Communication Strategies via Social Media

The case study of Tomorrowland

Master thesis within Business Administration

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Abstract

Background: In the past decade, Social Media has been an interesting Internet phenomenon. Social Media has increased the ability for Internet users to communicate and interact with one another, allowing them to overcome boundaries that once made communication difficult and slow. It has become a big part of everyday life and has fundamentally changed the way we send and receive information. This transformation has led to businesses acknowledging the need for a change in the way they communicate with their customers.

The purpose of this thesis is to understand what makes a business successful in Social Media and what are the tools that businesses may use in order to communicate with their consumer community.

Method: This study is exploratory and qualitative in nature. Authors conducted a case study research and used an inductive approach in order to answer research questions. Several methods of gathering data are used in the thesis for the full analysis of the case study: interview, survey, netnography (“internet – based ethnography”). Qualitative measures are used to draw conclusions regarding Social Media metrics and consumer engagement.

Conclusion: Authors state that there is no universal communication strategy suitable for every company, but the appropriate one may be build according to the company goals and means. Process of creating the communication strategy should focus on several targets which companies may identify by themselves or with the help of guides. One of those targets is identifying appropriate ways of engaging with the customers with the combination of Brand Awareness, Brand Engagement and Word of Mouth.

Three main parts of the communication strategy are interconnected: Brand Awareness, Brand Engagement and Word of Mouth. Effectiveness of communication strategy (different combination of Brand Awareness, Brand Engagement and Word of Mouth) may be measured by specific metrics or statistical ones. Increasing those interconnected metrics depends on ability to follow the customer needs and the quality of content.

Main B2C Social Media tools nowadays are Facebook, Twitter, YouTube. This thesis found out strong relationship between those three (“Social Media Triangle” model). Company having accounts in each of those networks should use it as a whole and not as separate tools.
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1. Introduction

The background information, research questions, problem and purpose of research are introduced in this section in order to put the light on this investigation.

1.1. Background

Social Media has been receiving attention and gaining importance within the business world and communication with consumers. Businesses have begun to see the value in investing in Social Media. The focus is shifting from the use of traditional media advertising towards Social Media.

What can explain the growth of Social Media? Authors believe that part of this trend has developed from emerging technology and changing global demographics. According to Expresso Group study conducted in 2010, “more than half of the world’s population is under the age of 30 [and] they have never known life without the Internet”.

The next generation is exhibiting new consumer behaviors. They use fast changing technology and adapt to new trends quickly. In the race to 50 million users (units), it took radio 38 years, television 13 years, Internet 4 years, and within only 9 months, Facebook had 100 million users (Qualman, 2011).

Meanwhile people are changing together with technology. These technological changes have influenced the way that people share and search for information. Before, people had to look for information, but now individuals no longer search for the news; rather, the news finds them (Qualman, 2011). Through the internet, people are discovering and inventing new ways to share relevant knowledge with blinding speed (Brown, 2009). The speed of Social Media keeps people well informed about everything they need.

Consumers are moving away from a world where content and products were pushed to a world in which content and products are pulled (Brown, 2009). Consumers are not willing to accept the forced information any longer, because nowadays, it is possible to tailor content to the consumer needs.

Social Media became a tool for users to generate own individualized online space - personalcast - custom created, interactive sequences of stories that are selected based upon individual user interests from a variety of sources and presented in a form tailored to that specific user’s preferences (Maybury et al, 2003). More mass media outlets, as well as businesses, are creating accounts on social networks to reach their target audience and they are allowing their content to be customized to suit consumer needs.

The ability to pick and choose content from many different sources means that individuals no longer have to accept what is being pushed their way. Individual choices and interests now override those of schedulers and editors (Brown, 2009).

The concept of six degrees of separation, the “small world problem”, developed by Travers & Milgram (1969) states that, on average, everyone is approximately six connections away (6.2 steps away to be precise) from any other person on Earth through a chain of, “friends of friends”. At the era of Social Media this chain decreased noticeably. Facebook users at the time of research by Backstrom et al (2012) (721 million users with 69 billion friendship links) are linked with each other with an average distance of
4.74. Research by Bakhshandeh et al. (2011) showed that degree of separation for Twitter is only 3.43. Those investigations indicate changing social norms: Social Media makes it easier for people to get in touch with others.

Social Media also changed the way the news appears: it allows people to create news by themselves instead of trusting journalists. Traditional advertising has been pushed out of favor due to new trends in advertising and consumer communication. The Newspaper Association of America found that “advertising revenue for newspapers declined 18.1%, national advertising sales fell 18.4%, classifieds sank 30.9%, and online advertising sales dropped 3%” for the third quarter of 2008. Traditional media tasks have switched from simply reporting the news to explaining and analyzing it, while Social Media informs.

News is not a prerogative of professional newsmakers anymore. Consumers have a voice and can be heard with the help of Social Media. Facebook and YouTube offer a high level of interactivity and a large number of active users. Twitter became another important tool in democratizing news because of the high speed which it can spread information. Twitter is revolutionizing news gathering and real citizen journalism. The crowd will know about it before the media knows about it (Brown, 2009).

This study serves to understand what is important in Social Media strategy and how a business can increase Social Media communications with their online community through Brand Awareness, Brand Engagement, and Word of Mouth.

1.2. Problem

Since communication between companies and consumers on Facebook and other Social Media outlets is increasing, it is becoming more important to get an understanding of how the consumer-business relationship can be improved via Social Media.

In this thesis, the authors will explore how businesses can use Social Media in order to increase three important areas: Brand Awareness, Brand Engagement, and Word of Mouth. The traditional approach to increasing Brand Awareness, Brand Engagement, and Word of Mouth should be adapted in order to fit into the new communication model (Joachimsthaler and Aaker, 1997). But the new social environment and the ways that people are communicating with Social Media have changed the ways which businesses can be successful in these areas.

With the decline in the effectiveness of traditional media outlets like television, radio, and internet ads, the message being sent from business to consumer is becoming lost in the “noise” of the bombardment of advertisements people see everyday. To increase Brand Awareness, businesses need their message to be heard by as many people as possible, and even more importantly, it needs to be heard by the right audience who will in response act on hearing that message. With the growth of Social Media, Facebook, Twitter, and YouTube are becoming channels which offer potential for businesses to share their message and target the right audience. To be heard, they need to go where the people are, and the people are on Social Media.

With this shift of communication between business and consumer moving towards businesses talking with consumers instead of at them, this requires a new strategy to engage with consumers. Businesses should not expect Brand Engagement increasing by utilizing only the traditional strategies (offline communications) that they used in the old communication model and instead, they must understand how to engage customers on Social Media.
Since people are making more connections online, their voices, opinions, and experiences are being shared with more people than with traditional Word of Mouth before the introduction of Social Media. Businesses need to be aware of and monitor what people are saying about them because Word of Mouth is a powerful force which can not be controlled to the extent that businesses are used to.

Limited academic literature in regards to Social Media in these areas does not fulfill the current business requirements. Researchers are focusing on comparison online and offline methods rather than developing theory appropriate to the Social Media specific. For instance Li & Bernoff (2011) adopt the algorithm for building communication strategy in Social Media based on the common offline procedure, Qualman’s (2011) Word of Mouth concept has much in common with rumor mill. The model for communication with the customer in Social Media differs from the communication model used in traditional advertising. This implies some degree of a learning curve present for businesses trying to establish success in this new communication outlet.

It is important to understand the current social environment in which consumer-business communication takes place. Further, an evaluation of different types of Social Media platforms. The authors presume there are general conclusions to be made regarding communication habits of individuals, which will point towards new strategies that businesses can use to reach their customers and develop their relationship through the use of Social Media. This will be explored in the following frame of reference section.

1.3. Purpose

The purpose of this thesis is to understand the opportunities that exist for increasing Brand Awareness, Brand Engagement, and Word of Mouth in communication via Social Media. It also serves to understand how different Social Media content can influence these three important areas.

Social Media communication is a new means of communication between business and consumer. The purpose of this thesis is to understand what makes a business successful in Social Media, particularly in the areas regarding Brand Engagement, Brand Awareness, and Word of Mouth. Also, it would be beneficial for businesses to understand how to influence increases in these three areas of Social Media in order to take advantage of these new opportunities.

In this thesis, the authors will first take a descriptive look at the current Social Media environment, as well as, a look into why it is important for businesses to become involved in Social Media and how they can use it most effectively. Second, the authors will gather information via the Social Media sites of the Tomorrowland music festival from which the authors will then try to understand what kind of content, information, and engagement are most effective in creating Brand Awareness, Brand Engagement, and Word of Mouth. This analysis will be incorporated with an evaluation from users of Tomorrowland music festival’s Social Media, as well as, an interview with the Marketing Coordinator from Tomorrowland.

It is important to understand fundamental changes in the way that people communicate. Businesses must keep up with social trends and understand how individuals receive information so that they can maintain open lines of effective and efficient communication with their customers through their marketing, advertising, promotion, and customer relation efforts.
1.4. Research questions

RQ1: What appropriate strategy and tools firms can use in order to develop relations with the customers by communicating through Social Media?

RQ2: How can companies use communication strategies via Social Media in order to increase Brand Awareness, Brand Engagement, and Word of Mouth?

1.5. Delimitations

This thesis focuses on business to consumer (B2C) communication model only.

Access to specific Social Media information is restricted to the user (in this case, Tomorrowland). Therefore, a third party cannot retrieve historical information from their Social Media accounts. Authors’ conclusions are limited to the data that could be obtained through the public information available on the company’s respective Social Media pages, via personal communication with company representative and the user survey.

Since daily figures reflecting the total number of followers were not accessible, regression analysis was completed to give an estimate on the number of followers at any given date.

On Twitter, once a post is retweeted over 50 times, the information is simply displayed as “50+”. This may cause an underestimate some of our figures that include this information.
2. Frame of Reference

This chapter provides frame of reference for the thesis with main definitions of Social Media, communication strategies and Brand Awareness, Brand Engagement and Word of Mouth.

2.1. What is Social Media?

“Human beings have always lived in a world of communication, but we live in a world of media communication, where we can travel great distances and across centuries, all the comfort of our own living rooms” (Grossberg, 2006, p.3). Media communications allow people to follow the news across the planet, watch the elephants watering in Africa, hear sounds of the Easter Island traditional holiday, enjoy the football game in London or a jazz concert in New York. Media is the fastest way of spreading information – including business and advertising information.

Among communities of people who gather online to share information, knowledge and opinions using conversational media, “Social Media” refers to the activities, practices and behavior. Conversational media consists of web-based applications that make it possible to create and easily transmit content in the form of words, pictures, video and audio. (Safko, 2010, p.6)

Kaplan & Haenlein (2010) define Social Media as a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, which facilitate the creation and exchange of user-generated content.

Web 2.0 establishes the principles from which the new age of the Internet operates. It is based on the concept of user-generated content. Instead of simply reading the news, users can share the news, comment on articles, and even report the news themselves. It has resulted in a paradigm shift that fosters the growth of Social Media in the new age of information.

In its Social Media report, Universal McCann agency (2010) states that Social Media operates in an “incredibly dynamic environment”. Its survey shows the increasing number of different activities that Internet users are interested in. Approximately 80% of respondents worldwide were using social networks.

![Figure 2.1. Growth of Social Media activity (Universal McCann agency, 2010)](image-url)
Social Media became a part of everyday life quite rapidly. But how did it happen? Safko suggests a definition that might provide an answer for this question: “Social Media is the media we use to be social” (2010). This means people use social networks to communicate with each other on a level that was not previously available – geographical location or other limitations no longer inhibit communication. Li & Bernoff (2010) point on the high broadband penetration and community-focused population as the main reasons of social networking level increasing. As a result people can keep in touch with classmates, colleagues, family, and individuals that share similar interests. The Internet helped individuals connect with the world, but Social Media has been able to connect individuals with each other.

The world is now observing a massive socioeconomic shift. If Facebook were a country it would be the third largest country in the world, surpassed in population by only China and India (Qualman, 2011).

2.2. Social Media Platforms

Social Media is part of a growing and changing environment that is affected by new technologies and trends. Social Media platforms as tools for communication between organizations and consumers are becoming extremely important nowadays. Hanna et al (2011) mention that Social Media platforms have transformed the internet from a platform for information into a platform of influence, so it is necessary for the companies to present on different Social Media platforms in order to interact and track the communication trends.

According to Kaplan & Haenlein (2010), Social Media can be categorized into six different types — collaborative projects, blogs, content communities, social networking sites, virtual game worlds, and virtual social worlds. Below authors concentrate on three main Social Media platforms.

2.2.1 Facebook

Facebook is a social networking site that began in February 2004. It has accumulated over 845 million users as of February 2012 (Protalinski, 2012). According to the website’s homepage, “Facebook helps you connect and share with the people in your life” (Facebook.com). Users create a personal profile and then add other users (friends, family, coworkers) as “friends” with which they can communicate with via private messages or public “posts” on their friend’s “wall” which is integrated in their profile page and viewable to others.

Facebook also allows users to create “groups” and “events”. Users can share news, stories, videos, pictures, and links via their “status”. These status changes, wall posts, photo/video updates, and events are shared with “friends” via the “newsfeed” which aggregates all the activities on an individual’s Facebook friends. Users can “tag” themselves in pictures or videos and they can also “like” and “comment” on a friend’s photo, comment, or status. Collectively, this makes Facebook a very engaging Social Media network and allows people to be connected well with one another and even their favorite company, brands, or interests. Facebook involvement is not limited to individuals. There is a growing number of businesses and organizations present on the social networking site.
2.2.2 Twitter

Twitter is a social networking site that is often referred to the “micro-blogging”: a form of blogging where users can send short text based posts to the online platform that places these posts on the personal page of the user (Carlsson, 2011). Twitter users can send and read posts of 140 characters or less which are referred to as “tweets”. Beginning in March 2006, Twitter has garnered over 300 million users in just over 5 years (Taylor, 2011). Users can become “followers” of other users and they can also allow have their tweets streamed to all the users that are “following” them.

Li & Bernoff (2010) state that Twitter is ideal not just for computers but for mobile phones because its lightweight interaction.

2.2.3 YouTube

YouTube is a Social Media site that centers around video sharing where users can upload, view, share, like, and comment on videos (Hopkins, 2006) opened in February 2005. Many videos have become “viral sensations” and obtaining millions of views very quickly. This has resulted in YouTube internet celebrities. According to YouTube.com official statistics the most watched video had over 735.5 million views by the time of this investigation.

In order to help users to understand their videos effectiveness YouTube provides video statistics service. An “insight” helps one understand their views, viewers demographics and popularity. A “community” tab lets video channel owners to understand the “community” of users, how users are interacting, rating, and commenting on the videos. YouTube is also a good source of traffic to the business website (Campbell, 2011).

Each type of Social Media requires different techniques of consumer relationship management and facilitates different activities. In this thesis authors concentrate on three Social Media channels.

2.3. Social Media in Business

Social Media has had a large effect on consumer behavior. A comScore survey done in later 2009 – (Lipson, 2009) showed that 28% of consumers said that Social Media played an important role in some of their holiday purchases. A Neilson study also showed that 90% of consumers trust recommendations from other consumers, in contrast to only 56% who trust brand advertising. A Word of Mouth marketing agency found that in markets where Dunkin’ Donuts was advertised via Word of Mouth, sales increased 26%, compared to only 8% in markets where the product was not advertised with Word of Mouth (Gupta et al., 2011, p.1).

2.3.1 Perceived Risks

Even with these impressive sales effects caused by Social Media, businesses have been slow to exploit its potential. This is reflected in the advertising expenditure figures from 2009 where U.S. online marketing expenditures were $25 billion which was 12% of the total advertising budget. Of that $25 billion, “Social Media only accounted for $716 million, or less than 3%”. The outlook for 2010 is only
$935 million, just a slight increase (Gupta et al., 2011, p.1). But still, business executives have been reluctant to invest in Social Media.

