

Dancing on Facebook - A case study of a performing arts organization's social media presence

International Business Communication

Master's thesis

Laura Nikander

2015

Dancing on Facebook – A Case Study of A Performing Arts Organization's Social Media Presence

Objective of the Study

The objective of the present thesis was to contribute to further understanding of how social media and Facebook in particular are used in the field of performing arts. The thesis focused on studying the case organization's external communication activities targeted to its fans on the social networking site of Facebook. The purpose was to gain a thorough understanding of how the case organization could improve its Facebook page and other social media channels to better communicate and engage with its fans. The thesis also aimed at identifying what fans expect of the Facebook page and general social media presence and how the Facebook page fosters dialogue and engages with the fans. The research topic was studied in the context of performing arts organizations; the case organization was a Finnish contemporary dance company, Tero Saarinen Company (TSC).

Methodology and the Analytical Framework

The study was conducted as mixed-methods research with an emphasis on the qualitative approach. The data was collected from two primary sources: an interview with the case organization and an online survey of the case organization's Facebook fans. In addition, secondary data was collected through online observation of TSC's Facebook page and website. The analytical framework of the study consisted of three main elements: 1) social media with an emphasis on Facebook as an application, 2) a performing arts organization (TSC) with an emphasis on the aspect of a "difficult brand", and 3) fans as a specific stakeholder group.

Findings and Conclusions

The study resulted in four main findings: 1) the fans expect TSC to provide more meaningful and in-depth content and 2) to discover "a new way" to be present in social media, and that 3) TSC's Facebook page fosters dialogue and engages with the fans only on a satisfactory level despite the fans' great interest in TSC. Finally, the findings demonstrated that 4) there are four factors that affect and possibly limit TSC's social media presence: lack of resources, having a presence under the company entity (i.e. TSC), founder Tero Saarinen's personal views on social media and TSC's strict art-centric focus in its activities. The findings suggest that the case organization should invest especially in providing its fans meaningful and engaging content and improve its Facebook page towards a social media channel that fosters two-way communication, discussion and interaction with the fans.

Key words: Social media, Facebook, Arts marketing, Performing arts organizations, International business communication

Tanssien Facebookissa – Case-tutkimus esittävän taiteen organisaation sosiaalisen median käytöstä

Tutkimuksen tavoitteet

Tutkimuksen tavoitteena oli selvittää miten sosiaalista mediaa ja erityisesti Facebookia käytetään esittävän taiteen maailmassa. Tutkimus tarkasteli erityisesti case-yrityksen faneille kohdennettua ulkoista viestintää Facebookissa. Tutkimus pyrki selvittämään miten case-yritys voisi kehittää Facebook-sivuaan ja muita sosiaalisen media kanavia viestiäkseen ja osallistaakseen fanejaan paremmin tulevaisuudessa. Lisäksi tutkimus pyrki kartoittamaan mitä fanit odottavat case-yrityksen Facebook-sivulta ja yleiseltä sosiaalisen median läsnäololta sekä miten Facebook-sivu kannustaa osallistumiseen ja interaktiivisuuteen. Tutkimusaihetta tarkasteltiin esittävän taiteen organisaation näkökulmasta ja case-yrityksenä tutkimuksessa toimi suomalainen nykytanssiryhmä Tero Saarinen Company.

Tutkimusmenetelmät ja analyttinen viitekehys

Tutkimuksessa yhdistettiin sekä kvalitatiivisia että kvantitatiivisia tutkimusmenetelmiä, mutta tutkimuksen pääpaino oli vahvasti laadullisessa tutkimuksessa. Tutkimusaineisto koostui haastattelusta case-yrityksen markkinoinnista ja viestinnästä vastaavan henkilön kanssa sekä case-yrityksen Facebook-faneille kohdistetusta kyselystä. Lisäksi toissijaista aineistoa kerättiin observoimalla case-yrityksen internet- ja Facebook-sivuja. Tutkimuksen analyttinen viitekehys koostui kolmesta pääelementistä: 1) sosiaalinen media, painottaen Facebookia sosiaalisen median kanavana, 2) esittävän taiteen organisaatio (TSC) ja sen luonne ns. vaikeana brändinä ja 3) fanit organisaation sidosryhmänä.

Tutkimuksen tulokset ja johtopäätökset

Tutkimuksen tulokset voidaan jakaa neljään pääluokkaan: 1) fanit toivovat TSC:n sosiaalisen media sisällön olevan merkityksellistä ja syvällistä sekä 2) uudenlaista läsnäoloa sosiaalisessa mediassa. Tulokset osoittivat myös, että 3) TSC:n Facebook-sivu kannustaa osallistumiseen ja interaktiivisuuteen vain tyydyttävällä tasolla, vaikka fanit vaikuttavat olevan hyvin kiinnostuneita TSC:sta. 4) Tutkimuksessa havaittiin myös, että TSC:n viestintään ja sosiaalisen median läsnäoloon vaikuttavat ja mahdollisesti rajoittavat neljä olennaista tekijää: resurssien puute, läsnäolo ryhmäentiteetin (TSC) alla, perustaja Tero Saarisen henkilökohtainen näkemys sosiaalisesta mediasta ja TSC:n toiminnan tiukka taidelähtöisyys. Tulosten perusteella voidaan päätellä, että TSC:n tulisi jatkossa panostaa erityisesti merkityksellisen sisällön tuottamiseen sekä kehittää Facebook-sivuaan kohti sosiaalisen median kanavaa, joka kannustaa kaksisuuntaiseen viestintään, keskusteluun ja interaktiivisuuteen fanien kanssa.

Avainsanat: sosiaalinen media, Facebook, taiteen markkinointi, esittävän taiteen organisaatiot, kansainvälinen yritysviestintä

TABLE OF CONTENTS

1	INTRODUCTION.....	1
1.1	Research Questions and Objective of the Study	3
1.2	Introducing the Case Organization: Tero Saarinen Company	5
1.3	Structure of the Study.....	6
2	LITERATURE REVIEW.....	8
2.1	Difficult Brands in Arts Marketing and Communication.....	8
2.1.1	The Concept of Difficult Brands	10
2.1.2	Web Tools and Strategies Addressing the Challenges of Difficult Brands	13
2.2	Stakeholder Management and Engagement	16
2.3	The Social Media Landscape	21
2.3.1	The Social Networking Site Facebook.....	23
2.3.2	Challenges and Opportunities of Social Media.....	26
2.3.3	Social Media Strategy	31
2.3.4	Engagement and Dialogue in Social Media	36
2.3.5	Relationship Building in Social Media	42
2.4	Analytical Framework.....	46
3	METHODOLOGY	49
3.1	Research Design.....	49
3.2	Data Collection.....	52
3.2.1	Online Observation	52
3.2.2	Interview.....	53
3.2.3	Survey.....	55
3.3	Data Analysis	60
3.4	Trustworthiness	62
4	FINDINGS AND DISCUSSION.....	66
4.1	Description of TSC’s Current Social Media Presence and Key Facts of Fans	67
4.2	Fans’ Expectations of TSC’s Facebook Page and Social Media Presence	73
4.2.1	Perceptions of TSC’s Current Facebook Page and Social Media Presence	73
4.2.2	Interest in New Channels	78
4.2.3	Desired Content.....	85
4.2.4	Summary and Discussion to SQ1.....	90

4.3	Engagement and Dialogue on TSC’s Facebook Page.....	95
4.3.1	Findings from the Online Observation.....	96
4.3.2	The Case Organization’s Perspective.....	97
4.3.3	Fan Perspective	103
4.3.4	Summary and Discussion to SQ2.....	115
5	CONCLUSIONS.....	121
5.1	Research Summary.....	121
5.2	Practical Implications.....	124
5.3	Limitations of the Study.....	126
5.4	Suggestions for Further Research	128
	REFERENCES.....	130
	APPENDICES.....	135
	Appendix 1 – Interview Themes and Questions	135
	Appendix 2 – Questionnaire to TSC’s Facebook Fans	136

LIST OF FIGURES

Figure 1. Stakeholder model of strategic management	18
Figure 2. Example of a Facebook post and the three tools for engagement	39
Figure 3. Analytical Framework.	47
Figure 4. Example of TSC's Facebook post	69

LIST OF TABLES

Table 1. The characteristics and challenges of difficult brands	11
Table 2. Themes of the survey questionnaire.....	56
Table 3. Age range of the survey respondents.	69
Table 4. How long the fans have followed TSC on Facebook.....	70
Table 5. What are the fans' motives to like TSC's Facebook page.	71
Table 6. The effect of TSC's Facebook page on the fans' ticket buying behavior.....	72
Table 7. The social media channels the fans use to follow TSC in social media.	74
Table 8. Fans' contentment to TSC's level of activity on the current social media channels.	75
Table 9. Fans' evaluation of TSC's Facebook page and general social media presence.	77
Table 10. Fans' interest in new social media channels for TSC to be present.....	79
Table 11. What kind of content interests the fans the most on TSC's Facebook page.....	87
Table 12. What kind of content the fans would like to see more of on TSC's Facebook page.....	88
Table 13. What new kind of content the fans desire to see on TSC's Facebook page.	89
Table 14. How often the fans desire to see TSC's posts on Facebook.	90
Table 15. How often the fans generally like TSC's posts on Facebook.....	104
Table 16. How often the fans generally share TSC's posts on Facebook.....	105
Table 17. What makes the fans share TSC's posts on Facebook.....	106
Table 18. What factors constrain the fans to share TSC's posts on Facebook.	107
Table 19. How often the fans generally comment on TSC's posts on Facebook.	109
Table 20. What makes the fans comment on TSC's posts on Facebook.	110
Table 21. What factors constrict the fans to comment on TSC's posts on Facebook.....	111
Table 22. Fans' evaluation of TSC's style and tone of communication on Facebook.....	114

1 INTRODUCTION

In recent years, there has been an explosion in the use and opportunities of new media in society, including social media sites, such as Facebook, Twitter, YouTube, and other Web 2.0 applications such as blogs and wikis (Cornelissen, 2014). According to Kaplan and Haenlein (2010), the concept of social media is currently at the top of the agenda for many decision makers and consultants, who are trying to identify how their organizations could exploit various social media applications the most profitable way. The rise of social media has also intrigued the art sector; many performing arts organizations in particular have begun to explore eagerly what kinds of opportunities social media has to offer for them (Hausmann & Poellmann, 2013).

In fact, Berman (2008) argues that the rise of social media have possibly affected the fields of art and culture most notably. As many art forms are visual, such as performing arts (e.g. dance and theater), Internet is in fact an ideal platform for arts organizations (Berman, 2008). Internet in general has also changed the way people receive and appreciate art, which has made also arts organizations to examine how they could approach and attract audiences in a new way online (Berman, 2008). Social media provides arts organization the possibility to materialize their otherwise intangible goods and bring both art and artists closer to audience through a variety of media, such as images, videos, and audio (Hausmann & Poellmann, 2013). Furthermore, social media is also found to be considerably relevant for performing arts organizations, as social media can support effectively the marketing of performing arts organizations at least in four areas: promotion and communication, stimulation of word of mouth, market research and innovation management and reputation management (Hausmann & Poellmann, 2013).

Due to the exponential growth and spread of social media as well as the popularity of multiple platforms across a wide range of audiences, social media has become one of the most popular topics in public relations, especially over the past couple of years (McCorkindale & DiStaso, 2014). At present, of the various types of social media applications, Facebook holds the position of being the world's largest global social

networking site, (Kaplan & Haenlein, 2010) which is also found to be the most common application used among performing arts organizations (Hausmann & Poellmann, 2013; Preece & Wiggins Johnson, 2011). Various aspects of Facebook have been studied already and our knowledge is expanding rapidly (Caers et al., 2013). These aspects include, for instance, research concerning the users of Facebook (e.g. motivations for joining, how users build networks, and how they interact) as well as how organizations may exploit and benefit from Facebook. Although social media in general and Facebook as an application are already widely studied areas, there are still many gaps in research concerning Facebook to be filled and much of the research is still fragmented and limited to specific settings (Caers et al., 2013). For instance, many previous studies suffer from serious limitations, as they are limited to studying only larger commercial companies. In spite of the expanding use and interest of social media within performing arts organization, research on social media in the context of performing arts is at the time still practically non-existent (Hausmann & Poellmann, 2013). There is also hardly any research that addresses the uniqueness of marketing the arts, which is also termed as “difficult brands” as they include two distinctive challenges: constrained availability and uncertain outcomes (Harrison & Hartley, 2007). Interestingly, as many performing arts organizations are continuously more and more interested in creating a presence also online, Preece and Wiggins Johnson (2011) showed that various web tools, such as social media, can be used effectively to overcome the challenges related to arts marketing. However, there is little research focusing on this significant topic, which would also need to be analyzed further.

The present study is positioned in the field of international business communication and more specifically in the field of public relations. As public relations and corporate communication as fields are closely interrelated, the present study combines both public relations and corporate communication literature. Grunig and Hunt (1984, as cited in Grunig & Grunig, 1992, p. 484) defined public relations as “the management of communication between an organization and its publics”. Tench and Yeomans (2014, p. 90) consider that the definition of public relations provided by the Public Relations Society of America represents the modern idea of public relations. According to the Public Relations Society of America (2015): “public relations is a strategic

communication process that builds mutually beneficial relationships between organization and their publics”. According to Cornelissen (2014, p. 5) corporate communication “focuses on the organization as a whole and on the important task of how an organization presents itself to all its key stakeholders, both internal and external”. Thus, it can be noted that public relations focuses specifically on organization-public relationships whereas corporate communication encompasses all communication activities that an organization undertakes, both internal and external.

1.1 Research Questions and Objective of the Study

The purpose of the present thesis is to contribute to further understanding of how social media and Facebook in particular is used in the field of performing arts. More specifically, the objective of the present thesis is to study the case organization’s, Tero Saarinen Company (TSC), external communication activities targeted to its fans on the social networking site of Facebook. The present thesis aims at identifying what kinds of opportunities Facebook and other social media provide for the case organization and how it could improve its Facebook page and other social media channels to better communicate and engage with its fans. The research topic is not only significant for academic research, but also for the author of the present study, as the research interest for the present study stems from her personal interest in dance as a dance enthusiast as well as a fan of the case organization.

TSC is considered to be an ideal case organization for the present study in many respects. TSC is an established and renowned actor in the Finnish dance scene, which has achieved reputation and success both in Finland and on global scale. Compared to other similar dance companies in Finland, TSC can be considered as an active user of social media with one of the highest number of fans on Facebook. Furthermore, TSC is an internationally oriented organization with a global fan base, which is also apparent in its social media channels, such as Facebook. The international orientation was considered to be a significant aspect in the selection of a case organization as the present study is positioned in the field of International Business Communication.

Set against this background, the main research question of the study is:

RQ: How could TSC improve its Facebook page and other social media to better communicate and engage with its fans?

In order to answer the main research question, it will be approached with the following two sub-questions:

SQ1: What are fans' expectations of TSC's Facebook page and general social media presence?

This question aims at identifying what are TSC's fans' expectations towards TSC's Facebook page and general social media presence. More specifically, the study focuses on issues such as what are fans' perceptions of TSC's current Facebook page and general social media presence, what are fans' expectations of TSC's current and prospective social media channels, and what are their expectations of the content. The first sub-question is studied from two different perspectives: the fans and the case organization and these two perspectives will be then contrasted.

SQ2: How does TSC's Facebook page foster dialogue and engage with the fans?

This question aims at identifying how TSC's Facebook page fosters dialogue and engages with the fans. The study is interested in finding out what kind of dialogue exists on TSC's Facebook page, and what is the general level of engagement, which is also analyzed through the various engagement tools of Facebook (i.e. like, share and comment). Furthermore, the study focuses on discussing TSC's style and tone of communication on Facebook and how the fans and the case organization view the topic of engagement and dialogue. The second sub-question is studied from three different perspectives: online observation, the case organization and the fans, and these three perspectives will be then contrasted.

The main research question aims to tie together the sub-questions in order to provide an understanding of what kinds of opportunities social media and Facebook in particular provides for the case organization and how the case organization could better exploit Facebook and other social media to communicate and engage with its fans the best possible way. This understanding will then be developed into recommendations for the case organization. Furthermore, the findings of the present thesis may also be useful to other prominent or aspiring dance companies and other companies operating in the Finnish creative sector. In addition, the professionals working in the field of cultural production and administration might also benefit from the findings of the study.

1.2 Introducing the Case Organization: Tero Saarinen Company

The case organization of the present study is a Finnish contemporary dance company, Tero Saarinen Company (TSC), which was founded in 1996 by a dancer-choreographer Tero Saarinen (Tero Saarinen Company, 2014a). TSC is a professionally managed company and a registered non-profit association, “Into Liikkeessä” (“Passion in Motion” in English), runs TSC’s production, performance and teaching operations (Tero Saarinen Company, 2014b). TSC provides work for approximately 80 professionals each year, of which eight have permanent posts in the company (Tero Saarinen Company, 2014a).

Tero Saarinen’s dance performances are characteristically multidimensional artworks that combine unique and creative choreography, expressive performers, striking visuals, and often live music (Tero Saarinen Company, 2014a). TSC has been an internationally oriented group from the very beginning, which explains the fact that it is also very well known abroad. In fact, approximately 75% of the group’s performances are abroad and 25% in Finland (Yle Puhe, 2014). All in all, TSC has performed in nearly 40 countries all over the world during the years 1996-2013 (Into Liikkeessä ry, 2014). Furthermore, TSC can be considered as one of the most successful dance companies in Finland and it belongs to one of Finland’s leading cultural exports (Export Finland, 2014b).

While TSC's activities are artistically driven, its operations model is considered to be exceptional in the dance field, as TSC receives less than 50% of its funding as operational public subsidies ¹ (Export Finland 2014a; Mikkonen, personal communication, March 12, 2015). For instance, TSC has succeeded in packaging their know-how into various formats and services (Export Finland, 2014a; Mikkonen, personal communication, 2015). TSC's operations are supported by the Ministry of Education and Culture in Finland and the city of Helsinki (Tero Saarinen Company, 2014b). However, in the field of culture, public funding for dance in Finland is still rather small. According to the Ministry of Education and Culture in Finland (2015), dance receives only 1-2 percent of all the public funding for the arts in Finland.

According to TSC (Into Liikkeessä ry, 2013), the changing world enforces also art communities to face new challenges. Practically, making high-quality art is not solely enough, which means that the usefulness of the company's operations needs to be justified in many ways both to the funders of the company as well as to other stakeholders (Into Liikkeessä ry, 2013). At the same time the difficulty of receiving funding forces the actors in the dance field to continuously search for new funders and sources of income (Into Liikkeessä ry, 2013). However, TSC points out that the focus of their work and activities should not be forgotten and slid into a wrong track while looking for funding for the company (Into Liikkeessä ry, 2013).

1.3 Structure of the Study

The present study is divided into five chapters. The present Chapter introduced the field of research and the purpose of the study. In addition, the research questions, objective of the study and the case organization were presented. Chapter 2 reviews relevant literature for the present study and the literature review consists of three main areas: 1) difficult brands in arts marketing and communication, 2) stakeholder management and engagement, and 3) the social media landscape. In addition, Chapter 2 presents the

¹ Operational public subsidies refer in this context to subsidies provided by a city or a state, which are directed to an organization's basic operations (Mikkonen, personal communication, 2015).

analytical framework of the study. Chapter 3 discusses the selected research method and design. In addition, data collection, data analysis and trustworthiness of the study are discussed. Chapter 4 presents the main findings of the study and discusses them in relation to the reviewed literature. Finally, Chapter 5 concludes the thesis by presenting practical implications and discussing the limitations of the study and providing suggestions for further research.

2 LITERATURE REVIEW

The purpose of this Chapter is to review relevant literature for the present study, which studies what kinds of opportunities Facebook and other social media provide for the case organization and how it could improve its Facebook page and other social media channels to better communicate and engage with its fans.

The Chapter is divided into four sections. Section 2.1 discusses difficult brands in arts marketing and communication. Section 2.2 discusses stakeholder management and engagement. Section 2.3 discusses the social media landscape from organizations' perspectives and introduces and discusses the social networking site Facebook, the challenges and opportunities of social media, and social media strategy. In addition, the section discusses engagement and dialogue as well as relationship building in social media. Furthermore, as the present study is positioned in the field of performing arts, it links the reviewed literature to performing arts organizations and also partly to non-profit organizations, as arts organizations are typically non-profit in orientation (Chong, 2010), such as the case organization. Finally, Section 2.4 presents and discusses the analytical framework of the present study, which is based on the literature reviewed in the present Chapter.

2.1 Difficult Brands in Arts Marketing and Communication

This Section provides an overview of the specifics related to arts marketing and the role of public relations and corporate communication in the arts. First, the field of arts and culture is briefly defined and discussed. Second, the role of public relations and corporate communication in the arts is discussed.

Arts, culture and the creative industries have many definitions and they can be viewed at least from the perspectives of government, academics and, naturally, artists themselves (Tench & Yeomans, 2014). There is not any official and all-inclusive definition of arts and culture; however, it is generally considered to include art forms such as dance, theater, music, audiovisual culture, visual arts, literature, and plastic art

(Tench & Yeomans, 2014). Performing arts as a field of arts and culture includes art forms, such as dance, music, opera, drama, and musical theatre – basically art forms that are performed to an audience (Chong, 2010). More specifically, performing arts are art forms, in which artists use their body, voice or objects in their artistic expressions (Chong, 2010). Performing arts are therefore different compared to, for instance, purely visual arts, such as painting and sculpture, in which artists use various materials (e.g. paint or canvas) to create physical or static arts objects (Chong, 2010). Moreover, arts organizations are typically non-profit organizations in orientation and receive public subsidy, which allow the arts and culture to be put on display (Chong, 2010).

In Finland, the Finnish dance field has seen a rise during the last two decades. According to the Ministry of Education and Culture in Finland (2015), the establishment of professional education has increased the number of dance artists, dance companies, dance festivals, and different kinds of dance events. Therefore, the regional availability of dance has improved and the contents of the arts and its means of expression have also become more versatile (Ministry of Education and Culture, Finland, 2015). The development in both quantity and quality has also increased the internationalization of arts (Ministry of Education and Culture, Finland, 2015).

The Finnish Government provides funding for dance as well as to other fields of arts and culture. According to the Finnish Ministry of Education and Culture (2015), dance receives approximately 1-2 percent of all the public funding for arts. For instance, the Finnish National Ballet, Helsinki Dance Company and ten other dance theatres and dance production centers (incl. TSC) and six regional dance centers from different parts of the country receive state subsidies. Furthermore, approximately thirty companies are also financed by grants and production-related funding (Ministry of Education and Culture, Finland, 2015). Despite the public funding, it can be noted that public funding for dance in Finland is still rather small.

Not only is the lack of funding an issue for many arts organization. The changing world also enforces arts organizations to face new challenges, which was also pointed out by the case organization, as discussed in Section 1.2. In other words, the current global

economic conditions have set challenges also for the arts sector (Tench & Yeomans, 2014). According to Tench and Yeomans (2014), as arts and cultural organizations are facing the same serious economic and social challenges as many other areas of society, corporate communication and reputation management are vital for the survival of these organizations. In fact, Tench and Yeomans (2014) argue that the strategic role of public relations in the arts is today extremely significant for the health of these sectors. However, despite the challenging economic times, the consumption of culture and demand for performances, exhibitions, shows, and events exist and appear to be still buoyant (Tench & Yeomans, 2014). Hausmann and Poellmann (2013) also argue that performing arts organizations need to explore new ways and strategies to become more competitive, market-oriented and attractive for future audiences. Kotler and Scheff (1997) point out that arts organizations should aim at discovering new ways to increase and extend their audience base, improving availability to various art forms and discovering how to address and meet the needs of different audience segments and contributors.

Tench and Yeomans (2014) argue that public relations as a field can help arts organizations to maintain and develop organization-public relationship. Moreover, public relations can support the process of audience development by attempting to persuade new or existing audiences to attend unfamiliar events or art forms, increasing frequency of attendance, or encouraging lapsed attenders back to the arts (Tench & Yeomans, 2014).

The following sub-section 2.1.1 focuses on reviewing the challenges of arts marketing in general and the so-called difficult brands in particular. Sub-section 2.1.2 reviews how various web-based tools and strategies can be used to address the challenges related to difficult brands.

2.1.1 The Concept of Difficult Brands

“Marketing scholars have convincingly argued a unique case for the arts”, note Preece and Wiggins Johnson (2011, p. 19) and arts marketing include some distinctive

challenges that revolve around what has been termed “difficult brands” (Harrison & Hartley, 2007; Preece & Wiggins Johnson, 2011). According to Harrison and Hartley (2007), difficult brands include two primary characteristics: constrained availability and uncertain outcomes (see Table 1). As the present study is examining a performing arts organization and its external communication in social media, the concept of difficult brands is thus considered to be significant and closely related issue for the study. Studies addressing difficult brands are still scarce and this sub-section is therefore grounded mostly on research conducted by Harrison and Hartley (2007) and Preece and Wiggins Johnson (2011).

Table 1. The characteristics and challenges of difficult brands (Harrison & Hartley, 2007; Preece & Wiggins Johnson, 2011)

Difficult Brands		
	1) Constrained availability	2) Uncertain outcomes
Characteristics	– A branded product is available only at particular times or in particular seasons.	– The risk of attending a performance without prior knowledge of how it will be received.
Challenges	– Building and maintaining connections between the consumer and the brand when the product is unavailable.	– Each performance includes the chance of success or failure. – A consumer may decide not to return based on a single disappointment.

The first characteristic of difficult brands is constrained availability, which occurs when a branded product is available only at particular times or in particular season, which is usually determined by the organization (Harrison & Hartley, 2007). In the context of performing arts, constrained availability arises from the gaps in time between performance offerings and the gap in activity before the next consumption experience (Preece & Wiggins Johnson, 2011). For instance, the gap between performance offerings can vary from days, weeks, and months to even years (Preece & Wiggins Johnson, 2011). Thus, customers are only able to participate at a specific time of the

year and only at that time, or otherwise they “miss out” (Harrison & Hartley, 2007). Therefore, the essential challenge is to build and maintain connection between the consumer and the brand when the product is unavailable (Preece & Wiggins Johnson, 2011).

From the marketing perspective, the challenge of constrained availability also restricts organizations’ opportunities to satisfy consumers (Preece & Wiggins Johnson, 2011). Therefore, organizations facing the challenges of the difficult brands should identify other factors, beyond transactional satisfaction, that can contribute to customer loyalty (Harrison & Hartley, 2007). In addition, audience contact with performing arts organizations is typically limited or non-existent during the times when there are not performances (i.e. “downtimes”). This is a considerable difference to most branded products in other fields, which have greater access and availability (Preece & Wiggins Johnson, 2011). However, Preece and Wiggins Johnson (2011) note that performing arts organizations have some compensational advantages that can increase a sense of personal identity, values and loyalty, which are not present in other products or services. These include the non-commercial and community-oriented nature of performing arts. Performing arts organizations may also benefit from a scarcity factor, which means the unique opportunity to attend a performance, which thus translates into a “heightened sense of urgency and superior value” (Cialdini, 1985 as cited in Preece & Wiggins Johnson, 2011, p. 20). However, these advantages are beneficial to the organization only when it is able to maintain consumer interest between the performance opportunities (Preece & Wiggins Johnson, 2011).

In addition to constrained availability, the second characteristic of difficult brands is related to uncertain outcomes, which refers to the risk that is involved in attending a performance without prior knowledge of how it will be received (Preece & Wiggins Johnson, 2011). In other words, performing arts work in the field of experience business, where the experiences are sold to the audience, before they have the opportunity to form a real image about the upcoming and offered experience (Harrison & Hartley, 2007; Preece & Wiggins Johnson, 2011). Due to uncertain outcomes, difficult brands require consumers “an involvement with the brand beyond the use of

the product as a pure commodity” (Harrison & Hartley, 2007, p. 286). Even though the risk in the case of difficult brands is inherent and unavoidable, consumers are generally willing to take a risk, because they have generally some psychological or sociological investment in the difficult brand (Harrison & Hartley, 2007). In other words, the risks are often taken, because people are looking for unique and exciting experiences (Harrison & Hartley, 2007).

Harrison and Hartley (2007) point out that the relationship that consumers form with difficult brands, has a great effect on how they evaluate that type of product. Harrison and Hartley (2007, p. 287) argue that those who form “strong bonds and have a sense of affinity or community associated with the brand and with the people who use the brand”, are more likely to act in support of the brand and the organization. Furthermore, Harrison and Hartley (2007, p. 287) point out that the exchange that occurs in a difficult brand relationship may not only be based on the product, customer service or location; “it may also be the social interaction, the connection with the values of the offering or organization, and the desire to be part of something that is authentic and good”.

2.1.2 Web Tools and Strategies Addressing the Challenges of Difficult Brands

This sub-section section takes the discussion about the concept and characteristics of difficult brands further and focuses on how various web-based tools (e.g. social media, websites) and strategies can be used to address the challenges related to difficult brands. Understanding the use of web tools to address the challenges related to difficult brands is considered to be significant for the study, as it is focused on studying the use of Facebook and other social media in the context of a performing arts organization, which is considered to belong to the category of difficult brands. Studies addressing this topic are at the time practically non-existent and therefore this sub-section is mostly grounded on research conducted by Preece and Wiggins Johnson (2011).

According to Preece and Wiggins Johnson (2011), web-based tools and strategies appear to provide promising opportunities for addressing the challenges associated with difficult brands, if they are understood and applied properly. Preece and Wiggins

Johnson (2011) studied how various performing arts organizations (e.g. symphony orchestras, regional theatres and ballet companies) use web-based tools to address the challenges related to difficult brands. The traditional approach to overcome the challenges of difficult brands has included establishing “persistent presence” and the creation of “small worlds” (Preece & Wiggins Johnson, 2011, p. 19). As also performing arts organizations are continuously looking more into online to overcome these challenges, Preece and Wiggins Johnson (2011) examined how performing arts organizations use persistent presence web tools and small worlds/communities web tools.

First, persistent presence web tools refer to how the organizations provide information about themselves as well as their past, present and future performances online (Preece & Wiggins Johnson, 2011). Preece & Wiggins Johnson (2011) found that performing arts organizations understand the need to establish a persistent presence online, but they do not use web-based tools to their fullest extent. Preece & Wiggins Johnson (2011) note that most of the organizations studied were doing a moderate job of building a persistent presence online but their efforts could be significantly improved to better engage their audiences between performances. Only a small minority (i.e. 10%) of the organizations involved in the study took the advantage of the benefits that the web has to offer (Preece & Wiggins Johnson, 2011).

Second, small worlds/communities web tools refer to the use of social media sites, internal social media tools, internal feedback/interaction tools, and information sharing about social events (Preece & Wiggins Johnson, 2011). Preece and Wiggins Johnson (2011) found that Facebook, Twitter and YouTube were the most common social media sites used among the performing arts organizations studied. Only 5% of the organizations studied used some other social media sites (Preece & Wiggins Johnson, 2011). In addition, most of the organizations that had a presence in social media sites were found to use them well and consistently, with large numbers of fans or followers (Preece & Wiggins Johnson, 2011). However, the number of fans or followers did not appear to correlate with the quality of the social media sites, as some organizations were found to have high-quality social media sites but small numbers of fans or followers

(Preece & Wiggins Johnson, 2011). In addition, the social media sites appeared to include generally very little interaction initiated by audience members (Preece & Wiggins Johnson, 2011).

Even though a large number of organizations were involved in social media, only a small proportion (less than 10%) appears to be pushing their boundaries in the area (Preece & Wiggins Johnson, 2011). Despite the fact that many organizations use social media sites and internal social media tools, their online communication appears to be largely one-way communication, from the organization to its audience (Preece & Wiggins Johnson, 2011). In addition, Preece and Wiggins Johnson (2011) found that audience members are given few opportunities to respond or to provide feedback, and even fewer opportunities to interact with each other. These aforementioned results are significant notions as Preece and Wiggins Johnson (2011, p. 30) point out that creating and maintaining online social groups and enabling online interaction among audience members enhances the sense of community and builds relationships that ensures the audience's connection to the organization between performances.

To conclude Section 2.1, this Chapter discussed the concept of difficult brands and how various web tools and strategies can be utilized to address the challenges of difficult brands. The section pointed out that marketing the arts involves some distinctive challenges (i.e. constrained availability and uncertain outcomes), which is different compared to marketing products and services in most other fields and businesses (Harrison & Hartley, 2007; Preece & Wiggins Johnson, 2011). In terms of the present study it is essential to understand that arts as a commodity is different compared with many other commodities, because its value, benefit and importance are formed primarily after it has been consumed, which results in uncertain outcomes. In addition, the constrained availability sets challenges and limitations to the ability to satisfy consumers and to maintain contact with audience. Furthermore, it is essential to understand that arts organizations are also different in nature compared to commercial companies, which means that in arts organizations the primary focus is generally the art whereas in commercial companies the focus generally is more on the consumer, product and/or service. The challenges associated with difficult brands include also

opportunities. The challenges of difficult brands can make them even more appealing and increase their desirability (Harrison & Hartley, 2007).

