

MASTER OF DIGITAL MEDIA MAJOR RESEARCH PAPER

ASSESSING THE ENGAGEMENT OF SOCIAL MEDIA MARKETING;
THE CASE STUDY OF A TOURISM TORONTO VIDEO-BASED MARKETING
CAMPAIGN

By

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BFA, Ryerson University 2017

**A Major Research Paper presented to Ryerson University
in partial fulfillment of the requirements for the degree of
Master of Digital Media**

**In the program of Digital Media
Toronto, Ontario, Canada, 2017**

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Abstract

ASSESSING THE ENGAGEMENT OF SOCIAL MEDIA MARKETING; THE CASE STUDY OF A TOURISM TORONTO VIDEO-BASED MARKETING CAMPAIGN

Master of Digital Media, 2017

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The purpose of this research is to assess user engagement for a video-based social media campaign by a destination marketing organization (DMO). A case study methodology was applied to examine the Tourism Toronto video-based campaign of 2017 on Instagram and Twitter. Social interactions were analyzed to compare the relative engagement rates across platforms. This determined that Instagram had a higher relative engagement rate compared to Twitter. Instagram can be considered as a more desirable tool for DMOs to share videos digitally. The limited sample size presents research limitations through potentially not representing a larger population opinion's on the content. It enables practical implications for destination marketers who have limited resources by highlighting that Instagram may be a preferred channel over Twitter due to higher engagements rates. There is a lack of research on the comparison of relative engagement rates from an academic perspective and this is the first study to explore the topic for a video-based marketing campaign in the DMO industry.

Keywords: *Destination Marketing Organizations, Social Engagement, Destination Branding, Engagement Rate, Twitter, Instagram*

Acknowledgements

I would like to thank Christopher Gibbs for his supervision and ongoing support throughout my MRP. I am extremely grateful for having the opportunity to work with him and learn from his expertise in the field. His commitment to help me succeed will not be forgotten.

Thank you to my family, friends and the MDM family for the ongoing support and for making the program as memorable as it was.

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Introduction

The rapid development of the Internet and social media is having profound impacts on the destination marketing industry (Sotiriadis & Zyl, 2013). Social media is considered to be increasingly relevant and an important part of tourism practices affecting destinations and businesses alike (Munar & Jacobsen, 2014). However, it presents problems for destination marketers in terms of accepting that tourists can now perform tasks themselves to discover destinations and make travel purchases (Sotiriadis & Zyl, 2013). Therefore, destination marketing organizations (DMO) must accept that social media is a critical component for marketing and connecting with their audiences (Hays, Page & Buhalis, 2013). Social media is an important component to a DMO's marketing strategy. This is through social media being a powerful tool to drive awareness and attract visitors to a destination place.

Social media is comprised of various platforms that allow users to connect in different ways across the globe. Twitter is one social media platform that is used for microblogging real-time conversations to reach out, interact and understand a target audience's consumer behaviour (Hays et al., 2013). This has enabled Twitter to gain global popularity, which is why it is considered an important tool to examine and utilize. Instagram is a platform where users can share visual-based content (photos and videos) with captions, as well as comment and like content from other users (Watkins & Lee, 2016). Instagram has gained traction through the ability to connect with users around the world through aesthetically appealing content. The simple function of the application and the visual-based content generates a large following for the platform, which has enabled its ever-growing success. The use of these platforms as marketing tools demonstrates a shift in traditional marketing to digitally focused techniques.

Social media platforms promote word-of-mouth (WOM) marketing, which allows individuals to easily communicate globally to other consumers about content and opinions (Yumi et al., 2012). Through WOM video consumption is growing from a consumer perspective and thus DMOs are utilizing video as a tool to engage with audiences. This has led to the substantial number of videos regarding destinations being created (by DMOs and users) and posted on social media websites (Yumi et al., 2012). The vast amount of destination content online has enabled audiences to easily discover places to visits.

This is supported by scholars who state that photos and videos about a destination place tend to acquire higher levels of engagement from audiences on social platforms (Munar & Jacobsen, 2014). It is also understood and accepted that how engagement occurs and is measured is different for each social media platform. Findings also determined that consumer-generated videos do not carry the same impact on destination branding as DMO generated videos (Yumi et al., 2012). Furthermore, scholars have investigated destination branding strategies and the role plays on social media (Yumi et al., 2012). When users engage and interact with content, their state of mind warrants a heightened involvement and a personal benefit (Gangi, 2016). There is an accepted social media engagement theory that higher user engagement leads to generally greater usage of social media platforms (Gangi, 2016). In other words, when DMOs enable interaction through content creation they generate higher levels of user engagement. It is also believed that social networks influence user engagement and behaviour (Gangi, 2016).

Social engagement is how users interact with content online. Social engagement is an important component to understand when developing and maintain a social media campaign through its ability to determine the success or failure of digital content. There is currently

missing research about social engagement from a DMO and cross platform perspective. This presents an academic opportunity to conduct a cross platform social engagement analysis for a destination marketing organization. This examination will allow for a deeper understanding of what social media tool can drive potentially greater success for a video-based marketing campaign.

