A Study Evaluating the Effectiveness of Social Media as a Marketing Tool for Events: Case Study of Shrewsbury Folk Festival

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BA (Hons) Events Management

Cardiff School of Management
Declaration:

“I declare that this Dissertation entitled ‘A Study Evaluating the Effectiveness of Social Media as a Marketing Tool for Events: Case Study of Shrewsbury Folk Festival’ has not already been accepted in substance for any degree and is not currently being submitted in candidature for any degree. It is the result of my own independent research except where otherwise stated.”

Signed: …………………………………… Date: ……………………………………

Eloise Sproul (Student)
Abstract

This research evaluated the effectiveness of social media as a marketing tool for events, using Shrewsbury Folk Festival as a case study. This was achieved by using two research methods: quantitative and qualitative. The first research method was qualitative and took the form of a questionnaire which was distributed to the customers of Shrewsbury Folk Festival through their Facebook page. This asked questions about their general use of social media, their use of social media at the festival and if they feel that the use of social media can enhance their festival experience. The other research method was qualitative and took the form of a semi-structured interview with the PR and Communications Director of Shrewsbury Folk Festival. This asked questions about how the festival uses social media, how they think it impacts on the event experience and what social media sites they use and why. This study highlights how effective the use of social media marketing can be and how it has changed the way that Shrewsbury Folk Festival advertises.

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Chapter 1: Introduction
1.0 Introduction

“The best way to think about social media is not in terms of the different technologies and tools but, rather, how those technologies and tools allow you to communicate directly with your buyers in places they are congregating right now” (Scott, 2015, p56).

Social media is changing the way the world communicates. Whether this is between friends and family, business to business or business to consumer. The world of social media is constantly developing with new features such as Facebook Live and Twitter Moments. Moreover, new sites are being developed, for example Instagram, SnapChat and Pintrest.

Social media is playing a greater part in people’s everyday lives.

This research project is about how social media has affected the marketing strategy of Shrewsbury Folk Festival (SFF); and how this has affected the growth of the festival. This will mean looking at how consumers and the event organisers conduct: pre-event, in-event and post-event marketing and how effective this marketing has become. Furthermore, this project will look at why SFF now uses more social media marketing and what other marketing materials the festival marketers use.

This chapter will outline the background to the chosen topic, outlining what SFF is about and how long the festival has used social media, the rationale of the project and outlining the content of the project.

1.1 Background

Safko (2012) suggests that social media is a much more effective way of marketing than conventional ways. Safko (2012, p5) further states that the consumer no longer trusts corporate messages; consumers “want their information from people they know, have a relationship with, and share a bond with through trust.” Moreover, “social media marketing is all about listening first, understanding the conversation, and speaking last” (Safko, 2012, p6). As a result, social media is widely used at events.

Festivals are a good example of where social media is used. It is used in the context of communicating changes to the event to customers, for customers to communicate with the event and for customers to communicate with each other. This is supported by Jones (2015) who states that in 2014 2.5TB of data was downloaded at Glastonbury Festival; suggesting
that people engage with social media at festivals. Furthermore, “91% of festival goers own a smart phone” (Festival Awards, 2015) giving them the potential access to the internet and social media apps. The most popular use for a phone at a festival is to text to stay in touch with friends at the event; 68.5% of people said that they do this (Festival Awards, 2015). In addition, 35.3% said that they use their phones to share their experience on Facebook and 23.5% said they use instant messaging when at a festival (Festival Awards, 2015). Furthermore, 16.9% of festival goers use their phones to read festival news (Festival Awards, 2015), this could be through social media or news websites.

1.2 Case Study

SFF is “one of Shropshire’s biggest annual events, attracting 7,000 people to the West Mid Showground every August bank holiday weekend” (Thomas, 2016, p59). Additionally, “tens of thousands of fans follow the festival’s live feeds online” (Thomas, 2016, p59). “The festival has everything from Celtic folk with the traditional type of folk... but we also have... music from America and Canada” (Cunningham, 2016, cited in Shropshire Star, 2016). In 2016 the festival had “more than 240 musicians, 250 dancers and 100 workshops” (Shropshire Star, 2016) to celebrate of the festivals 20th anniversary. The first festival in 1997 attracted around 700 people; since then the event has “continued to grow year on year until, by 2005, five times that figure were attending” (Thomas, 2016, p60). SFF has built up its reputation over the last 20 years and is “considered by many to be the best of its kind in the UK” (Shropshire Star, 2015) this is strengthened by Shropshire Star Live (2015) who say that SFF “is one of the UK’s leading events of its kind” with such a wide range of activities and performances. SFF’s website (2017) states that they “aim to make your stay with us safe, comfortable and full of never to be forgotten, happy experiences.” The website further states that the festival “has a reputation for delivering the very finest acts from the UK and around the world” (SFF, 2017).

Sandra (2016, cited in Thomas, 2016, p60) suggests that the festival is inclusive of all people, whether they come with their family or in a large group; “but it’s also the kind of festival where you can come on your own... and feel very comfortable and included.”

SFF has a lot to offer to its customers with four stages on site, including two main stages which “seat thousands, and the main stage has a mosh pit that can fit more than 1,000 people” (Thomas, 2016, p62). In addition, there is a dance tent which holds ceilidhs and dance shows.
throughout the weekend. There is also the children’s festival Pandemonium! which offers “everything from storytelling to crafts... dance and music workshops for the younger festival goers” (Thomas, 2016, p62). Pandemonium! also includes Panic Circus where the children at the festival can learn circus skills.

Additionally, SFF has the Refolkus youth festival which is run for 11 to 20-year-olds. In 2016 for the first time at the youth festival there was Kaos Youth Circus who teach acrobatic tricks.

Furthermore, the festival offers a free bus into town on Saturday and Sunday to allow the festival goers to “enjoy the fringe events, which include a dance parade and displays and pub sessions” (Thomas, 2016, p62).

The festival also supports local charity Hope House; they have raised “£43,500 over the past eight years” (Thomas, 2016, p62). The money is spent on music therapy at the local children’s hospice as to bring the “joy of music to seriously ill children and young people” (Thomas, 2016, p62).

Plus, the festival has a project called All Together Now, this is a project to take the essence of the festivals music and dance into schools across Shropshire to engage a younger audience.

SFF use social media streams such as Facebook, Twitter and YouTube. The festival has used Facebook for about eight years and Twitter for about six or seven. The festival also uses Instagram and Periscope which have been introduced in the last two years and are only used during the festival weekend. Moreover, the festival uses email to mail shot their customers and festival volunteers to inform them about what is happening at the festival that year.

1.3 Rationale

The topic: A Study Evaluating the Effectiveness of Social Media as a Marketing Tool for Events: Case Study of SFF was chosen because social media is ever changing the way the world communicates. Having studied marketing modules through undergoing the degree of Events Management the researcher found that this was a topic area that they were interested in. In addition, because social media is a relatively new concept the researcher wanted to explore how it is changing and developing the world of marketing.

The choice of case study was SFF as the researcher had completed work experience as a volunteer at the festival in 2015 and 2016 and so had a connection with the festival. As a
result, making it possible to get the interview with the PR and Communications Director of the festival. Additionally, this enabled the distribution of the online survey questionnaire through the festival’s Facebook page.

These aspects helped in achieving the objectives of the dissertation and ultimately the aim.

1.3.1 Aim and Objectives

1.3.1.1 Dissertation Aim:
To evaluate the effectiveness of social media as a marketing tool in developing Shrewsbury Folk Festival as a major event.

1.3.1.2 Dissertation Objectives:
1. To critically review the literature on social media in relation to marketing and events management.
2. To evaluate and analyse the role of social media in the marketing strategy of Shrewsbury Folk Festival.
3. To explore the use of social media before, during and after the event, in order to assess the impact on event goers.
4. To make conclusions and recommendations to Shrewsbury Folk Festival and other festivals based on these findings.

1.3.2 Research design
To achieve the aim the research took a mixed methods approach using quantitative and qualitative methods. The first research method took the form of an online survey questionnaire which was distributed to the customers of the festival. The other research method was a semi-structured interview with the PR and Communications Director of SFF.

1.4 Outline of dissertation
This project consists of five chapters these include: Introduction, Literature Review, Methodology, Results, Analysis and Discussion, and Conclusion

1.4.1 Introduction
The introduction outlines the project and the rationale behind it. It gives the background to SFF and what each chapter will include.
1.4.2 Literature Review
The literature review will aim to identify current issues and a gaps in existing research. It will look at event typologies, marketing, social media marketing, and customer experiences.

1.4.3 Methodology
The methodology will describe and justify the research design as well as explore the feasibility of the methods that have been chosen to conduct the primary research for the project.

1.4.4 Results, Analysis and Discussion
The results, analysis and discussion chapter will analyse and discuss the results collected from the primary research conducted.

1.4.5 Conclusion
The conclusion chapter will bring together the results and make recommendations to the festival of ways in which they can improve and/or develop their use of social media.
Chapter 2: Literature Review
2.0 Introduction
This chapter will review the literature that already exists on the topic and area of study that the researcher has chosen. The literature review will outline the key themes, issues, definitions, concepts, perspectives, problems and techniques that will inform this study. This will include looking at academic texts, journals, articles and other sources that the researcher feels are relevant to their topic. The researcher has found that there is a wide range of material available on marketing and marketing strategies. However, there appears to be a dearth of research where marketing specifically relates to social media; this could be because the academic literature related to social media...is still in its infancy (Mangold and Faulds, 2009). This chapter will look at literature on event types, marketing (as an aspect of event planning), marketing models, social media marketing, social media in events and customer experiences because of social media interactions. The aim of the literature review is to look for a gap in the research in which to gauge significance of the topic and relate to their study.

2.1 Events
“Events were originally a celebration of ceremony and ritual – and were a reflection of a culture and a community” (Yeoman, Robertson, Ali-Knight, Drummond and McMahon-Beattie, 2004, p54). This is echoed by McDonnell, Allen and O’Toole (cited in Yeoman et al 2004, p54) who state that they are “specific rituals... or celebrations that are consciously planned and created to mark special occasions... it is impossible to provide a definition that includes all varieties of events.”

However, there is an increasing interest in “unique leisure and cultural experiences” (Getz, 1997, p326-327). Festivals are a good example of how community and culture are brought together (Jepson and Clarke, 2015, p20) and “provide authenticity and uniqueness” (Yeoman et al, 2004, p32) for their consumers.
As stated by Shone and Parry (2013, p7) figure 2.1 “splits events into four broad categories based on the concept of events having leisure, cultural, personal or organisational objectives.” Shone and Parry (2013) further suggest that most events, if not all, would overlap into more than one category. For example, commercial music festivals, which have become “a hugely popular phenomenon” (Bowdin, Allen, O’Toole, Harris and McDonnell, 2011, p23) could overlap into other categories, such as cultural and leisure. This is strengthened by Getz (2012, p40) who states that “any event can fulfil multiple functions, facilitate similar experiences and have many meanings attached to it.” UK festivals can be divided into single-theme and multi-theme events (New Leisure Markets, 1995). An example of a single theme festival could be a folk festival. This is shown in figure 2.2 which has categorised festivals under both cultural celebrations and sport and recreation.
Preston (2012, p138) suggests that festivals play an important role in the sharing of experiences, they perform a “serious social function” and they allow attendees to represent “expressions of identity and community.” Furthermore, Preston (2012, p38) states that before the ease of communication through global networks “festivals provided common and shared experiences... festivals break down barriers, making it effortless to enjoy social congress.” Therefore, if festivals have social ease and experience at their core then marketing is potentially a tool to get this message out there.

**2.2 Marketing**

“Marketing is a social and managerial process by which individuals and organisations obtain what they need and want through creating and exchanging value with others” (Armstrong, Kotler, Harker and Brennan, 2015, p11). Armstrong et al (2015, p11) then states that marketing is the “process by which companies create value for customers and build strong customer relationships in order to capture value from customers in return.”

Cole (1997, p131) suggests that an organisations marketing material and marketing streams are a “channel of communication, between the organisation and its customers.” Meaning that an organisations marketing material should be able to ‘grab’ the customer’s attention as to then inspire interest, then desire for the product or service and then the action of the customer purchasing the product or service (see figure 2.3). Cole (1997) then proposes that
an organisation’s marketing strategy must be at the centre of its corporate strategy; and that “marketing is a powerful influence on all other functions in a...organisation” (Cole, 1997, p131).

Figure 2.3: AIDA Model (Mishra, 2016)

As suggested in Brassington and Pettitt (2006) the marketing strategy should mean that the organisation is looking at their competitors marketing strategy and trying to make theirs bigger and better and have a bigger and better product so that the organisation is always ahead of its competitors.

Hoyle (2002, p152) describes festivals as “more varied and sophisticated than ever before” and that marketing these types of events “requires unique and innovative tactics.” Hoyle (2002, p152) also suggests that the success of events does not always depend on the type of event but on “how well the marketer takes advantage of certain factors of the event” this includes: weather, cost, location, competition and entertainment. This is further strengthened by Preston (2012, p142) who states that “the success of an event may not depend on the type of event, the star attraction, or the cause of the event, but on how well the marketer is able to motivate a potential festival audience.”
2.2.1 Marketing Strategies

Brassington and Pettitt (2006) suggest that service industries cannot just use the traditional marketing mix, the 4P's, for their marketing strategies; additional elements should be added as services are intangible. This means that for marketing in the service industry they use the extended marketing mix, the 7P's, which are: Price, Product, Place, Promotion, People, Physical Evidence and Processes (see figure 4). Brassington and Pettitt (2006, p1063) then state that “these extra marketing mix elements can enhance or detract from the customer’s overall experience when consuming the service.”

Figure 2.4: The 7P's of Service Marketing (Marketing Mix, 2016)

When people post status' they are using the marketing technique of word of mouth. Preston (2012, p112) states that “word of mouth is recognised as being the front line of event choice.” Campbell (2015) then goes on to suggest when people buy a product or service if they are happy with it then they will tell two people about it who are most likely to like the product and be interested in it. On the other hand, if people dislike a product they are likely to tell eight people about it. This is known as the 80:20 rule of marketing. However, with so many people on social media they are telling more and more people about both their good and bad
experiences. This is strengthened by Williams (2015) who states that Facebook has more than 500 million users with at least 32% also using Twitter on a regular basis.

Therefore, a customer posting a comment or photo about the festival can either encourage people to engage in the activities, or it can also have the opposite affect meaning that people may not return, resulting in loss of customer loyalty. This is supported by Aaker (1996) (cited in Hudson et al (2015, p71) who states that “when consumers interact with brands, they can develop an active relationship with those brands.”

Another marketing strategy that festivals could use is electronic marketing (E-marketing). “Electronic marketing is an integrated and mainstream aspect of any event marketing” (Preston, 2012, p112). Preston (2012) goes on to suggest that the use of internet has changed the relationship that an organisation has with its customers and potential customers. Furthermore, Preston (2012) suggests that the use of e-marketing will mean that the consumer is part of the marketing communications of an organisation.

2.3 Social Media

“Social media is not particularly complicated; it is a set of… platforms and technologies that allow people to talk with other people... it can be accessed from virtually anywhere and pretty much at any time” (Blanchard, 2011, p5-6).

This definition is strengthened by Dann and Dann (2011, p344) who further state that “social media is about interconnection between content, users and communication technologies... the current modus operandi for the internet is an inherent belief in the value of connecting with other people.” Moreover, social media

“provides the way people share ideas, content, thoughts and relationships online. Social media differs from...mainstream media in that anyone can create, comment on, and add to social media content” (Scott, 2015, p56).

Social media is a very popular form of communication; that is becoming more popular with new social media sites and apps being released. Social media not only allows people to connect with people; but businesses to connect with businesses and businesses to connect
with consumers. Social media also allows businesses and people to “learn more from those around you and discover new information from your extended network” (Brown, 2010, p1).

Chaffey for Global Social Media Research (2016) brought together statistics for social media in 2016. These statistics state that there are over 2.307 billion active social media users worldwide. There was a 10% increase in the number of active social media users around the world in 2016. Although it could be said that the increase of new users to Facebook is slowing it remains to be the most popular social media site. Facebook has gone from just over 400 million users in 2010 to over 1,600 million in 2016. Facebook is accessed by around 70% of people in the UK. The average user of social media is 41 years of age. The second most popular social media site in 2016 was WhatsApp with around 1,000 million users worldwide. However, Snapchat is the second most popular social media site for 18 to 34 year olds. Twitter was the ninth most popular site in 2016 with only around 300 million users’ world-wide meaning that only 24% of adults who use social media engage with Twitter. These statistics could suggest that marketers should not necessarily use Twitter if they want to target the most people.