Furthermore, online media provides multiple opportunities to address the challenges related to difficult brands; web-based tools and applications can be an effective way to ensure a persistent presence and facilitate small worlds/communities among performing arts audiences, as performing arts organizations aim at maintaining connections with their audience and reduce audience uncertainty (Preece & Wiggins Johnson, 2011). Understanding the challenges related to arts marketing (i.e. constrained availability, uncertain outcomes) is significant for the present study, as it is considered to affect the case organization's marketing and communication activities, which is also apparent in social media. Therefore, understanding the use of web tools to address the challenges related to difficult brands is considered to be essential for the study, as it is focused on studying the use of Facebook and other social media in the context of a performing arts organization.

2.2 Stakeholder Management and Engagement

As the present study focuses closely on a specific stakeholder group, TSC's fans, this Section provides an overview of stakeholder management and engagement. More specifically, the present Section discusses the definition of a stakeholder and a stakeholder model of strategic management by Cornelissen (2014). In addition, the Section reviews the rise of new types of stakeholders and the concepts of "faith-holders" and "hateholders" (Luoma-aho, 2010, 2015).

Cornelissen (2014) argues that one of the most significant objectives of corporate communication is to manage stakeholder relationships. More specifically, Cornelissen (2014) points out that many contemporary organizations have realized the need for listening and communicating with stakeholders in order to build and maintain reputation of their organizations. The classic definition of a stakeholder was provided by Freeman (1984, p. 6): "a stakeholder is any group or individual who can affect or is affected by the achievement of the organization's purpose and objectives". Tench and Yeomans

(2014, p. 48), on the other hand, define a stakeholder as “someone who has an interest (stake) in the organization, which may be direct or indirect interest as well as active or passive, known or unknown, recognized or unrecognized”. The definition of Tench and Yeomans emphasizes the stakeholder’s interest (stake) in the organization and the type of a stake whereas Freeman’s definition emphasizes that a stakeholder can or is affected by the organization and its activities.

Cornelissen (2014, p. 44) notes that the word ‘stake’, which appears in both of the aforementioned definitions, is a central concept in the definitions. A stake can be described as an interest and the interests of various individuals or groups vary and may even be inconsistent with one another (Cornelissen, 2014). The needs and motives of various stakeholders may vary, for instance, from general information receiving and strategic influencing to genuine involvement (Juholin, 2009). Kotler and Scheff (1997) point out that stakeholders can help or harm the organization, and their interests and needs (i.e. stakes) must be served or accommodated. Freeman (1984) classifies stakes to three categories: 1) equity stakes, 2) economic or market stakes, and 3) influencer stakes. First, those individuals or groups that have equity stakes are typically those who have some ownership of the organization, such as shareholders, directors or minority interest owners. Second, economic or market stakes are held by those who have an economic interest in the organization, which is not an ownership interest discussed above (Cornelissen, 2014). These include, for instance, employees, customers, suppliers and competitors (Cornelissen, 2014). Finally, influencer stakes are held by (those who do not have an ownership or economic interest in the actions of the organization) consumer advocates, environmental groups, trade organizations, and government agencies, as an example (Cornelissen, 2014).

The following Figure 1 presents Cornelissen’s (2014, p. 43) stakeholder model of strategic management, according to which “stakeholder management assumes that all persons and groups who hold legitimate interest in an organization do so to obtain benefits over another”. Therefore, the arrows in the model between the organization and its stakeholders are drawn to both directions (Cornelissen, 2014). Furthermore, Cornelissen (2014) points out that all the groups that have a legitimate stake in the

organization, whether it is financial, market-based or otherwise, are identified in the model and the organization's relationship with these groups is not linear but one of interdependency (Cornelissen, 2014). That is, the stakeholder model illustrates the mutual dependencies between an organization and its various stakeholder groups – groups that are affected by the activities of the organization, but that can also have an impact on the organization, its activities and performance (Cornelissen, 2014).

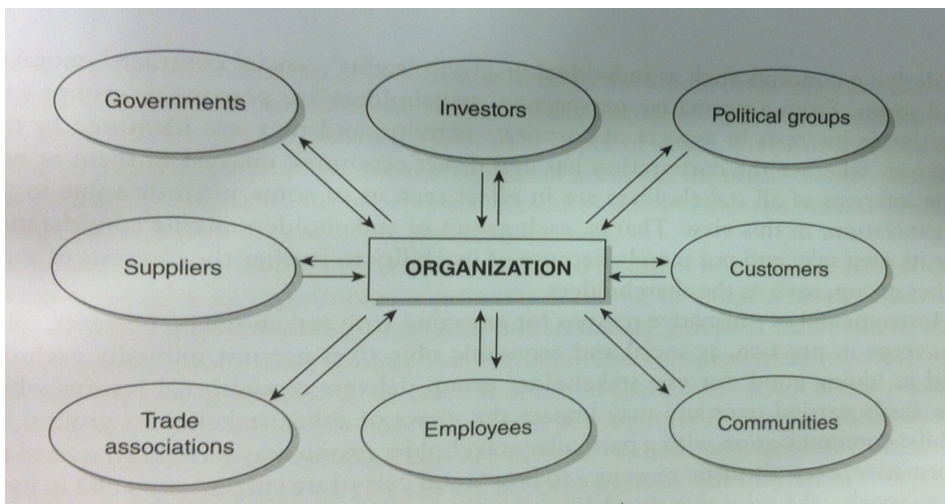


Figure 1. Stakeholder model of strategic management (Cornelissen, 2014).

Kotler and Scheff (1997) note that all stakeholders are not equally active or significant to an organization; some stakeholder groups are more central to an organization's functioning than others. In addition, some stakeholders may at times represent the organizations's strength and opportunities and at other times be the source of its weaknesses or threats (Kotler & Scheff, 1997). In the context of the present study, the case organization's fans are considered as one of the most important stakeholder groups for the case organization's functioning.

In recent years, communication practitioners have realized the increasing need for stakeholder engagement to further understanding around specific issues, to strengthen goodwill and reputation of the organization, as well as to build more long-term and lasting relationships in general (Cornelissen, 2014). Stakeholder engagement has always been an integral part of public relations, however, it has received more attention in

recent years due to the rise of real-time media and new forms of marketing, advertising and public relations (Luoma-aho, 2015). Engaging stakeholders is a challenging task in today's information rich environment. In fact, Luoma-aho (2015) compares stakeholder engagement today to a pinball match, in which organizational messages have a direct access, but they bounce randomly around in the online environment.

Cornelissen (2014) points out that today the focus is less on a single instance of communication or exchange of goods, and communication practitioners are beginning to see opportunities in changing the nature of organization-stakeholder relationships from management to collaboration and from exchange to engagement. In other words, there is a shift towards a new way of thinking about stakeholders that they should be managed and they are for the benefit of the organization towards the idea that stakeholder engagement is to develop mutually supportive and lasting relationships (Cornelissen, 2014).

The role of emotions is emphasized by Luoma-aho (e.g. 2010, 2015), as emotions play an essential role in the relations organizations have with their stakeholders and affect the success of any social collaboration and relationship, both online and in the tangible world. Luoma-aho (2010) argues that positively engaged stakeholders are easier to work with and they may also provide the organization with several benefits, whereas negatively engaged stakeholders may be harmful to the organization. Luoma-aho (2010, 2015) discusses stakeholders from an interesting perspective and the rise of new types of stakeholders, which she refers to as "faith-holders" and "hateholders" (see e.g. Luoma-aho, 2010, 2015). According to Luoma-aho (2010), understanding these new types of stakeholders can help, for instance, with organizational strategy planning, although a majority of stakeholders fall in between these two extremes.

Luoma-aho (2015) defines faith-holders as positively engaged stakeholders who trust and like an organization or brand and support it through their beliefs, emotions and behaviors (Luoma-aho, 2015). Furthermore, faith-holders trust is not shaken easily due to individual incidents. Faith-holders are in fact social capital for organizations and they are generally underused resource for many organizations, as the traditional thinking is

towards obtaining new customer instead of keeping the existing customers satisfied (Luoma-aho, 2015). Luoma-aho (2015) argues that most fan communities can be considered as faith-holders. Therefore, the concept of faith-holders is relevant for the present study, as the focus of the study is on a specific stakeholder group, a group of fans.

Faith-holders emerge when a stakeholder engages positively with an organization or brand (Luoma-aho, 2015). Positive engagement requires certain positive experiences to occur, which can be either mediated or personal (Luoma-aho, 2015). However, if an organization does not meet stakeholder expectations or they are violated, even previously satisfied stakeholders may turn to negative, even into hateholders. Luoma-aho (2010) argues that social media are generally a well-suited channel for faith-holders, as there are multiple opportunities to express satisfaction (e.g. Facebook “likes” and fan pages, social bookmarking, and joining support groups and communities).

Hateholders, on the other hand, are negatively engaged stakeholders who dislike or even hate the organization or brand and aim at harming it with their behavior (Luoma-aho, 2010). In contrast to faith-holders, hateholders often emerge through negative experiences with an organization or brand (Luoma-aho, 2015). However, only the feeling of dissatisfaction does not generally result into hateholding – it requires a clear target and stimulus, which is often the result of anger (Luoma-aho, 2015). Although most organizations may consider the negatively engaged “complainers” to be very unpleasant or even a threat, hateholders may provide valuable opportunity to discover neglected issues, problems and flaws in the need of improvement (Luoma-aho, 2015). In fact, cooperating with hateholders can in most cases be beneficial to an organization, as hateholders view the organization more critically and are able to see issues that others might miss (Luoma-aho, 2010). Hateholders should be actively monitored regardless of their helpful role; however, Luoma-aho (2010) points out that most organizations realize this only at the time of a crisis.

Luoma-aho (2015) argues that these new types of stakeholders are apparent specifically among the “digital natives”. More specifically, many of them expect to take part, for

instance, in content creation and have an influence on the products and services, which they consume, instead of being passive consumers (Luoma-aho, 2015). However, “digital immigrants” run still today many organizations and brands, and thus understanding the new forms of engagement may remain a challenge (Luoma-aho, 2015). Luoma-aho (2015) suggests that organizations should concentrate primarily on faith-holders of high trust and long-term commitment, because they further influence positively all other stakeholders. Hateholders, on the other hand, should not be disregarded – they should be considered as a potential faith-holder group, if their issues are addressed (Luoma-aho, 2015).

To conclude Section 2.2, this Chapter discussed stakeholder management and engagement and the rise of new types of stakeholders (i.e. faith-holders and hateholders). Although stakeholder engagement has always been an integral part of public relations, it has received more attention recently due to the rise of social media and new forms of marketing, advertising and public relations (Luoma-aho, 2015). Engaging stakeholders is a challenging task in today’s information rich environment in which organizational messages have a direct access, but they bounce randomly around in the online environment. Reviewing stakeholder management and engagement and the rise of new types of stakeholders was considered to be significant for the study, as the focus of the study is on a specific stakeholder group, a group of fans, and because the study is examining the case organization’s fan communication in social media.

2.3 The Social Media Landscape

The purpose of this Section is to provide an overview of the social media landscape, which can also be referred to as the new media landscape. Furthermore, this Section consists of five sub-sections, which focus on discussing the social networking site Facebook, the challenges and opportunities of social media and the core elements of a social media strategy. In addition, the Section discusses engagement and dialogue as well as relationship building in social media.

In recent years, there has been an explosion in the use and opportunities of new media in society, including social media sites, such as Facebook, Twitter, YouTube, and other Web 2.0 applications such as blogs and wikis (Cornelissen, 2014). According to Kaplan and Haenlein (2010), the concept of social media is currently at the top of the agenda for many decision makers and consultants, who are trying to identify how their organizations could exploit various social media applications the most profitable way. Despite of the increasing interest in social media, Kaplan and Haenlein (2010) argue that there seems to be a very limited understanding of what the term exactly means.

Cornelissen (2014) defines the concept of social media with comparing the concepts of Web 1.0 and Web 2.0. According to Cornelissen (2014, pp. 259-260), the basic idea of social media is that “the web has evolved from being a platform where content is created and published by individuals or organizations to one where content and applications are continuously generated and modified by all users in a participatory and collaborative fashion”. In other words, the creation and publication of websites, is characteristic to Web 1.0, whereas blogs, wikis, and social networking sites are hallmarks of Web 2.0 (Cornelissen, 2014). Salmenkivi and Nyman (2007) note that Web 2.0 is interactive and two-way channel before anything. Web 2.0 enables interactive participation and it is based on conversations between individuals as well as conversations between companies and consumers (Salmenkivi & Nyman, 2007).

In corporate communication, social media channels such as Facebook, Twitter, and YouTube are constantly becoming more important tools in communicating with stakeholders (Jahn & Kunz, 2012). One of the benefits of social media is that it enables organizations to engage with consumers into direct contact and discussion cost-effectively compared with more traditional communication tools (Kaplan & Haenlein, 2010). For this reason, social media is not only relevant for large multinational firms, but also for small and medium sized companies as well as for non-profit and governmental organizations (Kaplan & Haenlein, 2010).

Social media is a very active and fast changing environment in its nature. According to Kaplan and Haenlein (2010, pp. 64-65), “what may be up-to-date today could be

disappeared from the virtual landscape tomorrow”. From a corporate communications perspective, these developments in new media and web-based technologies are considered as both a challenge and opportunity (Cornelissen, 2014). Although the use of social media is not an easy task and it may require new ways of thinking, Kaplan and Haenlein (2010) point out that the potential gains of social media can be remarkable.

Schaffer (2013), on the other hand, emphasizes that companies should recall the significant fact that social media was originally created for people, not for businesses. Therefore, to represent a brand, the challenge for companies is to engage with others in a platform that was originally created for people to keep in touch with one another (Schaffer, 2013). However, the way people are using social networking sites is constantly changing (Schaffer, 2013), which is naturally beneficial to companies. People are using social media websites increasingly to search information both for private and professional use (Schaffer, 2013).

Cornelissen (2014) points out that at this present moment it might be still too early to tell how these emerging media developments will change corporate communication in the long run. However, the exponential use of social media in the last years suggests that these technologies are changing the way people engage with one another and with organizations (Cornelissen, 2014).

2.3.1 The Social Networking Site Facebook

This sub-section introduces and discusses the social networking site Facebook as the present study is mostly revolved around that application specifically. It is noted, however, that social media consists of multiple different social media applications, and new ones are introduced all the time. At the time, the most popular social media applications beside Facebook include social photo-sharing service *Instagram*, micro-blogging service *Twitter*, video-sharing website *YouTube*, social photo-sharing website *Pinterest*, music streaming service *Spotify*, and blogs in general.

Facebook is a U.S. based online social networking site founded in 2004 (Kaplan & Haenlein, 2010). At present, Facebook holds the position of being the world's largest social networking site with approximately 1,35 billion monthly active users (Facebook, 2014c). Out of the daily active users (864 million people), approximately 82% are outside the US and Canada (Facebook, 2014c). In the United States, more than 80% of the time in social media is spent on Facebook (Schaffer, 2013), which describes the popularity of this social media channel quite aptly. Furthermore, Facebook is available in 70 languages, which makes it a worldwide platform (Caers et al. 2013). According to Caers, De Feyter, De Couck, Stough, Vigna and Du Bois (2013, p. 983), "the introduction and rise of Facebook has been one of the most important social trends of the past decade".

Caers et al. (2013, p. 988) define Facebook as a platform where people can see and to be seen, and express their identity. In addition, the authors also refer to it as a platform for people to "prosume", which means that people are able to both produce and consume content at the same time (Caers et al, 2013). According to Facebook (2014c), people use Facebook "to stay connected with friends and family, to discover what's going on in the world, and to share and express what matters to them". Further, Facebook's mission is to "give people the power to share and make the world more open and connected" (Facebook, 2014c). As a medium Facebook is relatively rich, because it enables users to upload images, videos, links to other sites, audio files, and blogs (Kaplan & Haenlein, 2010).

Facebook was originally established as a platform to connect only individuals (Caers et al., 2013). Today, organizations have also the opportunity to create fan pages for the organization itself or for its products (Caers et al., 2013). In November 2007, Facebook introduced a function called "Pages" to enable artists, public figures, businesses, brands, organizations, and non-profits to create public profiles and thus a presence on Facebook (Facebook, 2014b). When someone likes a Page on Facebook, a person will start seeing updates from that Page in his/her own newsfeed. Furthermore, when people like or comment posts on a Page, this activity can also be shared with friends, which thus increases the Page's exposure and reach (Facebook, 2014b). Therefore, the Pages

functionality on Facebook can be used as an additional tool to communicate with stakeholders (Caers et al, 2013).

Caers et al., (2013) note that most for-profit organizations are becoming more familiar with social networking sites, such as Facebook, whereas non-profit organizations are still lagging behind. For instance, Waters, Burnett, Lamm and Lucas (2009) showed that even though non-profit organizations have presence on Facebook, its possibilities are still not utilized to full extent. According to Caers et al. (2013), the primary motivation of having a presence on Facebook for the majority of organizations (either a brand or organization page) is the fact that it is believed to increase or maintain their sales records. In other words, when Facebook followers of a brand post or share information about the brand in their status updates, it may allow the brand to be seen by thousands of potential buyers, through the Facebook newsfeed (Caers et al., 2013).

According to Cornelissen (2014, p. 263), the challenge of Facebook for organizations is to have a discreet presence on Facebook, which is not sales-oriented. In other words, an organization should aim at creating a personal image of the organization and its brands in a way that presents interesting content for users, which strengthens or reaffirms the organization's image and reputation (Cornelissen, 2014, p. 263).

Recently, there has been a lot of debate for and against the issue whether Facebook is still a relevant social media channel for organizations to be in. One of the reasons behind this discussion is that Facebook is constantly limiting the organic (i.e. free) reach of the Pages (Delo, 2014). In other words, Facebook is aiming at decreasing overly promotional posts in newsfeed. According to Delo (2014), this means that “eventually there might not be space left for brands who have not paid to promote their posts”. Facebook (2014a) studied recently how its users perceive the content in their personal newsfeeds and found that people desire to see more stories from their friends and Pages they care about, and less promotional content. The content that users generally consider to be too promotional is posts from Pages that they like on Facebook rather than the ads that appear on the newsfeed (Facebook, 2014a).

Even though Facebook has been criticized concerning this change, many social media specialists find that it is in fact extremely beneficial for most companies and communities (e.g. Ylävaara, 2014). The change in the organic reach on Facebook enforces companies/organizations and communities to produce even more valuable content (Ylävaara, 2014). The content should serve the users even better, provide more useful information for them and, more importantly, focus on good storytelling (Ylävaara, 2014). Ylävaara (2014) points out that if, for instance, a company's strategy is to use Facebook primarily as an advertising channel, then a company needs to pay for the advertisement to make them visible as in any other paid media. Further, the change in organic reach is naturally a positive change also for Facebook users. As Facebook's study (2014a) showed: overly promotional posts do not interest users but interesting and valuable content does. Valuable content is interesting and it does not matter whether it comes from a friend or from a brand fan page, notes Ylävaara (2014).

2.3.2 Challenges and Opportunities of Social Media

From corporate communications perspective, the development in new media and web-based technologies sets organizations both challenges and opportunities, which vary depending on the organization and type of business (see e.g. Cornelissen, 2014; Kaplan & Haenlein, 2010). This subsection discusses therefore the challenges and opportunities that are central for most companies and organizations.

Challenges of Social Media

There are five central challenges of social media, which include 1) the constantly changing nature of social media, 2) brand fit, 3) negative word-of-mouth, 4) lack of resources, and 5) the increasing social network fatigue among the users of social media (Briones et al., 2010; Cornelissen, 2014; Schaffer, 2013; Shih, 2009; Waters et al., 2009).

First, one of the biggest challenges of social media is its constantly changing and developing nature. As new applications are constantly emerging and technological

developments are moving very quickly, many corporate communication practitioners are struggling to keep pace with the constant evolution of social media (Cornelissen, 2014). More specifically, the constantly changing and developing nature of social media is related to three central issues; the users of each social media channel are changing all the time, the way each social media sites is used is ever changing, and the functionality of each social media site is constantly in flux (Schaffer, 2013, p. 16).

According to Cornelissen (2014, p. 266), “recent research amongst the corporate communication practitioners indicates that many still need to become fully familiar and comfortable with the ins and outs of these new technologies and work out how they might be used most effectively for their organizations”. Cornelissen (2014) notes that this is not a surprising fact, because there are no clear rules, benchmarks or tested principles yet on the use of social media. In addition, most evidence at the time is still anecdotal and in some senses specific to each company (Cornelissen, 2014).

The second challenge that some organizations may encounter in social media concerns with poor brand fit (Shih, 2009). In other words, Shih (2009) argues that social network marketing might not make sense in some cases due to the fact that people do not want to express their affinity for certain products or services. These products and services are characteristically seen as less exciting, embarrassing or too personal (Shih, 2009). For instance, products such as laundry detergent, medication or office supplies are generally considered as less of a good fit (Shih, 2009). Similarly, expressing affinity for luxury items such as expensive jewelry or cars can also be challenging, because that might feel like bragging (Shih, 2009). Shih (2009), notes that certain products or brand categories, however, are ideal, because they evoke passion and people like/follow them to express themselves and their identity. These kinds of products and brand categories include, for instance, celebrities, athletes, artists, movies, books, food, and clothing (Shih, 2009). One could argue that performing arts organizations could also belong to this category.

The third challenge is concerned with negative word-of-mouth in social media (i.e. electronic word-of-mouth, “eWOM”). Shih (2009) points out that encouraging users to spread brand messages entails also a risk that the messages are not always positive and

brands may have very little control over the aftermath. In the era of information and transparency, people are having brand conversations whether companies are aware of them (Shih, 2009). In other words, it is impossible for companies to be able to fully control what customers are saying (Shih, 2009). When the conversations occur in social media networking sites brands gain visibility, however, they have also the possibility to respond. Therefore, Shih (2009) recommends companies to address and welcome the feedback as well as to respond to it instead of not reacting to it at all. Negative buzz around a company includes also an opportunity: the criticism can be utilized to improve the company. Shih (2009) notes that in the end the criticism is real and valuable feedback, which can be used to improve a company's product or service ideally in a way that the company has not even considered, as it was also discussed earlier in Section 2.2 in connection with faith-holders and hateholders.

The fourth challenge for many organizations is the availability of resources, especially, the lack of not having enough time or personnel (Briones, Kuch, Fisher Liu & Jin, 2010). Especially, many non-profit organizations are struggling with having enough resources or time to be assigned to the implementation of social media (Briones et al., 2010; Waters et al., 2009). Having an active presence in social media requires both time and effort. Briones et al. (2010) point out that if organizations do not have enough resources to focus on strategically managing social media, it is difficult, if not impossible, for organizations to achieve commitment, which improves organization-public relationships.

Finally, the fifth challenge is related to the hype around social media, which has also caused so called "social network fatigue" (Shih, 2009). In other words, people are already beginning to get tired of some of the social networking sites, such as Facebook and Twitter and many are complaining and criticizing that these sites are more advertising platforms than social networks (Shih, 2009), as also discussed in the previous sub-section 2.3.2 in connection with Facebook. The commercialism of these sites has already generated some alternative ad-free social networking sites, such as "Ello", which was launched in March 2014, as an example.

Opportunities of Social Media

There are four central opportunities of social media, which include 1) the possibility of engaging directly with stakeholders, 2) presenting a human voice, 3) fostering positive stakeholder behavior, and 4) the cost-effectiveness of social media as a medium (see e.g. Berman, 2008; Cornelissen, 2014; Hausmann & Poelmann, 2013; Kelleher, 2009; Schaffer, 2013; Shih, 2009).

First, one of the major benefits of social media is that it allows companies to engage more directly with its stakeholders (Cornelissen, 2014). Social media are more interactive and inclusive in nature compared to traditional marketing and communication channels, which are more concentrated on strategic messaging and persuasion (Cornelissen, 2014). In other words, social media completes the traditional one-way approach of marketers by the opportunity of having two-way conversations with stakeholders, which can therefore build reputational capital as well as brand equity (Cornelissen, 2014, pp. 266-267). Cornelissen (2014, p. 266) points out that “the advent of social media presents a further step in the integration of marketing and public relations under the umbrella of corporate communication”.

The second opportunity in using social media is that it allows organizations to present a more “human” and easily approachable image and to have a conversational voice (Cornelissen, 2014, p. 267). Conversational voice is defined as an engaging and natural style of communication as perceived by the organization’s stakeholders based on interactions between individuals in the organization and individuals in stakeholders (Cornelissen, 2014; Kelleher, 2009). Searls and Weinberger (2000, as cited in Kelleher, 2009, p. 176) argue that presenting the human voice of the people who form the organization is one of the most important characteristics of online communication. A genuine experience of a human corporate voice on a social networking site can at its best translate into positive feelings, a favorable image, and strong stakeholder relationships (Cornelissen, 2014) as well as positive word-of-mouth communication (Kelleher, 2009; McCorkindale & DiStaso, 2014). Furthermore, allowing multiple voices from an organization to participate in online communication with stakeholders

enables organizations to communicate more effectively and adapt more efficiently (Searls and Weinberger, 2000, as cited in Kelleher, 2009).

For instance, of the various types of social media, blogs are considered to be an ideal way to give an organization a social voice (Schaffer, 2013). In addition, a blog enables the organization to create a personal connection with readers and it also facilitates positive attitudes towards the organization and encourages positive word-of-mouth (Cornelissen, 2014). Berman (2008) also points out that a blog is an excellent way to bring out various voices and perspectives within an organization. For instance, in a performing arts organization, anyone from a director to artists and staff can participate (Berman, 2008). The San Francisco Ballet, for instance, has created a dancer's bog on its website to bring the audience closer to its dancers and their work (Berman, 2008).

The third opportunity is the ability of social media to foster or create a whole new range of stakeholder behaviors in support of the organization, compared to traditional communication channels (Cornelissen, 2014). Cornelissen (2014) points out that traditional communication channels and tools focus generally more on individual cognitive and behavioral effects. Social media, on the other hand, enables stakeholders to share experiences, opinions and ideas about organizations (Cornelissen, 2014). Thus, stakeholders can use social media to network with others and disseminate corporate news, whether good or bad (Cornelissen, 2014). Shih (2009) argues that "liking" a company page on Facebook is the first step of becoming a word-of-mouth marketer.

The fourth opportunity is the cost-effectiveness of social media compared, for instance, with other traditional marketing and communication tools (Berman, 2008; Hausmann & Poellmann, 2013; Hanna, Rohm & Crittenden, 2011). Berman (2008) notes that one of the major benefits of social media is that the economic advantages are great (Berman, 2008). For instance, in the field of performing arts, competing for people's leisure time is expensive, especially when there are almost limitless amount of competitors (Berman, 2008). There are only few organizations that have traditional marketing and advertising budgets to compete with the big (for-profit) actors in the field, such as Broadway

(Berman, 2008). However, the exposure online is more evenly distributed and less dependent on advertising (Berman, 2008).

2.3.3 Social Media Strategy

This sub-section reviews and discusses what are the core elements that successful social media strategies are generally build on. Reviewing the core elements of a social media strategy is significant for the present study, as it is considered to increase the understanding of the requirements for successful social media presence. This understanding can be thus later reflected on in the analysis of the research problem, which is to find out how could the case organization improve its Facebook page and social media to better communicate and engage with its fans.

When organizations are planning their social media strategies, many of them seem to have a tendency to begin the planning process straight from the tools (Chaffey & Ellis-Chadwick, 2012) – should they begin with Facebook or Twitter, or possibly create a blog? However, Chaffey and Ellis-Chadwick (2012) note that this is the worst possible approach to develop a social media strategy. In fact, the aforementioned approach is not strategy; it is tactics (Chaffey & Ellis-Chadwick, 2012). As strategy is concerned with an organization’s general direction for a longer period of time, strategy includes more than plans and tactics, which generally have more short-term focus (Cornelissen, 2014).

Schaffer (2013, p. 14) defines social media strategy as “the framework for the ever-changing world of social media”. Schaffer (2013) notes that organizations should have a social media strategy for two primary reasons. First, a thoroughly planned social media strategy works as internal guidelines and provides structure for managing an organization’s social media activities successfully at present and in the future (Schaffer, 2013). Second, as social media is constantly changing, social media strategy enables organizations to regularly view and understand how well they are doing and thus optimize their efforts accordingly, despite the future changes to existing channels or the emergence of new ones (Schaffer, 2013). Schaffer (2013, p. 16) argues that those organizations that do not have a social media strategy are operating “blindly or

haphazardly”. Using social media spontaneously might work for some organizations with the right culture; however, most organizations require clear guidelines to manage their social media programs over time (Schaffer, 2013).

Having solely a profile on social media platforms does not guarantee success (Waters et al., 2009) – more effort is usually needed. Even having a decent amount of fans, likes or followers does not necessarily mean that a social media strategy is working (Rampton, 2014). According to Rampton (2014), a successful social media strategy comes down to being able to generate conversations, attract new followers, or to make any money (Rampton, 2014).

Formulating a social media strategy requires the organization to set and define certain objectives for their presence in social media: what does the organization aim to achieve in social media, who are the people that the organizations aims to reach, and what is the message (i.e. story) that the organization aims to communicate (Chaffey & Ellis-Chadwick, 2012; Hanna et al., 2011; Schaffer, 2013). Furthermore, there are certain core elements that a successful social media strategy should include. These elements include branding, organizational values, content, frequency and consistency, selection of channels, listening to the target audience, and measuring the social media activities.

The first element is concerned with the importance of extending branding guidelines to social media. According to Solis (2010), brand is at the center of the strategy, that is, everything an organization does should revolve around the brand. Schaffer (2013) points out that as social media strategy should be in line with the corporate strategy and the branding guidelines for the social media strategy should also be aligned with the overall corporate branding guidelines. Furthermore, Schaffer (2013) emphasizes that consistency across channels is the cornerstone of corporate branding. Therefore, the same branding guidelines should apply, even though social media is a new and more conversational channel (Schaffer, 2013). In practical terms, the branding guidelines should be brought in line with consideration to social media in three areas: naming, color scheme and imagery, and voice of a company (Schaffer, 2013). Naming refers simply to the fact that every account in social media should be named the same as the

organization (Schaffer, 2013). Color scheme and imagery, which are defined in the branding guidelines, should also be followed consistently in social media (Schaffer, 2013). The voice of a company in social media refers to the tone of voice of its conversations (e.g. in tweets, Facebook posts, and blog posts). Schaffer (2013) points out that a more conversational tone of voice is expected in social media, compared to traditional marketing communications, for instance, in which the tone is usually more appropriate and formal in style.

The second element is concerned with organizational values: everything that an organization does and aims to achieve on social media should derive from the organizational values (Rampton, 2014; Schaffer, 2013). Not only do the values guide the content that an organization produces to social media, but it can also generate positive buzz around a brand, because the organization has already identified its target audience and is aware of their wants and needs (Rampton, 2014). An organization should share content that explains its audience, for instance, the purpose of the organization, why it has been established, and what the organization has to offer, specifically, for its target audience (Rampton, 2014).

The third element is the content, which is said to be “the king” in social media (Schaffer, 2013). Producing unique content for the target audience is one the most essential factors of a successful social media strategy and it should be the main focus when developing ideas (Jahn & Kunz, 2012; Rampton, 2014). However, striving for uniqueness in content can be challenging at times. Therefore, Rampton (2014) notes that the ideas should at least be tailored to the target audience. In addition, it should be remembered that as people are “getting bombarded” increasingly with content on various social media channels, the content should always be of high quality and represent the brand (Schaffer, 2013, pp. 44-45).

The fourth element is concerned with both frequency and consistency (Kaplan & Haenlein, 2010; Schaffer, 2013). A successful presence on social media requires both frequency and consistency. Sharing quality and useful information will be less meaningful if it is not shared frequently (Rampton, 2014). Rampton (2014) points out

that there is no clear and generic answer to how much and when status updates should be posted, because it is highly dependent on the business and the target audience. Therefore, it is recommended to do some research to find valuable information on the target audience (Rampton, 2014). It is recommended to find out, for instance, what time the target audience generally visits the social media sites. Timing is important, especially, if an organization has a global target audience (Rampton, 2014).

Whereas individual users of social media do not need to consider how often they use various social media applications and how often they post status updates, organizations are different – their resources are limited, but the possibilities for engaging the public in social media are limitless (Schaffer, 2013). Therefore, Schaffer (2013) recommends setting guidelines for frequency, which aids the organization to publish content to various platforms proactively. Consistency, on the other hand, goes hand in hand with frequency. Schaffer (2013, p. 45) notes, “if content is king, consistency is queen”. In other words, although producing quality content is important, when an organization establishes a presence on social media, it is essential to create a consistent dialogue with the target audience (Schaffer, 2013).

The fifth element is concerned with selecting the appropriate social media channels in which to participate (Chaffey & Ellis-Chadwick, 2012; Kaplan & Haenlein, 2010; Schaffer, 2013). The selection of channels will effect greatly on the success or failure of the social media strategic plan (Schaffer, 2013). However, as pointed out in the beginning of this sub-section, the planning of a social media strategy should not be done technology ahead (Chaffey & Ellis-Chadwick, 2012). It is essential to plan what are the channels that are the most effective to reach a certain target audience, but also to understand that all social media applications are different in nature (Rampton, 2014). For instance, many organizations decide to join on Facebook, because it is the largest and most frequently used social networking site. Some, on the other hand, join on Facebook, because their competitors are there too, without first planning goals and objectives for their social media presence. As it was discussed earlier in sub-section 2.3.2, all social media applications do not fit to all organizations and businesses in a similar way, and therefore the selection of channels is crucial (Rampton, 2014).