<table>
<thead>
<tr>
<th>Why some brands are reluctant to use Social Media</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cost and Time.</strong> Companies fear that Social Media may require too many creatives and too much time.</td>
</tr>
<tr>
<td><strong>Knowledge risk.</strong> The senior managers are less familiar with new media, therefore they eschew it.</td>
</tr>
<tr>
<td><strong>Measurement.</strong> Gross rating points and click-thru-rates are more comfortable measures than page views or engagement.</td>
</tr>
<tr>
<td><strong>Loss of control.</strong> Marketers are accustomed to taking a top-down approach to brand positioning and fear losing control of their brands.</td>
</tr>
</tbody>
</table>

Table 2.1. Why some brands are reluctant to use Social Media (Gupta et al., 2011)

2.3.1.1 Cost and Time

Social Media is a new information medium. It takes time to understand how to use it efficiently. Businesses have always utilized the available technology to optimize their marketing and advertising efforts and boost their sales figures. Yet, with other forms of media like radio, television, and even the Internet, there was much more time to adapt and coordinate their efforts. There was a long record of the legitimacy of each form of media that businesses could see and understand that it was an efficient use of resources; change was slow and orderly.

Now, with the introduction of new technology comes faster and faster adoption periods. Television took 38 years to reach 150 million users, meanwhile, Facebook took a mere five years to achieve that same feat (Qalman, 2011). The pace of Social Media can cause hesitation when it comes to businesses participating in this new form of media.

2.3.1.2 Knowledge Risk

Without historical data, it is difficult to determine the most efficient use of a company’s resources. Also, since Social Media is not well understood by many executives, there is a lack of understanding about how to use Social Media most cost effectively.

2.3.1.3 Performance Measurement

The lack of information regarding Social Media has caused problems with developing historical trends from which businesses can determine whether Social Media was a necessary and efficient use of its resources, as well as, the ability to make accurate measurements regarding effectiveness and success.

Executives are more comfortable using indicators like “click-through rates” to determine the success of online advertising. However, with Social Media, it is much more difficult to find useful performance indicators. Businesses are beginning to use third-party software which utilize different Social Media metrics to understand the impact that their Social Media efforts play in generating sales (Qalman, 2011).

2.3.1.4 Loss of Control

Loss of control was another source of hesitation for the business world. Social Media depends on user-generated content. Without complete control over advertising and promotion, businesses make
themselves vulnerable to critics and poor experiences, what can be seen from the table below (Gupta et al., 2011, p.2).

Adoption of Social Media also means a shift in the mentality of advertising and customer relations. Instead of the traditional “monologue” model where customers would receive messages passively, marketers must listen, respond, and contribute to the conversation in a new “dialogue” model.

When companies have control of their advertising, this is a top-down approach. However, Social Media flips that model upside-down.

Not all businesses may be comfortable using a media where consumers can speak freely with each other. Businesses increasingly have less control over the information written about them in cyberspace (Kaplan & Haenlein, 2010). That is not at all surprising: the Internet tends to be more interactive than traditional media. The main difference between Social Media and traditional media may be described by the ease of feedback where a follower can express their opinion in just a few clicks. Companies cannot be protected from negative feedback or embarrassing questions and comments. The powerful influence that Social Media has on consumer behavior can quickly turn negative if not actively monitored by businesses.

According to Qualman (2011) the Internet’s greatest strength – rapid and cheap sharing of information – is also its greatest weakness. News will travel fast regardless of the content. So the news of your amazing new product will travel just as fast as the comments from consumers once they find out that it doesn’t function as advertised.

### 2.3.2 Benefits

According to Kaplan & Haenlein (2010) Social Media represents a revolutionary new trend that should be of interest to companies operating in an online space – or any space, for that matter.

When used as a marketing tool, Social Media can have a strong impact on consumers and allow companies to add value to their brands. Though Powell (2011) states that Social Media isn’t just for marketing, Social Media also supports many other business functions linked to marketing.

Powell mentions that some companies (Dell Computer, Comcast etc.) have been able to fully internalize Social Media into their customer service operations to drive a competitive advantage in their industries. Social Media can also be used for product development and innovation by listening to customer input, in market research to understand trends and information affecting their brands, and for lead generation for business-to-business marketers.

Social Media is a serious way to reach the masses. And not only the masses but the specific niche group of any particular business.

### 2.4. Social Media Strategies

Berende et al. (2011) have found that success in Social Media does not happen overnight and it does not happen by accident, it is engineered. The reality is that Social Media is not an add-on, but instead an integrated piece within the overall business strategy (Blanchard, 2011). A comprehensive approach is
therefore needed in order to ensure a consistent customer experience, reliable content creation, appropriate data governance and sufficient regulatory compliance (Wollan et al, 2011).

Owyang & Lovett (2010) state that company must develop a comprehensive strategy in order to avoid stumbling and at worst being completely consumed by Social Media. A step-by-step defined Social Media strategy that is integrated across the whole company can provide organizations with detailed, instant feedback from consumers and valuable market knowledge (Berende et al., 2011).

Blanchard (2011) defines a fully deployed Social Media strategy as a completely integrated communication mechanism that reinforces the impact of every function within the organization by leveraging the power of human networks via social networking platforms. Berende et al. (2011) state that creating Social Media strategy should start with defining the “organization’s overall business strategy, tactics, goals and targets” (p.67).

Li & Bernoff (2011) point on importance of constructing Social Media strategy specifically for every single case instead of using general ready-made models. They provide a clear guide for creating the Social Media strategy based on four targets: people, objectives, strategy and technology (POST).

- **People.** It is necessary to identify the specific audience in order to develop further steps in determining Social Media strategy. Who are the people company would to communicate with, what are they interested in, who and what are they – those are the main questions that should be answered first. Different population qualities such as age, sex, preferences, hobby, level of engagement in Social Media and other will influence on further communication strategy developing. Wrong estimations may lead to the wrong target audience positioning and failure of the whole Social Media communication strategy.

- **Objectives.** Determining goals, objectives and its clarity are critical for the company’s success in Social Media. Li & Bernoff (2011) outline the following objectives that may be taken into consideration and developed further:
  1. **Listening.** Concentrates on customer opinions’ research for its further use in marketing and company development.
  2. **Talking.** Using Social Media mostly for spreading company messages and initiatives.
  3. **Energizing.** Increasing Word of Mouth by engaging the most enthusiastic customers into that process: contests, motivators and other tools.
  4. **Supporting.** Using Social Media channels in order to provide feedback to the customers: problem solving, customer support, communicating people and other help.
  5. **Embracing.** Creating a warm space for customer initiatives spreading. Customers help to design products and improve the way the company works.

- **Strategy** itself is focusing on identifying appropriate ways of engaging with the customers. What level of communication does the company want to receive? Is the company satisfied with the current communication or would like to change it? Are the customers willing to interact as much as strategy postulates? What steps may be taken and how to use Brand Awareness, Brand Engagement and Word of Mouth in order to gain the target? Those questions should be taken into consideration.

- **Technology.** After summarizing three targets above company has to choose the appropriate technologies – or tools – in order to reach their target audience. Blogs, content communities,
video channels, social networks and other approaches to the customer are taken into consideration.

Communication strategy in Social Media based on this POST model is not the constant value; Li & Bernoff (2011) recommend to browse it regularly in order to correct the model or adapt it to the changes when needed.

Clarifying some technology techniques Gronroos (2008) states that communication must be consistent across all channels, to avoid confusion and discrepancies. It means that regardless of the communication strategy and the channel used – Facebook, Twitter, or the official website – the information has to be the same in order to be clear to the consumer.

Social Media users (companies, brands, media) have several tools to use in communication with their consumers. Depending on the needs and circumstances they can spread different types of information to achieve different goals via Social Media. For example, companies may promote their product by getting people to “like” it on their social networks so that their friends could see it and promote it further by “liking” as well. Below three main tools for implementing the communication strategy are discussed.

2.4.1 Word of Mouth

Hennig-Thurau at al. (2004) defines Word of Mouth (electronic) as any positive or negative statement made by potential, actual, or former customers about a product or company, which is made available to a multitude of people and institutions via the Internet.

Taking into account the nature of Internet and Social Media Qualman (2011) develops Word of Mouth into World of Mouth concept: the difference lies in its speed and exposure.

![Figure 2.2. Difference between Word of Mouth and World of Mouth (Qualman, 2011)](image)

World of Mouth model in the Social Media allows to get louder faster. Chu & Choi (2011) operate with the concept of E-Word of Mouth (eWOM), which is similar to Qualman’s position: eWOM is about consumers that share their positive or negative opinion about a certain brand or company on the Internet. It is considered an important branding modulator because it has the potential to reach many people with similar interests all around the world quickly by using various communication platforms fostered by the online environment (Chu & Choi, 2011).

Based on the Linnebjerg & Nielsen (2011) research the following table was constructed in order to explain which quantitative indicators may be reviewed in terms of electronic Word of Mouth evaluation in three main Social Media platforms:
Word of Mouth indicators in Social Media

<table>
<thead>
<tr>
<th>Facebook</th>
<th>Twitter</th>
<th>YouTube</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency of appearance in timeline of friends</td>
<td>Frequency of appearance in timeline of friends</td>
<td>Frequency of appearance in subscribers lists</td>
</tr>
<tr>
<td>Number of posts in the timeline (wall) and comments</td>
<td>Number of tweets addressed to the current account (@NN) or by using a specific hashtag (#NN)</td>
<td>Number of comments on the wall</td>
</tr>
<tr>
<td>Number of shares</td>
<td>Number of retweets</td>
<td>Number of reposts/shares</td>
</tr>
<tr>
<td>Number of likes</td>
<td>Number of adding to favorites</td>
<td>Number of likes/dislikes</td>
</tr>
</tbody>
</table>

Table 2.2. Word of Mouth indicators in Social Media (adopted from Linnebjerg & Nielsen, 2011)

eWOM actually facilitates the exchanges of information between opinion seekers and opinion leaders. People have the opportunity to learn about brands, products and companies from others but can also express their personal views regarding the subject. Through eWoM consumers exchange information and experiences regarding brands, develop attitudes toward them, assign values and communicate an image that is passed along to others. (Chu & Choi, 2011) By monitoring the discussions between customers, companies are able to understand better which dissatisfaction issues are there and come up with feasible solutions. This is an important step in developing a trustworthy customer service and is part of the qualitative measurement process.

2.4.2 Brand Awareness

According to Hoyer & Brown (1990) Brand Awareness is the lowest end of a continuum of brand knowledge that ranges from simple recognition of the brand name to a highly developed cognitive structure based on detailed information.

Companies use Brand Awareness in Social Media mostly for informing customers about new products or services. Brand Awareness analysis focuses on the number of people actually having the opportunity to see the brand, the number of people that actually see it and the number of people who remember it (Sterne, 2010). Awareness is the first step towards developing customer loyalty (Larson & Watson, 2011). According to Berende et al. (2011) findings Brand Awareness also generates Word of Mouth communication among customers. The indicators that facilitate Brand Awareness best are as follows:

<table>
<thead>
<tr>
<th>Facebook</th>
<th>Twitter</th>
<th>YouTube</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of followers\fans</td>
<td>Number of subscribers</td>
<td>Number of channel subscribers</td>
</tr>
<tr>
<td>Number of posts about the brand</td>
<td>Number of tweets about the brand</td>
<td>Number of videos about the brand</td>
</tr>
<tr>
<td>Number of page views</td>
<td>Number of page views</td>
<td>Number of video views</td>
</tr>
<tr>
<td>Number of shares that lead to stated above</td>
<td>Number of tweets using a specific hashtag (#NN)</td>
<td>Number of reviews/ratings</td>
</tr>
</tbody>
</table>

Table 2.3. Brand Awareness indicators in Social Media (adopted from Linnebjerg & Nielsen, 2011)

2.4.3 Brand Engagement

Marketing specialists state that the difference between ordinary brands and successful brands lies in the way they engage its consumers. Encouraging the customers to not only talk about the brand, product,
service or company, but also to talk to the company (Blanchard, 2011) is much more efficient in terms of communication and positive attitude of the auditory. Social Media strategies are taking into consideration the levels of engagement and involvement with consumers in brand development in order to foster a dialogue between brand and customer. Li & Bernoff (2011) state that companies should not only listen but they should also respond continuously to customers.

Some of the indicators that can be analyzed in terms of Brand Engagement are presented below:

<table>
<thead>
<tr>
<th>Brand Engagement indicators in Social Media</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Facebook</strong></td>
</tr>
<tr>
<td>Number of comments</td>
</tr>
<tr>
<td>Number of active users</td>
</tr>
<tr>
<td>Number of likes on friends’ feeds</td>
</tr>
<tr>
<td>Number of user generated answers (photos, threads, replies)</td>
</tr>
<tr>
<td>Number of page views</td>
</tr>
</tbody>
</table>

*Table 2.4. Brand Engagement indicators in Social Media (adopted from Linnebjerg & Nielsen, 2011)*

Linnebjerg & Nielsen (2011) state that Word of Mouth (WOM), Brand Awareness and Brand Engagement are interconnected and related to each other in various ways. While Word of Mouth influences on Brand Awareness and Brand Engagement, Brand Awareness may generate Word of Mouth and Brand Engagement, etc.

**Relation between Word of Mouth (WOM), Brand Awareness and Brand Engagement**

![Figure 2.3. Relation between Word of Mouth, Brand Awareness, Brand Engagement (adopted from Linnebjerg & Nielsen, 2011)](image)

To avoid misunderstanding, “Word of Mouth”, “Brand Awareness” and “Brand Engagement” further in this thesis will refer to its place within Social Media.

**2.5. Media Communication Model Shift**

The technological revolution has made an impact on every aspect of how we exchange (Brown, 2009). A fundamental shift in the way people communicate (Espresso Group Inc. 2010) lead to increasing of Word of Mouth, Brand Awareness and Brand Engagement happenings on both B2C and B2B level. A break from the former one-way transaction-based communication in which the companies talk to the customers instead of talking with them (Wollan, Smith & Zhou, 2011) affected on communication
strategies as well. In order to understand the importance of Word of Mouth, Brand Awareness, Brand Engagement and reasons due to which those tools became so important in building the communication strategies in Social Media it is necessary to track the whole media communication model shift.

2.5.1 Old Model (Monologue)

The old communication model between business and consumer was monologue – one way communication from the company to consumers or sender-message-receiver communication model. Nowadays, people have gotten used to the sentiment that advertising is not entirely truthful or straightforward. Consumers became resistant to much of the information that was advertised to them. The average person is exposed to roughly 3,000 advertising messages every day, while only 18% of TV ad campaigns generate positive ROI and 90% of people who can skip TV ads do so. Only 14% of people trust advertisements (Espresso Group Inc., 2010). This means that the traditional communication model is quickly losing its effectiveness.

2.5.2 New Model (Dialogue)

The giants of the business world are starting to understand that they cannot control the conversations about their brands, products or business in the way they used to (Brown, 2009). Mainly this loss of control happens because consumers are willing to communicate and to share their views and opinions with each other. People no longer blindly trust advertisements and want to know about real consumers experiences and thoughts.

The new communication model, in the age of Web 2.0 and Social Media applications, must be a dialogue, which results in a “transparent, inclusive, authentic, vibrant, and consumer-driven communication model” (Espresso Group Inc., 2010). While people do not trust traditional advertising media channels anymore, 90% of people trust the recommendations of other consumers (in contrast to the 14% who trust traditional advertisements) (The Nielsen, 2009). Consumers frequently trust the recommendations of their peers, making Social Media an ideal platform for influencers to spread their ideas and increase purchasing power. Research by Nielsen and NM Incite (2011) shows that 60 percent of the Social Media users create reviews of products and services. That means Social Media tools are perfect for influencing consumers and communicating with them, so such communication techniques as Word of Mouth, Brand Awareness, Brand Engagement are becoming evermore crucial.

