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Rauma Lukko Fans' Satisfaction with Organization's Social Media Marketing

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ABSTRACT

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This research was conducted to find out Rauma Lukko fans' satisfaction with the organization's social media marketing and to identify content preferences that could improve satisfaction. A quantitative approach was used in this thesis, and data were collected through an online survey. The survey questions were designed based on established social media and customer satisfaction theories presented in the thesis. The survey included general questions about social media and platform-specific questions. The survey included 1-10 rating scales and open-ended questions. The survey was distributed via Lukko's Instagram, Facebook, and X/Twitter channels and it was open for a six-day period. A total of 286 responses were collected and analyzed.

Results showed that overall satisfaction with Lukko's social media content averaged 7.80. Platform-specific scores varied: WhatsApp content was rated highest, followed closely by TikTok; X/Twitter content got the lowest ratings. Informative value ranked as the most important content attribute, with entertainment and engagement also highly valued. Open responses revealed strong preferences for behind-the-scenes material—particularly "player my-days" were requested.

Lukko's current social media content is positively viewed but could be optimized by reallocating resources toward the highest-performing platforms and by creating more exclusive behind-the-scenes material. More player-centric narratives and interactive features were found to be key aspects when trying to boost satisfaction, engagement, and organic reach. Recommendations included prioritizing TikTok and creating exclusive content on different platforms. Creating exclusive narrative driven stories will help the organization to boost engagement across all platforms and create long-lasting customer relationships.

Keywords: social media marketing, customer satisfaction, sports marketing, branding, Rauma Lukko

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1 INTRODUCTION

This thesis intends to find out what the current satisfaction level of Rauma Lukko followers is when it comes to the organization's social media marketing. The main reason I chose this topic is the fact that marketing in sports and entertainment is done very differently in Finland, when compared to the United States. A great example of this is the use of stories, and how narratives are built around individuals of the organization. I witnessed this difference during my exchange studies in the United States, and I want to know if Finnish fans are satisfied with the content they receive, and whether the organization could adjust its approach to better meet fans' needs and expectations. To clarify, I won't be directly comparing social media marketing between these two countries. However, some of the content and ideas I present were generated from observations I made during my exchange in the United States.

Satisfaction surveys are a common thesis topic, and there have already been several hundred conducted. Surprisingly, only a couple have focused on marketing and communications, and even fewer on social media. You can also find several theses focusing on social media marketing and sport marketing. However, I couldn't find any research on Theseus that combines all these topics as this thesis does. So, when thinking about what information this thesis can provide, I would say that findings made provide valuable insight into customers' expectations and support current social-media trends.

When reading the news, we can see that in Finland organizations operating in sports and entertainment are struggling financially across the field, no matter the sport or geographical location. Obviously, there are some exceptions, for example Rauma Lukko. But it is important to note that the organization's financial success is generated through other businesses activities. This subject is important, since without targeted marketing, stands may remain half-empty—

potentially leading to the bankruptcy of organizations. Sports have been part of our society throughout history. Sport organizations and events tend to unite people, which is probably more important now than for a long time, since we have been living in this period of conflict for the past few years.

2 PURPOSE AND OBJECTIVES

2.1 Research Objectives

The thesis will try to explain what the current satisfaction level is and what needs to be done to raise that satisfaction level within the fans. The main objective of the thesis is help the case organization, Rauma Lukko, to determine whether its current social-media content is relevant to fans—and, if not, identify necessary changes. A survey will be conducted to measure satisfaction levels and to identify what kind of content fans want to see in the future. I will analyze the feedback, and based on the analysis I will give some recommendations on how the organization could improve its content.

The primary beneficiary of this thesis is Rauma Lukko. This thesis will help them to identify what kind of marketing and content their fans want to see. This thesis helps them to create more valuable content to the fans and followers. The topic is important because the organization is currently updating its brand book and marketing plans. The survey was designed to provide customer insights to help determine what kind of content is valuable in the eyes of the fans. Additionally, this thesis can help other organizations in sports and entertainment nationwide to understand what kind of marketing is requested by the fans.

The main research questions are:

1. What is the satisfaction level among the followers regarding the current content?

2. What kind of content would the followers like to see?
3. What are the main elements that affect customer satisfaction?

The sub-research questions are:

1. Is the current content valuable in the eyes of the followers?
2. Are there any platforms where the organization should be?
3. Are there any unnecessary platforms?