The abilities of Instagram and Twitter to share content and to generate user engagement makes them ideal tools for DMOs because of the power in being able to receive consumer responses in real-time. Consumer responses to digital content can provide invaluable insight on the audience's need and behaviours. Understanding these responses, needs and behaviours can be analyzed through the engagement rate on social media platforms, which can be used to generate marketing benchmarks and cross-platform comparison. The capacity to analyze the tools to determine their differences in video sharing would provide DMOs with valuable insights for the development of social media marketing strategies.

Research and scholars to date have analyzed the various elements of social media usage by DMOs. There is a need for more research in the field is a necessity due to the growing popularity and power of digital media in marketing. Research has investigated motivational factors such as personal and community-related benefits that influence the sharing of user-generated content (Munar & Jacobsen, 2014).

Results from previous research by scholars support Instagram as a tool that is beneficial for branding strategies and Twitter to communicate with users. However, it is also believed across scholars that social media usage is still in it's beginning stages, which impacts the research surrounding the topic (Hays et al., 2013). Scholars have also noted that social media

strategies for the top DMOs vary and are largely rudimentary (Hays et al., 2013). Pike and Page (2017), agree with the research by Hays et al. by determining that DMO's do not utilize digital trends to their full capacity. They believe that research should focus on "case studies of brand identity development as well as destination brand umbrella strategies along with developing our understanding of how destinations are able to generate different brand positioning strategies to suit the needs of different markets" (Pike & Page, 2017). These notions are brought together by the need of research on the developing an engaged customer on social media in the destination marketing industry (Dolan, Conduit, Fahy & Goodman, 2017). Furthermore, specific investigation of other popular social media platforms (such as Twitter and Instagram) and their relationship with customer engagement and responses would benefit the DMO industry (Dolan et al., 2017).

This gap is addressed through this research that investigates user engagement of video-sharing across social platforms. This research is the first case study on relative engagement rates on Twitter and Instagram for a video-based marketing campaign in destination marketing. It will build upon previous research and gap's in literature to aid in the understanding of social engagement and destination marketing.

The purpose of this research is to assess the user engagement for a video-based social media campaign by a DMO. A case study methodology is applied to aid in developing the lack of research on the subject and help generate marketing and performance benchmarks for similar campaigns in the industry. This case is comprised of seven videos that were posted on both Instagram and Twitter during the Tourism Toronto video-based marketing campaign. Each video post per platform was analyzed for their engagement rate and then compared for the relative

engagement rate throughout the campaign. Furthermore, four research questions are analyzed:

RQ1. How is calculating social media engagement different on Twitter and Instagram?

RQ2. What are differences in the engagement rates for a DMO video campaign on Instagram and Twitter?

RQ3. Does Instagram or Twitter provide more social engagement when developing a DMO video-based campaign?

These questions will provide deeper insight on a DMOs use of social media, digital destination branding and video sharing on social media. It will advance knowledge on social engagement rates and the variances in measurement across social platforms.

Literature Review

There is an evident assumption among scholars that there is a growing importance on social media usage in digital destination marketing (Xiang & Gretzel, 2010). Hudson and Thal (2013), concur that there is a need for research to focus on online behavior on social media. This literature review will investigate DMOs use of social media, as well as destination brands and social engagement rates. This direction was taken because of the research by Hudson and Thal (2013), who state that research on a deeper level while exploring consumer responses to digital media content in destination marketing is required to build more knowledge in the field.

Social Media and Destination Marketing Organizations

The role of a destination marketing organization (DMO) is to attract tourists to a travel location while creating a sustainable future and competitive market for tourists (Page & Pike, 2013). There is global funding for DMOs, which allows them to become the main entity to compete and attract tourists to a market (Pike & Page, 2017). Social media is gaining an elevated importance as a tool for destination marketing, which is because of its ability to reach wide audiences (Hays et al., 2013).

Social media also provides new platforms and channels for the transportation of tourism content, experiences and imaginations (Munar & Jacobsen, 2014). However, the research by Munar and Jacobsen (2014), determined that understanding the effects of various social media support systems is regarded as an extremely important tourism research topic. This is supported through the research of Hays, Page and Buhalis (2013), which explained that it is only now that DMOs are starting to realize the importance and power of social media. DMOs are believed to be only at the initial stages of “understanding and experimenting with how to use social media to promote their destinations... and many struggle to keep pace with the evolution of new technologies” (Hays et al., 2013, pg. 236).

Twitter allows its users to connect in real time around the world in 140 characters or less (Sevin, 2013). The platform is a relationship-building tool, which is used by DMOs to help spark conversations about travel and to help travel agents and DMOs build their brand reputation and identity (Finley-Bajak, 2014).

Twitter should be used as a tool to communicate with the masses and to engage on an interpersonal level with followers and digital communities (Sevin, 2013). The research by Sevin

(2013), highlights that DMOs tend to use Twitter predominantly to share content about events that take place in their touristic area and with their followers. Furthermore, based on Sevin's findings, it is concluded that DMOs projects are limited in terms of their Twitter use as a marketing strategy. Twitter is seen as an indispensable tool for DMOs due to its increasing number of users and volume of activity and it should not be ignored as a powerful social media platform (Sevin, 2013).

