Popularity of Brand Posts on Sina Weibo: A Correlation Analysis of the Influential Factors on Tuborg’s Brand Community

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Abstract:
Social media continues to serve as vehicles for fostering relationships with customers. One specific way to implement this is to create and operate brand fan communities on social networking sites. Brands can place posts (including videos, messages, quizzes, information, and other material) in these brand communities. By customer’s reposting or commenting on the posts, it subsequently reflects the brand post popularity. In order to investigate the possible drivers for brand post popularity in the Chinese social media context, this thesis selects Tuborg’s Green Fest as the case, its official account on Weibo as the platform, and analyzes the correlation between six driven factors and brand post popularity pairwise.

Results show that interactivity is the most important factor for popularity; a higher level of interactivity would help boost popularity. Followed by entertaining content and vividness are also two factors that positively related to brand post popularity. Moreover, the post theme of Fans interaction is most popular with fans, while the theme of Green Fest information would have negative impact on post popularity. Nevertheless, informational content is not welcome by the fans either, which may have a negative influence on popularity. Managers of brands that operate brand fan communities can be guided by this research with regards to deciding which characteristics or content to place in their brand posts.

Keywords: Social media; Social networking sites; Marketing communications; Relationship marketing; China, Tuborg, Green Fest, Weibo

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1. Introduction

Social Media (SM) has fundamentally changed the way we interact on the internet (Efthymios, 2014). A decade ago internet users were mostly engaged in one-way activities; today, social media has shaped the web into a highly interactive community (Tracy and Michael, 2013, 23). By allowing people to easily create and share their own content and get live responses from others, social media has became the perfect intermediary for conversations (ibid., 27). The success of social media is evidenced by its sheer scale: Facebook alone has more than 1.18 billion monthly users (Facebook Annual Report, 2015), comprising nearly a fifth of the world population. By taking advantage of the great user base on SM, brands have built up and maintained their own brand communities to deliver information and communicate with customers, which has already hinted its significance to marketing (Efthymios, 2014).

Social Media also has a vibrant presence in China. “In China, internet usage has expanded more rapidly in the last 10 years than anywhere else in the world.” (Meadows and Danny, 2011, 66) According to data from 2015, there were more than 630 million Chinese internet users, 91% of whom were connected to a social media site during the last half year (CNNIC, 2015). Moreover, studies reveal that this user group presents a distinctive age characteristic: 56 percent of them are aged 19-39, an age group with traditionally strong purchasing power (CNNIC, 2015).

Social Media has become an effective customer-relationship fostering tool for companies (SAS HBR, 2010). Companies can inform consumers of their latest news, and customers can respond by liking and commenting under the posts. Through such interactions, consumers become “fans” of the company, the company’s social media account becomes an effectual “fan community” (McAlexander, Schouten, and Koenig, 2002; Muñiz and O'Guinn, 2001; de Vries, Gensler and Leeflang, 2012). Hosting a
fan community yields great benefits: it increases consumers’ commitment and brand loyalty in the long term (Kuo and Feng, 2013). Moreover, “brand fans tend to generate more positive word-of-mouth comments, while they are more emotionally attached to the brand and purchase more compared with the non-brand fans” (de Vries, Gensler and Leeflang 2012, 84).

Preliminary research has been conducted to investigate the success of marketing activities on Social Media (Berthon et al., 2012; Ashley, C., and Tuten, T., 2015; Scott D M., 2015) but little is known about the factors that may influence the popularity of the brand posts what makes a company’s or a brand’s posts popular (Ryan and Zabin, 2010; Shankar and Batra, 2009; de Vries, Gensler and Leeflang, 2012; Amir Hassan Zadeh and Ramesh Sharda, 2014), particularly in the Chinese context. In addition, management-oriented studies about brand post popularity (definition of “brand post popularity” can refer to section 3.1) often lack an explicit theoretical foundation and formal testing methods for proposed popularity-raising strategies (de Vries, Gensler and Leeflang, 2012). In seeking to address this research gap, the empirical investigation in this thesis is constructed according to de Vries’ conceptual model of brand post popularity and is based on a quantitative method—Pearson Correlation test (will be further introduced in section 4.3). Apart from that, Chinese Social Media has its unique landscape compared with Western countries. For instance, the “The National Firewall” has been constructed to block foreign websites, unbalanced development in urban and rural spaces, and different type of user behaviors in different tiers of cities (will be further defied in section 2.2). These characteristics of Chinese Social Media landscape will be further presented in section 2.2. In the end of this thesis, a Western study conducted by de Vries, et al. (2012) will also be employed to compare with this thesis’s findings to further revel the difference between the Chinese and Western Social Media landscapes.

The target brand in this thesis is Tuborg. Tuborg is a subsidiary brand of Carlsberg, a Danish beer manufacturer and the fifth largest in the world. According to the
Carlsberg Group Annual Report (2015), Tuborg mostly targets young generations in China. Tuborg holds Green Fest Music festival; a musical celebration and sales event held annually in China. Green Fest is a marketing event which helps to boost Carlsberg’s music culture, as well as to create the fun, modern and international brand image among Chinese young people, particularly those from second or third tier cities that lie in the western or middle area of China. Tuborg’s case provides an appropriate example that can reflect the uniqueness of the Chinese Social Media context in targeting the younger generations. Because young people make up the largest user demographic in Tuborg’s case, and additionally, Tuborg’s marketing particularly focuses on second or third tier cities—can reveal the different user behaviors of using social media in the less-developed area. Furthermore, Tuborg is an example of international brand that employs Social Media tools to perform online marketing activities in China.

To accomplish those goals, the aim of the study is to investigate and discuss which factors drive brand post popularity on a Chinese Social Media site in the group of young people from second or third tier cities in China. Starting from a conceptual model proposed by de Vries, Gensler and Leeflang (2012), this thesis discusses the key concept of brand post popularity and selects possible factors that can be used for correlation test by reviewing the existing literature and analyzing an interview of Tuborg’s social media manger. After mapping out these factors into a theoretical model, the concept of brand post popularity is operationalized, so it can be used in an empirical study. By analyzing the result of Pearson Correlation test, we can see if those factors have any relationship with post popularity or not, and if so, what kind of correlation it is (e.g., how significant; positive or negative)?

To provide a structure of the thesis and the study process to readers, the thesis outline is presented as below. This thesis is divided into seven chapters. Here is a brief summary of each chapter:
Chapter 1 is a brief introduction of the concepts related to social media marketing and the Chinese Social Media landscape, and outlining the research motivation and aim, and the research question.

Chapter 2 provides background knowledge of social media marketing focusing on both the world and China, and presents further information on Weibo and Tuborg’s Weibo account and Green Fest project.

Chapter 3 introduces a conceptual framework of popularity of brand posts and articulates every associative factor; followed by a modified version which will guide this thesis’ empirical study on Tuborg.

Chapter 4 deals with the overall study design and data collection method.

Chapter 5 presents the analysis and results of the data.

Chapter 6 concludes the empirical findings and provides some practical implications for brand community marketing.

Chapter 7 further analyzes of the data by comparing the correlation test results of different factors and compare the different results of factors that influence brand post popularity in two different Social Media context—Western and Chinese.
2. Background

Creating and managing brand communities to foster and strengthen customer-relationship is an important feature of Social Media Marketing. Before going into brand community marketing specifically, this section will first provide background knowledge of social media marketing in the world and China particularly. Then it will introduce the history and some basic features of the most popular Chinese microblogging platform—Sina Weibo. Following is the status of Tuborg’s brand community and a description of its Green Fest Project, the target activity for this research. The last part of this section will show how this thesis’ research aim is motivated by background knowledge.

2.1 Social Media Marketing

Social Media is now proving to be a completely new land for brand marketing, since consumers can play a more active role, whilst marketers and brands can also become a type of social currency (Chi, 2011). As suggested by Mulhern (2009), more stress should be put on connecting consumers with brands than getting the message out. That is because, in his opinion, “media” refers to the expansion of consumer understanding rather than message execution in marketing communication. Similarly, Sheehan and Morrison (2009) also advocate using social media to enhance consumer participation and fully utilization of user-generated content. Hence, social media marketing can provide a connection between brands and users which offers an individual channel and currency for the user-centered networking and interaction (Chi, 2011). Furthermore, social media marketing can help maintain the relationship between customers and brands, and foster long-term brand loyalty (Mancini and Carbone, 2014).

Creating brand communities on a social network site is a typical method of social media marketing (Chi, 2011). Here, a virtual brand community is defined as a
structured set of online brand-consumer relations (Muniz and O'Guinn, 2001; Wellman and Gulia, 1997; Chi, 2011). Marketing practitioners manage the communities by posting brand messages and continuously interacting with users. In doing so, they can achieve greater popularity, and ultimately gain more brand exposure and brand loyalty (Cova and Paranque, 2014). Over the past decade, social media’s growing influence has made it an inevitable and significant part of many companies’ marketing planning. For instance, as one of the most recognizable brands in the world, Coca-Cola had more than 16.5 million fans on Facebook in 2012, and currently the Facebook page for the brand has accumulated over 62.3 million “likes” (Hassan Zadeh and Sharda, 2014).

In academia, most preliminary researches investigating the success of brand marketing employed a qualitative analysis (Berthon et al., 2012; Ashley, C., and Tuten, T., 2015; Scott D M., 2015), and there is just some research focusing on the popularity drivers of brand posts (Ryan and Zabin, 2010; Shankar and Batra, 2009; de Vries, Gensler and Leeflang, 2012; Amir Hassan Zadeh and Ramesh Sharda, 2014). For example, the latest research conducted by Scott (2015) is related to online marketing studies that investigate how to utilize social media and other online applications, so as to implement viral marketing to reach buyers directly. By conducting substantial case studies of several brands, the author highlights the importance of content marketing and inbound marketing of social media marketing. Furthermore, there is also a significant lack of research that apply Western theories to analyze Chinese social media. However, there is one study, conducted by Chi (2011), which explores the influence of user motivation, so as to engage in online social networking relating to responses to social media marketing by conducting surveys among 502 college-aged Facebook users in Taiwan. Despite the research applying a quantitative method for analysis, the results are not representative for the cases in mainland China, because Taiwan shares a different media environment than that of mainland China and, furthermore, Facebook is blocked in mainland China. Hence, by addressing this lack, factors influencing brand post popularity will be identified,
examined and reviewed in this thesis, through a case study of Tuborg’s Green Fest event on Weibo. In doing so, the author seeks to use a quantitative method, Pearson Correlation test, to examine the influential factors of brand post popularity in a Chinese social media context.

2.2 The Chinese Social Media landscape and Sina Weibo

2.2.1 Comparing the Chinese Social Media landscape with the Western countries

China’s Social Media landscape has its unique features compared to its Western counterparts. First of all, the Chinese government has constructed what is known as “The National Firewall” to block access to certain foreign websites (Mathieson, 2006), including some popular global social media sites such as Twitter, Facebook and YouTube (ibid.). The firewall also brings tight regulation that produces difficulties for companies to implement online content planning (Chu and Sung, 2011). Secondly, the distribution of internet users in China presents a strong geographical imbalance: urban areas account for 71.8% of total internet users; more than twice as many as those in rural areas (CNNIC, 2015). Even in different tiers of cities, user behavior shows different characteristics as well. For example, users from first tier cities, which are located in the eastern coastal areas and enjoy development priority, such as Beijing and Shanghai. These areas rely more on social media for practical purposes, such as searching for product information and purchasing; whilst in the second or third tier cities, which are less developed located in the middle or the western area of China, people utilize social media more for leisure purposes (CNNIC, 2015).

The uniqueness that Chinese social media owned may present foreign incomers new challenge as they attempt to harness its marketing power. It is important for Western companies to understand these challenges, and this thesis takes a first step in that direction by investigating what drives the popularity of a company’s posts on Weibo.