2.2 Scope and Limitations of Research

The thesis will focus mainly on social media marketing. The thesis won't cover the organization's traditional marketing means like TV, radio, or print. I will also exclude certain digital marketing channels, such as websites, mobile marketing, search engine optimization (SEO), and search engine marketing (SEM); email marketing is also excluded. The main reason I have excluded these aspects is because organizations have individual marketing plans for social media, traditional, and digital marketing. SEM and email marketing are also excluded because I'm not very specialized in those topics. These boundaries will also help respondents to focus their attention only on social media platforms when completing the survey.

One of the most crucial aspects of social media marketing is measuring its results. Although the subject is important, it's excluded from this thesis because the main research questions are based on social media content and how the organization can use social media to improve customer satisfaction. To simplify the thesis, I will only talk about how to measure customer satisfaction and how that can be done through social media.

2.3 Conceptual Framework

Figure 1 illustrates the main concepts and the structure of the thesis, and the relationships between them.

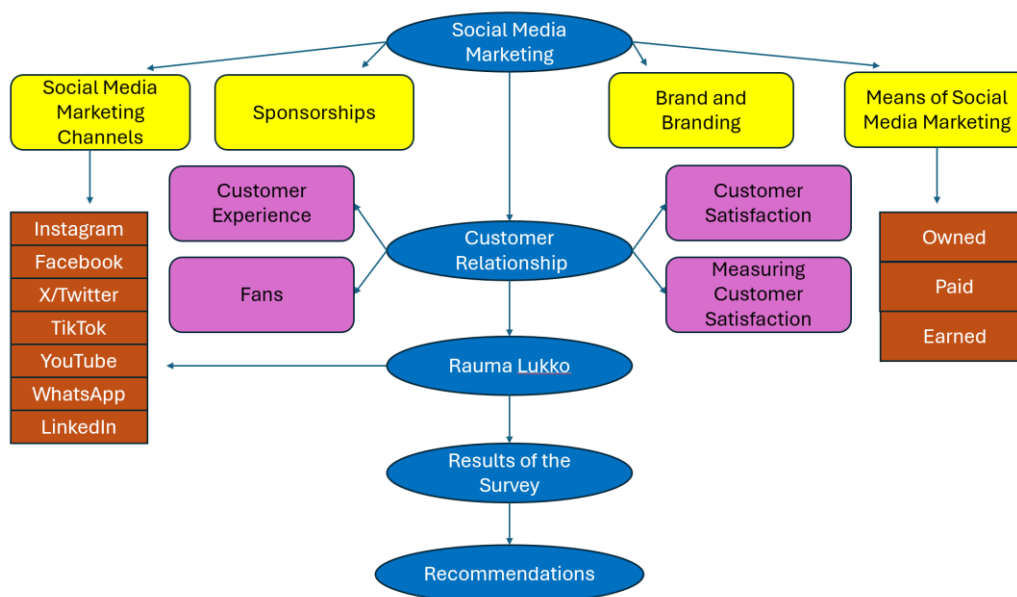


Figure 1. Conceptual framework of the thesis.

The main research questions are built around social media marketing, and that's why that can be found on the top of the framework. Moving forward, social media marketing can be divided into several key aspects. These aspects in this thesis are: means of social media marketing, brand and branding, different social media marketing channels, and sponsorships. Social-media marketing falls into three categories: owned, paid, and earned social media. The selected social media channels are based on the platforms used by the case organization, and those can be found on the left side of the framework.

The second topic covered is customer relationships, and how customer satisfaction is formed, and how it can be measured. Since the case organization operates in the sports and entertainment business, I have added fans into this section, because the relationship with fans is quite unique compared to traditional businesses. At the bottom of the framework are the results of the survey, and recommendation based on the findings of the survey.

3 SOCIAL MEDIA MARKETING

In this chapter, I will discuss the meaning of social media, and what social media marketing (SMM) is, and how it has become the most used form of media for so many. The chapter will go through different means of SMM and how companies can use their social media channels to reach their current and potential future customers. The thesis will only discuss selected social media platforms based on the platforms used by the case organization.

3.1 What is Social Media and Social Media Marketing

Social media is a digital platform where people and organizations can interact with each other. This can be accomplished by sharing content, commenting on posts, or otherwise interacting. Social media marketing uses these platforms to contact customers with traditional marketing concepts (Sachdev, 2024, p. 232). SMM is not a new concept, even though social media is still relatively new in our society. SMM is based on the old and well-known marketing practices like 4P's (product, price, place, promotion). Also, things such as human behavior and psychology haven't dramatically changed. The only thing that has changed is the platform, and the vast audience that can be reached within seconds, since roughly 70 % of adults use social media. (Sachdev, 2024, p. 17; Zahey, et al., 2023, p. 11-13.)

