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Social media in the festival industry

A case study of Göteborg International Film Festival's
use of social media as a marketing tool

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Abstract

The arrival and state of growth of digital media in the global market represents new opportunities and challenges to marketers. The rapid growth of the use of social media has made it top of the agenda for many business executives today. Decision makers, as well as consultants, try to identify ways in which firms can make profitable use of applications such as Facebook, Twitter and blogs. One type of organization that is using social media in their marketing to an increasing extent is festival organizers. How festivals use this new media toolset and how this relates to marketing theory has so far not been described or analyzed in scientific research. Therefore this has become a relevant field of study, not only for the academic world to get deeper understanding of the use of social media and its importance, but also for festival organizers who wish to use social media as a part of their marketing. The purpose of this thesis is to analyze how social media are used by a festival organizer in their marketing. To analyze this a case study is conducted of Göteborg International Film Festival and their use of social media. To collect empirical material for this analysis qualitative interviews were conducted with three people working actively with social media for Göteborg International Film Festival. Observations were made as a complement to this to further deepen our insight into the festival's use of social media.

Göteborg International Film Festival use social media primarily as a relationship marketing tool. Social media is used both as a source for information and dissemination. The responsibilities and roles regarding their work with social media has been divided amongst several employees with different positions within the company. However their head of web and interactive communication has the overall responsibility. The planning of their marketing activities in social media is primarily operational and they have no long term strategic planning. The most important and widely used social media for the festival is Facebook.

They see the speed at which it allows them to spread information to visitors, the way at which it creates a somewhat personal feel in their communication, the possibility of interaction with the audience, the opportunity to spread the festival's brand both domestically and internationally, and the creation of a sense of community amongst their visitors as the opportunities which social media have created for them. They see the possibility of negative information being spread about the festival, the challenge of social media making the organization more transparent and the challenge of not having enough time-, knowledge- and continuity regarding the work in social media as the challenges which social media have created for them.

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1. Introduction

1.1 Background

Marketing has gone through significant changes during the last couple of decades. The concept of the marketing mix and the four P:s of marketing was introduced around 1960 and quickly became treated as the unchallenged basic model of marketing. In most marketing textbooks the marketing mix management paradigm and its four P:s are still considered as *the* theory of marketing. However alternative theories of marketing have been developed since the 1960s. The 1990s presented a growing interest in studying the economics of long-lasting relationships. Trends like the globalization of business and the evolving recognition of the importance to keep the customers and of customer relationship economics reinforce the change in mainstream marketing (Grönroos, 1997, p. 322-325). The concept of relationship marketing that has evolved consists of two important key tenets, the long-term continuity of the relationship through repeated interaction, and a facility for dialogue and meaningful two-way information exchange between each individual customer and the company. Running in parallel with the growing emphasis on relationship marketing ideals there was an unprecedented growth of Internet technologies. The capabilities of the Internet evolved to a point where repeated interaction and various forms of dialogue between customers and companies were not only possible but also increasingly easy to implement (Srirojanant & Cresswell Thirkell, 1998, p.23-24).

One of the popular digital media channels which has revolutionized communication on a scale not expected earlier in the century is social media. Social media networking and how its used in the communication campaigns of products, services and events has become an important trend to be analyzed by marketers. Because of the change in communication mix tools that has taken place the traditional grouping of promotion tools can no longer be assumed to be the most effective form of communication. The arrival and state of growth of digital media in the global market represents new opportunities and challenges to marketers (Prakash & Sharma, 2010, p.372). Mangold and Faulds (2009) point out that the traditional communications paradigm, which relied on the classic promotional mix to craft integrated marketing communication strategies, must give way to a new paradigm that includes all forms of social media as potential tools in designing and implementing integrated marketing communications.

The rapid growth of the use of social media has made it top of the agenda for many business executives today. Decision makers, as well as consultants, try to identify ways in which firms can make profitable use of applications such as Facebook, Twitter and YouTube (Kaplan & Haenlein, 2010, p.59). Both traditional- and relationship marketing theories may be applicable to companies' use of social media as the way they use these new media toolsets varies to a great extent. For companies and individuals a big change which social media has presented is the removal of a great number of traditional barriers to widespread distribution. Millions of people use the new media toolset to discuss, debate, and collaborate with one another as millions more watch, listen and learn (McConnell & Huba, 2006, p.26). Consumers' ability to communicate with one another limits the amount of control companies have over the content and dissemination

of information. In the era of social media, consumers now have greater access to information and greater command over media consumption than ever before (Vollmer & Precourt, 2008, p.5). One type of organization that is using social media in their marketing to an increasing extent is festival organizers. This becomes evident when observing Facebook where one can see that festivals communicate with thousands of people daily. Many festivals attract large numbers of followers on their Facebook pages. Examples of this is the American music festival Coachella with 130 000 followers (Facebook 2010a), the Danish music festival Roskilde with 70 000 followers (Facebook 2010b) and the American culture festival Burning Man with 170 000 followers (Facebook 2010c). In Sweden one festival which is using social media is Göteborg International Film Festival. They are the biggest film festival in Scandinavia and have begun using Facebook, Twitter and a blog to reach out to their audience. How festivals use this new media toolset and how this relates to marketing theory has so far not been described or analyzed in scientific research.

1.2 Problem description

Social media are currently receiving a lot of attention from researchers and companies alike. The research that has been conducted so far has focused on a multitude of areas within the use of social media. But one area which has not been studied in any great detail is the use of social media within the festival industry. Festivals are highly social events, therefore the marketing of such an event and the possibilities which arise from the use of social media may differ from the marketing of other products. Festival organizers have begun using social media as part of their marketing to a greater extent, and festival visitors have begun using social media to receive information and to communicate with organizers and other visitors. As the research on the use of social media among festival organizers is limited there is no deep understanding of how they use it and if there are unique qualities in the use of social media marketing in a festival context. Therefore this has become a relevant field of study, not only for the academic world to get deeper understanding of the use of social media and their importance, but also for festival organizers who wish to use social media as part of their marketing.

The purpose of this thesis is to analyze how social media is used by a festival organizer in their marketing. To analyze this a case study is conducted of Göteborg International Film Festival and their use of social media. They have been chosen due to their use of several social media channels and the possibility to interview several people working actively with social media within the organization.

Questions which will be analyzed to answer this are:

- How are social media used by Göteborg International Film Festival as a marketing tool?
- What opportunities and challenges do Göteborg International Film Festival see in their use of social media?

1.3 Limitations

The interviews were conducted during December 2010 and the observations were made between November 2010 and January 2011.

2. Methodology

2.1 Case study

A case study means that the study is conducted on a small distinct group. A “case” is for example an individual, a group, a situation or an organization. When conducting a case study the focus is on getting as much information as possible and to aim at a holistic approach. A case study is often used when processes and changes are studied (Patel & Davidsson, 2003, p.54). Our study is a case study of Göteborg International Film Festival. We will study and analyze their organization to understand how social media are used by an organization in the festival industry. We chose a qualitative approach because it gives an insight and indication of the overall situation. When you get the whole picture it enables a deeper understanding about social processes and contexts (Magne Holme & Krohn Solvang, 1997, p.79). A qualitative approach is chosen to see and understand a phenomena (Patel & Tebelius, 1997, p. 43). It makes it possible to understand complex contexts and if a specific case is studied a model can be built up to create a new way to see the phenomena (Lantz, 1993, p. 31). The use of a case study made it possible to get a broad spectrum of detailed information about Göteborg International Film Festival both from data collected from documentation of interviews and from observations. The empirical framework which is used in the analysis is collected from three qualitative interviews with people that work actively with social media for Göteborg International Film Festival. This is combined with an observational study of their activity in social media.

The common weakness for case studies is that the result can not be generalized because a case study is focused on one person or a small group. But at the same time a case study does not have the purpose to be generalizable, a qualitative purpose is to understand deeper into a phenomena (Patel & Davidsson, 2003, p. 54) In our case we can only draw conclusions regarding the organization of our choice use of social media and not about festival organizers’ use of social media in general. There are no previous studies on festival organizers’ use of social media to compare with because there are none to be found.

When choosing a festival for our case study we looked for a festival that met the following criteria: It should be a festival with an active involvement in social media and it should be a festival where we could meet and interview the key people working with social media within the organization. Göteborg International Film Festival was selected as it met these criteria. We could observe that they were active on Facebook and Twitter and the people working with social media within the organization were available for interviews.

2.2 Method of data collection

According to Patel & Davidsson (2003) the sources for the study of a problem area can be divided into two areas, primary and secondary data. Secondary data sources are previously published material, while primary data is raw data information collected during the investigation. Raw data underlying the study is of great importance because it is primarily with this information that the purpose of the thesis can be answered. Interviews are an example of raw data. The information which this thesis is based on consists of both primary data and secondary data. Primary data was obtained through qualitative interviews. Secondary data consisted of

material collected from literature and articles and is mainly used in the presentation of the topic in the introductory chapter and in the choice of theories presented in the theory chapter.

2.3 Qualitative interviews

The sample of people chosen to participate in a study is a crucial part of the analysis. If the wrong people are chosen in the sample this can contribute to the study becoming useless relative to the problem description (Magne Holme & Krohn Solvang, 1997, p.101). To assess who could provide the best empirical material for our study through qualitative interviews at Göteborg International Film Festival we sent an e-mail to their PR manager Ulrika Grönérus and asked which people worked actively with social media within the organization. She recommended that we interview her, the marketing and sales manager Karl Svedung and head of web and interactive communication Micael Östling. These three were our respondents for the qualitative interviews. The fact that we interviewed three different people within the organization with various responsibilities in the work with social media gave us a broad spectrum of perspectives regarding their work and an opportunity to compare the respondents' views on the subject of social media.

Respondents

Name	Position	Interview length	Date	Place
Ulrika Grönérus	PR manager	36 minutes	December 10 2010	Café Cigarren Gothenburg
Karl Svedung	Marketing & Sales manager	51 minutes	December 13 2010	Café Cigarren Gothenburg
Micael Östling	Head of web & interactive communication	52 minutes	December 16 2010	GIFF headquarters Gothenburg

Qualitative interviews generally have a low level of standardization, meaning that the questions provide space for the respondent to answer in their own words. The purpose of qualitative interviews is to find and identify the characteristics and nature of a certain phenomenon. This means that you can not formulate responses from the respondents or decide what the “true” answer is to a question. The qualitative approach is consequently aimed at an inductive or abductive reasoning in the research. In the qualitative interview the interviewer and respondent are both co-creators of the conversation. To succeed with the qualitative interview the interviewer should help the respondent build up a meaningful and coherent reasoning around the studied phenomenon (Patel & Davidsson, 2003, p.78). The participation in a study must be voluntary and the respondents must be aware of what they are involved in (Magne Holme & Krohn Solvang, 1997, p.105). We had contact with the respondents through e-mail before conducting the interviews. They all volunteered and knew in advance what the general subject of the interview would be. We asked each respondent where they would like to meet for their

interview and chose the location of their choice. Two of the interviews took place at the café Cigarren in Gothenburg and one took place at Göteborg International Film Festival's office. By conducting the interviews in settings that were familiar to the respondents we believe it was easy for them to have an open and relaxed conversation with us. We felt that it was very positive for us to meet the respondents in person because we were able to register their reactions and respond with follow up questions in a way which had not been possible if the interviews had been conducted over the phone or through e-mail. At each interview, both of us have been present to minimize the risk of misunderstandings. We believe that this has been a good approach, and misunderstanding has been limited, contributing to a more accurate and expressive study. All three interviews were digitally recorded.