Digital photography is an important method to express ideas and communicate with both a personal network and with strangers from around the world (Latorre-Martínez & Iñíguez-Berrozpe, 2014). The social platform Instagram, enables individuals to discover in a simple, quick and minimal cost medium through a series of visually appealing photos and videos (Latorre-Martínez & Iñíguez-Berrozpe, 2014). Instagram has developed a method to analyze tourist demand and provide the world with access to destination information (Oliveira & Panyik, 2017). This is accomplished through the simplicity of taking an Instagram picture of one destination and sharing it on social media, which has changed the way the world accesses destination information through the easy-to-use interface (Oliveira & Panyik, 2017).

Utilizing both Instagram and Twitter, Watkins and Lee (2016) determined that brands use of social media needs to be both attractive and eye-catching. They also determined that Twitter is an ideal social network for enabling two-way communication between brands and audiences, while also providing information to followers (Watkins & Lee, 2016). Conversely, Instagram can be seen as a more useful tool for creating a brand image. In general, it is believed that research on social media in tourism is still in its "infancy and it is critical to encourage comprehensive investigation into the influence and impact of social media (as part of tourism

management/marketing strategy) on all aspects of the tourism industry including local communities, and to demonstrate the economic contribution of social media to the industry” (Zeng & Gerritsen, 2014, pg. 27). Furthermore, researchers believe that there is growth potentially in examining the destination marketing subject for journals, mainstream tourism and business (Pike & Page, 2017, pg. 218). There is a significant lack of research on the use of Instagram and examining the use of social media at large by tourism DMOs. There has also been little research on how tourism entities are evolving with the Internet, using social media to market destinations and engage with potential consumers (Hays, Page & Buhalis, 2013). This generates a lack of understanding of social media platforms and usage related to DMOs (Hays, Page & Buhalis, 2013). Together, this demonstrates that there must be more research on DMOs use of social media to develop more in-depth understanding on the subject matter.

Destination Branding and Video

Destination branding is a concept that combines the marketing of products, services and the commoditization of a person's culture and environments (Rares, 2014). There is a growing number of studies that have begun to theorize that destination branding should portray a distinctive and inviting image that illuminates a locations competencies, identity and culture (Campelo et al., 2014). The purpose of destination branding is to strategically position places to be visited and consumed by tourists (Campelo et al., 2014). Through the use of marketing strategies, the positive tourist experience can turn into a brand experience and generate destination loyalty (Rares, 2014). The research by Rares (2014), confirms that a loyal tourist can become an informal advocate of a destination market and promote a positive brand image of the destination to their network. Munar (2011), confirms that tourists are extremely active in destination image formation through their narrative, visual and auditory contributions to the market. Furthermore, Qua, Hyunjung Kim and Hyunjung Im (2011), explain that destination image should be regarded as a pre-existing concept corresponding to destination branding and must establish a positive and strong brand image in order to increase repeat visitors and to attract new tourists to the destination.

On social media, destination marketers are focused on utilizing the platforms to enhance their brand image through the power of electronic word-of-mouth on the ever-growing digital platforms (Suh, 2017). With the advancement of technology and the rise of the empowered consumer, Oliveira and Panyik 2017 (2017), suggest that the most successful destinations will be those that abandon the traditional marketing in favour of digital branding strategies. They also expand on the two-way conversation by explaining that through online channels, communication

will continue to expand and shift towards traveller empowerment, which will demand new strategies in destination branding initiatives (Oliveira & Panyik, 2017). Furthermore, digital channels provide the ability for traveller and brands to discuss places they have visited and upload photos and videos of those experiences. This has led to the increase in the use of digital technologies to “research, explore, interact, plan, book and ultimately share their travel experiences” (Oliveira & Panyik, 2017, pg.54). This has also allowed for user-generated content, which adds to the overall design of a destination brand (Oliveira & Panyik, 2017).

The Internet has enabled the growth of video consumption across digital technologies. This has allowed video to be seen as an effective marketing tool on social media platforms. In 2017, content marketing using video is used by 87% of online marketers (Lister, 2017). Video content is considered to have the best return on investment by 51% of marketing professionals worldwide (Lister, 2017). It is also believed that those who use video content grow 49% in revenue faster than those who do not (Lister, 2017). On social media, video generates 1200% more shares than text and images altogether (Lister, 2017). This validates video as a key tool for marketing due to its potential reach. Trimble (2015), explains that video is successful through it's naturally engaging qualities. In the current digital environment there is an overload of information, however, video allows content to be digested in a simple and unforgettable manner (Trimble, 2015). Trimble explains further that by 2017 video will account for 69% of all consumer internet traffic (Trimble, 2017). It is for this reason that video must be adopted as a marketing technique to satisfy and engage consumers and to manage information overload.