SMM includes traditional marketing means like advertising, promotion, branding, and providing customer service (Sachdev, 2024, p. 10). Besides these traditional marketing methods, organizations must use some new tools to satisfy the consumer. That's why organizations should use 7A's in their digital marketing besides 4P's. These 7A's are add, allure, advance, adapt, associate abide, and analyze (Sachdev, 2024, p. 18). These 7A's support the traditional 4P's and help the organization to satisfy their customers and achieve their goals in the digital world.

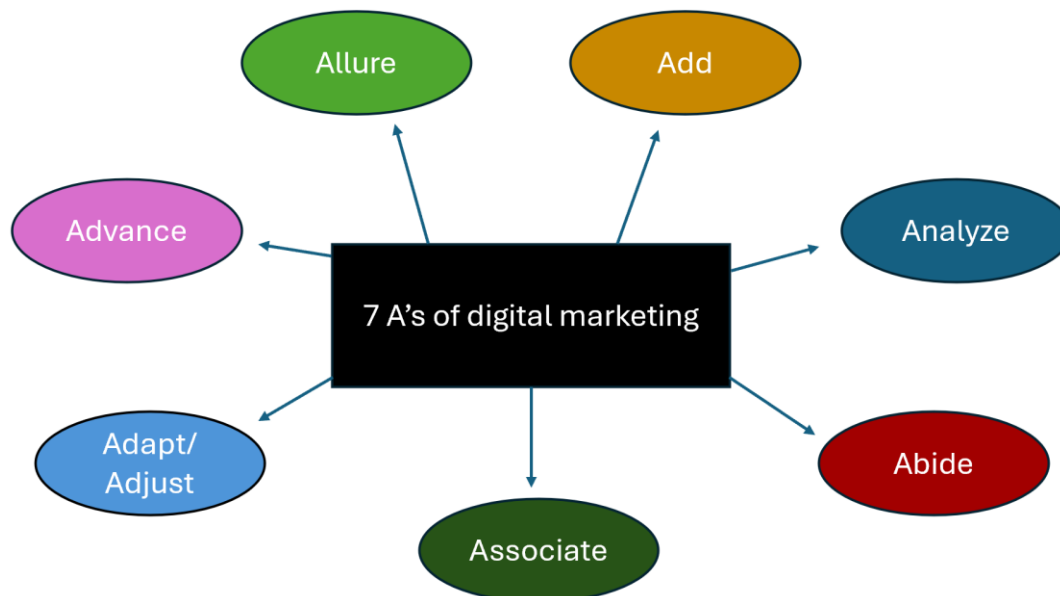


Figure 2. 7A's of digital marketing (Sachdev, 2024, p. 18).

The two of the most important A's are add and adapt. Adding value to the consumer is a key element in marketing, especially in this digital age, where the competition between companies is harder than ever before. Content that adds value may include providing information or entertainment for the consumer. Secondly, the organizations should be able to adapt quickly. The only permanent thing in the digital world is change. Organizations need to be flexible and ready to change their content and approach quickly to meet the needs of the consumers. (Sachdev, 2024, p. 18-19.)

In the allure phase, all content should aim to attract consumers to the business. This could mean that organization provides information about their products on their social media pages. Keeping the customer moving through the purchasing process is also important, that's why organizations need to help the consumer to advance to the next phase of the purchasing process. This can be achieved by providing customer service through organizations' social media channels. (Sachdev, 2024, p. 18-19.)

In the associate phase the organization should try to create meaningful connections with consumers. This could include actions like sharing their experiences with the organization's products; this helps the organization to build

brand loyalty. Brand and customer loyalty will be discussed more in chapters 3.3 and 4.2. Abide means that the organization follows laws such as GDPR, acts ethically, and aligns with consumers' preferences. Lastly, the organization needs to analyze the results and feedback. This can be done by using various metrics. (Sachdev, 2024, p. 18-19.) I will discuss more about the satisfaction metrics in chapter 4.3.

3.2 Means of Social Media Marketing

We can divide SMM into three categories: owned, paid, and earned (Zahey, et al., 2023, p. 4). Owned social media is the organization's own social media pages and other digital platforms that are controlled by the organization. Owned social media is the only part of SMM that the organization can control. This means that organization can decide what and when they want to post or comment. Revenue and followers generated through own action can also be described as organic growth. This means that organization is able to grow its social media channels through its own actions, like number or quality of the posts. If the organization wishes to generate organic growth, the content must provide significant value to the customer. These actions aren't free and require money, but there are a couple of reasons why organizations should use time and effort to generate organic growth. (Sachdev, 2024, p. 232-236.)

