannot wait to shower and get dressed
- 9 and do my make up
- 10 and go out for the night
- 11 it's just been like so much doing my video:s
- 12 and moving:
- 13 out of state
- 14 relocating
- 15 it's just been a ton of work
- 16 so that's where we are right now

Closing

(16:20-16:34)

- 17 {footage of food being served}
- 18 {"STAY TUNED FOR PART 3!"}
- 19 {"CLICK NOW TO SUBSCRIBE!!!"}

22. FESTIVAL (8:37)

Opening

(0:00-1:22)

- 1 {graphic of username}
- 2 {"IN TODAYS VLOG..."}
- 3 {"OKAY ... BACK TO THE START"}
- 4 {footage of vlogger walking around}
- 5 [day three *festival*]
- 6 [{holds up three fingers}]
- 7 we are he:re
- 8 it is ten times more crowded than it was ... yesterday
- 9 but it's all good
- 10 it's way hotter than it was yesterday
- 11 but it's all good
- 12 and uh ... yeah man
- 13 I mean it's: ... gonna be dope
- 14 I don't know what to tell you guys
- 15 because it's- I'm show you guys around
- 16 but it's the same thing I showed you-
- 17 oh the butterfly
- 18 that's what I'm going to show 'em

Closing

(8:05-8:37)

- 19 honestly I don't know what to say
- 20 that was -it was worth every penny of coming to *festival* °so°
- 21 thank you *name*
- 22 thank you *name* for coming with me
- 23 and thank you guys for watching
- 24 [>WOH<]
- 25 [{spins around}]
- 26 we going to leave here in an hour though
- 27 I don't know where any of my friends are
- 28 like I don't know where my wows are right now
- 29 {"CLICK HERE TO WATCH THE LAST DAILY VLOG" with thumbnail}
- 30 { endscreen:
- 31 "JOIN THE USERNAME HERE TO SUBSCRIBE"
- 32 {"CLICK HERE TO WATCH MY PRANKS AND SKITS" with thumbnail}

23. BUSINESS TRIP (19:09)

Opening

(0:00-0:39)

- 1 A: [is the red dot on?
 2 B: it is on
 3 A: we're going to Hong Kong
 4 so it is six AM
 5 it is Friday morning: ..]
 6 [{"video title"}]
 7 april tenth
 8 I am with the hubby [in the back seat of a cab]=
 9 B: [{waves}]
 10 A: =and we're ((laughs)) heading to the airport
 11 we have a connection in Toronto
 12 so we'll be in Pearson for I think an hour
 13 and then we're connecting direct from Toronto to Hong Kong
 14 [we're so excited=]
 15 B: [{thumbs up}]
 16 A: =>yay<
 17 so we don't land until Satur:day one pm
 18 uhm because of the time difference
 19 and the travel distance and everything
 20 but we will be vlogging while we travel
 21 we might actually have a whole vlog of travel
 22 since we're on the PLANE for so long

Closing

(18:56-19:09)

- 23 A: can you actually try some just to make sure it's not peanut oil?
 24 B: how would I know the difference?
 25 A: you can taste peanut oil
 26 B: (pena) soil?
 27 {"THANKS FOR WATCHING!
 28 MORE HK VLOGS IN A FEW DAYS."}

24. SHOW (5:11)

Opening

(0:00-0:14)

- 1 what's up guys
- 2 it is day two
- 3 we are here at Sidney airport about to fly out to our Brisbane show
- 4 we're going to *theme park* later tonight
- 5 just do some rides and have some fun before our show tomorrow
- 6 so it's really really exciting
- 7 and I want you guys to follow me through the airport
- 8 and (see) what we get up to

Closing

(05:08-5:11)

- 9 {fade out
- 10 "TO BE CONTINUED"}

25. SHOPPING (10:01)

Opening

(0:00-0:34)

- 1 good morning everyone
- 2 I just noticed *dog* back there
- 3 “oh my god not this again”
- 4 ((laughs))
- 5 uhm he’s on the blanket
- 6 chilling
- 7 so I’m going to make some breakfast
- 8 I’m just going to make an egg and toast
- 9 a typical *username* style breakfast
- 10 “ooh this light is like spotlight”
- 11 and today my mom and I are going shopping
- 12 we’re going to *mall*
- 13 can I get a “whoop whoop”?
- 14 it’s like a bigger mall and they have places like *shops*
- 15 that sorta thing
- 16 so I think my mom and I just going to have a little shopping session
- 17 which should be really fun
- 18 uhm:: what else can I say?