Nuansa, Suryadi and Wisadirana (2014), explain that video is the most suitable advertising medium for destination branding through it's ability to make it easier to associate the

tourist's thoughts on a destination. The advantage of showcasing a memorable travel experience through moving pictures (video) is the element required by a travel destination to promote in an efficient manner (Nuansa et al., 2014). The findings by Yumi, Chung and Weaver (2012), suggest that consumer-generated videos do not carry the same destination brand as destination marketer-generated videos, and therefore, have little positive impact on a destination brand. Destination brands must rely on their own video generated content over co-created content with audiences to acquire the desired attraction and engagement (Yumi et al., 2012). Although efforts are being made to benefit from this changing digital environment, there is a lack of research related to the use and measurement of video within a destination marketing context. This research would give more insight into how effective video sharing is across platforms.

Social Engagement

As social media continues to evolve, marketers are increasingly using metrics to understand the effectiveness of their content shared and platforms used. One common form of measuring effectiveness within social media is the calculation of engagement rate for specific content. Engagement rates develop necessary insights to benchmarks post performance and compare engagement levels across multiple posts (Smitha, 2013). Furthermore, it allows the understanding of what portion of an audience engages with content, the effectiveness of that content, and the quality of the audience as followers grow or lessen over time (Smitha, 2013). Whereas, the term relative engagement rate would be used to compare audiences and content on different networks (Lopez, 2014). This is conducted through determining the engagement rate per post and channel to develop ways to improve a brand's overall user engagement (Lopez, 2014).

The research by Dolan, Conduit, Fahy and Goodman (2017), explains that previous engagement scholars have theorised a number of consequences of engagement, focusing commonly on positive outcomes such as loyalty, customer value, WOM and product innovation. Their research determined that various types of engagement can result in outcomes such as future purchase intention and behaviour, brand loyalty, word-of-mouth marketing awareness and satisfaction (Dolan et al., 2017).

Gangi defines user engagement as a mental state separate from the user experience and actual behavior. User experience can be seen as an antecedent, that “expands the notion of engagement as a psychological state to the user and social media contexts, and decomposes engagement into two sub-components – personal meaning and individual involvement” (Gangi,

2016, pg. 65). This research also determined that social networks play a strong influence on both user engagement and usage behaviour (Gangi, 2016). This is enhanced when organizations support the creation of the user experience to meet the user's needs, which results in higher user engagement (Gangi, 2016).

Research by Dessart (2017), clarifies that the outcomes of social media engagement is a highly demanded topic in engagement research and scholarship. Dessar explains that the research is specifically of interest to scholars and marketers in terms of how social media and other marketing activities create engagement (Dessart, 2017). Dessart concludes by stating that there is evidence that individual consumer traits and characteristics will likely lead to increased levels of community engagement, which then acts as the leading antecedent of brand engagement (Dessart, 2017). This is supported by the claim that it is brand engagement, not community engagement, that brings benefits to the brand on social media (Dessart, 2017). Furthermore, with the use of community engagement, one's level of brand engagement is triggered and enhanced through the potential emergence of social stimuli within the community engagement (Dessart, 2017). While the research by Hales, Davidson and Turner-McGrievy (2014), hypothesized that social posts prompt interaction and that posing questions would generate more engagement.

Currently it is believed the Instagram will have a on average higher engagement rate for content compared to Twitter. O'Reilly (2014), believes that this is due to Instagram having more users than Twitter. This is also supported through the fact it is easier on Instagram to engage with content compared to Twitter (O'Reilley, 2014). Twitter has more means of interacting with content compared to Instagram, therefore, the complexity within how an audience can interact with content can lower the potential engagement rate of that content. However, it is believe that

Twitter is trying to reduce the steps to interact with content to enable higher engagement rates (O'Reilly, 2014).

Phua, Jinb and Kim (2017) explain that Instagram is comprised of individuals who are more likely to show affection and thus increase engagement. They provide further insights into Instagram's users by explaining that those that use the platform follow brands that are ranked the highest for being a sociable brand (Phua et al., 2017). Therefore, audiences and brands are interacting with each other on a brand's content and in return increasing engagement rates.

Twitter is the most used platform for brands that have the strongest attachment to communities and creating community (Phua et al., 2017). This makes the platform important to not ignore as a tool to connect with communities. Content on Twitter is posted at an accelerated rate, which causes an issue for social engagement. In other words, content is constantly being "pushed down" on Twitter (Parsons, 2017). Therefore, Twitter is an enabler of information overload, which can damage the opportunity for higher engagement rates.

The analysis of engagement rates across social platforms exists and there are many levels to user engagement, engagement rates and engagement measurements. However, it is of common thought that there is a lack of, and need for, a deeper understanding of cross-platform engagement analysis to help marketers and to create future benchmarks. Furthermore, research would benefit from an academic perspective on the topic social engagement rates for video content on Instagram and Twitter.

The purpose of this literature review was to provide an in-depth background on the industry and the existing research on the use of social media as a marketing tool for DMOS, as well as destination branding and social engagement for video sharing. The findings from the

review suggest that there is a need for more research on DMOs social media usage and how it relates to destination branding. It is evident that DMOs utilize social media as a branding tool to communicate with audiences and to share imagery/videos, however, this use of social media is not advanced and thus creates a need for more research and analysis. There is also an evident gap in research between cross-platform use for social media marketing campaigns. Social media is fundamentally changing the way travellers and tourists search, find, read and trust, as well as collaboratively produce information about tourism suppliers and tourism destinations (Zeng & Gerritsen, 2014). Investigating this domain further through an academic perspective will aid in understanding this journey and illustrate the lack of research on DMOs use of social media, destination branding and engagement rates on different platforms. Sotiriadis and Zyl (2013), determined that it would be interesting to conduct a comparative analysis of the tourism consumer behavior among the users of two or three social medias and the research dives into this domain. This research will provide and contribute to engagement rate research of video-based marketing across platforms in destination marketing.