Social media platforms offer an excellent place to provide customer service, since most of the customers are already on those platforms. Secondly, social media can help organizations to build stronger customer relationships between the customer and the brand. This encourages customers to return to the business when they feel emotionally connected to the brand. Organization's social media platforms can also offer a suitable place for discussion between like-minded followers and the organization. This interaction can even lead to new innovations and ideas. This further strengthens the relationship between the customer and the organization. (Sachdev, 2024, p. 232-236.)

When organizations try to create organic growth, they should remember to use same tactics as they do in search engines optimization (SEO). On social media platforms it means the usage of social media optimization (SMO). SMO helps organizations to drive more traffic to their social media pages and pushes their accounts higher in search results. Key to the successful SMO is the right keywords. When deciding on key words, organization should remember to tailor the words to match the platform and the user demographics on it. Like content creating SMO doesn't involve direct spending and it can have a significant impact to the traffic generated to organization's social media pages. (Sachdev, 2024, p. 259.)

Paid advertising on social media is exactly what it claims to be. It's a way of presenting advertisements on different social media platforms (Zahey, et al., 2023, p. 109). There are several ways to invest in social media advertising. One common method is purchasing paid and boosted spots on various platforms (Zahey, et al., 2023, p. 116). When used correctly, paying for advertising can be a powerful tool for an organization, extending the reach of its organic posts (Zahey, et al., 2023, p. 116).

Paying for advertising means that the organization purchases ad space on platforms such as Instagram or TikTok; usually there are a couple of different methods of doing this depending on the platform (DeFazio, 2024; Zahey, et al., 2023, p. 110). These models include cost per engagement (CPE), cost per click (CPC), and cost per thousand impressions (CPM) (DeFazio, 2024). Paying and boosting are the most basic ways of advertising on social media platforms, and they can be compared to traditional print or TV advertising, just with better targeting options and different pricing models (DeFazio, 2024). Paying for advertisements on social media platforms complements an organization's own efforts to reach their target customer, when trying to reach its SMM objectives (DeFazio, 2024; Zahey, et al., 2023, p. 120).

The type of ads that can be presented on different social media platforms vary based on the platform. All different types of ad forms and platforms that support given forms can be found on Table 1. Since social media is constantly

changing, some of the information in the table is outdated. Especially TikTok is adding new forms constantly. TikTok has added at least image and carousel ads to their ad-catalog after the table was published (TikTok, 2025; TikTok, 2024).

Table 1. Ad formats across social-media platforms (Zahey, et al., 2023, p. 110).

Ad Type	Instagram	Facebook	X/Twitter	YouTube	TikTok	LinkedIn
Image	Yes	Yes	Yes	No	No	Yes
Video	Yes	Yes	Yes	Yes	Yes	Yes
Text	No	Yes	Yes	No	No	Yes
Carousel	Yes	Yes	Yes	No	No	No
Product	Yes	Yes	Yes	No	No	No
Collection	Yes	Yes	Yes	Yes	Yes	No
Interactive	Yes	Yes	Yes	No	Yes	No
Lead Form	No	No	No	No	No	No

Image, video, and text formats are self-explanatory, and will not be discussed further. Carousel ads allow users to navigate through multiple images or videos within a single advertisement spot, creating an engaging, storyline format that can display various products or messages sequentially. Product ads focus on highlighting specific items. The post is often designed with a direct call-to-action (CTA) that drives sales and conversion rates. Collection ads integrate multimedia elements, combining images, videos, and product listings to craft a compelling browsing and purchase experience. Interactive ads are designed to actively involve the consumer through features such as polls or other clickable elements. This boosts user engagement and interaction. Lead Form ads typically include forms for capturing user information and generating new leads for the organization. (Zahey, et al., 2023, p. 110-113.)

One of the most used ways of paying for social media coverage is influencer marketing. Like social media marketing, influencer marketing isn't really a new thing; companies have used celebrities like actors, artists, and athletes in their advertising for decades (Zahey, et al., 2023, p. 116). The digital age has given rise to a new kind of celebrity. The word influencer on the other hand is fairly

new. When discussing influencers, it is important to remember that not all influencers are celebrities (Sachdev, 2024, p. 261). According to Zahey (2023, p. 118), influencers can be divided into four categories: nano-, micro-, macro-, and mega-influencers. Nano-influencers have fewer than 10,000 followers; micro-influencers have between 10,000 and 100,000 followers; macro-influencers have between 100,000 and 1,000,000 followers; and mega-influencers have over 1,000,000 followers (Zahey, et al., 2023, p. 118).