2.4 Questionnaire

When developing a questionnaire the order of the questions is important and it is most common to start with neutral questions such as background variables. The interview usually ends with neutral questions as well. This can for instance be space for the respondent to comment on the content of the questions or add things that have not been discussed within the issue but are perceived as important by the respondent. Between the beginning and the end of the interview the real issues relating to the problem description are focused on (Patel & Davidsson, 2003, p.73). The questionnaire should also be designed so that the scheme feels natural for the respondent (Lantz, 1993, p.64). Our questionnaire starts with two basic questions about the respondents role in the organization and role in their work with social media. It ends with a question regarding whether the respondent would like to add anything that has not been raised or comment on something. The rest of the questions are specifically related to marketing and social media. Some of the questions in the questionnaire were designed based on what we had observed in their use of social media ahead of the interviews. Our questionnaire consisted of 33 questions and we used the same questionnaire in all three interviews.

2.5 Observations

We wanted to study how social media are used by Göteborg International Film Festival, the observational part of this is meant to be a complement to our empirical material from interviews and not to play a critical role in this research.

The use of an observational method can be used for various purposes, but perhaps the main use has been associated with exploratory studies. The knowledge that is gained as a result of the observations create the foundation for further studies with other techniques of gathering information (Patel & Davidsson, 2003, p.87-88). Observations can be implemented in different ways. We can decide in advance what behaviors and events should be observed and work out an observational schedule in advance. Or we may have an exploratory purpose and a willingness to use observations to obtain as much knowledge as possible, which therefore excludes a previously completed observation schedule. The first method is called structured. The second is called unstructured (Patel & Davidsson, 2003, p.89). Our observations consisted of observing Göteborg International Film Festival's social media channels and the social media integrated in their own web sites. Ahead of conducting the interviews the observations were made to get a general overview of what social media channels the festival used and to be able to develop questions directly related to their actions in social media. After the interviews, observations were made to understand and analyze the answers by observing how their answers related to what could be

observed in their social media. If it is decided to use observations of exploratory purposes, the research process has usually proceeded so far that there is relatively good knowledge, both theoretically and empirically regarding the problem (Patel & Davidsson, 2003, p.89). We had gained a lot of knowledge within our subject by reading books and articles before we began our observations, therefore we used the unstructured method when conducting our observations before the interviews. The unstructured way enabled us to gather as much information as possible and had no predetermined observation schedule, instead all activity in social media by Göteborg International Film Festival was registered. After the interviews we used a more structured method. We identified specific areas in the respondents answers that we wanted to do further observations of in their social media. Basically we observed Göteborg International Film Festival's social media from an outside perspective where the interviews helped us to find and categorize relevant information.

To gain access to a social networking site such as Facebook to conduct a study, one must first have an account. This is easy to get as anyone can create an account and it is free to join (Kozinets, 2010, p.180). To gain access to Facebook, Twitter and the blog you would need a computer and the possibility to connect to the Internet, which we had. No account is necessary to do observations on Twitter and blogs. We have used our private Facebook accounts to access Göteborg International Film Festival's page on Facebook. When quoting comments from visitors on Facebook their full names will not be used.

2.6 Method discussion

Every qualitative research process is unique and it is not possible to have fixed rules or procedures to ensure complete validity. But there are some general aspects that can be considered when one analyzes the validity of the results. One such aspect is triangulation which means that when information is collected, various data collection methods can be used, such as interviews, observations, diaries etc. This is one way to increase the validity of the results (Patel & Davidsson 2003, p.102). We have sought to do this by collecting information both from interviews and observations. The information gathered was put together to provide such as detailed a picture as possible. We also used the observations as a way to interpret and analyze the respondent's answers.

When transcribing interviews it is common to influence the material for the analysis either consciously or unconsciously. Gestures, mimicry, emphases, irony or body language are often lost in the transcription. It is often common to miss pauses etc. as well. It is important for the validity of the study to be aware of the choices that are made in the management of information and how it can affect the analysis (Patel & Davidsson, 2003, p.104-105). When we transcribed the interviews we tried to write everything as it was said and tried not to create our own sentences to make the answers clearer. We also wrote out the words "pause" or "laugh" if the respondent paused or laughed to make the transcription as similar as possible to the real conversation. The interviews were digitally recorded to make it possible for us to listen to them over and over again to hear the respondents answers in detail. We did not register any gestures in our transcriptions because the respondents used very few gestures during the interviews.

To build a communicated validity in which the the reader of the research report can build their own opinion of the credibility we have sought to create a proper balance of quotes from the

interviews and our own annotated text. Posts in the festival's social media and comments from visitors have been cited to exemplify phenomena and support our interpretation. We have sought to present the respondent's answers in the correct context and have brought together answers from different interviews to support our interpretation.

The theory used in our study consisted of both material written in English and Swedish. This was also the case with the empirical material collected in social media. All of the interviews were conducted and transcribed in Swedish. Translating the material can create implications, as certain terms may have different meaning depending on how they are translated. We have had this in mind when translating between the languages to be sure we would not alter the original meaning. We believe that the translations and interpretations between the languages have been done with a high level of correctness as one of us has both English and Swedish as his mother tongue.

3. Theoretical framework

3.1 Traditional marketing

3.1.1 The marketing mix and the four P:s

The way most textbooks have traditionally treated marketing is through the concept of the marketing mix and the four P:s - product, price, place and promotion (Grönroos, 1997, p.322). The core of the concept of the marketing mix is the management of means of competition (Gummesson, 1998, p.295). In the four P:s paradigm it is assumed that the seller determines the transaction process through his manipulation of the elements of price, product, place and promotion (Owusu, 1997, p.11). In the marketing mix, marketing is separated from other activities of the firm and marketing departments are created to take responsibility for the marketing functions. Managing the marketing mix means relying on mass marketing (Grönroos, 1997, p.325). The concept of the four P:s has fostered the practice of “transaction marketing”. This is characterized by, among others, a disregard for establishing long-term relationships with customers and seeing customers as the mass who must be convinced to buy the firm’s product without serious thought about satisfying them and thus linking them on a long-term basis with the firm (Owusu, 1997, p.3). In the traditional communications paradigm, the elements of the promotional mix are coordinated to develop an integrated communication marketing strategy, and the content, frequency, timing, and medium of communications are dictated by the organization in collaboration with its paid agents such as advertising agencies, marketing research firms, and public relations consultants (Mangold & Faulds 2009).

3.1.2 Word of mouth

An important part in the pull strategy of promotion is the concept of word of mouth. In personal communication channels two or more people communicate directly with each other. The personal communication channels include communication face to face, person to audience, over the phone or mobile phone, through the mail or an Internet chat. These channels are effective because they allow for personal addressing and feedback. Word of mouth is personal communication about a product between target buyers and neighbors, friends, family members and associates (Kotler, 2005 p.737). When a research firm asked 15 000 people to rate the most influential form of media in their decision making “word of mouth” was number one (McConnell & Huba, 2006, p. 26). Word of mouth has always been important to business, the difference now is that a lot of the word of mouth is happening online. The traditional word of mouth meant two people were communicating, now there are thousands or sometimes even millions that are either participating or listening in (Meerman Scott, 2010, p.xvii).

3.1.3 Kotler’s communication model

To understand the way a message is transmitted from a company to a consumer Kotler’s communication model can be used. Kotler’s communication model involves nine elements. The *sender* and the *receiver* are the major parties in a communication. The *message* and the *media* are the major communication tools. *Encoding*, *decoding*, *response* and *feedback* are more primary communication functions. The last element is the *noise* in the system. A short explanation of the nine elements:

- Sender. The party sending the message to another party
- Encoding. The process of putting the intended message or thought into symbolic form. For example the company's advertising agency assembles words and illustrations into an advertisement that will convey the intended message.
- Message. The set of words, pictures and symbols that the sender transmits
- Media. The communication channels through which the message moves from sender to receiver
- Decoding. The process by which the receiver assigns meaning to the symbols encoded by the sender.
- Receiver. The party receiving the message sent by another party.
- Response. The reactions of the receiver after being exposed to the message.
- Feedback. The part of the receiver's response communicated back to the sender.
- Noise. The unplanned static or distortion during the communication process, which results in the receiver getting a different message from the one the sender sent. (Kotler, 2005, p.728 f.).

Kotler (2005) claims that given the new interactive communication technologies it is important for companies to ask themselves not only how they can reach their customer, but also how they can find ways to let the customers reach them.

3.2 Relationship marketing

Relationship marketing evolved from traditional marketing theories to characterize a "new" marketing paradigm which stresses the importance of establishing and maintaining successful, long-term relationships with the important actors who influence and are influenced by the firm's activities (Owusu, 1997, p.1). Relationship marketing is marketing seen as relationships, networks and interaction (Gummesson, 1998, p.16). A company pursuing a relationship marketing strategy creates more value for its customers than what is provided by the core product alone. The company will over time develop more and tighter ties with its customer. The ties can for example be knowledge-related, information-related, or social in nature. If the company handles the relationships well they will provide the customers with added value, something that is not provided by the core product itself (Grönroos, 1997, p.330). When measuring success in relationship marketing a company should rely more on direct feedback from the customers with whom it comes into direct contact through methods that register the customers views, needs and satisfaction, and less on trade statistics and short term profit etc. (Owusu 1997). Dialogue helps an organization to manage the organization-public relationship by providing the public with the opportunity to ask questions, express viewpoints and to better understand organizational processes (Bruning et al, 2008 cited in Henderson & Bowley 2010). The Internet can be viewed as a "dialogic medium" which helps public relations maintain an open-ended conversation with the public (Kent & Taylor 1998 cited in Henderson & Bowley 2010). According to Kotler companies must move from a short term transaction oriented goal to a long-term-relationship building goal (cited in Grönroos 1997).

3.3 Social media

Social media can be defined as collaborative online applications and technologies that enable participation, connectivity, user-generated content, sharing of information, and collaboration amongst a community of users (Henderson & Bowley, 2010, p.239). They differ from so-called

“mainstream media” in that anyone can create, comment on, and add to social media content (Meerman Scott, 2010, p.38).

Examples of social media and their purpose are:

Social Networking sites like Facebook, Twitter, LinkedIn and MySpace which help people cultivate a community of friends and share information.

Blogs, personal websites written by somebody who is passionate about a topic, which provide a means to share that passion with the world and to foster an active community of readers who provide comments on the author`s posts.

Video and photo sharing sites like YouTube, Flickr and Vimeo which greatly simplify the process of sharing and commenting on photos and videos.

Chat rooms and message boards which serve as online meeting places where people meet and discuss topics of interest, with the main feature being that anyone can start a discussion thread.

Wikis are websites that anybody can edit and update.

The emergence of Internet-based social media has created new opportunities for consumers and companies to communicate. It has also created an environment where one person can communicate with hundreds or even thousands of other people about products and the companies that provide them (Mangold & Faulds, 2009, p.357).