Figure 2.5 below shows the overlap of the three elements that should be present for a social media system to be in place. All the elements underpin a user’s practice of social media.
2.3.1 Social Media Marketing

As stated by Brassington and Pettitt (2006, p1184) “technology is having a big impact on marketing. Two previously parallel technologies are now merging to create new opportunities.” Mentor digital (2016) argues that “the new age of communication makes it easier than ever to reach out to consumers.” All of this suggests that social media is becoming a big part of the marketing world. Thus, many companies and organisations are incorporating social media into their marketing strategies.

However, “little is known about how social media influences emotions and attachments to brands, and whether social media-based relationships lead to desired outcomes such as positive word of mouth” (Hudson, Roth, Madden, Hudson, 2015, p68).

Saravanakumar et al (2012, p4451) defines social media marketing as the “way of promoting a website, brand or business by interacting with or attracting the interest of current or prospective customers through the channels of social media.” Formic Media (2009) strengthens this definition by stating that social media is, “an umbrella term that defines the various activities that integrate technology, social interaction, and the construction of words and pictures.” Brian Solis (2010) then goes on to state that “social media is the democratization of information, transforming people from content readers into publishers.”
Armstrong et al (2015, p498) develops this by saying that “social media is used by marketers for more than promotions and online promotions selected using the data volunteered by users can be a powerful promotional tool.” The Internet Advertising Bureau UK (cited in Armstrong et al, 2015) states that social media advertising increased by 71% from 2012 to 2013. Baines and Fill (2014, p624) states that “social networking requires a cultural shift for marketers and has differing levels of engagement.” This is strengthened by Hudson et al (2015, p69) who states that “companies have generally embraced social media because of its potential for engagement and collaboration with its customers.”

A blog writer for HubSpot, Julie Hong (2015) proposes that festivals are ahead of other social media marketers and that they could teach them a lot. For example, how they use Twitter for in-event promotion and how they use YouTube for advertising. Bowdin et al (2012, p434) states that “that this area is evolving at a rapid pace” and the opportunities for events are growing.

One of the characteristics of social media as suggested by Evens (2012, p38) is that “you can listen to it, measure it, and track it over time.” Evens (2012) also suggests that you can use what you learn to improve the service that you offer and give the customer what they have asked for. Another aspect of social media as stated by Hudson et al (2015) is that companies can “foster loyalty through networking.”

Sigala et al (2012, p2) suggest that social media is the “digital version of word of mouth, social media represents the materialisation, storage, and retrieval of word of mouth content online.” Anderson (2013) strengthens this by saying that “personal recommendations and customer opinions are more effective than any other form of marketing.” Anderson (2013) then goes on to say that “92% of consumer’s trust recommendations from people they know, and 70% trust opinions posted online.”

Ryan (2015) says “social media is a primary communication tool” for both the organisation and the customer. It allows people to “freely interact with other people” (Tuten and Solomon, 2013) and share comments, “reviews, ratings, photos, stories and more” (Tuten and Soloman, 2013). Tuten and Soloman then go on to suggest that people use social media to share both good and bad experiences with their friends, family and colleagues. This could be at a festival for example, where people could be sharing photos of who is playing and where.
Chaffey and Smith (2013, p58) further support how customers use social media, and advertise brands, without realising.

“Social media has changed everything. Generating conversation on social media platforms enhance the product experience (product), promotes the brand (promotions), and spreads the accessibility of the brand (place) and is totally dependent on well-trained teams (people) who are given crystal-clear systems and processed (processes).”

“How can you use word of mouth in your own campaigns? This question turns out to be fundamental to the use of social media” (Evans, 2012, p20). Suggesting that social media impacts on how consumers interact with an event.

As stated by Getz (2012, p29) “the event experience can be augmented by pre-, during and post-event interactions to foster engagement and increase satisfaction.” Getz (2012, p29) also states that “social worlds... offer the opportunity to co-create events interactively with online communities.”

Furthermore, as stated in Bowdin et al (2012, p241)

“the internet now plays a major role in events, with participants using it to research the event before their arrival, keep track during an extended event and re-live the highlights of the event after they have departed.”

Figure 2.6: The New Communication Paradigm (Mangold and Faulds, 2009)
This is a model created by Mangold and Faulds, it shows how social media can start to be incorporated into the promotion aspect of the marketing mix (7P’s). Mangold and Faulds (2009) suggest that an organisation’s promotion mix should reflect their mission statement and performance goals. Furthermore, the promotion mix should be coordinated so the “information transmitted to the market place through these elements consistently communicates a unified message” (Mangold and Faulds, 2009, p358).

2.4 Customer Experiences at Events

“People do not buy products, or even services; they purchase the total experience that the product or service provides” (Morgan, Lugosi and Ritchie, 2010). Calder, Isaac and Malthouse (2016) suggest that customer engagement is a major marketing objective and that having customer engagement can increase advertising effectiveness.

“Managers have become increasingly aware of the need to create value for their customers in the form of experiences” (Barry, Carbone and Harckel, 2002). “In the modern world it is more difficult to impress an audience with an event because the public is much more used to seeing events in the media and to attending events” (Shone and Parry, 2013, p263). Shone and Parry (2013, p263) then go on to state that event organisers must also bear in mind that at a “vast majority of events it is the guests or visitors themselves who will help create the atmosphere and ambience... by their presence or by their participation and involvement, as well as their enjoyment.”

Part of this is customer satisfaction as Armstrong et al (2015, p21) state “customer satisfaction depends on the product’s perceived performance relative to a buyer’s expectations.” Getz (2012, p197) strengthens this by stating that “people go to an event having some expectations of the experience to be obtained.” Armstrong et al (2015) also suggest that if a customer is satisfied with their experience then they are going to use the product or service again, therefore, building customer loyalty. Yeoman et al (2004, p252) states that “this is especially useful for recurring events where continuous improvement in the event visitor’s experience is a desirable goal.”

“The media context of an advertisement can make it more of an experiential contact that engages the consumer in a desired way” (Calder and Malthouse, 2005, p358). Therefore, suggesting that the media that consumers engage in has an impact on their experiences.
“Visitors respond to stimulus of their senses of smell, sight, touch, hearing, and taste” (Shone and Parry, 2013, p264). Shone and Parry (2013) then go on to say that “the physical responses to a pleasant... environment are well understood, and much the same applies to an event environment and to the experience a visitor receives while attending.”

2.4 Chapter Summary

In this chapter the key themes that have been discussed are: events and event typologies, marketing and marketing strategies, social media and social media marketing, and customer experiences at events; this includes pre-event, in-event and post-event experiences. This has led to the completion of the first objective ‘to critically review the literature on social media in relation to events’. As a result of this research into these areas it is possible to create a theoretical framework on which to base the project.

Figure 2.7: Theoretical Framework (Sproul, 2017)

It was difficult to find some of the research on social media and social media marketing as there is a dearth of research on this topic, due to it being a newer form of advertising. Thus, presenting a need for this research as it shows how the use of social media effects the
marketing of events. Consequently, this research will be building on existing research while also filling in gaps with industry specific research. The next chapter will look at how the primary research was conducted and the ethical processes that allowed the research to take place.
Chapter 3: Methodology
3.0 Introduction

The methodology chapter will explain the research framework that was chosen for this project. It will look at what methods were chosen and why. These methods, techniques and procedures will then be evaluated. The methodology chapter will then look at these research methods in relation to the aims of the project. Moreover, this chapter will also identify the amount of data that will need to be collected and the time frame in which to do this. The techniques that will be used to analyse the data collected will also be identified.

This project uses both primary and secondary research methods. Primary research is “new data specifically collected in the current research project” (Veal, 2011, p186). Whereas secondary research is the “re-analysis of data for the purpose of answering the original research question” (Glass, 1976, p3). This is further supported by Veal (2011, p186) who states that secondary data is data that was “collected for some other (primary) purpose but can be used a second time in the current project.” It will look at research that has already taken place and bring all of this together with the primary research on SFF that took place throughout January 2017.

This project will use a mixed methods approach for the research. This is a research strategy that combines “methods drawn from different traditions with different underlying assumptions” (Densconbe, 2007, p107). Alternatively, “a mixed methods strategy is one that uses both qualitative and quantitative methods” (Densconbe, 2007, p107).

3.1 Case Study Research

Case study research is “one of several forms of social science research” case study research is preferred in “situations when the main research questions are ‘how’ or ‘why’” (Yin, 2014, p2).

Yin (2014) suggests that case study research is one of the most challenging types of research. However, the “primary purpose for undertaking a case study is to explore the particularity, the uniqueness, of the single case (Simons, 2009, p3). Yin (2014) further proposes that there are different case study reporting formats. The first of these is single-case study. This is where a “single text is used to analyse the case” (Yin, 2014, p183). These can be anything from one page to a whole book. The other type of case study reporting format is multiple-case study. This is where more than one case study is looked at for a project.
This project uses a single-case study research format as it is only looking at SFF as a case study and no other festivals or organisations.

3.2 Quantitative Research

Quantitative data is mainly numerical data that to most people will not mean anything until “quantitative analysis techniques such as graphs, charts and statistics” (Saunders, Lewis and Thornhill, 2012, p472) are used examine the “relationship among variables” (Creswell, 2014, p4) and to help present the information and data in an easy-to-read format.

Quantitative data can be split into two groups, categorical data and numerical data. Categorical data refers to data that cannot be measured numerically but can be categorised into sets according to the characteristics that are identified in the data (Saunders et al, 2012). Numerical data is data that can be measured and counted as quantities. As a result, numerical data is more accurate than categorical data as “you can assign each data value a position on a numerical scale” (Saunders et al, 2012, p472).

There are different sources of quantitative data; the research methods include: questionnaires, interviews, observations and documents (see table 3.1).

Table 3.1: Sources of Quantitative Data (Denscombe, 2007, p254)

<table>
<thead>
<tr>
<th>Numbers</th>
<th>Research Methods</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Answers to closed-ended questions</td>
<td>Questionnaires</td>
</tr>
<tr>
<td>• Content analysis of transcript</td>
<td>Interviews</td>
</tr>
<tr>
<td>• Measurements from experiments</td>
<td>Observation</td>
</tr>
<tr>
<td>• Observation schedule used with events</td>
<td></td>
</tr>
<tr>
<td>• Official statistics (health, education, trade, etc.)</td>
<td>Documents</td>
</tr>
<tr>
<td>• Business data (performance, employment, etc.)</td>
<td></td>
</tr>
<tr>
<td>• Content analysis of things like company reports</td>
<td></td>
</tr>
</tbody>
</table>
3.2.1 Methods

This will look at the quantitative methods that were used to conduct the primary research that took the form of an online survey questionnaire.

Figure 3.1: Types of Questionnaire (Saunders et al, 2012, p420).

Figure 3.1 shows the different types of questionnaire. To collect the quantitative data Qualtrics was used to create an online survey questionnaire. Qualtrics is an online platform that makes “software to manage the entire customer experience – from surveys, to insights, to action” (Qualtrics, 2017). “The popularity of the internet increases” (Wright, 2005) meaning that there is greater access to a “variety of populations” (Wright, 2005). Thus, making online surveys more accurate.

When thinking of ways to distribute the questionnaire, it was thought that to gain the most accurate results it would be best to get a random sample of the festival’s goers as to include as many types of people as possible. Random sampling “works best with a very accurate and up-to-date sampling frame and is the preferred method if you intend to carry out any form of statistical analysis” (White and Rayner, 2014, p77). The questionnaire (see Appendix A) was distributed through the SFF social media sites by the PR and Communications Director of the festival. The researcher was aided by a contact within the core team of the festival who helped in the launching of the questionnaire (see Appendix B). The customers taking part in the questionnaire had to consent that they are over 18 years of age before they could begin the questionnaire.

It is said that it would be ideal “to cover the entire population of interest when undertaking a study” (Altinay, L and Paraskevas, A, 2008, p98). However, for the purposes of a dissertation
the “sample size should be at least fifty and preferably nearer one hundred” (Mason, P, 2014, p149-150). The sample size that was chosen for this project was between 100-150 respondents, as to produce results that are “more reliable and precise” (Veal, 2011, p192). The questionnaire for many respondents took a maximum of ten minutes to complete. Furthermore, to protect participant’s confidentiality there were no questions asking for any personal details, for example, their name or email address. The questionnaire was launched on January 4th 2017 and closed on January 31st 2017 so that the results could be analysed. In total 126 questionnaires were completed, this is between the 100-150 parameter.

Web-based surveys can reach many potential respondents quickly, provide for the use of: multiple-question formats and direct database connectivity. While also allowing for data and guaranteed confidentiality. Suggesting the improvement in the reliability of the data collected (Jansen, Corley and Jansen, 2006, p5 cited in Illum, Ivanov and Liang, 2010, p336).

The quantitative research was analysed using Qualtrics; this is the site that was used to produce the questionnaire. However, it also analyses the results and puts them into figures to be used in the project.

3.3 Qualitative Research

This section is going to consider what qualitative data is and the research methods that were used.

Allen et al (2008, p536) state that qualitative data is based on

“individual perceptions and responses and are often obtained through... interviews, focus groups, staff feedback and participant observation. They can provide valuable insights, but are often anecdotal... rather than statistical analysis.”

This is supported by Denscombe (2007, p286) who states that qualitative “data takes the form of words and visual images.” Qualitative research can be seen to be “subjective and does not involve an objective way of looking at things” (White and Rayner, 2014, p206). Moreover, qualitative data is likely to be more “ambiguous, elastic and complex than quantitative data” as it is dependent on “people’s interpretation of the events that occur around them” (Saunders et al, 2012, p546). The table below depicts the different sources of qualitative data.
Table 3.2: Sources of Qualitative Data (Denscombe, 2007, p287)

<table>
<thead>
<tr>
<th>Words and Visual Images</th>
<th>Research Methods</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Interview talk</td>
<td>Interviews</td>
</tr>
<tr>
<td>- Narratives (for life histories)</td>
<td></td>
</tr>
<tr>
<td>- Diaries, minutes of meetings</td>
<td>Documents</td>
</tr>
<tr>
<td>- Scripts (e.g. for political speeches or media programmes)</td>
<td></td>
</tr>
<tr>
<td>- Interactions between people (including naturally occurring</td>
<td>Observation</td>
</tr>
<tr>
<td>actions, responses, language)</td>
<td></td>
</tr>
<tr>
<td>- Events (e.g. ceremonies, rituals, performances)</td>
<td></td>
</tr>
<tr>
<td>- Pictures (e.g. photographs, artwork, video recording)</td>
<td></td>
</tr>
<tr>
<td>- Answers to open-ended questions</td>
<td>Questionnaires</td>
</tr>
</tbody>
</table>

3.3.1 Methods

This will look at the qualitative research methods that were used to conduct the primary research for this project; this took the form of a semi structured interview.

Figure 3.2: Forms of Interview (Saunders et al, 2012, p375)

There are three different types of interview:

- Structured interviews
- Semi-structured interviews
- Unstructured interviews
Structured interviews use a set of predetermined questions which often have pre-coded answers. There is not much social interaction between the interviewer and the interviewee other than explanations around the questions. The interviewer must keep the same tone of voice so not to indicate any bias (Saunders et al, 2012, p374).

For semi-structured interviews, there is not a list of questions; it usually involves a list of themes that need to be covered and some key questions. As a result, the interview is more conversational and is more open to additional questions that may crop-up. The interview is likely to either be recorded by the interviewer or the interviewer will take notes on the key themes that were discussed (Saunders et al, 2012, p374).

Lastly unstructured interviews are an informal type of interview. There is not a predetermined list of questions and they are used to explore an area in-depth. The interviewee is “given the opportunity to talk freely about events, behaviours and beliefs in relation to the topic area” (Saunders et al, 2012, p375). Thus, it is the interviewee’s opinion that guides the interview.