2.6 Brand Ambassadors

Social media is a world of powerful influence where the consumers are the influencers. On social media, users share their opinions, experiences, and ideas. With the reach of social media growing further, the level of influence and the power of suggestion is growing even more.

In a survey given to Chief Marketing Officers by social media tech firm Council and Lithium, they discovered “just how truly powerful a brand ambassador can be and how much influence these folks can carry with their friends” (Olenski, 2011).

"Why Brands Need Brand Ambassadors"
Council and Lithium conclude that "the more consumers engage in social media, the more they inspire each other to engage with new and different brands”. But this engagement is a two-way street. Businesses must understand how to build engagement to further utilize their social media users as brand ambassadors.

The study conducted by Council and Lithium shows how people are influenced by the experiences of their friends. Even more importantly, it is much easier for bad product experiences to be shared with a tremendously large audience, making social media engagement and image an essential area for a business to be concerned about.

Everyone on social media has the potential to be a brand ambassador. Therefore, businesses should attempt to understand what kind of social media engagement is more likely to increase Brand Engagement, Brand Awareness, and Word of Mouth for their products.

Brand ambassadors can help promote a company without even being paid! They can leave favorable reviews about products, which in turn can increase awareness of that product and influence other purchases (Olenski, 2011).

However, since these “brand ambassadors” are not paid employees, they still need an incentive to spread the good word about a company. That is where research plays an important role to determine what kind of social media activity is best users to become brand ambassadors. This thesis will look at the content that produces Brand Awareness, Brand Engagement, and Word of Mouth. With this information, businesses can focus their social media strategy in order to increase the potential of their brand ambassadors.
3. Methodology

The applied methods used in this study will be discussed in the following chapter and will be determined based on the research questions in focus.

3.1. Research Philosophy

It is important to distinguish your philosophical approach when conducting research. This determines how to interpret your research and your findings. There are two approaches: positivist and interpretivist. Both approaches are similar in their desire to understand certain behavior. The difference stems from the fact that “interpretative researches can never be absolutely sure that they have acquired the ‘world view’ of the people they study” (Riley, Wood, Clark, Wilkie and Szivas, 2000). In addition, interpretative researchers submit to the fact that their research is not “the correct or only valid interpretation” (Riley, et. al, 2000).

Based on the objectives of this research and the nature of the subject matter, the interpretivist approach will be used. This choice of research philosophy will help determine the research approaches, strategies, data collection methods, and time horizons Saunders, Lewis & Thornhill (2009)

3.2. Research Approach

The design of the research lays down the foundation for how the research will be conducted, the collection of data, and making reliable conclusions. It is important to understand these two different research methods, inductive and deductive, in order to choose the one that is most appropriate to answer the research question completely and reliably.

First, the inductive approach refers to a theory that builds upon itself. New data is collected and analyzed as further evidence from which the theory can expand and strengthen. An inductive approach fosters an understanding for why something is happening but does not answer the question of how something happens. This method requires the focus to be placed on qualitative data rather than quantitative data (Saunders, Lewis & Thornhill, 2003). This approach helps to build a theory.

The deductive approach is used to find relationships between different variables. In this type of design, conclusions are drawn from the empirical findings. This requires stating and testing a hypothesis to be compared against the data collected. The data gathered is quantitative in this type of approach (Welman, Kruger & Mitchell, 2005). The main purpose of the deductive approach is to test an established theory.

The research of this thesis will utilize both inductive and deductive research methods, referred to as an abductive approach. This research sets out to discover relationships between business activity on social media and the customer responses while also using the information gathered to further support the theory from Linnebjerg & Nielsen, highlighting the relationship between Brand Engagement, Brand Awareness, and Word of Mouth. The authors of this thesis does not develop a hypothesis to be tested and gather data to test against the theory from Linnebjerg & Nielsen. The main focus is on gathering information from which the theory from Linnebjerg & Nielsen can be expanded or strengthened, as well
as, attempt to understand why Brand Engagement, Brand Awareness, and Word of Mouth can be increased due to certain types of content, information, and other social media interactions.

So while the main research revolves around the inductive approach there will be some deductive aspects of this research that are required to understand how certain variables (social media activity from consumer and business) can impact Brand Awareness, Brand Engagement, and Word of Mouth. This deductive approach is used to discover information and relationships that may support the central inductive focus of this thesis.

### 3.3. Types of Data

There are two main ways in which to gather data for research: *qualitative*, and *quantitative*. *Quantitative* data refers to information that can be collected in numerical form and is quantifiable. Examples include, tests grades, movie ratings, fuel efficiency scores, etc. *Qualitative* data cannot be represented by numerical figures (Welman, Kruger & Mitchell, 2005). Take for example a study on the review of a movie. It can take a *quantitative* approach and simply take the average rating scores that the movie received or it can be *qualitative* and instead look at written reviews about the movie to draw the conclusions. It depends what the researched is trying to discover.

This study will focus mainly on qualitative data. *Qualitative* data will be collected to discover trends and relationships about the interaction between business and consumer on social media. *Qualitative* data will consist of the specific content and subsequent responses and interactions (comments, shares, likes) between business and consumer which will provide insight into understanding why, for example, a specific post generates a lot of consumer interaction.

Because this research is mainly inductive in nature, the quantative data gathered will be used to identify the important qualitative measures regarding social media activity that will be discussed in this thesis.

### 3.4. Nature of the study

*Descriptive research* is that which answer the questions regarding what, when, where, and who. On the other hand, *explanatory research* goes further and answers how and why questions (Riley, Wood, Clark, Wilkie and Szivas, 2000). This thesis is an *explanatory* in nature since authors attempt to explore the relationships between Brand Awareness, Brand Engagement, and Word of Mouth and identify how the *qualitative* aspects of the social media content can influence these key areas.

### 3.5. Research approach: Case study

To answer the research questions this thesis focuses on the case study of Tomorrowland for deep understanding of the music festival industry nature in the aspects of Social Media communication.

Saunders at al. (2009) states that case study is used in *exploratory research*. Explanatory research is used to try and answer the questions “why”, “what” and “how”. According to Yin (2009) both quantitative and qualitative techniques may be used for the data collection, which is what will be done throughout
this thesis. Case study relies on many of the same techniques which may include direct observation of the events being studied and interviews of the persons involved in the events (Yin, 2009).

Critical attitude to the case study research method is connected with the question about generalizing from a single case. Yin (2009) states that case studies are generalized to theoretical propositions and not to populations or universes.

3.6. Method triangulation

Methodological triangulation is a method of analysis the information from the different origins in order to receive a more complete and reliable view on the research object (Mason, 1996). Several methods of gathering data are used in the thesis for the full analysis of the case study: interview, survey, netnography (“internet – based ethnography”). Three different sources of information result in data from different points of view: the company point of view, consumers’ point of view and results of the observation of the actual Social Media communication processes. The results of the methodological triangulation give better understanding of the situation and allow more detailed and reliable conclusions to be reached.

3.7. Data Collection and Time Horizons

There are two types of data that can be collected: primary and secondary. Primary data refers to data that was collected exclusively for the purpose of the study. Secondary data includes data that has been previously collected for other purposes but can still be used for the research. Secondary data saves research time but runs that risk of not being designed with the study exclusively in mind, and therefore may not answer the study questions most completely (Saunders et al., 2003). In order to analyze fully the communication strategy of the chosen company (Tomorrowland music festival) both primary and secondary data are used.

Data collected across Social Media accounts was gathered for the specific period (8 months: August, 2011 – April, 2012), so according to Saunders et al. (2003) study is cross-sectional as examines data at one point in time and measures the variables only once on each case during the same period.

3.7.1 Primary data collection: Surveys

To answer the research questions authors needed to learn about what marketing coordinators are doing to communicate with customers in Social Media and what perception consumers’ (company followers on the social networks) have about current communication strategies.

According to Saunders et al. (2009) a survey is the most common and popular strategy for business disciplines. It consists of questionnaires and interviews which are the two forms of survey that are usually used to gather primary data (Zikmund, 2000).

3.7.1.1. Interview

As some internal information is impossible to get from open, public resources, authors needed to contact the company for a better understanding of its goals and strategies. For primary data collection, an interview with a Tomorrowland representative is used. This will provide us with supplemental data that could help to explain some of the conclusions that will be drawn from the other data collected.
By conducting the interview, authors will understand how the festival views Social Media tools and their importance. Before contacting the interviewee all of Tomorrowlands’ Social Media platforms on Facebook, Twitter and YouTube social networks were looked through (other main social networks were also checked in case Tomorrowland has official accounts somewhere else besides the three above) to get an idea of how Tomorrowland communicates with its users.

Though Tomorrowland has a lot of national accounts on Facebook and Twitter (i.e. Tomorrowland 2012-Italy, Tomorrowland 2012 – Espana, Tomorrowland – Portugal), they looked unreliable. Later the interviewee stated that they “all are made by fans or travel agencies” (Koen Lemmens, 2011, pers. comm., 17 April). According to the official Tomorrowland website, each Social Media (Facebook, Twitter, YouTube) has only one official Tomorrowland account. The person responsible for the Social Media communication was contacted by the e-mail address given on the official Tomorrowland webpage.

Questions for the interview were linked with the theory (Linnebjerg & Nielsen, 2011) and authors’ analysis of the company’s Social Media communications in Facebook, Twitter, YouTube in light of the research problem and purpose.

Questions 1 through 7 were designed to simple understand the interviewee’s position in the company, as well as, some background information about Tomorrowland in regards to social media.

Questions 8 and 9 were structured to see if the interviewee would respond with “Brand Awareness, Brand Engagement, and Word of Mouth” when asked what Tomorrowland’s goals and intentions were engaging in social media and what they saw as their most valuable return. Question 10 asks specifically if Tomorrowland posts certain content with the purpose to build Brand Awareness, Brand Engagement, or Word of Mouth. Question 11 is similar to Question 10. The authors wanted to understand how the ultimate goal (increase likes, etc.) affected the content of the post. Question 12 was asked to determine what type of user interaction was most important, likes (awareness), comments (engagement), and shares (Word of Mouth).

The questions numbered 13-15 are just some basic questions regarding their social media and strategy. Question 16 and 17 were asked to see if Tomorrowland can see a different role or purpose between social media sites (i.e. is one better for Brand Awareness activities or is another better for Brand Engagement activities?) and also comment on the effectiveness.

Questions 18-21 were asked to see how Tomorrowland analyzes its online social media activity and the individuals who follow them on social media. The authors also wanted to see if demographics changed depending on the social media platform used.

Question 22-26 were industry (music festival) related questions. The authors wanted some background information in this area which may become useful in explaining how and why Tomorrowland uses social media the way it does. The authors also wanted to see how the industry affected their social media strategy in any way.

Questions 27-29 were in regards to analysis of social media by Tomorrowland and to see if they can see increases in Brand Awareness, Brand Engagement, or Word of Mouth. Lastly, Question 30 was asked to see if Tomorrowland showed any preference to increasing Brand Awareness over Brand Engagement, or vice versa.
The interview was designed with questions in a certain order for practical reasons. All questions used in the interview are open questions; answers do not have any limit to the number of words or choice of responses.

The interviewee is Tomorrowland’s Marketing Coordinator who is “responsible for all marketing actions and communication” (Koen Lemmens, 2011, pers. comm., 17 April). The interview questions and answers may be found in Appendix 9.2.

3.7.1.2. Questionnaires

The questionnaire research method allows us to supplement the information gathered from other sources (interview). Grover & Vriens (2006) defines questionnaires as a formalized set of questions to get information from respondents. The questionnaire attempts to understand whether the current communication strategy of Tomorrowland properly suits the need of the users. Also, it aids in the exploration of the effect of social media and the content uploaded by the Communication Manager (Tomorrowland) on the three key influential areas of Brand Awareness, Brand Engagement, and Word of Mouth.

The survey questions were designed to gather qualitative data which would help to understand the type of social media content that was “liked”, “shared”, and “commented” most often by users. Using the theory from Linnebjerg & Nielsen (2011), this information will help in the understanding of increasing Brand Awareness (shares), Brand Engagement (comments), and Word of Mouth (likes) from the users. It will also give an indication as to how this social media activity influences the desire for consumers to share information about the brand and how it influences their desire to become a consumer for the brand.

The questionnaire consists of 22 questions, both common questions (age, sex, country of residence) and specific (that cover aspects of communication strategies). It includes closed-ended questions that can have an easy and fast answer - i.e. multiple choice answers (Saunders et al., 2007) and checkbox multiple response questions. Several questions with multiple choice answers also include open answers in order to let the respondent express the opinion if none of our alternative suits his/her perception (Appendix 9.3).

Questionnaires were promoted on Tomorrowland’s Facebook official account, Twitter (by using messages with specific hashtags #Tomorrowland, #TomorrowlandBE, #Tomorrowland2012) in the beginning of April, 2012.

Tomorrowland does not allow users to post their own content directly onto their Facebook wall. Instead, users can only leave messages on the Timeline and interact with the content that Tomorrowland posts on their Facebook. Therefore, the link to the current survey was posted in several comment threads instead.

3.7.2. Secondary data collection

Malhotra & Birks (2006) points on importance of secondary data as an essential component of a successful research. External recourses of the information (Aaker et al., 2003) were used in order to collect the data and develop the appropriate research approach.
3.7.2.1. Content analysis (netnography)

Netnography, or “internet-based ethnography” concept is a qualitative research method in which ethnographic technique of conducting research are used with the aim of analysis communities formed in the WWW space (Kozinets, 2002). Netnography is concentrating on on-line communication inside cybercultures in order to understand attitudes, perception, imagery, feelings (Langer & Beckman, 2005).

This study uses netnography in order to observe and gather information directly from the official Social Media accounts (Facebook pages, Twitter and accounts) of the Tomorrowland music festival in order to find as much information concerning the chosen group as possible (Kozinets, 1998). Monitoring Social Media accounts and categorizing the posts helps to determine what types of information posted are more “liked”, re-tweeted, and commented on. This in turn can identify how music festivals can most effectively utilize Social Media and communicate with their followers.

One of the most important aspects of utilizing Social Media is the creation of content. Beginning on Facebook, authors tally the number of photos, albums, videos, notes, and links. With each post, authors copy the text and define its type, tally the number of “likes”, comments, and “shares”. This helps to understand what type of content engages people the most (comments), which are most popular (likes) and also which ones are people most likely to share on their own Facebook pages with all of their friends (demonstrating the use of Word of Mouth on Social Media).

On Twitter, authors gather the general information including the number of tweets, followers, and number of people following the chosen company. Like the Facebook data, tweets are categorized with regards to the content that they contain and the date that it is sent.

The number of replies is also tallied in order to get an idea of how often company interact with its followers. Retweets are a measure of Word of Mouth on Twitter and is the equivalent of a “share” on Facebook. Company use of hashtags is also checked. Hashtags are used to categorize and tagging posts.

On YouTube the number of videos is counted as well as total video views and average views. Authors note any “honors” that the channel has received and number of subscribers. Also ratio of likes to dislikes for each video is noted and the average for the whole channel is calculated.

Classification, coding analysis and contextualization of communicative acts was made (Langer & Beckman, 2005). In order to analyze the statistical data (correlation tables for the content and specific figures) for each Social Media account SPSS (Statistical Package for the Social Sciences) version 20 was used.

3.8. Reliability and Validity

Reliability and validity are important in adhering to a sound methodology. The method of which data is collected must be reliable and the findings must be just as reliable (Riley at al., 2000).

In summary, reliability is based on how accurate and precise the measurement procedure is and validity is how closely the testing and research process measures what it actually intends to measure.
The two important forms of validity are *internal validity* and *external validity*. External validity is concerned with the “data’s ability to be generalized across persons, settings, and times. On the other hand, *internal validity* is the “ability of a research instrument to measure what it is purported to measure” (Cooper and Schindler, 2011). Validity is important when taking into consideration *content validity, criterion-related validity, and construct validity*.