However, there are still some characteristics that Chinese social media shares with
Western countries, and the most significant one is they both have dominate players. According to the GWI (Global Web Index) in 2015, Facebook has shared nearly 80% of social media registered account and almost 40% of active social media users in the word, whilst in China the most popular social apps WeChat (an instant message app) and Weibo (the Chinese micro-blogging app) have made up 82% of all social media users. When comparing the two dominant social media applications, Sina Weibo is more similar to Twitter with regards to functions and utility but differs in terms of the share content (Liang, 2016). Weibo has about 600 million registered users and 400 million businesses, thus the majority of its revenue comes from marketing and advertising (Qingfeng et al., 2015). In comparison, WeChat has almost one billion registered accounts and around 600 million users (ibid.). The closest Western equivalent of WeChat is WhatsApp, but WeChat has more diversified functions and complex social networks (Chu and Sung, 2011). Since Weibo is similar to Twitter in terms of functionality and general usage but differs in terms of shared content, this makes it an appropriate Social Media site to reveal the different influential factors of social media marketing on a Chinese Social Networking Site (SNS) when comparing with Westerner’s. According to Liang (2016), the essential difference between them is that “WeChat is more private and relationship-focused, whilst Weibo is more open, fast and visible; thus suitable for online marketing.” For instance, publishing the discounts and promotions on Weibo could be more effective. Based on this knowledge, Weibo would be more representative of most of the cases of social media marketing in China.

2.2.2 Sina Weibo

In July 2009, the Chinese government blocked access to Twitter, which inspired a cloning frenzy of Twitter in among Chinese internet companies attempting to occupy the vacant seat of the leading microblogging app. In accordance with this strategy, SinaWeibo was launched by the Sina Corporation, one of China’s biggest web portals, in August 2009. However, simply describing Sina Weibo as the Twitter of China
understates Weibo's leading role in the Chinese social media sphere (Xu, Zhang and Xia, 2014). According to Sina Corporation’s annual report 6 (2014), Weibo, has now more than 50 million daily active users, and 10 million newly registered users per month, with the total number of the registered users reaching up to 600 million. Brands continue to be highly active on SinaWeibo, contributing to a reported 153% year-on-year growth of SinaWeibo’s advertising revenue in 2013 (Liang, 2016).

Although both Twitter and SinaWeibo enable users to post messages of up to 140 characters, they are different in nature. For a start, Weibo has functions not offered by Twitter, such as threaded comment, rich media insertion, trends categorization and verified account status (Xu, Zhang and Xia, 2014). Moreover, there are vast differences between the content shared on Weibo and Twitter (Hogan and Quan-Haase, 2010). People tend to use Weibo to share interesting experiences, images and videos, with a large proportion of posts being reposted content; additionally whilst Twitter’s trending topics mostly come from media sources, Weibo’s trending posts are mostly from the Key Opinion Leaders (i.e. celebrities) (Xu, Zhang and Xia, 2014). This preference of entertainment information on Weibo serves as an advantage for companies carrying out content marketing, so as to further boost the spread of brand posts (Zhou and Wang, 2014).

2.3 Social Media Marketing in China

Social Media now has changed the communication styles of billions of Chinese people (Zhou and Wang, 2014). Due to the huge user base and the fast propagation of Social Media, it is now a must for Chinese companies to create their own social media brand communities in order to market their brand (ibid.). Despite having no access to almost all major foreign-owned Social-Networking Sites (i.e. Facebook, Twitter, Youtube) due to the “firewall”, Chinese netizens have their own equivalents (i.e. WeChat, Weibo, Youku) (Horak and Taube, 2015). To better illustrate the situation of Social Media platforms in China, the table below provides a profile of the largest
Chinese SNS services.

<table>
<thead>
<tr>
<th>Platforms</th>
<th>Owner</th>
<th>Active users (million)</th>
<th>Platform(s)</th>
<th>Description and function</th>
</tr>
</thead>
<tbody>
<tr>
<td>QQ</td>
<td>Tencent Holdings</td>
<td>800</td>
<td>Desktop, PC, Mobile</td>
<td>Used as a person-to-person (P2P) communication tool that can post pictures, videos, and blogs. Children and teenagers make up the largest percentage of active users.</td>
</tr>
<tr>
<td>Weixin (WeChat)</td>
<td>Tencent Holdings</td>
<td>500</td>
<td>Mobile only</td>
<td>Instant message and talk platform. Main uses are P2P short text and voice messages, instant photo sharing, personal comments, and blogs. Initially designed for mobile use only. First China-based app to launch in English.</td>
</tr>
<tr>
<td>Sina Weibo</td>
<td>SINA Corporation</td>
<td>350</td>
<td>Mobile, Desktop and PC accessible</td>
<td>Microblog with Facebook advertisement features; easy means for companies and celebrities to reach out to people. Popular for posting and sharing interesting, current or pressing matters by netizens.</td>
</tr>
<tr>
<td>Douban</td>
<td>Yang Bo, private equity investors</td>
<td>100</td>
<td>Desktop, PC, Mobile</td>
<td>SNS niche website – allows users to create content related to films, books, music, and recent events and activities. Popular website for well-educated users.</td>
</tr>
</tbody>
</table>

Source from: KPMG Global China Practice 2013

Table1. The basic information of the popular social media platforms of China
Among those social media platforms, Weibo and WeChat have dominated the social media landscape in China (Chu and Sung, 2011). User behavior on Weibo differs from Wechat: according to a CNNIC report 2015, most users (93.1%) use Weibo “to relax and kill time” through desultory reading, while most WeChat users (58.0%) use it to share and post about personal life. Faced with dominant home-grown social media platforms, very different technologies and user behaviors, foreign companies can find it hard to succeed in Chinese social media (Zhou and Wang, 2014). By selecting Weibo as the data collecting platform and Tuborg, an international brand as the case, this thesis aims to investigate what drives brand post popularity on this Chinese social media site. This thesis seeks to provide empirical findings for those brands or companies which are looking for a successful strategy and serves as a referential case study to inform future studies of online community marketing in China.

2.4 The Project of Green Fest

2.4.1 Tuborg’s Sina Weibo account

Tuborg created its official account on December 14, 2012. Tuborg’s official account on Weibo is named “Tuborg Beer” (in Chinese). The “V” symbol (Image 1) following after the account’s name stands for “verified” meaning that the account’s authority has been verified by SinaWeibo. An account with a “V” logo assures users that the information sent from the account is official and reliable. During its three-year operation, Tuborg Beer’s Weibo has now accumulated 29281 followers (fans) and posted 1985 micro-blog posts.
In order to obtain additional internal sources from Tuborg, the author conducts an interview (transcript can refer to the appendix) with Tuborg’s Social Media Marketing Managers—Ms Guo about the management of Tuborg’s brand page on Weibo. According to the author’s observation and information provided by Guo, the content posted on Tuborg’s Weibo account varies from music news (including musician stories, new albums, interesting music news), information about Green Fest (musician playlists, ticket information, real-time broadcast of the shows, review of the shows, etc.) to fan’s interaction posts (HTML5¹, prize-giving campaigns, quizzes, etc.).

The interviewee Guo also talked about her understandings of brand post popularity in the case of Green Fest. According to the manager, although they had not clearly defined the different levels of vividness as the researchers did, she and her teams did find that different ways to present information could result in different levels of audience participation. For instance:

“We rarely post text only on Weibo, unless we can describe a very funny thing within 120 characters… the audience will prefer more vividness in the content. For example, pictures, videos or other interesting interaction designs like H5 (HTML5)

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HTML5 is the latest evolution of the standard that defines HTML. It is a new version of the language HTML, with new elements, attributes, and behaviors allowing more diverse and powerful Web sites and applications. Cite from Mozilla Developer Network (2016), https://developer.mozilla.org/en-US/docs/Web/Guide/HTML/HTML5

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¹HTML5 is the latest evolution of the standard that defines HTML. It is a new version of the language HTML, with new elements, attributes, and behaviors allowing more diverse and powerful Web sites and applications. Cite from Mozilla Developer Network (2016), https://developer.mozilla.org/en-US/docs/Web/Guide/HTML/HTML5
can enhance the number of comments and reposts on our posts…”

The interactivity that she mentioned many times during the interview is another important factor that boosts the popularity.

“Actually Chinese social media players pay a lot of attention and efforts to enhancing interactivity, since high interactivity of a brand community is believed to be a good weapon at retaining exiting followers and attracting lurking ones... so do we... of course there are many ways to interact with the audience, you can ask questions or discuss with them some of their concerned topics...you can also hold contests or quiz for them, incentivizing them to participate by awarding the winner ...

As for the type of the information, she pointed out that entertaining content is more acceptable by the users compared with informational content, even so informational content still acts as an important role in brand posting, as she mentioned—

“We cannot forget the audience’s primary need is the information of Green Fest, including the schedule, musician playlist, ticket information etc. ... we cannot avoid using boring graphs or charts to interpret this kind of information, but we also believe that having this sort of information on our site would be helpful for brand fans to search relevant information...

2.4.2 Green Fest

Tuborg’s Green Fest is an annual series of rock music events that take place in a few European countries and China during the summer months (Carlsberg’s official webpage, 2016). Its history can be dated back to 2005 when Tuborg Group—a sub-group of the Carlsberg Group—brought several famous rock bands and artists together for one-day festivals in Russia, Serbia and Ukraine (ibid.). In 2008, Tuborg’s first Green Fest was held in Bulgaria and Croatia; in 2012, Green Fest was first held
in China, after which Green Fest has borrowed the name and image from Tuborg Green beer itself. Tuborg has now become a popular beer brand with the youth for its long association with music (ibid.). A timeline of Green Fest is shown in Image 2.

Source from: Carlsberg Group official website

Image 2. The timeline of the music festivals held by Carlsberg in the world

According to the Carlsberg Group Annual Report (2015) the brand image that Tuborg tries to set up for Green Fest in China is actually the inheritance of the music culture advocated by Carlsberg throughout. The brand profile of the Green Fest is “modern, international, urban and fun” and its main target audiences is young adults aged 18-30 years old, who live in cities of West China are interested in music (ibid.).

Apart from its appropriate representation of the Chinese social media landscape via Weibo mentioned in Chapter 1. There is another reason for the author selecting Tuborg and Green Fest for the case study. Choosing Tuborg, instead of other beer brands, is because of Tuborg’s unique marketing strategy of focusing on Western cities’ markets, in order to avoid fierce market competition in first tier cities. By sponsoring the offline music festival, Green Fest, Tuborg has been attempting to apply a new and fashionable method to reach their consumers. From the author’s viewpoint, operating an offline event, even one like Green Fest in the west of China is filled with challenges, because it may be difficult for these citizens to accept and adapt to this type of new outdoor activity, especially since information is relatively isolated in these areas. Apart from that Tuborg’s Green Fest is unique compared with other music festivals (i.e. Strawberry, Midi) in China, because it is completely
operated by a commercial brand, while many others are mostly managed by music organizations (Li and Wood, 2014). China's music scene has undergone rapid development in recent years, and music festivals; especially rock music festivals, are now popular among young people (ibid.). Having attended in several music festivals in China, the author herself finds that young participants are easily engaged in such outdoor events and brands can implement a marketing strategy effectively through high engagement offline activity. Therefore, it will be useful to investigate which factors will drive the popularity of online marketing for comparison. Hence, this thesis will simply focus on the posts that related to Green Fest, and will exclude other content, such as product promotion information.
3. Theoretical Framework

This chapter will first (1) present and discuss several definitions of popularity that are utilized for brand posts, based on existing literature; second (2) introduce a conceptual framework adopted from de Vries et al. (2012) and explain why it is regarded as a proper model for this thesis. It will then (3), under the guidance of this framework, develop an investigative method suitable for Tuborg’s case on Weibo, and identify specific determinants for the popularity of Tuborg’s posts.

3.1 Definition of popularity of brand post

Defining the popularity of brand post is essential in order to explore the indicators (determinants) of popularity, as well as the influential factors that may govern popularity. Having no commonly accepted precise definition, “popularity of online content” seems to be a subjective word. However, the common perception is that a proper definition of popularity needs to reflect the speed and volume of information spreading (Hassan Zadeh and Sharda 2014, 60). Drawing upon previous scholarly works, this thesis will develop a comprehensive definition of popularity suitable for the purpose of this study.