Schaffer (2013) points out that there is no golden rule to how many social media channels an organization should participate in, because that is highly dependent on social media objectives, type of business, target audience, and available resources, for example. However, it is recommended to begin with fewer social media channels and focus on making them successful before applying any new ones (Schaffer, 2013). As it is impossible to do and participate in everything, organizations should select those social media channels that support their objectives in social media the best possible way. A significant part of selecting appropriate social media channels includes identifying an organization's target audience and where they spend most of their time (Rampton, 2014). Clarifying where the market is, should determine the direction where the organization should focus its social media efforts (Rampton, 2014). Statistics that describe the demographics of each social network can be very helpful, or one can simply also ask current customers (Rampton, 2014).

The sixth element that should be part of organizations' social media strategies is the ability to listen to the target audience (Kaplan & Haenlein, 2010). Although many organizations focus on promoting their products and services on social media, this should definitely not be the focus all the time (Rampton, 2014). Eventually, people will stop following an organization, if its main message on social media is to promote itself (Rampton, 2014). The reason for this is that that is not the point of social media – it is about participation, sharing and collaboration, rather than straightforward advertising and selling (Kaplan & Haenlein, 2010). Therefore, organizations should focus on listening to their target audiences. Organizations can, for instance, ask for feedback from their customers or to share their thoughts related to the content that has been shared (Rampton, 2014). Listening to the target audience enables organizations to find out valuable information about what the audience would like to hear, what they would like to talk about, what they might find interesting, enjoyable and valuable (Kaplan & Haenlein, 2010). Listening the target audience will help an organization to develop and produce content that meets those expectations (Kaplan & Haenlein, 2010). If an organization is not listening to the audience, it is only wasting its time and resources on content to which the audience is not interested to respond (Rampton, 2014).

Finally, and most importantly, the actions taken in social media should also be carefully monitored and measured (Chaffey & Ellis-Chadwick, 2012). In addition to defining the target audience, selecting an appropriate social media application to deliver an organization's message, it is also essential to measure how effective the content has been (Rampton, 2014). In practical terms, if Facebook, for example, has been chosen as the primary social media channel for an organization, it is important that the organization is able to answer questions such as how well is a Facebook campaign doing, how many likes or shares is the content receiving, are people commenting, is the organization making any money or new subscribers because of the content, and so forth (Rampton, 2014). Answering these questions will indicate whether the content is engaging the audience or whether the efforts have been a waste of time and money (Rampton, 2014).

It is emphasized that the list of elements reviewed is not all-inclusive. Depending on the organization and type of business, there might also be other essential elements that should be included in the strategy. According to Schaffer (2013), these include areas such as crisis management and social media communications, social media campaigns, utilizing brand ambassadors, and so forth. Rampton (2014) recommends investing a lot of time in the planning of a social media strategy, as failure to use social media successfully is generally connected to the fact of not spending enough time on planning the social media strategy.

2.3.4 Engagement and Dialogue in Social Media

This sub-section discusses engagement and dialogue in social media, as one of the objectives of the present study is to examine how the case organization fosters dialogue and engages with its fans on Facebook. Therefore, the discussion is largely focused on reviewing how social media and Facebook, specifically, can be used to effectively engage with stakeholders. The topic is reviewed especially from non-profit organizations' perspective, which seems well applicable considering the objective and nature of the study, as a study of a non-profit performing arts organization.

According to Shih (2009), having a presence on social networking sites allows organizations to do two extremely important things: engage existing customers and engage prospective customers. McCorkindale and DiStaso (2014, p. 2) argue that engagement has never been as important than it is today, as “companies are communication with and providing content to stakeholders to build and maintain relationships”. Berman (2008) emphasizes also the importance of engagement online and points out that what matters today is the fact how engaged one is online rather than how big one’s advertising budget is. Many earlier studies about social media have found low levels of engagement or efforts to encourage dialogue (McCorkindale & DiStaso, 2014). However, there has been a drastic change in the past few years as more and more companies are putting more emphasis on social media as a central part of their communication strategy, and engaging in dialogue with various stakeholders (McCorkindale & DiStaso, 2014).

Cho, Schweickart and Haase (2014) note that many organizations have recognized the value of social media for engaging with publics, which has made organizations eager adopters and active users of social media as a part of their communication activities. Non-profit organizations are among the most active social media users (Cho et al. 2014), however, they do not seem to take full advantage of the opportunities that social media has to offer (Waters et al., 2009, p. 106). Despite the great potential of social media for audience engagement, non-profit organizations tend to use it mainly for information dissemination and complementing traditional media instead of taking advantage of social media’s interactive nature (Cho et al, 2014; Waters et al., 2009). Cho et al. (2014) argue that the social media message strategies of non-profit organizations can be best described as one-way communication that focus on information sharing instead of two-way symmetrical communication that is intended for interacting with publics.

According to Cho et al. (2014), Facebook is the leading social media application, which is actively used by organizations. Cho et al. (2014) studied how non-profit organizations engage with publics on Facebook. In their study, they focused on studying the three different engagement tools of Facebook (i.e. like, share, comment) in relation to the use

of four different message strategies for public engagement – that is, the four models of public relations suggested by Grunig and Hunt. Grunig and Hunt were the first to define four typical ways in which public relations is practiced, the four models of public relations (Grunig & Grunig, 1992). The four models of public relations include: press agency, public information, two-way asymmetrical, and two-way symmetrical communications (Grunig & Grunig, 1992).

First, press agency is one-way communication and the main objective is to propose one particular view of the world through the media and other channels (Tench & Yeomans, 2014). Further, dialogue is not required with the intended audience. Second, public information focuses on one-way communication and information dissemination, similarly to press agency (Tench & Yeomans, 2014). The difference between these two is that the information has to be accurate, true and specific. More specifically, the primary purpose is to inform rather than persuade (Tench & Yeomans, 2014). Third, two-way asymmetric communication is based on persuasive communications and the aim is to generate agreement between the organization and its publics (Tench & Yeomans, 2014). More specifically, the organization aims at changing and modifying the knowledge, attitude and behavior of its publics in a way that is favorable to the organization (Cornelissen, 2014; Tench & Yeomans, 2014). Finally, the purpose of two-way symmetric communication (i.e. dialogue strategy), on the other hand, is to generate mutual understanding. More specifically, in two-way symmetric communication both parties (organization and public) engage mutually in an exchange of ideas and opinions (Cornelissen, 2014; Tench & Yeomans, 2014).

Facebook provides publics the possibility to engage with organizational messages through three different engagement tools (i.e. like, share, and comment) (Cho et al., 2014), which appear on the bottom of the posts, as it is exemplified in Figure 2 below.

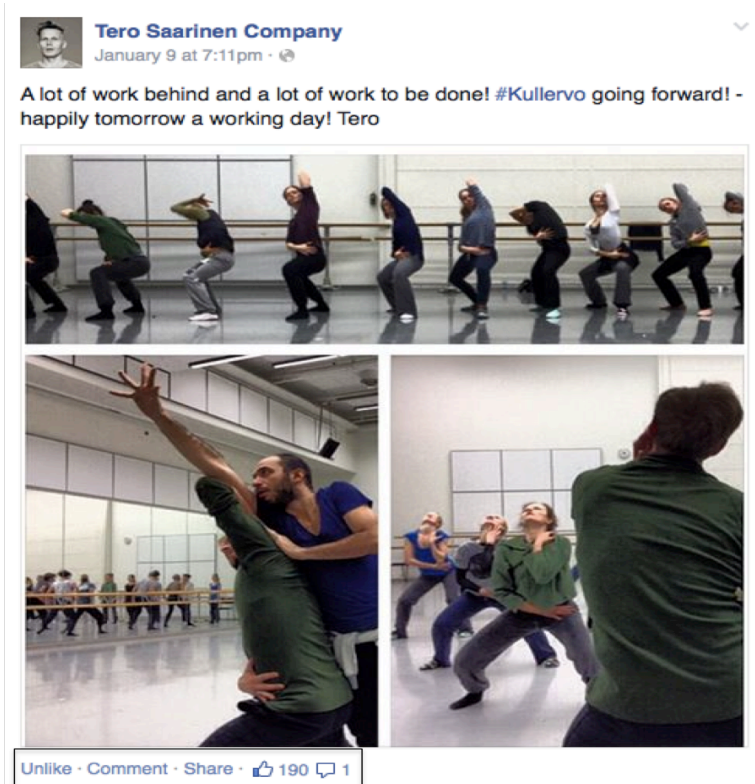


Figure 2. Example of a Facebook post and the three tools for engagement (Tero Saarinen Company, 2015).

Technically, engagement on Facebook consists of likes, shares, comments, and clicks (i.e. click of links to articles, videos, etc.) (Bendror, 2013). Reach, on the other hand, measures how many people have seen a post, which can be increased with paid support (Bendror, 2013). For instance, if a person sees a post and does not react to it at all, the post has only reach. However, if a person sees a post on Facebook and likes it, shares it or even comments on it, the post has created engagement. If a person is really interested in a brand and makes a purchase, the organization has influence. The difference between reach and engagement is that engagement metrics on Facebook indicate interactions beyond focusing simply on views (Bendror, 2013). It is significant to understand that a high reach of a post does not necessarily mean high engagement (Bendror, 2013).

Cho et al. (2014) argue that these three engagement tools of Facebook represent different levels of engagement between an organization and its publics, from low (like)

to moderate (share) to high (comment). First, of these three different engagement tools, “liking” is the easiest way to express one’s enjoyment of Facebook posts without any verbal expression (Cho et al., 2014). Second, “share” function enables publics to become a voluntary messenger of an organizational message to their own social network (Cho et al., 2014). Third, “comment” function enables publics to engage into a conversation directly with the organization by making comments to the organizational messages (Cho et al., 2014). In addition, not only can publics engage into a conversation with an organization, but they can also participate in dialogue and engage with other people that are also commenting (Cho et al., 2014). Commenting is considered as the highest level of engagement, because responding to organizational messages requires more effort from public compared with liking and sharing (Cho et al., 2014).

In their study, Cho et al. (2014) did not find any differences in rates of low or moderate engagement (i.e. “like” and “share”, respectively), among the four public relations models. However, Cho et al. (2014) found that there is a significant difference in the high level of engagement (i.e. “comment”) between two-way symmetry communication and public information messages and between two-way symmetry communication and two-way asymmetry messages. This indicates that audiences are more likely to make comments on organizational messages that are based on two-way symmetry communication, such as fostering dialogue (Cho et al., 2014). Cho et al. (2014) note that it is not surprising that people do not engage with public information messages as their focus is on one-way communication instead of including conversational information. Furthermore, audiences do not tend to engage two-way asymmetry communication messages either, even though the purpose of those messages is to stimulate dialogic communication by asking audience’s opinions or feedback, for instance. However, Cho et al. (2014) note that the reason for this is likely the fact that people may not value two-way asymmetry communication as an organization’s genuine effort to build a relationship with them. As a conclusion, Cho et al. (2014) suggest that two-way symmetry communication is the most effective strategy to build and maintain relationships with publics. Furthermore, two-way symmetry communication is also the most effective way to encourage publics to actively engage with an organization. All in

all, social media are ideal spaces for symmetrical communication, as they are designed “conversations in mind” (Tench & Yeomans, 2014, p. 125). Social media sites, such as Facebook, Twitter, and YouTube, allow for rich engagement and enable an organization to pursue long-term and more personal relationship with its publics (Tench & Yeomans, 2014).

As noted earlier, non-profit organizations tend to use Facebook mainly for information dissemination, however, Cho et al. (2014) emphasize that this limited use does not encourage public engagement and build relationships. Nevertheless, information dissemination is not completely ineffective, as it can work as a first step to stimulate publics to pay attention to an organization (Cho et al., 2014). However, in order to achieve dialogic communication and quality relationships with publics, two-way symmetrical communication is required (Cho et al., 2014).

In connection with engagement and dialogic communication in social media, the way people engage and participate in social media, adds another dimension to the subject, which companies and organizations should be aware of (Li & Bernoff, 2009). In other words, not all people engage and participate the same way in social media. In addition, also the way people act in social media may differ depending on the social media channel (Hanna et al., 2011). Li and Bernoff (2009) segment active participants based on five types of social media behaviors. These five different social media behaviors include: (1) creators (e.g. publish, maintain, upload), (2) critics (e.g. comment, rate), (3) collectors (e.g. save, share), (4) joiners (e.g. connect, unite), and (5) spectators (e.g. read). Li and Bernoff (2009) point out that these categories are not exclusionary, which means that a person can belong to several categories. For instance, most creators in social media are also spectators, and so forth. Li and Bernoff (2009) argue this categorization to be beneficial and enable companies and organizations to better understand how these different groups adopt various social techniques. The categorization can also be an additional tool to formulate a company’s social media strategy (Li & Bernoff, 2009).

2.3.5 Relationship Building in Social Media

This sub-section discusses relationship building in social media. As interactivity plays an important role in developing relationships online with stakeholders (Jo & Kim, 2003) and one of the aims of stakeholder engagement is to build long-term and lasting relationships (Cornelissen, 2014), the topic of relationship building is considered to be closely interrelated to engagement and dialogue and therefore significant for the present study.

Traditionally and before the rise of social media, companies used to approach and try to build up relationships with customers through various marketing activities such as reward programs, public relations and direct marketing (Jahn and Kunz, 2012). Then, customers were more of passive receivers of both brand messages and relationship building activities, and companies had control over the brand development process (Jahn & Kunz, 2012). However, the way in which people exchange information and how individuals communicate with each other and organizations has changed drastically over the last years, thanks to the rise of social media (Hennig-Thurau, Malthouse, Friege, Gensler, Lobschat, Rangaswamy & Skiera, 2010). Today, customers do not desire to be only talked at anymore – instead, they expect companies to listen, appropriately engage and respond (Kietzmann, Hermkens, McCarthy, Silvestre, 2011).

In essence, social media is based on sharing and interaction (Kaplan & Haenlein, 2010) and relationships are the foundation for social networking sites (Waters et al., 2010). In fact, Jo and Kim (2003) found that interactivity is crucial, if organizations aim at developing relationships with their stakeholders. Thus, social media is less about explaining why a company's products or services are better compared with others than it is about engaging people in open and active conversations (Kaplan & Haenlein, 2010). This mixture of social and commercial aspects makes brand fan pages unique (Jahn & Kunz, 2012), although keeping the balance is rather challenging for many organizations.

Jahn and Kunz (2012) studied how brand fan pages on Facebook affect customer-brand relationships and what motivates users to fan page participation. In their study, they found that brand fan pages have high potential for customer-brand relationship as well as for relationship building. However, creating a fan page and generating traffic data such as visits and page impressions are not enough to improve customer relationships (Jahn and Kunz, 2012). The strategy of a brand fan page should primarily focus on engaging, integrating, and immersing users in a vivid and active community (Jahn and Kunz, 2012). Further, it is essential that companies also give users reasons to engage in a fan page community and foster the “we”-sense on the fan page (Jahn and Kunz, 2012).

In their study, Jahn and Kunz (2012) identified two key drivers that attract users to fan pages: valuable content and interaction. The first key driver in attractive fan pages is valuable content, both hedonic and functional (Jahn & Kunz, 2012). In other words, fan pages should concentrate on providing interesting, entertaining and innovative content to its fans (Jahn & Kunz, 2012). Kaplan and Haenlein (2010) emphasize also the importance of being interesting and posting fresh content, because the fact is, in social media and elsewhere, nobody is interested in talking to an uninteresting person. In order to succeed in providing valuable content, Jahn and Kunz (2012) suggest delivering exclusive content and creating sweepstakes, online events, and contents, for example. Kaplan and Haenlein (2010) point out that one certain path to failure is thinking that social media is about posting existing television spots on YouTube or publishing press releases on corporate blogs.

The other value driver in attractive fan pages is based on interaction among the members of the fan page and between the customer and the brand itself (Jahn & Kunz, 2012). Fan pages are interactive channels before anything and therefore it is essential that companies put emphasis on interactivity as much as possible (Jahn & Kunz, 2012). Jahn and Kunz (2012) argue that if a company is not (inter)active, its fan page will most likely be unsuccessful. As it is important to foster and encourage interaction between the brand and the consumer, it is also extremely essential to moderate the ongoing fan interaction (Jahn and Kunz, 2012). Furthermore, there needs to be also a reason for the audience to engage with the company (Kaplan & Haenlein, 2010). For this reason, it is

essential to listen to the core audience of the company and find out what they would like to talk about and what they find interesting, valuable and enjoyable (Kaplan & Haenlein, 2010). This way the company can then develop and post content that meets the audience's expectations (Kaplan & Haenlein, 2010).

According to Kaplan & Haenlein (2010), one part of successful relationship building in social media is also the ability to blend in with other users. In other words, companies should avoid providing overly professional content and spending a fortune on designing the perfect social media presence (Kaplan & Haenlein, 2010). In addition, most important is to blend in with others and not be too afraid of making mistakes, because users of social media are "people like you" (Kaplan & Haenlein, 2010). Ideally, companies should aim at a situation where fans would consider brands as friends in their social network, which play an essential part in their everyday lives. Hence, brand communication is no longer automatically perceived as distributing advertising – the shift is more towards having interesting and reasonable conversations among friends (Jahn and Kunz, 2012).

To conclude Section 2.3, this Chapter consisted of five sections, which focused on discussing the social media landscape, Facebook as a social media application, the challenges and opportunities of social media, and social media strategy. The discussion of the social media landscape and Facebook formed ground to the present study and furthered understanding of the context of the present study, in which it is positioned. Reviewing the challenges and opportunities of social media and the core elements of a social media strategy were significant topics for the present study. Discussing those topics is considered to increase the understanding of the requirements of successful social media presence and what are the central challenges and opportunities that most organizations encounter in social media. This understanding can be later reflected on in the analysis of the research problem, which is to find out how could the case organization improve its Facebook page and social media to better communicate and engage with its fans.

The Chapter discussed also engagement and dialogue in social media, as one of the objectives of the present study is to examine how the case organization fosters dialogue and engages with its fans on Facebook. It was discussed how non-profit organizations engage audiences on social media and more emphasis in the discussion was put on Facebook, as the present study is focused on Facebook in many respects. The reviewed literature indicates that non-profit organizations are among the most active social media users, however, they do not seem to take full advantage of the opportunities that social media has to offer (Cho et al., 2014; Waters et al., 2009). Moreover, most non-profit organizations use social media mainly for information dissemination instead of actively engaging and interacting with their audiences. The research by Cho et al. (2014) suggested that in order to build and maintain relationships with publics, two-way symmetry communication is the most useful for the purpose and it is also the most effective way to encourage publics to actively engage with an organization.

Finally, the Chapter also discussed relationship building in social media, as interactivity plays an important role in developing relationships online with stakeholders (Jo & Kim, 2003) and one of the aims of stakeholder engagement is to build long-term and lasting relationships (Cornelissen, 2014). Therefore, the topic of relationship building is considered to be closely interrelated to engagement and dialogue and significant for the study. Successful brand fan pages are able to provide fans real and concrete value on a regular basis. This is to foster the customer-brand relationship as well as to ensure that people do not abandon the page (Jahn & Kunz, 2012). If a company fails to provide fans real value, the number of “likes” and “followers” can be still relatively high, but the real consumer engagement will decrease (Jahn and Kunz, 2012). Successful social media management is strongly associated with the interactive relationship capabilities of a company (Jahn & Kunz, 2012). If companies understand the reasons for fan page usage and engagement, they can use them to interact with and engage their customers and, eventually, transform them from ordinary users to real “fans” of their brands (Jahn and Kunz, 2012).

2.4 Analytical Framework

The analytical framework for the present study is based on the literature reviewed in the previous sections concerning the challenges related to marketing the arts and the concept of difficult brands as well as social media as a platform for communicating and engaging with fans as a specific stakeholder group. The framework emphasizes the role of social media and specifically Facebook as a communication channel, as the overall objective of the present research is to study how the case organization (i.e. Tero Saarinen Company) could improve its Facebook page and other social media to better communicate and engage with its fans.

The framework summarizes the literature discussed in this Chapter and consists of three main elements: 1) social media with an emphasis on Facebook as an application, 2) a performing arts organization (TSC), and 3) fans as a specific stakeholder group. Furthermore, as performing arts can be considered as a “difficult brand”, as discussed earlier in this Chapter, the research problem will be analyzed by taking the characteristics of difficult brands into consideration. Next, Figure 3 presents an illustration of the analytical framework, after which the elements of the analytical framework are discussed more in detail.

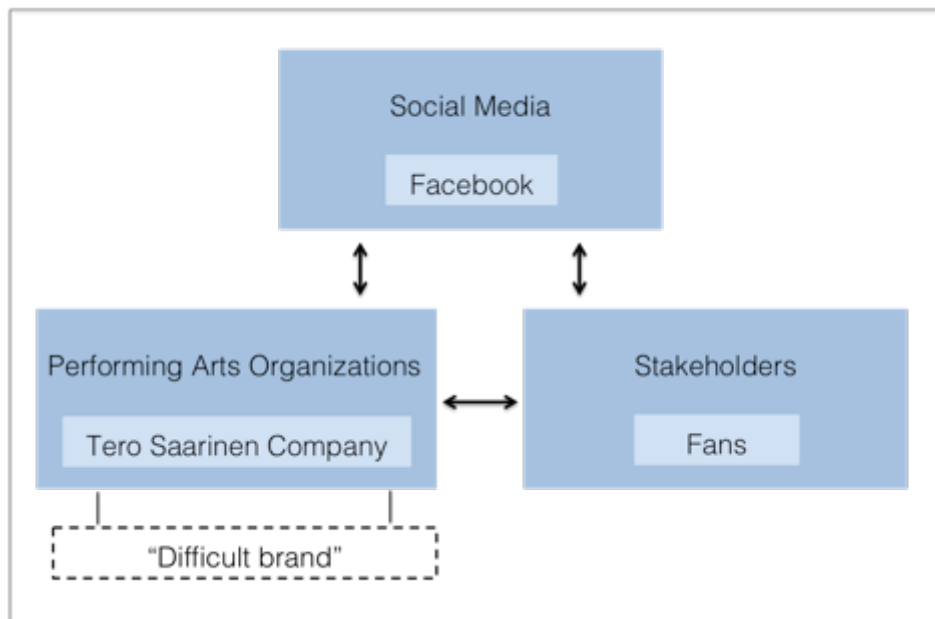


Figure 3. Analytical Framework.

The analytical framework aims at describing how these three elements are interrelated with each other. The first part of the framework is concentrated on the social media landscape in which the present study is positioned, with an emphasis on Facebook as an application. In corporate communication, social media channels such as Facebook are becoming more and more important tools in communicating and engaging with stakeholders (e.g. Cornelissen, 2014; Jahn & Kunz, 2012; Kaplan & Haenlein, 2010). One of the benefits of social media is that it enables organizations to engage with consumers into direct contact and discussion cost-effectively compared with more traditional communication tools (Kaplan & Haenlein, 2010). Therefore, social media is not only relevant for large firms, but also for small and medium sized companies as well as for non-profit and governmental organizations (see e.g. Cho et al., 2014; Kaplan & Haenlein, 2010; Waters et al., 2009).

The second element in the framework is performing arts organizations, which is connected to the concept of difficult brands (Harrison & Hartley, 2007). Social media is extremely relevant for performing arts organizations, as it can support effectively the marketing of performing arts organizations (incl. promotion and communication, stimulation of word of mouth, market research and innovation management as well as

reputation management) (Hausmann & Poellmann, 2013). However, performing arts can be seen as difficult brands, which include the challenges of constrained availability and uncertain outcomes (Harrison & Hartley, 2007). Therefore, difficult brands, such as a performing arts organization, may have challenges to maintain relationships with its consumers. However, various web tools, such as social media, can be used to address the challenges related to difficult brands (Preece & Wiggins Johnson, 2011).

The third element in the framework is the one specific stakeholder group that the present study is interested in, which is Tero Saarinen Company's Facebook fans, which can also be considered as a group of positively engaged faith-holders (e.g. Luoma-aho 2010, 2015). TSC's primary target audience on Facebook page is its fans and the study is concentrated on examining how TSC's Facebook page and general social media presence could be improved from the fans' perspective.

The arrows illustrate the relationship of these three blocks and how they are connected. Moreover, the analytical framework is a tripartite base, which combines together the communication channel, the product and the specific stakeholder group, TSC's fans. The analytical framework assumes that it is essential to know all of these three elements and their special characteristics thoroughly in order to plan and execute successful communication.

3 METHODOLOGY

This Chapter presents and justifies the methodological choices for the present study, and it is divided into four sections. Section 3.1 begins with discussing the research design of the present study, which includes discussion of both the selected research method as well as the research strategy. Section 3.2 describes the data collection and section 3.3 the data analysis. Finally, section 3.4 discusses trustworthiness of the present study.

3.1 Research Design

The present study is a single case study, which focuses on studying one specific organization, Tero Saarinen Company (TSC), and its use of Facebook and other social media in its fan communication. Yin (2003a) defines case study as an empirical inquiry, which investigates some contemporary phenomenon in-depth within some real-life context. A case study strategy enables the researcher to gain rich and in-depth understanding of the context of the research and the processes being enacted (Saunders et al., 2003). Furthermore, case studies are also a preferred research strategy when the researcher is addressing questions such as “how” and “why” (Yin, 2003b). As there are also various types of case studies, the present study represents an exploratory case study, and the purpose is to provide new knowledge. According to Yin (2003a), in exploratory case studies the fieldwork and data collection are conducted before the final definition of research questions and hypotheses.

TSC was selected as a case company, as it was considered to represent an ideal organization for the present study. TSC is an established and renowned actor in the Finnish dance scene, which has achieved reputation and success both in Finland and on global scale. Compared to other similar dance companies in Finland, TSC can be considered as an active user of social media with one of the highest number of fans on Facebook. Furthermore, TSC is an internationally oriented organization with a global fan base, which is also apparent in its social media channels, such as Facebook. The international orientation was considered to be a significant aspect in the selection of a

case organization as the present study is positioned in the field of International Business Communication.

The present study follows a mixed-methods research approach with an emphasis on the qualitative research method. The term mixed-methods research means simply that the study combines both qualitative and quantitative methods within a single project (Bryman & Bell, 2007). In other words, the research combines research methods that cross the two research strategies (Bryman & Bell, 2007). Qualitative research represents a research strategy that usually emphasizes words rather than quantification in the collection and analysis of data (Bryman & Bell, 2007). Furthermore, qualitative research aims at providing deeper understanding of a certain phenomenon in all its complexity and within particular situation and environment (Maykut & Morehouse, 1994). Qualitative research is also often said to approach questions such as “how” and “why” (Maykut & Morehouse, 1994). In contrast, quantitative research emphasizes quantification in the collection and analysis of data (Bryman & Bell, 2007) and addresses questions such as “how many” (Maykut & Morehouse, 1994).

Between qualitative and quantitative research, there is also a clear difference in terms of the relationship between theory and research (Bryman & Bell, 2007). According to Bryman and Bell (2007, p. 35), “theory can depicted as something that precedes the research or as something that emerges out of it”. In qualitative research the emphasis regarding the relationship between theory and research is on the inductive approach, meaning that the emphasis is placed on the generation of theories (Bryman & Bell, 2007). In other words, in qualitative research the researcher is looking at patterns that come out of or emerge from the data (Maykut & Morehouse, 1994). Quantitative research, on the other hand, follows a deductive approach to the relationship between theory and research and the emphasis is on the testing of theories (Bryman & Bell, 2007). In other words, “quantitative researcher makes a guess or forms a hypothesis which is then used to test the data” (Maykut & Morehouse, 1994, p. 13).

Bryman and Bell (2007, p. 642) note that in many cases “using both quantitative and qualitative research should involve a mixing of the research methods involved and not

just using them in tandem”. In fact, mixed-method research is continuously increasing its popularity among researchers (Bryman & Bell, 2007). Using both qualitative and quantitative research methods appears often to be very useful; the benefits of mixed-methods research include that in many cases it is able to reveal much more than could have been discovered through one approach alone (Bryman & Bell, 2007). According to Saunders et al. (2003), it is quite typical for case studies to combine both qualitative and quantitative methods and to use both primary and secondary data.

The benefits of a mixed-methods research include that different methods can be used for different purposes in a study (Saunders et al., 2003). For instance, in the present study, an interview was conducted with the case organization to ensure that important and relevant questions are being addressed in the survey. The second benefit of mixed-methods research approach is that it enables triangulation, which means using different data collection methods within one study to ensure that the data are telling the researcher what s/he thinks they are telling him/her (Saunders et al., 2003). As an example, the present study used first online observation to study how TSC uses Facebook to communicate with its fans and how TSC’s Facebook page engages its fans. After the online observation an interview was conducted with the case organization to be able to compare the findings from the online observation. Finally, when the survey had been conducted, it was possible to review these results in relation to both the online observation and the interview.

As the main objective of the present study is to understand how TSC uses Facebook to communicate with its fans as well as what are TSC’s fans expectations towards TSC’s Facebook page and general social media presence, the research requires qualitative methods to be able to understand and describe the phenomenon within a particular environment the best possible way. In addition, the quantitative approach, on the other hand, will provide suggestive data, which supports the data received with using qualitative methods. Furthermore, as case studies are considered to be more accurate, convincing, diverse and rich (Eriksson & Kovalainen, 2008), collecting empirical data from several sources was considered to increase the quality of the study. Therefore, a

mixed-methods research approach with an emphasis on the qualitative research method is considered to be a suitable method for the present study.

3.2 Data Collection

The data for the present study was collected from two primary sources, an interview and a survey questionnaire, and from one secondary source, online observation: sub-section 3.2.1 discusses online observation, sub-section 3.2.2 the interview, and sub-section 3.2.3 the survey.

3.2.1 Online Observation

The first part of the data collection process for the present study consisted of online observation of TSC's social media channels and website. According to Belk, Fischer and Kozinets (2013), the online environment provides researchers an incredibly diverse and vibrant tool of rich qualitative data that consists of conversations, messages, comments, photographs, videos and much more. This study used data mining to collect data online, which is one method for working with online qualitative data and that can be used to approach a wide variety of topics (Belk et al., 2013). Data mining is a process that aims at discovering useful patterns, information or knowledge from sources of data such as databases, websites, text files, images, or videos (Belk et al., 2013). Furthermore, data mining often deals with large amounts of data for which the researcher does not have predefined classes or categories (Belk et al., 2013). All in all, Belk et al. (2013) note that the most important distinguishing characteristic of data mining is that it attempts to begin with the data. Thus, the research approach is inductive, data-driven (Belk et al., 2013).

As it was noted above, a variety of topics can be approached using data mining techniques. For instance, a researcher might be interested in questions such as what do people talk about a specific brand on a social networking site, are the comments positive or negative, what topics are discussed the most, what products are mentioned, and so forth (Belk et al., 2013). According to Belk et al. (2013), answering these kinds of

practical questions can clarify the mass consciousness and popular opinions as well as provide invaluable information and knowledge surrounding a brand, a product or a service category, or almost any kind of consumption (e.g. support of a specific cause, voting for a political party or candidate, etc.).

The objective of the online observation was to provide me as a researcher with a thorough understanding of the essential issues related to the research problem, such as how TSC is present in social media, how TSC appears to use Facebook, how the fans interact with TSC and with each other on Facebook, how TSC engages its fans on Facebook, and how active is the Facebook page. The online observation was divided into two parts. The first part of the online observation focused on examining in which social media channels TSC is present and what TSC does there and what is the level of activity in each channel. In addition, TSC's website was also part of the online observation, which focused on examining the website in general as well as how TSC promotes its social media channels in the website.

The second part of the online observation focused on examining TSC's Facebook page more closely. In total, 70 posts (from March 31 to September 22, 2014) were reviewed. The posts that were part of the review were listed into an Excel-file and the material was coded into categories in order to recognize patterns in the data. The categories in the Excel included, for instance, type of content posted (e.g. photos, links, videos, events, etc.) and theme of content (e.g. behind the scenes -material, posts about TSC or something else, meaningful events, such Tero Saarinen's 50th birthday, etc.). In addition, the Excel list included listing of the style of communication (i.e. one-way / two-way communication), language, number of likes, shares and comments, and general description and notes of the posts. The data received from online observation affected the formulation of both the survey questionnaire and the interview questions.

3.2.2 Interview

As a second part of the data collection, one semi-structured theme interview was conducted with TSC's Marketing and Communications Manager. According to Belk et

al. (2013), interviews, along with observations and participant observation, form the core data collection activities of qualitative research. In semi-structured theme interviews all the questions are the same to all interviewees, but it enables the interviewee to answer the questions with his/her own words (Hirsjärvi & Hurme, 2009). The structure of the interview and the sequence of the questions asked may vary depending on the interview (Hirsjärvi & Hurme, 2009). In addition, it is typical for a semi-structured interview that the questions asked raise also follow-up questions or further discussion on the topic (Hirsjärvi & Hurme, 2009).

The interviewee was chosen based on her position and the fact she is practically solely responsible for TSC's social media strategy and, especially, its communication activities in social media. The interview was conducted in person on November 3, 2014 and it lasted approximately 1 hour and 45 minutes. The interview was conducted in Finnish and it was also recorded with the interviewee's permission. The interviewee received the interview questions a few days beforehand to be able to prepare for the interview. The interview questions are presented in Appendix 1.