According to Cooper and Schindler, *content validity* can be determined judgmentally to provide a degree of adequacy with which the data can be generalized to a universe. Meanwhile, *criterion-related validity* reflects the “success of measures used for prediction or estimation” which can be estimated by correlation figures. Lastly, *construct validity* refers to the variance of the results and “attempts to identify the underlying constructs” (Cooper and Schindler, 2011).

Since this research was conducted using a case study method, authors assume the data to be reliable considering the people contacted for information in this study. First, authors were able to interview Marketing Coordinator for Tomorrowland music festival responsible for all marketing actions and communication.

In addition, authors have used utilized multiple methods, so could compare our findings from different perspectives, allowing us to make sure that the information received was reliable and consistent across all three methods.

This approach (shown below) allowed to cross-reference the information in order to ensure the conclusions reached were reliable.

![Figure 3.1. Methods of information gathered used in the thesis](image)

This research sets out to understand the relationship between a company’s involvement on social media and increases in Brand Awareness, Brand Engagement, and Word of Mouth. However, it is worth mentioning that because of the nature of this research study as a case study, the results and findings can not be generalized to all companies involved with social media. This is in part because the analysis completed in this research is specific to Tomorrowland music festival and its online social media activity.

To maintain a high level of validity, the authors decided to use a semi-structured interview. Validity is highest with a structured interview and lowest with an unstructured interview (Cooper and Schindler, 2011). The authors allowed extra comments at the end of the interview and all of the questions were open-response so as not to steer the interviewee into giving some desired answer. The interview was conducted in written form and at the interviewee’s convenience. Thus, the interviewee was about to review the questions beforehand if he wished and was able to answer the questions in a manner that
was not rushed by a time limit and was also not “put on the spot” which may produce answers not completely reliable or thought through.

When it comes to reliability of the data, this is mainly use in regards to quantitative research. Quantative data was simply used to summarize the results from the independent content analysis that the authors conducted and to also summarize the results from the survey. The survey was answered by users of Tomorrowland social media accounts and the survey was not mandatory leading the authors to assume the data is reliable since the respondents wanted to help with the research. This quantitative data is used to support the qualitative findings and to make them more reliable and to provide figures from which the authors can make conclusions from (Riley at al., 2000).
4. Empirical Findings

This chapter presents a summarized description of the empirical data of the study based on the surveys and netnography.

4.1. Presentation of the music festival industry

Music festival offers a product there is inherently intangible and this intangibility leads to some interesting qualities of their product. Some would say festivals are not actually selling a product, but instead, an experience. Intangibility can also lead to uncertainty of the customer as to the quality that can be expected from the experience. Andersson & Andersson (2006) state that uncertainty is reflected in risk on the customer’s part, mainly because a good of this nature cannot be returned. A lineup of the artists who will perform can alleviate some of this risk. Customers can use past experiences and user critiques/reviews of specific artists in order to give themselves some indication of the level of quality that they should expect if they chose to purchase a ticket to the music festival. Since social media users listen to their peers, they can look at Youtube videos from past years festivals, as well as, read social media posts regarding the quality of the festival.

A music festival is also monopolistic in nature. As an experience good, it occupies a specific temporal and spatial location (Andersson & Andersson, 2006). This certainly affects the strategies it has in terms of generating Brand Awareness, Brand Engagement, Word of Mouth, as well as, attracting and communicating via social media with consumers. The authors believe this should affect the social media strategy because Tomorrowland wants to keep the memories from the past festivals fresh while at the same time getting their social media followers to be excited for the next festival. So the fact that the festival is only once a year, the authors believes the findings may not necessarily be generalized to all brands and types of products and services.

These characteristics can explain some of the trends noted in the analysis of the social media posts from Tomorrowland. The authors noticed that in January through April that the frequency of posts increased. The content of these posts focused on announcements of what artists will be playing at the festival. There were also a lot of posts regarding concert information. These posts received a lot of comments and engagement from the users.

After the concert is completed in July, posts depicting “aftermovies” and artist performances at the festival are uploaded onto Tomorrowland’s social media platforms. These videos show the quality of the performances that one can expect if they were to attend the festival. It keeps Brand Awareness up and helps spread Word of Mouth regarding the success of the festival. In turn, this can help to garner interest from social media users in the next upcoming year. This interest is further increased once Tomorrowland begins releasing information regarding the upcoming concert and the artist lineup. The authors believe that this helps to maintain interest in the festival year round, which is important for a company providing a service that happens only once a year in one specific location in the world.

The authors believe that the nature of the music festival industry influences the social media activity of Tomorrowland and its users. For instance, the lineup is very important for this type of event and each artist announcement gives more indication as to the quality of the event and will get the consumers excited. Likewise, the aftermovies and updates about Tomorrowland throughout the year help to keep up interest and awareness about the brand.
This thesis investigates communication strategies via Social Media based on the case study of Tomorrowland. Tomorrowland is a fairly new annual music festival located in Boom, Belgium. It began in 2005, with roughly 10,000 attendees, as an answer to America’s “Electric Daisy Carnival” and by 2012 boasts approximately 60,000 concert-goers. The festival is operated by an entertainment company who is also responsible for the popular “Sensation” dance parties. At the International Dance Music Awards, the festival has been awarded “Best European Festival” and was nominated for “Best Global Festival”. The concert spans three days in July and costs approximately 135 euro for a 3-day ticket (http://www.wikifestivals.com/wiki/tomorrowland). It utilizes social to communicate with its fans through the use of Facebook, Twitter, and YouTube.

In order to analyze the communication strategy of the Tomorrowland music festival, several research methods were used: an interview with a company representative, a questionnaire for the brand’s followers, and netnography. Empirical findings are stated below.

**4.3. Interview**

Interview was conducted with Marketing Coordinator for Tomorrowland music festival, Koen Lemmens. Together with Christophe van den Brande (Marketing & Creative Manager), he is “responsible for all marketing actions and communication” including promotional activities.

Koen stated that Tomorrowland Facebook page was launched in April 2009. At that point, the Dutch company that organizes the Tomorrowland festival, already had a Facebook group of their own. The popular Sensation dance party, also organized by the same company, had a Facebook page at that time as well. Social Media was an outlet that Tomorrowland entered as “an additional form of getting in touch with [their] festival visitors”.

When Tomorrowland began using Social Media, Koen explained there was “no [specific] plan”. The push for involvement in Social Media did not come from industry, competitor, or consumer pressure, but instead it was their “own choice”. They have since become involved on four Social Media platforms: Facebook, Twitter, YouTube, and Spotify.

Regarding their goals for becoming involved in Social Media, Koen states “getting in touch with our visitors and sharing information” as the primary goal. He also sees the “sharing [of] information” as the most valuable return from engaging with Social Media, noting that it helps with “building a database”. Koen puts “a lot of effort in putting together the message and pictures”, as well as, “communicat[ing] in a personal tone of voice”.

The content of their messages from January to April consists mainly of artists performing at the festival (almost every day). After that period, the focus turns to “informational content” including ticketing information, timing, extras, and information about the camping ground, Dreamville.

The most important thing for Tomorrowland on Social Media is a high amount of likes. Koen sees Facebook and YouTube as an avenue to “reach a large amount of people” and to “share [their] message” and the Tomorrowland experience. Facebook and Twitter are used to “inform and engage” while YouTube is used to entertain.
There was no research done regarding demographics and Tomorrowland’s target audience before becoming involved with Social Media, but Koen knew “fans of electronic music are very active on Social Media”. He has also noticed that dance music artists are more active on Social Media than rock artists.

Regarding the difference among audiences on their various Social Media platforms, YouTube is recognized as having a more diverse audience, while Facebook is more for Tomorrowland visitors or fans, and Twitter has a very global audience, noting “very few Belgian” followers.

Tomorrowland currently does not use any metrics for Social Media but they do follow the Facebook statistics on their page.

Koen has seen that “all music festivals [have] become very active on Social Media”. He specifically mentioned the prevalence of “aftermovies” (roughly ten minute videos containing highlights from the festival) on YouTube. Followers on YouTube can search for these aftermovies, artist sets, reports, and specific performances.

Because of the nature of a music festival, it only lasts for a few days once a year, and is limited to the space which it is held, in Tomorrowland’s case, that is three days at the end of July in Boom, Belgium. Koen says “visitors and fans... really count down the days till Tomorrowland”. Social Media “helps to start the excitement and buzz”. Even though this is only an annual event, Koen says they don’t notice a cyclical pattern of Social Media engagement. They get many ‘likes’ when they announce big artist names like Swedish House Mafia and especially during the days leading up to Tomorrowland. He notes that the most important months to be active are “the month before presale and the month before Tomorrowland”.

Although they do not analyze the impact of their Social Media through programs or metrics, it is clear to see how it has generated buzz around the festival. In 2010, the festival sold out in a couple of weeks when it had a few thousand fans on Facebook and YouTube. In 2011, with a few tens of thousands of fans, the festival sold out in five days. But in 2012, with over a million Facebook followers, 44,000 Twitter followers, and over 36 million views on its videos on YouTube, tickets “sold out in two seconds”!

This is a marked increase in Social Media activity reflected in the demand for festival tickets.

When asked whether it is better to have more followers and less engagement and vice versa, Koen replies that “it is difficult to say”. Tomorrowland has been gathering more followers at a tremendous rate, but he does note one drawback of the increase in followers. “We do notice that engagement can cause dislikes as well”, says Koen. Nevertheless Tomorrowland’s strategy to answering sounds like “don’t answer posts from followers”.

4.4. Customers

54 responses were collected. Full summary of responses is presented in the Appendix 9.4.

The majority of respondents were between 18 and 25 age (72%), and 69% were males. Respondents were mostly located in Europe (Belgium, Germany, Portugal, Spain, Scandinavia) and North America (USA, Canada, Mexico). Thirty five percent of respondents have previously attended the Tomorrowland music festival, while 65% had not and may be treated as potential customers. Almost all of the respondents (98%) follow Tomorrowland on Facebook, 57% check the YouTube official account and 19% prefer to stay on touch on Twitter as well. According to the question “How did you hear about Tomorrowland” only 6% of respondents were influenced by advertizing, 9% had their own personal
festival experience, 35% heard about festival from friends (plus 4% indicated family members experience) and 46% discovered it in Social Media.

Tomorrowland mobile application was not popular even amongst those who had attended the festival: only 19% of respondents used it and mentioned different level of satisfaction.

The level of information quality provided by Tomorrowland was rated by respondents as above average (high). Seventy percent of respondents indicated that quality of Facebook page as good (19% indicated the option “perfect”), YouTube content was stated as “good” by 30% of respondents (and 39% gave it the highest mark “perfect”); while Twitter page in general showed worse results. 4% of respondents were unsatisfied with the quality and content, 9% indicated it as “bad”, 28% stated it as “good” and only 6% were fully satisfied with Tomorrowland Twitter account content. Total percent of respondents for three questions discussed above is less than 100% because those questions were optional (in case respondent does not follow company accounts in some social networks).

Questions about interaction with the brand showed that 80% of respondents participate in at least one kind of communication activity on Tomorrowland’s Social Media (like, comment, share, retweet). Frequency of respondents’ interaction was distributed proportionally: 20% interact several times per year, 22% - several times per month, 22% - several times a week and 22% - every day or almost every day.

The majority of respondents shared a post with friends (63%), “liked” a post (61%) or commented a post (54%) at least once, while 19% indicated that they had attended surveys, polls and other activity on Tomorrowland pages.

![Figure 4.1. Summary of responses, question about engagement](image)

Articles about music and artists are more likely to be “liked” (by 70% of respondents) and commented (57%), while respondents prefer to “share” video and music content with the friends (65%). Polls and surveys are the least popular category, less than 9% of respondents pay attention to this type of content.

The last question was dedicated to the influence of Social Media communication strategy on the followers. Almost half of the respondents - 48% indicated that “Tomorrowland Social Media activity makes me want to buy a ticket”, while 41% hold the view that Tomorrowland Social Media activity does not matter for them (nevertheless those respondents planned to attend the festival).
4.5. Netnography

Though later the interviewee stated that Tomorrowland also has an account in Spotify, this thesis concentrates on three main Social Media platforms – Facebook, Twitter, YouTube. Authors made observations, collected the data and interpreted it in order to answer the research questions.

4.5.1. Facebook findings

Official Tomorrowland Facebook account has opened on 07.04.2009. By the time of observation (April 16, 2012) according to the official Facebook stats
- 1 040 646 Facebook users like/follow the page
- 29 336 are discussing it
- 24 817 Facebook users have been there.

An important statistic that was necessary to use for many of the findings below was a linear equation that could reflect the trendline for the accumulation of Tomorrowland followers on Facebook. This number frequently served as the denominator in many statistics in order to “normalize” the numbers in a way that would make them comparable to another figure from a different point in time. For example, a thousand ‘likes’ for a post in August, 2011 when there were less than 200,000 Facebook followers is more impressive (because level of auditory engagement was higher according to the population sample) than a thousand likes in March after Tomorrowland reached the one million follower mark.

After looking at the data collected from Facebook, some important empirical findings can be made. Of first interest is the understanding of which posts were the most commented, most liked, and most shared. There were two important considerations when making these findings. First, data was sorted by absolute values (likes, comments, shares). Then, data was “normalized” into percentages that reflected the number of followers at the time of the post.

**Top 10 ‘liked’ posts (according to absolute numbers)**

![Figure 4.2. Summary of responses, question about Social Media influence](image)
When looking at the absolute numbers, the top ‘liked’ post was a link to the 2011 aftermovie of the festival and text indicating that the video has now reached an impressive 25 million views on YouTube. Second most ‘liked’ was in reference to the same video when it reached 5 million views. Other notable posts from the top ten were from announcing “big name” artists that would be performing at the upcoming 2012 Tomorrowland music festival. Also, posts reporting that Tomorrowland had surpassed one million Facebook followers and another where Tomorrowland shared a picture of an award that they recently won also appeared in the top 10 list of most ‘liked’ according to absolute numbers. It is also notable that all but two of these posts occurred in January and March of 2012, a time period when Tomorrowland had more Facebook followers and when they have also begun announcing the festival lineup.

When accounting for the amount of followers at the time of the post, the list changes. The top spot however is still a post regarding the 2011 aftermovie, but this time, the post is when the video has reached five million views on YouTube.

A noticeable difference when taking a look at the dates that these posts were uploaded, one will notice a difference from the absolute numbers. This time, all but three of the posts were from three months in 2011, August, September and October. Also, the three posts from 2012 were in the second half of the list.

When looking at the content, an impressive 60% of the top 10 posts were related to the 2011 aftermovie. Another 30% were artist related posts, and the last post was social commentary.
When comparing both lists, it is clear that all “big name” artist announcements and posts related to the 2011 aftermovie received a large amount of likes, both in absolute values and in proportionate figures. However, the proportionate figures seem to have a more focused type of content (aftermovie and artist posts), whereas the content reflected by the absolute figures is more varied.