Previous studies have attempted to define popularity from two aspects: the participation level of customers and the nature of brand posts. Consumers’ participation—such as liking, commenting and sharing activities—is of great importance to successful social media marketing (Muntinga, Moorman and Smit, 2011; Alton Chua, and Snehasish Banerjee, 2015). Following this thread, Hassan Zadeh and Sharda (2014) construct the brand post popularity by taking into consideration the number of impressions it has received (i.e., total number of reposts, replies, and favorites), and the lifespan of threads over its entire timeline. Other researchers try to discuss brand post popularity by looking into the nature of the post, for instance, its content or characteristics. Brand post content is usually classified into
two categories: information type of brand post content and brand post characteristics. For the first category, there are two most often types of brand post content, entertaining posts and informational posts; whilst in the second category, vividness and interactivity are the most frequently cited factors by scholars where the characteristics are concerned. Among various models, the most widely cited is the one suggested by de Vries et al. (2012), where they combine both of these two aspects together to measure brand post popularity. De Vries et al. (2012) have selected six potential influential factors to examine their relationship with brand post popularity, which is reflected by two indicators, namely, the number of likes and the number of comments that one post receives from their audiences. The four former potential influential factors consist of vividness, interactivity, informational, and entertaining content. Apart from these four distinct factors; they have also included the other two factors into the relationship examination, which are position of post and valence of comments. According to de Vries et al. (2012), valence of comments refers to the attitude directions of the audience—based upon the banner advertising literature and the word-of-mouth communication literature (ibid.). Position of post has been included in is because its great influence on a banner advertisement (ibid.). All of the six factors and two indicators will be further discussed and elaborated in latter sections. To provide a clearer structure of this model, A Conceptual Framework of Brand Post Popularity as de Vries et al. have constructed is showed as below.
According to De Vries et al. (2012), they were “the first to empirically investigate which factors influence the popularity of brand posts at a social networking site” (de Vries et al. 2012, 2). To the best of the author’s knowledge, they are indeed the first to employ so many factors, in order to determine brand post popularity as well. In addition, the operationalizations of brand post characteristics (this will be further presented and expounded upon in the next section and Chapter 4) based on the inspirations of banner advertising and Word-of-Mouth theories suggested by them are well-elaborated and formulated and have been widely cited by other scholars. For example, one study conducted by Alton Y. K. Chua, and Snehasish Banerjee (2015), by partially applying the model demonstrated by De Vries et al., investigates the overall extent to which provision of incentives, as well as vividness and interactivity of brand-posts are interrelated to their popularity in Facebook in Singapore. Moreover, there is another study carried out by Yrd. Doç. (2013), which explores factors affecting the amount of time users devoted to Facebook; thus, Facebook was analyzed from the perspective of usage types, brand and advertising engagement in his study. He applied de Vries et al.'s model to specifically code the usage type as informational content and entertaining content; additionally, brand engagement was classified into
three distinct levels, according to the three interactivity levels suggested by de Vries et al.’s (2012). In a study entitled “Introducing a Relationship Marketing perspective in the measurement of Online Community success”, Nadia Jouini (2014) also reviewed de Vries et al.’s study and provided clarification on their study, as a “substantial investigation of brand post factors that influence on popularity”. However, he criticized de Vries et al.’s study and illustrated that despite having a large sample size of 355 brand posts from 11 international brands across six product categories, the generality of their study is still quite limited, because it only focuses on one social media site and lacks sufficient introduction of the site. Nevertheless, by reviewing the previous literature, the author determined that de Vries et al.’s study does establish a relatively high rate of reliability, hence, it is suitable to apply as a theoretical framework.

Being inspired by this widely referenced conceptual framework, this thesis will attempt to discuss and assess the potential driving factors and suitable indicators of brand post popularity for Tuborg on Weibo in section 3.2. Apart from that, the method and result of this study will be elaborated upon to present a comparison with those of de Vries et al.’s original studies in section 7.2.

### 3.2 Influential factors and indicators of brand post popularity

As discussed above, two of the commonly cited factors of brand post popularity in the existing literature are that of brand post characteristics and that of the content of the brand post. As for, the numbers of viewpoints, comments, shares (reposts), likes etc. are frequently accounted for the indications of brand post popularity. To assess the various factors and indicators for brand post in the case of Tuborg, in this section, different studies on brand post are presented and both of these factors and indicators are analyzed in an attempt to map out those eligible ones that are for use with a correlation test.
3.2.1 Brand post popularity and its indicators

As discussed and elaborated upon above in section 3.1, online post popularity can be observed from the participation level of customers. The apparent indicators of consumers participation; such as liking, commenting and sharing are highly useful to successful Social Media marketing (Muntinga, Moorman and Smit, 2011; Alton Chua, and Snehasish Banerjee, 2015). Hassan, Zadeh and Sharda (2014) are the first to construct the popularity of a brand's post by taking into consideration the number of impressions it has received (i.e. total number of reposts, replies, and favorites), and the timeline of threads over its entire lifespan. Compared with using the timeline of threads as brand post popularity indication, the number of impressions is more direct and accurate, because lifespan requires second coding (for instance, what life phase the thread is experiencing) whilst impressions can be seen from the data directly, hence this thesis will only take the number of impression into account.

For the purpose of this thesis, popularity will be measured using only the number of reposts and replies. “Favorites” have been excluded because they can be a poor indicator of popularity on Chinese social media, according to Chu and Sung (2011), Weibo users have yet formed the habit of using the “thumbs up” button to express fondness, so a post’s “favorites” number may not truthfully represent how much it is liked by the audiences. The collected data sets confirm this suspicion, with the number of favorites always being significantly smaller than that of reposts or replies. Hence, in this thesis, only the number of reposts and replies (comments) will be selected as the popularity indicators for a correlation test.

3.2.2 Brand post popularity and Vividness

“Vividness” is defined by Steuer (1992, 81) as “the representational richness of a mediated environment as defined by its formal features; that is, the way in which an environment presents information to the senses.” Furthermore, he suggests two dimensions of vividness: the breadth and depth of the message, with breadth
representing the number of sensory dimensions, cues, and senses presented (colors, graphics, etc.), and depth reflecting the quality and general resolution of the presentation (band-width) (Steuer, 1992; Coyle and Thorson, 2001; Fortin and Dholakia, 2005). Based on this knowledge, by applying dynamic animations, colors, or pictures, vividness can significantly be enhanced (Cho, 1999; Dréze and Huss herr, 2003; Fortin and Dholakia, 2005; Goldfarb and Tucker, 2011; Goodrich, 2011; de Vries et al., 2012). According to Coyle and Thorson (2001), multiple senses of stimulating vividness can result in a variety of different degrees of vividness. They position different levels of vividness in this sense: a high level of vividness (audio-present and animation-present), medium level (either audio-present or animation-present) and low level (audio-absent and animation-absent) (ibid.). In order to establish these terms of different levels and adjust them to social networking sites, Fortin and Dholakia (2005) developed them by defining the low level as pictorial content presentation, with the medium level as an upcoming event (offline) announcement, and the high level as content containing video.

Previous research also reflects that, high vividness on Social Media sites has produced a significantly good click-through rate and; thus, enhances more positive user attitudes (Cho, 1999; Fortin and Dholakia, 2005; Goldfarb and Tucker, 2011; de Vries et al., 2012). As a positive user attitude facilitates faster and wider spreadability of a post, vividness can be a potential influential factor for a post’s popularity on Weibo. It is essential to include vividness as a factor when examining the popularity of Tuborg’s posts on Weibo.

3.2.3 Brand post popularity and Interactivity

Another concept highly relevant to a brand post’s popularity is “interactivity” (de Vries et al., 2012). Researchers have proposed several definitions of interactivity from different perspectives. Williams et al. (1988) defines it as a three-dimensional construct, which includes control, exchange of roles, and mutual discourse. Hoffman
and Novak (1996) identify two types of interactivity: person interactivity and machine interactivity, with the former occurring between humans through a particular medium, while the latter occurs between humans and machines, so as to access hypermedia content. However, the most suitable definition of interactivity to apply to this thesis is the one provided by Liu and Shrum (2002, 54):

*the degree to which two or more communication parties can act on each other, on the communication medium, and on the messages and the degree to which such influences are synchronized.*

This definition suggests that interactivity denotes two-way communication, as well as many-to-many communication (Goldfarb and Tucker, 2011; Hoffman and Novak, 1996; de Vries et al., 2012). It indicates that brand post interactivity can indeed vary. For example, a website with a link is significantly more interactive than one consisting of only text, since brand fans can interact by clicking on that link (Fortin and Dholakia, 2005; de Vries et al., 2012). Moreover, de Vries et al. (2012) argue that a question can trigger high interactivity because it begs an answer from brand fans; therefore, it may result in more participation relating to commenting, sharing, etc..

According to previous literature and the interview, it is evident that we can see when it comes to the importance of interactivity in brand post, both Western and Chinese social media players value it highly. Since one of the primary objectives for the brand community is to inspire more reactions from their fans, interactivity may be related to the popularity of the brand post as well.

### 3.2.4 Brand post popularity and Informational Content

According to Gupta and Singh (2013), informational contents are those which are built or established upon our prior knowledge, or those that feed us with information we did not know about; the most common examples of informational content can be
the table of contents, an index, bold or italicized text, realistic illustrations of photos, captions and other labels, graphs or charts, etc. (ibid.).

Information seeking is one of the primary motivations for individuals to use social networks sites and participate in an online community (Lin and Lu, 2011). Being fully aware of this need, brands encourage their online communities to post messages that contain information related to their brand and product (Muntinga, Moorman, and Smit 2011).

Moreover, research conducted by Taylor, Lewin, and Strutton (2011) also posits that people are more likely to act positively toward informational advertisements on social network sites. Thus, informational content may have a significant impact on brand post popularity as well.

### 3.2.5 Brand post popularity and Entertaining Content

There is no distinct or specific definition of entertaining brand post to presently refer to (de Vries et al. 2012); however, inspiration can still be garnered from the definitions of “entertaining ads” and “branded entertainment”. According to Taylor, Lewin, and Strutton (2011), these are ads which are perceived to contain elements of fun, excitement, coolness and flashiness and, thus, positively affect consumers’ attitudes toward the ads. Another definition of the entertaining content of brand post is “branded entertainment”, suggested by Martí Parreño et al. (2015, 4), which is “any entertainment content (i.e. films, video games, books) developed by a brand and usually around a brand to achieve a marketing goal.” By combining these two definitions, we can conclude that an entertaining brand post should benefit brand promotion, by providing contents that are fun, exciting, cool and flashy, etc. to consumers. Additionally, previous studies also demonstrate that entertaining content can very often lead people to consume, create or further contribute to brand-related content online (Muntinga, Moorman, and Smit 2011; de Vries et al. 2012). Tuborg’s
social media manager also believes that “entertaining information can encourage more UGC (user generated content) and therefore enhance the quality of brand posts.” Therefore, the entertainment value of content contained in brand posts should also be included as another important determinant of popularity.

3.2.6 Brand post popularity and position of brand posts

Recent research on search advertising shows that position of a banner advertisement might have a positive effect on attention paid to it and plays an important role for click-through rates; namely, that ads at the top of the page generate more clicks (Rutz and Trusov, 2011; Goodrich, 2011). With this knowledge, de Vries et al. (2012) assume that position of a brand post at the top of the brand fan page would have more brand post popularity. However, posts have no fixed positions on Weibo, because the position is different from person-to-person depending on when they open the app and what they search for. Hence, the position of a brand post is not a suitable factor for correlation test.

3.2.7 Brand post popularity and valence of comments

Brand fans can comment either positively, neutrally, or negatively on brand posts. Research shows that consumers’ positive online feedback about product or brand experiences can help to generate empathy and positive feelings among the audience (Bickart and Schindler, 2001). According to Gruen et al. (2006) and Gruen et al. (2014), this exchange of information and experiences between consumers has a positive effect on perceptions of the value of a product, the likelihood to recommend the products, and sales (de Vries et al., 2012). Meanwhile, negative comments on a brand post might damage the brand image, and brand scandals can even spread faster than brand praise online (Bronner and de Hoog, 2010). Hence, the valence of comments might have potentially influences on the brand post. However, in this thesis that applies a correlation test to determine the relationship between the specific factors and brand post popularity, coding a posts’ comments’ valence can be very
difficult. A post usually has many comments, each of which possesses a separate valence status. By simply coding a comments’ valence as positive, neutral or negative may omit data on the composition of the body of comments, i.e. how many of its posts are positive, neutral or negative. Nevertheless, in view of the important influence of valence of comments, it will be taken out solely to be studied in the future research.

However, according to the Chinese literature, the author discovered two other factors that are suitable to reveal the Chinese social media context, and can be utilized to complement the driving factors for the correlation examination. The motivations for selecting those factors and their assessment will be further discussed in the following sections.

3.2.8 Brand post popularity and themes of the brand post

Both Chinese and Western researches argue that various post topics can also lead to different results regarding the spreading of information, especially for those user groups that hold special interests (Xu, Zhang and Xia, 2014; Goldfarb and Tucker 2011).

According to the description by Tuborg’s official report (introduced in the Background section), the target audiences of Green Fest are known to be young individuals who enjoy music; particularly rock or pop music. Furthermore, according to Guo, they have a clear schedule of the daily post content on different themes. We can assume that audience’s theme of interest might gain more attention, which can increase the popularity of the post; Thus, brand post topic should also be included as one of the influential factors.