Closing

(9:30-10:01)

- 19 watch a movie or something
- 20 so I’m going [to wrap up] today’s video
- 21 [{{makes circle with finger}]
- 22 I hope you liked coming along
- 23 I hope you’re loving the Canada vlogs
- 24 and I will see you soon
- 25 [by the way]
- 26 [{{points at zit}]
- 27 [this is seriously]
- 28 [{{shakes head}]
- 29 ((sighs))
- 30 yeah
- 31 that’s all I have to say about that
- 32 so I am going to [wrap it up] for real
- 33 [{{makes circle with finger}]
- 34 I’ll see ya in the next one

- 35 [>bye<]
- 36 [{waves}]
- 37 {endscreen: “SUBSCRIBE!”
- 38 “OUR LAST VIDEO” with thumbnail}

26. HOT DOGS (8:34)

Opening

(0:00-0:12)

- 1 alright guys
- 2 so we are .. waking up this morning to this contraption
- 3 we used it yesterday
- 4 and we wanted to show you guys today cause it's SUPER cool
- 5 it's like this science experiment to make coffee
- 6 Brazilian coffee

Closing

(7:34-8:34)

- 7 {footage of concert}
- 8 A: and with that we say good night
- 9 good guy-
- 10 good guys
- 11 wow I am tired
- 12 it's been a really-
- 13 B: good guys
- 14 A: good guys
- 15 long day
- 16 sorry I didn't include more of the concert
- 17 I'm worry about copyright so
- 18 they were very cool
- 19 they we:re-
- 20 if you guys you know-
- 21 B: yeah check 'em out
- 22 A: are into rock indie jazz
- 23 B: I wouldn't say indie but
- 24 A: it's a little indie ri-
- 25 B: it's like rock boozy
- 26 A: yeah rock boozy
- 27 B: awesome though
- 28 A: very cool
- 29 B: so really
- 30 A: check 'em out
- 31 B: °check 'em out°
- 32 A: but yeah guys
- 33 last day in San Francisco
- 34 tomorrow's going to be a lo:ng driving day again
- 35 uh through

36 B: we're going to a couple of places in California
37 and then we're going to end up in Vegas
38 A: end up in Vegas
39 "tomorrow night's in Vegas baby"
40 get to see those lights
41 B: yep
42 A: and yeah .. get a last chance to .. back Patreon for Vegas
43 if you want some .. postcards from Vegas
44 we send out the San Francisco one's already
45 and yeah
46 it's been a good day
47 hope you guys enjoyed the-
48 if you guys are keeping up with these videos
49 if you are smack the like button
50 see if we can get three hundred likes on this video
51 B: plea::se
52 A: kiss 'em kiss 'em kiss 'em
53 B: {kisses screen}

27. CONCERT (21:21)

Opening

(0:00-0:22)

- 1 {animated graphic of username}
 2 B: "coffee:"
 3 ()
 4 another rainy cloudy day
 5 but
 6 got my pour over coffee
 7 this is a medium roast
 8 *name* prefers dark roast
 9 but I'm going to give it a whirl anyways
 10 {edit: switch to other vlogger in other room}
 11 A: good morning::
 12 I'm so excited for today
 13 because I'm gonna go see *singer*

Closing

(20:09-21:21)

- 14 {endscreen: footage of children eating
 15 "Subscribe to "*username*""
 16 "Hit the Thumbs Up"
 17 "Comment... We Read Them"
 18 "Thank You so much for your LOVE!"
 19 "Yesterday's Vlog" with thumbnail}

28. BOOB JOB (22:36)

Opening

(0:00-0:34)