A model for how communication can work on the Internet is the Hoffman and Novak communication model. It is a model suitable for a hypermedia computer mediated environment such as the Internet (Lancaster & Reynolds, 2004, p.381). In their model customers/receivers can interact with the medium and both the company or organization that is the sender and the receivers of the message can provide content to the medium. With their model Hoffman and Novak show that the primary relationships are not between the sender and receiver so much as with the hypermedia computer mediated environment itself with which they interact. In their model, information and content is not simply transmitted from the sender to the receiver, but actually mediated environments are created by all parties using the system and then experienced by them (Lancaster & Reynolds, 2004, p.380).

3.3.1 Viral marketing

When an idea takes off on the Internet it can propel a brand or a company to fortune for free. There are different names for it - viral, buzz or “word of mouse” marketing but they all refer to when an online message is created that is novel or entertaining enough to prompt consumers to pass it on to others - spreading the message across the Internet like a virus at no cost to the advertiser (Usatoday 2010). Many viral phenomena start innocently with someone creating something to amuse friends and one person sends it to another and that person sends it yet to another (Meerman Scott, 2010, p. 94). Viral marketing is the Internet version of word-of-mouth marketing. When a person receives information from a friend they are more likely to read it and because it is the customers that pass the message or promotion on to others viral marketing can be very inexpensive (Kotler, 2005, p.149). People are more likely to communicate through word-of-mouth and social media when they are engaged with the product, service, or idea. This engagement may come naturally for supporters of causes, political candidates, and trendy new technology products. However, it can also be creatively stimulated for products and services which generate less psychological involvement of customers. Products and services should be

designed with talking points in mind to stimulate word-of-mouth. People are also more likely to talk to others about products when those products support their desired self-image, or the way they want others to see them (Mangold & Faulds, 2009, p. 362-364).

Many organizations plan viral marketing campaigns to spread the word about their products or services, but some things might go viral which they have not planned on. This can show their products in either a positive or negative light. Organizations should be monitoring the web so that they know what people are taking about (Meerman Scott, 2010 p.94). According to Carlsson (2010) some researchers say that people only share if they get some personal satisfaction out of it and others say that it is natural for people to want to share their experiences with their friends. There are also researchers that think that viral marketing and social media do not belong together. Instead, they claim viral marketing is very similar to traditional marketing, and that social media should be used only to create long term relationships with customers and not as a marketing channel where the company launches campaigns (Carlsson 2010 p.40-41).

3.3.2 Marketing through social media

Creating a Facebook, Twitter or YouTube account is free of charge which is true for most types of social media. Generally no great investment is needed for companies to begin using social media. What is needed instead is a great deal of commitment, knowledge, hard work, continuity and time (Carlsson, 2010, p.90).

David Meerman Scott (2010) points out that although social networking sites are not advertising, you can still use the sites to lead people into your buying process. His ideas on how to get the most out of using social networking sites for marketing are as follows:

Target a specific audience. Create a page that reaches an audience important to your organization.

Be a thought leader. Provide valuable and interesting information that people want to check out.

Be authentic and transparent. Don't try to impersonate someone else.

Create lots of links. Link to your own sites and blogs, and those of others in your industry and network.

Encourage people to contact you. Make it easy for others to reach you online, and be sure to follow up personally.

Participate. Create groups and participate in online discussions. Become an online leader and organizer.

Make it easy to find you. Tag your page and add it to subject directories. Encourage others to bookmark your page.

Experiment. Try new things. If it isn't working, change it, or abandon the effort and try something new.

Eley & Tilley (2009) has listed four steps which are important when a company uses social media. These are to listen, join, participate and create.

Listening is considered the most important step. People online are frequently mentioning and commenting on your company, all you have to do is listen. This will be valuable even if you do not participate yourself in the discussion. Instead of doing expensive surveys, focus groups or other experiments, the best information is often there for free. You will find out what customers

think of you, what they want, what their problems and frustrations are about. You will get an inside scoop on what is actually important to your target demographic (Eley & Tilley, 2009, p. 86).

Once you understand the community, what it is about, it is time to **join** a social network. Many networks require that you have an account to participate in the discussions. It is always better to have an account even if you are not required to, claim your brand or company name to gain credibility. Join communities where you are most likely to find your customers. If you start out with listening, you will know where your customers are. (Eley & Tilley, 2009, p. 87).

Then it is time to **participate** in the community. Participating includes replying and posting on online forums and blogs, reviewing products and services and bookmarking sites that you like. By participating you will build your online brand. People will start to respect you as a valuable contributor to the community. When respected, others will help to promote you without even being asked to do so. Have experienced and very active users in the community as role models. Remember that it is never okay to spam (Eley & Tilley, 2009, p. 88).

Finally it is time to **create**. When you have built yourself an online brand by listening, joining and participating it is time to create your own content. You will now have an audience to share it with and they will help spread your content. You have to create value, ads are not generally seen as valuable. Posting “buy my stuff” on twitter will fail to achieve the result you want, and you may even be banned. By making beneficial contributions to the community, people will notice and want to know more about your company. If you have listened properly, you should have a solid idea of the kind of content people would like to see (Eley & Tilley, 2009, p. 89).

3.3.3 Blogs

A blog is a personal and open diary or log on the Internet. A typical blog consists of frequent written posts with personal observations and opinions on daily events, often with links to related websites, articles and other blogs and sometimes with pictures and/or videos (NE 2010a). Blog posts appear in a sequential order which are archived and can be accessed through navigation on the front page. A content management system enables authors to write and publish quickly. Others can easily interact and converse with the blog through tools such as comments, RSS, trackbacks, and social network bookmarking (Cass, 2007, p.4)

3.3.4 Marketing through blogs

Meerman Scott (2010) divides the use of blogs for marketing and PR into four different stages. The first is to monitor what people are saying about you, the market you sell into, your organization, and its products. Text mining technologies extract content from blogs so you can read what people are saying and in a more sophisticated use they also allow for measurement of trends. The second is to participate in those conversations by commenting on other people’s blogs. The third is to work with bloggers who write about your industry, company, or products. The fourth is to shape those conversations by creating and writing your own blog.

A corporate blog allows frequent publication of text and images, providing readers with an image of the company and strengthening the brand. The reasons why companies create corporate blogs are many and can be to:

- Present key people within the company in a relationship building way.

- Give people a deeper insight into the company's activities and strengthen the brand.
 - Provide the company's own image, without being filtered through media.
 - Allow a more informal tone than on the company's ordinary website.
 - Create a better contact with the customers.
 - Reach and create interest among new customer segments.
 - Give advice and added value to the company's products.
 - Get a chance to listen to what the customers want.
 - Get a response which can lead to new products and services.
 - Provide effective customer support.
 - Let readers follow the development of a specific project.
 - Profile the company in a certain area.
 - Create a forum for responding to questions and criticism.
- (Carlsson, 2010, p.78)

3.3.5 Facebook

Facebook is the world's largest social networking page with more than 500 million users and 50 percent of these log on to Facebook in any given day. There are 900 million objects that users interact with which consist of pages, groups, events and community pages and an average user connects to 80 of these. Each month users share more than 30 billion pieces of content which consist of web links, news stories, blog posts, notes, photo albums etc. (Facebook 2010d). Fundamental features are a person's home page and profile. The home page includes a personalized feed of his or her friends' updates. The profile displays information about the individual he or she has chosen to share. Facebook also includes core applications which are Photos, Events, Videos, Groups and Pages that let people connect and share in rich engaging ways. Additionally, people can communicate with one another through Chat, personal messages, Wall posts, Pokes or Status Updates (Facebook 2010e)

3.3.6 Marketing through Facebook

A company can create a Facebook page to connect with customers and stakeholders. A Facebook page can in a simplified way be described as a cross between a blog and a microblog. The communication often occurs in a short form as on Twitter, but is more open to dialogue as it is easy to follow comments on posts in a similar way as on a blog (Carlsson, 2010, p.86). People can choose to "Like" a Facebook page by choosing to do so on the page. This allows all updates on the Facebook page to show up in their page feed in real time. Pages can be seen by non-Facebook users as well and can be crawled by search engines as any other static web page or blog (Facebook 2010f) .

Companies can choose to integrate Facebook into their websites. Social plugins are embeddable social features hosted by Facebook and are personalized for all users who are logged into Facebook. The most important embeddable social plugin is the Like button, which enables users to post pages from a website back to their Facebook profile with one click. It is also possible to embed Facebook to remove the registration process for a site by enabling users to log in to the site with their Facebook account. This also makes it possible to access the user's account information from Facebook. Once the site has sign-on through Facebook it is possible to get detailed data about the demographics of the users and how users are sharing from the application. This is done through Insights which supports analytics broken down by application and domain

and includes rich data about users' sharing content from the site within Facebook. (Facebook 2010f)

3.3.7 Twitter

Twitter is a social networking site with 175 million users. It is used by people, organizations and businesses to discover and share information. Messages are up to 140 characters long and can be read, written and shared by anyone and are public and available to anyone interested in them. The messages are called Tweets and Twitter users can subscribe to them by following an account. The messages are received in the users timeline which is a feed of all the accounts they have subscribed to (Business.Twitter 2010).

3.3.8 Marketing through Twitter

Businesses can use Twitter to share information quickly and gather market intelligence and insights, and build relationships with people who care about the company (Twitter 2010a).

Twitter can be integrated in company websites. They can let people know about their Twitter with a "Follow us on Twitter" button on their website or embed a widget on the website that will update with the company's latest Tweets. They can also add a "Tweet" button to the website that lets people easily share content from the website on Twitter (Twitter 2010b).

3.3.9 Corporate challenges and risks of social media

Kaplan and Haenlein (2010) explain that companies have historically been able to control the information available about them through strategically placed press announcements and good public relations managers. But today firms have been increasingly relegated to the sidelines as mere observers, often lacking the knowledge or not having the chance or sometimes even the right to alter publicly posted comments and material provided by their customers. Mangold and Faulds (2010) argue that social media is a hybrid element of the promotional mix because it combines characteristics of traditional integrated marketing communication tools with a highly magnified form of word-of-mouth whereby marketing managers cannot control the content and frequency of such information.

Users of social media mostly generate unverified information which can be both true and false. The ideas put forth about organizations can therefore differ greatly from what organizations share with the public, and the organization's own idea of what it is or what it wants to be (Aula, 2010, p.45). Collaborative projects such as Wikipedia can present unique challenges as they are trending toward becoming the main source of information for many people and, although not everything written on Wikipedia may actually be true, it is believed to be true by more and more Internet users (Kaplan & Haenlein, 2010, p.62). Blogs can present unique challenges as well. If people are dissatisfied with, or disappointed with a company or organization they may engage in virtual complaints in the form of protest websites or blogs which result in the availability of potentially damaging information in the online space (Ward & Ostrom, cited in Kaplan & Haelein, 2010, p.63). A lone person can create significant and measurable ripples in the reputations of companies, and thanks to Google, a lone person can create a multi-layered, anthropological impression of a moment in time for thousands, if not millions of other people to read and absorb immediately, months or years from now (McConnell & Huba, 2007, p.xiii). Another effect of social media is that they can present a collective truth. Users create and search for information, gain knowledge, and make interpretations based on communication about an

organization. When they have built a picture of the organization for themselves they share it with others and the subjective truth about what an organization is and what it should be. If undesirable opinions about an organization go unchecked or unanswered, the situation becomes difficult to correct (Aula, 2010, p.46). Flynn identifies that a common response to the openness of social media among organizations is to manage the voice of the public by either deactivating or modifying the comments function, editing comments pre-post, or requiring readers to register before posting comments in the company's social media (cited in Henderson & Bowley 2010, p.251).