3.2.9 Brand post popularity and time of day of post

In China peak time of day for internet use is 18:00-21:00 (19.77% of the internet
surfing population) and the nadir time is 2:00-5:00 (2.11%). It has also been determined by CNNIC (2015) that, the frequency with which people use the internet differs for various time periods on a particular day. With the time of day being perceived to be an important influence on user behavior (Xu, Zhang and Xia, 2014), the time at which to release a brand post can have a significant influence on the number of users visiting social network sites. For instance, posts that are released during the peak time period (18:00-21:00) have more of a chance of being noticed than those release at the time of 2:00-5:00 (ibid.). Hence, “time of day of post” may be another important factor to take into account.

3.3 A Developed Conceptual Framework of Brand Post Popularity for Tuborg’s Weibo Account

Having discussed concepts from the existing literature, and in light of research conducted by de Vries et al. (2012), as well as the special case of Tuborg’s official account on Weibo, the author has developed the conceptual framework of brand post popularity as presented below (Figure 3), so as to adequately adapt it to the case in this thesis. The factors of “position” and “valence of comments” in the original model have been substituted by “theme of the post” and “time of day of post”. In this model, each factor is supposed to be related to the two indicators of brand post popularity—the number of reposts and the number of comments. A correlation test will be performed based on this framework.
In terms of the control variables, the developed model only takes the “day of the week” into account, since fans might visit brand fan pages more often during the weekends than on weekdays, which can lead to higher popularity for brand posts placed during weekends (Rutz and Bucklin, 2011; de Vries et al., 2012). Excluding the posts on weekends can ensure the results are not influenced by other factors except for the six selected factors. Furthermore, there is no need to control the “message length of brand post” and “product category”, because posts on Weibo are limited to 140 characters, and this thesis only focuses on one brand, and excludes other categories.
4. Methodology

This thesis is a case study that employs the Pearson Correlation Analysis method—a mostly quantitative method—to study the correlation between brand post popularity and the driving factors pairwise (see section 3.3 A Developed Conceptual Framework of Brand Post Popularity for Tuborg’s Weibo Account). This chapter will firstly present how case study is used in this thesis; and second, the data sampling and collection; and thirdly, the method of the Pearson Correlation Analysis will be introduced and the reasons for selecting it as the statistical method for analyzing the data. This chapter will then provide the operationalizations for each factor, and discuss the limitations and potential sources of errors or interpretative ambiguities.

In this thesis, investigation has been conducted on the correlation between the popularity of the posts and potential related factors that have been suggested by previous literature (Brookes, 2010; Keath et al., 2011; de Vries, Gensler and Leeflang, 2012), as well as the peculiarity of Tuborg’s case, such as the brand post characteristics (e.g., vividness, interactivity), content of the brand post (e.g., information, entertainment, theme) and time of day of post.

4.1 Case Study

According to Thomas (2011) the definition of case studies are — analyses of persons, events, decisions, periods, projects, policies, institutions, or other systems that are studied holistically by one or more method. The case that is the subject of the inquiry will be an instance of a class of phenomena that provides an analytical frame—an object—within which the study is conducted and which the case illuminates and explicates.

By selecting Tuborg’s Green Fest project as the case study, this thesis seeks to investigate how an international brand that targets the younger generation from
second or third tier cities in China performs in social media marketing. In other words, this thesis focuses on young people from western cities, and investigates their behaviors associated with participating on a brand’s social media site. Additionally, from the perspective of brand, there is also the question of how they can introduce an opportunity for these online behaviors to boost popularity and successfully implement social media marketing.

4.2 Data sampling, collection, and coding

As for the data sampling, only the posts within the year of 2015, and content related to the event, Green Fest, were selected as samples. Apart from that, posts sent on weekends were excluded, in order to more effectively control the variable of “day of the week” which has been mentioned in section 3.3. Another concern regarding sampling is the influence of KoL (Key opinion Leader) of some posts. According to Liang (2016), KoL’s reposts could substantially promote the popularity of the posts, because they have a large follower base. As it is showed in Image 3, the two biggest orange rounds indicate the accounts of KoLs that help to boost more reposting. To rule out this influential factor, this thesis utilizes a Weibo analysis tool, PKUVS (developed by Ren et al. 2014), to detect the existence of KoL reposting on brand posts and to exclude such posts. This elimination process leaves 105 brand posts eligible for analysis.
All empirical data (content, the number of reposts and comments) are directly accessible from Tuborg’s official Weibo account. By utilizing a screenshot tool, the author extracted all the eligible posts and saved them as independent images, where one post image represents one sample. By observing all the visible data and content directly, the author can first code each of the six factors, according to the operationalizations of the variables in Section 4.4. Take the following post as an example (Image 4), it is a post with a video and images providing a high level of quality and vividness; the text of the post then requests audiences to comment on the post. Hence, the interactivity of this post is then classified as a medium level (call to act). Moreover, content of the post is observed to be comical and interesting and not directly related to the brand, thus, should be coded as entertaining content. Also the theme of this post is obviously not related to Green Fest nor Music news but advocates for interaction, so it should be coded as the theme of fan interaction. Lastly, post time is visibly denoted as “11:09” on the post.
However, only knowing which level of vividness or interactivity is not possible to be used directly in a correlation test in SPSS, so the samples need second round coding by using numbers to indicates each levels as it is showed below.

*Image 4. An example of first round coding of the post*
Table 2. An example of second round coding of the post

After this step, each post in the sample can be represented by numbers (as is illustrated in table 2) and can be further computed in SPSS.

<table>
<thead>
<tr>
<th>No.</th>
<th>Vividness</th>
<th>Interactivity</th>
<th>Theme</th>
<th>Entertain</th>
<th>Informative</th>
<th>Post time</th>
<th>Repost(s)</th>
<th>Comment(s)</th>
</tr>
</thead>
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<tr>
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<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
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<td>1</td>
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<td>34</td>
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<td>4</td>
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<td>56</td>
</tr>
<tr>
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<td>1</td>
<td>0</td>
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<td>42</td>
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<td>3</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>4</td>
<td>142</td>
<td>63</td>
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<td>3</td>
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<td>1</td>
<td>0</td>
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<td>41</td>
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<td>1</td>
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<td>3</td>
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<td>0</td>
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<td>0</td>
<td>0</td>
<td>3</td>
<td>63</td>
<td>31</td>
</tr>
</tbody>
</table>

Table 3. An example of data input in SPSS
4.3 Pearson Correlation Analysis

Multiple correlations have potentially become a general system for analyzing data in the behavioral sciences; one can incorporate the analysis of variance and covariance as special cases (Cohen and Cohen, 1975). In this sense, correlation can be an appropriate method to apply to investigate user behaviors online; for instance, why people comment on or repost a brand post. According to Sriram (2002), the most common measurement of correlation in statistics is the Pearson Correlation (also named the Pearson Product Moment Correlation or PPMC), which can reveal the linear relationship between two sets of data. There are three types of correlation that may occur between the two variables:

(1) Positive correlation – the other variable also has a tendency to increase.
(2) Negative correlation – the other variable has a tendency to decrease.
(3) No correlation – the other variable tends to neither increase nor decrease.

By observing the value of Pearson Correlation Coefficient (often denoted by “r” in the formulation), we can note the types of correlation between two variables. When:

- r is a positive value, it denotes a positive correlation;
- r is a negative value, it denotes a negative correlation;
- r is a value of 0 denotes no correlation;
- the closer the value is to 1 or −1, the stronger correlation may happen between two variables.

It is also possible to find out the strength of correlation (regardless the existing relationship is positive or negative) by looking into the absolute value of “r” (Evans, 1996). This could be used to detect which factor is the most related one with brand post popularity in section 7.1.
<table>
<thead>
<tr>
<th>Value</th>
<th>Description the strength of the correlation</th>
</tr>
</thead>
<tbody>
<tr>
<td>.00-.19</td>
<td>Very weak</td>
</tr>
<tr>
<td>.20-.39</td>
<td>Weak</td>
</tr>
<tr>
<td>.40-.59</td>
<td>Moderate</td>
</tr>
<tr>
<td>.60-.79</td>
<td>Strong</td>
</tr>
<tr>
<td>.80-1.0</td>
<td>Very strong</td>
</tr>
</tbody>
</table>

*Table 4. Description of the strength of the correlation*

This thesis mainly uses SPSS 22.0 to analyze the pairwise correlations among the six popularity metrics. By interpreting the Pearson Correlation Coefficient we can understand the correlation between the popularity of Tuborg’s Green Fest’s posts on Weibo and the six driving factors which include vividness, interactivity, informational content, entertaining content, different themes, and time of day of post. Furthermore, we can compare the significant correlation level of each of the factors to find out the factors most related to popularity. By analyzing the positive and negative correlations we can also discover which factors can boost popularity and which cannot. Furthermore, it is useful to compare the result with de Vries et al. (2012) by using correlation analysis.

**4.4 Operationalizations of the variables**

In this thesis, the author explains brand post popularity, as indicated by the number of reposts, as well as the number of comments on a post. For both vividness and interactivity, four different levels (none, low, medium, and high) in Table 2 are defined to quantify the degree of vividness and interactivity in support of previous research (Coyle and Thorson, 2001; Fortin and Dholakia, 2005; De Vries et al., 2012). These different levels are—of course—relative concepts, and they are to be utilized only for the sake of clarity and efficiency. Of particular importance, HTML 5 setting is coded as possessing a high level of vividness, due to its similar presentation of information with video, which can display animations and audio simultaneously.
<table>
<thead>
<tr>
<th>Level</th>
<th>Vividness</th>
<th>Interactivity</th>
</tr>
</thead>
</table>
| Low    | Pictorial (photo or image)             | (1) Link to a website (mainly to news sites or blogs, but never to the company website)  
|        |                                        | (2) Voting (brand fans are able to vote for alternatives (e.g., which taste or design they think is best)) |
|        | Event (application at the brand page and announces an upcoming (offline) event of the brand) | (1) Call to act (urges brand fans to do something (e.g., go to certain website, liking, or commenting)  
|        |                                        | (2) Contest (brand fans are requested to do something (e.g., Tweet or like a website for which they can win prizes) |
| High   | Video (mainly videos from other websites) or HTML5 | (1) Question (poses a question and ask for answers from the fans)  
|        |                                        | (2) Quiz (similar to question, but now brand fans can win prizes) |

*Table 5. Operationalizations of Vivid and Interactive Brand Post Characteristics.*

Regarding the content of brand posts, according to the definitions of informational content and entertaining content mentioned in section 3.2, brand posts that contain detailed information related to tickets, playlists, schedules, etc. of Green Fest and display in the form of charts, figures, tables, indexes, or graphs are considered to be informational content. In contrast, entertaining content is unrelated to the brand but is fun, exciting cool and flashy, such as funny movies or anecdotes. The posts that are void of such content are viewed as neither informational nor entertaining.

As for the theme variables, the author classified them into three specific categories (music info, Green Fest info, and fan interaction) as below:

<table>
<thead>
<tr>
<th>Theme variables</th>
<th>Music information: musician stories, new albums, interesting music news, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Green Fest information: musician playlist, ticket information, real-time broadcast of the shows, review of the shows etc.</td>
</tr>
<tr>
<td></td>
<td>Fan interaction: HTML5 setting, prize-giving campaigns, quizzes etc.</td>
</tr>
</tbody>
</table>

*Table 6. Operationalizations of theme variables*
The last factor (variable) is the post time on a day, and this variable is categorized into five time periods: 9:00-12:00, 12:00-15:00, 15:00-18:00, 18:00-21:00, and 21:00-24:00, in accordance with CNNIC (2015) standards. The time period from 00:00-9:00 is not taken into account, because there are no posts during this time period, according to the data set.

4.5 Validity and Generalizability

According to Creswell (2009, 191), validity refers to the accuracy of findings, with a focus on the trustworthiness and credibility. Besides, another important strategy of validity to ensure the process that is connected to the field and avoids adapting others’ own bias or staring points (ibid.). Applying these strategies to analyze the validity, first of all, a correlation analysis is the traditional and prevalent method for social science studies (Cohen and Cohen, 1975). Secondly, choosing social media platforms’ original posts as the material is fully connected to the research subject—brand post popularity. However, it is difficult to avoid any bias in my study since it will involve subjectivity when I interpret and present the data. For instance, this may occur when coding the samples, and operating the variables. The quantitative analysis of the data and substantial chart and figure together with the appendixes could help to show the findings in a more transparent and neutral way. As for the generalization, a concept that in relation to the study scope, it might be not wider enough for generalizing as a case study in a specific region China, but it is still acceptable to focus on one brand in China with one case, since this is a master thesis and social media marketing could be a popular subject to study in the future as well.