Methods

A case study was employed to investigate social media engagement on Instagram and Twitter. According to Gerring (2017), a case study is an intensive analysis of an item or a small number of items, for the purpose of understanding a larger scope of a situation or object. The case study methodology allows for a closer comprehension of a situations causation and to maintain the detail of individual and cross-case analysis (Gerring, 2017). It enables a method of evidence gathering from a “real-life context, which investigates the properties of a single observation, phenomenon, instance, or example” (Gerring, 2017, pg. 5). The standardization of formats and details within a case study provide the ability to compare data in a substantive way (Gerring, 2017). Therefore, the case study approach will allow for the exploration of a video series shared across Twitter and Instagram and the variances in their relative engagement rates.

Tourism Toronto is a non-for-profit agency and the DMO for the city of Toronto’s tourism sector (Tourism Toronto, 2017). The purpose of the organization is to advertise the Greater Toronto Area as a destination market for tourists around the world (Tourism Toronto, 2017). Tourism Toronto’s focus is to be the key entity and body to compete with other destinations when attracting tourists to a destination, which qualifies the organization as a DMO.

This case study explores videos from a Tourism Toronto 2017 video-based campaign. The campaign was developed by the J.Walter Thompson Toronto creative agency with the purpose of showing off Toronto’s charm as a digital video series (DH Staff, 2017). It was spearheaded by the video “The Views Are Different Here” that launched digitally on March 6th, 2017. The goal of this campaign was to seize the interest for tourism to Canada and reinforce that Toronto is a vibrant, progressive and large city (Somarriba, 2017). Andrew Weir, the

Executive Vice President and Chief Marketing Officer of Tourism Toronto explained that “marketing a destination has to be more than listing the things to do. This campaign creates excitement and finds that special territory that Toronto alone can occupy... and what makes Toronto unique in the world as a place to visit, meet, explore, and then visit again” (Somarriba, 2017). The launch of the campaign was followed by a series of videos (“Stories from the 6ix”) shared online throughout the year to highlight the food, nightlife, culture and progressive views of the GTA (Lalani, 2017).

The case study of the videos of the Tourism Toronto 2017 campaign were investigated through an analysis of comparing the relative engagement rate. The videos of the campaign were posted on both Instagram and Twitter from March 2017 to May 2017. They were analyzed on June 29th, 2017 to provide consistency and allow each post the minimum amount of 30 days to be examined.

Table 1

Tourism Toronto Video Post Date & Days Analyzed

Video	Date Posted	Days Analyzed
“The Views Are Different Here”	March 6th, 2017	115
“Stories of the 6ix” Video #1	April 11, 2017	79
“Stories of the 6ix” Video #2	April 24, 2017	75
“Stories of the 6ix” Video #2	April 15, 2017	66
“Stories of the 6ix” Video #3	April 27, 2017	63
“Stories of the 6ix” Video #4	May 3, 2017	58
“Stories of the 6ix” Video #4	May 2, 2017	57
“Stories of the 6ix” Video #5	May 23, 2017	37
“Stories of the 6ix” Video #6	May 30, 2017	30
<i>Note.</i> of the 6ix” Video #2 has a 9 day difference and “Stories of the 6ix” Video #4 has a 1 day difference of days analyzed between Twitter and Instagram.		

It is evident that there are two instances where the posts were not launched on the same day (“Stories of the 6ix” Video #2 and #4). However, because each post were given 30 days total to be investigated it is still comparable for relative engagement rate.

Table 2

Social Media Terms

Metric	Description
Twitter Replies	Total number of replies received by the Twitter post
Twitter Retweets	Total number of retweets received by the Twitter post
Twitter Likes	Total number of likes received by the Twitter post
Followers	The social media users that have subscribed to view content of an entity
Total Followers	Total followers of Tourism Toronto (Instagram and Twitter) as of June 29th, 2017
Instagram Comments	Total number of comments received by the Instagram post
Instagram Likes	Total number of likes received by the Instagram post
Post Date	The date the post was published on Twitter or Instagram
Engagement Volume	The total impact or potential for impact. These metrics are raw counts of engagement. They include metrics such Twitter replies, retweets, and likes, and Instagram comments and likes (Carlotti, 2016).

The data for this case study was retrieved from Brandwatch. Brandwatch is a social listening analytical tool that is free for postgraduate students, which gathers data through proprietary crawling technology across social platforms (Brandwatch, 2017). Brandwatch enabled the use of advanced queries, which allowed for specific tweets and Instagram posts to be discovered and cross-validated for engagement rates. This included the interactions of the posts within the video-based marketing campaign as of June 29th 2017, which enabled the engagement rates to be determined. More specifically, Twitter data was collected per post for replies,

retweets, likes and total followers. Whereas Instagram data was collected per post for comments, likes and total followers.