The interview method that was chosen for this project was a semi-structured interview with the PR and Communications Director of SFF. The interviewer was prepared with general questions based around key themes (see Appendix C) this was to give a general structure to the interview. however, due to it being a semi-structured interview the interviewer could ask additional questions that cropped up during the interview. Resulting in a more conversational style of interview. The interview took place on January 4th 2017 at the home of the PR and Communications Director. The interview was 50 minutes long. This interview came about through a contact within the SFF organisation who assisted in the arranging of the interview.

3.4 Reliability and Validity

Validity is the “extent to which the information presented in the research truly reflects the phenomena which the researcher claims it reflects” (Veal, 2011, 46). Whereas reliability is the “extent to which research findings would be the same if the research were to be repeated” (Veal, 2011, p46).

The validity of the interview response is strong due to the interview being with the PR and Communications Director of SFF; resulting in the information coming from someone directly involved and not a third party or secondary research.
The questionnaire could be seen to be less reliable as only 126 people responded to the questionnaire and so this is not a true representation of the customers of SFF. However, as this is a small project this is a good number of respondents. Although this does not make the results any less valid. The questions flowed and were in a set order under headings as to give direction to the questions and to relate them to the research that had already been done in the literature review.

3.5 Analysis

3.5.1 Questionnaire Analysis - Theory

Questionnaires that are made up of mostly closed-ended questions can be analysed in a quantitative manner. This involves converting the responses into a numeric form, often percentages as to make it easy to compare responses (Mason, 2014, p212).

3.5.1.1 Application

The questionnaire analysis was a lot simpler as Qualtrics (the online survey software) puts all the questionnaire results into charts and graphs (see Appendix D) making it quicker and easier to analyse the information. Furthermore, this also means that all the information is being represented correctly and using the right scales so it is less likely to be misinterpreted. However, there were also some open-ended questions included in the questionnaire which would be analysed with thematic analysis like the interview.

3.5.2 Interview Analysis - Theory

Mason (2014) suggests that when organising data, themes may emerge almost instantly when reading through the material. This would then lead to the summarising of the information and the comparison of it with what has already been found out in the literature review and comparing the results of the interview with those of the questionnaire.

3.5.2.1 Application

To analyse the interview, it was transcribed by the researcher (see Appendix E) followed by thematic analysis. Thematic analysis is “the most common type of qualitative analysis that seeks to identify patterns in the contents of data” (Sgier, 2012, p1). The researcher printed out the transcript to highlight and draw out the key themes of what had been said. These themes were compared to the literature review and the questionnaire to see similarities and gaps in the information.
3.6 Limitations

3.6.1 Questionnaire
The questionnaire was a great success with getting over 120 respondents in the first day. This was due to it being posted on the Facebook page of SFF. It was decided to keep it open for another couple of weeks to ensure that there were enough respondents for the research. Having briefly looked through the results it is possible to see patterns and correlation with the secondary research that was conducted. Furthermore, this showed that the right questions were asked as initial patterns were easy to detect.

The questionnaire could have been reposted each week that it was open as to maximise the number of respondents. Thus, meaning that the results would be more true for many the festivals attendants.

3.6.2 Interview
The interview was also a great success, with the answers being in-depth and very informative; because of this the interview lasted longer than what was first thought. The amount of information became apparent when transcribing the interview later. Certain aspects also showed correlation with the results of the questionnaire.

If the interview was to be conducted again then the questions would be sent out beforehand so the interviewee could get some statistics ready as this was missing. Additionally, the questions would be read out loud and practiced and gaps would be identified and potentially add in or remove questions. In addition, the interview would not only be recorded but notes would also be taken in case the technology failed.

3.7 Ethical Considerations
“Ethical considerations influence and relate to many aspects of the research process and help researchers to decide whether a field of study... is ethically acceptable” (Behi and Nolan, 2014, p2). Furthermore, there are several key principles that must be “observed and preserved. These include freedom from harm, right to self-determination, right to privacy, and right to anonymity and confidentiality” (Rogers, 1987, p456). The researcher had to go through an ethics process (see Appendix F) at Cardiff Metropolitan University to ensure that the questions that were being asked were not leading questions and to ensure confidentiality of the participants. The questionnaire did not ask for any personal details from the participants.
and the PR and Communications Director of the festival was given an information sheet (see Appendix G) and had to sign to say if they want to be anonymous (see Appendix H). Only once the ethics committee had approved the proposed research could the research be conducted.

Having gone through the ethics process there should be minimal risks, if any for the people participating in the questionnaire as it was voluntary and it is confidential. Furthermore, there should be minimal or no risk for other parties involved for example the university and the festival as the research is just about the marketing strategies. There was a risk, in that not enough people will fill out the questionnaire and the need to rely on the festival organisers to post the questionnaire on their website.

3.8 Chapter Summary

This chapter helped to justify the use of the two chosen research methods; an online survey questionnaire and an interview. It looks at how valid and reliable each of these research methods are and how the results of the questionnaire and interview will be analysed. Moreover, it details the limitations of each method. Lastly this chapter shows the ethics process and considerations that the researcher had to undergo to be able to conduct and complete the research.

The next chapter will present the findings and analyse the results of the interview and questionnaire survey.
Chapter 4: Results, Analysis and Discussion
4.0 Introduction

The results chapter will analyse and interpret the data collected in the questionnaire and interview with Jo Cunningham. The chapter will discuss the results linking them together with the literature that was reviewed in chapter two. The questionnaire will be analysed first followed by the interview. The interview analysis attempts to not only link to the literature but also back to the questionnaire survey to strengthen the validity of the results in both the interview and the questionnaire.

4.1 Questionnaire

This section will analyse the results from the questionnaire. It will look at any trends and patterns within the results and link them back to the literature that was reviewed in chapter two.

4.1.1 About You

The first section of the questionnaire was to gather general information about the respondents in relation to Shrewsbury Folk Festival.

Figure 4.1: Q1 - What is Your Age?

![Pie chart showing age distribution]

Figure 4.1 shows the ages of the respondents to the questionnaire. Most of the respondents were aged between 40 and 60. Whereas the least number of respondents were aged between 25 and 40. Carroll (2013) states that the “average age of a festival goer is now 30+ year’s old.” This is strengthened by Festival Awards (2015) who state “48% of festival goers are over 30
years old.” These statistics could suggest why many of the people who answered the questionnaire were aged between 40 and 60. This is further supported by The Research Solution (2013, p5) who state that “over three quarters (77%)” of festival’s goers in 2013 were aged 45 and over. Moreover, 66.13% of the respondents were female while only 33.06% were male.

Figure 4.2: Q3 - Have you attended Shrewsbury Folk Festival before 2016?

![Bar chart showing 109 respondents were repeat customers in 2016. Whereas 15 respondents were first time customers.](image)

Figure 4.2 states that 109 respondents were repeat customers in 2016. Whereas 15 respondents were first time customers. This is supported by The Research Solution (2013, p12) which suggests that 74% of people had been to the festival before and wanted to return.

Figure 4.3: Q4 - How many times?

![Bar chart showing 47.71% of respondents have attended the festival two to five times before 2016. It further states that 41.28% of respondents have attended more than five times before 2016. While only 11% of respondents have attended once before 2016.](image)

Figure 4.3 is a follow-on question from question three. It shows that 47.71% of respondents have attended the festival two to five times before 2016. It further states that 41.28% of respondents have attended more than five times before 2016. While only 11% of respondents have attended once before 2016.
Figure 4.4 illustrates how respondents found out about the festival. Over half of respondents discovered the festival through word of mouth. This is again further supported by The Research Solution (2013, p14) which states that 47% of people found out about the festival through word of mouth. Whereas only 7.38% of respondents found out about the festival through social media. Furthermore, 19.67% of respondents found out in other ways which include:

- When the festival moved from Bridgnorth to Shrewsbury,
- They live local to the festival,
- Parents introduced them to the festival,
- Traditional media such as, radio, newspapers and magazines,
- The following of a band or artist.
4.1.2 Social Media

This section of the questionnaire asked about what social media sites the respondents use and their use of social media.

Figure 4.5: Q7 - What social media sites do you use? Select all that apply.

Figure 4.5 displays the different social media sites that the respondents use. It shows that Facebook is the most popular social media site for the respondents with it being used by 97.54% of the respondents. This may not be surprising as Facebook is “used by half the world’s internet users” (Buchanan, 2015). This could suggest that Facebook is the most popular social media site used by respondents aged 40-60. This is because respondents in this age group make up over half of the respondents that took part. Moreover, this is supported by Festival Awards (2015) who state that the average age of a festival goer is 33 and the top social media site that is used by UK festival goers is Facebook with 89.2%. YouTube was the second most popular social media site with 64.75% of respondents using this. This was also the second most popular social media platform for UK festival goers in 2015 with 82.16% using it (Festival Awards, 2015). In addition, Twitter was the third most popular form of social media with 38.52% of respondents using it. Again, this matches the results from Festival Awards (2015) with Twitter being their top three results with 59.19% of UK festival goers using it.
There were other social media sites that the respondents use, these include:

- God’s Jukebox,
- Flickr,
- Live Journal,
- WhatsApp.

Figure 4.6: Q8 - How often do you engage with social media?

Figure 4.6 shows how often the respondents engage with social media in general. 89.34% of respondents said that they engage with social media daily. This is supported by Davidson (2015) who states that in the UK people on average spend one hour and twenty minutes each day on social media. This is further supported by Safko (2012, p31) who states that “more than 50% of Facebook users log in every day.”
Figure 4.7: Q9 - Have you engaged with social media at Shrewsbury Folk Festival?

![Pie chart showing 72.13% Yes and 27.87% No]

Figure 4.7 exhibits that 72.13% of respondents engaged with social media during SFF. Whereas 27.87% of respondents did not engage with social media at the festival.

Figure 4.8: Q10 - How often have you engaged with social media at Shrewsbury Folk Festival?

![Bar chart showing frequency of social media engagement]

Figure 4.8 shows how often the respondents engage with social media during the festival period. It shows that 69.05% of respondents only engaged with social media some of the time during the festival. Whereas only 22.62% of respondents engaged with social media at the festival most of the time or always. These results could suggest that people only engaged with social media to get updates on changes that were happening within the festival and not to experience the festival through social media.
Figure 4.9: Q11 - What do you use social media for during the festival?

Figure 4.9 demonstrates what the respondents used social media for during their time at the festival. It shows that 76.47% of respondents used social media to either post pictures or send messages. The other aspects that people used social media for include:

- To find out about changes to the festival programme,
- To see what other people were saying about the festival, and
- To watch the festival online.

These comments back up what was previously stated about respondents using social media to find out about changes to the festival programme.
4.1.3 Event Experience

This part of the questionnaire considered if and how the use of social media affects the experience the respondents had at the festival.

Figure 4.10: Q12 - Does using social media have an impact on your event experience?

Figure 4.10 shows that for 59.76% of the respondents that social media does not have any impact on their event experience. This could again be because they use it to find out about changes in the festival programme which can be found out from stewards.

Figure 4.11: Q13 - In what way do you feel that the use of social media can enhance your experience at the festival?
Figure 4.11 shows that 84.72% of respondents feel that using social media can enhance their experience by keeping them up-to-date about changes at the event. Furthermore, 36.11% of respondents said that it can enhance their experience by making them feel more involved in the event. In addition, 13.89% feel that the use of social media allows them to experience more of the festival. Moreover, respondents felt that there were other ways that using social media could enhance their festival experience. These include:

- Being kept up-to-date with the outside world,
- Seeing different acts after seeing posts that have caught the respondents' eye,
- To feel part of a community,
- To get a sense of what is causing a buzz at the festival.

Figure 4.12: Q14 - Does it make you more or less likely to attend the festival again, knowing that you can interact more with the festival?

![Pie chart showing distribution of responses to Q14](image)

Figure 4.12 states that 69.51% of respondents are neither likely nor unlikely to attend SFF knowing that they can interact with the festival. This suggests that these respondents do not engage often with social media and they do not feel that it has an impact on their event experience. However, only 21.96% of respondents said that they are somewhat or extremely likely to attend the festival knowing that they can interact more with the festival.
Figure 4.13: Q15 - Do you want the festival to develop and/or change how they use social media?

The figure above states that 67.08% of respondents either want the festival to develop and/or change how they use social media or are unsure if they would like the festival to develop and/or change how they use social media. Implying that the respondents want more from the festival by the way of social media. However, 32.93% of respondents do not want the festival to change how they currently use social media. Suggesting that they are happy with the way in which the festival uses their social media sites.

Figure 4.14: Q16 - How would you like them to develop and/or change how they use social media?

- Use other sites such as Snapchat and Instagram: 9.23%
- Enable more audience interaction with the festival: 41.54%
- Using Facebook Live: 48.23%
Figure 4.14 above shows that nearly half of respondents would like SFF to develop and/or change how they use social media by enabling more audience interaction with the festival. Additionally, 41.54% of respondents stated that they would like the festival to use Facebook Live. This could be to make the use of Facebook more interactive for the respondents and audience in general.

4.1.4 Post Event

Figure 4.15: Q17 - Do you use social media after the event?

This figure shows that 87.80% of respondents use social media after the event. This could be to relive the festival and to share photos and messages about the festival. Whereas 12.2% of respondents said that they do not use social media after the event; suggesting that they only use social media to keep up-to-date with changes and news at the festival.
Figure 4.16: Q18 - What do you use social media for after the event?

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>To post pictures</td>
<td>80.56%</td>
</tr>
<tr>
<td>To post messages</td>
<td>58.33%</td>
</tr>
<tr>
<td>To tweet about or to the event</td>
<td>22.22%</td>
</tr>
<tr>
<td>Other, please specify</td>
<td>18%</td>
</tr>
</tbody>
</table>

Figure 4.16 shows what the respondents used social media for post-event. 80.56% of respondents said that they used social media to post pictures of the event post-festival. Moreover, 58.33% of respondents used social media to post messages. In addition, 22.22% of respondents said that they used social media for other reasons, these include:

- Posting music of the festival’s artists,
- To keep up-to-date about next year’s festival,
- To play the YouTube concerts,
- To give feedback to the festival,
- To keep in touch with friends,
- To share posts about dancing groups.

Question 19 was a chance for the respondents to give any further comments about the festival and how it uses social media. People say that having fast WIFI during the event would make them more likely to engage with social media at the event. Another respondent stated that it is “quite nice to take a break from social media for a weekend” as this allows them to enjoy the music, performances and get to know people at the event. This is supported by another respondent who states that they are “too busy enjoying the festival to be glued to a phone.” Moreover, one respondent stated that “life can continue without social media” and when people were filming on their phones it broke the atmosphere and it was distracting. However, many of the respondents stated that they find “social media about Shrewsbury far more useful before the event” than during as they use it to find out about tickets, camping
and the times that they should be arriving on and off site. Some respondents stated that they do not use social media as much during the festival as they have limited signal, internet and battery life for the whole weekend. In addition, someone commented that “this year’s Facebook was fab!” another comment stated that “the live stream element of the festival allowing others around the world to engage in the festival is brilliant.”

This is mixed feedback about the use of social media at SFF. Though, the general feedback suggests that the festival’s use of social media is good however limited signal, internet and battery life limits how much festival goers can use social media during the festival.

4.2 Interview
This section presents the analysis of the interview which draws out themes and trends within the responses. These themes are:

- Marketing,
- Organisational use of social media,
- Impact of the use of social media,
- Customer experience,
- The future.

This section will relate the responses back to the questionnaire results and the literature that has previously been reviewed. The interview was with the PR and Communications Director of SFF, Jo Cunningham.