4.6 The limitations of the study design

Correlation quantifies the degree to which two variables are related; regardless of how the X or Y axis are defined, since cause and effect are not taken into consideration in the correlation analysis. Thus, correlation cannot fit a line through the data points, and cannot provide a line to predict the cause from the result (or result from the cause)
(Yanai and Takane, 1992). Based on this knowledge, linear regression analysis would be an appropriate additional method to further analyze the relationship between the metrics and popularity in the future. Moreover, some of the operationalizations of the driving factors are relative concepts (different levels), and rather than count data, it may produce errors to some extent, if the sample is not coded precisely and accurately. This thesis makes up for this deficiency by referring to the previous research; especially those studies that are widely accepted and employed in other research, to provide an exhaustive design of the operationalizations.
5. Result and Analysis

This chapter will present the results of this study and discuss them based on the theoretical framework and the overall aim of this thesis. First, it will conduct a Kolmogorov-Smirnov test to examine the distribution of samples to ensure the samples are normally distributed. Then, present the result of the six factors’ correlation pairwise with the popularity (the number of the reposts and the number of comments, respectively) point by point. In the end, a comparison among the factors’ correlation test result will be provided and further interpreted.

5.1 Distribution test of the samples

According to Sriram (2002), Pearson’s correlation Coefficient is very sensitive to skewed distributions and outliers, the presence of outliers will influence the result of a correlation test, hence the distribution of the samples need to be tested before computing the Pearson's Correlation Coefficient in SPSS. 22.0. Hence, a one-sample Kolmogorov-Smirnov Test (one-sample K–S test) that can assess one-dimensional probability distributions is used to test the collected sample (Corder, G. W.; Foreman, D. I., 2014). By observing the 2-tailed hypothesis testing of the sample, the distribution of the sample can be detected. If the significant value larger than 0.05, the sample is considered to be statistically normal distribution (ibid.).

<table>
<thead>
<tr>
<th></th>
<th>Repost</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>105</td>
<td>105</td>
</tr>
<tr>
<td>Normal Parametersa,b</td>
<td>Mean</td>
<td>107.9619</td>
</tr>
<tr>
<td></td>
<td>Std. Deviation</td>
<td>146.81293</td>
</tr>
<tr>
<td>Asymp. Sig. (2-tailed)</td>
<td></td>
<td>.060c</td>
</tr>
</tbody>
</table>

a. Test distribution is Normal.
b. Calculated from data.
c. Lilliefors Significance Correction.

Table 7. One-Sample Kolmogorov-Smirnov Test
It is observed that the significant values are both larger than 0.05 meaning that the samples are normally distributed. Then it is able to use Pearson Correlation to analyze the 105 samples (denoted by N) collected from Tuborg’s Weibo.

5.2 Vividness and popularity

5.2.1 The frequency of different levels of vividness

In order to have an overall impression on Tuborg’s performance on brand post’s vividness, a frequency analysis of different levels of vividness is firstly conducted. According to SPSS 22.0 frequency analysis, it is found that there are 10 selecting posts no vividness (those posts without any characteristic that describes for low, medium, high level of vividness, see section4.3) the most frequent one is low level of vividness (Pictorially), 60 selecting of them, and 25 selecting medium level (post announcing an event) with 10 selecting high level, which occupy 9.5%, 57.1%, 23.8% and 9.5%, respectively. (Table 8 and Figure 3)

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid no vividness</td>
<td>10</td>
<td>9.5</td>
<td>9.5</td>
<td>9.5</td>
</tr>
<tr>
<td>low level</td>
<td>60</td>
<td>57.1</td>
<td>57.1</td>
<td>66.7</td>
</tr>
<tr>
<td>medium level</td>
<td>25</td>
<td>23.8</td>
<td>23.8</td>
<td>90.5</td>
</tr>
<tr>
<td>high level</td>
<td>10</td>
<td>9.5</td>
<td>9.5</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>105</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

*Table 8. The frequency of different levels of vividness*
The result indicates that the majority of Tuborg’s posts in this sample are low vividness posts attached with only one or more pictures. It is followed by medium level vividness posts that announce an upcoming event of the brand; high level vividness posts that use video or HTML 5 to present content only share about 10% of proportion. To sum up, Tuborg’s brand posts’ vividness still stay at a relatively low level. If the correlation test shows vividness has significantly positive relation with brand post popularity, Tuborg should pay more attention to enhance the post’s vividness.

5.2.2 Different levels of vividness’s performances on commenting and reposting

To see how each level of vividness perform on user’s commenting and reposting, average number (mean value) of reposts and comments in different levels of vividness’s is computed. According to table 6 below, taking the repost into consideration, in the group of no vividness, No vividness’s mean values of reposts and comments are smallest in the four groups, followed by low level of vividness. As for the mean values of repost and comment in the group of medium level and high level are significantly larger than the two formers’, while the SDs (as it is suggested
in Table 9) are much more larger than no vividness and low vividness as well, which indicates the data points in the groups of medium level and high level are spread out over a much wider range of values.

<table>
<thead>
<tr>
<th>Vividness</th>
<th>Reposts Mean</th>
<th>Reposts Standard Deviation</th>
<th>Comments Mean</th>
<th>Comments Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>no vividness</td>
<td>2.90</td>
<td>4.77</td>
<td>5.00</td>
<td>3.13</td>
</tr>
<tr>
<td>low level</td>
<td>60.00</td>
<td>95.18</td>
<td>36.85</td>
<td>67.73</td>
</tr>
<tr>
<td>medium level</td>
<td><strong>245.04</strong></td>
<td><strong>162.61</strong></td>
<td><strong>113.56</strong></td>
<td><strong>86.67</strong></td>
</tr>
<tr>
<td>high level</td>
<td><strong>158.10</strong></td>
<td><strong>191.21</strong></td>
<td><strong>100.30</strong></td>
<td><strong>119.83</strong></td>
</tr>
</tbody>
</table>

*Table 9. Average Number of reposts and comments in different levels of vividness’s posts*

To further interpret the data, according to Table 9, posts that announce an event (medium level) and that use a video or HTML5 to present content (high level) can achieve greater popularity from fans, though the high SDs indicate a wider range of the values. Surprisingly, the average number of reposts of medium level is much larger than high level’s, and some medium vividness posts that announce a prize-giving event can trigger more reposts from users. For examples, one post that asks users to repost the original post to get the chance of winning free tickets received 376 repost, much more higher than the usual. However, the number of comments of this post is simply around 100 mainly because this post does not have a request for comment. The high repost rate of prize-giving post indicates that it has a short-term incentive on brand post popularity.
5.2.3 The correlation between vividness and the popularity

A simply average number of comments and reposts analysis in different level of vividness is not enough to find out the correlation between vividness and the brand post popularity. Hence to explore the correlation between the factor of vividness and the popularity (number of reposts and comments), a two-tailed Pearson Correlation test is experimented, the result is showed in Table 10.

<table>
<thead>
<tr>
<th></th>
<th>Vividness</th>
<th>Repost</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pearson Correlation</td>
<td>1</td>
<td><strong>0.460</strong></td>
<td><strong>0.406</strong></td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>0.000</td>
<td>0.000</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>105</td>
<td>105</td>
<td>105</td>
</tr>
</tbody>
</table>

**. Correlation is significant at the 0.01 level (2-tailed).

Table 10. The correlation between vividness and the popularity

It is found that the correlation Coefficient (denoted by r) between vividness and repost is 0.460 larger than 0 indicating that they have positive relationship, significant value (p-value) equaling 0.000 less than 0.01 means that it is statistically significant at level of 0.01; while the correlation Coefficient between vividness and comment is 0.406 also larger than 0, indicating a positive relationship as well, with significant value equaling 0.000 (p-value<0.01), thus it is also statistically significant at level of 0.01.

To sum up, according to the correlation tests, vividness is significantly positively related to brand post popularity, which means that a higher level of vividness of the posts can trigger more popularity (more reposts and comments) from the fans. Hence, for Tuborg whose brand posts are mostly in low level of vividness should apply in more vividness ways such as video and HTML5 to present information.

5.3 Interactivity and popularity

5.3.1 The frequency of different levels of interactivity

According to the result of SPSS 22.0 frequency analysis (Table 11), there are 16 posts
selecting to be no interactivity (without any characteristic that describes for low, medium, high level of interactivity, see section 4.3), 53 selecting low level (with links or ask to vote) of interactivity and 10 selecting medium level (call to act or contest) and 26 selecting high level (question or quizzes), which occupy 15.2%, 50.5%, 9.5% and 24.8%, respectively. It is clearly showed in the frequency bar chart that the low level interactivity shares the largest proportion followed by high level, while the smallest is medium level.

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td>no interactivity</td>
<td>16</td>
<td>15.2</td>
<td>15.2</td>
</tr>
<tr>
<td>low level</td>
<td>53</td>
<td>50.5</td>
<td>50.5</td>
<td>65.7</td>
</tr>
<tr>
<td>medium level</td>
<td>10</td>
<td>9.5</td>
<td>9.5</td>
<td>75.2</td>
</tr>
<tr>
<td>high level</td>
<td>26</td>
<td>24.8</td>
<td>24.8</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>105</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

Table 11. The frequency of different levels of interactivity

![Frequency of Different Levels of Interactivity](image)

Figure 4. The frequency of different levels of interactivity

The frequency table indicates that the majority of Tuborg’s posts in this sample are
low interactivity posts that attach a website or voting setting. The second largest group is high level interactivity posts that pose a question or quiz and ask for answers from the fans; medium level vividness posts that call to act and contest only share about 10% of the whole proportion. To sum up, Tuborg’s brand post on interactivity still stay at a relatively low level.

5.3.2 Different levels of interactivity’s performances on commenting and reposting

In order to see how each level of interactivity perform on user’s commenting and reposting, average number (mean value) of reposts and comments in different levels of interactivity’s is calculated. Similar with vividness, no interactivity enjoys the smallest mean values of both reposts and comments, followed by is low level of interactivity. The mean values of reposts and comments in the group of medium level and high level of interactivity are significantly larger than the formers, however, what should be awarded is the high SDs of them indicate quite a degree of variation among the data sets.

<table>
<thead>
<tr>
<th>Interactivity</th>
<th>Repost Mean</th>
<th>Standard Deviation</th>
<th>Comment Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>no interactivity</td>
<td>5.38</td>
<td>5.97</td>
<td>4.75</td>
<td>3.13</td>
</tr>
<tr>
<td>low level</td>
<td>42.08</td>
<td>70.5</td>
<td>22.36</td>
<td>33.04</td>
</tr>
<tr>
<td>medium level</td>
<td><strong>186.30</strong></td>
<td><strong>101.81</strong></td>
<td><strong>115.30</strong></td>
<td><strong>115.33</strong></td>
</tr>
<tr>
<td>high level</td>
<td><strong>275.27</strong></td>
<td><strong>167.54</strong></td>
<td><strong>141.88</strong></td>
<td><strong>94.89</strong></td>
</tr>
</tbody>
</table>

Table 12. Average number of reposts and comments of different levels of interactivity’s posts

According to the mean values of reposts and comments, posts that provide questions or quizzes begging for answers (high level) can achieve largest number in both commenting and reposting. This finding indicates that creating a topic or quiz to interact with the audience in a playful manner can receive a good result of post
popularity, and this kind of interactivity is more attractive than medium level of interactivity (call to act or contest). Based on this knowledge, brands should create more topics and using a two-way communication strategy to interact with the audience.

5.3.3 The correlation between interactivity and the popularity

In order to understand the correlation between the factor of interactivity and the popularity (number of reposts and comments), a two-tailed Pearson Correlation test is experimented, the result is showed in Table 13.

<table>
<thead>
<tr>
<th>Table 13. The correlation between vividness and popularity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Interactivity</strong></td>
</tr>
<tr>
<td>Pearson Correlation</td>
</tr>
<tr>
<td>Interactivity</td>
</tr>
<tr>
<td>N</td>
</tr>
</tbody>
</table>

**. Correlation is significant at the 0.01 level (2-tailed).

According to the SPSS 22.0 Pearson Correlation table above, it is found that the correlations Coefficient between interactivity and repost is 0.709, significant value equaling 0.000 (p-value<0.01) which means that there is significantly positive relation between interactivity and the number of reposts. Similarly, the correlations Coefficients between interactivity and comment is 0.646, with significant value equaling 0.000 (p-value<0.01) less than 0.01 meaning that interactivity has significantly positive relationship with the number of comments of the posts as well.