Kent and Taylor suggest that no topics should be excluded from the conversation or considered inappropriate or irrational, including those that oppose current organizational practice (cited in Henderson & Bowley 2010, p.251). Lipski and Bunting believe that instead of moderating and filtering inappropriate comments, organizations should engage in conversation with the "opposition" and recognize their right to an alternative point of view (cited in Henderson & Bowley 2010, p.251).

3.4 Festivals and event marketing

Event marketing is defined as "the promotion and marketing of a specific event such as a conference, seminar, exhibition, trade fair artistic performance, company anniversaries and similar events (Kotler and Keller, 2009, p.46). The concept "special event" is often used as a synonym when talking about festivals. The Canadian Government Office of Tourism indicates that the main difference between the two is that festivals are organized annually, while "special events" often take place only once (Andersson et al, 2009, p.22). A festival is defined as periodic cultural manifestations, such as a film festival, music festival or theater festival (NE 2010b). But according to Tourism South Australia it is too vague to make a distinction between recurring and non-recurring events. They differ rather on types of audience, the festival visitors are participants while the the special event audiences are spectators (Andersson et al, 2009, p.22).

Today people lead an increasingly individualized life in which we participate in many various activities. But even though we live more individualized we want to be with other people, preferably with people with similar interests, and an event offers that opportunity. It is important for the organizers to have a relationship with the visitors, if they do not have that they will not get the visitors to come regularly but perhaps only once (Andersson et al, 2009, p. 103-105). When people experience something they often do it with others, and the social community is important. The people that like the same brand or organization often want to belong to a group with other people that like the same brand or organization (Mossberg, 2003, p.145) A way for the organizers to get the visitors to come back year after year is to involve them in the activity, for instance as a volunteer or a participant in a virtual community. There is a great interest from people to get involved in something that is close to their area of interest. If an individual is involved he may get the sense of belonging. This makes the person feel involved. He or she may give suggestions on how to develop the festival. It can also lead to that the person recommends the festival to friends and acquaintances, acting as an event marketer (Andersson et al, 2009, p.106).

4. Empirical framework

4.1 General information

Göteborg International Film Festival is the biggest film festival in Scandinavia. It is arranged once a year in Gothenburg during a time period of eleven days and has an annual audience of 200 000 visitors. This makes it the fifth most visited film festival in Europe. The festival is run as a non-profit cultural organization with headquarters in Gothenburg. The organization is based on membership and is run by a board. They are supported by the city of Göteborg, Svenska Filminstitutet (the Swedish Film Institute), Västra Götalandsregionen (the Region), Nordisk Film och TV Fond (the Nordic Film and TV Fund) and Scandinavian Films. The festival has 12 all-year employees and the board appoints one administrative and one creative director. During the production of the festival approximately 40 people are employed on a project basis and during the festival days a total of 250-300 people are involved, among them many volunteers. In addition to the eleven day long festival they provide screenings, premieres, parties and seminars all year around (Göteborg International Film Festival 2010). They work actively with social media through the social network pages Facebook and Twitter and through their blog. They have also integrated social media with campaign websites and they use social media monitoring tools to monitor their own and others social media (Interview Ulrika Grönéus, Interview Karl Svedung & Interview Micael Östling 2010).

Before Göteborg International Film Festival started using social media their most important means of communication with their visitors was through newsletters and their program folder. These are still a very important channel for them. Svedung explains that Göteborg International Film Festival is a non profit organization and therefore everyone attending the festival has to be a member of the organization. This is to be able to show movies without censorship. When you become a member you register your email address and by doing so you approve that the organization may send newsletters. The organization can then communicate with their members during the whole year through the news letter. Svedung thinks this channel has been an important way to communicate with the members for years. They also communicate through print ads in newspapers and through their website, but Svedung believes that their most important way to communicate is through their program folder and it has also been so for years. The program folder is printed in 100 000 copies and people tend to read it carefully and select which movies they want to see.

4.2 Göteborg International Film Festival's social media

The respondents at Göteborg International Film Festival did not know for sure how long their organization had worked with social media. Svedung started working in the organization during the summer of 2009. He explains that at the time the organization had no head of web- and interactive communication. Svedung remembered that they had a person responsible for their web site, but he was not hired to fill their digital channels with content, instead he had various other responsibilities and maintenance of the web page was one of them. Östling has worked for the organization for one and a half years and does not believe that Göteborg International Film Festival worked much with social media before he was hired. He has actively worked with the social media since then. For him it felt natural to take the main responsibility of this because he

sees all digital channels as interconnected. Both Svedung and Östling agrees that the use of social media has increased a lot from the time they were hired.

When observing Göteborg International Film Festival's social media one can see that they have had their Twitter account (Twitter, December 25, 2010) since February 25 2010 and have 202 followers. They have been blogging at gbgfilmfestival.wordpress.com since December 3, 2009. On Facebook they have 9381 fans (Facebook, December 28, 2010) and they have had their Facebook page since October 7, 2009 . Twitter is integrated on their Facebook page which make it possible to see posts from Twitter on Facebook as well. From their Facebook page they link to their other Facebook pages which they administer, such as "Grisen i säcken".

"Grisen i säcken" is a cooperation between Bio Roy and Göteborg International Film Festival where they invite people the first Monday of the month to the cinema Bio Roy to see a film with a secret title. "Grisen i säcken" has its own Facebook page that is administrated by Göteborg International Film Festival together with Bio Roy. On the Facebook page there are questions and clues about the secret movie each month, published so that members are able to guess which movie it can be. The first person to guess correctly on each clue wins a free ticket to the screening.

Göteborg International Film Festival has created different campaign sites to which they integrate social media. Examples of campaign sites are Twigiff, Giffreviews and Dragon Award New Talent.

Twigiff.com was a campaign site that Göteborg International Film Festival created for last year's festival. It was a site that was integrated with Twitter where people could review and rate the movies they had seen at the festival. To review a film you logged on to the site with your Twitter account and when you wrote a review this would show in your Twitter feed. During this year's festival the campaign site will be integrated with Facebook instead and Göteborg International film festival has renamed it Giffreviews. They will also change the layout, but the purpose will be the same as with Twigiff.

Dragon Award New Talent is a short film competition with its own campaign site on the Internet that is integrated with Facebook to make it easy to share and spread. When a film is uploaded the people who see it can vote for it and tell their friends to vote. Whenever someone adds a comment or vote it shows up in their personal feed through Facebook Connect. Dragon Award New Talent is the world's largest online short film competition. It is an international competition and award and it is open to anyone with a film to upload on the competition site. The maximum length of the film is ten minutes and the number of films competing has no limit. Everyone can watch the uploaded films and can vote for their favorites. The ten films that receive the most votes move on to the finals where a jury selects the final winner. Dragon Award New Talent also has a Facebook page where some of the films which are uploaded to the site are posted.

Göteborg International Film Festival use the social media and web monitoring tools Facebook Insight, Google Analytics and services from Meltwater (Interview with Karl Svedung & Micael Östling 2010).

Facebook Insight is a source that gives insight into the trends and movements within the business world of Social Networking. It is a free web analytic tool that generates detailed statistics about your Facebook page (Facebook 2010g).

Google Analytics is a free service that is offered by Google. It is a web analytic tool that generates detailed statistics about the visitors on a website. The tool can be used to track all the usual site activities like the number of visitors, page views, pages per visit, bounce rate and average time on site etc. (Google Analytics 2010).

Meltwater Buzz is a social media monitoring tool that enables comprehensive tracking and analysis of user-generated content on the web. Meltwater Buzz enables users to monitor more than 200 million blogs, micro-blogs, social networks, forums, video and photo websites, product reviews and other social media sites to gain a better understanding about end-user sentiment on hot topics, new products, companies and the competition (Meltwater 2010).

4.3 The purpose of use

According to Östling there is not one specific purpose of their use of social media as the purpose may vary depending on certain campaigns and depending on the different things they do.

“One example is the “Grisen i säcken” screenings which has a separate page on Facebook where we publish questions for people to guess on and by this create an interaction with the audience. Of course in a way it is serving a marketing purpose because we want people to go and see the movie, after all it gets people talking , the people can guess and talk with each other which creates an interest”

- Micael Östling

Östling describes that other more focused ways where they use social media for advertising is for instance when they do special campaigns. An example of this is their Christmas campaign where they use Facebook to inform people that they are able to buy tickets to the festival as a Christmas gift and be able to pick up these tickets ahead of the start of the ordinary ticket sales.

Grönérus said that they use social media as a way to communicate with their visitors and in the long run they do it to sell tickets. Svedung expresses many different purposes with the festival's use of social media. He thinks that the purpose of use is as a form of advertising and as a channel to market their events. He also sees the use of social media as a cheap way to spread the brand internationally, create a community and a way to get feedback.

“We see immediately what news we post on Facebook that is interesting to our audience. Sometimes we receive 30 likes and 20 comments almost immediately on those that are really interesting. We also notice that when we post such a thing as information about working at the festival people start asking questions immediately on how to work at the festival and such.”

- Karl Svedung

All three of the respondents said that they use social media because they want to maintain a communication with visitors throughout the year. Grönérus expressed that this is important because the actual festival is during such a short period of time and Svedung expressed that they are involved in other smaller activities throughout the year besides the actual festival which they want people to be aware of. Östling points out that social media is an important channel for the festival because it makes it possible for them to be close their audience and have a dialogue during the whole year.

“One important thing we do is that we try to increase the feeling that you are a member of the festival on an annual basis and not only during the actual festival.”

Karl Svedung

All the respondents explain that the festival’s activity in social media changes somewhat during the year. Their activity and sharing of information is more frequent during the time leading up to the festival and during the festival. During this time they have a lot of information to share about the festival and events. After the festival there is less activity and they do not feel that they have as much to communicate through social media. During the year they share information about other events which they organize or are a part of and report from other film festivals they may be visiting.

On Göteborg International Film Festival’s Facebook page most of the posts are tips about things or promotion. These posts can be about events, information on buying Christmas tickets, information about this year’s festival theme etc. But the festival also posts things that create interaction with the fans on the page. An example of this is when fans could guess who would be the artist behind this year’s festival poster and could win a festival pass by providing the correct answer on Facebook. Another example is when they made a post about Charlie Kaufman coming to this year’s festival and asked people to share what their favorite movie by him was.

When looking at their page one will also notice that they had asked their fans what kind of updates they wanted and the 12 people that answered all wanted film tips and news.

Göteborg International Film Festival: *Lovely fans of Göteborg International Film Festival! We need your help here on Facebook. Please tell us what kind of updates you would like from us? Is it film tips, news, events, competitions...? Please share.*
May 25 at 12:21pm

On the “Grisen i säcken” page on Facebook there were also posts where Göteborg International Film festival asked their fans for more specific feedback. An example of a post from the page after a screening:

Grisen-i-säcken-bio *The Tree was this night's movie. You that were there, what did you think?*
January 4 at 4:52am · 8 people like this.