4.2.1 Marketing
The first part of the interview was about general marketing aspects of SFF.

This discussion initially centred around the nature of the festival’s attendees in that Jo suggested that folk festivals used to be something that was mostly attended only by keen folk fans. However, Jo states that “the world of festivals and events has changed massively and people much more go to a festival for an experience.” Suggesting that the festival’s audience has become much more diverse and this has made the way the festival advertises much more important. Jo goes on to state that putting an advert in the Shropshire Star, a local newspaper, or SongLines Magazine is very static whereas “social media has allowed us to target our audience, which is quite diverse, far better.”
The discussion then moved on to ask if the festival looks at how their competitors use social media; Jo stated that “we kind of do, to a certain extent” as there are festivals on and around the same weekend as SFF, Towersey or FolkEast for example. However, not all of these are folk festivals but they could potentially attract the same audience. Jo further states that “Shrewsbury has grown quite organically in terms of its audience, in terms of its actual programming as well.” This is a result of Shrewsbury not just doing anything and everything that their competitors do; instead they try to “hone the experience that we give our festival goers.” Jo develops this by stating that “we try to do something because it works for our audience or works for what we are trying to create as an event” this is to help create the festivals USP. The festival does keep an eye on their competitors as to not get out dated or “miss the next big trick;” however, it is much more about creating a quality event for the festival goers and “responding to their needs than necessarily competing with others.” However, when having checked competing festivals social media they had only “Tweeted perhaps once a day with what was happening” whereas Shrewsbury’s was completely “choc-a-block with information and engagement.” As a result, the festival is building relationships with their consumers. This is called consumer relationship marketing; which is “the values and strategies of relationship marketing – with particular emphasis on customer relationships” (Gummesson, 2002, p3). Jo goes onto state that “social media... allows you that level of engagement that you would traditionally never have been able to have through static advertising.”

4.2.2 Organisational Use of Social Media
This next section was about how SFF’s use social media and how it is managed throughout the festival. SFF started to use Facebook about eight to nine years ago. This is around when the network extended beyond educational institutions and the registered number of users had reached 30 million, making it “the largest social-networking site” (Phillips, 2007). “Facebook was our first foray into social media” although after a couple of years the festival added Twitter to their social networks. Jo further stated that “in more recent years we have added Instagram” and in 2016 they started to use Periscope. Instagram and Periscope are only used during the festival Jo said that “Instagram is very, of the moment” and Periscope is used to live stream elements of the festival. It is said that Periscope “lets you see the world through the eyes of somebody else” (Periscope, 2017). These videos are then posted to the
festivals YouTube site so that people can revisit them after the festival. To manage the social media sites, they bring in volunteers during the festival weekend, the volunteers get a free ticket and operate from 9:00am to midnight. The volunteers “enjoy the festival but... Tweet as they go... keeping people updated if there are any program changes.” The festival has found that this has worked well for them as people enjoy engaging and having their pictures retweeted. During the festival Facebook is used more for updates to the program and other aspects that might have changed whereas “Twitter and Instagram and Periscope is about capturing the moment.” For example, the Frumpton Guggenband started to play on a shuttle bus to town and Jo “posted that on Facebook and Twitter and it just went crazy.” Moreover, customers ask questions about changes at the festival via social media.

Jo’s response relates to what the respondents said to question 11 in the questionnaire. It showed that many respondents use social media during the event to post pictures and messages these could be both to and about the event. In addition, when the respondents specified what else they used social media for at the festival, most said that it was to find out about any news about the festival, for example changes to the program. Another element that was discussed was that the two main stages were broadcast live and then the recorded footage is played in the downtime of the festival. Moreover, people can email in and have a message to their friends and family put up on the big screens in both these marquees. This service has been available for about eight years.

The conversation then progressed into the demographics of who uses the different social media sites. Jo stated that she finds that in the experience of the festival “Facebook... is very much the older more traditional audience” this is supported by Chaffey (2016) who states that the average social media user is 41 years of age. However, in relation to the festival their Twitter has a much younger, instantaneous audience, “people who are perhaps slightly more politically aware, politically active, more interested in current affairs.” This is supported by Greenwood et al (2016) who states that 36% of Twitter users are aged between 18 and 29. Being on different social networks “gives us the chance to interact with different sections of our audience which would have been really hard to target before social media.” As a result, social media has allowed the festival to spend their money in a better way.
4.2.3 Impact of the Use of Social Media

The next area of conversation was about how social media impacted upon the use of other marketing material. Jo states that:

“while there is still printed media there is always going to be the need for a level of advertising spend on traditional adverts... because it is almost as if you have to be seen to still be there.”

The festival used to send mail shots out throughout the year to their customers to keep them updated on the acts that would be performing and any other information about the festival. However, as stated by Jo “people now expect more to be able to book things online.” This is strengthened by Kemp (2016) who states “people now expect everything to be connected” this is because “the internet is no longer just an information portal; it’s the ‘electricity’ of modern society and commerce connecting us to the people and things we care about most.” Furthermore, some customers “manage to use Facebook and then they’ll go, and how do I book tickets?” strengthening the idea that it is an older generation that uses Facebook. The reputation of the festival has been built up over the years and “social media has helped in that as well, definitely.”

This then moved on to whether the festival spends money on their social media advertising. Jo said that the festival does “spend money on digital advertising... which we tend to tie in with, obviously, ticket sales.” SFF detail their marketing activity along with using Google Analytics which tells them the level of interactivity that they get on their website each day and it allows the festival to track ticket sales. As a result, allowing the festival to “really hone our spending” so they are “quite flexible in our budget and if we don’t need to spend it we won’t.” The flexibility of social media “is another positive for us” it means that the festival can target specific groups of customers. Furthermore, Jo states that if the festival does not need to spend money on an advert “that’s not actually going to sell...anymore tickets...that money can be spent elsewhere on the festival and honing the overall experience of the festival goer.” Moreover, a “large proportion of our festival goers are repeat visitors... so they would come regardless of...an advert on Facebook or Twitter.” This is backed up by the results in questions three and four of the questionnaire which showed that 87.9% of respondents are repeat
customers and 88.99% of these respondents have attended either between two and five times or more than five times before 2016.

Jo then goes onto mention that “as much as social media and PR and marketing...can...help you get that message out word of mouth is ultimately the best kind of marketing that you can get.” Therefore, SFF works hard to “present the image of the festival that we do” because they want customers to have a good perception on the event. Jo then states that “you could have lots of pictures of bands on stage but it’s happy, smiley faces that make people think... they’re having a brilliant time.”

The next aspect to be discussed is how SFF presents itself through social media because often people think “Agh Folk it’s just old men, beards, finger in your ear...singing.” Meaning that Shrewsbury have to think about how they present their festival to their ever-growing audience “it’s not just a case of slap a photograph up and so be it; we want to explain the diversity of the festival. Which can be hard to do in 140 characters sometimes.” Some festivals have decided to change their name so that it does not include the word ‘folk’ as to sell more tickets. However, the ethos of the festival and the

“ethos of Alan and Sandra, the festival directors, has always been that they want to create a quality event and quality is more important to them than packing people onto the site.”

The next question asked if there has been an increase in the number of attendees since the use of social media. Jo states that “the festival has consistently sold out in the last five to six years and during that period we have coincidently been using social media.” Jo adds that “social media certainly helps us to engage with our audience whether it helps us sell more tickets, I don’t know.” Therefore, unless “you specifically said to every single person, how did you book your first ticket... then it would be hard to say.” Furthermore, a lot of the customers at the festival are repeat visitors and they may also follow the festival on Facebook and Twitter. In addition, there are many people who follow the festival on social networks who would never come to the festival but they are “interested in what we have to say and what’s going on.”

The discussion further developed to ask if there has been a change in the demographic of the people who attend the festival. Jo started by stating that the “demographic is always going to
be changing...because as that older audience gets older the younger audience...will be coming through.” Jo further suggests that the general public’s perception of the event would be that the audience is old because it is a folk festival; however, the festival “has a huge family element” with the children and youth festivals expanding in recent years. Jo concludes this point by stating that “it would be...hard to put...audience demographic or audience increase down to social media but I think it certainly plays its role.”

The conversation then moved back to focus more on the social media sites and how regularly they get updated throughout the year. Jo suggests that it is quieter from around September to late November and then the festival has a “little peak in December when we first announce” and then leading up to the festival the level of engagement just keeps increasing. Jo tries to “keep it ticking over all the time... because I think people deserve a level of engagement.” This is to try and increase the interest in what is happening at the festival so that people “buy into the festival.” The festival runs projects throughout the year which are posted on the social media sites as well as the information about the festival. An example of this would be the festival’s All Together Now project which has been running in schools. Though, there is “much more to say and...more engagement from the consumer side as we head into the festival.” This is because the customers want to know all the details about camping and what facilities will be available on site.

4.2.4 Customer Experience
This element of the interview talks about how the use of social media before, during and after the event could impact on the customer experience.

Even post festival people are “desperate to know when the video replays are going to be up and when the photos are going to be up because they...want to relive it and suck it all up.” The festival broadcast all their webcast footage through YouTube in 2016 which meant that people can go back and watch them and they get posted on social media as well. Jo goes onto conclude by stating that “there are definitely quieter times but we never ignore them completely.”

The discussion then develops to ask if being able to interact with customers has created greater loyalty from customers. Jo starts by saying that before social networks people were much more “reliant on... PR, your traditional articles in newspapers and magazines” however,
“you had no idea on those hit rates... at least you get that level of knowledge with social networking,” how many people look at your social media sites, the likes and re-tweets that the festival gets. Jo goes on to state that “it has probably helped; I’ve got no figures or facts to base that on but I certainly think it helps us build that overall festival experience.” This is because the use of social media as a marketing tool means that the festival uses experiential marketing. “The experiential approach is focused on a two-way interaction in real-time, a live brand experience and thereby a significantly deeper consumer bonding process” (Smilansky, 2009, p3).

4.2.5 The Future
The last element of the interview was about how the festival plans on using social media in the future.

The interview then moves into asking about if the festival would consider using other social media sites in the future. Jo states that:

“You could do all of these...not particularly well or you could concentrate your efforts on where the majority of your followers are...for us it’s about providing a decent, quality service to people.”

Periscope was new to the festival in 2016; they did “nine broadcasts and got over 1,000 viewers.” Instagram was also added two years ago, so the festival is “not adverse to change.” However, “unless you’re an organisation with unlimited resources you can’t be on all of these...you don’t want any of them not to be properly serviced.”

The discussion concluded with a question asking if SFF will develop their use of social media for example using Facebook Live. Jo responds by stating that “Facebook Live is certainly something that we will probably use next year because Facebook is quite static and it’s very hard to give that instantaneous engagement.” Whereas Twitter is “much more of the moment.” You use to be able to link your social networks so that the same post would be on each site but the festival has “never, ever done that and it’s been a deliberate policy because they are such diverse audiences.” But we would look at other “things that exist in the platforms that we’re already using” however, if thinking of a new networking site the festival would have to think about the benefits to them and their customers.
4.3 Chapter Summary

This chapter analysed and discussed the results collected from the primary research conducted in the form of an online survey questionnaire and a semi-structured interview. It draws out the key themes from both the questionnaire and the interview comparing the results with existing literature.

The key themes from the questionnaire are:

- Word of mouth is the biggest form of advertising for SFF.
- Respondents mostly use social media to post pictures and messages.
- Most respondents feel the biggest way that social media could impact on their event experience is to keep up-to-date on changes at the event.
- If the festival was to develop their use of social media, then nearly half of respondents said that they would like more audience interaction.

The key themes from the interview are:

- The way the festival advertises is more important now as to be inclusive of such a diverse audience.
- Social media allows more engagement with the audience that static advertising could not give.
- The festival has social media volunteers who “enjoy the festival but...Tweet as they go.”
- The two main social media sites used (Facebook and Twitter) are kept up-to-date all year. It gets a lot busier the closer to the festival it is.
- The use of social media has helped to build the whole festival experience.

Furthermore, this chapter also looks at how the results from the questionnaire support what was said in the interview. Thus, completing objectives two and three stated in chapter one.

The next chapter will make conclusions and recommendations based on the results analysed and discussed in this chapter.
Chapter 5: Conclusions and Recommendations
5.0 Introduction

SFF is one of Shropshire’s largest annual events. It is held on the August bank holiday weekend at the West Mid Showground. Last year (2016) the festival had over “240 musicians, 250 dancers and 100 workshops” (Shropshire Star, 2016). The festival attracts around 7,000 people each year. SFF has been using social media for the last eight years for marketing alongside using traditional advertising mediums such as:

- Newspapers,
- Magazines,
- Festival Programs,
- Posters/ Flyers.

This project set out to evaluate whether the use of social media has had an impact on the festival and if so in what way. The primary research took the form of an online survey questionnaire and a semi-structured interview.

This chapter summarises the research and reflects on the research process by discussing the key findings from the research conducted and the analysis undertaken, revisit the aims and objectives and how these may or may not have been completed. Moreover, this chapter will make recommendations to SFF and look at the limitations to the research conducted and future research that could be conducted. Finally, this chapter will reflect on the whole research process.

5.1 Revisiting Aim and Objectives

The initial aim of the project was to evaluate the effectiveness of social media as a marketing tool in developing SFF as a major event. To achieve this aim certain objectives had to be met. This section will look at how each of the objectives were achieved.

The first objective was to critically review the literature on social media in relation to marketing and events management. This objective was achieved in chapter two, the literature review; where different literature was reviewed to justify the topic and to see if there was a gap in current research.
The next objective was to evaluate and analyse the role of social media in the marketing strategy of SFF. The objective was achieved when undergoing the interview with the PR and Communications Director of SFF.

The third objective was to explore the use of social media before, during and after the event, to assess the impact on event goers. This objective was achieved after having launched the questionnaire, as questions based around these topics were included in the questionnaire.

Both objectives two and three were further developed and analysed in the chapter four, the results, analysis and discussion chapter.

The final objective was to make conclusions and recommendations to SFF and other festivals based on the findings from objectives two and three. This objective was achieved in the final chapter, the conclusion.

5.2 Key Findings

5.2.1 Questionnaire

- The largest age group to respond to the questionnaire was 40 to 60 years.
- Word of mouth is the biggest form of advertising for SFF.
- The top three social media sites used by the respondents are Facebook, Twitter and YouTube.
- Most respondents engage daily with social media sites.
- Respondents only engage with social media sometimes, at the festival.
- The respondents mostly use social media to post pictures and messages.
- Most respondents do not feel that the use of social media impacts on their event experience.
- Most respondents feel that the biggest way social media could impact on their event experience is to keep up-to-date on changes at the event.
- If the festival was to develop their use of social media, then nearly half of respondents said that they would like more audience interaction.
5.2.2 Interview

- The way the festival advertises is more important now as to be inclusive of such a diverse audience.
- People more go to a festival for an experience.
- Social media allows more engagement with the audience that static advertising could not give.
- The festival has social media volunteers who “enjoy the festival but...Tweet as they go.”
- The use of printed media is still necessary for advertising as it allows the festival to be seen.
- Digital advertising allows the festival to hone their spending.
- Many of the festival goers are repeat visitors and so attend no matter what advertising the festival does.
- “word of mouth is ultimately the best kind of marketing that you can get.”
- The quality of the event is more important than “packing people onto the site.”
- Not everyone who follows the festival has been, some people just follow because they are interested in what the festival is doing.
- The two main social media sites used (Facebook and Twitter) are kept up-to-date all year. It gets a lot busier the closer to the festival it is.
- People are still interested in the festival post event as they are looking at the photos that are posted and the YouTube videos that get posted.
- The use of social media has helped to build the whole festival experience.
- The festival would consider using other social media sites in the future.

From these key finding aspects have been drawn out that relate and support the literature in chapter two. The first aspect, which is mentioned in both the questionnaire and interview responses, is word of mouth. As stated by Preston (2012, p112) “word of mouth is recognised as being the front line of event choice.” This is supported by Sigala et al (2012, p2) who states that social media is the “digital version of word of mouth.” Jo stated in the interview that “word of mouth is ultimately the best kind of marketing that you can get.”
Another key aspect that can be related back to the literature is that SFF appear to use the 7P’s of service marketing for their marketing techniques. This is shown in how SFF’s marketing has changed as to include their diverse audience. For example, how they use different social media sites to target different audiences and how the festival is willing to include those who do not use the internet.

Furthermore, the festival also uses the AIDA model that features in chapter two. The festival use their advertising to grab the attention of their customers and to spark their interest. This could also be through the posts on the festival’s social media sites. This then can spark an interest in the festival. Especially through visuals. After these stages customers are likely to take action and purchase their tickets.

These aspects have helped to achieve the aim ‘to evaluate the effectiveness of social media as a marketing tool in developing SFF as a major event.

5.3 Recommendations

When going through the results of the questionnaire some respondents had made recommendations of how SFF could develop and/or improve their use of social media.

One suggestion was that the festival released ‘sneaky’ previews of the acts and aspects of the festival on social media sites before the festival weekend. This could also be throughout the weekend, such as when artists are doing their sound checks. Moreover, on the last day of the festival the children do a parade with the lanterns that they have made, previews of them being made could be released as to create excitement.