To summarize, according to the average number of reposts and comments of different levels of interactivity, generally speaking, the higher level of interactivity one post has, the more popularity the post possesses. Additionally, the correlation Coefficients also indicate that vividness is significantly positively related to brand post popularity, which is corresponding to the finding suggested by the average number of reposts and comments of different levels of interactivity.
5.4 Informational content and popularity

5.4.1 The frequency of informational posts and not informational posts

According to the frequency table below, it is found that there are 82 posts selecting contains informational content and 23 posts selecting are not informational, which occupy 78.1% and 21.9%, respectively.

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td>82</td>
<td>78.1</td>
<td>78.1</td>
<td>78.1</td>
</tr>
<tr>
<td>informational</td>
<td>23</td>
<td>21.9</td>
<td>21.9</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>105</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

*Table 14. The frequency of informational posts and not informational posts*

Also, the frequency bar chart below (Figure 5) demonstrates that the posts without informational content have much higher (more than three times) frequency than those contain informational content on Tuborg’s Weibo account.

*Figure 5. The frequency of informational posts and not informational posts*

The frequency analysis shows that the majority of Tuborg posts are none
informational content except for some schedule or tickets information of the Green Fest. In the other words, most of the post content on Tuborg’s weibo account is not attempting to feed the audience new knowledge in a determined way but trying to sharing something they know beforehand.

5.4.2 informational posts and not informational posts’ performances on commenting and reposting

To understand informational posts and not informational posts’ performances on commenting and reposting, average number (mean value) of reposts and comments of them is calculated respectively. The averages numbers of reposts and comments in the group of not informational post are both significantly larger than the group of informational post. The standard deviations in both informational post and not informational post group are large to some degrees, thus it can be indicated that there is quite a degree of variation within the two data sets.

To further interpret the data, brand posts that contain lots of informational content like charts, figures, tables, indexes and etc. lack attention from the audience are poorly received by audience, which is indicated by a small number of average number of reposts and comments. It seems like that Tuborg also realizes the unwelcoming of informational post, hence it controls the number of informational posts sending in daily content planning.

<table>
<thead>
<tr>
<th></th>
<th>Repost</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>Standard Deviation</td>
</tr>
<tr>
<td>Informational</td>
<td>130.51</td>
<td>155.85</td>
</tr>
<tr>
<td>not informational</td>
<td></td>
<td></td>
</tr>
<tr>
<td>informational</td>
<td>27.57</td>
<td>61.76</td>
</tr>
</tbody>
</table>

Table 15. Average number of reposts and comments of informational posts and not informational posts
5.4.3 The correlation between informational content and the popularity

Although the average numbers of comments and reposts of informational post and not informational post have already indicate there may be such negative relation existing between informational content and the popularity, we still need a correlation test to figure the significance of this relationship, hence a Pearson Correlation test is conducted as below (Table 16), it is found that the correlation Coefficient between informational post and the number of reposts is -0.291, less than 0 indicating that they have negative relationship, significant value equaling 0.003, less than 0.01 meaning that it is statistically significant at level of 0.01; As for the correlation Coefficient between informational post and comment is -0.258, less than 0 indicating that the relationship is negative; significant value equaling 0.008 (p-value<0.01) meaning that it is statistically significant at level of 0.01 as well.

<table>
<thead>
<tr>
<th>Informational</th>
<th>Repost</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pearson Correlation</td>
<td>1</td>
<td><strong>-0.291</strong></td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>0.003</td>
<td>0.008</td>
</tr>
<tr>
<td>N</td>
<td>105</td>
<td>105</td>
</tr>
</tbody>
</table>

**. Correlation is significant at the 0.01 level (2-tailed).

Table 16. The correlation between informational content and popularity

To sum up, the post that contains informational content is significantly but negatively related to the brand post popularity, which means that adding informational content into a post is not conducive to boosting the brand post popularity for Tuborg on Weibo.

5.5 Entertaining content and popularity

5.5.1 The frequency of entertaining posts and not entertaining posts

According to SPSS 22.0 frequency analysis, there are 47 posts selecting that contain no entertaining content and 58 posts selecting have entertaining elements, which occupy 44.8% and 55.2%, respectively.
<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid entertaining</td>
<td>47</td>
<td>44.8</td>
<td>44.8</td>
<td>44.8</td>
</tr>
<tr>
<td>not entertaining</td>
<td>58</td>
<td>55.2</td>
<td>55.2</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>105</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

Table 17. The frequency of entertaining posts and not entertaining posts

Also, according to the frequency bar chart below (Figure 6), it shows that the frequency for Tuborg of sending out entertaining posts is close to those without entertaining content.

![Figure 6. The frequency of entertaining posts and not entertaining posts](image)

5.5.2 Entertaining posts and not entertaining posts’ performances on commenting and reposting

Same as other factors, the average numbers of comments and reposts of entertaining posts and not entertaining posts are computed to assess their performance on commenting and reposting. According to Table 18, the averages numbers of repost and comment in the group of not entertaining are both significantly smaller than the group of entertaining post. However, the situation of high standard deviations is the same as informational content’s, in both entertaining group and not entertaining group,
the SDs are quite large to some degrees, thus it can be indicated that there is quite a degree of variation within the two data sets.

<table>
<thead>
<tr>
<th>Entertainment</th>
<th>Repost Mean</th>
<th>Repost Standard Deviation</th>
<th>Comment Mean</th>
<th>Comment Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>not entertaining</td>
<td>31.47</td>
<td>65.03</td>
<td>20.02</td>
<td>42.68</td>
</tr>
<tr>
<td>entertaining</td>
<td><strong>169.95</strong></td>
<td>164.86</td>
<td><strong>89.00</strong></td>
<td>95.78</td>
</tr>
</tbody>
</table>

*Table 18. Average number of reposts and comments of entertaining posts and entertaining posts*

To further interpret the data, by comparing the mean value of reposts and comments, it can be found entertaining content that is unrelated to the brand but is fun, exciting, cool, and flashy is much more popular than not entertaining content.

**5.5.3 The correlation between entertaining content and the popularity**

To examine the finding above, Pearson Correlations test is conducted, results are showed in the following table (Table 19). It is found that the correlation Coefficient between entertaining content and repost is 0.471, which is larger than 0, hence can be indicated that there is positive relationship between them, significant value equaling 0.000 (p-value<0.01) less than 0.01 also means it is statistically significant at level of 0.01; the correlation Coefficient between entertainment and comment is 0.411 and the significant value equaling 0.000, less than 0.01, thus it is also significantly and positively related to the number of comments.

<table>
<thead>
<tr>
<th>Entertainment</th>
<th>Repost Pearson Correlation</th>
<th>Repost Sig. (2-tailed)</th>
<th>Repost N</th>
<th>Comment Pearson Correlation</th>
<th>Comment Sig. (2-tailed)</th>
<th>Comment N</th>
</tr>
</thead>
<tbody>
<tr>
<td>not entertaining</td>
<td>.471**</td>
<td>0.000</td>
<td>105</td>
<td>.411**</td>
<td>0.000</td>
<td>105</td>
</tr>
</tbody>
</table>

**. Correlation is significant at the 0.01 level (2-tailed).

*Table 19. The correlation between entertaining content and popularity*
To summarize by further interpreting the data, it can be found that, in contrast to informational content, entertaining content has positive and significant correlation with the number of reposts and comments, which also means adding entertaining elements into a post can increase the brand post popularity for Tuborg on Weibo.

5.6 Theme and popularity

5.6.1 The frequency of different themes of posts

According to SPSS 22.0 frequency analysis that showed in Table 20, it is found that there are 46 selecting posts that come from the theme of GF info (Green Fest information), 33 selecting posts are the theme of Music info and the rest 26 belong to the theme category of Fans interaction, which occupy 43.8%, 31.4%, 24.8% respectively.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>GF info</td>
<td>46</td>
<td>43.8</td>
<td>43.8</td>
</tr>
<tr>
<td>Music info</td>
<td>33</td>
<td>31.4</td>
<td>31.4</td>
</tr>
<tr>
<td>Fans interaction</td>
<td>26</td>
<td>24.8</td>
<td>24.8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>105</strong></td>
<td><strong>100.0</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

*Table 20. The frequency of different themes of posts*

*Figure 7. The frequency of different themes of posts*
To sum up, the most frequent theme of collected posts is Green Fest information for example, musician playlist, real-time broadcast of the shows, review of the shows etc. It is followed by music information that relates to musician stories, new albums, interesting music news etc. Fans interaction including HTML5 setting, prize-giving campaigns, quizzes etc. shares the smallest proportion but its frequency doesn't lag far behind the other two themes.

5.6.2 different themes’ posts’ performances on commenting and reposting

To find out how different themes’ posts’ performances on commenting and reposting, the average numbers of reposts and comments of each themes are computed, the finding shows that, the theme of Fans interaction enjoys the largest mean value of both repost and comment followed by the theme of Music info, and the smallest ones fall into the theme of GF info.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Repost Mean</th>
<th>Repost Standard Deviation</th>
<th>Comment Mean</th>
<th>Comment Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>GF info</td>
<td>30.02</td>
<td>67.98</td>
<td>19.46</td>
<td>43.41</td>
</tr>
<tr>
<td>Music info</td>
<td>96.94</td>
<td>126.40</td>
<td>51.88</td>
<td>78.75</td>
</tr>
<tr>
<td>Fans interaction</td>
<td>259.85</td>
<td>159.90</td>
<td>134.46</td>
<td>94.95</td>
</tr>
</tbody>
</table>

Table 21. Average number of reposts and comments of different themes’ posts

To further interpret the data from the average numbers of reposts and comments in three different themes, we can learn that, Fan interaction is the most popular themes that much more popular than the other two. It indicates that different types of themes have influence on brand post popularity, but in order to understand what kind of relationship exists between them, a correlation test is needed.

5.6.3 The correlation between different themes and popularity

By computing the Pearson Correlations Coefficients of different themes, it is found
that the correlation Coefficient between repost and GF info is -0.471, indicating that there is negative relationship with them, significant value equaling 0.000, less than 0.01 meaning that it is statistically significant at level of 0.01, same situation goes to the correlation Coefficient between comments and GF info; Whereas the correlation Coefficient between repost and fans interaction is 0.596, larger than 0 hence indicates that they are positive related, significant value equaling 0.000, less than 0.01 thus it is statistically significant at level of 0.01. The correlation Coefficient between comments and Fans interaction has the same situation as well. However, since the significant value of Music info with both repost and comment equaling 0.605 and 0.608 (p-value0.01) more than 0.01, hence there is no statistically significant relationship between them.

<table>
<thead>
<tr>
<th></th>
<th>1=GF info</th>
<th>2=music info</th>
<th>3= fans interaction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repost</strong></td>
<td>Pearson Correlation</td>
<td>-0.471**</td>
<td>-0.051</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>0.000</td>
<td>0.605</td>
</tr>
<tr>
<td><strong>Comment</strong></td>
<td>Pearson Correlation</td>
<td>-0.409**</td>
<td>-0.051</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>0.000</td>
<td>0.608</td>
</tr>
<tr>
<td><strong>N</strong></td>
<td>105</td>
<td>105</td>
<td>105</td>
</tr>
</tbody>
</table>

**. Correlation is significant at the 0.01 level (2-tailed).

Table 22. The correlation between different themes and popularity

To further interpret the data and sum up, only the theme of GF info and Fans interaction are significantly related to the brand popularity, but the former turned out to be negatively related to popularity and the latter is positively related to popularity. This finding also suggests that, instead of posting that much information of Green Fest, more fans interaction posts should be designed to boost the popularity.

5.7 Time of day of post and popularity

5.7.1 The frequency of the posts on different post time periods

According to SPSS 22.0 frequency analysis (Table 23), it is found that there are 17 selecting posts are made in 9:00-12:00, 21 selecting posts in 12:00-15:00, 35 selecting
in 15:00-18:00, 22 selecting in 18:00-21:00, 10 selecting in 21:00-24:00, which occupy 16.2%, 20.0%, 33.3%, 21.0% and 9.5%.

Also according to the frequency bar chart (Figure 9), the number of posts in different time periods on a day is a normal distribution, which suggests that the time period from 15:00 to 18:00 is the peak time for Tuborg to distribute its brand posts, the values of the data points progressively decrease from the middle to both two sides.