Using influencers in SMM can be highly effective, and it's a great way to raise brand awareness within the target market, especially since consumers often ignore posts made by organizations (Clow & Baack, 2022, p. 268). On the other hand, organizations must choose carefully whom they decide to partner with. Brand image can easily be harmed, if an influencer is not trustworthy, or if they engage in behavior that is seen inappropriate (Sachdev, 2024, p. 261.) As with all forms of advertising, paid testimonials and recommendations might not resonate with consumers, potentially resulting in unmet ROI expectations (Sachdev, 2024, p. 261).

Earned media is media coverage that the organization doesn't pay for (Singh & Diamond, 2020, p. 322). Earned social media is coverage on social media platforms that is earned through organization's actions. This can be achieved by interacting with customers, and this coverage doesn't cost anything, but it requires more time and effort than paid media. (Han, 2024; Singh & Diamond, 2020, p. 322-323.) These actions can be exceptional customer service, or excellent product or service. Satisfied customers sometimes post about their experience with the organization, and that generates a positive image, and creates brand loyalty (Han, 2024). All the so-called word-of-mouth generated around the brand by the customers is earned media (Garman, n.d.).

3.3 Brand and Branding

According to Kenton (2024), a brand represents the identity of either the company, product, or person. A brand is not only about the name, logo, and design;

it's more about the experience that a customer gets with it. The brand represents the values, mission, and promises of the company or the person (Kenton, 2024). Strong brands help to create a difference between competitors, and they help organizations build stronger relationships with their customers (Kotler, et al., 2022, p. 219). For the consumer, a brand is a promise; it sets expectations and reduces risk in their eyes (Kotler, et al., 2022, p. 219). The brand can also become part of the customer's own identity (Kotler, et al., 2022, p. 219). This is especially true in sports, where customers often identify themselves as fans of the brand.

The number one thing when building a brand and brand image is consistency in brand voice. This means that the brand message remains the same in all communication. On social media this means that the colors, structure, and tone of the posts are similar in all posts and comments. (Sachdev, 2024, p. 265.)

Picture is worth a thousand words. Using images and video helps brands to tell their story effectively, and it's also engaging for the consumer. Visuals, especially video, captures viewer's attention and help them to remember the brand and the message. (Zahey, et al., 2023, p. 156.) Creating a narrative that resonates with consumers can be challenging, but relatable narratives are great at catching viewer's attention. When creating a narrative, the organization should focus on authenticity, as it increases credibility and trustworthiness of the organization, and creates emotional connection (Jolliffe, 2024.)

For organizations operating in sports and entertainment this offers endless amounts of stories and narratives. All the way from players to fans and sponsors and other partners the organization has. If the social media post of the organization tells a relatable story consumers are more likely to engage with it and share it (Zahey, et al., 2023, p. 156). If large number of people share the post, it becomes viral and creates plenty of earned media coverage for organization. This is the ideal scenario for the organization.

3.4 Sponsorships

Sponsorships play a crucial part for organizations in the sports and entertainment field; it's an excellent way for the team to generate revenue, and for the sponsor it can help to increase brand image (University of Wisconsin, 2023). Sponsorships offer a wonderful opportunity for companies to boost brand loyalty by partnering up with organizations in sports; this is due the fact that people tend to have favorable feelings towards the sponsored organization or event in the first place (Clow & Baack, 2022, p. 370). Usually, the sponsor pays a fee, and in return their brand is presented on team uniform or promoted through team's social media channels (University of Wisconsin, 2023).

Sponsorship in sports doesn't necessarily differ dramatically from traditional marketing. Although the goal isn't usually selling the products or services of the sponsor; it's more about being associated with the sponsored team or athlete. Overtime sponsorship can help the sponsor create a positive brand image among fans when the brand becomes associated with the team or the athlete. (University of Wisconsin, 2023.)

3.5 Social Media Channels

This chapter goes through the social media platforms used by the case organization. The platform's popularity is based on usage among the Finnish audience, not worldwide. The popularity numbers are based on a study conducted by the Finnish teleoperator DNA. LinkedIn is the exception since statistics were not available.