There were basically three primary objectives for the interview. The first objective of the interview was to receive essential background information for the present study, such as to learn about TSC's social media strategy, how does TSC use Facebook, and what is its importance in TSC's marketing and communication. The second objective was to hear the case organization's view of the research topic. More specifically, the interview aimed at finding out, for instance, what are the areas of improvement concerning TSC's Facebook page and general social media presence from TSC's perspective and how TSC engages its fans on its own opinion. The idea was to get an understanding of what is the case organization's view of the research topic, which could be later compared to TSC's fans' views received from the survey. The third objective of the interview was also to receive significant background information before conducting the survey to ensure that important and relevant issues are being addressed in the survey questionnaire. It is considered that examining and comparing both the fans' and the organization's views on the research topic will provide the best practical implications

for the case organization in terms of what is the organization's view in relation to its fans' expectations.

3.2.3 Survey

As a final part of the data collection, a self-administered online survey was conducted among the fans of Tero Saarinen Company's official Facebook page (see Appendix 2). In a self-administered questionnaire the respondents answer questions by completing the questionnaire themselves (Bryman & Bell, 2007). In addition, all the respondents are asked to respond to the same set of questions in a predetermined order (Saunders et al., 2003). The advantage of conducting a survey include the possibility of collecting extensive data, which means that the survey can be sent out to very large quantities at the same time, which can ideally lead to a large sample of respondents (Bryman & Bell, 2007).

The survey was planned in cooperation with the case organization. The main objective of the survey was to find out how TSC's Facebook fans perceive TSC's Facebook page and TSC's general social media presence and how the fans expect TSC to improve these in the future. TSC has not studied its fans before in this context and the present study is therefore an exploratory research. According to TSC's marketing and communications manager (Mikkonen, 2014), one of TSC's main objectives concerning its marketing and communication is to develop its social media channels and activities in the future. Furthermore, TSC is interested in developing its social media activities and how to utilize them more efficiently in fan communication. TSC is interested to find out, for instance, what kind of content interests fans, what makes people like, share and comment the posts, what are relevant social media channels for TSC to be present, and what is the connection between "liking" and ticket buying behavior.

Conducting a survey for the present study was considered to be a suitable method for data collection for two reasons. First, as the research focuses on TSC's Facebook fans, which consist of both Finnish and international followers, it was considered that a survey provides a more extensive representation of respondents than would have been

possible to collect with other methods such as by conducting interviews. In addition, the survey enabled also reaching diverse sample of fans. Second, a survey was conducted because of the time and resource limitations of the study. Surveys are easy and inexpensive to administer, especially, when the target group of the survey is geographically dispersed (Bryman & Bell, 2007), as it was the case in this study.

Survey Design

The rest of the sub-section discusses how the survey was designed and the practicalities related to the data collection with the use of the survey questionnaire. According to Saunders et al. (2003), the design of the survey has a great effect in the response rate as well as the reliability and validity of the collected data (Saunders et al., 2003).

The survey consisted of six sections in total, which focused on specific themes as it is illustrated in the following Table 2.

Table 2. Themes of the survey questionnaire.

	Survey Themes
Part 1	Survey respondents' background information
Part 2	TSC's social media channels
Part 3	Evaluation of the content of TSC's Facebook page
Part 4	How do the followers use TSC's Facebook page?
Part 5	Evaluation of TSC's Facebook page and suggestions for improvements
Part 6	Respondents' interest in taking part in a focus group interview and a questionnaire raffle

First, in the beginning of the questionnaire, the purpose of the questionnaire was explained, as it is illustrated in Appendix 2. The introductory text also aimed at explaining the reason why people should complete the survey. It was mentioned in the introductory text that the survey concerns with TSC's Facebook page and general social media presence and that the purpose of the survey is to develop these in the future. In

addition, it was also mentioned that the survey forms a part of a Master's Thesis in International Business Communication in Aalto University School of Business. According to Saunders et al. (2003), explaining the purpose of the questionnaire is significant, because some people decide whether to answer the questionnaire based on the cover letter but it also affects the response rate. Furthermore, Saunders et al. (2003) note that a good response is dependent on the recipient motivation to answer and complete the questionnaire.

The survey consisted of six parts. The first part of the survey was concerned with the respondents' background information, such as sex, age, and profession. The parts from 2 to 5 focused on themes such as what are relevant social media channels for TSC to be present, how the fans evaluate the content seen on the Facebook page and its style and tone of communication. In addition, the survey aimed at mapping the level of interactivity and engagement of TSC's Facebook page, and finally, the respondents were also given the opportunity to provide general feedback and suggestions for improvements concerning the Facebook page. The sixth and final part of the survey mapped the respondents' interest to participate in a focus group interview concerning the research topic. This was asked in the questionnaire in case there would have been a need for additional data. However, the focus group interviews were not conducted as a part of the present research, because it would have extended the research project significantly.

The target group of the survey was TSC's Facebook fans. It needs to be emphasized that the survey respondents consist of a very specific group of people, a group of fans. This is considered to be a significant aspect for the research, because many of the survey respondents are dedicated fans and thus very interested in TSC's activities. This is a big difference compared to surveys concerning, for instance, many ordinary consumer brands where the level of dedication and interest is assumed to be quite different.

It was decided together with the case organization that the main focus of the survey is on the Facebook page, because the case organization aims at developing their social media channels and especially its Facebook page, which is TSC's primary social media

channel. Even though the main focus of the survey was on the Facebook page, the survey also included a few questions regarding TSC's general social media presence. This theme was included in the survey to further the understanding of how relevant Facebook is as a social media channel from the fans' perspective. This would also provide valuable implications concerning the Facebook page and the future development of TSC's general social media presence.

The survey was designed to collect both qualitative and simple quantitative data. The survey questionnaire included a total of 35 questions of which 25 were multiple-choice questions, three (3) open-ended questions, and one (1) rating question. In addition, the survey included six (6) open questions, which were concerned with the respondent's background information (e.g. age, profession, etc. in part 1) and contact details (in part 6). In addition, some of the multiple-choice questions included an option "other" where the respondents were able to write a complimentary answer in their own words. The number of the questions in the survey can be considered to be relatively high, however, including many questions were considered to be necessary to be able to collect extensive data for the study. Regardless of the large number of questions, the survey was designed to be simple and easy to fill in so that it could be completed within approximately 15 minutes. Furthermore, it can be noted that 15 minutes may seem a rather long time for many and the time could have also been a barrier for some people to not respond the survey. Therefore, it is assumed that people that completed the survey were quite interested and willing to respond the survey.

The survey was conducted in two languages, in Finnish and in English, as TSC has a global fan base consisting of both Finnish and international fans around the world. As the target audience of the survey was TSC's Facebook fans, TSC posted the survey link on its official Facebook page and the survey was also mentioned and linked to TSC's newsletter by the case organization. The survey was published on November 14, 2014 and the survey link was open for a period of 18 days, until December 1, 2014. After the survey had been published, a reminder was sent on Facebook 15 days later on November 29, 2014. The majority of the survey responses were received during the first weekend (November 14-16, 2014).

The survey received altogether 160 responses of which 147 were in Finnish and 13 in English. Of the survey respondents 85% were women and 15% men, which also corresponds quite well with the demographics of TSC's Facebook page in which approximately 75% of the fans are women and 25% men. At the time of closing the survey link, TSC had altogether 3 369 Facebook fans, the response rate was 4.75%. The number of TSC's Facebook fans appears to be all the time on the increase and it is therefore emphasized that the present study was conducted under an intensive period of growth. When TSC posted the survey link on Facebook, the post reached 3 000 fans in total, of which 212 clicked the survey link and 137 people completed the survey. The reminder message of the survey, on the other hand, reached 1 600 people of TSC's Facebook fans, of which 76 people clicked the survey link and 24 completed the survey. Thus, it can be noted that the first message of the survey proved to be more efficient in attracting people to respond the survey compared with the reminder message.

The response rate (4.75%) is rather low, which is often the problem with surveys, including online surveys (Saunders et al., 2003). Despite the low response rate, it is still considered to be a good result for the present study. The survey results are suggestive and will provide a general direction and understanding of how the fans perceive TSC's Facebook page and general social media presence. In addition, the results give also general implications to which direction TSC's social media activities should be developed in the future from the fans' perspective. Moreover, it is also interesting to speculate who are the 5% that responded the survey. It is assumed that a majority of the respondents are most likely dedicated fans of TSC who wanted to help TSC by answering the survey. The respondents' interest towards TSC and its activities came across from the comments and thorough reflections that many of the respondents provided in the survey.

Before the survey was published, five people tested the survey. The pilot survey was conducted to test the clarity, structure and design of the survey as well as to measure the average time to complete the survey. According to Hirsjärvi, Remes & Sajavaara (2001), conducting a pilot of the survey is extremely essential for successful research. The purpose of the pilot test is to refine the questionnaire and ensure that the data can be

recorded without any problems (Saunders et al., 2003). In addition, testing the survey is also a part of maximizing the response rate as well as the reliability and validity of the study (Saunders et al., 2003). Testing the survey proved to be very useful and some minor changes were made to the questionnaire based on the comments received from the people participating in the pilot survey.

In order to attract people to answer the survey, the case organization provided an incentive. All the survey respondents had the opportunity to take part in a raffle to win two tickets for a performance by Tero Saarinen Company in Helsinki in spring 2015 along with a personal backstage tour. In addition, TSC raffled TSC themed postcard packs and DVDs of the documentary film “A Chair Fit for an Angel” that features dance and music from Tero Saarinen's work “Borrowed Light”. It is assumed that the incentive had a positive impact on the response rate to some extent.

3.3 Data Analysis

As the present study followed a mixed-methods research approach with an emphasis on the qualitative research method, the collected data was analyzed primarily with using qualitative methods. Saunders, Lewis and Thornhill (2003) point out that there is no standardized approach to the analysis of qualitative data but that it is common to organize and collect the mass of qualitative data into meaningful categories, unitize the data and recognize relationships. Belk et al. (2013) note that the process of analyzing data should begin from the moment the researcher starts to collect it. Belk et al. (2013) also point out that in essence, analysis involves looking for patterns in the data. Belk et al. (2013) continue that the patterns that the researcher sees are formulated in various ways. For instance, some patterns may be seen, because of the research questions that the researcher is attempting to answer through collecting the data. Some may also be found through theoretical frameworks that the researcher is familiar with and some may be completely unanticipated patterns that emerge out of the data as the researcher is reflecting on it (Belk et al., 2013).

The reason why looking for patterns within and across individual elements of data as the researcher collects the data is essential, because it will affect the way the research project shapes and evolves (Belk et al., 2013). The patterns that the researcher sees may, for instance, suggest new questions to ask from the interviewees, new literature to read, or new ways of using the data that the researcher is collecting (Belk et al., 2013). Belk et al. (2013) point out that a fundamental step in data analysis includes coding, regardless of whether the researcher have begun to collect interview data, visual data or archival data from sources such as blogs or websites, for example. According to Belk et al. (2013, p. 139), coding refers to “discerning small elements in your data that can retain meaning if lifted out of the context”. The same considerations apply regardless of whether coded material is textual, visual or aural (Belk et al., 2013).

The research questions as well as the analytical framework of the present thesis guided primarily the data analysis. The data collected from the online observation, interview and survey were first analyzed separately. After this, all the findings from the three sources were reviewed in harmony and I began to review and compare the findings in relation to each other. In other words, the survey results were compared with the online observation, the online observation results were compared with the interview and the interview was compared with the survey results.

The first part of analyzing the data was to transcribe the recorded interview. Then, the material was read through several times and I also returned to it several times during the analysis. The data from the interview was substantial as it often is the case with theme interviews (Hirsjärvi & Hurme, 2009). After the interview was transcribed, I began to categorize the data first from the interview and then from the survey (qualitative parts) in relation to the research questions. After categorizing the data, I aimed at reducing and rearranging the data into a more manageable and comprehensible form by attaching sentences and words to the categories that had been developed. Finally, the aim was to identify the most central and valuable insights for the research purposes and seek identifying relationships and recurrent patterns between the themes.

Quantitative data was collected from both the online observation and the survey questionnaire. As the research design is, however, qualitative in nature, the numerical data was analyzed using descriptive statistics only. However, the frequencies and average values calculated from the online observation and the survey offer essential information and are thus beneficial for the present study. But we need to remember that the numerical data stating the number of comments to TSC's Facebook posts or the percentage of people who comment on TSC's posts are suggestive and thus only provide a general understanding of particular aspects for the study, such as how interactive TSC's Facebook page is.

3.4 Trustworthiness

Saunders et al. (2003, p. 100) discuss how a researcher can know whether the evidence and the researcher's conclusions "stand up to the closest scrutiny"? Their answer to this question is that in literal sense a researcher cannot know that, but all one can do is to reduce the possibility of errors in research (Saunders et al., 2003). Researchers are naturally aiming at avoiding errors in their research; however, the reliability and validity of research outcomes vary (Hirsjärvi et al., 2001). For this reason, a well-justified research design is essential. Reducing the possibility of errors in research requires the researcher to pay attention to two particular emphases on research design: reliability and validity, which stem originally from quantitative research (Saunders et al., 2003).

Reliability is concerned with the quality of measurement, which refers to the consistency and repeatability of the measures (Saunders et al., 2003). In other words, the reliability of research means its ability to provide results that are not coincidental (Hirsjärvi, Remes & Sajavaara, 2001). Reliability can be discovered in various ways. For instance, if two researchers reach a similar conclusion, the results can be seen as reliable, or if the same person is studied several times and the results at different times are the same, the research can be said, again, to be reliable (Hirsjärvi, Remes & Sajavaara, 2001).

Validity, on the other hand, is concerned with “whether the findings are really about what they appear to be about” (Saunders et al., 2003, p. 101). In other words, validity is concerned with the ability of research method to measure what it was supposed to measure (Hirsjärvi, Remes & Sajavaara, 2001). Hirsjärvi et al. (2001) point out that both in qualitative and quantitative research the validity of the research can be amplified by using several research methods within one study. This approach is also termed as “mixing methods” or “triangulation” (Hirsjärvi et al., 2001, p. 215), as discussed earlier in this Chapter in connection with the research design of the present study (see Section 3.1).

As the emphasis of the present study is on the qualitative research method, the trustworthiness of the study is evaluated through four trustworthiness criteria introduced by Lincoln and Guba (1985) that assess the quality of qualitative research. These four criteria include: credibility, transferability, dependability, and confirmability. Credibility means that the research should be carried out “in a way that makes the findings acceptable in the eyes of others” (Bryman & Bell, 2007, p. 411). Furthermore, the research should be conducted according to good research practices and the research findings need to be approved by the members that took part in the research (Bryman & Bell, 2007). The present study has been peer evaluated in several phases of the research process in a thesis seminar group. In addition, the present study has been conducted under faculty supervision and a thesis supervisor has been observing and guiding the research throughout the research process. The thesis supervisor had also reviewed the interview questions as well as the survey questionnaire before the interview was conducted and the survey was published. The marketing and communications manager of the case organization also participated in the research process by reviewing the survey questionnaire. In the final phase of the research process the thesis was also sent for comments to the case organization to ensure credibility. The interviewee in the case organization had the opportunity to provide comments and revisions concerning both her comments, my interpretations and correct any facts related to the case organization. A few quotes of the interview and facts related to the case organization were specified and edited by the interviewee. It is considered that these aforementioned aspects increase the transparency of the present study significantly.

The second criterion for trustworthiness is transferability (Lincoln & Guba, 1985), which means whether or not the research findings could be applied to some other contexts or settings (Bryman & Bell, 2007). According to Eriksson and Kovalainen (2008), the idea of transferability is not replication, but more of whether it is possible to transfer the findings to some other milieu. As the present study is a case study, the findings are therefore specific to the case organization. However, it is believed that the prominent or aspiring dance companies or other arts organizations that operate in the Finnish creative sector might find the findings of the present study to be useful.

The third criterion for trustworthiness is dependability (Lincoln & Guba, 1985), which is considered as a parallel to reliability in quantitative research (Bryman & Bell, 2007). Dependability is concerned with the researcher's responsibility to provide sufficient information about the research process and indicate that it has been logical, traceable and documented (Eriksson & Kovalainen, 2008). In relation to the present study, my aim has been to report the overall research process as transparently and in detail as possible.

Finally, the fourth criterion for trustworthiness is confirmability (Lincoln & Guba, 1985), which is concerned with the researcher's objectivity (Bryman & Bell, 2007). In other words, Bryman and Bell (2007) point out that it should be apparent that the researcher does not allow his/her personal values affect the research process. Bryman and Bell (2007) note that values may affect or even complicate the research process at different times. There are numerous points at which bias and intrusion of values may occur. In addition, the researcher's prior knowledge, experience and attitudes will influence not only how the researcher sees things but also what he or she sees (Bryman & Bell, 2007).

As a researcher of the present study, I have aimed at keeping a neutral and objective outlook on the research topic throughout the research process to the best of my ability. I am personally strongly involved in the dance field, as I have been actively dancing since a very young age until today. In addition to dancing myself, I am also a consumer of dance, which means that I see various dance performances regularly. The prior

knowledge and experience that stem from my background are considered to be advantages for the present study instead of disadvantages. It is assumed that being familiar with and having an understanding of the dance field is beneficial, especially, in the data analysis. Therefore, my prior knowledge and experience is perceived generally as positive and beneficial for the study. Furthermore, to emphasize confirmability, I have also aimed at presenting the interpretations as transparently as possible. The findings and interpretations are connected to the data collected from online observation, the interview with the case organization and the survey questionnaire among TSC's Facebook fans. The findings include a lot of quotations from the data collected, which should clarify the reader where the conclusions are derived from.

4 FINDINGS AND DISCUSSION

This Chapter presents and discusses the findings of the study. Online observation, an interview with the case organization, and a survey to TSC's Facebook fans were the main sources of the findings. The objective of the present study was to examine TSC's external communication activities targeted to its fans on Facebook. Furthermore, the main research question of the present study is:

RQ: How could TSC improve its Facebook page and other social media to better communicate and engage with its fans?

In order to answer the main research question, the following two sub-questions should be answered:

SQ1: What are fans' expectations of TSC's Facebook page and general social media presence?

SQ2: How does TSC's Facebook page foster dialogue and engage with the fans?

The Chapter is divided into three sections. Section 4.1 presents background information for the findings and discusses TSC's social media presence at present and key facts of the fans involved in the survey. Sections 4.2 and 4.3 discuss the two sub-questions of the study and focus each on one of the research questions. The Sections are followed by a summary as well as a discussion of the key findings in relation to the reviewed literature discussed earlier in Chapter 2. The main research question of the study will be addressed in Chapter 5.

4.1 Description of TSC's Current Social Media Presence and Key Facts of Fans

This Section presents background information for the findings and describes TSC's social media presence at present as well as key facts of the fans that participated in the present study. These key facts include: age range, how long the fans had followed TSC on Facebook, what were their motivations to like TSC's Facebook page, and whether TSC's Facebook page has had an influence on the fans' ticket buying behavior.

Facebook is TSC's primary social media channel, which is also its most important channel used for unofficial communication with TSC's stakeholders. TSC's target audience on Facebook is its fans as well as professionals in the field of performing arts and culture. TSC's official Facebook page was created in summer 2012; however, the page has been in full use since the fall 2013. At the time of finalizing the present thesis (March 2015), TSC had approximately 4 400 Facebook fans and the number of TSC's Facebook fans appears to be all the time on the increase. Thus, it is emphasized that the present study was conducted under an intensive period of growth.

According to TSC's marketing and communications manager, TSC's challenges on Facebook include increasing the number and activity level of the fans as well as producing more interesting and personal content than before. This notion is based, specifically, on TSC's competitor benchmark in which TSC compared Facebook pages of foreign dance companies and performing arts and culture organizations to TSC's Facebook page. Compared to other Finnish dance companies, TSC is content with its Facebook page and its activities.

In addition to Facebook, TSC has social media accounts on Twitter (approx. 310 followers²), Instagram (approx. 130 followers), YouTube, Flickr, Vimeo, and Google+. The social media channels such as YouTube, Flickr and Vimeo are used to share pictures and videos in other channels, such as Facebook and TSC's website. In other

² The number of followers on Twitter and Instagram is based on the numbers at the time of finalizing the present thesis (i.e. March 2015).

words, TSC's goal is not to develop its activities among these channels. Furthermore, TSC has created an account to Google+ only for the purpose of receiving an "information box" in connection with Google's search results. Therefore, TSC does not use it as a social media channel and currently TSC's aim is not to develop its activity either within this channel. All of TSC's social media channels are consistently under the case organization's name (i.e. Tero Saarinen Company), except TSC's Instagram account, which is under the name of TSC's founder, Tero Saarinen.

As it can be seen from the number of followers TSC has in other social media channels (i.e. Twitter and Instagram), it can be noted that Facebook is clearly TSC's primary social media channel at the moment. Compared to other similar dance companies in Finland, TSC has one of the highest numbers of fans on Facebook. TSC posts updates on Facebook nearly every day, sometimes even several times a day (e.g. in connection with current performances). TSC uses Facebook to share diverse content and its typical posts include reviews of its performances, pictures of both rehearsals and performances, video trailers, and other "behind the scenes" material, as an example. As an internationally oriented company, TSC's fan base on Facebook consists of both Finnish and international fans. Therefore, TSC posts both in Finnish and in English on Facebook. The following Figure 4 presents an example of TSC's Facebook posts.

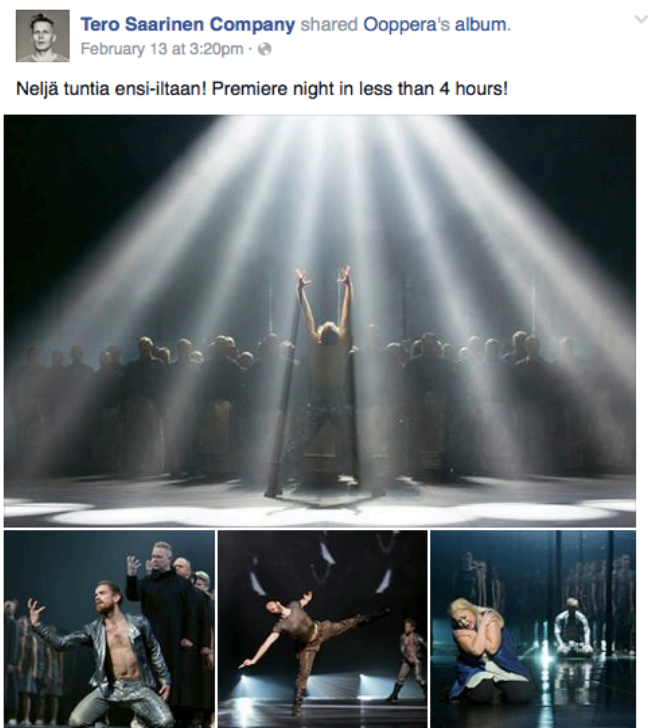
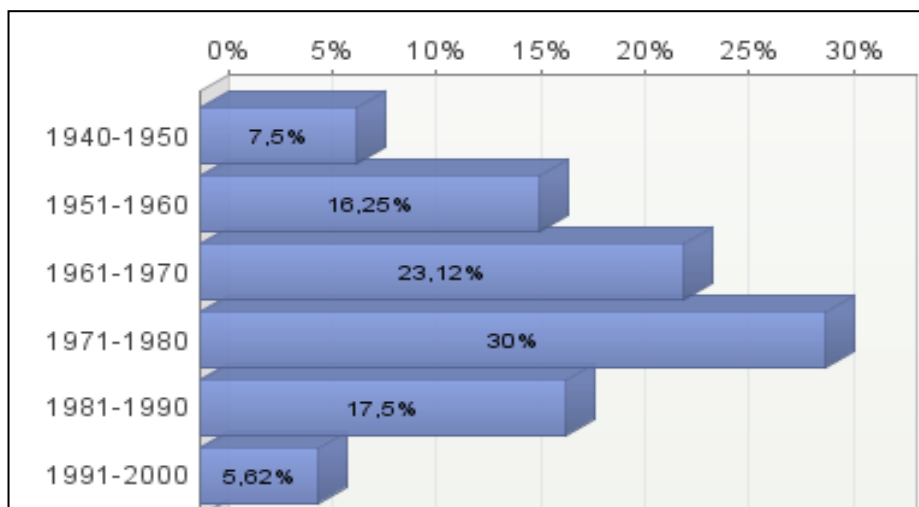


Figure 4. Example of TSC's Facebook post (Tero Saarinen Company, 2015).

Key Facts of Fans

Table 3 shows the age range of the survey respondents involved in this study.

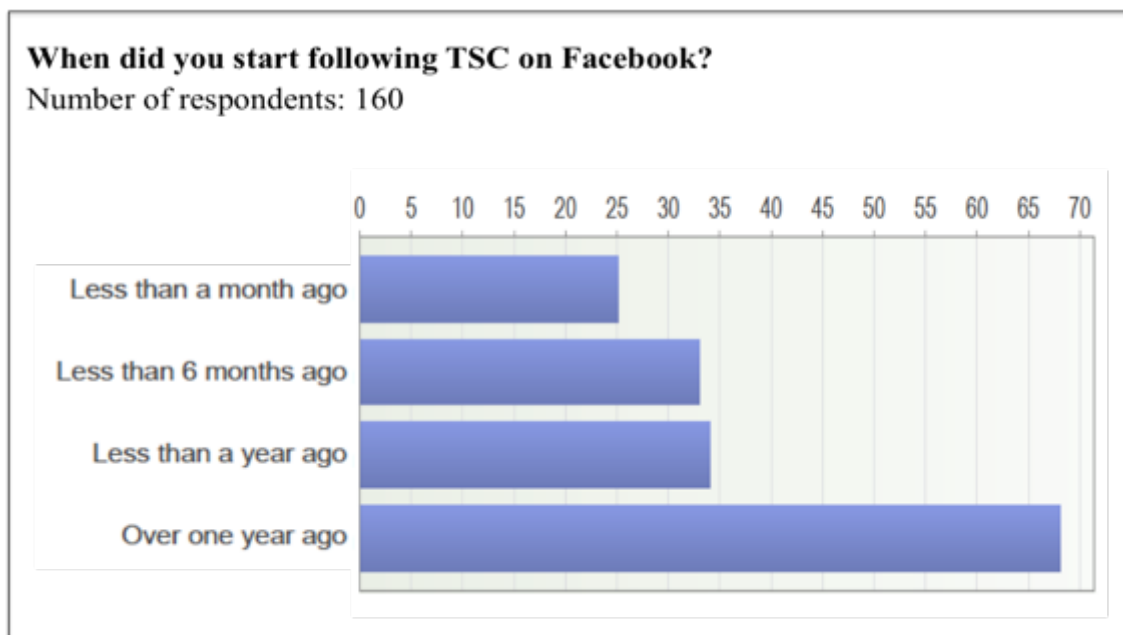
Table 3. Age range of the survey respondents.



The age of the survey respondents was divided into six groups, the largest age group (30%) born between 1971 and 1980 (i.e. 35–44 year olds), the second largest group (23%) born between 1961-1970 (i.e. 45–54 year olds), the third largest group (17.5%) born between 1981-1990 (i.e. 25–34 year olds), and the fourth largest group (16%) born between 1951-1960 (i.e. 55–64 year olds). The two smallest age groups, on the other hand, were born between 1940 and 1950 (7.5%) (i.e. 65–75 year olds) and 1991 and 2000 (5.62%) (i.e. 15–24 year olds).

Table 4 shows how long the respondents involved in this study had followed TSC on Facebook.

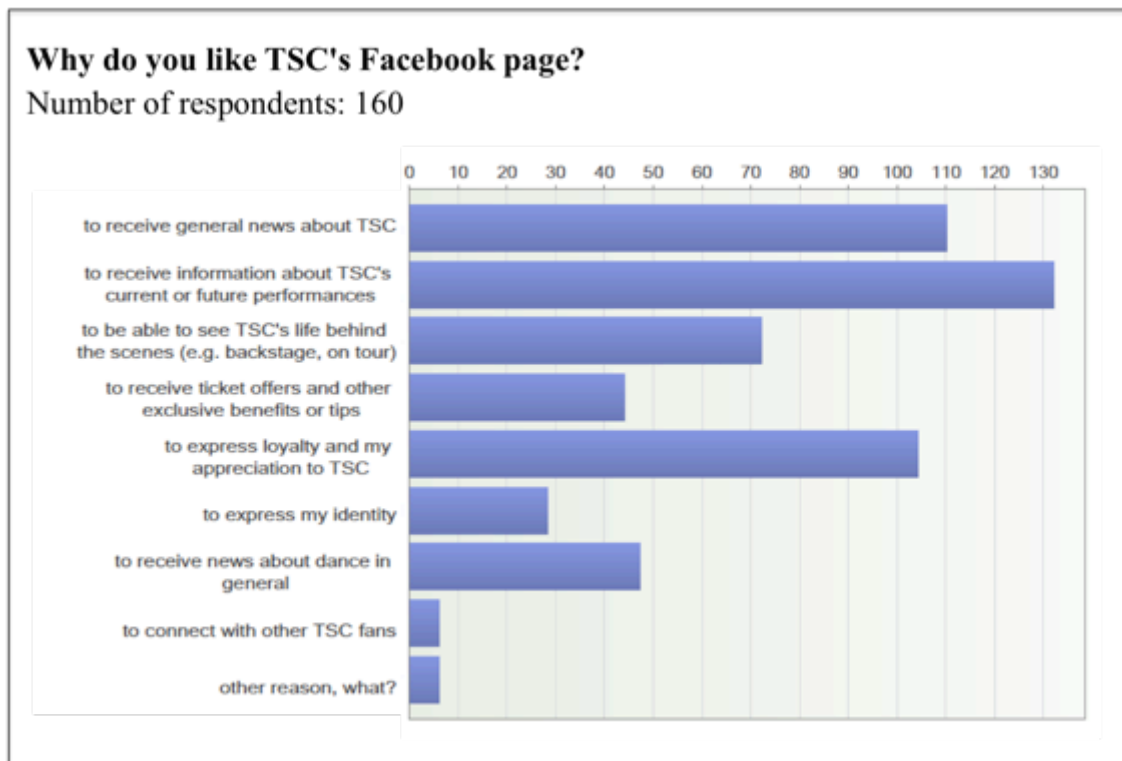
Table 4. How long the fans have followed TSC on Facebook.



As it is illustrated in Table 4, a majority of the survey respondents (42,5%) had followed TSC on Facebook over one year and the second largest group (21%) less than one year. The group of respondents consisted also of newer followers: 20% of the respondents had followed TSC on Facebook less than six months, and approximately 16% only less than a month.

Table 5 shows what were the fans' motives to like and follow TSC on Facebook.

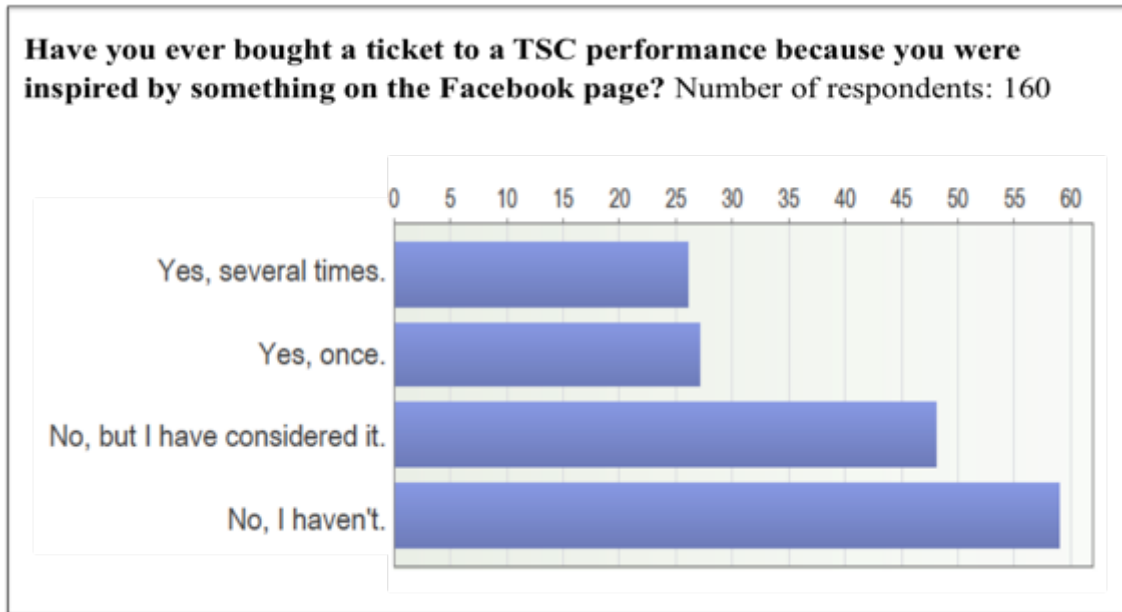
Table 5. What are the fans' motives to like TSC's Facebook page.