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Valid</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00-12:00</td>
<td>17</td>
<td>16.2</td>
<td>16.2</td>
<td>16.2</td>
</tr>
<tr>
<td>12:00-15:00</td>
<td>21</td>
<td>20.0</td>
<td>20.0</td>
<td>36.2</td>
</tr>
<tr>
<td>15:00-18:00</td>
<td>35</td>
<td>33.3</td>
<td>33.3</td>
<td>69.5</td>
</tr>
<tr>
<td>18:00-21:00</td>
<td>22</td>
<td>21.0</td>
<td>21.0</td>
<td>90.5</td>
</tr>
<tr>
<td>21:00-24:00</td>
<td>10</td>
<td>9.5</td>
<td>9.5</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>105</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

*Table 23. The frequency of the posts on different post time periods on a day*

*Figure 8. The frequency of different post time periods on a day*
5.7.2 Different post time periods’ posts’ performances on commenting and reposting

To see how different time periods’ posts’ on commenting and reposting, the average number of reposts and comments in different time periods is calculated as below (Table 21), the mean values of both reposts and comments of 9:00-12:00 and 12:00-15:00 are significantly smaller (approximately twice smaller) than 15:00-18:00, 18:00-21:00, and 21:00-24:00. (Table 24) Hence, it can be indicated that the brand posts posted from 3 pm. to midnight may have larger number of reposts and comments in the 105 samples, and 15:00-18:00 can be seen as the most user active time period, since it receives the largest number of comments and reposts.

<table>
<thead>
<tr>
<th>Post time</th>
<th>Repost</th>
<th></th>
<th>Comment</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>SD</td>
<td>Mean</td>
<td>SD</td>
</tr>
<tr>
<td>9:00-12:00</td>
<td>67.06</td>
<td>141.71</td>
<td>36.29</td>
<td>65.93</td>
</tr>
<tr>
<td>12:00-15:00</td>
<td>73.71</td>
<td>153.42</td>
<td>43.95</td>
<td>97.77</td>
</tr>
<tr>
<td>15:00-18:00</td>
<td>138.20</td>
<td>149.76</td>
<td>72.74</td>
<td>90.45</td>
</tr>
<tr>
<td>18:00-21:00</td>
<td>119.59</td>
<td>155.10</td>
<td>79.09</td>
<td>73.59</td>
</tr>
<tr>
<td>21:00-24:00</td>
<td>118.00</td>
<td>101.53</td>
<td>71.70</td>
<td>78.83</td>
</tr>
</tbody>
</table>

*Table 24. Average number of reposts and comments in different time periods on a day*

5.7.3 The correlation between post time on a day and popularity

The average numbers of reposts and comments are not enough to support for the correlation results, hence a Pearson Correlation test is carried out as the table below, it is unfortunately found that the correlation Coefficients are all not statistically significant at level of 0.01 or 0.05(all the significant value are all larger than 0.05(P-value>0.05)). In other words, there is not any time period that has significant relationship with the brand post popularity (the number of reposts and comments).
<table>
<thead>
<tr>
<th></th>
<th>1=9:00-12</th>
<th>2=12:00-1</th>
<th>3=15:00-1</th>
<th>4=18:00-2</th>
<th>5=21:00-2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>0:00</td>
<td>5:00</td>
<td>8:00</td>
<td>1:00</td>
</tr>
<tr>
<td>Repost</td>
<td>Pearson Correlation</td>
<td>-0.123</td>
<td>-0.117</td>
<td>0.146</td>
<td>0.041</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>0.211</td>
<td>0.234</td>
<td>0.136</td>
<td>0.678</td>
</tr>
<tr>
<td>N</td>
<td>105</td>
<td>105</td>
<td>105</td>
<td>105</td>
<td>105</td>
</tr>
<tr>
<td>Comm</td>
<td>Pearson Correlation</td>
<td>-0.115</td>
<td>-0.085</td>
<td>0.124</td>
<td>0.006</td>
</tr>
<tr>
<td>ent</td>
<td>Sig. (2-tailed)</td>
<td>0.243</td>
<td>0.389</td>
<td>0.208</td>
<td>0.952</td>
</tr>
<tr>
<td>N</td>
<td>105</td>
<td>105</td>
<td>105</td>
<td>105</td>
<td>105</td>
</tr>
</tbody>
</table>

**. Correlation is significant at the 0.01 level (2-tailed).
*. Correlation is significant at the 0.05 level (2-tailed).

Table 25. The correlation between post time on a day and popularity

To sum up, even though all of the time periods of 15:00-18:00, 18:00-21:00, and 21:00-24:0 have large average number of reposts ($X > 100$) and comments ($Y > 50$), but the Pearson Correlation result shows no indication that any of the time period has significant relationship with the popularity, in other words, there is no strong statistical evidence to prove that sending out the posts on any specific time period can boost the brand popularity.
6. Conclusion

This chapter will answer the research question posited at the beginning of the thesis and provide some managerial implications, based on the research findings. The findings will then be compared with those of de Vries et al. (2012), to determine any cultural differences between China and Western countries; hence, further revealing the differences between these Social Media Contexts. Ultimately, the limitations of future research direction for this thesis will be presented.

6.1 The driving factors of Tuborg’s post popularity on Weibo

According to the Pearson correlation result, it has been ascertained that only the factor of time of day of post does not statistically have a significant relationship with the brand post popularity (neither the number of reposts, nor the number of comments); therefore, the assumption that the brand post may exhibit a certain relationship with the time the internet is used is not supported in the case of Tuborg. Nevertheless, according to the factor of post theme, it is only partially (Green Fest info and Fan interaction) related to brand post popularity. For instance, music information (i.e. musician stories, new albums, and interesting music news) is not related to post popularity, which goes against the previous assumption as well. Despite the fact that Tuborg’s brand fan community is made up of young music lovers, Music information does not seem to help to increase post popularity, according to the correlation test result. Interestingly, even the two remaining themes, Green Fest information (i.e. musician playlists, ticket information, and real-time broadcast of the shows) and fan interaction (including HTML5 setting, prize-giving campaigns, and quizzes, etc.), have a significant relationship with brand post popularity, whilst the former turned out to be negatively related to popularity. This means that posts on the topic of Green Fest are not so well-received for users to comment on or repost. However, fan interaction is significant and positively related to popularity, which is also in accordance with interactivity.
As related to brand post characteristics, interactivity has the most significant and positive relationship to post popularity. According to the average number of reposts and comments for different levels of interactivity; such as those of medium and high levels of interactivity, which demand fans to take action, so as to win a prize (e.g., reposting an original post to receive a prize, or posting photos and tagging (@) Tuborg to win a prize) have a specific impact on boosting the popularity of the post. Whereas the post characteristic of vividness also has a significant and positive relationship with the number of reposts and comments, it is not as substantial as interactivity. The medium level of vividness (announcing an upcoming event of the brand) has the largest average number of reposts and comments, which indicates that it can attract and promote more attention than the low-level (pictorial posts) and high-level (video or HTML 5 setting). This might be explained by the fact that the events are primarily beneficial to the fans, such as free music lecturers, musician meetings, etc.; therefore, garners a high level of popularity among the fans.

Regarding the content of the brand posts, both entertaining and informational content have a statistically significant relationship with brand popularity. However, entertaining content exhibits a stronger and more positive correlation with the number of reposts and comments, while informational content is significantly weaker and negative. This might indicate that fans demand more entertainment than information; therefore, entertaining content is much more important to brand post popularity.

6.2 Managerial implications
First of all, since the six factors’ correlation Coefficients paired with the number of reposts and the number of comments follow a similar pattern (see section 6.1), it can be assumed that the number of reposts is positively related to the number of comments. In other words, if a post has a large number of reposts, it would most likely have a larger number of comments as well. Therefore, the implications for increasing the number of reposts are also indicative for increasing the number of comments. However, according to the average number of reposts and comments, fans
are more likely to repost, rather than comment, which indicates that reposting is a much easier method of participation without typing anything; this conclusion is also supported by Xu, Zhang and Xia (2014).

Interactivity, as the most significant driving factor for brand post popularity, should be fully acknowledged as important by the managers. Calling fans to participate interactive activities, such as answering questions or trying out a quiz to win prizes, can positively assist in boosting brand post popularity. However, according to Chi (2011), prize-giving posts are a short-term incentive method to trigger popularity for a brand, but it does not necessarily contribute to long-term customer relationship maintenance. Enhancing the level of vividness is also another method to increase the brand post popularity. According to The Sina Corporation Annual Report (2014), Weibo has the advantage of providing a more diversified multimedia display function; thus, managers should make optimal use of these types of functions. For example, by inserting a video when making a post, or utilizing an HTML5 setting to display information. Moreover, announcing an offline event is also a good method to enhance the vividness of the post, which is proven by Tuborg’s case. Perhaps it is because the target audience of Tuborg’s Green Fest is composed of a young generation, who enjoys the music culture; and hence, they would have a profound interest in offline events related to music topics. Besides, this also infers that online activities can and should be integrated with offline campaigns, so as to achieve an integrated communication marketing goal (Atmadja, 2015).

However, diverse types of content within posts vary in terms of their relationship to post popularity. Entertaining post, which utilize various types of content (i.e. films and video games) to provide a sense of fun and excitement attributes to consumers (see section 3.2), can contribute on enhancing brand post popularity, this was also found by Xu, Zhang and Xia (2014). On the contrary, informational content is not as welcome as entertaining content in the case of Tuborg, since the correlation result reflects that informational content has a significantly negative relationship relating to
brand post popularity. Based on these acknowledgements, managers should decrease or limit the number of informational posts, since it might reflect feelings of boredom and dullness in the fans; therefore, it should promote more entertaining content into the posts, similar to that of soft advertisements. Thus, the entertaining posts should be utilized in such a way as to avoid a direct, forceful, and overt sales message. By using a soft approach, the posts can often be more persuasive and also less likely to be irritating to consumers (Okazaki, Mueller and Taylor, 2010).

Deciding which topic to post about is also an important issue for brand community management, especially for a highly homogenous audience (i.e., youth or young adults; highly educated, interested in music, and purchasing of fun experience) (Carlsberg Group Annual Report, 2015). Theming the posts should be user-centered (Chen, 2012), and the findings provided by this thesis can be a guide for Tuborg or other music festivals to implement branding on Social Media sites. According to the correlation test results, between post theme and brand post popularity, only the themea of Green Fest and the fan interaction have a significant relationship with brand post popularity. However, the theme of fan interacting reflects a positive relationship, which again indicates fans’ preference for participating in interactive activities again. Surprisingly, even Green Fest information includes some posts, such as those showing real-time broadcasting and Green Fest’s overall reviewing (long text with pictures or videos), also appears to have a high level of vividness; yet, it still negatively impacts on brand post popularity. Hence, managers should, at least, continue to release interactive posts to preserve the status quo, but should also change the method of information presented when designing content for the Green Fest theme.
6.3 A Chinese context of brand community marketing on social media platforms

In order to compare different Social Media landscapes’ influences on brand post popularity, this thesis utilizes a study conducted by de Vries et al. (2012) for comparative purposes.

First of all, both this thesis and their study do not support the finding that informational content can assist in the promotion of brand post popularity. Hence, in general, both Chinese and Western users might have negative attitudes toward informational brand posts. However, there are numerous differences in treating entertaining content; according to de Vries et al. (2012), entertainment has no effect on brand post popularity, whilst in China, there has been a significantly positive effect of entertainment on brand post popularity. It is perhaps because of the special user interest in Weibo; according to Fan et al. (2014), Weibo can produce more than 100 million posts per day and, within these massive posts, different user interests and daily trends are reflected by a wide range of topics. The fact is entertainment accounts share over half of the posts, reflects the most significant periodic pattern (ibid.). However, when using a marketing perspective to view this charlatanistic aspect, it might be helpful for brands to implement content marketing, such as that related to entertainment purchasing, assistance with high interactivity and brand posts spreadability (Liang, 2016).

The research conducted by de Vries et al. (2012) only partially supports that the higher level of interactivity can have an enhanced performance on brand post popularity, because a high level of interactivity such as asking a question are sound to negatively influence popularity; However, for the case of Tuborg, questions and quizzes are important tools to involve in user participation. As for vividness, according to their study, vividness only has a positive effect on the number of likes recorded on the posts, but this positive effect does not affect the number of comments.
In other words, vividness may only enhance user’s good feeling of the post but not bringing in more engagement. However, in this thesis, vividness is an important factor for the brand to increase the number of both comments and reposts. This inconsistency might be explained by the fact that Weibo provides richer multimedia presentation functions, and users on Weibo might have more requirements and expectations of the presence of information; hence vividness might be more influential to brand post popularity in China.