Anna: *Great and warm film. Closing credits: No trees were harmed in the film ;-)*
January 4 at 4:59am · 1 person likes this

Emelie: *Charlotte Gainsbourg delivers once again. Lovely and well played film and you marvel once again of a child's acting skills at an age when you can barely read.*
January 4 at 5:53am · 2 people likes this

Mattias: *Really good!*
January 4 at 7:06am · 1 person likes this

Linnéa: *Very lovely movie!*
Wednesday at 3:13am ·

Svedung explained that they do different things to get attention to their social media. He told us about two girls who were big fans of the festival that had informed him that they were going to the San Sebastian film festival by bike. Göteborg International Film Festival thought it would be interesting to let them write about their journey and festival experience on Göteborg International Film Festival's blog. He explained that this was a successful cooperation that gained attention to the blog and their social media.

When reading the blog one will see that the posts the two girls had made in Göteborg International Film Festivals blog were the only ones readers had made comments on, except two other posts that had one comment each. One of the girl's posts had eleven comments on the blog and when shared on Facebook it had one comment and 17 likes. When observing the blog one can see that most of the rest of the posts are written by the festival's artistic leader Marit Kapla or by the program group. Östling also expresses this in his interview. On the blog Marit Kapla writes film-related news, events and recommends films. The program group often reports from other film festivals that they visit.

“It is rewarding to be a film festival, because even though we want to sell tickets to generate money, the purpose is in some ways something greater. To spread movies that you might not have the opportunity to see otherwise. This is a lovely purpose of the festival and it is not all about selling a product.”

- Micael Östling

4.4 Strategies and policies

Grönérus was not sure if the organization had any strategic documents regarding their work with social media but pointed out that the organization's PR plan, which she is very familiar with, did not contain any information about it. And she was not sure if it was part of an overall strategy because of this.

“We have no policy document that says “do like this”. We don’t have a specific one regarding social media. We have the marketing plan of course which involves some of it, but no specific plan about it. But we often have strategy meetings about new ventures and discuss the role of social media in these, where we for example also have a dialogue with our marketing agency. We are also trying increase our international focus and we are trying to grow bigger abroad and this is when channels like this are very good. But no, we don’t have a heavy document, but perhaps we should have one.”

-Micael Östling

Svedung also confirmed that they did not have a specific policy document. But in the strategies he has been working with, such as the marketing plan and communication strategies, he has had more of a focus on social media and digital communications than on traditional “printed channels”. He also felt that their work with social media is part of the overall strategy for the whole organization because digital channels are included in the overall focus areas.

Grönérus felt that even though they do not have a policy document about what to communicate, they have goals with their communication. Svedung explained that the festival’s overall goal is to be one of the top five most known festivals internationally and grow bigger abroad. Grönérus points out that the communication goals is unfortunately often forgotten during the daily work because they work very operationally.

“We have goals with our communication. But then during your daily work you might not always think about strategies but instead focus on what you feel needs to be communicated at the moment.”

- Ulrika Grönérus

Through Östling the organization decides who should write when in social media, but not on what the content should be. They have not discussed what the people that write in their social media should write about. Svedung explains that Östling usually determines what should be communicated, but the employees that communicate through social media channels for the organization also have a dialogue with Östling and discuss what should be communicated. Svedung explains that Östling is responsible for the overall communication online so it is important that he knows what the others do.

When observing Göteborg International Film Festival’s Facebook page one can see that the organizations artistic leader Marit Kapla has written on the page through her personal Facebook account.

*Marit Kapla: I present the GIFF -theme "Presence" at Pecha Kucha tonight! Be there!
Pecha Kucha GBG Vol #23 - En ovanlig måndag på Park Lane!
Location: Park Lane
Time: 7:30PM Monday, December 6th
December 6, 2010 at 9:34pm - 5 people like this.*

Svedung explained that they do not have any policies regarding how the employees should behave in social media when it comes to things related to the festival, instead they leave it up to each employee's common sense. Östling thinks that most people within the organization are very familiar with social media and know how to behave in these channels. It has been discussed if employees should use their private Facebook accounts when responding to people on the organization's Facebook page, or if everyone who works with social media should be administrators and make posts and responses as Göteborg International Film Festival. Svedung considers that it might be good to make their artistic leader an administrator so that her posts are from the festival. But he points out that when it says it is from her it can also give the statement more legitimacy.

It is described by Svedung that they have their Facebook page set to only show the festival's posts and that this makes it in a way their page for communication and not the visitors'. When observing the Facebook page one can see that visitors can leave comments to the festival's post, but not post their own material in the default setting. Visitors can only post things and view other visitors' posts if they actively choose to temporarily change this setting.

Östling tells us that he is the only one that works with Twitter for the festival. He explains that on Twitter their posts are shorter than on Facebook and are somewhat less serious. Svedung felt that even though they have quite many followers on Twitter it does not feel very rewarding working with it because it is not as popular in Sweden as it is abroad. He said Facebook is a more widely used social networking page here and is more important to them than Twitter.

The information that is posted on Twitter is also shared on Göteborg International Film Festivals page on Facebook, because Twitter is integrated on the Facebook page which makes it possible for the fans to see the five latest post from Twitter on Facebook.

Östling points out that he tries to link together all their social media to spread the risk. When asking Svedung about whether they had any deliberate strategy on what was published in what media he explained that their strategy is more focused on when to publish than where to publish. Östling explains that they sometimes have so much information they want to share that they have to hit the brakes and for instance not share everything during a single day, but instead spread it out over a week. Part of their strategy is that news should go out in all their digital channels at the same time. He mentions that the museum "Röhsska" in Gothenburg had a Facebook page that a lot of fans left because they sent out too much information too frequently. He says that when hearing about things like that he becomes more careful with what to send out. He also explains that they do trade-offs in terms of what they send out in the various channels. They consider what type of news they are about to communicate. If it is a short news update that they wish to communicate quickly, Facebook is the right channel, and if it is a longer message for instance, it is better to communicate through a news letter.

“It is important to think about what we send out and how often”
- Micael Östling

From the start of the festival’s Twitter account they posted something on Twitter almost every day, up until September, except between July 13 and August 10.

Example of a post on twitter from April:
Snow? Rain? What's up with Göteborg today?
April 21 2010 4:48 PM

From September and onward they tweet with with more variable intervals. Sometimes with one day between the posts but mostly with four days up to a week. As the time between the posts gets longer, they also get less personal. From September and onward the posts are most likely to be links to the web site “My news desk” where their press releases are published, or to their own web site.

Here is an example on how a subject is presented on Twitter in October 2010:
Sold out gala tonight <http://bit.ly/bZ0iar>
October 13 2010 11:00 AM

The day after the news was posted on Twitter it was posted on Facebook:

Göteborg International Film Festival: Big success for our Dragon Fund Gala! The tickets are sold out and we only have a few more hours left until the red carpet is rolled out in front of Theatre Draken.

[Big success for Dragon Fund Gala: Göteborg International Film Festival](http://www.giff.se)
www.giff.se

The Göteborg International Film Festival gala evening, taking place on October 14, will be a sold out event. This means about SEK 500 000 to the newly established Dragon Fund.
October 14 at 11:05am

Grönérus explains that a strategic decision that Göteborg International Film Festival has made is that it is important for them to work towards not being perceived as a difficult festival. They wish to attract all types of visitors, and perhaps more younger visitors than they have at the moment. They want to be a festival that has movies for everyone and that is easy to go to and to buy tickets to. Svedung points out that the festival does not have a specific target audience in their work with social media. Instead the audience is the same as the festival as a whole. He explains that they have two main target audiences, people between the age of 25 and 35 and people between the age of 50 and 60. All age groups are now taking part in social media, so it is not only young people you can reach as it has been before.

When observing comments from people on the festival’s Facebook page it is not possible to see their exact ages, but by judging from their appearance on their profile pictures one can observe that there seems to be an equal amount of interactions from people of both age groups.

4.5 Responsibilities and roles

The respondents express that Östling has the overall responsibility of Göteborg International Film Festival's communication through social media. He makes sure they continuously fill their social media with content and respond to comments and other forms of dialogue. He decides who should write where and when in social media for the organization. An example of this is that he makes blog charts to plan the frequency of blog posts and plan who writes at what time. He is responsible for all of the updates on Twitter but cooperates with Grönérus on making updates on Facebook. When choosing what information they wish to spread through social media, and how to respond to dialogue, they have discussions with various departments and people within the organization. Grönérus has an editorial responsibility, creating text to publish in social media and on their web page. This content is usually created together with Östling.

Svedung has a responsibility of creating marketing strategies for the festival. A part of this is creating ways of using social media among other digital media channels to strengthen Göteborg International Film Festival as a brand both domestically and internationally and to attract more visitors to the festival. He is responsible for the communication and cooperation with advertising agencies and media agencies to create ways of integrating social media in campaigns to spread awareness of the festival through people's social networks and private blogs.

Östling explains that he has chosen to delegate some smaller responsibilities regarding the work with social media to some other people within the organization as well. This is mainly when it comes to responding to specific questions from people through social media. The decision to do this was done rather recently as questions arose on the Facebook page from visitors which Östling felt were more suitable for certain departments to answer. An example of this is that their human resource department was asked by him to answer questions on Facebook regarding working at the festival. When posting content in social media and responding to people, the festival usually do so from the Göteborg International Film Festival account and not from for example the employee's private Facebook accounts. Östling explains that when it comes to answering general questions it can be good to have the festival as the sender and Svedung thinks that if he was the sender personally it would not feel as legitimate as if you see that it is an answer from the festival's account. In some cases responses have been made from private accounts. This was the case when an employee at their digital production company responded on Facebook to the criticism of their web page twigiff.com and did so from his private account. The festival's creative director has also chosen to respond to comments and post information on the festival's Facebook page from her private account. All three respondents think that it can be valuable to let their vice president and their creative director share information and respond to questions through the festivals social media channels from their personal accounts as they represent the face of the festival to a greater extent than other people in the organization. They point out that this can create a more personal feel which can be positive. Östling also says that Göteborg International Film Festival's blog is mainly updated by the festival's creative director and the program group because they often travel to other film festivals and report from these.

4.6 Spreading the brand

Svedung says that a way to spread their brand is through the competition Dragon Award New Talent. He has worked together with one of the festival's agencies who came up with the campaign site as a step in spreading awareness of the festival internationally. Svedung says that this is a fully international effort that was developed based on spreading awareness of Göteborg

International Film Festival. He explains that there is no limit to how much it can grow and he thinks the campaign site has worked very well.

“...people are going completely bananas over this with the voting and you see how they spread it like crazy in their networks and get loads of votes.”

- Karl Svedung

On the site for Dragon Award New Talent 2011 one can see that the film that had the most votes on December 28 was "Run granny run" with 2381 votes. On every film there is a Like button which if you press it will post that you like the movie on your private Facebook page. There is also an opportunity to share the film and post to the profile. If you comment on it or vote on a film this will also show on your Facebook profile. Here is an example of what happens on a person's Facebook page if they choose to "Like" a movie from Dragon Award New Talent::

*Diana likes **Dragon Award New Talent - Run Granny Run!** on dragonawardnewtalent.com.*

Another site that has been created to spread their brand is Giffreviews. Svedung thinks that everyone wants to be a critic and hopes that the site Giffreviews will make people want to share their opinions. He says that by people spreading their reviews from Giffreviews on Facebook they also spread that the festival is going on.