To measure engagement, the standard social engagement formula is applied per platform ($\text{engagement rate} = (\text{engagement volume} / \text{followers}) \times 100$) (Carlotti, 2016). The engagement rate formula is designed to measure what share of the audience is engaged with a brand's content on social media, furthermore, how it is calculated depends on what social platform is being analyzed (Smitha, 2013). More specifically, to analyze engagement rate on Twitter and Instagram the engagement volume is slightly different per platform. Where Twitter's engagement volume consists of total replies, retweets and likes and Instagram's consists of comments and likes. Although the formula can be applied across platforms, there is an evident variance in the formulas. Where Twitter has three engagement variables compared to Instagram that only has two. As previously stated, the term relative engagement rate must be used when comparing various platforms, audiences and content on different networks. Relative engagement rates allow for the average number of interactions across platforms to be analyzed. It allows the comparison of followers and interactivity on different platforms by comparing the unique engagement rate per platform and thus comparing them together (Lopez, 2017). The ability to examine relative engagement rates provides marketers with the means to develop methods to improve their following and engagement across platforms. It is through these measures that the seven videos were analyzed for engagement rate from the campaign on Twitter and Instagram. They were then compared across channels to determine which platform has a higher relative engagement rate for video sharing.

Findings & Discussion

Social engagement for video content can be determined by utilizing the engagement rate formula. RQ1 was answered through the understanding and implementation of the formula across platforms. It is comprehended that calculating engagement rates across social platforms generates slight variances in the formula. This is due to how users can interact with content. On Instagram, audiences can “like” and “comment” a post to impact the engagement rate. Whereas on Twitter, the audience can “reply”, “retweet” and “like” the post. In other words, Instagram has only two methods of interaction to impact engagement and it received a higher level of engagement compared to Twitter. This demonstrates the variances in the calculations for measuring engagement on Twitter and Instagram. It is because of these variances the term “relative engagement” must be utilized in order to do a cross-platform analysis of consumer engagement for the same content. This implies that there is a distinct difference in the formula but it does not impact comparing engagement.

The results from the analysis of the Tourism Toronto 2017 video campaign answer RQ2 by demonstrating highlighting the social engagement rate of the video posts on Instagram and Twitter for Tourism Toronto’s video campaign. When the DMO posted a video on Twitter, they received an average engagement rate of 0.16%. Whereas, when the same videos were posted on Instagram, they received an average engagement rate of 1.28%. This demonstrates that their Instagram posts have a higher relative engagement rate compared to Twitter. The total average difference in the relative engagement rate is 1.12%. It is also evident that the main video, which was the campaign launch video of “The Views Are Different Here”, received the highest engagement on both platforms respectively at 0.76% on Twitter and 2.03% on Instagram.

Although the videos in the series did obtain interaction with the audience, there was an average decrease in engagement at 0.74% on Twitter and 0.87% on Instagram throughout the campaign. However, there were a few instances when the engagement rate increased on each platform respectively (April 24th on Twitter and April 27 and May 23 on Instagram). It is also of interest that the total interactions per post on both platforms is very minimal compared to the followers. Tourism Toronto has a larger following on Twitter at 106,450 followers and only 28,080 followers on Instagram (as of June 29, 2017). It is also for this reason the engagement rate comparison is relative, as well as the variances in the audiences on both platforms and how they engage with content.

Table 3

Twitter Engagement Rates for the Tourism Toronto 2017 Campaign

From June 29, 2017

Video	Total Interactions	Followers	Engagement Rate
"The Views Are Different Here" March 6	811	106,450	.76%
"Stories from The 6ix", Video #1, April 11	58	106,450	.05%
"Stories from The 6ix", Video #2, April 15	207	106,450	.19%
"Stories from The 6ix", Video #3, April 27	51	106,450	.05%
"Stories from The 6ix", Video #4, May 2	17	106,450	.02%
"Stories from The 6ix", Video #5, May 23	19	106,450	.02%
"Stories from The 6ix", Video #6, May 30	19	106,450	.02%

Table 4

Instagram Engagement Rates for the Tourism Toronto 2017 Campaign

From June 29, 2017

Video	Total Interactions	Followers	Engagement Rate
"The Views Are Different Here" March 6	570	28,080	2.03%
"Stories from The 6ix", Video #1, April 11	298	28,080	1.03%
"Stories from The 6ix", Video #2, April 15	262	28,080	0.93%
"Stories from The 6ix", Video #3, April 27	507	28,080	1.81%
"Stories from The 6ix", Video #4, May 2	322	28,080	1.15%
"Stories from The 6ix", Video #5, May 23	346	28,080	1.23%
"Stories from The 6ix", Video #6, May 30	223	28,080	0.80%

Twitter Versus Instagram - Relative Engagement Rate from June 29, 2017 - Tourism Toronto 2017