To critique the research conducted by de Vries et al. (2012), the most critical issue is that it lacks some background descriptions of the social media site that they investigated, which creates some difficulties for the readers toward understanding the specific context of the site, and thus, lacks a conceivable argument for the explanation of the findings. For example, the finding that entertaining posts are not popular among fans could be because the site focuses more on providing professional product information, rather than the sharing of daily experiences and interesting tidbits that might be of interest to fans. Therefore, a different focus site might reflect a different user content preference; hence, profoundly influencing brand post popularity. Another shortcoming of their study is that they did not include the dynamic aspects in the study. For instance, the timing of likes and comments to the brand post, and the time period of the post could be investigated. For example, one many ask when people react: more often in the few hours after the brand post is created or after a few days? Since they already have a large sample size of 335, this kind of information would be useful in detecting the best time to post information, and in computing how many days between two brand posts would effectively increase brand post popularity.

6.4 Limitations and future research plan
The primary limitation of this study is the sample size, even though the author collected all qualified posts within the year of 2015, 105 samples are sufficient, but not very ideal for investigating the correlation factors. This sample size could be a crucial reason for the result that no significant correlation was discovered between the
factor of time of day of post and popularity; thus, more posts from the previous years should be collected, so as to expand the size of the sample in future. Moreover, as it is mentioned in the methodology, it is not possible to establish a correlation line through the data points; hence, we cannot provide a line to predict the cause from the result (or result from the cause) (Yanai and Takane, 1992). Therefore, a linear regression analysis would be an ideal additional method by which to further analyze the relationship between those metrics and brand post popularity in the future. Additionally, this thesis has gathered data from the brand fan pages of only one social network site and one brand, hence the result cannot reflect other social media sites or other brands. It would be useful to replicate this research with other social networking sites; for instance, WeChat, in order to confirm and clarify whether the results still hold. Specifically, this thesis merely employs one research method to compare the different spheres of brand community marketing in China and Western counties; therefore, it will be interesting to investigate social networking sites from other countries. For example, investigation of Twitter might shed light on possible cultural differences that influence various activities on brand fan pages, and whether these are successful or not.
7. Further Analysis

This chapter is designed to further analyze the results from Chapter 5. The aims of this chapter are to firstly compare the correlation test results of different factors in order to explore what different types of relationships that factors have with brand post popularity on the whole; then it will apply in the study of de Vries et al. (2012) to analyze the different results of factors that influence brand post popularity in two different Social Media context—Western and Chinese.

7.1 Correlation comparison among the factors

To compare the different kinds of relationships between brand post popularity and the four driven factors: the brand post characteristics (vividness, interactivity) and the content of the brand post (informational, entertaining), a combinatorial Pearson correlation table has been showed as below. The table shows that in the scale of repost, interactivity has the strongest (strong level of correlation) positive relationship with the number of reposts; followed by entertainment (moderate level) and vividness (moderate level); only informational content (significant but weak level of correlation) has a negative relationship with reposting. As for the scale of comment, which is found to follow the same pattern with the scale of repost, interactivity has the strongest positive relationship followed by entertainment and vividness; Informational also has a negative relationship with comment.
To sum up by further interpreting the data, interactivity can be determined the most important factor for boosting brand post popularity in the case of Tuborg. This means that enhancing the interactivity level of brand posts, for example, by creating interesting topics to attract users to be involved in discussion might inspire more commenting and reposting. Entertainment and vividness are another two important factors for brand post popularity. Entertaining content that is not directly related to the brand and is fun, cool, and flash also draw much attention from users. The important position of entertainment as a factor which enhances brand post popularity might be influenced by the general environment of Weibo where “everything cannot leave without entertainment” (Hogan and Quan-Haase, 2010; Xu, Zhang and Xia, 2014; Zhou and Wang, 2014). As for vividness; its significant and positive relation with brand post popularity also encourages Tuborg to apply a more diversified method to display the information, for example, by implementing videos or HTML5 application. In other words, improving the level of interactivity and vividness and adding more entertaining content into the posts can help to generate more popularity for Tuborg on Weibo. For informational content that is proven to be negative in relation to the brand

<table>
<thead>
<tr>
<th></th>
<th>Repost</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vividness</td>
<td>Pearson Correlation</td>
<td>.460**</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.000</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>105</td>
</tr>
<tr>
<td>Interactivity</td>
<td>Pearson Correlation</td>
<td>.709**</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.000</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>105</td>
</tr>
<tr>
<td>Entertainment</td>
<td>Pearson Correlation</td>
<td>.471**</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.000</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>105</td>
</tr>
<tr>
<td>Informational</td>
<td>Pearson Correlation</td>
<td>-.291**</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.003</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>105</td>
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</tbody>
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**, Correlation is significant at the 0.01 level (2-tailed).

Table 26. The correlation between vividness, interactivity, entertainment, and information and popularity
post popularity, a better way to improve performance of brand post popularity may be to change how the information is presented, for example, by designing an interesting picture or video to feed the audience some new knowledge, instead of eliminating all informational content. Overall, the strategy to increase brand post popularity should be a combination of different tools, where are acting on brand post characteristics or brand post content.

### 7.2 A comparison with a Western study

Social Media constitute excellent vehicles to maintain and prolong customer relationships; De Vries et al. (2012) analyzed 355 brand posts from 11 international brands across six product categories (cosmetics, alcoholic beverages, mobile phones, leisure wear, accessories, and food) on a social networking site. Their study focused on the specific determinants of brand post popularity (the number of likes and comments). They utilized research on the effectiveness of banner advertisement and literature on Word of Mouth (WoM) communication to construct a conceptual framework of those determinants affecting brand post popularity. Unlike this thesis, de Vries et al. used the number of likes and comments on a brand post as the indicators of popularity since they are very public and publicly visible and can effectively influence other fans who view others’ clicking, commenting, and sharing (de Vries et al. 2012).

To determine possible drivers for brand post popularity, de Vries et al. (2012) formulated six hypotheses as displayed in Table 27.
The higher the level of vividness of a brand post, the more popular the brand post.

The higher the level of interactivity of a brand post, the more popular the brand post.

Informational brand posts are more popular than non-informational brand posts.

Entertaining brand posts are more popular than non-entertaining brand posts.

Position of a brand post at the top of the brand fan page is positively related to brand post popularity.

a. The share of positive comments on a brand post is positively related to brand post popularity.

b. The share of negative comments on a brand post is negatively related to the number of likes on that brand post.

c. The share of negative comments on a brand post is positively related to the number of comments on that brand post.

Source from: De Vries et al. 2012

Table 27. The formulations of the hypotheses tests

To complete these hypotheses tests, they conducted OLS regressions by applying the natural logarithm of the dependent variables (i.e. vividness, interactivity, informational content, entertainment content, position, and valence of comments), as well as that of the independent count variables (i.e. the number of likes and the number of comments) to test the hypotheses listed above. The result (Table 28) indicates that, only H5 and H6a are supported, while H2 is partially supported. This demonstrates that both the position of a brand post at the top of the brand fan page, and the positive comments are positively related to brand post popularity (reflected both in comments and likes).
Since this thesis has excluded the two factors of “position” and “valence of comment”, the purposes of this comparison analysis would be to discuss the other four factors’ influence on brand post popularity under a Chinese and Western social media context. For the factor of vividness, the study of De Vries et al. only states that stronger vividness can increase the number of likes of brand posts. However, in this thesis, vividness is determined to be positively related to both reposts and comments, reflecting its important role in boosting brand post popularity. As for the factor of interactivity, the study conducted by de Vries et al. (2012) can only support that a medium level of interactivity (call to act or contest) has a positive effect on boosting brand post popularity, whilst a high level of interactivity like asking a question has a negative influence on popularity. This finding greatly differs from the case of Tuborg in this thesis, as data shows that a high level of interactivity such as asking questions is a useful way to attract an audience to participate in discussion. This difference could indicate that Chinese users may be more open to online discussion. Data also shows that posts containing a quiz with prizes can significantly boost the brand post popularity. Both studies find that informational content does not help to enhance the brand post popularity. This thesis, even finds that informational content has a negative
influence on brand post popularity. Findings on attitudes about how Western audiences and Chinese audiences react to entertaining content is another major difference between the two studies. In China, entertainment is significantly and positively related to brand post popularity. Those posts that are not directly related to the brand but are interesting, fun, and flash enough can produce a good response in terms of comments and reports.

To conclude, interactivity and vividness are more important to brand post popularity in China, reflected by the increase in the number of comments and reposts; However, informational content does not seem to help to boost the brand post popularity both in China and Western counties. As for entertaining content, this appears to have the most significant influence on enhancing popularity. Entertaining content has been shown not to be so welcomed for the fans in Western counties, whilst in China, entertainment is very popular and important to brand post popularity.
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Appendix

Transcript of the Interview

1. Please introduce yourself.
   My name is Guo Wanyi, I am the Social Media Marketing Mangers of Tuborg in China. I have been in charge of Tuborg’s official social media on three different platforms (Weibo, Weixin, and Douban). My duties include daily management, content planning and interactive event design etc. serving for this position for nearly two years makes me experienced at managing social media and coordinating with the marketing department to achieve Social Media Marketing’s goals.

2. Please describe the Project of Green Fest.
   It is an annul music festival that held by Tuborg in the West of China. For example, Chengdu, Yinchuan, and Kunming are the target cities for Green Fest. The choice of Green Fest locations is in relation with the Tuborg’s marketing position.

3. What audience does Green Fest target on?
   General speaking, we target on young people that lives in the western cities of China who like music.

4. What content does Tuborg often post on Weibo in the project of Green Fest?
   We will post information about Green Fest including the playlists, schedule, and so on. Other information like music news as well as some fan interactive content or setting like H5.

5. How do you measure the popularity of brand posts?
   We usually ask other agencies to analyze the data, as far as I know; they often apply a model that contains several of indicators to examine the popularity, including the number of viewpoints, comments, and reposts received from the audience.

6. What factors are important for brand post popularity from your own experience?
   First of all, I think, the way of presenting information can result in different levels
of audience participation. We rarely post text only on Weibo, unless we can describe a very funny thing within 120 characters… the audience will prefer more vividness in the content. For example, pictures, videos or other interesting interaction designs like H5 (HTML5) can enhance the number of comments and reposts on our posts. However, in practice, we often publish the posts in a combination of different media presences.

7. **How do view the factor of interactivity in boosting the popularity?**
   Actually Chinese social media players pay a lot of attention and efforts to enhancing interactivity, since high interactivity of a brand community is believed to be a good weapon at retaining exiting followers and attracting lurking ones… so do we… of course there are many ways to interact with the audience, you can ask questions or discuss with them some of their concerned topics…you can also hold contests or quiz for them, incentivizing them to participate by awarding the winner.

8. **What kind of content is welcomed by the audience, for example, entertaining content and informational content?**
   Entertaining content is more welcomed, We cannot forget the audience’s primary need is the information of Green Fest, including the schedule, musician playlist, ticket information etc. … we cannot avoid using boring graphs or charts to interpret this kind of information, but we also believe that having this sort of information on our site would be helpful for brand fans to search relevant information.

9. **Does position of a brand post influence popularity on Weibo?**
   Weibo actually is design based on but not limited to a Web 2.0 thinking, a brand official account is not a same thing with a simply fans page, because users have more choices and user opinion exchange has more space hence data flow on a social media site like Weibo is faster and more changeable. Weibo is also very user-orientated when deciding what content to present on one’s account.

10. **Does the theme of bran posts influence brand post’s popularity?**
    Yes, I think so. Our target audience is young people and we focus on those who are music fans or willing to explore new things. This target position leads us to design the content online...as you may notice, our regular post content is usually to recommend good music, talk about some music news and report some music activities
11. Does post time influence brand post’s popularity?

We don’t have a very specific time frame for releasing our posts, but actually we send out most of our brand posts during daytime. We try to keep the posting time more diversified and the posts typically start at 9.00 am and end before 24.00 pm in the night…We are not so sure which time period can receive more comments or reposts…but from my personal feeling, I think at the night after, the time people get off, we usually receive more messages from our fans on the chat window…so maybe people are more willing to participate in our topic discussion at night during their entertainment time.