Göteborg International film festival sometimes take the help of experts in their work with social media. They have an advertising agency that provides them with tips and advice on how to work with the social media and they have taken the help of a British company that works with blog seeding to spread awareness of Dragon Award New Talent through peoples blogs. Svedung explains that the blog seeding experts know how to make bloggers want to write about you. They know which blogs are the most important ones related to film and they know how to contact the owners of the blogs and make it interesting for them to write about you. He explains that when the biggest blogs write about something the smaller blogs follow and do the same which creates a chain reaction in the blogosphere.

4.7 Creating dialogue

Göteborg International Film Festival has some two-way dialogue with people through social media, mainly on their Facebook page. Here is an example which illustrates such a dialogue:

Göteborg International Film Festival: *Yes, Charlie Kaufman to Göteborg and the film festival! Do you have any favorite movies from the man behind *Adaptation* and *Eternal sunshine of the spotless mind* among others? Please share.*

December 17, 2010 at 10:49pm · 51 people like this.

Magdalena: *Yay, Charlie Kaufman!!!*

December 17, 2010 at 10:51pm

Zarah: *"Being John Malkovich" with John Cusack, Cameron Diaz, Catherine Keener, John Malkovich, Orson Bean from 1999...*

December 17, 2010 at 11:28pm

Angela: *Congrats!!!*

December 18, 2010 at 1:01am

Louise: *Which days? All or just a couple?*

December 18, 2010 at 1:53am

Göteborg International Film Festival: *He will receive his Honorary Dragon Award 28 Jan and stays until 31 Jan.*

December 21, 2010 at 2:51am · 1 person likes this

Romain: *Being John Malkovich : a must-see !*

Human Nature : never seen but always interested in Gondry.

December 22, 2010 at 8:26pm

But two way dialogue is rare and most of the posts from the festival generates comments which the festival has no need to respond to. Both Grönérus and Östling feel that they could be better at creating dialogue, but that it still works out quite well as it is. Östling explains that it is difficult to engage in dialogue if you have nothing to have a dialogue about.

Svedung also explains that some people are such big fans of the festival that he thinks those individuals might create a Facebook account just to be able to connect to Göteborg International Film Festival's page on Facebook.

The respondents do not think that the festival works actively to create an interaction between festival visitors through social media. It is mainly used by the festival to inform and interact with the visitors. But Östling points out that some interaction between visitors takes place when they discuss and answer questions about movies on their Facebook page for "Grisen i säcken".

Here is an example of a post and with comments on the "Grisen i säcken" page on Facebook:

Grisen-i-säcken-bio: *Win a ticket to TONIGHTS SECRET PREVIEW at Bio Roy by being first to answer correctly to the question: What do the following movies have in common? Narnia, Silence of the lambs, The Shawshank Redeption?*

January 3, 2011 at 12:14 pm

Mattias: *Tricky, especially because what version of Narnia do you mean? Assume you mean the latest movie series?*

January 3, 2011 at 12:17 pm

Peggy: *Animal theme.*

January 3, 2011 at 12:20 pm

Mattias: *How do you connect that to Shawshank Redeption?*

January 3, 2011 at 12:21 pm

Saga: *Could it be that they are all based on books?*

January 3, 2011 at 12:21 pm

Mattias: *Yes, I was thinking of that, but Shawshank Redemption is based more on a short story than on a book, but that is the best connection I have found.*

January 3, 2011 at 12:24 pm

Mattias: *(But it could be the correct answer.)*

January 3, 2011 at 12:25 pm

Tobias: *There are characters in the movies that succeed escaping through holes in walls.*

January 3, 2011 at 12:36 pm - 1 person likes this

Mattias: *Ooh, I hope you're right Tobias :D It would be a really great connection and a neat thing to think of!*

January 3, 2011 at 12:38 pm

Tobias: *Thanks! I hope so too!*

January 3, 2011 at 12:43 pm

Tobias: *“Succeed escaping” might not be the correct term, but you understand what I mean with the use of holes in walls.*

January 3, 2011 at 12:51 pm

Svedung: *Anthony Hopkins is insane and eats people? (finally a question which someone doesn't know the answer to immediately!)*

January 3, 2011 at 12:54 pm

Grisen-i-säcken-bio: *We almost also wish you had the correct answer Tobias, very tricky! But how do you motivate “Silence of the lambs” with your theory?*

What we were looking for was what Saga answered. They are all based on books. Congratulations!

January 3, 2011 at 13:03 pm

Tobias: *Lecter manages to make a prisoner swallow his own tongue. He succeeds on doing this when the other prisoner is on the other side of the wall. How do you explain that?*

January 3, 2011 at 14:05 pm - 2 people like this

Grisen-i-säcken-bio: *This clue was connected to this months film “The Tree” because it is based on a book by Judy Pascoe “Our Father Who Art in the Tree”.*

January 3, 2011 at 12:14 pm

4.8 Monitoring social media and staying updated

Grönérus was not sure whether the festival monitors what is written about them in social media other than on their Facebook page, but thought it could be necessary to do so. She thought that Östling maybe does it but did not think so. Östling told us that he is trying to stay informed.

“We are trying to keep ourselves updated, but it is difficult when there is so much to observe. We have the digital press service Meltwater who provide us with information about when something is written about us online and in social media. The service collects things written in blogs and such but also on different news sites. We get good information on such things. So we think we have a decent picture of what is said about us”

- Micael Östling

The information they get from Meltwater is often reviewed after the festival. It is part of the work after the festival when they are looking at what is said and written. Östling also pointed out that this is the first year that this work will be interesting because they can compare with last years festival and be able to see what their work with social media has actually generated. He thinks it will be interesting to see what the campaign sites has resulted in, what they have generated in the number of visitors and how many have spread their material.

“It isn’t easy to get people to spread the material and want to share instead of just pushing it out. We’ll see, we hope for the best.” - Micael Östling

Grönérus said that she did not think that they are measuring the impact of their work in social media in any way. They can see that people are going to events which they have informed about, but they do not know if they came because they saw it on Facebook, via their newsletter or because they heard it out on the town. Svedung explains that they see some of the effects of social media by viewing comments and viewing how much web traffic they have. He follows all their sites closely with Google Analytics. For example he studies the traffic on the web site for Dragon Award New Talent and sees which countries and cities people are from that visit it. He gets insights through Facebook Insights where he for instance can see that their Facebook page has more members from Stockholm than from Gothenburg which he feels is pretty interesting. Svedung also mentioned that they take advantage of the information in different ways but did not describe how they do it.

4.9 Opportunities and challenges

Grönérus sees the speed at which they can spread information and the way in which they can create a personal feel in their communication as the greatest opportunities of social media. Östling thinks the greatest opportunities that social media enables is the speed of spreading information and the interaction with the audience. Svedung sees opportunities in spreading Göteborg International Film Festival as a brand through social media and spreading awareness of the festival both domestically and internationally. He also sees an opportunity in creating a community feel amongst the visitors of the festival through social media.

The respondents see some potential challenges and difficulties in the use of social media. Both Östling and Svedung point out that social media makes the organization more transparent, and Östling express further that this make their brand more vulnerable. Both Svedung and Östling point out that information can be spread quickly through social media about the festival outside of their control. Svedung sees the possibility that someone could start spreading negative information about them.

“It’s become so transparent now so you have to do things right, so every time you write a post you have to consider what type of comments it can generate. This can be very positive, but it could also start a negative public opinion against something we do, although I’m not sure about what. But it is really great that there is a window where you can express your opinions, although you notice that people can be pretty cocky on the Internet. People might say things that they would not say face to face. So I guess that is the risk”- Karl Svedung

If negative things are being written about the festival, or if they are criticized in social media, Östling sees it as important to try to be there and respond to it and not try to remove negative comments on their Facebook page for instance. An example of this is when they responded to criticism on their “Grisen i säcken” Facebook page after a screening .

Grisen-i-säcken-bio *The film screened yesterday was Tim Burton’s Film "The Nightmare Before Christmas". What did you think about the choice of movie? Boring film to see again? Or a classic worth watching again?*

December 7, 2010 at 9:24pm · 4 people like this.

Ari *I thought it was a pity to show the film from a DVD copy*

December 7, 2010 at 9:30pm · 1 person likes this

Grisen-i-säcken-bio *We sincerely apologize that the quality was not better. The truth is that the real 35mm copy did not arrive on time because of the snowstorm. It felt even more boring to cancel the screening.*

December 7, 2010 at 9:59pm · 1 person likes this

Ari *Ok it is good to get an explanation :)*

Grisen-i-säcken-bio *We felt that it didn’t fell very good. But we really did everything we could to get the movie here but we found today that it was lost somewhere on a bus terminal outside Stockholm. We apologize once again and hope you dare to come back again (=*

December 7, 2010 at 10:31pm ·

Mattias *I was completely satisfied, the fact that the quality was not the best I can live with, I am not that picky. It was wonderful to see it at a cinema.*

December 7, 2010 at 11:55pm · 1 person likes this·

Ola *Moreover " Grisen i säcken..." a very Christmassy saying!*

December 8, 2010 at 5:58am ·

Another occasion where you can observe comments with criticism was during last year’s festival. A problem occurred with Göteborg International Film Festival’s campaign site Twigiff that had social media integrated to it. Svedung explained that a problem was that a lot of visitors at the festival wanted to share their opinions about the films but did not have Twitter accounts, so they could not access the review function of the web page. It also caused some

misunderstandings amongst people as not all understood that they had to have Twitter. These issues were expressed on the festival's Facebook page by some of the visitors after the festival had urged people to visit the twigiff webpage in a Facebook update. The conversation played out as follows:

Göteborg International Film Festival: *Remember to rate your movies at twigiff.com*

February 5, 2010 at 11:56 am

Peter: *Why? It was a really bad system. I'm too tired to elaborate this criticism but it was really bad.*

February 5, 2010 at 11:59 am

Sona: *Remember to make it easy for people to rate!!*

*I cannot even be bothered because of that! And who said that I have to register to Twitter to be able to rate? B***S****

February 5, 2010 at 12:03 pm

Alexandra: *I'd really love to rate the movies I saw, but the rating system is really terrible. And I do not want to register on Twitter either, just to be able to rate movies. Get a better system, thanks!*

February 5, 2010 at 12:17 pm

Lisa: *Peter; Sonà, Alexandra: totally agree with you!*

Yeah: get a better system next year!

February 5, 2010 at 13:18 pm

Camelia: *I agree with you people..*

February 5, 2010 at 13:20 pm

Britta: *Still, no thank you!*

February 5, 2010 at 13:42 pm

Annika: *Thanks for the link!*

February 5, 2010 at 13:47 pm

Andreas: *I agree with the critics, incomprehensibly hard to use. I tried for a long time the other day, but it was impossible to make it work.*

February 5, 2010 at 13:53 pm

Linus: *I like Twitter and I use it myself, but to suppose that everyone has Twitter and build your whole rating system around it seems like an idiotic move by some trendy "latte-designer" with no sense of reality. K.I.S.S. -> Keep It Simple Stupid.*

February 5, 2010 at 14:22 pm

Maria: *I agree with the critics above.*

February 5, 2010 at 14:43 pm

Klara: *I agree!*

February 5, 2010 at 14:55 pm

Ingrid: *I also think it was strange, tried and gave up.*

Russel: *Hi guys, thanks for all the feedback here... just to reply in English:*

The whole idea for "Twigiff" - taken from the words "Twitter" and "GIFF"(Göteborg International Film Festival) was to create a mashup site using Twitter technology.