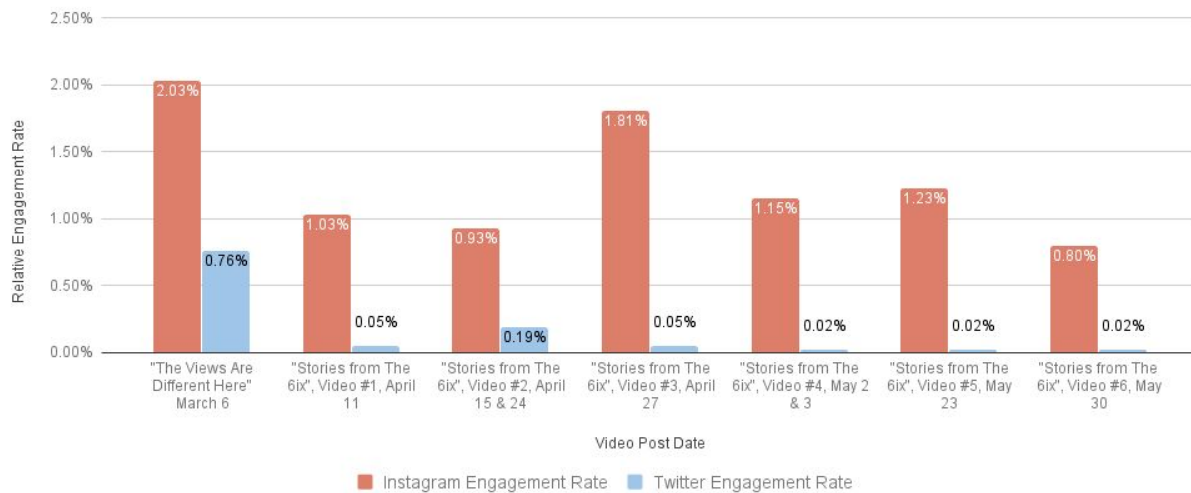


Figure 1. Relative Engagement Rate Visual Comparison

The results from the Tourism Toronto's 2017 video marketing campaign also answer RQ3 by determining that Instagram can be considered as a more engaging tool to use as a DMO marketer when posting video content compared to Twitter. Furthermore, Instagram has a higher relative engagement rate compared to Twitter for a DMO video campaign. The elevated level of relative engagement rate on Instagram provides support from a DMO perspective that Instagram is a better channel for a video-based marketing campaign.

In general, these findings can be supported due to the purpose of Instagram over Twitter. Instagram is tool that is based solely on sharing images (still or moving) with followers and seeing the photos of the users that followed (Latorre-Martínez & Iñíguez-Berrozpe, 2014). Furthermore, Latorre-Martínez and Iñíguez-Berrozpe (2014), explain that Instagram enables users to discover quick and simple manner that otherwise would be difficult to explore. Watkins and Lee (2016), determine through their research that Instagram is also better suited for communicating brand identity on social media. They also concluded through survey results that respondents exposed to the Instagram visual-based content had reported a higher perceptions of brand personality than those exposed to Twitter (Watkins & Lee, 2016). Although the relative engagement rate on Twitter was lower, the platform should not be ignored as a marketing tool for DMOs. As previously stated, Twitter is more ideal for facilitating communication between a brand and audiences (Watkins & Lee, 2016). Research also suggests that there is a lack of understanding on Twitter and it's capability as a tool for DMOs (Watkins & Lee, 2016). The purpose of Twitter is to be a real-time network to share information and content, and it is believed to be a better platform to provide information to followers about a destination's brand image (Watkins & Lee, 2016). However, utilizing both platforms to share visual-based social

media is believed to have promise for brand managers because of the popularity of the tools (Watkins & Lee, 2016).

The findings together support that Instagram would be a better platform as a marketing tool for DMOs, and thus it is not a surprise that Twitter received a lower engagement rate. However, this might also suggest that there is a need to further encourage engagement on Twitter to increase the overall engagement rate. It is important to understand the specific audiences that are found on each platform and how they use it in order to allow DMO marketers to determine how to encourage engagement.

The use of brand image and consistency within the social media posts across platforms by Tourism Toronto was crucial for the ability to analyze the relative engagement rates. It can be argued that Tourism Toronto understands the importance of brand association to influence the image of a destination brand by posting the same video on similar dates per platform (Qua, Hyunjung Kim & Hyunjung Im, 2011). It has been determined that creating a differentiated destination image has become a basis for survival within a globally competitive marketplace where various destinations compete intensely (Qua et al., 2011). The video-based marketing campaign in this case study utilized brand association and consistency to differentiate the destination image. Although, the campaign posted the same videos on similar dates, the pattern in relative engagement rate is not consistent across platforms. This suggests that there may need to be more attention to the audience's needs per platform and methods to encourage interaction and engagement. These results should be utilized as a basis to allow for the creation of a standardized benchmark for DMOs using social media for a video-based marketing campaign. The average engagement rate on Twitter of 0.16% and Instagram of 1.28% can be the

benchmarks for engagement rate for a video-based marketing campaign for Tourism Toronto in the future. The findings can also be applied further for DMO marketers to create more benchmarks for marketing strategies and can be utilized as promotional tools as the power of these platforms is undeniable (Latorre-Martínez & Iñíguez-Berrozpe, 2014).