1. Facebook

Facebook remains one of the most powerful platforms for businesses, despite its declining popularity among younger users. The platform is particularly popular among adults aged 35-44 (DNA, 2024). The platform is ideal for brands targeting millennials. The platform offers several content formats, including text posts, images, videos, stories, and reels. Facebook's advanced advertising

system allows businesses to target users based on demographics, interests, and behaviors. (Sachdev, 2024, p. 240.)

From a business perspective, Facebook is highly effective for community building through groups and brand pages. It also provides strong e-commerce support through Facebook Marketplace and direct product tagging. At the moment Facebook's algorithm favors engagement driven content, particularly video posts, which receive significantly more organic reach than static posts. However, external links tend to perform poorly unless boosted through paid actions. (Sachdev, 2024, p. 240-241.)

2. Instagram

Instagram is a visually driven platform, making it highly effective for brands in industries such as fashion, beauty, travel, and lifestyle. Platform's core audience users are aged 18–34 (DNA, 2024). Instagram is particularly valuable for businesses targeting younger demographics. The platform supports various content formats, including feed posts including video and picture, stories, reels, and shopping features, allowing brands to display their products and services in multiple ways. (Sachdev, 2024, p. 242-243.)

Instagram's algorithm prioritizes Reels, as Meta tries to compete against TikTok in short-form video content. Engagement metrics such as likes, comments, shares, and saves play a crucial role in determining a post's reach. Organizations that consistently post high-quality visual content, use influencer partnerships, and use interactive features like polls and question stickers in Stories tend to perform better on the platform. (Sachdev, 2024, p. 242-243.)

3. WhatsApp

While WhatsApp is primarily a messaging app, it has grown into a valuable tool for businesses, especially in customer service. It is widely used by all individuals regardless of age or gender (DNA, 2024). The WhatsApp Business app allows companies to interact with customers through automated responses, and broadcast messages. Unlike traditional social media platforms, WhatsApp does not have a content-based algorithm. However, organizations that

maintain quick response times and regularly engage with customers tend to see better customer satisfaction levels. For many companies WhatsApp can serve as a direct and personal channel of communication. (Sachdev, 2024, p. 248.)

4. TikTok

TikTok has rapidly grown to be one of the most influential social media platforms. TikTok is particularly popular among users aged 16–34 (DNA, 2024). The platform thrives on short-form, high-energy content and is particularly effective for organizations in the entertainment industry. TikTok's algorithm is unique compared to other platforms. The algorithm doesn't rely solely on followers; instead, it prioritizes watching time, engagement, and trending audio. This allows even small accounts to go viral on the platform. (Sachdev, 2024, p. 252-253.)

Businesses can use TikTok's virality through brand challenges, influencer marketing, and storytelling. The platform supports features such as Duets, Stitches, and in-app shopping, this allows organizations to create highly interactive content. Consistent posting and participation in trending challenges significantly increase a brand's chances of gaining views. (Sachdev, 2024, p. 252-253.)

5. YouTube

YouTube is the largest video platform. Platform reaches a broad audience aged 16–44, making it a valuable platform for organizations across multiple industries (DNA, 2024). YouTube's strength lies in its ability to host longer content, such as tutorials, product reviews, and behind-the-scenes footage. For organizations, YouTube offers strong SEO benefits, as videos often rank high on Google search results. The platform's algorithm prioritizes content with high watch time and viewer retention. This means that engaging and well-structured videos perform best. Additionally, organizations can post short-video content on YouTube Shorts. This is a feature that tries to help the company to compete with TikTok. Regular uploads and compelling storytelling are key factors if the organization wishes to succeed on YouTube. (Sachdev, 2024, p. 253-253.)

6. X/Twitter

Twitter, now rebranded as X, is a platform centered on real-time conversations, making it a great tool for businesses in industries such as news and sports. Most platform's users are aged 25–44, making it a good place for brands targeting an information-driven audience (DNA, 2024). Organizations use Twitter to increase brand awareness, provide customer service, and participate in discussions. Platform's key content formats include tweets, threads, and polls. The platform's algorithm favors engagement, meaning tweets with high likes, retweets, and replies gain more visibility. Additionally, posts that include images or video often perform better than just text tweets. Companies that frequently engage with trending topics and respond quickly to customer inquiries can build a strong brand presence on Twitter. (Sachdev, 2024, p. 245-247.)