Another recommendation was that the festival creates an app. This would be to release any changes in the line-up to the festival or changes in timings. In addition, the app could also be linked to the festivals Twitter and/or Facebook so people could see comments that people had made about the festival. Furthermore, the app could also have a messaging service so if people have any queries then they can have them answered.

Additionally, the festival could have better onsite WIFI so that their customers can interact with the festival on social media without the risk of it costing them money or not having service. This could increase audience interaction on social media sites during the festival weekend.
Lastly, the festival could have a stall which offers a phone charging facility. This could be a cheap service as so customers are more likely to use it. Also, customers might be more willing to use the internet on their phones to engage with social media if they could charge their phone.

5.4 Limitations
There were a few limitations to the research process for example with the questionnaire, it may not have been filled in correctly by respondents, for example they may have skipped a question. This could have been prevented by not allowing respondents to move onto the next question until they have selected an answer for the question they are on. Furthermore, the questionnaire could have been reposted each week on the festivals Facebook page as to maximise the number of respondents. However, the number of respondents reached 126.

Additionally, there were also limitations to the interview process, for example, the interviewer could have set up a mock interview as to practice the questions, to try and reduce nerves. Furthermore, the questions could have been sent out beforehand so that the interviewee could make notes if they wanted to and maybe include some statistics. Lastly the interviewer should have taken notes as well as recording the interview in case the technology failed or became broken. This is because technology is not always reliable and can go wrong sometimes so having a back-up plan would have been advisable.

5.5 Future Research
Although this research has come to some useful conclusions, as in many research projects there can be ideas for future research; this could be in relation to bigger festivals in Britain or festivals in other countries. Moreover, future research could also be done in relation to different demographics, backgrounds, ages and ethnicity to name a few.

Another aspect that could be researched in the future is the marketing of disability access and the provisions that festivals and/or other events make for people with disabilities. As a result, the festival and/or event will be reaching out to a wider audience and not limiting themselves to a certain type of customer. Consequently, not discriminating against anyone. This is supported by Preston (2012, p38) who states that festivals provide “common and shared experiences... festivals break down barriers, making it effortless to enjoy social congress.” Social media can help to enhance experiences as they can say what people have posted rather
than having to read it. In addition, the text can be made bigger for people with visual impairments. Thus, giving people more independence as they can find out the information on their own and do not have to rely on other people all the time. However, SFF does not have much influence over how social media sites present themselves and what features they have; it is up to the individual social media sites. Hollier (2017) states that social media sites could:

- Provide text alternatives for non-text content.
- Provide captions and other alternatives for multimedia.
- Create content that can be presented in different ways, including by assistive technologies, without losing meaning.
- Make it easier for users to see and hear content.
- Make all functionality available from a keyboard.
- Give users enough time to read and use content.
- Do not use content that causes seizures.
- Help users navigate and find content.

Some of this SFF could do, for example providing captions and subtitles for their multimedia content, however as previously stated a lot of this is responsibility of the social media site.

5.6 Final Reflection

The research process for this project has been challenging, although enjoyable. It has been challenging in that the researcher has never completed a project like this before and has not had to conduct primary research in the form of an interview. Being able to conduct this form of research has increased confidences for potential future research projects. The process has also been enjoyable because it has been interesting to find out the responses to the questionnaire and the interview and to be able to compare and analyse them against each other and other examples. The researcher is interested in marketing and has found that the use of social media can help to enhance an event experience and can allow organisations to communicate with a much wider target market than other more traditional advertising mediums. Finding out how SFF have incorporated social media into their marketing strategy has been interesting. Also how the festival has developed their use of social media over the last eight to ten years to allow them to interact with different demographics of their target
market is interesting and shows that the festival’s audience has become much more diverse since it started in 1997.
Appendices
Appendix A: Questionnaire Layout

Marketing Questionnaire

A Study Evaluating the Effectiveness of Social Media as a Marketing Tool for Events: Case Study of Shrewsbury Folk Festival. This Project has received the approval of Cardiff School of Management's Ethics Committee, Cardiff Metropolitan University. I understand that my participation in this project will involve completing a questionnaire about how the use of social media affects your experience at Shrewsbury Folk festival. This questionnaire will take approximately 10 minutes of my time. I understand that my data will be stored on password protected computers, anonymised after completion of the survey and that no one will be able to trace my information back to me. The raw data will be retained for five years after which it will be deleted/deestroyed. If you are over 18 years of age, understand the statement above and freely consent to participate in this study please tick the consent box to proceed.

☐ Consent Box (1)

If Consent Box is Selected, Then Skip To About you. What is your age?

About you

Q1 What is your age?

☐ 18-25 (1)
☐ 25-40 (2)
☐ 40-60 (3)
☐ 60+ (4)

Q2 What gender are you?

☐ Male (1)
☐ Female (2)
☐ Prefer not to say (3)

Q3 Have you attended Shrewsbury Folk Festival before 2016?

☐ Yes (1)
☐ No (2)

If Yes is Selected, Then Skip To How many times? If No is Selected, Then Skip To How did you first find out about the ...
Q4 How many times?

- Once (1)
- Two to Five times (2)
- More than five (3)

Q5 How did you first find out about the festival?

- Word of mouth (1)
- Social media (2)
- The festival website (3)
- Posters/ Flyers (4)
- Other, please specify (5) ____________________

**Social Media**

Q6 Do you use social media?

- Yes (1)
- No (2)

If Yes Is Selected, Then Skip To What social media sites do you use? S...If No Is Selected, Then Skip To End of Survey

Q7 What social media sites do you use? Select all that apply

- Facebook (1)
- Twitter (2)
- YouTube (3)
- Instagram (4)
- Pinterest (5)
- LinkedIn (6)
- Snapchat (7)
- Other (8) ____________________

Q8 How often do you engage with social media?

- Daily (1)
- 4-6 times a week (2)
- 2-3 times a week (3)
- Once a week (4)
- Less than once a week (5)
- Never (6)
Q9 Have you engaged with social media at Shrewsbury Folk Festival?

☐ Yes (1)
☐ No (2)

If Yes is selected, then skip to How often do you engage with social media at Shrewsbury Folk Festival? If No is selected, then skip to the end of the survey.

Q10 How often have you engaged with social media at Shrewsbury Folk Festival?

☐ Always (1)
☐ Most of the time (2)
☐ About half the time (3)
☐ Sometimes (4)
☐ Never (5)

Q11 What do you use social media for during the festival?

☐ To post pictures (1)
☐ To post messages (2)
☐ To tweet about or to the event (3)
☐ Other, please specify (4) ____________________

Event Experience

Q12 Does using social media have an impact on your event experience?

☐ Yes (1)
☐ No (2)

Q13 In what way do you feel that the use of social media can enhance your experience at the festival?

☐ Makes you feel more involved with the event (1)
☐ Allows you to experience more of the event (2)
☐ Keeps you up-to-date on any changes at the event (3)
☐ Other (4) ____________________
Q14 Does it make you more or less likely to attend the festival again, knowing that you can interact more with the festival?

- Extremely likely (1)
- Somewhat likely (2)
- Neither likely nor unlikely (3)
- Somewhat unlikely (4)
- Extremely unlikely (5)

Q15 Do you want the festival to develop and/or change how they use social media?

- Yes (1)
- Maybe (2)
- No (3)

Q16 How would you like them to develop and/or change how they use social media?

- Use other sites such as Snapchat and Instagram (1)
- Enable more audience interaction with the festival (2)
- Using Facebook Live (3)

Post Event

Q17 Do you use social media after the event?

- Yes (1)
- No (2)

Q18 What do you use social media for after the event?

- To post pictures (1)
- To post messages (2)
- To tweet about or to the event (3)
- Other, please specify (4) ____________________

Q19 Any further comments

(There is an automatic thank you at the end of the survey)
Appendix B: Interview Enquiry Email

R.E Interview Enquiry

Dear Jo Cunningham,

I am an undergraduate student at Cardiff Metropolitan University. The title of my research is ‘A Study Evaluating the Effectiveness of Social Media as a Marketing Tool for Events: Case Study of Shrewsbury Folk Festival.’ Its aim is to evaluate the effectiveness of social media as a marketing tool in developing Shrewsbury Folk Festival as a major event. To assist me in my research I would be very grateful to be able to discuss this in your capacity as the marketing manager for the festival. I am writing to you because I feel that you would be able to contribute greatly to this project. Before any primary data is collected this project will have been approved by Cardiff Metropolitan University and all data collection will be in accordance with the university’s ethics code of practice.

Therefore, my purpose in writing is to ask if you would permit me to undertake an interview with you. Your participation would be entirely voluntary, I would like your permission to quote and reference what you say in the project, but remain anonymous if you prefer. The areas which would be covered in the interview include:

- Role of social media
- Use of social media with customers
- Social media as a tool to enhance the customer experience

I shall be very happy to make the results of my research available to you as a participant in the research when it is complete. If you would like to participate in this project and or are interested in discussing it further, please contact me.

Thank you in anticipation.

Yours sincerely
Eloise Sproul
St20063322@outlook.cardiffmet.ac.uk
Hi,
When do you want to do this?
Jo

■ Jo Cunningham - PR & Communications Director

Hello,
Sorry, I was hoping at some point over the Christmas Holidays as I am home then. However, I am unsure of an exact date as I do not know when would be convenient for you; also I do not have my work schedule yet.

Many thanks

Eloise

Just drop me an email when you know!

Jo

■ Jo Cunningham - PR & Communications Director

Thank you, I look forward to meeting you soon.

Many thanks

Eloise
Appendix C: Interview Questions

Interview Questionnaire

Marketing

What does your role involve?

Is marketing a bug aspect of how successful the event is?

Do you look at your competitors marketing strategy?

Organisational Use of Social Media

When did you start using social media?

Why do you use social media?

What types of social media do you use?

Why do you use the social media sites that you use?

Impact of Use

Has the use of social media had an impact on your other marketing material? For example, is it less?

Has the use of social media had a positive or negative impact on your marketing budget?

Roughly how much of your marketing budget is spent on the use of social media each year?

Have you seen an increase in the number of attendees to the festival since you started to use social media? (In what way?)

Have you seen a change in the demographic of people who attend the event since you started to use social media? (What has been the change?)

Do you think that this is because of the use of social media?

How regularly do you update your social media sites?

- Around this time of year?
- In the run up to the festival?
- Throughout the duration of the festival?
Customer Experience

In what way the use of social media effects the customer experience? For example, more customer interaction with the festival.

Before, during and after the event.

Has being able to interact with customers created greater customer loyalty?

The Future

Will you use other social media sites in the future? Which ones?

Are there any other ways in which you will develop the use of social media in relation to the festival? (What are they?)
Appendix D: Questionnaire Results

Default Report- Qualtrics

Marketing Questionnaire

A Study Evaluating the Effectiveness of Social Media as a Marketing Tool for Events: Case Study of Shrewsbury Folk Festival. This Project has received the approval of Cardiff School of Management’s Ethics Committee, Cardiff Metropolitan University. I understand that my participation in this project will involve completing a questionnaire about how the use of social media affects your experience at SFF. This questionnaire will take approximately 10 minutes of my time. I understand that my data will be stored on password protected computers, anonymised after completion of the survey and that no one will be able to trace my information back to me. The raw data will be retained for five years after which it will be deleted/ destroyed. If you are over 18 years of age, understand the statement above and freely consent to participate in this study please tick the consent box to proceed.

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Consent Box</td>
<td>100.00%</td>
<td>116</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>116</td>
</tr>
</tbody>
</table>
### About you:

**Q1 - What is your age?**

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>18-25</td>
<td>11.29%</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>25-40</td>
<td>7.26%</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>40-60</td>
<td>55.65%</td>
<td>69</td>
</tr>
<tr>
<td>4</td>
<td>60+</td>
<td>25.81%</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>124</td>
</tr>
</tbody>
</table>
Q2 - What gender are you?

<table>
<thead>
<tr>
<th></th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Male</td>
<td>33.06%</td>
<td>41</td>
</tr>
<tr>
<td>2</td>
<td>Female</td>
<td>66.13%</td>
<td>82</td>
</tr>
<tr>
<td>3</td>
<td>Prefer not to say</td>
<td>0.81%</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>124</td>
</tr>
</tbody>
</table>
Q3 - Have you attended Shrewsbury Folk Festival before 2016?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yes</td>
<td>87.90%</td>
<td>109</td>
</tr>
<tr>
<td>2</td>
<td>No</td>
<td>12.10%</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>124</td>
</tr>
</tbody>
</table>
Q4 - How many times?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Once</td>
<td>11.01%</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>Two to Five times</td>
<td>47.71%</td>
<td>52</td>
</tr>
<tr>
<td>3</td>
<td>More than five</td>
<td>41.28%</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>109</td>
</tr>
</tbody>
</table>
Q5 - How did you first find out about the festival?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Word of mouth</td>
<td>53.28%</td>
<td>65</td>
</tr>
<tr>
<td>2</td>
<td>Social media</td>
<td>7.38%</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>The festival website</td>
<td>9.84%</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>Posters/Flyers</td>
<td>9.84%</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>Other, please specify</td>
<td>19.67%</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>122</td>
</tr>
</tbody>
</table>

Other, please specify

When it moved from Bridgnorth to Shrewsbury - not sure how I found out though. Had been going to Bridgnorth for many years

An online folk forum.

The Guardian

Live in Shrewsbury

It's in my town

Songlines Magazine
Local

Radio

I live nearby

Volunteer for a charity

Local press

Danced at Bridgnorth, been going ever since

Parent went before me

Internet search for artists

When it moved from Bridgnorth

Artist's website

31 days pamphlet

Hard to say as I live locally and everyone knows about it.

Via one of the artists appearing at the festival.

tour venue of multiple bands

Been going with my parents since I was a child

Not sure but followed it from Bridgnorth

Went to Bridgnorth before festival moved to Shrewsbury

Went to Bridgnorth beforehand
Social Media:

Q6 - Social Media. Do you use social media?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yes</td>
<td>99.19%</td>
<td>122</td>
</tr>
<tr>
<td>2</td>
<td>No</td>
<td>0.81%</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>123</td>
</tr>
</tbody>
</table>
Q7 - What social media sites do you use? Select all that apply

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Facebook</td>
<td>97.54%</td>
<td>119</td>
</tr>
<tr>
<td>2</td>
<td>Twitter</td>
<td>38.52%</td>
<td>47</td>
</tr>
<tr>
<td>3</td>
<td>YouTube</td>
<td>64.75%</td>
<td>79</td>
</tr>
<tr>
<td>4</td>
<td>Instagram</td>
<td>27.05%</td>
<td>33</td>
</tr>
<tr>
<td>5</td>
<td>Pinterest</td>
<td>30.33%</td>
<td>37</td>
</tr>
<tr>
<td>6</td>
<td>LinkedIn</td>
<td>31.97%</td>
<td>39</td>
</tr>
<tr>
<td>7</td>
<td>Snapchat</td>
<td>12.30%</td>
<td>15</td>
</tr>
<tr>
<td>8</td>
<td>Other</td>
<td>5.74%</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>122</td>
</tr>
</tbody>
</table>
Other

God's Jukebox

Flickr

whatsapp messenger

LiveJournal

Whatsapp

Whats App
### Q8 - How often do you engage with social media?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Daily</td>
<td>89.34%</td>
<td>109</td>
</tr>
<tr>
<td>2</td>
<td>4-6 times a week</td>
<td>7.38%</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>2-3 times a week</td>
<td>2.46%</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Once a week</td>
<td>0.00%</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>Less than once a week</td>
<td>0.82%</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Never</td>
<td>0.00%</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>122</td>
</tr>
</tbody>
</table>
Q9 - Have you engaged with social media at Shrewsbury Folk Festival?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yes</td>
<td>72.13%</td>
<td>88</td>
</tr>
<tr>
<td>2</td>
<td>No</td>
<td>27.87%</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>122</td>
</tr>
</tbody>
</table>
Q10 - How often have you engaged with social media at Shrewsbury Folk Festival?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Always</td>
<td>5.95%</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>Most of the time</td>
<td>16.67%</td>
<td>14</td>
</tr>
<tr>
<td>3</td>
<td>About half the time</td>
<td>3.57%</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Sometimes</td>
<td>69.05%</td>
<td>58</td>
</tr>
<tr>
<td>5</td>
<td>Never</td>
<td>4.76%</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>84</td>
</tr>
</tbody>
</table>
Q11 - What do you use social media for during the festival?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>To post pictures</td>
<td>71.79%</td>
<td>56</td>
</tr>
<tr>
<td>2</td>
<td>To post messages</td>
<td>61.54%</td>
<td>48</td>
</tr>
<tr>
<td>3</td>
<td>To tweet about or to the event</td>
<td>25.64%</td>
<td>20</td>
</tr>
<tr>
<td>4</td>
<td>Other, please specify</td>
<td>15.38%</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>78</td>
</tr>
</tbody>
</table>

Other, please specify

- To find out what's going on and where people are
- To find out what's happening & what other people are recommending
- To check time changes
- I follow Shrewsbury Folk Festival on fb to get festival updates.
- Read / see others comments
- To find out about changes to Festival programme
- Check for news about the festival - eg schedule changes
- To see other people's tweets/comments
Nothing

See what others are saying about the festival and to get updates about the festival itself.