Conclusion

This is the first case study that compares relative engagement rates of a DMO video campaign for two different social media tools; Twitter and Instagram. More specifically, the research investigates the differences in relative engagement rates on Instagram and Twitter for the sharing of video content from an academic perspective. This then highlights which platform is a better channel for DMO marketers to utilize in a video-based marketing campaign, as well as the variances measuring engagement. It also investigates the role of destination branding and how the audience can impact engagement rate. It can be concluded and agreed with previous research that the use of social media by DMOs is still in it's infancy. This can be seen through the low volume of interaction on video content posted by Tourism Toronto, which results in low engagement rates across platforms.

The relative engagement rate comparison of a video campaign demonstrates that Instagram can be concluded as a more engaging tool for DMO marketers over Twitter through the overall higher average engagement the same content received. Utilizing the term “relative engagement” is crucial when comparing social engagement across platforms due to the variance in the engagement rate formula on Instagram and Twitter. The term allows for the comparison of engagement by demonstrating that there is a variance in the formula. The variance appears due to how users can interact with content on the two platforms. Where, Instagram has less interaction variables to calculate engagement compared to Twitter. However, even with less options to interact with content, Instagram can be considered the more engaging tool for sharing video content in the destination marketing industry.

The power of social media to promote a tourist destination is undeniable and we must

continue to research the impacts and challenges of this digital evolution of destination marketing as it will aid in the development of conceptual frameworks for marketers (Latorre-Martínez & Iñíguez-Berrozpe, 2014). To date the research on DMOs and social media is very minimal. This research fills in the gap of conducting an analysis of social engagement for a video-based marketing campaign by a DMO. The case study determined that Instagram can be seen as the preferred tool to use for the DMO marketer through its higher relative engagement rate throughout TOurism Toronto's campaign compared to Toronto. This highlights practical implications for destination marketers who have limited resources by highlighting that Instagram may be a preferred channel over Twitter due to the high engagements rates during a video-based marketing campaign. This case study will aid to the development of marketing strategies for DMOs and will provide engagement rate benchmarks for future video-based marketing campaigns in the destination marketing industry.

Conducting more research on any aspect of digital marketing strategies will provide the field with invaluable insights to impact marketing successes. There is also an evident connection between social media, destination branding and social engagement. These components must be developed in a consistent manner in a marketing campaign to generate positive consumer responses to digital content.

Limitations

The limited sample size of this case study presents research limitations through potentially not representing a larger population's point-of-view on the video content. This is also true when solely focusing on the Tourism Toronto the results for in relative engagement rate for a video-based campaign may be different for another destination market.

Limitations also exist through the variances in how social engagement is measured on Twitter and Instagram, as well as through the differences in how users can engage with content on Instagram and Twitter, which is also a factor for the variances in the formula for engagement rate. Furthermore, conducting a cross-platform analysis on social engagement generates research limitations due to the use of two different tools. As previously mentioned, this is the reason for using the language "relative engagement rate" to compare the platforms.

Beyond the variances in measuring engagement practical issues exist in the API (public accessible data) of Instagram. These restrictions on Instagram impact the ability to conduct more thorough research on cross-platform comparisons. As well as, making it difficult to determine if Tourism Toronto sponsored their video posts or used organic to speak to their followers. Furthermore, researchers cannot gain a full data set easily on audience insights in comparison to Twitter. It is for this reason that there has been a lack of research on cross-platform analysis on social media. This issue could be resolved through access to social media accounts of DMOs and better analytical tools. However, as this access does not currently exist and due to the above-mentioned limitations, the lack of research on engagement rate is present. Researchers are not able to investigate engagement rates over a period of time on all social platforms.

Twitter and Instagram attract different users through the purpose of the tools. They also

present different means for these users to interact with the tools and content. The term “relative engagement rate” must also be deployed for the reasons of these social implications. On social networks variances in public opinions exist, which impact social engagement. It is believed that user-generated content that is shared by DMO’s does not generate the same level of engagement as branded content (Oliveira & Panyik, 2017).

Future Research

The findings from this case study are specific to the Tourism Toronto 2017 video-based marketing campaign but it will aid in the development of research on DMOs and the assessment of social engagement. A gap in research exists due to the API limitations on social media platforms, which causes limitations for researchers when trying to conduct cross platform comparisons.

Future research should explore other social media cross-platform analysis of engagement to develop marketing strategies for DMO marketers. It would also provide a deeper understanding as to what tools provide the highest level of social engagement when developing a video-based marketing campaign. This would potentially generate greater success in video-based campaigns in terms of social engagement and brand awareness.

It would also be beneficial to investigate the variances in audiences on social platforms and how their engagement tendencies can affect marketing strategies. This would enhance the ability for destination marketers to determine what audiences to attract and speak directly too when creating content and dialogue within their video-based marketing campaign. Understanding what audiences are found on each platform per DMO will potentially generate greater success for the campaign at large.

Research that investigates the various types video sharing on different social media platforms would also be beneficial, more specifically, comparing social engagement for organic, promoted or user-generated videos. Furthermore, again due to the API limitations on social platforms, such as Instagram, a deeper investigation on the differences in measuring social engagement is required. This would also potentially benefit the future research topic of

understanding how specific audiences engage with video content on social media and across platforms.

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