7. LinkedIn

LinkedIn is a professionally oriented networking and industry discussion platform. This makes it extremely valuable for businesses engaged in B2B services. Additionally, it can be a great tool for recruitment. Most LinkedIn users are aged 25–34 years and are professionals, (Statista, 2024). Businesses use LinkedIn for thought leadership creation, lead generation, and hiring. The most significant content types on the platform are posts, articles, and polls. LinkedIn's algorithm prioritizes engagement, and therefore, posts with many reactions, comments, and shares are displayed to more individuals. Content that includes images, videos, or documents also performs better compared to straightforward text posts. Companies that post regular industry updates and actively engage with their network can create a strong brand presence on LinkedIn. (Sachdev, 2024, p. 247.)

4 CUSTOMER RELATIONSHIPS

In sports and entertainment, customer relationships are unique. Fans are both the most loyal and the most demanding customers. This chapter covers customer experience, customer satisfaction, and that unique relationship and challenge the fans bring to the organization.

4.1 Customer Experience

Customer experience refers to an individual's interaction with an organization. Interaction can occur between people or with the product of the organization. (Buttle & Maklan, 2019, p. 207.) Customer experience is built around the overall experience and expectations the customer holds towards the organization before and during the purchasing process (Buttle & Maklan, 2019, p 206). Buttle and Maklan (2019, p.206) divide customer's purchasing process into three phases: before, during, and after purchasing. Kotler (2022, p.69) states that there are five stages in this process. Those five stages can be seen in figure 3. Kotler's five-stage model offers a more detailed view of each phase compared to Buttle's and Maklan's model.

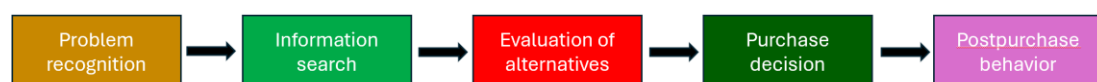


Figure 3. Five stages of buying process (Kotler, et al., 2022, p. 69).

According to Kotler (2022, p. 69), the customer buying journey can be divided into several stages and the buying process consists of five stages: problem recognition, information search, evaluation of alternatives, purchase decision, and post-purchase behavior. Organizations can use social media to make the customer experience better, especially during phases two and five. Customers use more digital platforms during the purchasing process than ever before, and that's why organizations should focus their attention there, when trying to

improve their customer experience (Korpikoski, 2023, p. 9). When organizations think about how to improve customer experience, they should remember that in the center of customer experience is the value created for the customer (Buttle & Maklan, 2019, p.6). Organizations should also think about how to exceed customer's expectations (Korpikoski, 2023, p. 18).

When organizations are trying to improve their customer experience they should focus on two key factors: personalization and storytelling (Korpikoski, 2023, p. 68). Providing personalized customer service means that customer's all needs and expectations are taken into account and met (Korpikoski, 2023, p. 68). Customer's expectations can include things like fast response time or valuable information on social media platforms. Storytelling is not just a tool that can be used in branding, it can be used in customer service too (Korpikoski, 2023, p. 69). Using brand identity and voice in customer service together with personalization can increase brand loyalty and generate positive talk around the brand on different social media platforms. Also, relatable stories are a great way to strengthen brand loyalty and boost engagement.

4.2 Customer Loyalty and Satisfaction

Customer loyalty is defined as a deeply held commitment towards a preferred product or service regardless of circumstances. Loyalty can be earned through superior products or services. In some cases, the customer sees themselves as a part of the brand and feels responsible for its success. (Kotler, et al., 2022, p. 435.) The last can be especially true for organizations operating in sports and entertainment.

Customer satisfaction can be either positive or negative. The customer will be either satisfied or dissatisfied with the organization's product or service. This feeling comes from the expectations that the customer had before interacting with the organization, or its product or service. If the product or service doesn't match the expectations of the customer will be dissatisfied. On the other hand, if the organization meets or exceeds expectations, the customer is likely to be

satisfied. Customers form their expectations based on past purchases, recommendations from friends and family, and brand promise. Customers that are loyal to the brand are often more satisfied, because they have positive feelings about the brand in the first place. Customer satisfaction plays a crucial role when the organization is trying to build brand and customer loyalty. (Kotler, et al., 2022, p. 436.)

If the customer is satisfied, they are more likely to stay loyal to the brand. That's why loyal customers are the best customers for the organization, since they tend to buy more frequently, and are more likely to recommend the organization's products and services. (Kotler, et al., 2022, p. 438.)

4.3 How to Measure Customer Satisfaction

There are multiple ways to measure customer satisfaction. On social media organizations can follow engagement rates and feedback in comments, mentions, and inbox. Probably the most common tool to measure customer satisfaction is Net Promoter Score (NPS). NPS provides simple and accurate data of the customer satisfaction level in different stages of the purchasing process. Other simple ways to measure customer satisfaction are the number of repeated purchases, customer retention rate, and revenue. Surveys are also a great tool when measuring customer satisfaction. Surveys can provide valuable insights when conducted properly. (Forbes, 2023.)