Watch on line
Event Experience:

Q12 - Does using social media have an impact on your event experience?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yes</td>
<td>40.24%</td>
<td>33</td>
</tr>
<tr>
<td>2</td>
<td>No</td>
<td>59.76%</td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>82</td>
</tr>
</tbody>
</table>
Q13 - In what way do you feel that the use of social media can enhance your experience at the festival?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Makes you feel more involved with the event</td>
<td>36.11%</td>
<td>26</td>
</tr>
<tr>
<td>2</td>
<td>Allows you to experience more of the event</td>
<td>13.89%</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Keeps you up-to-date on any changes at the event</td>
<td>84.72%</td>
<td>61</td>
</tr>
<tr>
<td>4</td>
<td>Other</td>
<td>11.11%</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>72</td>
</tr>
</tbody>
</table>

Other

not essential to enjoying the festival

Keeps me up-to-date with the outside world, although that's not always a good thing!

I've been to see different acts when posts have caught my eye & really enjoyed something different to what I would usually watch

Makes you feel part of a community of festival goers - shared experience of those attending.

Keeps others informed

Allows me to share with friends who can’t be there

Exchange messages and comments with others at the festival... learn how good the thing you've just missed was! A sense of what's causing a buzz.

Only really used it to show where my dance team was...
Q14 - Does it make you more or less likely to attend the festival again, knowing that you can interact more with the festival?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Extremely likely</td>
<td>9.76%</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>Somewhat likely</td>
<td>12.20%</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Neither likely nor unlikely</td>
<td>69.51%</td>
<td>57</td>
</tr>
<tr>
<td>4</td>
<td>Somewhat unlikely</td>
<td>3.66%</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>Extremely unlikely</td>
<td>4.88%</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>82</td>
</tr>
</tbody>
</table>
Q15 - Do you want the festival to develop and/ or change how they use social media?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yes</td>
<td>12.20%</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>Maybe</td>
<td>54.88%</td>
<td>45</td>
</tr>
<tr>
<td>3</td>
<td>No</td>
<td>32.93%</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>82</td>
</tr>
</tbody>
</table>
Q16 - How would you like them to develop and/or change how they use social media?

- Use other sites such as Snapchat and Instagram: 9.23%
- Enable more audience interaction with the festival: 49.23%
- Using Facebook Live: 41.54%

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Use other sites such as Snapchat and Instagram</td>
<td>11.54%</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>Enable more audience interaction with the festival</td>
<td>61.54%</td>
<td>32</td>
</tr>
<tr>
<td>3</td>
<td>Using Facebook Live</td>
<td>51.92%</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>52</td>
</tr>
</tbody>
</table>
Post Event:

Q17 - Do you use social media after the event?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yes</td>
<td>87.80%</td>
<td>72</td>
</tr>
<tr>
<td>2</td>
<td>No</td>
<td>12.20%</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>82</td>
</tr>
</tbody>
</table>
### Q18 - What do you use social media for after the event?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>%</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>To post pictures</td>
<td>80.56%</td>
<td>58</td>
</tr>
<tr>
<td>2</td>
<td>To post messages</td>
<td>58.33%</td>
<td>42</td>
</tr>
<tr>
<td>3</td>
<td>To tweet about or to the event</td>
<td>18.06%</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>Other, please specify</td>
<td>22.22%</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>100%</td>
<td>72</td>
</tr>
</tbody>
</table>

Other, please specify

- To post music from the festival artists
- To keep up to date about next year
- To review and remove the event. Play YouTube concerts
- Feedback
  - Keep in touch with new friends
- To share posts about our dancing group - Kickin Alice.
- Review others comments/posts
- To see reruns of artist performances I missed on YouTube
- Read / view others contributions
- Look at others pictures
Continue to talk about the festival with friends once home. Also to watch re-runs on youtube.

To keep up to date on upcoming festival and see post festival posts.

that question is a bit vague?

Keep up to date with the festival

Youtube

Surveys
Q19 - Any further comments

Any further comments

- Sorry but life can continue without social media. I have been to events where people were filming on their phones, it really spoilt everything, broke the atmosphere and was distracting.
- This year’s Facebook was fab!
- Only really use Facebook at the festival. Too busy enjoying the festival to be glued to phone and limited mobile battery life limits tech use on a weekend festival!
- Great festival!
- The live stream element of the festival allowing others around the world to engage in the festival is brilliant.
- Not really
- Not about Shrewsbury but I tweeted the line up for Cambridge a few weeks ago and a friend saw it and retweeted to her friends and they are now planning to go.
- I don’t particularly find social media helpful during the event as phone signal/internet/battery is all limited. I find social media about Shrewsbury far more useful before the event to find out about tickets/change in prices/information/lineup
- Should have an app. Need to inform us about changes to lineups via social media
- Open, fast wifi at the event site would make me more likely to engage, however its quite nice to take a break from social media for a weekend in shropshire with live music, performances and... people
- Cambridge FF release sneaky informal performances exclusively to those following on Twitter during the festival- makes you feel it’s worth following as they are sort of secret until they start just to the tweeters
Appendix E: Transcript of Interview with Jo Cunningham

Eloise: What does your role involve at Shrewsbury Folk Festival?

Jo: Well basically my job is PR and communications director and that basically involves overseeing all the PR and communications for the festival. Obviously, marketing, dealing with the media, all the social media management, managing the website, looking at the brand of the festival as well and how that is enforced. Dealing with photographers, dealing with media reviews, everything basically that is how we communicate the festival to the public. Apart from advertising, I don’t deal with advertising. As in I don’t deal with printed advertising. As in traditional adverts in magazines, and that kind of stuff. But I deal with all the online, digital advertising.

Eloise: And when the press is coming to the festival and things like that?

Jo: Yes

Eloise: Is marketing a big aspect of how successful the event is?

Jo: Gosh, it’s a million-dollar question, isn’t it? I think the marketing of the festival is a really useful tool for us because the festival is many things to many people. Once upon a time a traditional folk festival would have been something that would have been attended by keen folk fans, and that was it. It wasn’t open to anything else. But obviously, the world of festivals and events has changed massively in say the last 10-15 years. And people much more go to a festival for an experience, don’t they? It’s like oh, it’s a mini holiday for four days, chill out and relax. Rather than I’m going because I like ‘x’ band. So basically, the audience of our festival has changed quite a lot over the years. So, we have to appeal to a very wide market of people. So, for instance our audience probably breaks down into people who are traditional folk fans and they come because they go to festivals every year and they look at the line-up of different festivals and they decide which one they’re going to because their favourite band is on or they like this group. It then also appeals to people who would never describe themselves as folk fans and probably don’t go to any other folk related events during the year. But they come because they come to Shrewsbury every year. They got introduced by a friend or a family member a long time ago and they come they had a great time and they just come back every year because that’s what they get. A great time a great vibe and the music and the workshops and the dance and everything is kind of
incidental. You then have another crowd of people who would never particularly come but it’s their local festival and their neighbour or friend went and had a great time so they would come along as well. Then you’ve got people who are attracted families for example, that’s a growing market for us. You know, the kind of the family element because we have the youth festival and the children’s festival. So, those markets have developed over the years. So, marketing is really important to us because we have such a wide range of people that we need to target. It would be impossible certainly to do that with a traditional advertising spend. Say we’re going to put an advert in the Shropshire Star or we’re going to put an advert in SongLines Magazine; those are quite static. Social media has allowed us to target our audience, which is quite diverse, far better.

Eloise: Do you look at your competitors on social media to be able to see what they’re doing and what sites they’re using. So, that then you can kind of compete with them or do you not?

Jo: We kind of do to a certain extent. There are several other major festivals the same weekend of Shrewsbury. Towersey for example or FolkEast which happens the weekend before and then there are other festivals which are none folk festivals but still would potentially attract the same audience. But there is a big market but Shrewsbury has grown quite organically in terms of its audience, in terms of its actual programing as well. So, we’re not what people would necessarily see as a traditional folk festival. Rather than competing with other people and going ‘oh they’re doing this so must do this.’ We just try and hone the experience that we give our festival goers. So, whether that is, through our programing, through the stuff that we put on and just the way that we speak to people and the way that we talk to people in the marketing that we do. And we try to be really responsive to our audience and to build our audience. Rather than doing something because somebody else is doing it we try to do something because it works for our audience or works for what we’re trying to create as an event. Festivals is such a mass market these days you’ve got to create some kind of USP, or some kind of feeling for an event, you want people to have that loyalty to your event. You know, one thing that people really like about Shrewsbury is that we are really responsive. We do a survey for all our festival goers every year and we ask them what they want to see, we ask them what they would really like. We really take notice of that. So yeah, you have to keep an eye on what your people in the same playing field are doing.
because you don’t want to get out dated and you don’t want to miss the next big trick. But for us it’s much more about providing a quality event for our festival goers and responding to their needs than necessarily competing with others.

Eloise: This is more on the social media rather than general marketing itself, when did you start to use social media sites?

Jo: I would have to check the dates; I have to say because I wouldn’t know. I’m sure probably on our Facebook and Twitter and all that kind of stuff it would tell us when we started those accounts. But essentially we started Facebook, maybe eight-nine years ago. When it was in its infancy and you have to have a presence and for us Facebook was our first foray into social media. It was new for me like it was new for everyone else. And then probably operated with just Facebook for a couple of years. Then we added Twitter to that. In more recent years we have added Instagram, we’ve been running that over the last two festivals. But we only tend to really run that during the festival, because Instagram is very, of the moment take a photograph and post that up. So, we tend to use that much more during the festival and keep it going every year. And then we also for the first time this year used Periscope. We have a team of social media volunteers that we’ve developed over the last two years. Essentially because I use to as well as doing this job during the festival weekend I manage artist reception, which is the back-stage area. Dealing with all of the artists. It’s completely full on and a crazy job for four days. So, it obviously makes it very hard to then manage the media and also doing the social media. I can’t be in three places at once. So, in the last couple of years we’ve developed a team of volunteers who operate basically from 9:00am ish to midnight. Volunteers, they get a free ticket and they basically enjoy the festival but kind of Tweet as they go. Or Facebook this, Facebook that, keeping people updated if there are any program changes or any changes to the line-up or anything like that. And that has worked really, really successfully for us because people love to engage and love to be part of something and love to see their pictures re-tweeted and all of this kind of stuff. And they actually come to us via social media for information during festival. When’s this happening? What’s happening there? Or why isn’t this happening? The one time actually when I have checked if competing festivals timeline post festival and they had tweeted perhaps once a day with what was happening. Where as ours was just completely choc-a-block with information and engagement. I mean that’s the big thing
about social media is that level, it allows you that level of engagement that you would traditionally never have been able to have through static advertising, such as, radio or TV or newspaper advertising. So they’ve worked really, really successfully for us and the statistics in terms of how much we have engaged and how many new members and followers and all that stuff have just been exceeded all my expectations. I mean the people that I use tend to be, are predominantly of ex-journalists or PR people that I know or people that I know are particularly kind of, tech savvy. They do get a list of things that we want to make sure that people get across because obviously, we’re trying to promote the festival, the brand of the festival and it’s worked really, really successfully for us. In terms of other platforms because throughout the year it’s basically just me maintaining those platforms it’s kind of quite hard to think about using any other platforms. There is nothing, because we are a really, really small team, I’m freelance and only work three days a month. And the festival team generally is very small. We think it’s better to provide a quality level of service on social media rather than let’s do everything and let’s do this and let’s do Google that and follow all sorts of different social network sites. So, we try and work really hard to provide good quality on those ones we do and so Instagram and Periscope are really only active during the festival.

Eloise: I noticed in 2016 now, that you had definitely in the main stage tent, I don’t know if it was in any of the others but there was tweets from family members or friends that couldn’t be there, to friends that were sitting in there and they came up on the screens. Was that just from 2016?

Jo: No, that’s part of our online webcast which we’ve done I think for about the last eight years and has basically grown and grown. So, that is where there is live footage from the main stage and this year we had both stages, main stage one and main stage two broadcast live. And then there’s recorded footage that is then played in down time. The service has always been that people can email in so people who are watching at home. It’s not linked to Twitter or Facebook. But essentially they can, basically send in an email saying ‘Hi Auntie Sue, hope you’re having a great time’ and they have been doing that for a while and that’s really popular. But again, not traditional social media but again it’s a level of engagement via digital use.
Eloise: I think you’ve sort of answered those ones really, you’ve answered all those questions all in one. I think because they are sort of quite similar, you’ve answered about social media.

Jo: The one important thing I would say about the social media sites that we use and certainly our social media has developed over the years, is you know, traditionally once upon a time, Facebook was it and that was the only thing that you could use, so everybody used it but certainly as social networking has progressed the difference between the audiences on those sites are just absolutely vast. Facebook is, I find, this is just in the experience of the festival, is a very much the older more traditional audience, people in their 50’s and 60’s who perhaps sometimes they log on every day, sometimes they log on once a week, sometimes I’ll go on to check as an admin and there’ll be like 60 new likes and I’ll be like going oh my God, what’s happened. But it will just be somebody who’s done their weekly visit to Facebook and liked every picture that you’ve ever done. Twitter is a much younger more instantaneous audience, people who like a conversation, probably slightly more, there is no evidence to back this up, just the experience that I’ve had, people who are perhaps slightly more politically aware, politically active, more interested in current affairs and that kind of stuff. Because Twitter is a very kind of fast paced response, much more of a conversation. Whereas Facebook is very static. And Instagram, everybody just lives on pink fluffy clouds and post nice pictures of rainbows and food. The great thing about all of those different social networks is that it gives us the chance to interact with different sections of our audience which would have been really hard to target before social media came upon. You would have just been like well we really want to target, people who are in their 60’s who are into this, that and the other. Now we can say actually, do you know what, we want to target males between 40 and 45 who are interested in reading the Guardian following the levellers and who live in Edinburgh. The way that you can target your audience on social media is manor from heaven for festival organisers and event organisers because it just allows you to target and spend your money in a much better way. Rather than just oh, I’ll put an advert in that paper and hope it works.

Eloise: Yeah I suppose even newspapers are more going online as well so everything is becoming more online media, isn’t it?

Jo: Oh, yeah, absolutely.
Eloise: I notice that you do a lot with email as well, I get all the emails with the updates of we’ve brought this in for this year or this is the artists that have been announced and things like that.