**Top 10 ‘commented’ posts (according to absolute numbers)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Content</th>
<th>Likes</th>
<th>Comments</th>
<th>Shares</th>
<th>Followers</th>
<th>% Likes</th>
<th>% Comments</th>
<th>% Shares</th>
</tr>
</thead>
<tbody>
<tr>
<td>24-Mar</td>
<td>concert details</td>
<td>2140</td>
<td>3629</td>
<td>330</td>
<td>959200</td>
<td>0.22</td>
<td>0.38</td>
<td>0.03</td>
</tr>
<tr>
<td>5-Mar</td>
<td>25,000,000 views</td>
<td>11313</td>
<td>2307</td>
<td>1882</td>
<td>889601</td>
<td>1.27</td>
<td>0.26</td>
<td>0.21</td>
</tr>
<tr>
<td>13-Jan</td>
<td>line up so far</td>
<td>3260</td>
<td>1216</td>
<td>597</td>
<td>699121</td>
<td>0.47</td>
<td>0.17</td>
<td>0.09</td>
</tr>
<tr>
<td>25-Mar</td>
<td>presale tix details</td>
<td>842</td>
<td>1124</td>
<td>229</td>
<td>968263</td>
<td>0.09</td>
<td>0.12</td>
<td>0.02</td>
</tr>
<tr>
<td>21-Jan</td>
<td>line up so far</td>
<td>3399</td>
<td>1040</td>
<td>572</td>
<td>728426</td>
<td>0.47</td>
<td>0.14</td>
<td>0.08</td>
</tr>
<tr>
<td>27-Jan</td>
<td>line up so far</td>
<td>2612</td>
<td>930</td>
<td>548</td>
<td>750404</td>
<td>0.35</td>
<td>0.12</td>
<td>0.07</td>
</tr>
<tr>
<td>1-Jan</td>
<td>artist video</td>
<td>7426</td>
<td>771</td>
<td>1640</td>
<td>655164</td>
<td>1.13</td>
<td>0.12</td>
<td>0.25</td>
</tr>
<tr>
<td>31-Oct</td>
<td>5,000,000 views movie</td>
<td>9858</td>
<td>691</td>
<td>2788</td>
<td>428054</td>
<td>2.30</td>
<td>0.16</td>
<td>0.65</td>
</tr>
<tr>
<td>3-Feb</td>
<td>line up so far</td>
<td>1014</td>
<td>628</td>
<td>308</td>
<td>776046</td>
<td>0.13</td>
<td>0.08</td>
<td>0.04</td>
</tr>
<tr>
<td>26-Jan</td>
<td>artist announcement tomorrow</td>
<td>2825</td>
<td>578</td>
<td>117</td>
<td>746741</td>
<td>0.38</td>
<td>0.08</td>
<td>0.02</td>
</tr>
</tbody>
</table>

**Table 4.3. Top 10 ‘commented’ Tomorrowland Facebook posts (according to absolute numbers)**

When looking at the ten posts that generated the most Brand Engagement, one can see the differences between the previous top 10 list of posts that generated Brand Awareness. In this list, the 2011 aftermovie only appears twice in the list (in second and eighth place). Posts most likely to receive a high amount of comments seem to be ones that report the line up for the festival so far (the artists currently scheduled to perform), as well as, other posts concerning concert details, presale ticket information, and performing artist announcements.

All but one of the posts were from January, February, and March 2012. This is when Tomorrowland begins announcing artists who will be performing at the festival.

**Top 10 ‘commented’ posts (according to % of total followers)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Content</th>
<th>Likes</th>
<th>Comments</th>
<th>Shares</th>
<th>Followers</th>
<th>% Likes</th>
<th>% Comments</th>
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</thead>
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<td>0.22</td>
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</tr>
<tr>
<td>5-Mar</td>
<td>25,000,000 views</td>
<td>11313</td>
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<td>1882</td>
<td>889601</td>
<td>1.27</td>
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<tr>
<td>13-Jan</td>
<td>line up so far</td>
<td>3260</td>
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<td>31-Oct</td>
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</tr>
<tr>
<td>1-Jan</td>
<td>artist video</td>
<td>7426</td>
<td>771</td>
<td>1640</td>
<td>655164</td>
<td>1.13</td>
<td>0.12</td>
<td>0.25</td>
</tr>
<tr>
<td>26-Jan</td>
<td>artist announcement tomorrow</td>
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<td>578</td>
<td>117</td>
<td>746741</td>
<td>0.38</td>
<td>0.08</td>
<td>0.02</td>
</tr>
</tbody>
</table>

**Table 4.4. Top 10 ‘commented’ Tomorrowland Facebook posts (according to % of total followers)**

The same post is number one in the list when it accounts for the number of followers at the time of the post. Fifty percent of the most engaging content posts were still occupied by concert and lineup details and information. However, posts concerning the 2011 aftermovie now make up 40% of the list.

**Top 10 ‘shared’ posts (according to absolute numbers)**
Lastly, a list of the top 10 ‘shared’ posts was compiled. These posts, according to the theory from Linnebjerg & Nielsen, were the posts which generated the most Word of Mouth because it means that users have shared the content from the post with their friends. The first striking piece of information is that all but two of the posts in this list contained video content, and those two were both 2012 popular artists announcements.

### Top 10 ‘shared’ posts (according to % of total followers)

The interesting things between these two lists of the top 10 shared posts is that even when taking into account the number of followers at the time of the post, all but one of the posts from the first list also appear in the second list. The only difference is that an artist announcement was kicked out of the list in favor of an artist video. Now in this list, 90% of the posts include a video. This gives us some consistent data on what type of content Tomorrowland Facebook like to share with their friends, which in turn gives us insight into what type of content can generate the most Word of Mouth. Also, it is interesting that these posts are spread out much more over the course the eight-month time horizon.

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The top 10 list of shared posts is the one that appears to be least affected by “normalizing” the numbers to reflect the amount of followers. This can show that users will more often share video content and by Tomorrowland uploading this type of content in its social media posts, it will be consistently spreading Word of Mouth, which will have an even greater impact as the number of Facebook followers that Tomorrowland has increases.

Since the theory by Linnebjerg & Nielsen (2011) postulates that Brand Awareness (shares), Brand Engagement (comments), and Word of Mouth (likes) work together, a graph was created in order to visualize the growth of followers and how that is compared to the growth of likes, comments and shares. Historical data regarding the number of Facebook followers was not available to the authors. Instead, the authors looked at the current number of followers. When looking at Tomorrowland’s Facebook page, one can see how many followers they have gained that month. So the authors worked backwards to approximate the number of users at the beginning of a given month. It also allowed the authors to create a regression to approximate the growth of Facebook followers over the time horizon of the research. Below is the regression analysis used to approximate the number of Tomorrowland Facebook followers:

Regression Analysis from Excel for the growth of the followers number on Tomorrowland Facebook page from August 2011 - March 2012

![Figure 4.3. Regression Analysis from Excel for the growth of the followers number on Tomorrowland Facebook page from August 2011 - March 2012](image_url)
Since followers are a cumulative number, the number of likes, comments and shares were also taken cumulatively so as to be able to correctly compare the growth of the four figures and to track their movements together. Below is the output that was generated:

**Growth of the number of Followers**

The black line represents a two-month moving average. The blue line represents the number of followers on Facebook.

*Figure 4.4. Growth of the followers number on Tomorrowland Facebook page from a period August 2011 - March 2012 (cumulative numbers)*

**Growth of the number of “Likes”, Comments, and “Shares” (cumulative numbers)**

*Figure 4.5. Growth of the number of “Likes”, Comments, and “Shares” on Tomorrowland Facebook page on a period August 2011 - March 2012 (cumulative numbers)*
The similar figure for non-cumulative numbers may be found in Appendix 9.5.2.

The growth of these metrics seems to follow the same growth patterns.

4.5.2. Twitter findings

By the time of observation (April 16, 2012) Tomorrowland Twitter page had 858 Tweets and 44,027 followers. Hashtag #Tomorrowland is pretty popular. According to backtweets.com statistics there are
- 1147 results for: "#Tomorrowland"
- 155 results for: "#Tomorrowland2012"
- 65 results for: "Tomorrowland"
- 400 results for: "TomorrowlandBE"

Analysis of 125 Tweets from the Tomorrowland Twitter account (@TomorrowlandBE) was conducted on April 16, 2012. The tweets date from August 3, 2011 to April 12, 2012.

According to the analysis of Tomorrowland’s Twitter activity, there were three clear categories in which posts could fall into: self-promo, artist, and other. After completing SPSS analysis (Appendix 9.5.3), it showed that fifty percent of the tweets were artist related. Additionally 31.45% were self-promo, leaving the remaining 18.55% of tweets falling into the other category.

When analyzing the data from Twitter, it is important to see how many retweets each message receives. This indicates to what extent the Word of Mouth has spread, which will in turn increase Brand Awareness and Brand Engagement. As followers of Tomorrowland retweet their messages, it gets sent to all of their followers, which as seen through the model of Word of Mouth, helps increase the Brand Awareness beyond just the followers of Tomorrowland’s Twitter account.

After separating the tweets into their three categories, the average number of retweets of posts was conducted to determine if a specific category was more likely to receive retweets than others. The same was done in regard to the average number of favorites per post in each category.

Overall, when analyzing all 125 tweets, the average number of retweets per one tweet was 23.88 and the average number of favorites per post was 4.032. Since authors could operate only data presented in open souses, some information was not available (number of comments\replies to the tweets). It is important to note that once the number of retweets goes above fifty, it is only displayed as 50+, therefore, authors are unable to be sure of the exact number of retweets for these specific posts. All retweet numbers marked as “50+” on the Twitter pages were rounded down to the meaning of 50 in order to estimate the metrics needed.

<table>
<thead>
<tr>
<th>Twitter Content Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content</td>
</tr>
<tr>
<td>Artist</td>
</tr>
<tr>
<td>Self-Promo</td>
</tr>
<tr>
<td>Other</td>
</tr>
</tbody>
</table>

*Table 4.7. Tomorrowland Twitter content analysis on a period August 2011 - March 2012*
Of the 56 posts made from August 3, 2011 through the end of 2011, only three (5.35%) were retweeted 50+ times. In contrast, during the beginning of 2012 through April 12, 2012, of the 68 posts, 27 (39.7%) were retweeted more than fifty times. When looking at the average number of retweets (not including the tweets with 50+ retweets), the average for the end of 2011 is 10.5 retweets per post (a total of 556 retweets over 53 posts) and the average for the beginning of 2012 was 22.65 retweets per post.

This analysis showed that tweets concerning artists that were going to perform at the festival was the most often, on average, retweeted as well as favorite type of content.

### YouTube findings

Official YouTube “TomorrowlandChannel” opened 1 July 2011. By the time of observation (April 16, 2012) channel had 36 videos, 59,845 subscribers, 34,144,602 video views (including 30,521,719 views of Tomorrowland 2011 official after movie, 13-minute “aftermovie” showcasing highlights and performances from the 2011 Tomorrowland music festival). This video accounted for 88.9% (over 32.6 million) of all channel views.

When conducting an approval rating for each video based on the ratio of likes to dislikes, only five videos were under 90 percent and most were above 95%. Specifically, even with over 32.6 million views and almost 130,000 “votes”, the 2011 aftermovie still manages a 98.85% approval rating (the approval rating is calculated by dividing the number of likes by the total number of votes).

<table>
<thead>
<tr>
<th>Content</th>
<th>Likes</th>
<th>Dislikes</th>
<th>Total 'votes'</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert Video</td>
<td>3955</td>
<td>54</td>
<td>4009</td>
<td>98.65%</td>
</tr>
<tr>
<td>Artist</td>
<td>354</td>
<td>63</td>
<td>417</td>
<td>84.89%</td>
</tr>
<tr>
<td>Announcement</td>
<td>1967</td>
<td>714</td>
<td>2681</td>
<td>73.37%</td>
</tr>
<tr>
<td>Aftermovies</td>
<td>131126</td>
<td>1526</td>
<td>132652</td>
<td>98.85%</td>
</tr>
</tbody>
</table>
Table 4.7. Tomorrowland Twitter content analysis on a period August 2011 - March 2012

Aftermovies and videos posted from concert performances are the clear favorites. Both report approval ratings of over 98% with the aftermovies proving only slightly more favorable.

According to the SPSS analysis (Appendix 9.5.4), 55.56% of the videos were aftermovies, 22.22% were announcements, 16.67% were past concert performances, and 5.56% were artist videos (not from previous concert performances).

4.5.4. “25,000,000 views video” sub-case

Empirical findings uncovered an interesting trend across all three Social Media studied. The case below is based on our observations of the official Tomorrowland accounts in Facebook, Twitter and YouTube content (texts of posts and numbers of feedback received).

Wave 1. 29.08.2011 YouTube video “Tomorrowland 2011 aftermovie”, a 13 minute compilation of the festival’s best moments, was posted. The same day it was promoted in Tomorrowland official accounts in Facebook and Twitter. In two days, the video received 100,000 views.

Word of Mouth, Brand Awareness and Brand Engagement mechanism work, wave1:

![Figure 4.6. Role of Social Media in creating Word of Mouth, Brand Awareness and Brand Engagement phenomena, wave 1 (Tomorrowland case; developed by authors)](image)

Figures further illustrating the full spreading process may be found in the Appendix 9.5.1.

Wave 2. 31.08.2011 Tomorrowland official accounts in Facebook and Twitter informed followers that the video had reached 100,000 views in just two days. Those messages quickly received a high amount of “likes”, “comments” and “shares”. Two weeks later (by 13.09.2011) the video had received 1,000,000 views.
At the same time, the number of Facebook followers increased to 200,000 (according to the text of the post on the official Facebook account on 8.09.2011). However, Facebook stats indicate a little different number of followers: increasing from 215,723 in August, 2011 to 225,252 in September, 2011. This can be attributed to the use of a linear regression model developed to approximate the number of Facebook followers for our purposes since authors were unable to use the official historical Facebook statistics. Authors consider current sub-case video to be a sufficient reason for an increase in followers and activity.

**Wave 3.** The same scenario helped to promote the video further and reach 2,000,000 views in the three weeks since uploading (by 26.09.2011).

**Wave 4.** 3,000,000 views of the video were received in 6 weeks, by 6.10.2011, with several promoting\informing posts, 5,000,000 views by 13.10.2011 (7 weeks).

**Wave 5.** 25,000,000 video views in less than 6 months (by 05.03.2012) with promoting only at the beginning of the period (October/November, 2011).

By the time of data analysis (April 26, 2012) the video has received over 32 million views without further promoting by Tomorrowland itself. Meanwhile the number of Facebook followers has increased five-fold (up to 1,000,000 by the end of March, 2011).
5. Analysis

In this section analysis of the results from the interview, customer questionnaires and netnography is presented.

5.1. Analysis of the interview

According to the interview, Tomorrowland has no specific Social Media plan. Before conducting the interview, the authors were pretty sure that for participating and performing successfully in the Social Media there is a need for determining a specific media communication strategy. The fact that Tomorrowland approaches their social media “as it is” without any specific plan, as well as the fact that they don’t actively perform an analysis of their social media activity (besides a few built-in Facebook statistics, seems to suggest that perhaps the new communication strategy is that- “there is no strategy”.

Meanwhile the Tomorrowland media communication team is interested in promoting on a global level, as Tomorrowland receives visitors from all over the world. Setting “getting in touch with our visitors and sharing information” as their primary goal and citing the “sharing [of] information” as the most valuable return from engaging through Social Media, Tomorrowland is putting its efforts behind building Brand Engagement, but since they do not communicate with followers directly (do not answer on posts and comments - Koen Lemmens, 2011, pers. comm., 17 April) this task seems to be slightly more difficult.

However, this “un-communicating” principle did not correlate with the increasing number of followers. On Facebook, Tomorrowland had over one million followers by the time of research: a five-fold increase from its 200,000 members just eight months ago (august 2011). They released a 13-minute “aftermovie” from Tomorrowland 2011 to “let the world to get to know Tomorrowland”. That video quickly received 100,000 unique views in 24 hours and hit one million views in just two weeks. Video had under 33 million views on YouTube (April 26, 2012) in a little more than eight months. Tomorrowland had almost 64,000 subscribers on their dedicated YouTube channel by the end of April, 2012. They also boasted an impressive 44,000 followers on Twitter by that time. Facebook and Twitter are used to “inform and engage” while YouTube is used to entertain.

In addition, although Tomorrowland does not allow its followers to post content on their wall, they still generate a lot of conversation through comments on the posts that Tomorrowland makes. It is also worth mentioning that allowing a million-plus people to post freely on your Facebook account would result in a lot of spam and important messages from Tomorrowland would be lost among the clutter of comments. But as previously stated, this does not seem to affect the conversation rate and Brand Engagement on Tomorrowland’s social media accounts.