As Table 5 shows, the survey results indicate that the primary reason why people follow TSC on Facebook was to receive information about TSC's current or future performances. The second most common reason to follow was to receive general news about TSC and the third most common reason was to show appreciation and loyalty to TSC. The least common reason to follow, on the other hand, was to be able to connect with other TSC fans. The respondents had also the opportunity to comment and reflect freely on the reasons why they liked and followed TSC's Facebook page. These comments included motivations such as "Tero Saarinen as a person" and that TSC's Facebook page complemented the information received through TSC's newsletter.

Table 6 shows what kind of influence TSC's Facebook page has had on the fans' ticket buying behavior.

Table 6. The effect of TSC’s Facebook page on the fans’ ticket buying behavior.



As Table 6 shows, the majority of the respondents, 37%, had never bought a ticket to a TSC performance inspired by TSC’s Facebook page and 29% noted that they have not bought any tickets, but they had considered it. However, 33% of the respondents, on the other hand, had bought a ticket to a TSC performance either once (17%) or several times (16%).

4.2 Fans' Expectations of TSC's Facebook Page and Social Media Presence

This Section addresses the first sub-question of the study of what are fans' expectations of TSC's Facebook page and general social media presence. This question is addressed from two perspectives and the findings are based on the interview with the case organization and the survey among TSC's Facebook fans. The Section is divided into four sub-sections: sub-section 4.2.1 provides an overview of what are fans' perceptions and evaluation of TSC's current Facebook page and general social media presence, sub-section 4.2.2 reviews the fans' interest in new social media channels, and sub-section 4.2.3 discusses what kind of content the fans desire to see on TSC's Facebook page. Finally, sub-section 4.2.4 concludes the present Section with a summary and discussion of the key findings.

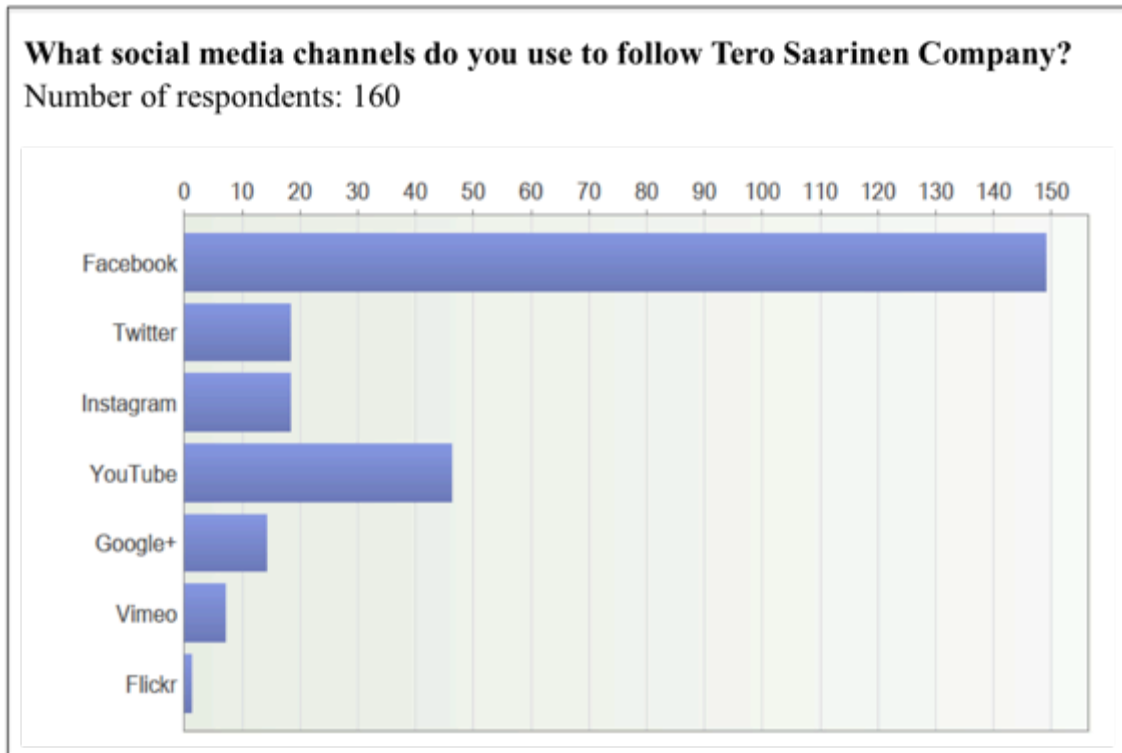
The findings concerning SQ1 resulted in two main findings: 1) TSC's fans expect TSC to provide more meaningful and in-depth content, for which blog is seen as an ideal platform, and 2) to discover a "new way" to be present in social media.

4.2.1 Perceptions of TSC's Current Facebook Page and Social Media Presence

This sub-section reviews fans perceptions of TSC's current Facebook page and social media presence. The findings from the present sub-section indicate that TSC's fans appear to be generally fairly happy with TSC's current Facebook page, general social media presence and the level of activity in the current social media channels. A majority of the respondents, however, are using only Facebook to follow TSC in social media.

Table 7 shows what were the social media channels that the fans used to follow TSC in social media.

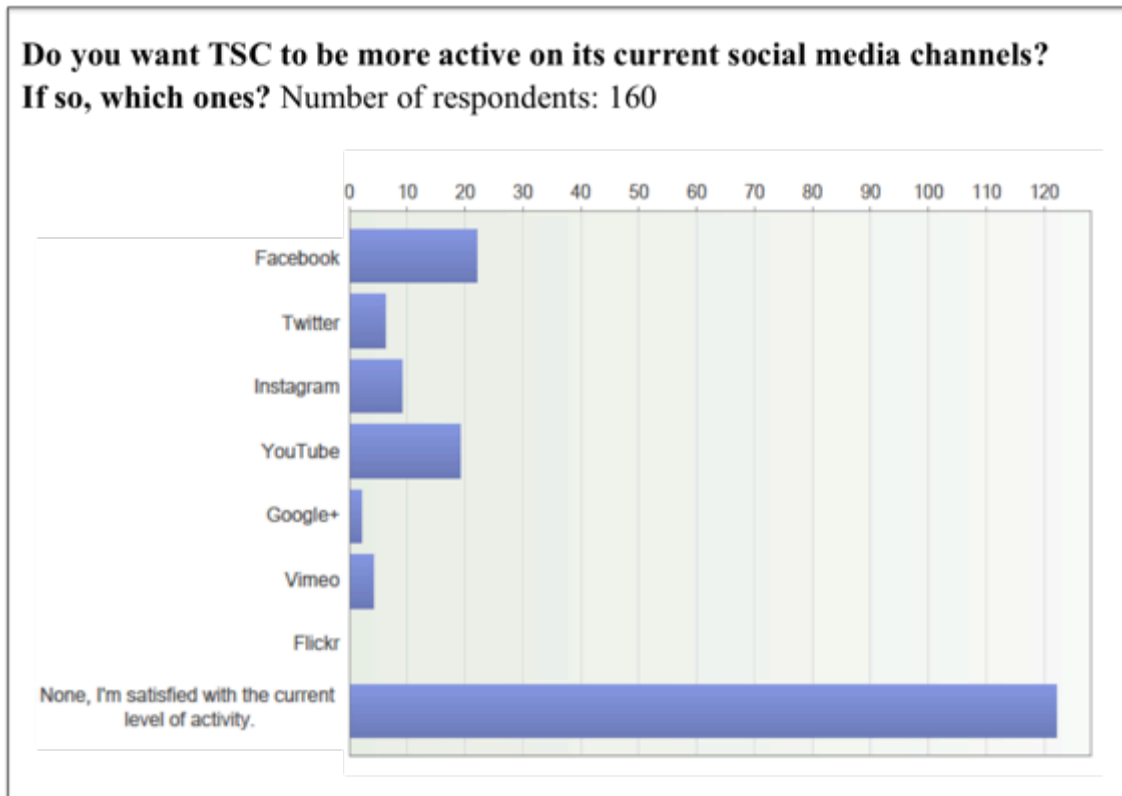
Table 7. The social media channels the fans use to follow TSC in social media.



As Table 7 illustrates, the majority of the respondents were using only Facebook to follow TSC in social media. YouTube is the second common application, and Twitter and Instagram were both the third common applications used by the respondents. Only a handful of respondents noted using social media channels such as Google+, Vimeo and Flickr to follow TSC.

Table 8 shows the fans' contentment to TSC's level of activity in its current social media channels.

Table 8. Fans' contentment to TSC's level of activity on the current social media channels.



As it is shown in Table 8, the majority of the respondents were also satisfied with TSC's current level of activity in social media. Only a small minority would have expected TSC to be more active on Facebook and YouTube. Of the respondents 13% would have liked TSC to be more active on Facebook. Furthermore, the respondents were given the opportunity to comment and reflect freely, how and why TSC should be more active on this channel. The respondents desired to see on Facebook, for instance, more of Tero Saarinen's thoughts personally, keep up to date of TSC's performances and the work progress of various performances, and detailed description of upcoming performances and premieres, as the following comments indicate:

”More of Tero’s own thoughts. Feelings, for example, just a sentence once in a while.³”

”It would be nice to keep up to date more of the performances and the progress of rehearsals when new performances are being prepared.”

”To promote itself, to keep the fans up to date of the group’s greetings and to inspire people. Sharing feelings from tours, rehearsals and premieres as well as dancers’ individual thoughts.”

TSC’s everyday life and the challenges and moments of success in everyday life appear to intrigue the respondents, which they would also like to see more of on Facebook:

”When the young are dreaming of becoming professional dancers it would be interesting, if you would open up the everyday life and greetings through pictures and writing. The challenges and moments of success in everyday life would also be very interesting...”

A small group of respondents (12%) would have liked TSC to be more active on YouTube. Generally, the respondents expect to see more video clips of dance in general as well as short interviews in video format and videos of rehearsals. Moreover, the fans would be eager to follow the progress and learn about the various stages behind the creation of dance performances in video format, which YouTube enables, as the following comments indicate:

“... Dance is just so wonderful to watch [...] I’m interested in the way the movements are being sought and worked on. It would be fantastic to see how different parts of a dance performance are created and developed and how they are shaped to their final form as we see them on stage.”

³ All the quotations of the survey responses and the interview that were originally in Finnish were translated into English by the present author.

“[TSC] could keep a video diary in YouTube of the work process of a specific performance.”

”More [video] clips from the world of dance.”

Table 9 shows how the fans evaluated TSC’s current Facebook page and general social media presence.

Table 9. Fans' evaluation of TSC's Facebook page and general social media presence.

What score would you give TSC's current Facebook page and general social media presence? Number of respondents: 160							
	1	2	3	4	5	Total	Average value
TSC's current Facebook page	0	5	46	93	16	160	3.75
TSC's general social media presence	1	13	62	72	12	160	3.51

As it is illustrated in Table 9, TSC’s Facebook page as well as general social media presence received good reviews from the fans. The survey respondents were asked to evaluate both TSC’s current Facebook page and general social media presence on a scale from 1 to 5 (scale: 1 = poor – 5 = excellent). TSC’s current Facebook page received a grade 3.75 and general social media presence a grade 3.5.

All in all, the majority of the respondents, 68%, rated TSC’s current Facebook page with a very good score (i.e. grade 4 or 5), 29% with a good score (i.e. grade 3) and only 3% with a satisfactory score (i.e. grade 2). None, on the other hand, rated TSC’s current Facebook page with the lowest score (i.e. grade 1). Moreover, the majority of the respondents, 53%, rated TSC’s general social media presence also with a very good score (i.e. grade 4 or 5), 39% with a good score (i.e. grade 3) and 8% with a satisfactory

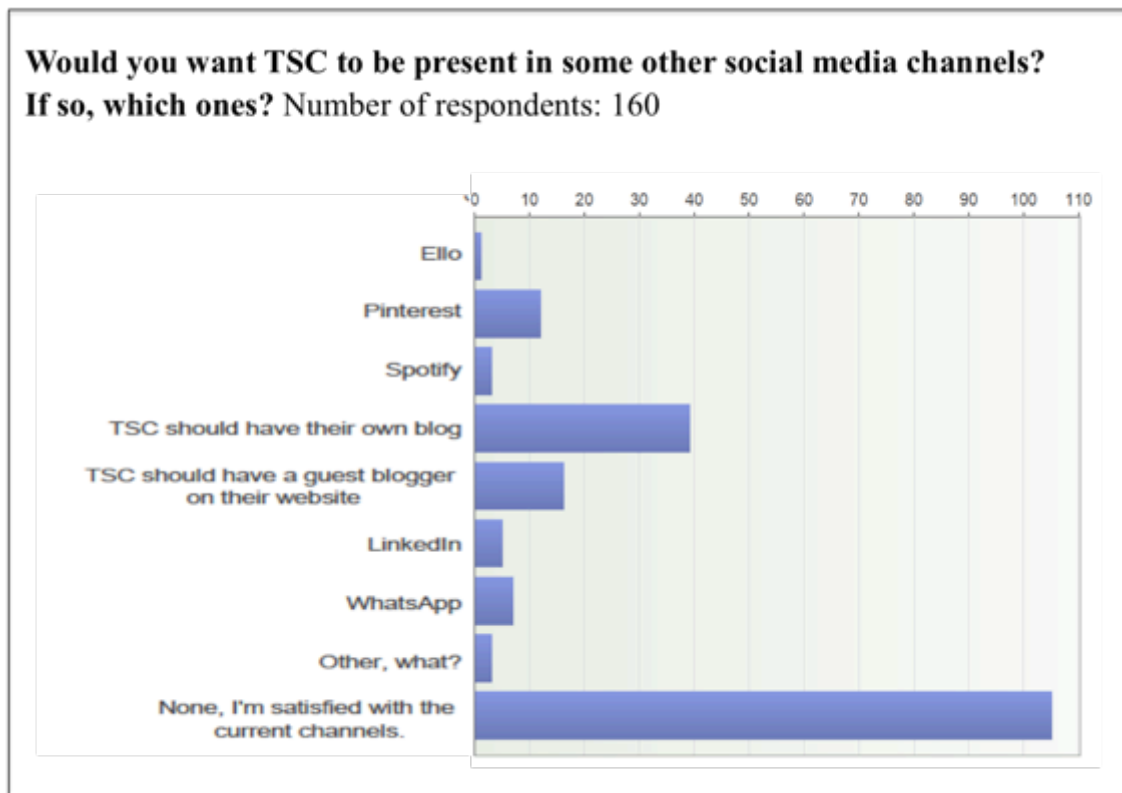
score (i.e. grade 2). Only one respondent gave TSC's general social media presence the lowest score (i.e. grade 1). In addition, many respondents provided also positive feedback in their free comments and showed their satisfaction concerning TSC's Facebook page and suggested TSC to keep up the good work.

4.2.2 Interest in New Channels

This sub-section reviews whether the fans expect TSC to be present in some other social media channels in which TSC is not yet present. The findings from the present sub-section indicate that the fans do not see a real need for TSC to extend its social media channel selection. The fans found a blog to be the most intriguing new channel, which would also be an ideal platform for sharing meaningful and in-depth content. TSC appears to be generally very curious about the various opportunities that social media could offer for the organization. Despite TSC's innovative ideas and curiosity towards implementing new social media channels, other alternatives that were provided in the survey for TSC's prospective social media channels received only marginal support.

Table 10 shows the fans' interest in new social media channels.

Table 10. Fans' interest in new social media channels for TSC to be present.



As it is shown in Table 10, the majority of the fans were satisfied with TSC's existing social media channels and a blog was basically the only social media channel that seemed to intrigue the fans of the alternatives given in the survey. In addition, many of the fans were also eager to comment and reflect what kind of content they would expect from the blog. The fans find a blog to be an ideal platform for sharing more meaningful and in-depth content. Furthermore, the fans pointed out that the blog would enable TSC to open various angles and topics in a diverse way and the blog would also complement the material (e.g. short news, pictures, video teasers, etc.) that is seen on TSC's other social media channels. All in all, there were basically four central themes that would interest the fans the most in the blog. These include: 1) learning what the process of creating entire dance performances entails in its entirety, 2) learning about the technical side of dance, 3) learning what kinds of emotional feelings and experiences various performances evoke in dancers, and 4) following the everyday life of dancers and other professionals working at TSC.

First, a majority of the fans that had selected a blog as a prospective and interesting new channel mentioned how they would be interested in the process of creating entire dance performances. More specifically, the fans would be interested in knowing what the whole process includes, how the choreographies are created and what kinds of thoughts are related to creating dance performances. Moreover, the fans would like to hear reflections on these issues from various perspectives – from various professionals working at TSC, as the following comments show:

”It would be interesting to read about the work process of TSC’s works, rehearsals, staff members on the background (e.g. stage and light design, costumes, backstage, other production). [...] I believe that it would give more depth to performances and would also persuade better to come and see the performances from a long distance.”

”It would be nice to read about the progress of various projects and the work crew’s reflections about the artistic working.”

”It would be interesting to hear in the blog reflections and news about the progress of performances, the planning process of choreographies and all those thoughts that are related to the making of dance performances at TSC.”

Second, some fans seemed to be also very interested in learning about the technical side of dance in detail, as the following comment indicates:

”A blog would be very interesting, especially, if the content would be meaningful (e.g. from TSC’s tours: also other description than “it’s amazing to be here”). I’m interested in how dance is created, the history of dance and how dance is received. I remember reading an article online about a dancer’s hand: how it is in different dance styles and what does a hand’s position communicate. I believe that others who are also interested in dance would be also interested in how dance is created and what it includes technically, for example.”

Third, the fans were also interested in learning what kinds of emotional feelings and experiences various performances evoke in dancers:

“I know that keeping a blog requires a lot of resources, but it would be the most interesting channel of the given alternatives. It would be fascinating to hear, for example, about the intentions and feelings of the artists.”

“It would be very interesting to read blog posts from the professionals that are working at TSC. It would be particularly interesting to read about the emotional experiences that different projects evoke.”

Fourth, the fans were also interested in following the everyday life of dancers and other professionals working at TSC, of which they are also curious about:

“TSC could keep a blog, for example, in the form of a diary about the work process of a specific dance performance or it would be also nice to follow the everyday life of the dancers.”

“It would be very interesting to read about TSC’s everyday life from various professionals’ perspectives.”

In addition to the four central themes discussed above, some fans noted that a blog would also be practically easier to use compared to other social media channels or pointed out that it would reach better those who are not using Facebook or other social media channels actively:

“A blog would be easier to use than the other alternatives [given in the survey], at least for a person like me who is not an enthusiastic Internet person.”

“Not everyone uses Facebook or other social media channels.”

It was found in the interview with the case organization that TSC has had a blog, which was in fact the first social media channel TSC set its foot on. The blog was established in 2006 and it was quit six years later in 2012, because it had very little readers and it was considered to be rather ineffective, and consuming to maintain in terms of time and energy. In addition, Facebook appeared to reach TSC's fans more effectively in the end at that time. However, TSC has considered the possibility of recreating the blog, if they would have more resources for it in the future, as the quotation shows:

“The blog had always very little attendance and visitors and the last years we were using it in a similar way as for example Facebook...the posts were short and I tried to shift it more towards a direction that there would be posts more often and that they would be shorter. [...] The blog was really clearly targeted to our own network, a very specific circle of acquaintances. We were writing quite broadly about our tours and so forth...but the communicative outcome of the blog wasn't really well planned and at some point it became very consuming to maintain...”

“The more the direction was going towards Facebook and the activity began to be on a completely different level there compared to the blog...so in the end we thought that the blog was a bit pointless, especially, when there wasn't any real content. We have been talking throughout the years that if we would have more resources, a blog would be nice to have.”

Concerning the fans' interest in the blog as a new prospective channel, visiting blogger was selected as the second intriguing option. However, only 10% of the fans selected it. Some of the fans noted that they would find a visiting blogger as something fun to read, which would also bring out an “ordinary” viewer's experiences of TSC's performances, as the following comments show:

“A visiting blogger would tell “ordinary” viewer's experiences.”

“It would be fun to read blog posts from visiting bloggers.”

Based on the interview with the case organization, TSC appears to be overall very curious about the various opportunities that social media could offer for the organization. Furthermore, TSC seems to be social media driven in the sense that it is already present in many channels and has many ideas concerning the implementation of new ones. Pinterest and Spotify, for instance, are channels in which TSC has considered to join in the future. However, TSC considers both Pinterest and Spotify as indirect channels, which means that the idea would be to provide interesting and exclusive content through these channels to other channels (e.g. Facebook) rather than concentrating on building a community within these channels. In the case of TSC, Pinterest would let people to see and get inspired of the artistic work process as the interviewee describes:

“Tero is using Pinterest as an artist...he, our light designer and costume designer are using it in their work the same way they’ve been using physical magazines for decades to plan the costumes and lighting for performances and so forth...and it is a great tool for that...but so far they have been doing it ‘secretly’...”

“It [Pinterest] is something that has clear potential and I believe that the content would also be more personal. [...] What would make it interesting is that people would be able to see what kinds of boards Tero creates for himself when the artistic work is in progress while creating a new performance...that would certainly be very interesting and there would be a natural reason why to be there.”

The use of Spotify would also provide fans exclusive content and let the fans to see and get inspired of the artistic work behind the scenes. The interviewee describes that Spotify could be used to show the fans, for instance, what kind of music TSC uses in its rehearsals and what kind of favorite music is collected in Tero Saarinen’s playlists, and so forth, as the following comment indicates:

“Spotify would be in a way similar [to Pinterest] that the content would come up from the art...in fact, Tero has given me some music that they are using during their warm-up and so forth...that would be fun and interesting content. But I would see it as an indirect channel, so we would not aim at creating activity inside the channel because we’re not in the music industry...but we could offer interesting content through Spotify and possibly share it at some point to our fans exclusively on Facebook, for example.”

The survey results indicated that Pinterest and Spotify are not seen very relevant/interesting channels in the eyes of the fans. Only 10% of the fans selected Pinterest as a prospective channel and Spotify was chosen only by 2% of the fans. However, those who selected Pinterest as a prospective channel, mentioned using that channel themselves too and would be interested to see how the visual world of performances are created. Furthermore, for some fans dance pictures on Pinterest would provide general inspiration. Some, on the other hand, would expect TSC to recommend also other dancers, dance companies and groups for which Pinterest could be a good platform. The fans’ thoughts regarding the use of Pinterest are summarized in the following comments:

“In Pinterest you could get to know how is the visual world of performances created.”

“Dance pictures are often very dramatic and visually beautiful. I’d like to see more of them.”

“I’m not any large-scale consumer of dance but it would be nice to get to know the field of contemporary dance more broadly. It would be nice, if you could get information also about other dance companies’ and dancers’ interesting performances. For example Pinterest would be a good platform for that (if you don’t want to promote them on your own Facebook page). I can imagine that I would be more eager to get to know also other dance things, if TSC recommended them.”

Spotify, on the other hand, received hardly any support from the fans. However, one fan was on the common ground with TSC and pointed out that Spotify would have potential for TSC in terms of offering inspirational content for fans, as it is shown in the following comment:

“Spotify playlist would be very interesting, because you could get new inspiration from songs that TSC has added.”

4.2.3 Desired Content

This sub-section reviews fans’ expectations of the desired content in general. The findings from the present sub-section indicate that TSC’s fans appear to have rather high expectations concerning the content, as it was also discussed in previous sub-section 4.2.2. In addition, TSC’s fans seem also to expect TSC to discover a new way to present in social media in the future.

As the fans were given the opportunity to provide TSC suggestions for improvements concerning both the Facebook page and general social media presence in the end of the survey, many fans were reflecting what kinds of topics and themes they are interested in. As it already came out in the discussion concerning the desired blog content, the themes that the fans appeared to be very interested in were revolved around the same themes discussed in the previous sub-section 4.2.2. In other words, the fans were interested in the creation of performances, such as stories and description of rehearsals, how are performances and choreographies created, and what are the challenging parts in a performance, as the following comment indicates:

“It would be interesting to get more in-depth knowledge about TSC’s artistic working. For example, Tero Saarinen’s thoughts in interviews are always very inspiring, which is why I’m interested in his art, even though I don’t follow dance otherwise. I would personally be very interested in reading, hearing or watching philosophical reflections and reflections concerning body.”

Concerning the desired content in general, it can be noted that the fans appeared to have a lot of expectations in terms of the content, as it was discussed in sub-section 4.2.2 in connection with the desired content for the blog. Not only do the fans have high expectations concerning the content, but they also expect a new kind of presence from TSC in social media in the future. More specifically, some fans brought up that they expect TSC to be present in social media in a completely different and new way and thus act as a forerunner in the field. It was also pointed out that the ordinary content that is typically seen on TSC's Facebook page, such as pictures and trailers of performances, is not enough anymore. In addition, the respondents noted that this new kind of approach could be expected especially from TSC, as it is an established and respected actor in the Finnish dance scene, as the following comments show:

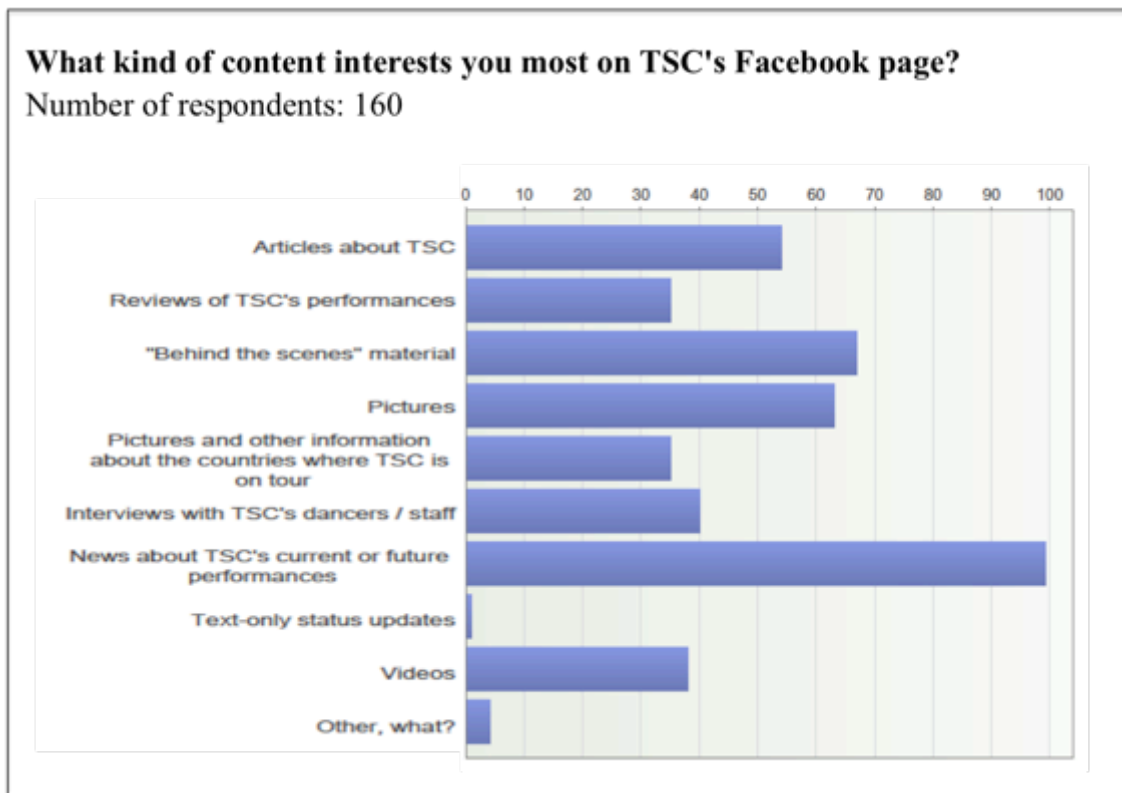
“TSC’s activity [on Facebook] is good in my opinion...there is quite a culture boost in social media at the moment. TSC should be present now in some new way. For example, pictures of rehearsals, trailers, extracts of announcements/press releases are not enough any more. I don’t know what that “new” would be right now, it would require some reflection...”

“TSC’s current presence [in social media] is perfect (excuse me: as from a textbook). In my opinion, something completely different could be expected especially from TSC.”

“More versatile content, which would probably require TSC to put more effort to its communication in social media. TSC has been influencing in the Finnish dance scene for so long that I’d believe it would be able to share a lot of relevant content to people that are interested in dance. I don’t know how much this would increase TSC’s own sales, but if you want to keep your brand alive also in social media, you need to generally put a lot of effort in it nowadays.”

Table 11 shows what kind of content interests the fans the most on TSC's Facebook page.

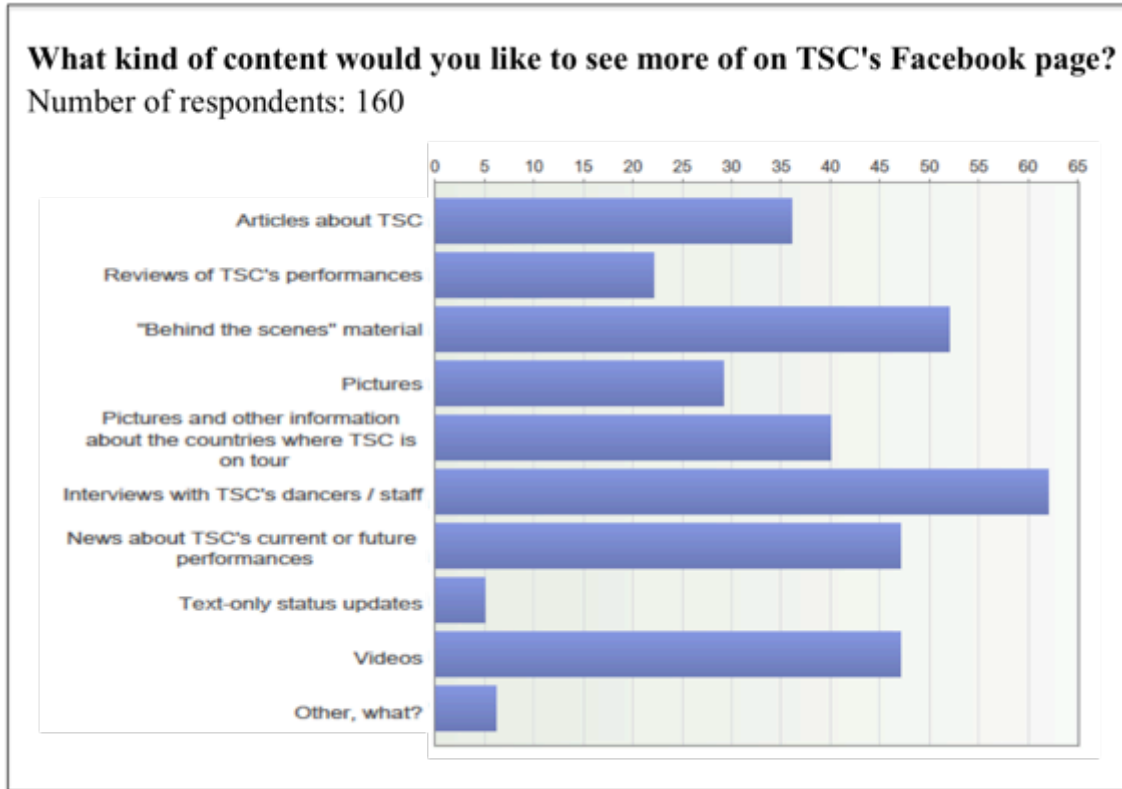
Table 11. What kind of content interests the fans the most on TSC's Facebook page.



As it can be seen from Table 11, the fans were most interested in seeing 1) news regarding TSC's current and future performances, 2) "behind the scenes" updates, and 3) pictures in general. Moreover, some fans also noted that all the given alternatives were considered to be interesting, which can also be seen in Table 11 in which the popularity of various content is distributed quite evenly. The only exception is "text-only status updates", which received hardly any support.

Table 12 illustrates what kind of content the fans would like to see more of on TSC's Facebook page.