Jo: Yeah, the whole point about social media is it helps you build your audience. I mean you know, our stats are really good for Facebook and Twitter and they consistently go up every year but you have to engage with those people and the one thing about festivals like Shrewsbury, I’m not sure whether it’s the same for V Festival, that has an audience of millions or even Cambridge Folk Festival, I don’t know because I’ve never worked with them. But for Shrewsbury people treat Shrewsbury almost as a person. It’s got its own identity and people love to feel like they’re part of that. And those people who come back every year because they always come to Shrewsbury regardless of the line-up, they always come because they’ve always come. 20 of their friend’s rock-up every year or they’ve been coming since they were five years old with their parents. They want to be part of the family almost and they love hearing those little things about, we’ve done this or we’re improving the sound in marquee two or, this is the line-up and you can see as the festival year goes up I mean, we use something called mail chimp for our emails and it gives us the stats so it tells us, how many subscribers we’ve got, how many emails have been opened, how many people have clicked on the link and engaged. So, from our point of view it gives us a real indication as to what people are engaging in and how they are engaging. And it enables us to build up the excitement about the festival share the information that we want to share with people and they feel like they’re part of it. But as you watch it through the year, obviously when we do the big announcement in December 1st about who our first artists are. Obviously, masses of opens and engagement with that. And then you can see as we get closer and closer to August the engagement and the excitement of people and the regularity with which we engage with them. There is no point in us sending an email out to them today telling them this is how you get onto the campsite this is the time you need to do it please make sure you don’t take up too much camping. They’re not going to be interested at this point and so obviously, I can keep a log of all the, different stuff that we do. And obviously social media, so we’ve got that avenue where we know these are people who physically subscribe to wanting information from us but then obviously, you could then share that on Facebook and Twitter. So, you might have somebody who goes, oh yeah
what’s this Shrewsbury Folk Festival all about and then they can go back and they can revisit and look on social media and see what we’ve posted and think oh yeah, this sounds quite good, I’ll give it a go. So, there are lots of ways. Even on mail chimp you can section your subscribers so for example, you can say right we just want to send an email out to all those people who have bought tickets for children and we want to tell them all about what our children’s festival is doing. People who have only ever bought tickets for youths we want to tell them what the youth festival is doing. The level and the ability to target specific groups through social media and stuff like mail chimp has kind of revolutionised, I think. For festival and event organisers, how you can approach your audience.

Eloise: This is just a question that has come into my head, because also in 2016 the Shrewsbury Fields Forever festival was cancelled wasn’t it, like completely. Quite a lot of people thought that it was the Shrewsbury Folk Festival they thought that they were the same festival, in the town. Mum was saying that I was volunteering at the festival and the people that she was talking to were like, ‘oh isn’t that the one that’s not running anymore?’ So, did that affect you in any way?

Jo: Maybe a couple of tweets and Facebook engagement, very, very little really. There was always I suppose some ability to confuse the two, you know, Shrewsbury Fields Forever, Shrewsbury Folk Festival. There was a story in the local paper, and somebody phoned up the festival office and was like ‘Oh my God, what’s happening’ and we were just like read the story. Completely wrong, wrong date, wrong festival, wrong name. But obviously having social media allows you to immediately get onto it and go no it’s not us, really sad news but yes we’re still going strong. And that’s one of the good things about social media, it gives you that instantaneous chance to respond and set the message straight as it were.

Eloise: Has the use of social media had an impact on the use of your other marketing material? Do you advertise less in newspapers, or do you still put the adverts in those newspapers as you would of but you also use social media?

Jo: While there is still printed media there is always going to be the need for a level of advertising spend on traditional adverts. So for example, we have some that we list on our feedback survey. Where have you seen this advert, where did you see... So, we do advertise in traditional places where people like FRoots and SongLines magazine and places like that
and some local smaller, and other folk festivals is another really good place. Often folk festival programs. Things like the BBC Folk Awards program. While that media exists there will always be a need to. Because it is almost like you have to be seen to still be there. But yeah we’ve certainly changed the way, for instance we several years ago we always use to do a mail shot every year. So rather than our online announcements and social media engagement and PR that we do around the festival launch on December 1st. We do all of that but then we also physically send out a printed D3, the kind of the folded things that you’ve got. All the acts and everything on one side and then you’ve got your booking form on the other side none of that happens now. So that’s been a significant saving. But that’s a lot to do with the fact that people now expect more to be able to book things online. We still do have a hard core of maybe a dozen people who are like I don't have a computer, I don’t have email, I don’t want anything to do with anything online. But they tend to be the older section of the community, but they will physically phone up Gigantic Tickets and book something over the phone. So, people are much more prepared to look for information online and book things online. Going back to the audience on social media, on Facebook, people manage to use Facebook and then they’ll go ‘and how do I book tickets’. Well if you can use Facebook, if you can log onto Facebook and make a post, why can’t you just go to Google and Google Shrewsbury Folk Festival tickets and it will come up. So it kind of reinforces my idea that it’s an older section of the community that uses Facebook. So we’ve stopped that since the advent of more digital stuff. Occasionally we use to do some national newspaper advertising, but that just doesn’t seem to have the desired affect really. It’s always a long game with building the reputation of the festival, unless you just happen to be the very rare overnight successes. The whole point of Shrewsbury Folk Festival, it’s been going for 20 years. The reputation that we’ve got and the reputation that we’ve built up has kind of been bit by bit by bit by bit. And social media has helped in that as well, definitely.

Eloise: Roughly how much of your marketing budget is spent on the use of social media? Do you spend money on social media or do you just use the free part?

Jo: We do spend money on digital advertising. We essentially do Facebook and Twitter advertising which we tend to tie in with, obviously, ticket sales and I keep a document that details all the marketing activity that we do along with Google analytics, which basically tells us on our website the level of interactivity that we’re getting per day and also our ticket
sales. So, that combination allows me to say, for example, oh right ok there was a peak in our website, why was there a peak in our website, oh right there was an email sent out yesterday. Or ticket sales suddenly shot through the roof yesterday why was that, was it because we announced another artist. So, all of those things combined allow us to really hone our spending so it’s not just a case of right every month we’re going to spend £100 on digital advertising, because we don’t need to. There is no point spending money on a Facebook advert if you’re about to sell out. That’s the thing about social media it’s the flexibility that it gives us to be able to say, oh right ok well we’re about to announce a new artist, for example. We know that that’s really going to appeal to people who like Americano for example. So, you can say, do you know what we can do a Facebook advert and we’ll do it so it just targets people who are interested in Americano or this particular kind of artist. Social media allows us to be flexible in our spend. We are in quite a fortunate position in that we don’t have to rely on advertising through social media ticket sales, because the festival has such a reputation and has around, I don’t know the exact figure, but a large proportion of our festival goers are repeat visitors. So, they would come regardless of whether there was an advert on Facebook or Twitter. So yeah we’re quite flexible in our budget and if we don’t need to spend it we won’t spend it. So, that money can be spent elsewhere on the festival and honing the overall experience of the festival goer rather than wasting a couple of hundred pounds on an advert that’s not actually going to sell you anymore tickets. The flexibility is another positive for us.

Eloise: I have seen the festival gets its word out quite a lot through word of mouth from other people. From what you’ve been saying as well that people tend to bring their friends along the next year if they’ve said that they’ve had a really good time.

Jo: As magical and amazing and wonderful I think social media is ultimately that word of mouth is always the best marketing that you’re going to be able to get. Because if you go somewhere and you have a great time, at a restaurant, at an event, anything you just want to tell everybody about it. And somebody goes actually they went, I really like that person and respect their opinion and they had a brilliant time so let’s give it a go. For example, the lady who won our, in our survey every year we give away two free tickets, and she had come specifically to see the Levellers on Monday did our feedback survey, picked out at random. She’s got two adult weekend tickets for this year. When I emailed her to tell her,
she was just like, we came we just had a brilliant time, delighted to have won the tickets, we will be back with friends. As much as social media and PR and marketing and everything can really help you get that message out. Word of mouth is ultimately the best kind of marketing that you can get and which is why we work really hard to present the image of the festival that we do because it says so much about how we want people to perceive the event. You could have lots of pictures of bands on stage but it’s happy, smiley faces that people think actually that must be great, look they’re having a brilliant time. If people see people having a good time and then they know their friend down the road has been and said oh it’s fabulous I had a great time, I’m not a folkie but yeah it’s just a festival the music, food, drink, dance what could go wrong.

Eloise: The first year I volunteered there it was for work experience to do with university and over the weekend I had such a fantastic time. I didn’t really know what to expect from folk music because I had never really been to anything folkie and I just had such an amazing time and I absolutely loved it. I have told quite a few people about it and they were just like ‘oh really I didn’t realise the festival was like that’. It’s a very family festival as well and it really wasn’t what I expected, I don’t really know what I expected.

Jo: It’s the age-old issue with the word Folk and people think ‘Agh folk’ it’s just old men, beards, finger in your ear kind of singing. That’s just the image that they have and that is changing to some extent which is obviously why we think really hard about how we represent the festival. Because there is that element of people, of course there is; because that is what traditional folk music is about but they’re as welcome as the next person. Which is a large part of our audience is people who would never describe themselves as folkies but they know they’re going to come they’re going to have a really good time. It’s a safe, warm, welcoming environment. Nobody’s going to judge you, if you’ve got purple hair, nobody cares and you can sit down in one of the bars and you would find someone to talk to and it would be warm, it would be friendly, it would be approachable. That’s what we have to try and get across which can be quite hard in social media terms. It’s not just a case of slap a photograph up and so be it we want to explain the diversity of the festival. Which can be quite hard to do in 140 characters sometimes; but the festival is very diverse and you’ll still get people who are like, I’m not going to that it’s a folk festival. But you know folk is a broad church these days and people are slightly more open to that. The folk festival is what
we are and that name is never going to change. I spoke to somebody who organises a festival in the north a little while ago and there is an element within the folk world of quite snobbishness towards the slightly more contemporary folk music or the North American artists and the Canadian artists that we book as well as the traditional folk artists. She took the name of folk out of her festival title because people were like ‘oh I’m not going that it’s a folk festival’

Eloise: Did people start to go then when she took folk out?

Jo: Yeah but it is a decision that every festival and event organiser has to weigh up. But we are Shrewsbury Folk Festival and I don’t see any reason for that to change and the moment. I mean, it’s all about what you want to do as well, if you want to grow your festival and you want to sell another 10,000 tickets and pack people onto the site like sardines and turn it into some huge amazing, money making commercial venture you would probably go oh you know get rid of the name folk and re-brand it as Shrewsbury Music Festival or something. And everybody who’s into rock, pop, country, whatever will find out about it. But our ethos and the ethos of Alan and Sandra the festival directors has always been that they want to create a quality event and quality is more important to them than packing people onto the site. And that ability to relax and chill out and not feel like you’re squashed onto a site and there is a massive que for this and a massive que for that we want to provide an event that people want to come back to time and time again rather than something where they think that they have been there done that and I’m never going to do it again.

Eloise: Have you seen an increase in the number of attendees since the use of social media?

Jo: It is really difficult to tell because unless you specifically ask every single person who comes through the door and says do you come to us because you are a friend on Twitter or Facebook or whatever? It’s very hard to tell. What I can say is that the festival has consistently sold out in the last 5-6 years and during that period we have coincidently been using social media. Social media certainly helps us to engage with our audience whether it helps us sell more tickets, I don’t know. As an event organiser and as an event and festival you have to have that level of social interaction with people these days; it is expected. If you don’t have it how else are you going to communicate with your audience? I think that’s about all I can say on that really. Unless you specifically said to every single person how did
you book your first ticket originally then it would be hard to say. But again the festival does have a very loyal following there are a large proportion of those people who are repeat visitors who may just happen to have a Facebook and Twitter account and follow us. There are lots of people who follow us on those social media networks who have never had any intention of coming to us but they’re just interested in what we have to say and what’s going on.

Eloise: Has there been a change in the demographic of people do you think? Or again is that hard to tell?

Jo: It’s really hard to quantify that. Your demographic is always going to be changing anyway because as that older audience gets older the younger audience we know will be coming through and obviously with the festivals 20 this year but it’s the 21st festival. It’s hard to say, I’ve been working with the festival for 10 years now and I think the general public perception is that oh it’s a folk festival therefore the audience are all really old. That’s not the case it has a huge family element, over the last few years the children and the youth festivals have both expanded so that might have attracted more families. It would be very hard to put any kind of audience demographic or audience increase down to social media but I think it certainly plays its role.

Eloise: I think you have sort of answered this, about how regularly you update your social media sites is it less this time of year?

Jo: It’s certainly quieter this time of year I mean we do obviously have our festival year tends to go that we have a little peak in December when we first announce and we then keep ticking along for a little bit and as we go through and get closer to the festival it goes up and up and up and up. My personal policy is that I try and keep it ticking over all the time. I think that people want to engage with you and they don’t want to go back to your site and find out that you last posted something three weeks ago because I think people deserve a level of engagement as well. You want them to buy into the festival and you want them to be interested in what’s happening. We are lucky that we have projects that are going on usually throughout the year. We have just finished the two years of this all together now project so there has been stuff going on in schools and things we have been able to post with. Obviously we can share artist news. But obviously there is much more to
say and more engagement as you get closer to the festival. What time can I get on the site? People want to know is this caterer going to be there? I’ve heard that x is performing, what time is it and when? There is probably more engagement from the customer side as we head into the festival. May-June onwards people wanted to know all that kind of nitty gritty but we do try and keep it updated on a regular basis. Where that might be several times a week or once a day in the quieter months but as we head into the festival it could be several times a day because you have actually got more information to impart to people about arrangements or this or that. People on January 4th aren’t thinking about where they’re going to get their loaf of bread from and if there is a festival shop onsite. That’s not the kind of stuff that they are engaging with. During festival weekend we have the social media volunteers who start on Friday morning and they finish on Monday night and they take over control. They have set shift patterns they have a daily guide of what is going on. They obviously keep in touch with me about if there is any changes of stuff that is going on that they need to know about. That has worked really, really effectively and gives us the chance to engage with people. The thing about social media it’s very much of the moment isn’t it, and it’s very much about for instance, just because of the format of Facebook it is very static, we do post stuff, nice pictures of things or anything specific that’s going on or a bit of video. But it is very much more like, this has been changed or this artist will be on at x time and that level of engagement. Whereas Twitter and Instagram and periscope is about capturing the moments and sometimes those moments can just be, I don’t know whether you saw but shortly after the festival somebody had taken a video on the bus to town on the Saturday and the Frumpton Guggenband band were on there and were playing so literally all these festival goers were sitting waiting to be bused into town and this really lively band were playing and I posted that on Facebook and Twitter and it just went crazy. I don’t know how many views the videos had now but because it really captured that joie de vivre of the festival and what it was being and people. It’s really interesting that for 2-3 weeks post festival people are still desperate for information, they’re desperate to know when the video replays are going to be up and when the photos are going to be up. Because they have had such a great time they want to relive it and suck it all up. YouTube has worked really well for us because we broadcast all our webcast footage through YouTube this year. Then we could then save all the videos so people throughout the year if they’re getting a bit oh I really miss the festival, we do a playlist for each year so they can go back and watch this
video and you can post those on social media as well which is really useful. There are definitely quieter times but we never ignore them completely because it is the way that we engage with our audience. I personally check them daily and will update them certainly Facebook and Twitter daily and several times a day during the run up to the festival.

Eloise: You have sort of mentioned this one a bit, how social media has effected the customer experience. Do you think it’s made it better during the festival? For example, with updates.

Jo: You would probably have to ask a customer.

Eloise: It is in the questionnaire.

Jo: I think they probably feel that they can, people who use social media that is; because some people will just go an ask a steward or ask somebody on the door. But for people who use social media as a means of communication and for finding the information out I am sure they probably do find it quite useful. Because we’re quite a small team we’re quite approachable and people are fairly reliant that if they message us or if they email us, well if they message us on a social network site they’ll get an answer. They wont just get ignored. But everybody has a different way. I don’t know how important that is to the customer experience to be honest. I think it’s probably something that if you said to them oh you know how important is it to you they would probably say oh well it’s not that important really because I can just go an ask somebody. But if they ask us something on social networking and want to know an answer to something straight away or they get ignored then obviously it is going to affect their feeling of the festival.

Eloise: Has being able to interact with your customers crated greater loyalty with the customers? For example, obviously throughout the year you post on social media, so do you think that has kept more people coming back because you’re keeping them interested throughout the whole year for the next year’s festival?

Jo: I would guess so, it’s kind of hard to know how and you kind of forget that there was life before social networks. And thinking about it now, how did we engage with those people when we couldn’t through social networks. You were much more reliant on things like PR, your traditional articles in newspapers and magazines and stuff like that they all still have a
really important place because it’s that kind of independent verification of the festival experience. But yeah I suppose you would have had to do a physical newsletter out to people and you have no idea on those hit rates as to whether people open them or have read them or lined their dog basket with them. Whereas at least you get that level of knowledge with social networking and email outs and stuff, with how many people have read it and how many people are interacting with you. So, I would say it has probably helped, I’ve got no figures or facts to base that on but I certainly think it helps us build that overall festival experience for people and that you’re part of the family. You know, you’ll go to Shrewsbury and you won’t necessarily know the person sitting next to you but you know that they’ll be a pretty good sort and that they’ll be nice and friendly and approachable. And people like to be, it’s human nature we like to be part of something, you like to be part of a group of friends or a gang of people or a sports team. We’re not solitary human beings we like to be part of something. I think that it probably has helped.