Although the communication team posts a daily message to announce a new artist performing at the festival to increase Brand Awareness, Brand Engagement and Word of Mouth, they do try to refrain from posting too many messages on their Social Media platforms. Instead, they focus on their timing of their messages and prefer to “communicate in a personal tone of voice” in order to receive a high amount of likes.

The resulting communication strategy in Social Media may be easily converted into time and money: the interviewee stated the increasing of ticket sales sped from two weeks in 2010 (with approximately 2000
followers across Social Media accounts) to “two seconds” in 2012 (with million Facebook followers and more than 30 million YouTube views).

Tomorrowland believes it is important to have both a large amount of followers and high level of engagement and our conclusions show that these two things are interconnected. However, the Tomorrowland communication team does realize that a high level of engagement can in some cases mean negative feedback. For example, the outstanding situation with the 2012 festival tickets which sold in two seconds lead to complaints from disappointed followers who vented their frustrations and anger on Social Media if they were unsuccessful in purchasing a ticket during presale.

5.2. Analysis of the questionnaires

The questionnaire was promoted via Social Media accounts with the main focus on the Facebook. Due to the small sample size (54 people or 0.5% of the population, where the population size is approximately 1.05 million Tomorrowland Facebook followers) authors use a questionnaire research method as an additional method and are careful with generalizing results.

The current location of the respondents showed that Tomorrowland Social Media followers are geographically independent: though authors realized that this music festival is interested in accumulating a large number of followers and acts globally, not locally (Koen Lemmens, 2011, pers. comm., 17 April) it was unexpected to know that in general there were no more than two respondents from one country. The question regarding the mobile application during the festival (which was presented for iOS and Android in 2011) was asked in order to analyze user satisfaction. Not many Tomorrowland followers have heard about it or used it; amongst those who did half of respondents would like to see some improvements.

The role of Social Media in Brand Awareness was high; 46% of respondents have heard about Tomorrowland via Social Media channels while only 6% stated traditional advertising. In general, respondents are satisfied with the content provided by Tomorrowland.

Questions about type of content were concentrated on Facebook specifics as the main Social Media communication tool, so words “like”, “comment” and “share” are used. Due to the theory above we associate “like” with Word of Mouth and Brand Awareness, “comment” with Brand Engagement and “share” with Word of Mouth.

Video and music content is the most popular amongst Social Media followers in terms of Word of Mouth concept. Media content is more likely to be “shared” (Word of Mouth), while the feedback via comments (Brand Engagement) most likely may be received on some text/photo information about music or artist linked with the current festival.

Nevertheless we cannot state that “shared” or “liked” (due to the Facebook specifications post “liked” by follower appears in ticker and timeline, so it is equal to “share” option) artist video leads to the talks about Tomorrowland directly.

5.3. Analysis of the secondary data: Netnography

Though netnography implicates observation and surveys rather than content analysis, authors faced a problem of necessity to categorize the data due to the large amount of it. SPSS and MC Excel tools were
used in order to analyze the data gathered through observations, so both qualitative and quantitative techniques were used.

**5.3.1. Facebook Analysis**

The most liked posts overall included artist videos, performing artist announcements, and the 2011 after movie. This content was successful in generating Brand Awareness. Fans showed support for special milestones for the 2011 aftermovie, number of Facebook followers, and an award earned by the festival. This shows a strong relationship between the fans and the music festival.

However, when the list is changed to reflect the number of followers at the time of the post, it showed an interesting trend. Even though more recent posts (January, February, and March) get more likes, there is actually less engagement since the large amount of followers has diluted the activity of the average user.

This does not change the fact that more likes equals more Brand Awareness. When a Facebook user ‘likes’ a post, that activity appears on some of their friend’s “newsfeed”. So since the absolute values of likes have been increasing as Facebook followers have increased, Tomorrowland’s Brand Engagement has also effectively increased and their content is able to reach more people.

The top engaging (commented) posts showed a different trend. They were more concerned with the line up, ticket details, and other concert information.

Lastly, the top shared posts confirm what was learned from the survey that was conducted. People are more likely to share video and music with their friends. The shared videos were also the most consistent.

Also, the growing trend of the cumulative shares, comments, and likes seem to move hand in hand with each other. This could be reflective of the idea that instead of individual mechanisms, Brand Awareness, Brand Engagement, and Word of Mouth actually work together with each other. This would explain the similar trends as pictured in the graph in the empirical findings.

The statistical analysis of the data obtained through the content analysis was conducted with SPSS (Statistical Package for the Social Sciences) version 20. In order to estimate dependences between different variables Pearson correlation coefficient was calculated. The table below “Type of information posted” consists of 8 post categories – interaction, self-promo, artist promo, survey, contest, announce, artist video and other. “Type of content posted” includes 3 categories: text, video and link.

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### Table 5.1. Correlation table for Tomorrowland Facebook content.

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

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

Pearson correlation coefficient reflects the linear relationship between two variables and ranges from the perfect positive correlation, +1.0 to a perfect negative correlation, -1.0. If two variables have no linear relationship, the correlation between them is 0 (Groebner et al, 2001).

Directions (“+” or “-”) tells whether large values on one variable are associated with large values on the other (and small values with small values). Two variables have a positive relationship than values correspond in this way: as one increases, the other also increases (Cooper & Schindler, 2011).

There is no significant correlation between type of content posted and Brand Engagement (comments), but type of content influences on amount of shares (Word of Mouth and Brand Awareness) (0.217) and in a less degree – on amount of “likes” (Word of Mouth) (0.129). Large number of followers is inversely related to amount of likes (-0.455).

According to the calculations there is a strong correlation (0.843) between amount of “likes” and “shares”. It may be explained as followers’ desire to share with friends the information they liked. Significant correlation between number of “likes” and number of “comments” (0.465) may be connected with the follower’s desire to express opinion on the topic of the post that evokes positive attitude. Significant correlation between number of “comments” and number of “shares” (0.441) takes place as a result of two correlations above.

There can be drawn a conclusion about interdependence between amount of “likes”, “shares” and “comments” – and as those characteristics represent Word of Mouth, Brand Engagement and Brand Awareness those factors are interdependent as well.

### 5.3.2. Twitter Analysis

When analyzing Twitter, there is not an extensive amount of historical information that can be gathered. From what was available online, it was able to analyze the type of content that is posted on Twitter by Tomorrowland, the number of favorites, and the number of retweets.
Twitter appears to be useful for passing small pieces of information, links, or media content. The most often retweeted and favorited post fell into the artist category (table 4.7, figure 4.5).

Without access to the actual number of retweets when the number exceeds fifty, it is hard to do accurate analysis. Analysis is also made difficult due to the inability to retrieve historical statistics, most importantly, the number of followers. This makes it impossible to be able to determine if the increase in the number of Twitter followers has an effect on the number of retweets and favorites.

The only real analysis is to categorize the posts and determine which ones are most favorite and the most retweeted, keeping in mind that it is impossible to distinguish the number of retweets once that figure exceeds fifty.

When charting the number of retweets per post during the period from August 3, 2011 to April 12, 2012, one can see a clear increase in activity in 2012 (Figure 4.5). This activity is consistent with the overall increasing of information posted tweets. This increase in Word of Mouth, Brand Engagement, and Brand Awareness may be connected with the beginning of the announcements of the artists that were going to perform at the 2012 Tomorrowland festival, as well as, other pertinent concert information: this kind of information is popular among followers.

Pearson correlation coefficient was calculated in order to estimate dependences between different variables. At the table below "Type of content" includes 3 tweet categories: self-promo (tweets about Tomorrowland only), artist (artist announce on festival 2012, links to artists’ tracks etc) and other (small category including congratulations with holidays and other). “Additional information” indicates if content included acknowledgements to the audience ("Thank you for..."), interaction (congratulations with holidays and other), response to someone’s tweets (artist only), retweets of other user (artists only).

Since it was not possible to track changes in number of followers (we only could operate the final number of subscribers on the date of data gathering), this category was excluded from analysis.

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<td>Type_of_content</td>
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</table>
| Type_of_content | Pearson Correlation | 1        | -297\*   | -173        | 698\*
|               | Sig. (2-tailed)     | .001     | .057      | .002        |
|               | N                   | 124      | 122       | 122         | 17        |
| Retweets      | Pearson Correlation | -297\*   | 1         | 636\*       | -399      |
|               | Sig. (2-tailed)     | .001     | .000      | .140        |
|               | N                   | 122      | 123       | 123         | 15        |
| Favorites     | Pearson Correlation | -173     | 636\*     | 1           | -775\*    |
|               | Sig. (2-tailed)     | .057     | .000      | .001        |
|               | N                   | 122      | 123       | 123         | 15        |
| Additional_information | Pearson Correlation | .698\*   | -399     | -775\*     | 1        |
|               | Sig. (2-tailed)     | .002     | .140      | .001        |
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## Correlations

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

### Table 5.2. Correlation table for Tomorrowland Twitter content

There is a strong correlation between number of “favourites” and number of “shares” (retweets) (0.636). It may be explained as followers’ desire to share with friends the information they liked. Inverse correlation between type of content and number of retweets (-0.297) together with the number of favorites (-0.173) is insignificant and indicates the type of relation in which growth of the number of tweets leads to level of engagement decreasing.

### 5.3.3. YouTube Analysis

The analysis of YouTube showed that much of the focus was on the one aftermovie which had almost 89% of all the views on the entire channel. This could be explained by the coordinated Social Media effort between Tomorrowland on Twitter and Facebook. The video was promoted a lot by them and was promoted even further by fans and followers of Tomorrowland. The video was constantly in the top 10 list for most liked, commented, and shared posts. This increase in Brand Awareness, Brand Engagement, and Word of Mouth across mediums certainly helped the video to achieve such quick growth and a high amount of views.

Pearson correlation coefficient was calculated in order to estimate dependences between different variables. At the table below “Type” includes several categories: aftermovie (compilation video about previous festivals), artist (mostly oral announcement of artist confirming his/her attendance the new festival), concert video (music performance records of artists on the festival).

Since it was not possible to track changes in number of followers (authors only could operate the final number of subscribers on the date of data gathering), this category was excluded from analysis.
**Table 5.3. Correlation table for YouTube content**

Type of video does not influence much on the level of any feedback received. There is an extremely strong correlation between number of views, likes and comments (1,000) and strong dependence between video view and number of negative rate (dislikes) (0,915), comments to the video and number of negative rate (dislikes) (0,913). It is obvious that view of any video on Tomorrowland YouTube channel precedes rating and commenting. Growth of number of “likes” leads to increasing of number of comments and vice versa.

In addition, Social Media indexes developed by Kaushik (2011) were calculated in order to get the numbers of conversation rate, amplification rate and applause rate (which have much in common with Brand Awareness, Brand Engagement and Word of Mouth measurements). The estimations may be found in Appendix 9.1.

The “sub-case” analysis shows the timeline of the specific milestones that the video reached and the related Twitter and Facebook posts that helped to promote it in each “wave” of its development.

### 5.3.4. “25,000,000 views video” sub-case

As one can see from the “25,000,000 views video” sub-case, three Social Media are linked with each other. Promoting video in Facebook and Twitter had increased the number of its views; those viewers who had not heard about Tomorrowland before (together Brand Awareness, Brand Engagement and Word of Mouth increasing) and had positive attitude about the video came to official accounts as new followers. It happened circuit-wisely on every promotion wave (observation stopped with wave 5) and
process was reminding a snowball (of World of Mouth concept, figure 2.3): friends of new friends of those who promoted Tomorrowland video became new viewers and followers.

The result of the current “25,000,000 views video” posting and its further promoting was:

- **Brand Awareness** increasing: those who had seen this video knew about existence of the current music festival;
- **Brand Engagement** increasing: more and more people interacting with the festival;
- **Word of Mouth** increasing: more and more people talking about the festival;
- increasing of the active auditory: 5-times increasing the number of Facebook followers in 6 months;
- extremely rapid ticket sales sold out for 2012 festival (2 seconds comparing with 5 days in 2011).

5.3.5. *General analysis summary*

Analysis presented above leads us to several conclusions.

*Firstly*, it was hard to identify Social Media communication strategy of the case study company since the company states that does not have any. Nevertheless authors are able to draw same conclusions based on the theory and data obtained. Following Li & Bernoff (2011) POST instructions for building communication strategy in Social Media one can see that Tomorrowland is concentrating on young adults who are fond of electronic music and are active on Social Media. Company is implementing Talking and Energizing objectives in order to communicate with the audience; its strategy may be described as concentrating on Word of Mouth and Brand Awareness increasing with less attention to Brand Engagement. Tomorrowland uses accounts in three main social networks (Facebook, Twitter, YouTube) as a technology.

*Secondly*, the interconnection between auditory involving into Social Media communication is identified. Word of Mouth (WOM), Brand Awareness and Brand Engagement are linked and related to each other in various ways. Word of Mouth increasing (for instance, number of “likes” on Facebook/Twitter posts) lead to Brand Awareness increasing (followers began to share the information they had a positive attitude with their friends, so friends got acquainted with the brand and product). Brand Engagement (feedback received) indicated the level of interest to the company; people are more likely to share the information they are interested in, so Brand Awareness was linked with it as well. Our empirical findings ana correlations prove the statement about interconnection between Word of Mouth, Brand Awareness and Brand Engagement by Linnebjerg & Nielsen (2011) and Figure 2.3.

*Thirdly*, three Social Media tools (Facebook, Twitter, YouTube) are interconnected as well. Influencing one may cause changes in another – figure 4.6 illustrates empirical findings of the YouTube video way (“25,000,000 views video”). Posting it and promoting this video via Facebook and Twitter accounts lead to several waves of high resonance and rapid increasing of Word of Mouth, Brand Awareness and Brand Engagement. The figure below is simplified in order to illustrate the way information overflow through different Social Media tools.

**Social Media triangle**
Authors noted the correlation between increasing the Social Media activity in Twitter and decreasing the level of auditory engagement: the more tweets company posts the less feedback receives. From three Social Media tools Twitter seems to be the less efficient one in terms of Brand Engagement.

Facebook trend was a little bit different: rapid growth of the number of followers lead to insufficient decreasing of the engagement level (the average percentage of comments, likes and shares according to cumulative numbers).

YouTube tool was effective in terms of Brand Awareness and users attraction to Facebook and Twitter accounts.
6. Conclusion

In this section the most important and relevant findings are concluded and the research questions answered.

RQ1: What appropriate strategy and tools firms can use in order to develop relations with the customers by communicating through Social Media?

Though theory states that communication strategies require plans in order to succeed, however, the case study proves the opposite statement: it is possible to increase the number of followers and level of their involvement into communication with the company without any defined communication strategy/plan. This conclusion is valid for the particular case analyzed in this paper only; authors prefer not to generalize this statement from the single case.

Each and every communication strategy (even an undefined one) may be described according to the POST instructions for building communication strategy in Social Media. The case study company showed impressive results in the period under review by implementing Talking and Energizing objectives in order to communicate with the audience and concentrating on Word of Mouth, Brand Awareness increasing with less attention to Brand Engagement strategies. Authors state that there is no universal communication strategy suitable for every company, but the appropriate one may be built according to the company goals and means.

Three main parts of the communication strategy are interconnected: Brand Awareness, Brand Engagement and Word of Mouth. Effectiveness of communication strategy (different combination of Brand Awareness, Brand Engagement and Word of Mouth) may be measured by specific metrics (for instance appendix 9.1) or statistical ones (this thesis applied correlations for this purpose).

Three main B2C Social Media tools nowadays are Facebook, Twitter, YouTube. This thesis found out strong relationship between those three social media platforms (“Social Media Triangle” model). Any company having accounts in each of those networks should use it as a whole social networking system and not as separate tools.

RQ2: How can companies use communication strategies via Social Media in order to increase Brand Awareness, Brand Engagement, and Word of Mouth?