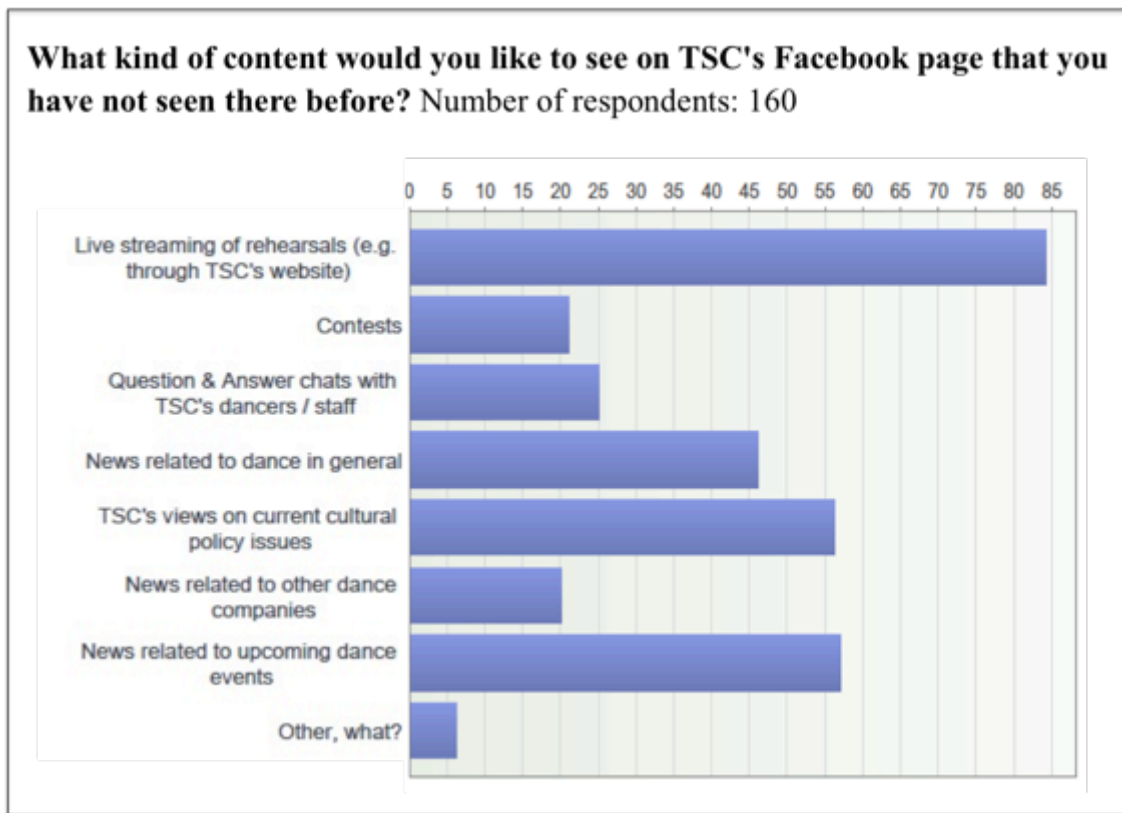
Table 12. What kind of content the fans would like to see more of on TSC's Facebook page.



As it is shown in Table 12, the fans would have liked to see more 1) interviews of TSC's dancers and staff, 2) "behind the scenes" updates, and 3) news regarding current and future performances as well as videos. Furthermore, it can also be seen from Table 12 that the popularity of various types of content is distributed quite evenly, as it was the case with the evaluation of the current content discussed above. Only "text-only status updates" were considered to be rather uninteresting, as it was also the case with the current content (see Table 11).

Table 13 shows what new kind of content the fans desire to see more on TSC's Facebook page that they have not seen there before.

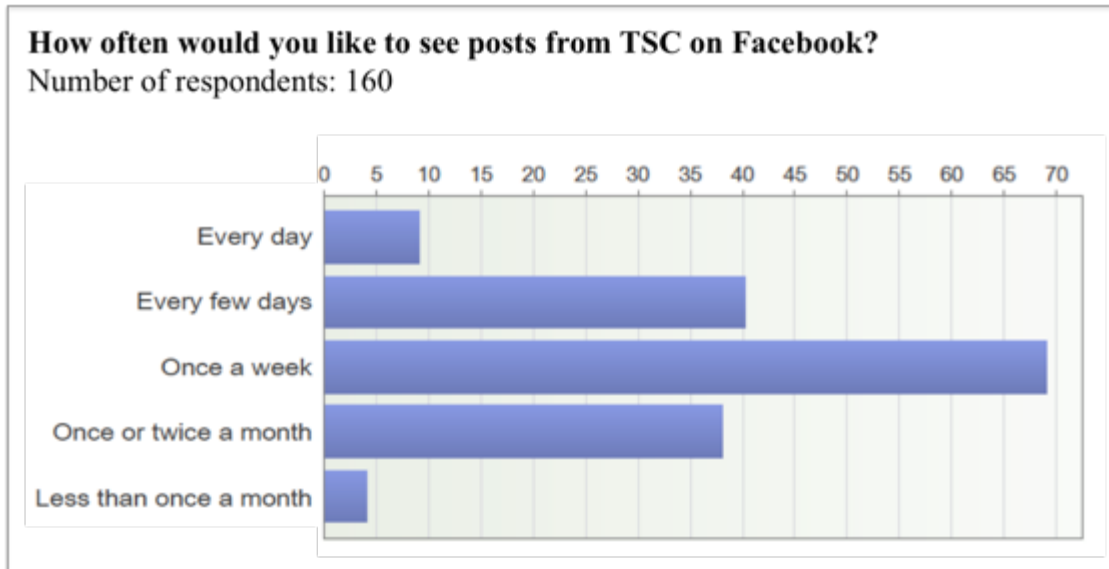
Table 13. What new kind of content the fans desire to see on TSC's Facebook page.



As it can be seen from Table 13, out of the given alternatives, the majority of the respondents would have liked to see live streaming of TSC’s rehearsals the most. In addition, news regarding upcoming dance events was the second most popular alternative and the third most popular alternative was that the fans would like to read about TSC’s views related to current cultural policy themes. The alternatives that interested the fans the least included Q&A chat with TSC’s dancers and staff, contests, and news related to other dance companies.

Table 14 shows how often the fans desire to see TSC’s posts on Facebook.

Table 14. How often the fans desire to see TSC's posts on Facebook.



As Table 14 shows, the majority of the respondents (43%) would have liked to see TSC's posts once a week on Facebook. The second largest group (25%) would have liked to see TSC's posts every few days and the third largest group (23%) would have liked to see TSC's posts only once or twice a month. Only a few people would have liked to see TSC's posts everyday and even fewer, on the other hand, would have liked to see posts less than once a month. Based on these results, it can be noted that a good posting pace for TSC appears to be generally a few times a week. In fact, some fans also noted that if there were posts too often, it would eventually become tiring and uninteresting. In addition, some fans also noted that there is not even time to follow posts, if they appear too often.

4.2.4 Summary and Discussion to SQ1

To conclude the findings concerning SQ1, it can be noted that TSC's fans appear to generally be fairly happy with TSC's current Facebook page, general social media presence and the level of activity in the current social media channels. A majority of the respondents, however, are using only Facebook to follow TSC in social media. Although the fans are generally happy with TSC's Facebook page and social media presence, the findings suggest that there are two areas concerning TSC's Facebook page

and other social media, which TSC could improve in the future, to better communicate and engage with its fans. The first research question addressing fans' expectations of TSC's Facebook page and general social media presence resulted in two main findings: 1) TSC's fans expect TSC to provide more meaningful and in-depth content, for which a blog is seen as an ideal platform, and 2) to discover "a new way" to be present in social media.

Concerning the fans' expectations of TSC's Facebook page and social media presence in general, the findings indicate that the fans are extremely interested in TSC's activities and have rather high expectations concerning the content in particular. In other words, the fans desire more in-depth and meaningful content, which is concentrated on story telling. In addition, four central theme areas arose in which the fans appear to be extremely interested. These include: 1) learning what the process of creating entire dance performances entails in its entirety, 2) learning about the technical side of dance, 3) learning what kinds of emotions and experiences various performances evoke in dancers, and 4) following the everyday life of dancers and other professionals working at TSC.

It was also found that the fans do not see a real need for TSC to extend its social media channels. However, the fans considered a blog to be the most intriguing prospective channel, which would be an ideal platform for sharing more meaningful and in-depth content of the aforementioned themes and from various perspectives. Despite TSC's innovative ideas and curiosity towards implementing new social media channels, other alternatives that were provided in the survey for TSC's prospective social media channels received only marginal support.

Interestingly, it was also found that the fans are expecting a new kind of presence from TSC in social media. The fans pointed out that they expect TSC to be present in social media in a completely new and different way and thus act as a forerunner in the field. It was also pointed out that the ordinary content that is typically seen on TSC's Facebook page, such as pictures and video trailers of performances, is not enough anymore – the fans clearly require more.

When reflecting the findings through academic literature, it can be noted that the key findings concerning SQ1 cannot be drawn as such from the reviewed literature for the present study. The reviewed literature provides, however, many points of resemblance that can be reflected in relation to the findings of the present study. In addition, the analytical framework is also considered to be useful to review the findings in relation to the academic literature. The analytical framework consisted of three essential aspects: the communication channel (i.e. social media/Facebook), the product (i.e. TSC) and the specific stakeholder group (i.e. TSC's fans), as introduced and discussed in Section 2.4.

The fact that the fans were able to reflect in detail on the desired content is considered to be both interesting and significant for the present study, as Jahn and Kunz (2012) argue that the overarching factor of successful brand fan pages is their ability to provide fans real and concrete value on a regular basis. In fact, Jahn and Kunz (2012) note that one of the key drivers of fan pages is valuable and exclusive content (both hedonic and functional). The importance of listening to the target audience was also largely emphasized in the literature (Kaplan & Haenlein, 2010; Rampton, 2014; Schaffer, 2013), as it enables organizations to receive valuable information about what the audience likes or dislikes and what kind of content they would like to see more of. Hence, understanding the target audience will help an organization to produce content that the organization's core audience is interested to read, share and, most importantly, respond to (Kaplan & Haenlein, 2010; Rampton, 2014). It is argued that the input that the fans provided already in terms of content is extremely valuable information for the case organization, which the case organization should take into consideration. Furthermore, Jahn and Kunz (2012) also emphasized the importance of providing fans real value, which largely affects engagement of the fan page. More specifically, if a company fails to provide fans real value, the number of "likes" and "followers" can be still relatively high but the real consumer engagement will decrease (Jahn & Kunz, 2012).

The fans' high expectations of content can also be analyzed through the academic literature of stakeholder management and engagement discussed in Section 2.2. Luoma-aho (2010) argues that positively engaged faith-holders, such as a fan community, are

social capital for organizations and provide an organization with several benefits due to their interest in the organization or brand. Therefore, it can be speculated, whether the fans that responded the survey, were willing to help the case organization, which could also be seen as their way as faith-holders to support the case organization and thus provide TSC practical benefits (Luoma-aho, 2015). As it is challenging to compete for people's leisure time (Berman, 2008) and engaging stakeholders is a challenging task in today's information rich environment (Luoma-aho, 2015), it could be also argued that providing meaningful content has never been as crucial for organizations, including TSC, as it is today.

The findings concerning fans' expectations of content also provide valuable insights concerning the challenges of difficult brands (Harrison & Hartley, 2007), which TSC inevitably faces as a performing arts organization. The findings concerning the desired content address, specifically, the challenge of constrained availability (Harrison & Hartley, 2007). In other words, the four theme areas⁴ that the fans appear to be interested in would provide TSC the possibility to provide meaningful and in-depth content to its fans and remain contact with the audience better during the so-called downtimes when there are no active performances (Harrison & Hartley, 2007; Preece & Wiggins Johnson, 2011). This would also enable TSC to provide content frequently and consistently, the ability to do so are significant factors for any successful social media presence (Kaplan & Haenlein, 2010; Jahn & Kunz, 2012; Schaffer, 2013). Furthermore, it is considered that investing in meaningful and in-depth content would probably be valuable also to TSC's global fan base.

As a blog was found to be the most intriguing new social media channel for the case organization, it would provide the case organization many benefits, including the possibility to create a personal and closer connection with its audience (Cornelissen, 2014). This is considered to be a significant aspect and benefit in a blog, as the

⁴ Theme areas that the fans were interested in include: 1) learning what the process of creating entire dance performances entails in its entirety, 2) learning about the technical side of dance, 3) learning what kinds of emotions and experiences various performances evoke in dancers, and 4) following the everyday life of dancers and other professionals working at TSC.

interviewee described TSC to still be rather distant in social media, although it is inconsistent with what TSC is or desires to be as an organization or as a brand. In addition, a blog would provide many benefits for the case organization, as it facilitates positive attitudes towards the organization and it also encourages positive word-of-mouth (Cornelissen, 2014). In addition, a blog also helps giving an organization a social voice (Schaffer, 2013) and is an excellent way to bring out various voices and perspectives within an organization (Berman, 2008), which is something that the fans also were expecting. Furthermore, the responsibility could be shared better in the case organization, which means that various professionals working at the case organization could participate in content creation for the blog. Furthermore, some fans also considered a visiting blogger to be appealing, as it would bring out the ordinary viewer's perspective of TSC's performances, as most fans are not dance professionals. Including a visiting blogger together with the actual blog would extend the amount of various perspectives even more and also contribute to the demand of meaning and in-depth content.

As a social media channel, the blog would also address the challenges related to difficult brands (Harrison & Hartley, 2007). Concerning the challenge of constrained availability (Harrison & Hartley, 2007), if for example the process of creating a dance performance at TSC would be described in detail and from various perspectives, it would most likely increase TSC's audience engagement during off-season and also be a way of fostering faith-holders' positive engagement with the case organization (Luomaaho, 2010, 2015). Concerning the challenge of uncertain outcomes (Harrison & Hartley, 2007), on the other hand, a blog would enable a channel in which TSC could open up its work and performances more in detail, which could thus provide the fans a better idea of the upcoming performance(s) and therefore minimize the risk involved in attending a performance without prior knowledge of how it will be received (Preece & Wiggins Johnson, 2011). In other words, a blog would enable TSC to provide a better image of the upcoming and offered experience, although the risk of disappointment can never be avoided completely (Harrison & Hartley, 2007; Preece & Wiggins Johnson, 2011).

The fans were also expecting a new kind of presence from TSC in social media, which can be considered to represent another layer of the fans' high expectations. Therefore, it is speculated, whether this notion is related to the phenomenon of social network fatigue discussed by Shih (2009) or is it a faith-holder group's (e.g. Luoma-aho 2010, 2015) way of showing their extreme interest towards TSC and the desire to influence, which manifests as high expectations concerning both content in social media as well as TSC's general social media presence. Furthermore, the constantly changing nature of social media could affect this specific expectation. As Schaffer (2013) noted, the constantly changing and developing nature of social media is related to three central issues: 1) the users of each social media channel are changing all the time, 2) the way each social media sites is used is ever changing, and 3) the functionality of each social media site is constantly in flux. Therefore, the constantly changing nature of social media combined with social network fatigue could also change the fans' needs and thus create new kinds of needs and expectations.

All in all, the findings of SQ1 indicate that the case organization would have great potential to provide its fans extremely interesting and valuable content that would also engage the fans during off-seasons. In addition, it is also considered that TSC has an ideal brand fit for social media (Shih, 2009), as TSC evokes passion and great interest in its fans. However, to improve the content on TSC's Facebook page and other social media, the biggest barrier for the case organization is likely the lack of resources, which is a common challenge for many non-profit organizations (Briones et al., 2010; Waters et al., 2009), such as TSC, as there is currently only one person responsible for TSC's marketing and communication activities, including social media.

4.3 Engagement and Dialogue on TSC's Facebook Page

This Section addresses the question of how TSC's Facebook page fosters dialogue and engages with the fans, which is the second sub-question of the study. This question is addressed from three perspectives and the findings are based on the online observation, the interview with the case organization and the survey among TSC's Facebook fans. The Section is divided into four sub-sections: sub-section 4.3.1 discusses the findings

concerning engagement and dialogue from the online observation, sub-section 4.3.2 discusses the case organization's perspective, and sub-section 4.3.3 discusses the fans' perspective. Finally, sub-section 4.3.4 concludes the present Section with a summary and discussion of the key findings.

The findings concerning SQ2 resulted in two main findings: 1) TSC's Facebook page fosters dialogue and engages with the fans only on satisfactory level and 2) there are four factors that have an affect and possibly limit TSC's social media presence. These include: lack of resources, being under the company entity (i.e. "Tero Saarinen Company"), founder Tero Saarinen's views on social media, and TSC's art-centric focus in all its activities.

4.3.1 Findings from the Online Observation

The findings from the online observation indicate that the communication on TSC's Facebook page appears to be primarily informing in nature and follow one-way communication, from the organization to its fans. TSC's Facebook page includes very little genuine interaction and discussion between TSC and the fans. In other words, TSC does not appear to initiate discussion and interaction with the fans, for instance, by asking questions or to share their experiences or opinions. The dialogue that exists between TSC and its fans on TSC's Facebook page is typically related to fans' questions concerning TSC's performances, such as "*When do you come to Barcelona?*", as an example. Furthermore, it was found that the fans do not either discuss or interact with each other on TSC's Facebook page. Thus, the Facebook page does not seem to be a platform for a fan community to interact. The content on TSC's Facebook page is versatile and it seems that TSC trusts more that the content speaks for itself rather than wanting to engage with its audience. In other words, the Facebook page provides interesting and versatile content to its fans; however, it does not seem to engage the fans considerably.

Of the three engagement tools of Facebook (i.e. like, share, comment), TSC's post receive likes the most, which also indicates that TSC's posts are fairly popular in terms

of “liking”. Based on the sample posts reviewed in the online observation, one post received 111 likes on average. Sharing and commenting, on the other hand, are done the least. The sample posts reviewed in the online observation received on average 7 shares and 4 comments. In addition, fans write rarely to TSC’s Facebook wall. The findings also show that posts that are the most popular in terms of likes, shares and comments, were related to some meaningful occasions (e.g. Tero Saarinen’s 50th birthday), recent successful performances (e.g. the premiere of Tero Saarinen’s *Morphed* in Finland in August 2014) and when TSC’s had released new information about upcoming performances. The observation also indicated that the comments that are made to TSC’s posts come generally without any incentive from TSC.

4.3.2 The Case Organization’s Perspective

This sub-section discusses how TSC’s Facebook page fosters dialogue and engages with its fans from the case organization’s perspective. The findings from the present sub-section indicate that dialogic communication and fan engagement play an essential role in TSC’s Facebook strategy. TSC considers “liking” to be a significant part of engagement and TSC does not want to “milk” for comments from its fans, as it does not feel natural for them as an organization. The findings also indicate that there are basically four factors that affect and possibly limit TSC’s social media presence and the way TSC foster dialogue and engages with its fans: 1) lack of resources, 2) being under the company entity (i.e. “Tero Saarinen Company”), 3) founder Tero Saarinen’s views on social media, and 4) TSC’s art-centric focus in its activities.

It was found in the interview with the case organization that dialogic communication and fan engagement play an essential role in TSC’s Facebook strategy. TSC has set two significant objectives for its Facebook page that are concerned with dialogic communication and fan engagement. These include: 1) fostering the “we”-sense of the fans and increasing the fans’ interest towards TSC, and 2) receiving feedback and encouraging dialogue. The third objective, on the other hand, is to develop the Facebook page as an additional tool and aid for TSC’s marketing and sales.

As it was noted in connection with the online observation (see sub-section 4.3.1), TSC's posts are generally fairly popular and they receive "likes" the most compared with sharing and commenting. TSC does not see the low level of interaction as a problem and they consider "liking" to play a significant part of engagement and also a way of providing feedback, as the interviewee describes:

"Our practical goals on Facebook are to increase the "we"-sense among our fans and their interest towards TSC and also partly to receive feedback and encourage dialogue. [...] But we don't seek only physical comments...I find that "liking" is also part of giving feedback, although it's easy and simple. I think that it tells that a backstage photo, for example, has been relevant and interesting, if a person has at least liked it."

The interviewee pointed out that TSC does not want to "milk" comments from the fans, because it does not feel natural to them as an organization. The interviewee noted that asking the fans, for instance, whether they have bought tickets to TSC's upcoming performance or how they perceived a performance is better suited for actors in the music business, as an example. Furthermore, TSC finds the comments that are written spontaneously on the Facebook page (i.e. without TSC's incentive) to be more genuine and valuable:

"We want that all the comments come naturally and we create and post content that hopefully interests our fans. According to our experience, the comments are more genuine and in a way more valuable, if they come spontaneously. [...] If we would ask after our performances that how the fans liked it and try to milk comments through the questions, it doesn't feel natural...it feels like we are trying to milk feedback and that has a different vibe."

TSC receives feedback from its fans mainly through Facebook. Still a couple of years ago TSC received a lot of feedback from fans via e-mail. Today, the fans provide feedback to TSC primarily on Facebook, using either the private message function, writing on TSC's wall or by leaving a comment on TSC's posts:

“Earlier...still a couple of years ago, we received a lot of feedback by e-mail, which has practically disappeared today. The feedback that is received straight from fans has moved almost entirely to Facebook as there is the possibility to send private messages...or they write on the wall or comment on posts.”

Furthermore, if the Facebook page would become more interactive in the future, it would also cause challenges for TSC in terms of both time and human resources, as TSC has currently only one person responsible for all marketing and communication activities:

“It would be challenging, if there was all of a sudden lots of comments, because then there should also be enough resources to follow and answer to them. In my opinion, it is a big mistake, if there are comments and your answer takes a long time. It’s not okay, you need to be able to react as soon as possible.”

TSC has been thinking about ways how to engage its fans in the future, however, any concrete actions have not been taken yet:

“We’ve been thinking about something where we would clearly ask or let people comment, for example, if we would have postcards coming up, that we would let our fans to decide...so these kinds of thoughts we’ve had that we could do at some point.”

The interviewee also pointed out that as TSC is on Facebook under the company entity (i.e. “Tero Saarinen Company”), it is more unnatural for TSC to take part in conversations compared to if they would have a public profile only for Tero Saarinen and his brand personally, as an example:

“We have begun [presence in social media] from a very distant relationship. [...] If we would have a presence on Facebook as a person [Tero Saarinen], taking part in conversations would feel more natural than it is now as we are there [on Facebook] as a company [...] so it feels a bit forced and unnatural.”

It was also found in the interview that there are two significant factors that constrain and affect TSC's social media activities: TSC's strict art-centric focus in all its activities and TSC's founder Tero Saarinen's personal view on social media. TSC's strict art-centric focus in its activities constrains and affects TSC's all marketing and communication activities, including social media. This is a considerable difference to many other companies where the focus is more on the consumer, product and/or service. The art-centric focus does not affect or limit only how TSC fosters dialogue and engages with its fans but also other activities in social media, such as what kind of content is shared, and so forth. Furthermore, the founder and leading figure of TSC, Tero Saarinen, has also had a great impact on what kind of presence TSC has on social media, which was apparent specifically a few years ago when TSC first set its foot in social media. In other words, the way he views social media has had an impact on the way TSC communicates in social media and the level of openness and the content published, and that TSC joined on Facebook only a few years ago, as an example. Set against this background, TSC's presence in social media is not entirely unambiguous and cannot be taken for granted, as the following comments show:

“We have had big internal conversations already a couple of years ago [...] and I have tried to push that we would participate more actively in social media, but Tero is reserved about the digitalization of human communication. So, I have done a lot of work throughout the years so that we have even been able to open any accounts for TSC in social media. However, I find that in general, the strictly art-centric focus of our activities constrains and affects our activities in social media more than Tero's personal views...”

”It has also created a challenge that when the group [TSC] is so strongly personified to him, his persona and his art...and our repertory consists of his works and so forth. So, if he would be different as a persona and if he would like himself to be present in social media...then we might not have that faceless company entity, then we could be present [in social media] more clearly under his name as a brand.”

As Tero Saarinen is reluctant to being on Facebook or other social media personally, the interviewee has created him an Instagram account to tackle with this issue. The idea behind this was to bring him gradually to social media in a natural way as well as to bring him closer to the audience. In addition, as Saarinen is at times in places where there is not any of TSC's staff present, Instagram enables him to share pictures and "behind the scenes" material through that channel. The Instagram account is also linked to TSC's Facebook page and the interviewee has also access to the account:

"Last autumn I opened an account to Instagram for Tero personally, which is his first personal profile [in social media], but he doesn't use it that much as a private person. I also have an access to the account, but the idea behind it was that...as he still has strong resistance to being on Facebook as a person....so when he is travelling a lot and is sometimes in places where there aren't any staff present, then he could share that kind of material when he wants."

Concerning TSC's style and tone of communication on Facebook, TSC is communicating under the company entity (i.e. "Tero Saarinen Company") as it was briefly noted earlier in this Section. The interviewee described TSC's communication to be in a way "faceless", which means that TSC's communication is not personified to any specific person (e.g. Tero Saarinen). The interviewee pointed out that TSC's communication on Facebook and other social media is still rather distant and decorous, however, she finds that the progress that they have made in the last couple of years is enormous in terms of both openness and content that is shared. The interviewee also pointed out that the same kind of finished touch that is seen on stage should also be visible in TSC's communication activities. Overall, TSC aims at communicating in a way that is both relaxed but decorous:

"Compared to some really personified communication on Facebook, we are still somewhat distant and decorous there [on Facebook], but the progress that we have made has been enormous from our perspective..."

“There can be for example posts in colloquial form...and that there are quite a lot of backstage photos and sometimes even some carefree posts...I try to come up with interesting content also at times when we don’t have that much official things to communicate...so that there would be some continuity in communication...so this all has been a major change compared to what it was for example a couple of years ago.”

All in all, Facebook and social media in general have enabled TSC to get closer to its core fans, maintain and deepen relationship with them and open up a more relaxed side of the organization in a natural way. Prior to social media, TSC did not have really any channel, in which it could have been present in a relaxed way and closer to its audience, which has made TSC rather distant in relation to its audience. The interviewee pointed out that it was in contravention of what TSC is or desires to be as an organization or as a brand. Prior to social media the only exception to this was TSC’s audience discussions that were held after TSC’s performances, which TSC has organized nearly since the beginning of its existence and still today:

”Audience discussions are something that our group has organized since the beginning...and when we started it was not that common that Tero was there himself after a performance and was answering to audience’s questions. It was quite uncommon in our field [dance] here in Finland, although similar audience talks have been the norm in other established dance countries such as France and the US for years...”

”People have liked them a lot and the fact that we are so open and that Tero talks so openly about his art, which is not self-evident considering artists in general. It is silly that before social media channels we didn’t have any channel, in which we could have had the opportunity to communicate and discuss with our audience in a relaxed way.”

As a part of discussing the engagement and dialogue on TSC’s Facebook page, it was found in the interview with the case organization that before TSC had its official

Facebook page, TSC had a group on Facebook, which was created by an enthusiastic TSC fan in 2010. The group page had grown to a community of hundreds of fans and in 2011 TSC asked administrator rights for the group and begun to publish there also official information about TSC together with the original group administrator. TSC created its official Facebook page in 2012 due to changes in Facebook. However, TSC has actively invested in its Facebook page and presence in the channel only since fall 2013. At that time TSC had less than one thousand Facebook fans and the level of activity was low on the page. The unofficial group page still exists and there is still some activity – the original group administrator and TSC’s marketing and communications manager are the persons who post content to the group most regularly. TSC does not administer the group page actively, even though it still shares updates to the page on a regular basis:

”Originally it was our fan who had created an unofficial Facebook group for us in 2010, which we then took over at some point...it had apparently grown there alone and the person who had created the group was posting there a lot...and then at some point I got administration rights along with her and it was used for some years and there were under one thousand people in the group...then a few years ago there came these changes to Facebook and we had to create a Page for us...”

4.3.3 Fan Perspective

This sub-section discusses how TSC’s Facebook page fosters dialogue and engages with its fans from fans’ perspective. The findings from the present sub-section indicate that the results from the survey questionnaire support mostly the findings made in the online observation discussed earlier in sub-section 4.3.1. Of the three engagement tools of Facebook (i.e. like, share, comment), “liking” appears to be the most common way of showing engagement and enjoyment of TSC’s Facebook posts among the fans. However, the majority of the fans do not generally share or comment TSC’s posts, which suggests that the interactivity and dialogue between TSC and its fans appear to be

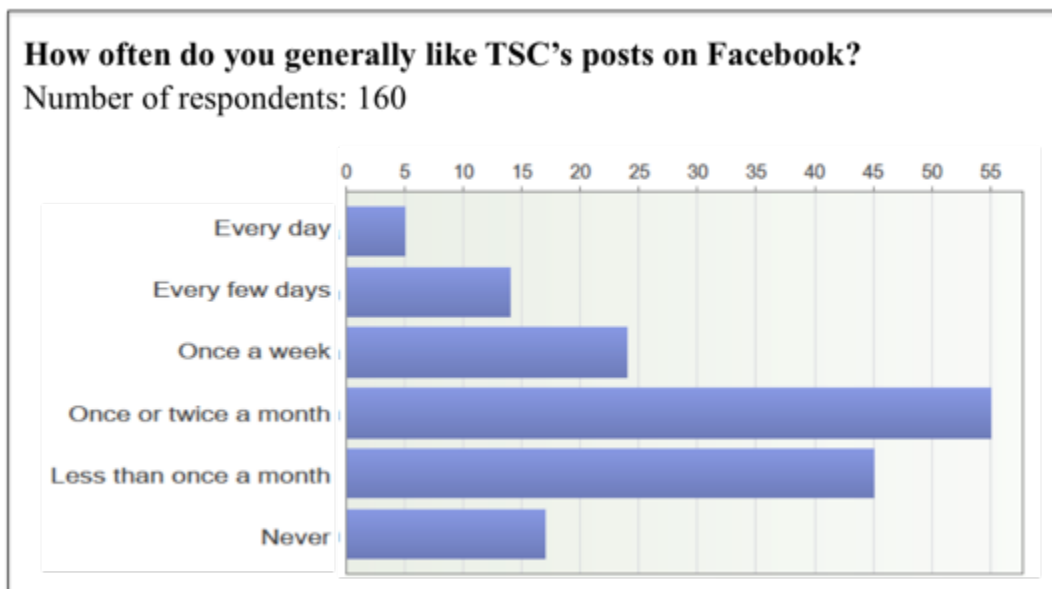
fairly low. In addition, the results also suggest that the fans do not either use TSC’s Facebook page to interact with each other (see Table 5 presented in Section 4.1).

The present sub-section consists of five parts. The following three sub-sections discuss the findings related to the three engagement tools of Facebook (i.e. liking, sharing and commenting). Furthermore, sub-section 4.3.3.4 discusses the fans’ overall perception of engagement and dialogue on TSC’s Facebook page. Finally, sub-section 4.3.3.5 discusses how the fans perceive TSC’s style and tone of communication on Facebook.

4.3.3.1 Liking on Facebook

Of the three engagement tools of Facebook (i.e. like, share, comment), liking is the most common way of showing engagement and enjoyment of TSC’s Facebook posts among the fans. Table 15 shows how often the fans generally like TSC’s posts on Facebook.

Table 15. How often the fans generally like TSC's posts on Facebook.



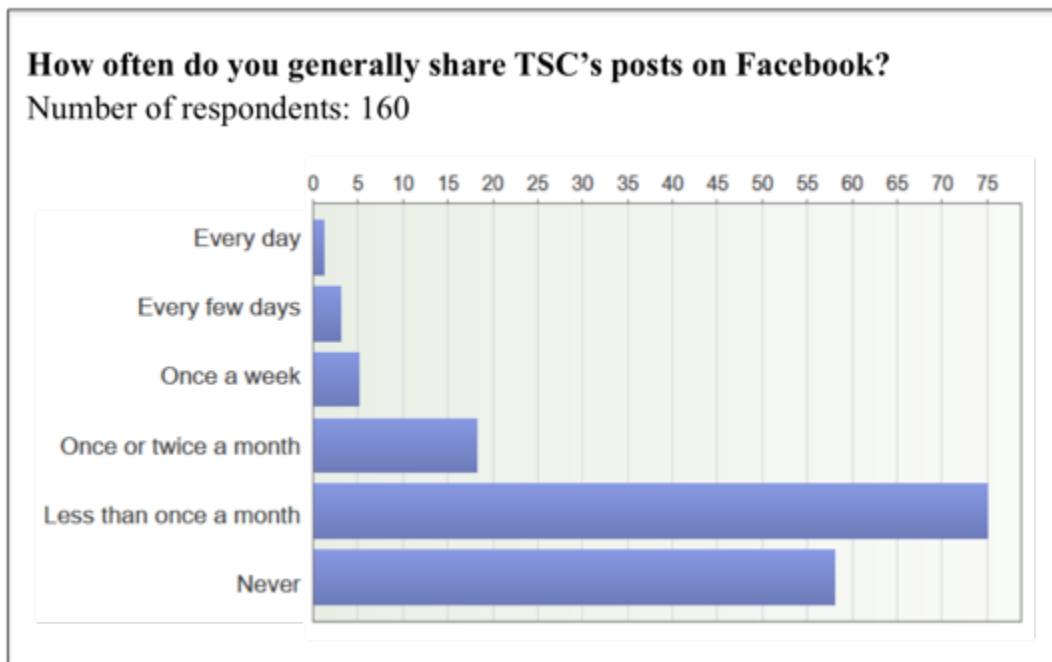
As it can be seen from Table 15, the majority (34%) of the respondents noted that they like TSC’s Facebook posts generally once or twice a month and the second largest group (28%) less than once a month. The third largest group (15%) noted that they like

TSC's posts generally once a week. Approximately 10% of the respondents noted that they never like TSC's Facebook posts and 12%, on the other hand, said that they like TSC's Facebook posts either every day or every few days.

4.3.3.2 Sharing on Facebook

This sub-section discusses sharing on Facebook and it consists of three parts: how often fans generally share TSC's posts on Facebook, what makes fans share TSC's Facebook posts and, on the contrary, what are the reasons why they possibly do not share posts. First, Table 16 shows how often the fans generally share TSC's posts on Facebook.