- 1 hey guys
- 2 so today I'm going to be talking about "me"
- 3 and what's going to happen soon [with me]
- 4 [points thumbs at herself]]
- 5 okay so
- 6 let me just say this
- 7 my make up
- 8 oh my god my make looks like so: bad
- 9 my make up looks so bad
- 10 I just threw on some concealer
- 11 I honestly didn't feel like
- 12 doing my make up today
- 13 I just threw on some concealer
- 14 uhm
- 15 I just threw on some concealer
- 16 and put some eyelashes on and some lip gloss
- 17 because I had to make this video
- 18 >and I just wanted to look presentable<

Closing

(22:10-22:36)

- 19 so that's basically all the questions that I have to answer right now
- 20 for my next vlog I will be answering more questions
- 21 like my pain
- 22 how the pain feels
- 23 uhm .. am I nervous and my stuff like that
- 24 I'll be vlogging my journey
- 25 so I'll be vlogging my way to the plastic surgery- center
- 26 and vlogging after I get out of surgery and
- 27 stuff like that
- 28 like I'll be vlogging everything
- 29 so stay tuned for this
- 30 and I will see you guys soon
- 31 {waves}
- 32 {blows kisses}

29. MUA (17:04)

Opening

(0:00-0:57)

- 1 hi guys
 2 so we're at the airport
 3 uhm... but our flight doesn't leave until like another hour
 4 uh cause we got here early
 5 we just got some *shop*
 6 *name* and I
 7 we both got green tea
 8 I got cherry blossom green tea
 9 and *name* got Moroccan mint green tea
 10 mine is not sweet
 11 it's good
 12 but it's NOT sweet at all
 13 {drinks}
 14 I just taste cherry
 15 it's not sweet
 16 but I don't need no sugar like you said
 17 because we have- we're going to split this muffin
 18 cause it's kinda big
 19 but uhm here
 20 our gate is actually like [all the way over there]
 21 [{moves camera}]
 22 yeah super excited to go back to New York
 23 uhm it's supposed to rain tonight
 24 I hope it doesn't
 25 cause we're supposed to be going out to dinner with *name*
 26 uhm .. today's Friday by the way
 27 I don't know I mentioned that
 28 and tomorrow is *convention*
 29 uhm and then tomorrow night we're going to the *brand* party
 30 like we did last year
 31 uhm so yeah
 32 see you guys when we land in New York
 33 {"video title" over footage of clouds from an airplane}

Closing

(16:42-17:04)

- 34 {photos taken on the trip}
 35 {footage of plane taking off}

- 36 “WE LOVE YOU GUYS!!! XOXO *username*”
- 37 “THANKS FOR WATCHING”}

30. GYM (07:57)

Opening

(0:00-1:04)

1 {animated graphic of username}
2 good morning guys
3 it's April eight
4 just left the post office
5 and we're finally back into vlogs here because
6 there's been a lot of issues with the gym that had to get fixed
7 NOTHING film worthy
8 just believe me with that guys
9 NOTHING film worthy
10 but today what's happening
11 the giant *company* logo is going up on the wall
12 got a group of people
13 going in
14 that are going to be lifting and helping us finish the flooring issues
15 before we open next week
16 which for you guys
17 I'm thinking you're going to see this video Monday or Tuesday
18 the week that you guys are watching this
19 the gym is actually open for free
20 and the reason why we are doing that is
21 [we want to get feedback from you guys
22 so even if you don't live super close
23 if you just want to come in
24 say hi
25 won't cost you a thing
26 eh just going to ask you a couple questions
27 but come see what we're about
28 information is down below for that]
29 [{address in screen}]
30 but we're prepping for that currently
31 you guys are going to see us prepping for that
32 kinda getting a lifting session in
33 and finishing up the flooring today
34 so I'm about to go ahead and do that

Closing

(6:31-7:57)

35 but to wrap up this commentary for you guys

36 this is the last
37 kind of behind the scenes video that you're going to see of the gym
38 everything from now on is going to be the gym in operation
39 which is freaking blows my mind
40 thank you guys so much for the support
41 I hope you enjoyed the video
42 I have a couple more live clips for you at the end of this
43 *website* for macro coaching AND apparel
44 and I'll see you guys in the next video
45 {footage with Instagram handle on screen}
46 {"*WEBSITE* Lifting Apparel Nutrition Coaching}
47 {company logo}