The process of creating the communication strategy should focus on several targets which companies may identify by themselves or with the help of guides (for instance, POST method discussed in this thesis). One of those targets is identifying appropriate ways of engaging with the customers with the combination of Brand Awareness, Brand Engagement and Word of Mouth. With the advent of social media, consumers can become powerful and influential brand ambassadors for businesses in these three important areas.
Increasing those three interconnected metrics depends on ability to follow the customer needs and the quality of content. Due to specific of the industry explored (music festivals) authors assume that on Facebook and Twitter Brand Awareness may be increased by posting content focused on interaction with the followers: information that contains acknowledgements and/or messages that are of importance for majority of customers. Word of Mouth may be increased by posting media content (video and music), Brand Engagement may be increased by posting text/photo information (about music or artist linked with the current festival and the festival itself).
7. Discussion
This chapter discusses the outcomes of the study and opportunities for further research.

7.1. Criticism and trustworthiness of the study

Three sources of data collection were used in order to increase the trustworthiness of the study. Netnography data was collected by authors together, analyzed at Excel and SPSS tools separately by each of the authors and equalized for decreasing the risk of possible mistakes.

Flexibility in data gathering allowed to manipulate the data the way it needed and aid in identifying trends and patterns. Conclusions of this thesis are unique and completely original.

7.2. Suggestions for further research

Though the concept of communication strategies is well-developed in marketing communication area, there is no sufficient research about communication strategies in the Internet and Social Media specifically. Since Social Media and social networks are developing rapidly this topic requires close attention.

There is also an issue of communication strategies in Social Media specifically for music industry and music festivals that should be developed further and investigated.

Another research area may be brought up – the exact model combining Brand Awareness, Brand Engagement and Word of Mouth happenings. Different combinations of those conceptions may be developed into matrix of communication strategies for Social Media. The mechanism of “Social Media triangle” may be developed further as well.

The authors’ conclusions about non-obligatory creating the Social Media plan for successful presenting into Social Media are limited to the current case study. That happening requires further research before generalizing.

Authors found out that Twitter account of the case study company was not as efficient and effective as the Facebook one in terms of brand enrage, Brand Awareness and Word of Mouth. Authors prefer not to generalize this fact to the whole Social Media communication strategy model but suggest to explore further the reasons of that and mechanisms of Twitter work both for the specific company and the general case.
8. List of References


Protalinski, Emil (February 1, 2012). "Facebook has over 845 million users”. Retrieved on February 4, 2012 from <http://www.zdnet.com/blog/Facebook/Facebook-has-over-845-million-users/8332>


9. Appendix

9.1. Social Media indexes by Kaushik (2011):

1. **Conversation Rate** - the number of Audience Comments (or Replies) Per Post.

A high conversation rate requires a deeper understanding of who the audience is, what the brand attributes are, what is good, what value is possible to add to the followers and the ecosystem brand participates in.

2. **Amplification Rate** - the rate at which the brand followers take the content and share it through their network.

On Twitter: Amplification = # of Retweets Per Tweet
On Facebook, Google Plus: Amplification = # of Shares Per Post
On a blog, YouTube: Amplification = # of Share Clicks Per Post (or Video)

3. **Applause Rate**.

One Twitter: Applause Rate = # of Favorite Clicks Per Post
On Facebook: Applause Rate = # of Likes Per Post
On Google Plus: Applause Rate = # of +1s Per Post
On a Blog, YouTube: Applause Rate = # of +1s and Likes Per Post (or video)

### Social Media metrics for Tommorrowland accounts (August, 2011)

<table>
<thead>
<tr>
<th></th>
<th>Twitter</th>
<th>Facebook</th>
<th>YouTube</th>
</tr>
</thead>
<tbody>
<tr>
<td># Posts:</td>
<td>14</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td># Comments:</td>
<td>0</td>
<td>1077</td>
<td>36667</td>
</tr>
<tr>
<td># Re-tweets/Shares:</td>
<td>134</td>
<td>335</td>
<td>0</td>
</tr>
<tr>
<td># Favorite clicks/Likes/+1:</td>
<td>23</td>
<td>11923</td>
<td>128283</td>
</tr>
</tbody>
</table>

1. **Conversion Rate**

   # Comments per post: 0.00, 107.70, 36667.00

2. **Amplification Rate**

   # Re-tweets/Shares per post: 9.57, 33.50, 0.00

3. **Applause Rate**

   # Favorite clicks/Likes/+1 per post: 1.64, 1192.30, 128283.00

Though lack of some data (number of retweets for Twitter and shares for YouTube) does not allow to analyze fully all indexes in the current evaluation method, several conclusions could be made. Firstly, high YouTube conversation rate in the period under review refers to the high Brand Engagement level and indicates about the efficiency of efforts implemented there. Secondly, Facebook is more effective than Twitter in terms of Word of Mouth (amplification rate) and Brand Awareness (applause rate).
9.2. Interview with Tomorrowland Marketing Coordinator

About the Interviewee:

Can you tell us your name, about your position (title), and your responsibilities within Social Media communications?

Koen Lemmens – Marketing Coordinator – Responsible for all marketing actions and communication, together with Christophe van den Brande (Marketing & Creative Manager)

Were you employed by Tomorrowland prior to your Social Media position? Do you have other responsibilities outside of Social Media?

Social Media is one of my responsibilities, but not the prior. Together with Christophe, I’m responsible for all marketing and promotional activities (media, promo,...).

Can you describe the Social Media department? Is it within the marketing department? How many people, etc.?

Christophe + Koen

Are you responsible for the other Tomorrowland groups on Facebook? i.e Tomorrowland 2012–Italy, Tomorrowland 2012 – España, Tomorrowland – Portugal, etc.

No. Those groups/pages are all made by fans or travel agencies. We do try to monitor them and keep a close eye on their communication and messages.

History:

When and why did Tomorrowland decide to start using Social Media?

We launched the Tomorrowland page in April 2009. We already had ID&T and Sensation pages (and people) on Facebook at that time.

This was an additional form of getting in touch with our festival visitors.

Was there an official Social Media plan constructed by the company or was an individual charged with the task to handle Social Media?

No plan.

Was there pressure for Tomorrowland to become involved in Social Media from the industry? Competitors? Consumers?

No, own choice.

Strategy:

What were the goals or intentions with becoming involved in Social Media?

Getting in touch with our visitors and sharing information

What do you see as the most valuable return from engaging in Social Media?
Sharing info and building a database.

Do you have different strategies focused on increasing Brand Awareness, Brand Engagement, and Word of Mouth? How do you try and increase these areas with Social Media?

We really put a lot of effort in putting together the messages and pictures. We try to communicate in a personal tone of voice.

Increase = we daily announce a new artist for Tomorrowland.

How do you decide what content to post? Is there a goal to get many comments? Likes? Shares? And how does the goal affect what is posted?

We try not to post too many messages. We also follow a good timing.

Content: mostly artists (from January to April) => almost a name a day. After that we post informational content (ticket info, timing, extra’s, camping info,…)

What do you view as most important? A high amount of likes? Comments? Or shares?

Likes

Is there a strategy to answering comments/posts from your followers?

We don’t answer posts from followers.

Do you focus on specific markets? Regional? Global?

No. Our focus is Worldwide.

Social Media:

What Social Media platforms are you using?

Facebook – Twitter – Spotify - YouTube

What platform do you see as the most effective and why?

Facebook + YouTube => we can reach a large amount of people and can share our message (= the Tomorrowland experience). For example: our official Tomorrowland Aftermovie on YouTube has more than 32 million views. We really try to let the world get to know Tomorrowland through this 13 minute aftermovie. YouTube is the perfect channel to do this.

Do you have different strategies for different Social Media platforms? (i.e promote on Twitter, engage on Facebook, or entertain on YouTube)

Facebook and Twitter is mostly the same strategy (inform + engage). YouTube is indeed to entertain.

Target Audience:

Do you have a clear idea of your target audience and their Social Media habits, and how does this affect your Social Media strategy?

Not really. But we’ve noticed that fans of electronic music are very active on Social Media.
Was there research done about demographics and Social Media prior to becoming involved with Social Media?

No

Do you see any differences with your audiences on each Social Media platform?

YouTube is much more diverse. Facebook is more the visitors of Tomorrowland or fans. Twitter is more worldwide (and very few Belgians).

Is there any Social Media metrics/statistics/data that you have collected to help develop your Social Media strategy?

No. But we follow the Facebook stats on our page.

**Industry:**

How do you feel that your industry (music festival) affects how you utilize Social Media?

All festivals become very active on Social Media (in specific: aftermovies on YouTube). The performing DANCE artists are also very active on the Social Media (more than Rock Artists). Fans and visitors search on YouTube for aftermovies, reports, sets, performances,…

How do characteristics in the music festival industry (i.e. limited time (annual) and confined to a specific place (Boom)) affect the need for Social Media?

Visitors and fans of Tomorrowland really count the days till Tomorrowland. Social Media helps to start the excitement and buzz around Tomorrowland.

Because this is just an annual event, do you notice a cyclical of Social Media engagement from users? How do you counteract this, if you do?

No, not really. We do see that when we announce big names (Swedish house mafia) we get more likes. And the days before Tomorrowland as well.

What parts of the year do you feel are most crucial to be active in?

Month before the presale and month before Tomorrowland

Have you taken a look at what other music festivals are doing on Social Media? Does this affect Tomorrowland’s Social Media plan? If yes, how?

Yes. We try to be different in every aspect. We were the first big festival with an aftermovie. Our way off communicating is different as well. We really try t distinguish Tomorrowland.

**Analysis:**

Do you active analyze your Social Media and its impact? If so, what kind of programs or metrics do you use?

No, we don’t.

Does Social Media help in customer acquisition? Do you have any information regarding a trending increase in sales that could be attributed to Social Media over the past few years?

Yes =>
2010: sold-out in couple of weeks (couple of 1000 FB and YouTube fans)

2011: sold-out in 5 days (couple of 10,000 FB and YT fans)

2012: sold-out in 2 (!) seconds (million FB fans + 30 million YT views)

Has engagement increased or decrease since the beginning?

See above => increased

For your goals, is it better to have more followers and less engagement or vice versa?

Difficult to say. I guess both. But we do notice than engagement can cause dislikes as well (for example: disappointed people after they didn’t got a ticket during presale).
9.3. Survey form

People of Tomorrowland!

Please spend 5 minutes on this survey and help both Tomorrowland to analyze their social media engagement and couple of students to finish their master thesis!

This survey refers to the Official Tomorrowland Music Festival pages
http://www.tomorrowland.be/
http://www.facebook.com/tomorrowland.be
https://twitter.com/OfficialTomorrowland
http://www.youtube.com/user/TomorrowlandChannel

* Required

Your age *
<18

Sex *
- female
- male

Your current location (country) *

Have you ever been to Tomorrowland music festival? If yes, how many times? *
- 0
- 1
- 2
- 3
- 4
- 5
- >5

Did you follow Tomorrowland on social media before visiting the festival? If so, which ones? *
- did not attend festival
- twitter
- youtube
- facebook
- did not follow any

Which social media do you follow Tomorrowland on currently? *
- Facebook
- twitter
- youtube
- do not follow any

Did you use any Tomorrowland mobile applications while at the festival? If yes, how do you rate it? *
- did not use
- used, perfect
- used, satisfied
- used, some improvement needed
- used, insufficient
- Did not attend festival before
If you have previously attended Tomorrowland music festival, did you actively follow Tomorrowland on social media for information regarding event information during the 3 days of the festival? *

☐ Yes, followed actively at least one social media platform (fb, twitter, youtube)
☐ yes, followed from time to time
☐ no, did not follow
☐ No, did not attend

How do you rate the quality of information provided by Tomorrowland social media accounts and the rate at which it was updated? *


Lowest level of quality ☐ ☐ ☐ ☐ ☐ Highest level of quality

How did you hear about Tomorrowland? *

☐ social media
☐ advertising
☐ friend's experience
☐ own experience
☐ Other: ____________________________

Have you ever commented on a post on the Tomorrowland social media official account? Liked a post? Or shared a post? Multiply answers possible. *

☐ Yes, commented a post
☐ yes, liked a post
☐ yes, shared a post with my friends
☐ yes, attended surveys, polls of other content on Tomorrowland pages
☐ no, never participated in that

How often do you interact with Tomorrowland on social media? *

☐ Never
☐ several times per year
☐ several times a month
☐ several times a week
☐ every day or almost every day

What Tomorrowland content will you most likely 'like'? *

☐ content about music/artists
☐ content about the Tomorrowland
☐ video & music content
☐ polls and surveys
☐ Other: ____________________________

What Tomorrowland content will you most likely 'share' with friends? *

☐ articles about music/artists
☐ content about the Tomorrowland
☐ video & music content
☐ polls and surveys
☐ Other: ____________________________
What Tomorrowland content will you most likely ‘comment’ on? *
- articles about music & artists
- content about the Tomorrowland
- video & music content
- polls and surveys
- Other: ____________

How do you assess the quality of Tomorrowland’s Facebook page and the content posted on the page? *

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
</table>
unsufficient | | | | perfect |

If you follow Tomorrowland on Twitter, how do you assess the quality of Tomorrowland’s Twitter page and the content posted there? *

<table>
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<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
</table>
unsufficient | | | | perfect |

If you follow Tomorrowland on YouTube, how do you assess the quality of Tomorrowland’s YouTube page and the content posted there? *

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
</table>
unsufficient | | | | perfect |

How active do you think Tomorrowland is on social media? *

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
</table>
very active | | | | | | unactive |

What type of content is most interesting and that you enjoy the most? *
- music video, music
- articles about artists attending Tomorrowland
- information about parties and the Tomorrowland itself
- information about ticket sales, promotions and competitions
- Other: ____________

Does the content on Tomorrowland social media influence your desire to attend the festival? If yes, how? *
- Does not matter for me, I won’t attend
- I will join the festival, but their social media activity does not matter for me
- Tomorrowland social media activity makes me buy a ticket to attend
- I would attend if Tomorrowland was located closer
- I would attend if the tickets were cheaper
- Other: ____________

If you have any suggestions for Tomorrowland to improve their social media activity, please write it below.

Submit

Powered by Google Docs
9.4. Summary of responses (Google spreadsheets analysis)

**Your age**

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;18</td>
<td>4</td>
<td>7%</td>
</tr>
<tr>
<td>18-25</td>
<td>39</td>
<td>72%</td>
</tr>
<tr>
<td>26-33</td>
<td>7</td>
<td>13%</td>
</tr>
<tr>
<td>34-41</td>
<td>3</td>
<td>6%</td>
</tr>
<tr>
<td>&gt;41</td>
<td>1</td>
<td>2%</td>
</tr>
</tbody>
</table>

**Sex**

- Male: 37 (59%)
- Female: 17 (31%)

**Your current location (country)**

- Barcelona (Spain)
- Belgium
- Netherlands
- Belgium
- England
- Belgium
- Greece
- Italy
- Mexico
- Canada
- USA
- Mexico
- Belgium
- Switzerland
- Switzerland
- Switzerland

**Have you ever been to Tomorrowland music festival? If yes, how many times?**

<table>
<thead>
<tr>
<th>Times</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>35</td>
<td>65%</td>
</tr>
<tr>
<td>1</td>
<td>8</td>
<td>15%</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>7%</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>7%</td>
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<tr>
<td>4</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>4%</td>
</tr>
<tr>
<td>&gt;5</td>
<td>1</td>
<td>2%</td>
</tr>
</tbody>
</table>
If you have previously attended Tomorrowland music festival, did you actively follow Tomorrowland on social media for information regarding event information during the 3 days of the festival?

- Yes, followed actively at least one social media platform (FB, twitter, youtube) - 5 (9%)
- Yes, followed from time to time - 6 (11%)
- No, did not follow - 6 (11%)
- No, did not attend - 31 (57%)

How did you hear about Tomorrowland?
- Friend's experience - 19 (35%)
- Social media - 25 (46%)
- Own experience - 5 (9%)
- Advertising - 3 (6%)
- Other - 2 (4%)

Have you ever commented on a post on the Tomorrowland social media official account? Liked a post? Or shared a post? Multiply answers possible.