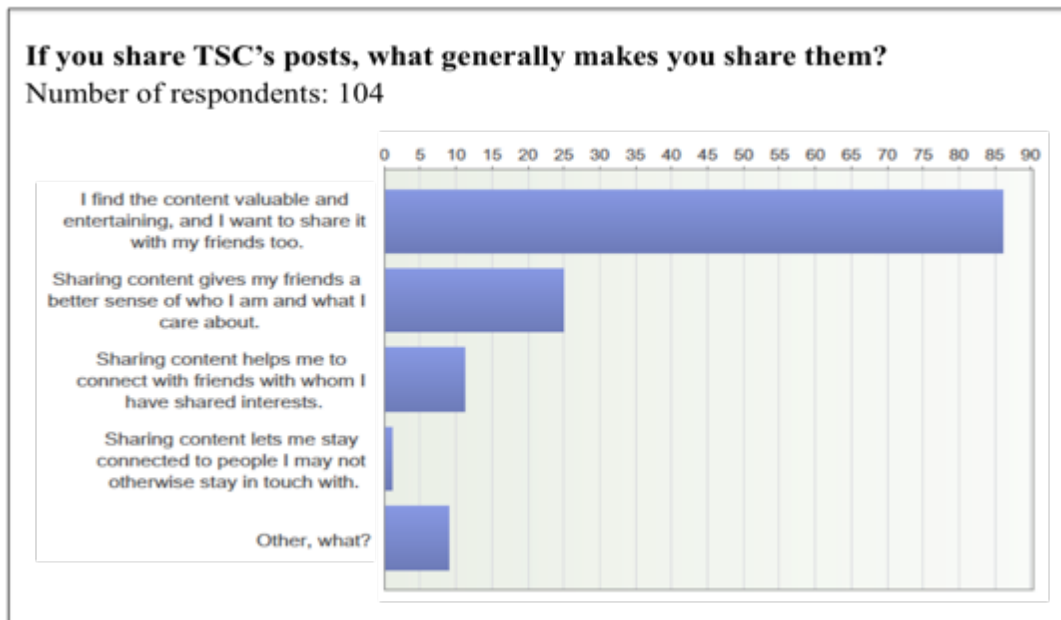
Table 16. How often the fans generally share TSC's posts on Facebook.



As it is shown in Table 16, the majority (47%) of the respondents shared less than once a month, the second largest group (36%) said that they never share TSC's Facebook posts and the third largest group (11%) said that they share TSC's posts on Facebook generally once or twice a month. Only a small minority, less than 6% of the respondents, share TSC's posts on a regular basis (i.e. once a week, every few days or every day).

Second, Table 17 shows what makes the fans generally share TSC’s posts.

Table 17. What makes the fans share TSC’s posts on Facebook.



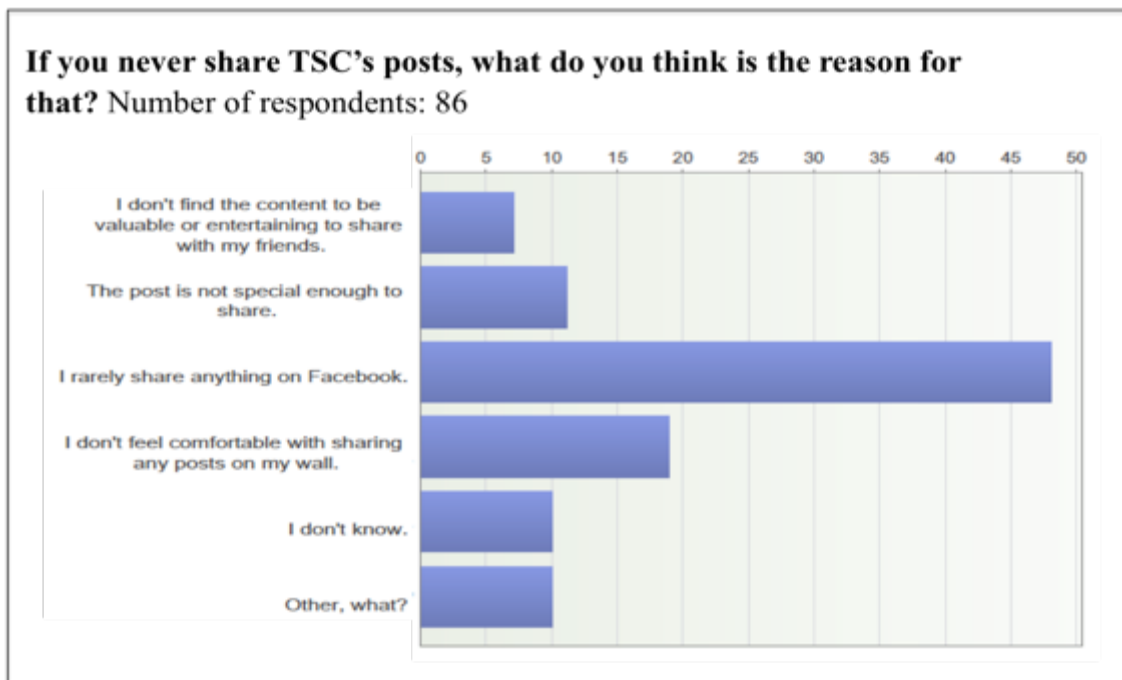
As it is shown in Table 17, the fans that share TSC’s posts describe that they share posts when they find the content valuable and they want to share it also with their friends. In addition, sharing content gives their friends a better sense of who they are and what they care about. Some respondents also commented and reflected freely on the reasons why they share TSC’s Facebook posts. The responses indicate that the main reason for sharing TSC’s post was to tell friends about TSC, which some respondents considered also as a way of supporting the group:

“I want to share dance knowledge and support both dance in general as well as the group, which interests me.”

“I like my friends, even in Italy, to know and see TSC’s interesting creation, and if TSC is performing in Italy, consider to go see it.”

Third, Table 18 shows what factors, on the contrary, can possibly restrict the fans to share TSC’s posts on Facebook.

Table 18. What factors constrain the fans to share TSC’s posts on Facebook.



As Table 18 shows, the most common reason for not sharing was that the respondents do not generally share content on Facebook. In addition, the second common reason for not sharing was that the respondents do not feel comfortable sharing posts on their personal Facebook walls. Some respondents also commented and reflected freely on the reasons why they do not share TSC’s Facebook posts. These comments indicate that some fans do not share TSC’s posts, because their friends are also following TSC or, on the contrary, if their friends are not interested in dance.

“A majority of my friends who would be interested in the posts are also following TSC.”

“My friends are not into dance performances and my enjoyment of TSC is quite private.”

Other reasons for not sharing included the lack of time and some respondent noted that he/she only shares content from persons that he/she knows personally:

“I’m busy at work...I usually just glance the newsfeed quickly through.”

“I only share content to which I have a personal bond or contact with.”

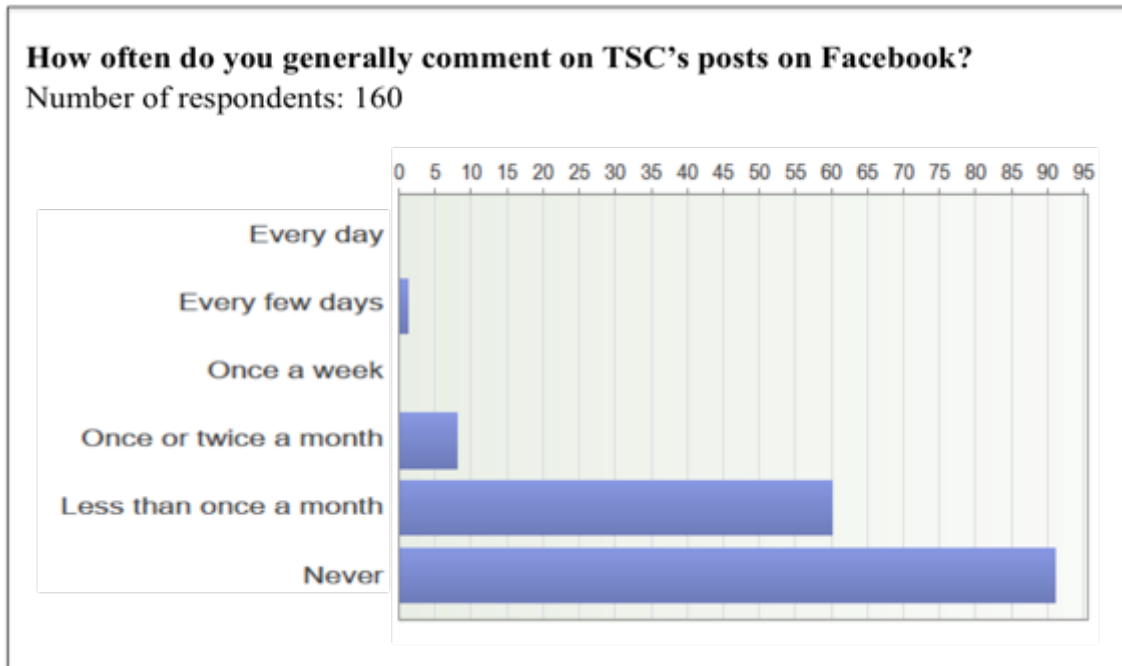
One respondent also noted that sharing TSC’s posts might also feel like bragging to others:

“I don’t want people to perceive my interest in dance as bragging, but if I get really excited, then I’ll naturally share. For example, Kullervo [TSC’s performance] is a must-see and I share it, because I’m going to see it.”

4.3.3.3 Commenting on Facebook

This sub-section discusses commenting on Facebook and it consists of three parts: how often fans generally comment on TSC’s posts on Facebook, what makes the fans comment on the posts and, on the contrary, what are the reasons why they do not comment on the posts. First, Table 19 shows how often TSC’s fans generally comment on TSC’s posts on Facebook.

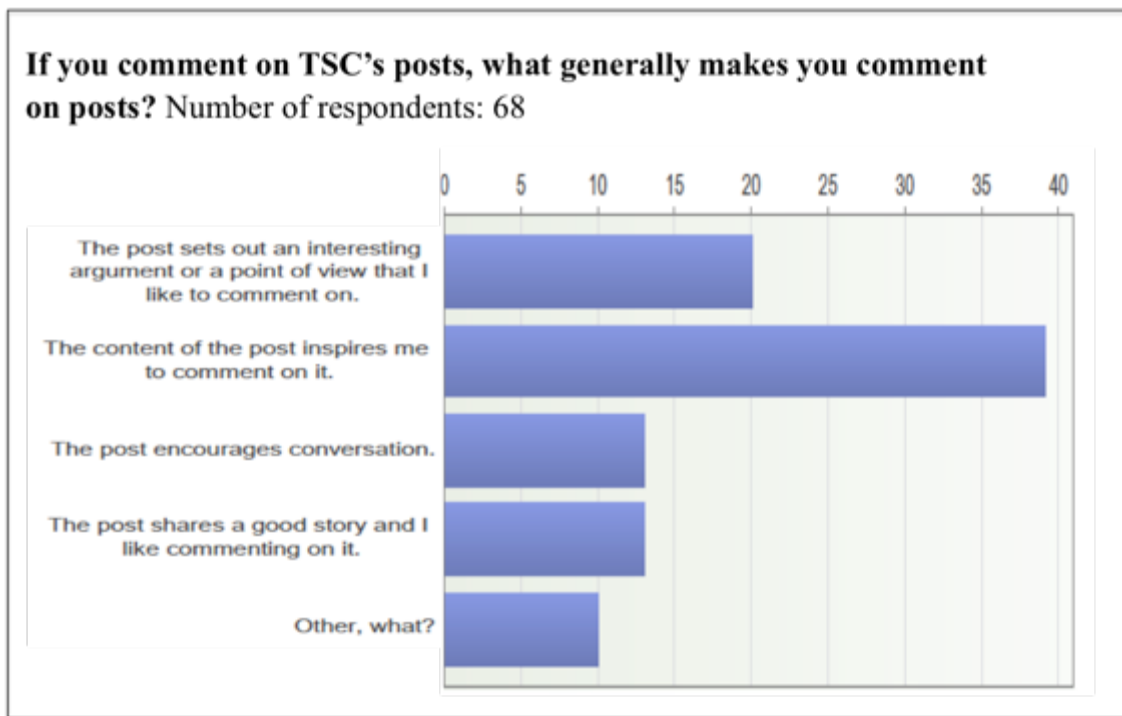
Table 19. How often the fans generally comment on TSC’s posts on Facebook.



As the findings from the online observation showed, there is generally very little commenting on TSC’s Facebook page. The survey results support these findings and show that the majority of the respondents (57%) say that they never comment on TSC’s posts, as it can be seen from Table 19. The second biggest group (37.5%) said that they comment on TSC’s posts less than once a month. Only a few people said that they comment on TSC’s Facebook posts once or twice a month or every few days. According to the survey results, no one comments on TSC’s Facebook posts every day or even once a week.

Second, Table 20 shows what makes the fans comment on TSC’s posts on Facebook.

Table 20. What makes the fans comment on TSC’s posts on Facebook.



As it can be seen from Table 20, the most common reason for commenting on TSC’s Facebook page is when the content of the post inspires to comment. In addition, the second most common reason for commenting is if the post includes an interesting viewpoint or angle, which the fans also want to comment on. The third most common reason for commenting was two-fold: if the post encourages conversation, or the post shares a good story. Furthermore, the respondents’ free comments were well in line with the findings made in the online observation. People seem to comment the most before or after TSC’s performances and in connection with some meaningful occasion or accomplishment, as the following comments indicate:

“After seeing TSC’s performance, you’re often hanging in the air and then you’re usually more prone to comment.”

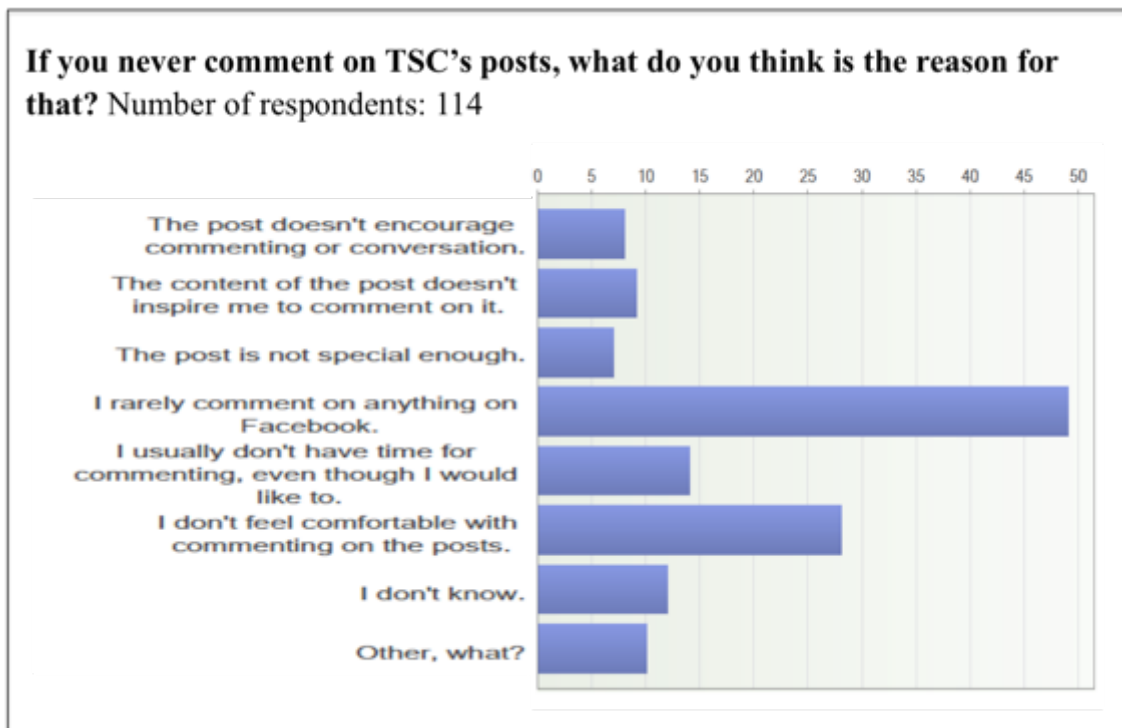
“I want to give feedback of the performance that I’ve seen.”

“I want to thank TSC’s staff.”

“If the update concerns with some groundbreaking, great accomplishment, or otherwise meaningful occasion, or something similar.”

Third, possible reasons for not commenting were also asked from the fans, as it can be seen from Table 21.

Table 21. What factors constrict the fans to comment on TSC’s posts on Facebook.



As Table 21 shows, the majority of the respondents noted that the biggest reason for not commenting is that they rarely comment on anything on Facebook. In addition, the second most common reason for not commenting is that some fans do not feel comfortable with commenting on the posts and third, some do not comment, because they do not have enough time, even though they would like to. Some respondents also commented and reflected freely on the reasons behind not commenting. These comments indicated that some of the fans are too shy to comment on the posts, because TSC’s Facebook page is public:

“I’m a bit shy [to comment], although I’m otherwise active on Facebook.”

“There’s a threshold: TSC’s Facebook page is public, which means that everyone can see my comment and considering that I don’t know if my comments would be smart enough.”

Some, on the other hand, mentioned that they prefer commenting only on posts from people that they know personally. In addition, someone also noted that Facebook pages are not truly interactive in nature, which is a reason why he/she does not comment:

“I usually comment more posts from people that I know personally.”

“Most community pages are not genuinely interactive and commenting goes to ‘waste’ ...it’s like calling out to space.”

Some fans felt that the posts do not concern them, which is why they do not comment. In addition, some do not comment because it takes too much time and concentration from other tasks:

“I don’t feel that the update concerns me.”

“I get too inspired by the participation and then it takes too much time and concentration from other tasks.”

4.3.3.4 Overall Perception of Engagement and Dialogue

This sub-section discusses the fans’ overall perception of engagement and dialogue on TSC’s Facebook page. Some fans were addressing the issue of dialogic communication and engagement in their free comments and TSC received both positive feedback and some constructive criticism.

TSC received positive feedback concerning the engagement of TSC’s Facebook page as well as how TSC appreciates its audience, as the following comments indicate:

“The page persuades to participate and takes you with its relaxed touch, good spirit of doing things, creative energy and humanity!”

“I like the way TSC treats its audience and the feeling of openness.”

The fans provided also some constructive criticism concerning the same subject. The free comments of the respondents indicate that the fans were longing for more two-way communication and interaction between TSC and the fans:

“A bit more interaction between the group and the fans.”

“More two-way communication – give us fans more opportunities to participate.”

Furthermore, some respondents expected TSC’s Facebook page to be more relaxed and some found that the Facebook page is communicating only with TSC’s “inner circle”, which makes some of the fans feel “left out”:

“More relaxed touch, now it is too informing.”

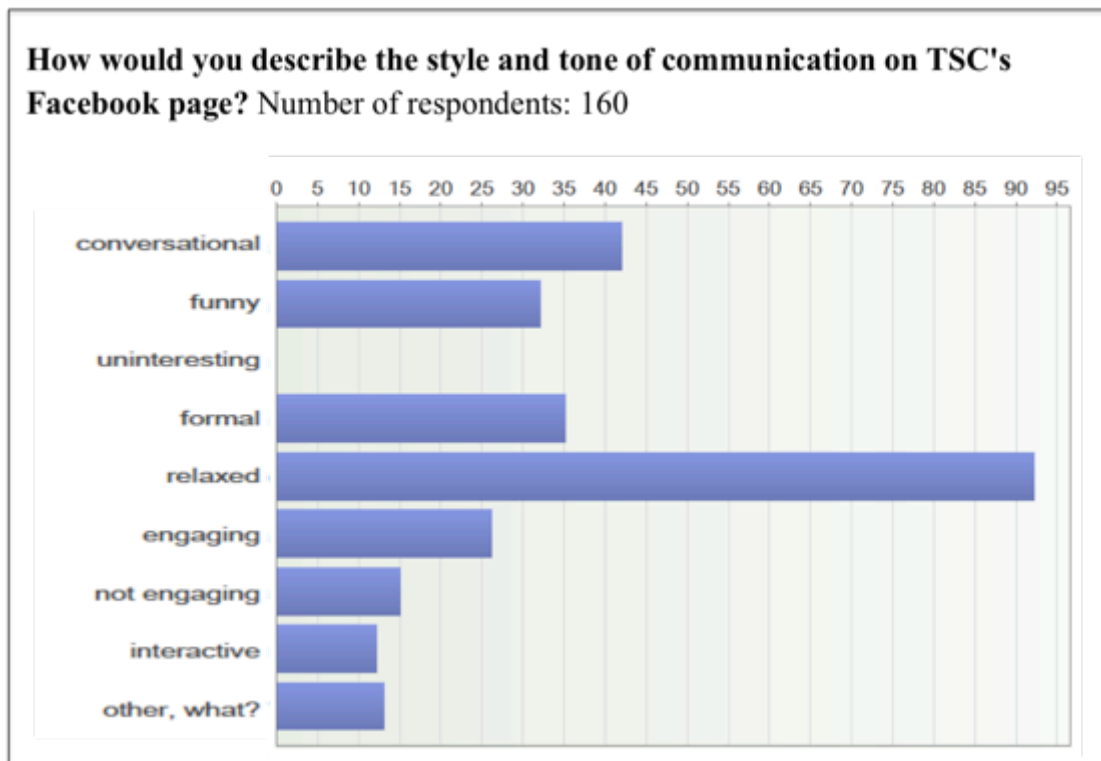
“A bit less hearts and smileys. Sometimes I feel that the posts are meant to be shared only with TSC’s inner circle and it makes me feel an outsider.”

“More warmth and humanity. Away from insider circles.”

4.3.3.5 The Style and Tone of Communication on TSC’s Facebook Page

This sub-section discusses how the fans perceive the style and tone of TSC’s Facebook page. The following Table 22 shows what adjectives the fans found to describe TSC’s style and tone of communication on Facebook the best.

Table 22. Fans’ evaluation of TSC’s style and tone of communication on Facebook.



As it can be seen from Table 22, a clear majority of the respondents described the style and tone of communication on TSC’s Facebook page to be 1) relaxed, 2) conversational, and 3) formal. None of the respondents described the style and tone to be uninteresting. Furthermore, as the most common adjective for describing TSC’s style and tone of communication was “relaxed” and third common adjective was “formal”, one respondent was also pondering how it is possible to be both relaxed and formal at the same time, as the following comment show:

“I’m now asking from myself: How can someone be relaxed and formal at the same time? Yes, it can!”

Some respondents described TSC’s style and tone of communication on Facebook in their own words. The free comments included the following positive descriptions, such as “elegant”, “international”, “artistic and creative”, “visual”, and “addictive”.

Some respondents, on the other hand, described TSC's style and tone of communication to be informing and distant. In addition, some respondents were also pondering in their descriptions the purpose of the Facebook page in terms of its audience, as the following comments show:

“Informing, quite distant”

“Focus is missing”

“Is the purpose to open up the world of dance outward or discuss the field only with dancers?”

4.3.4 Summary and Discussion to SQ2

To conclude the findings concerning SQ2, the second research question addressing how TSC's Facebook page fosters dialogue and engages with its fans resulted in two main findings: 1) TSC's Facebook page fosters dialogue and engages with the fans only on a satisfactory level, although the findings from SQ1 highlight the fans' great interest in TSC and 2) there are four factors that have an affect and possibly limit TSC's social media presence. These include: lack of resources, being under the company entity (i.e. “Tero Saarinen Company”), founder Tero Saarinen's views on social media, and TSC's art-centric focus in all its activities.

The findings show that fostering two-way communication and the feeling of a community are significant areas for improvement for the case organization, if TSC desires to fulfill its objectives concerning dialogic communication and fan engagement, which it has set to its Facebook page as well as to turn the Facebook page into an interactive channel and exploit it to its fullest extent. The findings from the online observation indicated that TSC's Facebook page appears to be primarily informative in nature and follow one-way communication, from the organization to its fans. Furthermore, the online observation also indicated that TSC's Facebook page generally includes very little genuine interaction and discussion between TSC and its fans. In

addition, TSC does not appear to initiate discussion and interaction with its fans. The fans do not use the Facebook page to discuss or interact with each other either. Of the three engagement tools of Facebook (i.e. like, share, comment), “liking” appears to be the most common way of showing enjoyment of TSC’s posts among TSC’s fans.

The findings from the survey among TSC’s Facebook fans mostly supported the findings made in the online observation. In other words, the majority of the fans do not generally share or comment TSC’s posts, which suggests that interactivity and dialogue between TSC and its fans appear to be fairly low. The fans’ overall perception of engagement and dialogue on TSC’s Facebook page appears to be two-fold. Some fans find that the Facebook page persuades to participate whereas some fans desire more two-way communication and interaction between TSC and the fans. In addition, some fans also feel that TSC is communicating only with those who belong to the so-called inner circle of dance (e.g. professionals in the dance field) and they feel “left out”.

The case organization, however, had slightly different approach to the topic of engagement and dialogue. It was found in the interview with the case organization that dialogic communication and fan engagement play an essential role in TSC’s Facebook strategy. TSC has set two significant objectives for its Facebook page that are concerned with dialogic communication and fan engagement: 1) fostering the “we”-sense of the fans and increasing the fans’ interest towards TSC, and 2) receiving feedback and encouraging dialogue. TSC does not see the low level of interaction as a problem. TSC finds that “liking” is also an important part of engagement and a way of providing feedback. In addition, TSC does not want to “milk” comments from the fans, as it feels unnatural for them as an organization.

The findings also indicated that there are four main factors that have an effect and possibly limit TSC’s social media presence, which thus also reflects the way TSC communicates, fosters dialogue and engages with its fans on Facebook. First, as TSC is a rather small organization, the low level of interaction appears to be partly a question of resources (both time and personnel), as TSC’s resources for marketing and communication are rather scarce. Second, the case organization finds that it is unnatural

to take part in conversations, as it is on Facebook under the company entity instead of under a personal fan page of Tero Saarinen, as an example. Third, the founder of TSC, Tero Saarinen, has had a great impact on TSC's social media presence, especially at the time when TSC first decided to step its foot into social media. Fourth, it was also found that TSC's art-centric focus in its activities has an impact on all of TSC's marketing and communication activities, including social media. This does not affect or limit only how TSC fosters dialogue and engages with its fans but also other activities in social media, such as what kind of content is shared, and so forth. Set against this background, TSC's presence in social media is not entirely unambiguous and cannot be taken for granted. TSC has gone through many big internal discussions before opening any social media accounts for the organization.

When reflecting the findings through academic literature, it can be noted that there are quite a lot of similarities found in the reviewed literature that discussed how performing arts organizations and non-profit organizations, specifically, use social media and engage and interact with their audiences. However, valuable new information was also received concerning how the case organization views the topic of engagement and dialogue and what the factors are that possibly constrain the case organization's intentions for interaction and two-way communication. The findings are in line with literature (Briones et al., 2010; Cho et al., 2014; Preece & Wiggins Johnson, 2011; Waters et al., 2009) suggesting that performing arts organizations' and non-profit organizations online communication appears to be largely one-way and outwardly directed, from the organization to its audience and that social media, such as Facebook, are not used to their fullest extent. Furthermore, the findings are also in conformity with those of Preece and Wiggins Johnson (2011), who found that performing arts organizations' social media sites generally include little interaction that is initiated by the audience members. As it was found in the survey and online observation, TSC's fans comment quite rarely on TSC's posts and there is little writing on TSC's Facebook wall. Hence, it can be argued that the findings are also in line with Waters et al. (2009) in the sense that TSC does not exploit the interactive nature of social media, which Facebook, for instance, would enable.

Interestingly, Preece and Wiggins Johnson (2011) argued that audience members of performing arts organizations are generally given few opportunities to respond or to provide feedback, and even fewer opportunities to interact with each other. However, the findings of the present study indicate that the fans do not appear to be interested in interacting with each other on TSC's Facebook page, or it is not one of the main motivations for the fans to follow the page. Furthermore, there are many ways to provide feedback on Facebook (e.g. commenting, writing on the wall, sending private message), and the findings show that TSC's fans provide feedback primarily on Facebook, however, without TSC's incentive. Therefore, it can be argued that the findings are not entirely consistent with Preece and Wiggins Johnson (2011), as there are opportunities for providing feedback, however, TSC does not seem to encourage that and fans provide feedback on their own initiative.

It was also found that the low level of engagement and dialogue on TSC's Facebook page is also partly a matter of lack of time and human resources in the case organization, which is a central challenge especially for many non-profit organizations (Briones et al., 2010; Waters et al., 2009), such as TSC. Therefore, the case organization is obliged to select what are the activities in social media, in which it invests more and what, on the other hand, are secondary activities.

Furthermore, the case organization finds that it is unnatural to take part in conversations, as it is on Facebook under the company entity instead of having a personal fan page for Tero Saarinen, as an example. The challenge of engaging with others in a platform that has originally been created for people to keep in touch with each other has been acknowledged also in the reviewed literature (e.g. Cornelissen, 2014; Kaplan & Haenlein, 2010; Schaffer, 2013). To tackle this issue, the case organization should probably aim at blending in with its fans (Kaplan & Haenlein, 2010), as companies should aim at a situation where fans would consider brands as friends (Jahn & Kunz, 2012).

The present study argues, however, that being under the company entity should not be a barrier for the case organization – it should be seen more as a positive. In other words,

being on Facebook under the company entity lets TSC's target audience hear multiple voices and present a more "human" image. As discussed in connection with the findings related to SQ1, TSC's fans are in fact interested in various professionals at TSC, although it also became clear from the survey responses that the founder of TSC, Tero Saarinen, plays a significant role for most fans and many follow TSC on Facebook, because they admire Tero Saarinen specifically as an artist and a dancer.

Interestingly, and in contrast with the reviewed literature, the present study also found that the founder and leading figure of TSC, Tero Saarinen, has had a great impact on TSC's social media presence in general, which became apparent especially a few years ago when TSC first set properly its foot in social media. It is not surprising, however, that this kind of issue has not come out in the reviewed literature, as the earlier studies reviewed in the context of performing arts and non-profit organizations, for instance, have studied much larger organizations than TSC (e.g. Hausmann & Poellmann, 2013; Preece & Wiggins Johnson, 2011; Waters et al., 2009), such as larger national theatres, symphony orchestras and non-profit organizations such as the American Red Cross, as an example. Therefore, it is assumed that the role of the founder and/or leading figure in these larger organizations might play a minor role, as those organizations are not likely as personified to their leading figure, as TSC is as a smaller organization. Furthermore, as TSC's art-centric focus in all its activities also affects TSC's social media presence, it is considered to be logical and understandable finding as arts organizations are generally different in nature compared to commercial companies, which means that in arts organizations the primary focus is generally the art whereas in commercial companies the focus generally is more on the consumer, product and/or service.

The findings of the present study concerning engagement and dialogue are considered to be significant overall, as the academic literature emphasizes the importance of two-way interaction for successful organization-public relationships and engagement (e.g. Cho et al., 2014; Jahn & Kunz, 2012; Jo & Kim, 2003; Kaplan & Haenlein, 2010; Tench & Yeomans, 2014) and that social media is designed with "conversations in mind". In fact, successful social media management is strongly associated with the interactive relationship capabilities of a company (Jahn & Kunz, 2012). Jahn and Kunz

(2012), for instance, argue that one of the key drivers in fan pages is interaction. In other words, brand fan pages should focus on engaging, integrating and immersing users in a vivid and active community (Jahn and Kunz, 2012). Furthermore, it is also essential that organizations give users reasons to engage in a fan page community and foster the “we”-sense on the fan page (Jahn and Kunz, 2012), especially when some of the fans at times feel like “outsiders”. Even though information dissemination is not entirely ineffective as it can stimulate the public to pay attention to an organization, however; Cho et al. (2014, pp. 566-567) argue that to achieve dialogic communication and quality relationships with publics, two-way symmetrical communication is required. Fostering dialogue and engagement would also address the challenges related to difficult brands (especially the challenge of constrained availability), as Preece and Wiggins Johnson (2011), for instance, argue that online interaction among audience members enhances the sense of community and builds relationships that ensures the audience’s connection to the organization between performances. Furthermore, it is also considered that putting more emphasis on fan engagement would also increase the fans’ positive experiences with TSC (Luoma-aho, 2015).

Set against this background and taking the findings of SQ2 into consideration, it can be argued that the case organization could improve the way it fosters dialogue and engages with its fans in the future. In addition, by improving these, the case organization would also be closer at fulfilling the objectives concerning dialogic communication and fan engagement, which it has set to its Facebook page.

5 CONCLUSIONS

This Chapter summarizes and concludes the present study and it is divided into four sections. Section 5.1 summarizes the research and section 5.2 discusses the practical implications. Section 5.3 reviews the limitations of the study and finally, section 5.4 presents suggestions for further research.

5.1 Research Summary

The purpose of the study was to explore how a social networking site, Facebook, is utilized for fan communication and engagement in the context of performing arts organizations. The study was motivated by a general lack of social media studies in the field of performing arts (Hausmann & Poelmann, 2013), and the present study aimed at contributing to this existing research gap in the field of International Business Communication. The overall objective of the present study was to examine a Finnish performing arts organization's (i.e. Tero Saarinen Company) external communication activities targeted to its fans on a social networking site Facebook. More specifically, the present study aimed at identifying what kinds of opportunities Facebook and other social media provide for the case organization and how it could improve its Facebook page and other social media channels to better communicate and engage with its fans in the future. Consequently, the main research question of the study was:

RQ: How could TSC improve its Facebook page and other social media to better communicate and engage with its fans?

The main research question was approached with the following two sub-questions:

SQ1: What are fans' expectations of TSC's Facebook page and general social media presence?

SQ2: How does TSC's Facebook page foster dialogue and engage with the fans?