Our resources were kind of stretched digitally, hence we used the "free" Twitter system to power it.... and the idea for this site was to give Twitter users a little fun treat.

1. There are plenty of Twitter users in Sweden, especially in the Film & Media industry.

2. GIFF is an international festival, and Twitter is hugely popular in many countries, hence many of our international visitors are au-fait with Twitter.

3. Yes, it's called "Twigiff", and is powered by Twitter - a free system - so one can assume it's mandatory to have a Twitter account.

Linus: I don't drink Latte, I drink tea my dear! And our reality was budget constrained, and this Twitter-based site was really a little cherry on top for those who DO have Twitter.

Sorry for anyone who has had trouble with the system - please do consider getting a Twitter account and playing around. If you don't fancy doing that, then THANK YOU for all the feedback and we'll hopefully have the resources to develop a ratings site with all the bells & whistles for next year's festival!

All the best.

/R

Svedung explains that this year the festival has chosen to rename the web page Giffreviews.com and integrate it with Facebook because Facebook is more widely used than Twitter in Sweden so he hopes this will work out better.

Grönérus and Svedung explain that it is important to be continuously active in social media if you choose to work with these channels. You must routinely fill it with content so that people continue following you on Facebook, Twitter and your blog and be sure to be there to respond to people's comments and questions etc. You must also be aware that if you for instance don't update the blog for a month, people might think that nothing is happening at the festival or at other activities during the year.

When observing Göteborg International Film Festival's social media one can see that between December 20 2009 and December 20 2010 they had posted an average of three blog posts a week in their blog, three tweets a week on Twitter and two updates a week on Facebook.

Grönérus sees a possible challenge in the fact that there is so much that can be done in social media but it can be hard to have the time. She also sees a potential challenge in trying to be a part of all types of new media channels without having the knowledge or the time to work actively with it.

"I think that social media often becomes media that you do a little bit on the side of other things, but that has a bigger impact than you think. You do everything else with proper strategic planning." - Ulrika Grönérus

Even though all three of the respondents see possible problems and difficulties with an organization's involvement in social media and the impact that peoples interaction in social media can have, they have not seen any negative consequences of their involvement in social media.

5. Analysis

5.1 A traditional- and relationship marketing tool

In the traditional communications paradigm the elements of the promotional mix are coordinated and the content, frequency, timing, and medium of communications are dictated by the organization (Mangold & Faulds 2009). In the marketing mix, marketing is separated from other activities of the firm and marketing departments are created to take responsibility for the marketing functions. Managing the marketing mix means relying on mass marketing (Grönroos, 1997, p.325). Traditional marketing is characterized by, among others, a disregard for establishing long-term relationships (Owusu, 1997, p.3).

Svedung describes that one of their purposes of use with social media is as a form of advertising and a channel to market their events. He also sees the use of social media as a cheap way to spread the brand internationally. He also describes that they plan when to publish certain material. This is also pointed out by Östling who expresses that it is important to think about what they send out and how often. They also plan so that news goes out in all their digital channels at the same time. Svedung further described that they have their Facebook page set to only show the festival's posts and that this makes it in a way their page for communication and not the visitors. This use of social media reflects that the festival dictates the coordination of content, frequency, timing, and medium of communications to an extent in accordance with traditional marketing theory described by Mangold and Faulds. By only showing posts from themselves on their Facebook page they also limit the spreading of communication by their visitors, thereby further dictating the coordination of communication.

The respondents expressed that people from various departments in the organization are involved in their activity in social media. This shows that their use of social media does not reflect the traditional marketing theory of only letting a marketing department take the responsibility for marketing functions. Neither is the dependence of mass marketing in traditional marketing theory reflected in the festival's use of social media as the communication by the festival through social media is directed towards their fans on Facebook and towards others that actively seek out information from the festival. This is therefore more of a direct marketing approach.

Kotler's (2005) communication model illustrates communication as a message transmitted from a sender through media, received by a respondent, creating a response and feedback. In the Hoffman and Novak communication model, on the other hand, the content is not simply transmitted from the sender to the receiver, but actually mediated environments are created by all parties using the system (Lancaster & Reynolds, 2004, p.380). The communication in social media by Göteborg International Film Festival generally consists of them posting material which the visitors receive and sometimes give response and feedback to. The visitors are not engaged in creating content in the festival's social media. Therefore the communication and dialogue follows Kotler's communication model even though social media have the potential of creating communication and dialogue reflecting Hoffman and Novak's model.

Relationship marketing is marketing seen as relationships, networks and interactions (Gummesson, 1998). A company pursuing a relationship marketing strategy will over time develop more and tighter ties with its customer. The ties can for example be knowledge-related, information-related, or social in nature. If the company handles the relationships well they will

provide the customer added value (Grönroos, 1997). When measuring success in relationship marketing a company should rely more on direct feedback from the customers with whom it comes into direct contact through methods that register the customers' views, needs and satisfaction, and less on trade statistics and short term profit etc. (Owusu 1997). Dialogue helps an organization to manage the organization-public relationship by providing the public with the opportunity to ask questions, express viewpoints and to better understand organizational processes (Bruning et al, 2008 cited in Henderson & Bowley 2010).

All three of the respondents said that they use social media because they want to maintain communication with visitors throughout the year. Östling further explained that social media are an important channel for the festival because it makes it possible for them to be close to their audience and have a dialogue during the whole year. The observations of the festival's social media showed examples of the festival having a dialogue with their visitors and providing new content for their visitors during the whole year. From the observations there were also examples of the festival receiving feedback on Facebook posts and asking direct questions to the visitors. Svedung described that they could see what information the visitors were interested in by viewing the amount of feedback they received. He also described that it is good that social media provide a window for visitors to express their opinions. The observations and the respondents' answers showed examples of the festival providing information to the visitors which could interest them and the festival engaging in some social interaction with the visitors through social media. The use of social media for communicating and having a dialogue with the visitors during the whole year reflects the relationship marketing theory of creating long-term relationships. By providing interesting information and engaging in some social interaction through social media they create tighter ties with the visitors reflecting Grönroos' theories. The feedback from visitors provides the festival with information to measure the success of their marketing. When asking direct questions to the visitors and providing an opportunity for the visitors to ask questions and express their viewpoint the festival's use of social media reflects Bruning et al's theories.

We conclude that the empirical findings show that Göteborg International Film Festival use social media to a great extent as a relationship marketing tool. We also see that it is used to some extent as a traditional marketing tool, however this is only reflected in a smaller portion of its use. We therefore conclude that social media is more of a relationship marketing tool and less of a traditional marketing tool for the festival.

5.2 A source for information and dissemination

Eley and Tilley (2009) express that social media can be used to get an audience to share content with.

The interviews and observations showed many examples of Göteborg International Film Festival using social media for spreading information directly to their visitors which reflected this.

Viral marketing is the Internet version of word-of-mouth marketing. When a person receives information from a friend they are more likely to read it and because it is the customers that pass the message or promotion on to others, viral marketing can be very inexpensive (Kotler 2004 p.149). Carlsson (2010) expresses that people only share if they get some personal satisfaction out of it and that it is natural for people to want to share their experiences with their friends. Eley & Tilley argue that when you have an audience to share content with they will help spread your content if you make beneficial contributions to the community. Svedung expresses that everyone

wants to be a critic, and through the web page Giffreviews Göteborg International Film Festival has made it possible for their visitors to rate and review the films which they have seen at the festival. By integrating Facebook in the web site these reviews and ratings show up on the users Facebook page and is spread in their personal social network. Through this the Göteborg International Film Festival brand is at the same time spread in the visitors' social networks. This we see as a form of viral marketing in accordance with Kotler's theories and a way in which the festival makes use of the theories which Carlsson expresses about sharing. The same theories we consider can be found in the festival's creation of the web page for Dragon Award New Talent. Svedung explained that Dragon Award New Talent was created specifically to spread their brand. This web page has Facebook integrated with it in a similar way as Giffreviews, so everyone that votes or likes a movie gets to spread this in their personal social network and by this also spread awareness of the Göteborg International Festival Brand. The festival thereby uses these two sites to spread their brand through social media and make use of the theories of viral marketing and sharing.

Eley and Tilley (2009) express that listening is an important step when a company uses social media. People online are frequently mentioning and commenting on the company. By monitoring this a company can find out what customers think, what they want and what their problems and frustrations are about. And if you have listened properly you should have a solid idea of the kind of content people would like to see. Meerman Scott (2010) also points this out when he states that the first part when using blogs in marketing is to monitor what people are saying about you, the market you sell into, your organization, and its products. He explains that the use of text mining technologies is a way of extracting content from blogs so you can read what people are saying and, in a more sophisticated use, measure trends.

Östling states that it can be difficult to stay updated on everything that is written about them in blogs, social media and on the Internet in general because it is difficult to observe everything, but he explains that they use the digital press service Meltwater so they get good information about this anyway. Svedung expresses that monitoring comments on their Facebook page is also a way for them to get an insight into people's opinions and thoughts. These two methods both reflect the theories presented by Eley, Tilley and Scott. We can therefore conclude that the festival has methods to monitor social media and collect information about what is written about them.

From the conclusions made about the festival using social media to spread information and to spread awareness of the brand, and of its use as a way of collecting information, we draw the general conclusion that Göteborg International Film Festival uses social media both as a source of information and for dissemination.

5.3 Responsibilities and roles

The respondents all express that they have different responsibilities and roles regarding the festival's work with social media. Two of the respondents had operational responsibilities and one of them had strategic responsibilities. We see this as an indication that they have a clear division between these two forms of responsibilities amongst the employees. All three respondents pointed out that Östling had the overall operational responsibility of their social media. A part of this role was to decide on what should be posted where and when and decide on who should answer comments and posts from visitors if someone was better suited to answer on a specific subject than himself. It was expressed by the respondents that if something was to be

posted in social media it was discussed with Östling first. He can therefore be seen as a form of gatekeeper when it comes to the communication from others within the organization in social media. The respondents expressed that the three of them together had the major roles in the festival's work with social media. But because questions can arise from festival visitors in social media which none of them can answer and Östling delegates these questions to others within the organization, we see a possibility that anyone within the organization may have a role in their social media at a certain period of time.

5.4 Some operational planning, limited strategic planning

It was expressed by all three respondents that they do not have a written policy or strategy for their use of social media. Östling described that they do not have a specific plan but that they have discussed the role of social media during some strategy meetings. Svedung pointed out that digital media channels were included in the overall focus area of their strategies so social media has a part in this. Grönérus felt that even though they do not have a policy document they have goals with the festival's overall communication. She also felt that communication goals are often forgotten because they work very operationally with social media. It is expressed by the respondents that Östling can make decisions on what things should be communicated by the festival in social media and by whom and when, but that they have no strategy for this. Svedung further explained that they do not have policies regarding how the employees should communicate and behave in social media regarding the festival. Svedung and Östling both express that they do some planning on when to communicate certain things in social media. We conclude from the respondents' answers that the festival's planning of their activities in social media is primarily operational and that they do not work with any long-term plans for social media on a strategic level. The communication plans which they have, influence their work in social media, but the exact role which social media should have is not defined.