- Yes, commented a post - 29 (54%)
- Yes, liked a post - 33 (61%)
- Yes, shared a post with my friends - 34 (63%)
- Yes, attended surveys, polls of other activity on Tomorrowland pages - 10 (19%)
- No, never participated in that - 11 (20%)

People may select more than one checkbox, so percentages may add up to more than 100%.

How often do you interact with Tomorrowland on social media?
- Never - 7 (13%)
- Several times per year - 11 (20%)
- Several times a month - 12 (22%)
- Several times a week - 12 (22%)
- Every day or almost every day - 12 (22%)

What Tomorrowland content will you most likely 'like'?
- Content about music & artists - 38 (70%)
- Content about the Tomorrowland festival - 35 (65%)
- Video & music content - 35 (65%)
- Polls and surveys - 5 (9%)
- Other - 1 (2%)

People may select more than one checkbox, so percentages may add up to more than 100%.
If you follow Tomorrowland on YouTube, how do you assess the quality of Tomorrowland's YouTube page and the content posted there?

1 - unsufficient  0  0%
2  6  11%
3  16  30%
4 - perfect  21  38%

How active do you think Tomorrowland is on social media?

1 - very active  6  11%
2  22  41%
3  13  24%
4  5  9%
5  4  7%
6 - unactive  4  7%

Does the content on Tomorrowland social media influence your desire to attend the festival? If yes, how?

Does not matter for me, I won't attend  0  0%
I will join the festival, but their social media activity does not matter for me  22  41%
Tomorrowland social media activity makes me buy a ticket to attend  26  48%
I would attend if Tomorrowland was located closer  1  2%
I would attend if the tickets were cheaper  4  7%
Other  1  2%
9.5. Social Media analysis (metrics)

9.5.1. Word of Mouth, Brand Awareness and Brand Engagement mechanism work

Wave 1:

![Diagram showing Wave 1 results with 100,000 video views in 2 days involving a YouTube movie posted on 29.08.2011, a Facebook post with 2948 likes, 249 comments, and 58 shares, and two promo twits with 74 retweets.]

Wave 2:

![Diagram showing Wave 2 results with 1,000,000 video views in 2 weeks involving a YouTube movie with 100,000 views on 31.08.2011, two Facebook posts with 4584 likes, 351 comments, and 279 shares, and two promo twits with 7 retweets.]

Wave 3:
Wave 4:

YouTube movie
1,000,000 views on 13.09.2011

2,000,000 video views in 3 weeks

Fb post with 1011 likes
126 comments
21 shares

4 promo twits with 30 retweets

Wave 5:

YouTube movie
2,000,000 views on 26.09.2011

5,000,000 video views in 7 weeks

2 Fb posts with 5515 likes
374 comments
1635 shares

promo twits with 31 retweets
9.5.2. SPSS figures for Tomorrowland Social Media content analysis

Figure 9.1. Role of Social Media in creating Word of Mouth, Brand Awareness and brand engagement phenomena (Tomorrowland case; developed by authors)

Figure 9.2. Growth of the followers number on Tomorrowland Facebook page on a period August 2011 - March 2012 (absolute numbers)
Figure 9.3. Number of “Likes”, Comments, and “Shares” on Tomorrowland Facebook page on a period August 2011 - March 2012 (absolute numbers)

Twitter
Figure 9.4. Structure of Tomorrowland Twitter account content on a period August 2011 - March 2012

Figure 9.5. Structure of Tomorrowland YouTube channel content on a period August 2011 - March 2012
9.6. Tomorrowland Social Media accounts screenshots

9.6.1. Tomorrowland Facebook account screenshots

Screenshots taken April 29, 2012

9.6.1.1. Tomorrowland Top 10 liked Facebook posts (by % of followers)

1. Tomorrowland shared a link.
   October 31, 2011
   People of Tomorrowland, we are speechless... more than 5 million unique views! The world is watching us.

2. Tomorrowland
   August 18, 2011
   Tomorrowland wishes the Pukkelpop organisation & all visitors all the best during these very difficult times.
3. Tomorrowland shared a link.
August 31, 2011

The official aftermovie has almost 100,000 unique views in 1 day! People of Tomorrowland thank you for your massive support & please keep spreading the magic...

Like · Comment · Share

4. Tomorrowland shared a link.
October 13, 2011

People of Tomorrowland The Official 2011 Movie is back online! We feel sorry, you had to miss your favorite YouTube blockbuster. Spread the word and let us go for 5 million unique views...

Like · Comment · Share

5. Tomorrowland shared a link.
August 30, 2011

Relive Tomorrowland 2011 - The official aftermovie

Like · Comment · Share
Must be a record! Tomorrowland 2011 after movie more than 2 million unique views worldwide in 3 weeks.

Tomorrowland 2011 | official after movie
www.youtube.com
Like us on facebook:
http://www.facebook.com/tomorrowland.be
During the weekend of 22, 23 and 24 July 2011 (BELGIUM, ANTWERP, BOOM), more than

25 million unique views, and counting... let's unite, tell us your country in the comments below! People of Tomorrowland you make the world a better place.

Tomorrowland 2011 | official after movie
www.youtube.com
VOTE TOMORROWLAND
http://www.wintermusicconference.com/idmaballot/finalballot/ Like us on facebook:
http://www.facebook.com/tomorrowland.be

May the New Year bring the best wishes to all of you... Let us make 2012 special!

First Tomorrowland 2012 artist...
www.youtube.com
More artists will follow from January 9th on Facebook:
http://www.facebook.com/tomorrowland.be
The 8th edition of Tomorrowland will take
9.6.1.2. Tomorrowland Top 10 liked Facebook posts (absolute numbers)
2. Tomorrowland shared a link.
October 31, 2011

People of Tomorrowland, we are speechless... more than 5 million unique views! The world is watching us.

Tomorrowland 2011 | official after movie
www.youtube.com

Like us on facebook:
http://www.facebook.com/tomorrowland.be
During the weekend of 22, 23 and 24 July 2011 (BELGIUM, ANTWERP, BOOM), more than

2. Like - Comment - Share 9,855 691 2,781

3. Tomorrowland
January 27

Superstar DJ; Avicii
To put it lightly, what Avicii and his manager Ash has managed to achieve in just a few years is truly astonishing. Commencing his dizzying journey at the tender age of 18, the self-taught, fresh-faced Swedish luminary has unquestione...

Continue Reading ...

3. Like - Comment - Share 7,502 428 1,122

4. Tomorrowland shared a link.
January 1

May the New Year bring the best wishes to all of you... Let us make 2012 special!

First Tomorrowland 2012 artist...
www.youtube.com

More artists will follow from January 5th on Facebook:
http://www.facebook.com/tomorrowland.be
The 8th edition of Tomorrowland will take

4. Like - Comment - Share 7,431 772 1,640
1,000,000 and still counting...

The world’s best Dance Music Festival has the best fans in the world. Thank you all.

Keep an eye on our page next week to discover some massive names for the 2012 edition of Tomorrowland. — with Lucy King and 48 others.
People of Tomorrowland. THANKS, you made it official!

Tomorrowland Best Music Event of the world at IDMA 2012 Miami.

Tomorrow ID&T will start announcing new names... be prepared!

People of Tomorrowland The Official 2011 Movie is back online! We feel sorry, you had to miss your favorite youtube blockbuster. Spread the word and let us go for 5 million unique views...

Tomorrowland 2011 | official after movie
www.youtube.com

Like us on facebook:
http://www.facebook.com/tomorrowland.be
During the weekend of 22, 23 and 24 July 2011
(BELGIUM, ANTWERP, BOOM), more than
9.6.1.3. Tomorrowland Top 10 commented Facebook posts (by % of total followers)
Line up so far...
ID&T has already announced 6 names of the tremendous Tomorrowland 2012 line-up with more than 400 dJ's. So there's still a long way to go! But no worries, after the weekend ID&T will continue announcing new artists' names. Each workday we w...
Continue Reading ...

Like · Comment · Share ⚫ 3,260 ⚫ 1,216 ⚫ 597

People of Tomorrowland, we are speechless... more than 5 million unique views! The world is watching us.

Like · Comment · Share ⚫ 9,855 ⚫ 681 ⚫ 2,781

Line up so far...
This week ID&T again added 5 new names to the Tomorrowland 2012 line-up! And this certainly isn't the end yet of the list of great artist names. ID&T already presents to you: David Guetta, Fatboy Slim, Jamie Jones, John Digweed, Alesso, Solomun, Carl Cox, N-Type, Friction, Terence Fixmer and Calvin Harris! Back with a new name on Monday!
Continue Reading ...

Like · Comment · Share ⚫ 3,388 ⚫ 1,040 ⚫ 572

The official after movie has almost 100 000 unique views in 1 day! People of Tomorrowland thank you for your massive support & please keep spreading the magic...

Like · Comment · Share ⚫ 3,266 ⚫ 272 ⚫ 184
9.6.1.4. Tomorrowland Top 10 commented Facebook posts (absolute numbers)
1. People of Tomorrowland.

The demand and number of people trying is never seen before...

Well, we knew the servers would have a difficult job today, so we provided the maximum capacity that a website in a country can handle. The ticketshop is still running, many many people are in the waiting queue, please be patient.

2. Tomorrowland shared a link.

25 million unique views, and counting... let's unite, tell us your country in the comments under! People of Tomorrowland you make the world a better place.

3. Line up so far...

ID&T has already announced 6 names of the tremendous Tomorrowland 2012 line-up with more than 400 dj's. So there's still a long way to go! But no worries; after the weekend ID&T will continue announcing new artists' names. Each workday we will...

4. Presale Belgium

Belgian presale sold out with difficulties:

Yesterday started the Belgian ticket sale of Tomorrowland 2012. Unfortunately it went less smoothly than expected, despite of the months of preparation and measurements been taken. This caused ...

Continue Reading ...
Tomorrowland
January 21

Line up so far...
This week ID&T again added 5 new names to the Tomorrowland 2012 line-up! And this certainly isn't the end yet of the list of great artist names. ID&T already presents to you: David Guetta, Fatboy Slim, Jamie Jones, John O'Callaghan, Alesso, Solomun, Carl Cox, N-Type, Friction, Terence Fixmer and Calvin Harris!
Back with a new name on Monday!

Continue Reading ...

Like · Comment · Share 3,398 1,040 572

Tomorrowland
January 27

Line up so far...
This week we added some new great names and young talents to the Tomorrowland 2012 line-up! But we still have a long way to go, so more names coming up next week!
So far, these artists are happy to come and play at Tomorrowland this year: D...

Continue Reading ...

Like · Comment · Share 2,618 931 547

Tomorrowland
shared a link.
January 1

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First Tomorrowland 2012 artist...
www.youtube.com

More artists will follow from January 9th on Facebook:
http://www.facebook.com/tomorrowland.be
The 8th edition of Tomorrowland will take...
9.6.1.5. Tomorrowland Top 10 shared Facebook posts (by % of followers)
3. Tomorrowland shared a link.
September 26, 2011

Must be a record! Tomorrowland 2011 after movie more than 2 million unique views worldwide in 3 weeks.

Tomorrowland 2011 | official after movie
www.youtube.com
Like us on Facebook:
http://www.facebook.com/tomorrowland.be
During the weekend of 22, 23 and 24 July 2011 (BELGIUM, ANTWERP, BOOM), more than

Like - Comment - Share

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January 1

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First Tomorrowland 2012 artist...
www.youtube.com
More artists will follow from January 9th on Facebook:
http://www.facebook.com/tomorrowland.be
The 8th edition of Tomorrowland will take

Like - Comment - Share

5. Tomorrowland shared a link.
September 28, 2011

Q-dance area at Tomorrowland 2011 | After movie

Q-dance area at Tomorrowland 2011 | After movie
www.youtube.com
Like us on Facebook:
http://www.facebook.com/tomorrowland.be
This year, Q-dance was once again present at

Like - Comment - Share

6. **Tomorrowland shared a link.**
March 5

25 million unique views, and counting... let's unite, tell us your country in the comments below! People of Tomorrowland you make the world a better place.

**Tomorrowland 2011 | official after movie**
www.youtube.com

VOTE TOMORROWLAND
http://www.wintermusicconference.com/idmaballot/finalballot/
Like us on facebook:
http://www.facebook.com/tomorrowland.be

Like · Comment · Share

6. **Tomorrowland shared a link.**
October 12, 2011

In the meantime we’re all waiting for the Tomorrowland aftermovie to come back live... we give you the YVES V at Tomorrowland 2011 movie. And don't worry, the official Tomorrowland movie will be back online soon.

http://www.facebook.com/officialyvesv

6. **Tomorrowland shared a link.**
November 21, 2011

Do you remember that epic Dimitri Vegas & Like Mike set at the Tomorrowland 2011 Mainstage? The boy's went to America to "Smash the house"... Discover now the insane 'Smash The USA' Tour video!

**Dimitri Vegas & Like Mike USA TOUR Smash the house 2011.**
www.youtube.com

Like · Comment · Share
9.6.1.6. Tomorrowland Top 10 shared Facebook posts (absolute numbers)
2. 

**Tomorrowland** shared a link. 
March 5 🗓

25 million unique views, and counting... let's unite, tell us your country in the comments under! People of Tomorrowland you make the world a better place.

[Tomorrowland 2011 | official after movie](www.youtube.com)

VOTE TOMORROWLAND

http://www.wintermusicconference.com/dmaballot/finalballot/ Like us on facebook:
http://www.facebook.com/tomorrowland.be

Like · Comment · Share

🔍 11,536 📜 2,337 ☑️ 2,010

3. 

**Tomorrowland** shared a link. 
January 1 🗓

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[First Tomorrowland 2012 artist...](www.youtube.com)

More artists will follow from January 9th on Facebook:
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The 8th edition of Tomorrowland will take

Like · Comment · Share

🔍 7,431 📜 772 ☑️ 1,640

4. 

**Tomorrowland** shared a link. 
October 13, 2011 🗓

People of Tomorrowland The Official 2011 Movie is back online! We feel sorry, you had to miss your favorite youtube blockbuster. Spread the word and let us go for 5 million unique views...

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Like us on facebook:
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During the weekend of 22, 23 and 24 July 2011 (BELGIUM, ANTWERP, BOOM), more than

Like · Comment · Share

🔍 5,389 📜 379 ☑️ 1,488
Superstar DJ: Avicii
To put it lightly, what Avicii and his manager Ash has managed to achieve in just a few years is truly astonishing. Commencing his dizzying journey at the tender age of 18, the self-taught, fresh-faced Swedish luminary has unquestionably...

Continue Reading ...

Must be a record! Tomorrowland 2011 after movie more than 2 million unique views worldwide in 3 weeks.

Tomorrowland 2011 | official after movie
www.youtube.com
Like us on facebook:
http://www.facebook.com/tomorrowland
During the weekend of 22, 23 and 24 July 2011 (BELGIUM, ANTWERP, BOOM), more than

Dimitri Vegas & Like Mike set at Tomorrowland 2011 Mainstage? The boy's went to America to "Smash the house"... Discover now the insane 'Smash The USA' Tourvideo!

Dimitri Vegas & Like Mike USA TOUR Smash the house 2011.
www.youtube.com
Are you ready for... Skrillex!

Skrillex is part of a new generation of artists that refuse to be restricted by preconceived notions or outside expectations. Describing his current sound as "a mix of dubstep, electro and glitch all thrown together," new Skrillex release "...


Q-dance area at Tomorrowland 2011 | After movie

Q-dance area at Tomorrowland 2011 | After movie

Like us on facebook: http://www.facebook.com/tomorrowland.be

This year, Q-dance was once again present at
9.6.2. Tomorrowland Twitter account screenshots
9.6.3. Tomorrowland YouTube channel screenshots