The analytical framework of the study consisted of three main elements: 1) social media with an emphasis on Facebook as an application, 2) a performing arts organization (TSC), and 3) fans as a specific stakeholder group. Furthermore, as performing arts can be considered as “difficult brands”, the research problem was analyzed by taking the central challenges of difficult brands into consideration. Moreover, the aim of the analytical framework was to represent a tripartite base, which combines together the communication channel, the product and the specific stakeholder group, TSC’s fans. The analytical framework assumes that it is essential to know all of these three elements and their special characteristics thoroughly in order to plan and execute successful and effective communication.

The present study followed a mixed-methods research approach with an emphasis on the qualitative research method. The study was positioned in the field of performing arts and focused on examining a Finnish contemporary dance company, Tero Saarinen Company, as a case organization, making the study a single case study. The primary data stem from one semi-structured theme interview with the case organization and an online survey that was conducted among the case organization’s Facebook fans. Furthermore, secondary data was collected through online observation, which focused on observing the case organization’s website, social media channels and specifically its official Facebook page. A mixed-methods research approach was selected to be able to collect extensive data from several sources and a case study approach was selected to gain rich and in-depth understanding of one specific organization.

The study resulted in four main findings. First, TSC’s fans appear to be generally fairly happy with TSC’s current Facebook page, general social media presence and the level of activity in the current social media channels. The findings indicated clearly that the fans are extremely interested in TSC and its activities and probably therefore have rather high expectations of content. The findings suggest that the fans expect TSC to provide more meaningful and in-depth content, for which blog is seen as an ideal platform. Second, the findings also indicated that many fans expect TSC to be present in social media in “a new way”. Third, the findings showed that TSC’s Facebook page fosters dialogue and engages with the fans only on satisfactory level despite the fans’

great interest in TSC. Fourth, it was found that there are four main factors that have an effect and possibly limit TSC's social media presence. These included: lack of resources, being under the company entity (i.e. "Tero Saarinen Company"), founder Tero Saarinen's views on social media, and TSC's art-centric focus in all its activities.

To answer the main research question of the study, "How could TSC improve its Facebook page and other social media to better communicate and engage with its fans", the findings provided many valuable outcomes. The findings showed that as TSC's fans appear to be extremely interested in TSC and its activities, TSC could invest more in providing its fans more meaningful and engaging content. The findings also showed that Facebook is a relevant and rich channel for TSC to be present but the findings provided also insights concerning the implementation of new social media channels. A blog was considered to be the only genuinely interesting prospective channel – otherwise the fans do not see a real need for TSC to extend its social media channel selection. The findings also showed that TSC should invest in fostering two-way communication and the feeling of a community, if TSC desires to fulfill its objectives concerning dialogic communication and fan engagement, which it has set to its Facebook page as well as to turn the Facebook page into an interactive channel and exploit it to its fullest extent. All in all, the present study argues that TSC has an ideal brand fit for social media, which enables TSC great opportunities to better communicate and engage with its fans both on Facebook and also in other social media. In conclusion, the findings suggest that TSC should invest particularly in providing its fans meaningful and engaging content and improve its Facebook page towards a social media channel that fosters two-way communication, discussion and interaction with the fans.

In conclusion, the findings of the present study support the reviewed literature, but also provided valuable new information concerning how the case organization views the topic of engagement and dialogue and what are the factors that possibly constrain the case organization's intentions for interaction and two-way communication. For instance, there were similarities to Cho et al. (2014), Preece and Wiggins Johnson (2011) and Waters et al. (2009) in the way both performing arts and non-profit organizations use

social media and how they generally engage and interact with their audiences. The challenge of engaging with others in a platform that has originally been created for people to keep in touch with each other has been acknowledged also in the reviewed literature (e.g. Kaplan & Haenlein, 2010; Schaffer, 2013) as well as the challenge of having enough resources for maintaining an active presence on social media (Briones et al., Waters et al.). The key findings concerning fans' expectations of content and the new kind of presence for TSC in social media cannot be drawn as such from the reviewed literature. Nevertheless, these findings were reviewed through the analytical framework and the reviewed literature provided many points of resemblance that were used to reflect in relation to those specific findings. The most notable difference in contrast to the reviewed literature was the fact that the present study found that a leading figure of a performing arts organization can have an impact on the organization's social media presence considerably.

5.2 Practical Implications

On the basis of the reviewed literature and the findings of the present study, I can make four practical recommendations for Tero Saarinen Company. First, the findings of this study strongly suggest that TSC should invest in providing more meaningful and engaging content to its fans in the future, which is considered to be the most significant implication of the study. This could include themes such as what the process of creating dance performances entails in its entirety (e.g. how are choreographies created, what are the various work phases, perspectives of various professionals at TSC). It could also include descriptions of the feelings and experiences various performances evoke in dancers, as well as the everyday life of dancers and other professionals at TSC. Investing in providing the fans valuable and meaningful content would probably also address the issue of discovering a new way to be present in social media, which was another dimension that the fans expected.

Second, in connection with the first recommendation, TSC could reassess its current social media channels to evaluate what social media channels enable TSC to meet the fans' expectations of content and whether all TSC's current social media channels are

relevant. TSC has few followers on Instagram and Twitter compared to its Facebook page and these channels therefore reach a very limited amount of people. Furthermore, TSC's current Instagram and Twitter accounts are used primarily to post the same content and updates as on Facebook. Against this background, it is possible that other social media channels, such as a blog or a vlog (i.e. video blog) or a combination of both, would meet the fans' needs better and also bring TSC closer to its fans. Reassessing the social media channels could be significant for TSC as a small organization that should prioritize its social media activities, as it cannot participate in everything.

Third, the findings also imply that TSC should bring out different voices from the organization (e.g. dancers, professionals in production and company administration), as the fans are interested in various professionals working at TSC. This would also be a way to bring TSC and its various professionals closer to its audience in an interesting way. One suggestion could be to introduce a TSC professional weekly or monthly on Facebook. The current professional could, for example, choose what he/she shares and how (e.g. in the form of blogging, vlogging, tweeting, sharing images and videos on Instagram or Facebook, etc.). The form would naturally be dependent on the social media channels that are in use. Fans could be part of influencing what they are interested in seeing from each professional and this would also provide the fans an opportunity to interact with various professionals.

Finally, the findings also seem to indicate that TSC should improve its Facebook page towards a social media channel that fosters two-way communication, discussion and interaction. Therefore, TSC should pay more attention to providing fans real and meaningful reasons to engage and interact. TSC could start discovering a natural way to take part in conversations with its fans on Facebook. This would be an integral part of building community and achieving the "we-sense" that is described as desirable in the TSC's social media strategy.

As the present study was conducted as a case study for Tero Saarinen Company, the findings of the study are naturally most relevant and accurate for the case organization.

However, the findings of the study may also be beneficial to other prominent or aspiring dance companies and other companies operating in the Finnish performing arts sector. In addition, the professionals working in the field of cultural production and administration (e.g. within marketing and communication) might also benefit from the findings of the study. Other arts organizations and arts professionals could benefit from the findings of the present study, for instance, when planning, creating or refining their social media strategies and social media presence and to review their own activities in social media and specifically on Facebook.

5.3 Limitations of the Study

As with any research, there are limitations associated with the present study. The present study has four main weaknesses that nevertheless do not undermine the trustworthiness of the present study. First, a notable limitation arises from the fact that the topic of the present thesis was rather challenging, because of the scarce number of social media studies in the field of performing arts organizations and the concept of difficult brands that is also a closely relevant issue for the present study. Therefore, the present study also utilized social media studies related to non-profit organizations, as performing arts organizations are often non-profit in orientation. In addition, more generic studies and literature related to the use of social media within commercial companies in general were also used for the present study. The lack of better-suited academic literature made the formulation of both the literature review and the analytical framework somewhat challenging. Hence, the present study could have exploited social media studies from other fields more broadly and courageously.

Second, as a case study of one organization, the findings are naturally specific to this organization, which sets limitations to the generalizability of the research findings. However, concerning the objective of the study, a single case study was considered to be the most applicable research design for the present study, as it allowed a thorough examination of the chosen topic. Moreover, as the time and resources for the present study were limited, it is considered that conducting a multiple case study would have not resulted in similar in-depth understanding of the research topic. It is also considered

that the case organization, Tero Saarinen Company, is a good example of a performing arts organization using social media and the results of this study can be used as guidelines for other performing arts organizations, especially in the Finnish performing arts field.

Third, the response rate of the survey can be considered rather low, which is often the challenge with surveys (Saunders et al., 2003), as discussed in Chapter 3. Although the data collected of the survey consisted of 160 responses, it is still a small number in comparison to the total number of TSC's Facebook fans, which was 3 369 at the time of conducting the survey, resulting in a response rate of 4.75%. The survey respondents consisted of a diverse group in terms of age, profession and residence, but it is still quite evident that a larger number of respondents could have expanded the diversity, and some insights might have emerged that were not identified in the present study. Furthermore, the survey reached hardly any international fans (i.e. 13 of 160 respondents), of which a half lived also in Finland. Therefore, the study was not able to compare the results between TSC's Finnish and international fans. Nevertheless, as an exploratory study, it is considered that the survey provided valuable and suggestive information for the case organization as well as practical implications concerning how TSC could improve its social media activities in the future.

Finally, the present study conducted only one interview, which thus represents only one voice of the case organization in relation to its fans views received from the survey. However, as pointed out in Chapter 3, the interviewee was selected based on her position and the fact that she is practically solely responsible for TSC's marketing and communication activities, including social media. Therefore, it is considered that the interviewee also represents a rather significant voice in the case organization concerning its social media presence.

5.4 Suggestions for Further Research

Studies addressing social media in general and Facebook in particular are already broadly studied topics and our knowledge is expanding rapidly. However, the constantly changing nature of social media also creates a need for extending research on this area. Furthermore, as discussed earlier, research on social media in the context of performing arts organizations is at the time still practically non-existent. Therefore, this specific area provides many intriguing research topics that could be addressed in the future. The present study suggests at least three directions for continuing this study.

First, it would be an intriguing research topic to study how artists in the field of performing arts perceive the use of social media as a part of their work. More specifically, it would be interesting to study whether artists enjoy the possibility of maintaining closer connection with fans in social media or is it considered more as a compulsory activity. As the findings of the present study indicated, the founder and leading figure of TSC, Tero Saarinen, has had an impact on what kind of presence TSC has in social media, especially at the time when TSC first decided to step its foot into social media. Therefore, future studies could concentrate on studying similar performing arts organizations to TSC, which are strongly personified to their leading figures and examine artists' perceptions and attitudes concerning the use of social media as a tool for fan communication.

Second, possible further studies could concentrate on studying the fans' expectations concerning TSC's social media presence more thoroughly, for instance, in the form of qualitative focus-group interviews. The present study mapped the fans' interest to take part in focus group interviews and it was found that 38% of the respondents would have been willing to take part in a focus group interview concerning the research topic of the present thesis. Furthermore, the present study was not able to reach TSC's international Facebook fans, future studies could also compare the fans' expectations between TSC's Finnish and international fans.

Third, it would be interesting to study performing arts organizations that are in social media under a group entity or as a personal brand and whether that has an effect on fan engagement. In addition, this topic could also include a comparison between various social media applications. As the findings of the present study indicated, the case organization finds it unnatural to take part in conversations, as it is on Facebook under the company entity (i.e. “Tero Saarinen Company”). More specifically, is there a difference between being in social media under a group entity or as a personal brand in the field of performing arts and whether that correlates with how successful the page is in terms of fan engagement?

REFERENCES

- Belk, R., Fischer, E., & Kozinets, R. (2013). *Qualitative Consumer Marketing Research*. London: SAGE.
- Bendror, Y. (2013, October 26). *Interpreting Facebook Page Insights: Reach vs. Engagement*. Retrieved March 20, 2015, from Social Media Today: <http://www.socialmediatoday.com/content/interpreting-facebook-page-insights-reach-vs-engagement>
- Berman, S. (2008). Performing online: PR through Web gives arts and cultural institutions new power . *Public Relations Tactics* , 15 (10), 21.
- Briones, R., Kuch, B., Fisher Liu, B., & Jin, Y. (2010). Keeping up with the digital age: How the American Red Cross uses social media to build relationships. *Public Relations Review* (37), 37-43.
- Bryman, A., & Bell, E. (2007). *Business Research Methods* (Second Edition ed.). New York: Oxford University Press.
- Caers, R., De Feyter, T., De Couck, M., Stough, T., Vigna, C., & Du Bois, C. (2013). Facebook: A literature review. *New Media & Society* , 15 (6), 982-1002.
- Chaffey, D., & Ellis-Chadwick, F. (2012). *Digital Marketing: Strategy, Implementation and Practice*. Harlow: Pearson.
- Cho, M., Schweickartb, T., & Haasec, A. (2014). Public engagement with nonprofit organizations on Facebook. *Public Relations Review* (40), 565-567.
- Chong, D. (2010). *Arts Management* (2nd Edition ed.). New York: Routledge.
- Cornelissen, J. (2014). *Corporate Communication. A Guide to Theory and Practice*. (4th Edition ed.). London: SAGE Publications.
- Delo, C. (2014, March 6). *Brands' Organic Facebook Reach Has Crashed Since October: Study*. Retrieved December 15, 2014, from AdAge: <http://adage.com/article/digital/brands-organic-facebook-reach-crashed-october/292004/>
- Eriksson , P., & Kovalainen, A. (2008). *Qualitative Methods in Business Research* . London : SAGE Publications Ltd.

Export Finland. (2014a). *Luovimo: Tero Saarinen Company*. Retrieved September 10, 2014, from Mahdollisuuksia maailmalla: <http://www.exportfinland.fi/luovimo/tero-saarinen-company>

Export Finland. (2014b). *Tero Saarinen Company Luovimo Story*. Retrieved September 12, 2014, from Mahdollisuuksia maailmalla: <http://www.exportfinland.fi/tero-saarinen-company-luovimo-story>

Facebook. (2014a, November 14). *News Feed FYI: Reducing Overly Promotional Page Posts in News Feed*. Retrieved December 15, 2014, from Newsroom: <http://newsroom.fb.com/news/2014/11/news-feed-fyi-reducing-overly-promotional-page-posts-in-news-feed/>

Facebook. (2014b). *Newsroom*. Retrieved November 27, 2014, from Products: <http://newsroom.fb.com/products/>

Facebook. (2014c). *Newsroom*. Retrieved November 26, 2014, from Company info: <http://newsroom.fb.com/company-info/>

Freeman, E. (1984). *Strategic Management: A Stakeholder Approach*. Boston: Pitman.

Grunig, J. E., & Grunig, L. A. (1992). *Excellence in public relations and communication management*. (J. E. Grunig, Ed.) Hillsdale, New Jersey: Lawrence Erlbaum Associates, Publishers.

Hanna, R., Rohm, A., & Crittenden, V. (2011). We're all connected: The power of the social media ecosystem. *Business Horizons* (54), 265-273.

Harrison, P., & Hartley, N. (2007). The case of "difficult" brands. *Journal of Product & Brand Management*, 16 (4), 286-287.

Hausmann, A., & Poellmann, L. (2013). Using social media for arts marketing: theoretical analysis and empirical insights for performing arts organizations. *International Review on Public and Nonprofit Marketing*, 10 (2), 143-161.

Hennig-Thurau, T., Malthouse, E., Friege, C., Gensler, S., Lobschat, L., Rangaswamy, A., et al. (2010). The Impact of New Media on Customer Relationships. *Journal of Service Research*, 13 (3), 311-330.

Hirsjärvi, S., & Hurme, H. (2009). *Tutkimushaastattelu. Teemahaastattelun teoria ja käytäntö*. Helsinki: Gaudeamus Helsinki University Press.

- Hirsjärvi, S., Remes, P., & Sajavaara, P. (2001). *Tutki ja kirjoita* (Vols. 6.-7. painos). Helsinki: Tammi.
- Into Liikkeessä ry. (2013). *Vuosikertomus 2012*. Helsinki.
- Into Liikkeessä ry. (2014). *Vuosikertomus 2013*. Helsinki.
- Jahn, B., & Kunz, W. (2012). How to Transform Consumers into Fans of Your Brand. *Journal of Service Management* , 23 (3), 344-361.
- Jo, S., & Kim, Y. (2003). The Effect of Web Characteristics on Relationship Building. *Journal Of Public Relations Research* , 15 (3), 199-223.
- Juholin, E. (2009). *Communicare! Viestintä strategiasta käytäntöön*. (5th Edition ed.). Porvoo: Infor Oy.
- Kaplan, A., & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of Social Media. *Business Horizons* (53), 59-68.
- Kelleher, T. (2009). Conversational Voice, Communicated Commitment, and Public Relations Outcomes in Interactive Online Communication. *Journal of Communication* (59), 172-188.
- Kietzmann, J. H., Hermkens, K., McCarthy, I. P., & Silvestre, B. S. (2011). Social media? Get serious! Understanding the functional building blocks of social media. *Business Horizons*, 54, 241-251.
- Kotler, P., & Scheff, J. (1997). *Standing Room Only: Strategies for Marketing the Performing Arts*. Boston: Harvard Business School Press.
- Li, C., & Bernoff, J. (2009). *Verkkovaalita: voittaminen sosiaalisten teknologioiden maailmassa*. (M. Tillman, Trans.) Helsinki: Tietosanoma Oy.
- Lincoln, Y., & Guba, E. (1985). *Naturalistic Inquiry*. Newbury Park, California: Sage Publications.
- Luoma-aho, V. (2010). *Emotional Stakeholders: A threat to organizational legitimacy?* A Paper presented at the 60th Annual Conference of the International Communication Association, Singapore, 22.-26. June, 2010. Presented in the Public Relations -panel: Nothing More than Feelings? Public Relations and the Rise of Emotions Retrieved February 22, 2015, from Academia.edu:

https://www.academia.edu/245892/Emotional_stakeholders_A_Threat_to_Organizational_Legitimacy

Luoma-aho, V. (2015). Understanding Stakeholder Engagement: Faith-holders, Hateholders & Fakeholders. *Research Journal of the Institute for Public Relations* , 2 (1).

Maykut, P., & Morehouse, R. (1994). *Beginning qualitative research: a philosophic and practical guide*. London: Falmer Press.

McCorkindale, T., & DiStaso, M. (2014). The State of Social Media Research: Where Are We Now, Where We Were and What It Means for Public Relations. *Research Journal of the Institute for Public Relations* , 1 (1), 1-17.

Mikkonen, T. (2014, November 3). Marketing and Communications Manager. (L. Nikander, Interviewer)

Mikkonen, T. (2013, September). Yhteenveto TSC some-kanavien nykytilanteesta. Helsinki, Finland.

Ministry of Education and Culture, Finland. (2015). *Art and Culture - Dance*. Retrieved January 13, 2015, from Ministry of Education and Culture: http://www.minedu.fi/OPM/Kulttuuri/taiteen_ja_kulttuurin_alat/tanssitaide/?lang=en

Preece, S., & Wiggins Johnson, J. (2011). Web Strategies and the Performing Arts: A Solution to Difficult Brands. *International Journal of Arts Management* , 14 (1), 19-31.

Public Relations Society of America. (2015). *About PRSA - What is Public Relations?* Retrieved March 24, 2015, from Public Relations Society of America: <http://www.prsa.org/aboutprsa/publicrelationsdefined/#.VREsFymZbww>

Rampton, J. (2014, April 4). *Why Most Social Media Strategies Fail*. Retrieved January 13, 2015, from Forbes: <http://www.forbes.com/sites/johnrampton/2014/04/22/why-most-social-media-strategies-fail/>

Salmenkivi, S., & Nyman, N. (2007). *Yhteisöllinen media ja muuttuva markkinointi*. Helsinki: Talentum Media Oy.

Saunders, M., Lewis, P., & Thornhill, A. (2003). *Research Methods for Business Students* (Third Edition ed.). Harlow: Prentice Hall.

Schaffer, N. (2013). *Maximize Your Social: A One-Stop Guide to Building a Social Media Strategy for Marketing and Business Success*. Somerset, NJ, USA: John Wiley & Sons.

Shih, C. (2009). *The Facebook Era: tapping online social networks to build better products, reach new audiences, and sell more stuff*. Upper Saddle River, N.J.: Prentice Hall.

Solis, B. (2010). *Engage! the Complete Guide for Brands and Businesses to Build, Cultivate, and Measure Success in the New Web*. Hoboken, N.J.: John Wiley & Sons.

Tench, R., & Yeomans, L. (2014). *Exploring Public Relations* (3rd Edition ed.). Harlow: Pearson.

Tero Saarinen Company. (2014a). *About us*. Retrieved September 10, 2014, from http://www.terosaarinen.com/en/company/about_us/

Tero Saarinen Company. (2014b). *Operations and Finance*. Retrieved September 10, 2014, from http://www.terosaarinen.com/en/company/operations_&_finance/

Tero Saarinen Company. (2015). *Tero Saarinen Company - Official Facebook Page*. Retrieved 2014-2015, from Tero Saarinen Company - Official Facebook Page: <https://www.facebook.com/terosaarinencompany>

Waters, R., Burnett, E., Lamm, A., & Lucas, J. (2009). Engaging stakeholders through social networking: How nonprofit organizations are using Facebook. *Public Relations Review*, 35, 102-106.

Yin, R. (2003a). *Applications of Case Study Research* (2nd Edition ed.). Thousand Oaks, California: SAGE Publications.

Yin, R. (2003b). *Case Study Research: Design and Methods* (3rd Edition ed.). Thousand Oaks, California: SAGE Publications.

Ylävaara, J. (2014, November 19). *Hyviä uutisia: Facebookin orgaaninen näkvyys laskee – taas*. Retrieved January 9, 2015, from Dingle: <http://dingle.fi/2014/11/19/hyvia-uitisia-facebookin-orgaaninen-nakvyys-laskee-taas/>

Yle Puhe. (2014, 09 08). Työ & Elämä: Luovilla aloilla rohkeat korjaavat potin. *Työ & Elämä: "Pakko on paras muusa" - miten luovaa työtä myydään?*

APPENDICES

Appendix 1 – Interview Themes and Questions

Theme 1 – Social Media Strategy	
1	Who is responsible for TSC’s social media strategy?
2	What are TSC’s goals and objectives in social media / on Facebook?
3	What is the role of Facebook for TSC’s marketing and communication? – What does TSC do in social media? – How does TSC utilize social media / Facebook?
4	How does TSC want people to perceive its brand and how do you possibly utilize social media in it?
5	Who is TSC’s trying to reach in social media and, especially, on Facebook?
6	Is TSC’s goal on Facebook to a) get many new followers, or b) build and maintain relationship with the existing followers?
Theme 2 – Social Media in General	
7	What was the first social media channel in which TSC joined? When?
8	What kind of additional value do social media and especially Facebook bring to TSC?
9	Have you considered joining some new social media applications or cutting down some of the existing applications?
10	How and to which direction should TSC develop its current social media channels in your opinion? What channels specifically?
Theme 3 – TSC on Facebook	
11	When did TSC join Facebook?
12	Who is updating and maintaining TSC’s Facebook page?
13	Why Facebook has been identified as TSC’s primary social media channel?
14	Is one common Facebook page practical for TSC’s global audience in your opinion?
15	Have you considered creating two different Facebook pages, e.g. Finnish and English page?
16	Is it challenging to maintain audience’s interest, because TSC is performing around the world?
17	How would you describe the content on TSC’s Facebook page?
18	How would you describe TSC’s style and tone of communication on the Facebook page?
19	What kind of content works the best on TSC’s Facebook page in your opinion?
20	Do you wish TSC’s Facebook page to be more interactive in the future with the followers? Do you find it problematic, for instance, that posts receive only few comments?
21	Where are you now and where do you want to go in the future?
Theme 4 – The Challenges and Opportunities of Social Media	
22	What kind of opportunities social media provides for TSC?
23	What kind of challenges social media has brought to TSC?
24	What kind of positive things the presence on Facebook has brought to TSC?
25	What kind of negative things, if any, the presence on Facebook has brought to TSC?

Appendix 2 – Questionnaire to TSC’s Facebook Fans

Questionnaire on Tero Saarinen Company's (TSC) Facebook page and social media presence

We would like to hear your opinion of our Facebook page as well as our social media presence. This questionnaire will form part of a Master's Thesis conducted by Laura Nikander, a student at Aalto University School of Business. By answering this questionnaire you will also help us to develop our Facebook page to make it even better in future, so that we are able to meet your wishes in the best possible way.

The names of all the respondents to this questionnaire will be included in a raffle for 2 tickets for a performance by Tero Saarinen Company in Helsinki in May 2015, along with a personal backstage tour! We will also be raffling 5 packs of Tero Saarinen Company postcards and 5 DVDs of the documentary film *A Chair Fit for an Angel*, featuring dance and music from Tero Saarinen's *Borrowed Light*.

Answering the questionnaire takes approximately 15 minutes.

Thank you for your time and feedback!

PART 1. Background information

1. Gender *

<input type="checkbox"/>	Male
<input type="checkbox"/>	Female

2. Year of birth *

3. City of residence *

4. Country of residence *

5. Profession *

6. Type of business / sector *

PART 2. Tero Saarinen Company's social media channels

7. What social media channels do you use to follow Tero Saarinen Company? *

<input type="checkbox"/>	Facebook
<input type="checkbox"/>	Twitter
<input type="checkbox"/>	Instagram
<input type="checkbox"/>	YouTube
<input type="checkbox"/>	Google+
<input type="checkbox"/>	Vimeo
<input type="checkbox"/>	Flickr

8. Do you want TSC to be more active on its current social media channels? If so, which ones? * (Choose all the options that apply.)

	Facebook
	Twitter
	Instagram
	YouTube
	Google+
	Vimeo
	Flickr
	None, I'm satisfied with the current level of activity.

9. If you selected any social media channels in the previous question, can you specify *how* and *why* TSC should be more active in those channels?

[Open-ended question]

10. Would you want TSC to be present in some other social media channels? If so, which ones? * (Choose all the options that apply.)

	Ello
	Pinterest
	Spotify
	TSC should have their own blog
	TSC should have a guest blogger on their website
	LinkedIn
	WhatsApp
	Other, what? [...]
	None, I'm satisfied with the current channels.

11. If you selected any new social media channels in the previous question, can you specify *how* and *why* TSC should be present in those channels?

[Open-ended question]

12. How did you find TSC's Facebook page and choose to follow it? *

	I saw a friend liking / sharing the page on Facebook
	A friend suggested the page to me
	Through TSC's website
	Through TSC's newsletter
	Through a TSC performance (e.g. from the printed program)
	I saw a Facebook ad for the page in my newsfeed
	I searched for the page myself (e.g. using a search engine)
	Some other way, how? [...]

13. When did you start following TSC on Facebook? *

	Less than a month ago
	Less than 6 months ago
	Less than a year ago
	Over one year ago

14. Why do you like TSC's Facebook page? * (Choose all the options that apply.)

	to receive general news about TSC
	to receive information about TSC's current or future performances
	to be able to see TSC's life behind the scenes (e.g. backstage, on tour)
	to receive ticket offers and other exclusive benefits or tips
	to express loyalty and my appreciation to TSC
	to express my identity
	to receive news about dance in general
	to connect with other TSC fans
	other reason, what? [...]

PART 3: Your evaluation of the content of Tero Saarinen Company's Facebook page?

15. What kind of content interests you most on TSC's Facebook page? *
(Choose 1-3 options.)

	Articles about TSC
	Reviews of TSC's performances
	"Behind the scenes" material
	Pictures
	Pictures and other information about the countries where TSC is on tour
	Interviews with TSC's dancers / staff
	News about TSC's current or future performances
	Text-only status updates
	Videos
	Other, what? [...]

16. What kind of content would you like to see more of on TSC's Facebook page? *
 (Choose 1-3 options.)

	Articles about TSC
	Reviews of TSC's performances
	"Behind the scenes" material
	Pictures
	Pictures and other information about the countries where TSC is on tour
	Interviews with TSC's dancers / staff
	News about TSC's current or future performances
	Text-only status updates
	Videos
	Other, what? [...]

17. What kind of content would you like to see on TSC's Facebook page that you have not seen there before? *

	Live streaming of rehearsals (e.g. through TSC's website)
	Contests
	Question & Answer chats with TSC's dancers / staff
	News related to dance in general
	TSC's views on current cultural policy issues
	News related to other dance companies
	News related to upcoming dance events
	Other, what? [...]

PART 3 (continues): Your evaluation of the content of Tero Saarinen Company's Facebook page

18. How would you describe the content of TSC's Facebook page? *
(Choose all the options that apply.)

	informative
	inspiring
	uninteresting
	entertaining
	sales-oriented
	imaginative
	unimaginative
	varied
	one-sided
	educational
	other, what? [...]

19. How would you describe the style and tone of communication on TSC's Facebook page? * (Choose all the options that apply.)

	conversational
	funny
	uninteresting
	formal
	relaxed
	engaging
	not engaging
	interactive
	other, what? [...]

20. When TSC posts content on Facebook in a language other than English, what is your reaction? *

	It doesn't bother me.
	It only bothers me when there is mixed language (e.g. description in English and content in Finnish).
	It annoys me, because I cannot understand it.
	Other, what? [...]

21. How often would you like to see posts from TSC on Facebook? *

	Every day
	Every few days
	Once a week
	Once or twice a month
	Less than once a month

PART 4: How do you use Tero Saarinen Company's Facebook page?

22. Have you ever bought a ticket to a TSC performance because you were inspired by something on the Facebook page? *

	Yes, several times.
	Yes, once.
	No, but I have considered it.
	No, I haven't.

23. How often do you generally see TSC's posts on Facebook? *

	Every day
	Every few days
	Once a week
	Once or twice a month
	Less than once a month
	Never

24. How often do you generally like TSC's posts on Facebook? *

	Every day
	Every few days
	Once a week
	Once or twice a month
	Less than once a month
	Never

Sharing on Facebook

25. How often do you generally share TSC's posts on Facebook? *

	Every day
	Every few days
	Once a week
	Once or twice a month
	Less than once a month
	Never

26. If you share TSC's posts, what generally makes you share them?
(Choose all the options that apply.)

	I find the content valuable and entertaining, and I want to share it with my friends too.
	Sharing content gives my friends a better sense of who I am and what I care about.
	Sharing content helps me to connect with friends with whom I have shared interests.
	Sharing content lets me stay connected to people I may not otherwise stay in touch with.
	Other, what? [...]

27. If you never share TSC's posts, what do you think is the reason for that?
(Choose all the options that apply.)

<input type="checkbox"/>	I don't find the content to be valuable or entertaining to share with my friends.
<input type="checkbox"/>	The post is not special enough to share.
<input type="checkbox"/>	I rarely share anything on Facebook.
<input type="checkbox"/>	I don't feel comfortable with sharing any posts on my wall.
<input type="checkbox"/>	I don't know.
<input type="checkbox"/>	Other, what? [...]

Commenting on Facebook

28. How often do you generally comment on TSC's posts on Facebook? *

<input type="checkbox"/>	Every day
<input type="checkbox"/>	Every few days
<input type="checkbox"/>	Once a week
<input type="checkbox"/>	Once or twice a month
<input type="checkbox"/>	Less than once a month
<input type="checkbox"/>	Never

29. If you comment on TSC's posts, what generally makes you comment on posts?
(Choose all the options that apply.)

<input type="checkbox"/>	The post sets out an interesting argument or a point of view that I like to comment on.
<input type="checkbox"/>	The content of the post inspires me to comment on it.
<input type="checkbox"/>	The post encourages conversation.
<input type="checkbox"/>	The post shares a good story and I like commenting on it.
<input type="checkbox"/>	Other, what? [...]

30. If you never comment on TSC's posts, what do you think is the reason for that?
(Choose all the options that apply.)

	The post doesn't encourage commenting or conversation.
	The content of the post doesn't inspire me to comment on it.
	The post is not special enough.
	I rarely comment on anything on Facebook.
	I usually don't have time for commenting, even though I would like to.
	I don't feel comfortable with commenting on the posts.
	I don't know.
	Other, what? [...]

PART 5: Your evaluation of Tero Saarinen Company's Facebook page and suggestions for improvements

31. What score would you give TSC's current Facebook page and general social media presence? * (Scale: 1 = poor – 5 = excellent)

TSC's current Facebook page	1	2	3	4	5
TSC's general social media presence	1	2	3	4	5

32. Would you recommend TSC's Facebook page to your friends? *

	Yes, definitely.
	Yes, quite likely.
	Probably not.
	No, I wouldn't.

33. What feedback or suggestions for improvements you would give regarding TSC's Facebook page?

[Open-ended question]

PART 6: Your interest in taking part in a focus group interview and a questionnaire raffle

The names of all the respondents to this questionnaire will be included in a raffle for 2 tickets for a performance by Tero Saarinen Company in Helsinki in May 2015, along with a personal backstage tour! We will also be raffling 5 packs of Tero Saarinen Company postcards and 5 DVDs of the documentary film A Chair Fit for an Angel, featuring dance and music from Tero Saarinen's Borrowed Light.

Please remember to enter your email address below to participate in the raffle.

34. Would you be interested in participating in a focus group interview regarding the topic? *

<input type="checkbox"/>	Yes
<input type="checkbox"/>	No

35. Your contact details

If you want to take part in the raffle, please enter your email address below. In addition, if you are interested in giving a focus group interview, we will contact you later by email.

Email	<input type="text" value="..."/>
-------	----------------------------------