5.5 Both opportunities and challenges

The emergence of Internet-based social media has created new opportunities for consumers and companies to communicate (Mangold & Faulds, 2009, p.357). An opportunity that social media created for Göteborg International Film Festival which both Grönérus and Östling expressed was the speed at which it allowed them to spread information to visitors. Other opportunities were expressed by individual respondents. Grönérus expressed the opportunity of creating a somewhat personal feel in their communication. Östling expressed the opportunity of interaction with the audience. Svedung expressed the opportunity to spread the festival's brand both domestically and internationally and the opportunity of creating a community. We can not conclude what the greatest opportunity of the use of social media is for the festival, but that the respondents see a number of different opportunities which are all presented as important.

The ideas put forth by users in social media about organizations can differ greatly from what organizations share with the public and the organization's own idea of what it is or what it wants to be (Aula, 2010, p.45). Both Svedung and Östling expressed that negative information could be spread quickly through social media outside their control. Svedung sees the possibility that someone could start spreading negative information about them. This indicates an awareness within the organization of the type of problems which Aula presents. Other difficulties or potential challenges that both Svedung and Östling saw in their work with social media was that

social media make the organization more transparent, and Östling expressed further that this makes their brand more vulnerable. Grönérus sees a possible challenge in the fact that there is so much that can be done in social media but it can be hard to have the time. She also express that it is a challenge in trying to be a part of all types of new media channels without having the knowledge or the time to work actively with it.

Based on the empirical findings from the interviews and the observations we conclude that there are a number of challenges which social media create for Göteborg International Film Festival. One challenge is the possibility of negative information being spread about the festival. Another is the challenge of social media making the organization more transparent. Having enough time, knowledge and continuity regarding the work with social media is also a challenge that is expressed.

5.6 Responding to criticism

Flynn (2006) identifies that a common response to the openness of social media among organizations is to manage the voice of the public by either deactivating or modifying the comments function (cited in Henderson & Bowley 2010). Lipski and Bunting (2000) believe that instead of moderating and filtering inappropriate comments, organizations should engage in conversation with the “opposition” and recognize their right to an alternative point of view (cited in Henderson & Bowley 2010). Östling expressed that if negative things are being written about the festival, or if they are being criticized in social media it is important for them to try to be there and respond to it and not try to remove negative comments on the festival’s Facebook page for instance. This shows that the festival’s activity in social media follows Lipski and Bunting’s theories of engaging in conversation and avoiding moderating and filtering of comments. The observations in the empirical material also shows examples that when the festival has received negative comments on Facebook they let the comments remain on their page and also respond to them. We therefore conclude that the festival’s way of handling negative criticism in their social media is by not removing negative comments but instead trying to respond to them.

5.7 Facebook - their most important social media channel

A company can create a Facebook page to connect with customers and stakeholders (Carlsson, 2010, p.86). Companies can also choose to integrate Facebook into their websites (Developers.Facebook 2010). Mossberg (2003) expresses that when people experience something they often do it with others, and the social community is important. The people that like the same brand or organization often want to belong to a group with other people that like the same brand or organization. All the respondents express that Facebook is the most important social media that they use. It was expressed by Grönérus that the use of Facebook was their easiest way of spreading information. Svedung pointed out that Facebook is a more widely used social networking page in Sweden than Twitter, so Facebook is more important for the festival than Twitter is. He also explained that he liked the way they could integrate Facebook on their campaign sites and that they chose to switch from Twitter to Facebook when integrating social media on their review site. It was further explained by Svedung that social media create the opportunity of creating a community feel amongst the festival’s visitors. He also explains that he thinks some people are such big fans of the festival that those individuals might create a Facebook account just to be able to connect to Göteborg International Film Festival's page on Facebook. The empirical framework from observations showed examples of the festival

engaging in a dialogue with visitors on Facebook. It also showed that they have 40 times more followers here than on Twitter. The festival's creation of the Facebook page which the visitors can be a part of we see as a way to make use of peoples wish to feel a sense of belonging expressed in Mossberg's theories. By choosing to like the festival's page the visitors also get a chance to show this belonging to others in their social networks. From the views expressed by the respondents, and from what was observed in social media, we conclude that Facebook is the most important and widely used social media for Göteborg International Film Festival. It is used both for dialogue with visitors, as a way of spreading information, a way of creating a sense of community, and for integration in campaign web pages for viral spreading.

5.8 Twitter - a secondary channel

Companies can use Twitter to share information quickly and gather market intelligence and insights, and build relationships with people who care about the company. They can also add a "Tweet" button to the website that lets people easily share content from the website on Twitter (Business.Twitter 2010).

It was expressed by Svedung that Twitter does not feel very rewarding to work with because it is not as popular in Sweden as it is abroad. He also expressed that Facebook is a more widely used social networking page here and therefore is more important to them than Twitter. The festival also chose to change the integration of social media in their review web page from Twitter to Facebook to make it accessible to more people. In the observations it was observed that the time between posts on Twitter was getting longer and that the posts were getting less personal. We interpret that this empirical information indicates that the importance of Twitter in the festival's social media marketing is quite small and secondary to the use of Facebook and blogs. An attempt to use Twitter to a greater extent has been made by the festival but it has not worked out well. This is shown both in the respondents' answers and in the observations.

5.9 Multiple blog use

Meerman Scott (2010) divides the use of blogs for marketing into the stages of monitoring what is written about you, participating in conversations by commenting on other people's blogs, working with bloggers who write about your industry, company, or products and shaping conversations by creating and writing your own blog, giving advice and added value. Some of the reasons for having a corporate blog expressed by Carlsson (2010) are to present key people within the company in a relationship building way, give people a deeper insight into the company's activities and give advice and added value to the company's products.

Östling expressed in his interview that the festival monitors what people write about them in blogs by using text mining technologies provided by Meltwater. Svedung said that they take help from a blog seeding consultant to reach out to the biggest film related blogs to make them write about the festival. They have also created their own blog. These activities reflect the use of blogs for monitoring what is written about you, working with bloggers and shaping conversations by writing your own blog expressed by Meerman Scott. When observing Göteborg International Film Festival's blog we could see that it is written by key people within the organization and that it consists of some reporting on daily activities. Östling said in his interview that Göteborg International Film Festival's blog is mainly updated by the festival's creative director Marit Kapla and the program group because they are often traveling to other film festivals and reporting from these. When reading the blog we could also see that the posts include tips on film related news and other recommendations from Marit Kapla. All this reflects the use of a blog in

the ways presented by Carlsson above. From this we conclude that Göteborg International Film Festival has implemented their own blog in their marketing in a relationship building way and other people's blogs in their marketing for the purpose of collecting information and spreading the brand.

6. Conclusion

The purpose of this thesis was to analyze how social media is used by a festival organizer in their marketing. To analyze this a case study was conducted of Göteborg International Film Festival and their use of social media.

Questions which were analyzed to answer this was:

- How is social media used by Göteborg International Film Festival as a marketing tool?
- What opportunities and challenges does Göteborg International Film Festival see in their use of social media?

The way which social media is used as a marketing tool:

We found that Göteborg International Film Festival use social media primarily as a relationship marketing tool. In some aspects of their use of social media, traditional marketing theory is reflected, however this is to a smaller extent. Further we could see that Göteborg International Film Festival use social media both as a source for information and dissemination.

The festival has divided the responsibilities and roles regarding their work with social media amongst several employees with different positions within the company. However their head of web and interactive communication has the overall responsibility.

When planning their marketing activities in social media they work primarily operational and have no long term strategic planning.

The way they handle criticism from people in their social media is by responding to it and they do not believe it is a good idea to remove negative comments.

Göteborg International Film Festival's most important and widely used social media is Facebook. It is used both for having a dialogue with visitors, a way of spreading information, a way of creating a sense of community, and for integration in campaign web pages for viral spreading.

The opportunities and challenges which Göteborg International Film Festival see in their use of social media

There are a number of opportunities which Göteborg International Film Festival see in their use of social media. These opportunities consist of: the speed at which it allows them to spread information to visitors, the opportunity of creating a somewhat personal feel in their communication, the opportunity of interaction with the audience, the opportunity to spread the festival's brand both domestically and internationally, and the opportunity of creating a community for their visitors. There are also a number of challenges which Göteborg International Film Festival see in their use of social media. These challenges consist of: the possibility of negative information being spread about the festival, the challenge of social media making the organization more transparent and the challenge of not having enough time-, knowledge- and continuity regarding the work in social media.

7. Future studies

Through our analysis we have been able to present a number of hypothesis regarding Göteborg International Film Festival's use of social media as a marketing tool. These hypothesis are only applicable to Göteborg International Film Festival and not applicable to festivals in general. To get a deeper insight in festivals use of social media as a marketing tool, further studies can be made on other festivals. This could make it possible to analyze and draw conclusions on how social media is used by the festival industry as a whole.

Our study focused on a festival organizers perspective of the use of social media. Further studies could be made regarding how the festival visitors use of social media. This could be made from the visitors perspective with an empirical framework collected from qualitative interviews, quantitative data collection or observations of social media.

The use of social media is constantly evolving, therefore we see it as important that frequent and continuous research is conducted to provide a knowledge base of up to date information about its use and evolution.

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9. Appendix

9.1 Interview questions

1. What is your role in the organization?
2. What is your role in the work with social media?
3. How long has the festival used social media? Who took the initiative to use social media and why?
4. How did you communicate with visitors before using social media?
5. For how long have you worked with social media for the organization?
6. Who or whom work actively with social media within the organization?
7. What need of knowledge do you feel you have to develop the use of social media regarding the festival?
8. We have observed that you work actively with Facebook, Twitter and have your own blog. Do you work with social media in any other form than this?
9. Have you developed a strategy for your work with social media? How do you use social media strategically? Describe in detail how you work with it. (timing, frequency etc.) Who has developed the strategy??
10. Who decides what should be communicated in social media??
11. Do you have a policy for what to communicate??
12. Is your work with social media a part of the organizations overall strategy? If yes, in what way?
13. What is the main purpose of your use of social media?
 - a. Advertising?
 - b. Visitor feedback?
 - c. Crowdsourcing/ tips and advice on how the festival can develop?
 - d. Sharing of knowledge?
 - e. Creating a community?
 - f. Real time telepresence and interaction during the festival?
14. What target audience do you communicate with through social media?
15. Is there a dialogue between you and the visitors through social or is there a one way communication from your side? How is this dialogue??
16. Do you work actively to create an interaction between visitors through social media??
17. Do you monitor social media? How? Who/whom does it?
18. Do you make use of information written about the festival in social media? How?
19. What do you do to get followers?
20. We have noticed that you follow up on posts by for instance responding to comments. How do you follow up on posts? Do you read all comments?
21. Do you ever remove visitors comments, pictures, wall posts or other material which visitors have posted on your Facebook-page?
22. Your artistic director Marit Kapla has written posts on the festival Facebook page from her private Facebook account. Do you have policies on how your employees should act in social media in association to the festival?
23. Your posts on the Facebook page and the Twitter account differ somewhat. Is it the same person writing on both places? Is there a strategy behind what is posted where?

24. How do you consider social media's role before, during and after the festival? Does it change?
25. What are the greatest opportunities which social media has created for you?
26. What positive effects have you seen from your use of social media?
27. Do you see any problems or difficulties in your use of social media?
28. Have you noticed any negative consequences in your use of social media?
29. Do you measure the effects of your work in social media? How?
30. Are there any festivals (foreign or domestic) which you see as a role model in the use of social media?
31. What is your view on the future use of social media?