Eloise: You sort of said that you weren’t really thinking about other social media sites for the future at the moment.

Jo: As I say you could do all of these things not particularly well or you could concentrate your efforts on where the majority of our followers are. If somebody said to me oh there’s this new social networking site and 90% of your audience are on it, of course we would do it. But for us it’s about providing a decent quality service to people. As I say periscope is something that we tried for the first time this year, which worked quite well. I can’t remember how many people we had who used it, I can probably find out actually. I did a report: yeah so we did nine broadcasts and got over 1,000 viewers. For a first go, that’s 1,000 people who may never have heard of Shrewsbury Folk Festival, didn’t even know it existed and oh my God potentially if one or two people know about it become aware of it and buy a ticket. You know they are obviously opportunities that we have to explore and look at whether it’s worth while doing it for the festival. Unless you’re an organisation with unlimited resources you can’t be on all of these places. Also you don’t want any of them not to be properly serviced. You don’t want people to be going, I follow you on x and you never post anything, it’s not what we want to do. As I say we have added Instagram and Periscope in the last 2 years so we’re not adverse to change.
Eloise: This is the final question: are there any other ways that you will develop the use of social media in relation to the festival in any way? Do you think that you will use Facebook live as that is quite a new thing now but it is still obviously connected to Facebook?

Jo: I think Facebook live certainly would be something that we will probably use next year because Facebook is quite static and it’s very hard to give it that instantaneous engagement but you’ve got to look at how people react with these things. People tend to visit Facebook and it will be like oh right I’m on my lunch break or I’m home at night I’ll check my Facebook and go through it. Whereas Twitter you know with ping, ping, ping, ping, the Twitter moments and all that kind of stuff it’s that much more of the moment thing; but I certainly think Facebook live is something that will do. The one thing that I would say is that a lot of, and I don’t see that many people doing it these days, but once upon a time you could obviously link your Twitter and Facebook and people were putting the same things on Facebook as they were on Twitter. We’ve never ever done that and it’s been a deliberate policy because they are such diverse audiences. We may potentially, say if we posted a picture of an artist on Facebook we will do the same thing on Twitter but we would never link the two together because they are just different audiences. But we would certainly look at things like Facebook live, things that exist within the platforms that we’re already using. We would have to think long and hard about any kind of new network or platform that came along as to whether it would actually benefit us and benefit our visitors.

Eloise: I didn’t know that you used Instagram because it’s not on the website.

Jo: No the website being redone at the moment I think.

Eloise: I saw Facebook and Twitter

Jo: Because Instagram is one that we only use during the festival, I mean we do occasionally post pictures throughout the year and stuff but we make it very clear that it’s only something that we use during the festival and so it’s not something that we’ve had on the website really because we don’t want people going there expecting it to be updated on a daily basis. It’s like we wouldn’t put Periscope on there at the moment either because it was a bit of an experiment this year we didn’t know how it was going to work. If it’s something that we get to using on a more regular basis we will add it to the website I think but not at this stage.
Appendix F: Ethics Form

DEVOLVED ETHICS APPROVAL APPLICATION SUMMARY

Student Name: Eloise Sproul
Module Name: Dissertation
Programme Name: Event Management
Supervisor Name: Vicky Richards

<table>
<thead>
<tr>
<th>To be completed by student and supervisor before submission to Ethics Approval Panel</th>
<th>Student Signature;</th>
<th>Supervisor Signature;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application for ethics approval</td>
<td>Yes</td>
<td>N/A</td>
</tr>
<tr>
<td>Participant information sheet</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Participant consent form</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Pilot interview/s</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Pilot questionnaire/s</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Letters to participating organisation/s</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Confirmation of interviewee participation</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

First Submission: [x] Resubmission: [ ]

Date: 6th December 2016

For use by the devolved ethics approval panel:

<table>
<thead>
<tr>
<th>Panel Members</th>
<th>Name</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module leader, Chair:</td>
<td>Dr. Anshu</td>
<td>Dr. Mulch</td>
</tr>
<tr>
<td>Supervisor:</td>
<td>Vicky Richards</td>
<td></td>
</tr>
<tr>
<td>CSM Ethics Committee Representative:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Date: 7/12/16 Date of Reassessment: ________

Outcome:

- Project Approved: [ ]
- Chair’s Action: Reference number issued: ________
- Application not Approved: [ ]

Comments for projects not fully approved:

- State that Ascendancy Field Festival permits use of database for distribution of questionnaire. In the event of refusal to use database from Cl to C2 state a new C3.
CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

When undertaking a research or enterprise project, Cardiff Met staff and students are obliged to complete this form in order that the ethics implications of that project may be considered.

If the project requires ethics approval from an external agency (e.g., NHS), you will not need to seek additional ethics approval from Cardiff Met. You should however complete Part One of this form and attach a copy of your ethics letter(s) of approval in order that your School has a record of the project.

The document Ethics application guidance notes will help you complete this form. It is available from the Cardiff Met website. The School or Unit in which you are based may also have produced some guidance documents, please consult your supervisor or School Ethics Coordinator.

Once you have completed the form, sign the declaration and forward to the appropriate person(s) in your School or Unit.

PLEASE NOTE:
Participant recruitment or data collection MUST NOT commence until ethics approval has been obtained.

PART ONE

<table>
<thead>
<tr>
<th>Name of applicant:</th>
<th>Eloise Sproul</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supervisor (if student project):</td>
<td>Vicky Richards</td>
</tr>
<tr>
<td>School / Unit:</td>
<td>Cardiff School of Management</td>
</tr>
<tr>
<td>Student number (if applicable):</td>
<td>20063322</td>
</tr>
<tr>
<td>Programme enrolled on (if applicable):</td>
<td>Events Management</td>
</tr>
<tr>
<td>Project Title:</td>
<td>A study Evaluating the Effectiveness of Social Media as a Marketing Tool for Events: Case Study of Shrewsbury Folk Festival.</td>
</tr>
<tr>
<td>Expected start date of data collection:</td>
<td>16/12/2016</td>
</tr>
<tr>
<td>Approximate duration of data collection:</td>
<td>2 months</td>
</tr>
<tr>
<td>Funding Body (if applicable):</td>
<td>Not applicable</td>
</tr>
<tr>
<td>Other researcher(s) working on the project:</td>
<td>Not applicable</td>
</tr>
<tr>
<td>Will the study involve NHS patients or staff?</td>
<td>No</td>
</tr>
<tr>
<td>Will the study involve human samples and/or human cell lines?</td>
<td>No</td>
</tr>
</tbody>
</table>

Does your project fall entirely within one of the following categories:

- Paper based, involving only documents in the public domain: No
- Laboratory based, not involving human participants or human samples: No
### CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

| Practice based not involving human participants (eg curatorial, practice audit) | No |
| Compulsory projects in professional practice (eg Initial Teacher Education) | No |
| A project for which external approval has been obtained (e.g., NHS) | No |

If you have answered YES to any of these questions, expand on your answer in the non-technical summary. No further information regarding your project is required.

If you have answered NO to all of these questions, you must complete Part 2 of this form.

---

### In no more than 150 words, give a non-technical summary of the project

This Project will evaluate the effectiveness of social media as a marketing tool in developing Shrewsbury Folk Festival as a major event. Furthermore, this project will evaluate and analyse the role of social media in the marketing strategy of Shrewsbury Folk Festival. In addition, it will look at how social media has impacted upon the customers’ experiences. This will include looking at how the event organisers do pre-event, in-event and post event marketing and how effective this marketing is and what impact it has on the event goers. This project will then make conclusions and recommendations on how Shrewsbury Folk Festival and other festivals can utilise social media effectively as a marketing tool within overall marketing strategies.

---

### DECLARATION:
I confirm that this project conforms with the Cardiff Met Research Governance Framework

I confirm that I will abide by the Cardiff Met requirements regarding confidentiality and anonymity when conducting this project.

**STUDENTS:** I confirm that I will not disclose any information about this project without the prior approval of my supervisor.

<table>
<thead>
<tr>
<th>Signature of the applicant:</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>E. Sprourd</td>
<td>28/11/16</td>
</tr>
</tbody>
</table>

**FOR STUDENT PROJECTS ONLY**

<table>
<thead>
<tr>
<th>Name of supervisor:</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Vicky Richards</td>
<td>28/11/16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Signature of supervisor:</th>
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<tbody>
<tr>
<td>V. Richards</td>
</tr>
</tbody>
</table>

### Research Ethics Committee use only

<table>
<thead>
<tr>
<th>Decision reached:</th>
<th>Status:</th>
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<tbody>
<tr>
<td>Project approved</td>
<td>✔</td>
</tr>
<tr>
<td>Project approved in principle</td>
<td>✔</td>
</tr>
<tr>
<td>Decision deferred</td>
<td>✔</td>
</tr>
<tr>
<td>Project not approved</td>
<td>✔</td>
</tr>
</tbody>
</table>
PART TWO

A RESEARCH DESIGN

<table>
<thead>
<tr>
<th>A1 Will you be using an approved protocol in your project?</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>A2 If yes, please state the name and code of the approved protocol to be used¹</td>
<td>N/A</td>
</tr>
</tbody>
</table>

A3 Describe the research design to be used in your project

The research methods that will be used for this project are quantitative and qualitative.

Quantitative Approach:

- This will take the form of an online questionnaire survey using qualtrix; it will be distributed through the Shrewsbury Folk Festival customer database.
- It will use a random sample of the festival goers; it will include:
  - Customers over 18
  - All genders
  - And both people who are new to the event and people who have attended before.
- Using a random sample will be the most effective way to get the best and most accurate information as the festival is targeted at everyone.
- The size of the group will ideally be 100-150 people.
- The questionnaire will be launched in the middle of December 2016 and will close in the middle of February 2017.

The questionnaire will likely be around 10 minutes long. To protect participant confidentiality there will be no questions asking any personal details of the participants, for example their name or email address.

The questionnaire will be purely confidential.

The quantitative research will be analysed using qualtrix; this is the site that the researcher will use to produce the questionnaire. However, it also analyses the results and puts them into figures that the researcher will be able to use in the project.

The student knows one of the festival organisers which will aid me when I wish to send out questionnaires and they will be able to introduce me to the marketing manager of the festival.

Furthermore, the qualitative approach will take form of a semi-structured interview with the marketing manager of Shrewsbury Folk Festival. This part of the research will be conducted in December 2016.

---

¹ An Approved Protocol is one which has been approved by Cardiff Met to be used under supervision of designated members of staff; a list of approved protocols can be found on the Cardiff Met website here
CARDIFF METROPOLITAN UNIVERSITY
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To analyse the semi-structured interview, the researcher will draw out patterns from the concepts using thematic analysis.

A4 Will the project involve deceptive or covert research?  No
A5 If yes, give a rationale for the use of deceptive or covert research  n/a
A6 Will the project have security sensitive implications?  No
A7 If yes, please explain what they are and the measures that are proposed to address them  n/a

B PREVIOUS EXPERIENCE

B1 What previous experience of research involving human participants relevant to this project do you have?

The researcher of this project has some previous experience in undertaking primary research at an undergraduate level. This research was done as part of modules at university, which include, Developing a Business, Research Skills and Event Project Management. The research involved both quantitative and qualitative methods such as, questionnaires, semi-structured and conversational interviews.

B2 Student project only

What previous experience of research involving human participants relevant to this project does your supervisor have?

The supervisor of this project has previous experience of research involving human participants at Undergraduate, Masters and PhD level in the areas of public administration, sports and leisure management, tourism, disability and social justice respectively. Her research has involved quantitative and qualitative methods such as questionnaires, focus groups, semi-structured and conversational interviews.

C POTENTIAL RISKS

C1 What potential risks do you foresee?

There should be minimal risks, if any for the people participating in the questionnaire as it is voluntary and it will be confidential. Furthermore, there should be minimal or no risk for other parties involved for example the university and the festival as the research is just about the marketing strategies. There is a risk in that not enough people will fill out the questionnaire and the need to rely on the festival organisers to post the questionnaire on their website.

C2 How will you deal with the potential risks?

The researcher will plan for these potential risks by:
- Making the questionnaire available for two months to give enough time,
- Ensure that the questionnaire is designed clearly and will take a short time to complete.
- Ensuring that they have firm contact with the festival organisers and the marketing manager and keeping this contact throughout the time that the research is taking place,
- Also confidentiality will be guaranteed as personal details will not be asked for.

When submitting your application, you MUST attach a copy of the following:
- All information sheets
- Consent/assent form(s)

An exemplar information sheet and participant consent form are available from the Research section of the Cardiff Met website.

Application for ethics approval v6 October 2016
Appendix G: Information Sheet for Interview

PARTICIPANT INFORMATION SHEET

The Effectiveness of Social Media as a Marketing Tool for Events: Case Study of Shrewsbury Folk Festival.

Cardiff Metropolitan University Protocol Number:

Project summary
The purpose of this research is to evaluate the effectiveness of social media as a marketing tool in developing Shrewsbury Folk Festival. Your participation will enable the collection of data which will form part of a study being undertaken at Cardiff Metropolitan University.

Why have you been asked to participate?
You have been asked to participate in this interview because you are the PR and Communications Director of Shrewsbury Folk Festival and this interview will allow the researcher to develop her research from the organisation’s point of view. Furthermore, this interview will mean that the researcher can find out about the effect that social media has had on the festival’s marketing strategy.

Your participation is entirely voluntary and you may withdraw at any time.

Project risks
The research involves taking part in a semi-structured interview, which will be recorded for later analysis with your permission. I am not seeking to collect any sensitive data on the organisation or yourself; this interview is only concerned with how social media has affected the marketing strategy of the festival. I do not feel that there are any significant risks associated with this interview. However, if there are any questions which you do not wish to answer then I will respect your decision. Moreover, you can withdraw from the interview at any time.

How we protect your privacy
All the information you provide will be held in confidence. I have taken careful steps to make sure that you cannot be directly identified from the information given by you. Your personal details (e.g. signature on the consent form) will be kept in a secure location by myself. When I have finished the study, and analysed all the information, the documentation used to gather the raw data will be destroyed except your signed consent form which will be held securely for 5 years. The recording of the interview will also be held in a secure and confidential environment during the study and destroyed after 5 years.

YOU WILL BE OFFERED A COPY OF THIS INFORMATION SHEET TO KEEP*

If you require any further information about this project, then please contact:
Eloise Sproul, Cardiff Metropolitan University
Cardiff Metropolitan University email: st20063322@cardiffmet.ac.uk
Appendix H: Participant Consent Form for Interview

PARTICIPANT CONSENT FORM

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

Title of Project: A Study Evaluating the Effectiveness of Social Media as a Marketing Tool for Events: Case Study of Shrewsbury Folk Festival.

Name of Researcher: Eloise Sproul

Participant to complete this section: Please initial each box.

1. I confirm that I have read and understand the information sheet for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily. [ ]

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason. [ ]

3. I agree to take part in the above study. [ ]

4. I agree to the interview [ ]

5. I agree to my quotes being attributed to me [ ] [ ]

6. I agree to my organisation being named in all publications [ ] [ ]

_______________________________________  ___________________
Signature of Participant                   Date

_______________________________________  ___________________
Name of person taking consent              Date

____________________________________
Signature of person taking consent

* When completed, 1 copy for participant & 1 copy for researcher site file.
Appendix I: Turnitin Report
References


Creswell, J (2014) Research Design: Qualitative, Quantitative, and Mixed Methods Approaches [Online] Available at: https://books.google.co.uk/books?hl=en&lr=&id=EbogAQAAQBAJ&oi=fnd&pg=PP1&dq=quantitative+research+definition&ots=caiPsQ5xC4&sig=ikuRuOqq6Wnrj9mo1gdpDyo_S0#v=onepage&q=quantitative%20research%20definition&f=false [Accessed 26/01/17].


Mentor Digital (2016) Social Media Marketing [Online] Available at: https://www.mentordigital.co.uk/services/digital-marketing/social-media-marketing/?gclid=CIgh6tGb0NACFUa6Gwod700M7g [Accessed 22/11/16].