When measuring customer satisfaction, the organization needs to know what it wants to measure. When measuring satisfaction, organization must remember that level of satisfaction is formed based on the customers' expectations. When measuring satisfaction, organizations need to understand customers' requirements and how well they currently meet those requirements. This means that organizations have to consider both satisfaction and expectations, when trying to determine the level of satisfaction. (Hill, et al., 2017, p.7-8.)

In the center of measurement process are the right questions to right the customers, especially when conducting surveys. Organization must be able to determine what are the right questions to ask from the customers in order to get the most quality data. So, when thinking about the question presented to the customers, the organization must try to understand what the customers' perception on the topic is. Accurate measurement can be made when the organization knows what their customers want and expect. (Hill, et al., 2017, p.11.)

4.4 Fans

A fan is a person who passionately supports or admires a particular person, company, product, or brand (Merriam-Webster, 2025). Fans must be separated from other customers, because they care more about the quality of the game and tiny details in it (Weiss, et al., 2021, p. 185). These fans can be called hardcore fans. The type of fan varies from casual fans who attend a game or two, to hardcore fans that often possess season tickets (Da Silva & Las Casas, 2017). For many fans, the team becomes a part of their identity. This makes the fans feel as excited as the team feels after winning a match. (Weiss, et al., 2021, p. 185.) That's why it's important to remember that without fans there are no players, events, or organizations; fans are essential for sport organizations (Slade, et al., 2015, p.65).

Team's performance can even impact the confidence of fans. When the team wins fans are more likely to believe in themselves. On the other hand, if the team loses it has a negative effect on fans' self-esteem. (Weiss, et al., 2021, p. 186.) Fans also tend to gather all the available information about their team and the players of the team (Weiss, et al., 2021, p. 238). This is where sport organizations can utilize social media in their advantage and create engagement. Sports connect people from all of the socioeconomic backgrounds and bring them together to share a moment away from everyday life (Da Silva & Las Casas, 2017). For this reason, people like to support sport teams; there is no hierarchy between a CEO and a car mechanic when they are both wearing the same jersey.

5 RAUMA LUKKO

Rauma Lukko, commonly known as Lukko, is a professional ice hockey team based in Rauma, Finland. The organization was founded in 1936, and it competes in Liiga, which is Finland's top ice hockey league. Lukko's home games are held at Kivikylän Areena, which has a seating capacity of 4 500 spectators. The team's colors are blue and yellow. (Rauma Lukko, n.d.-a)



Figure 4. Logo of Rauma Lukko (Rauma Lukko, n.d.-a).

Throughout the organization's history, Lukko has won Finnish Championship title twice. The first championship win came in 1963, and after a 58-year of wait, Lukko clinched the title again in 2021. (Rauma Lukko, n.d.-a)

The team's management includes General Manager Kalle Sahlstedt and Head Coach Tomi Lämsä. The current roster features players such as goaltender Joni Ortio, defenseman Niclas Almari, and forward Sebastian Repo. (Rauma Lukko, n.d.-a)

5.1 Current Content of the Organization

The organization is currently on seven different social media platforms: Instagram, Facebook, X/Twitter, WhatsApp, YouTube, TikTok, and LinkedIn. In terms of followers, Instagram is the biggest platform of the organization with

over 25 000 followers, closely followed by Facebook with 23 000 followers. Lukko is very active in posting on Instagram and Facebook. The organization posts on feed and on stories almost daily, and on some days the number of posts exceeds ten (10). Lukko actively shares their followers' stories which is a fantastic way to boost engagement and increase brand loyalty. Stories or posts rarely include polls or any other interactive elements. Most of the posts include at least one sponsor of the organization. Occasionally, the whole post is devoted to the sponsor, but in most cases, the post includes a logo and a mention of the sponsor. The content is mostly pictures, and the organization rarely post videos, and if they do, they usually post goals from the games or before the game interviews. (Rauma Lukko, n.d.-b; Rauma Lukko, n.d.-c.)

On X/Twitter Lukko has slightly over 13 000 followers. Unlike on Facebook and Instagram, Lukko's X account provides a broader selection of video content. The organization posts all the goals of the games on the platform, alongside other video content that isn't posted anywhere else. A great example of this exclusive content is post-game interviews. The number of publications is also the highest on X, the number reaching over 25 000 compared to a bit over 10 000 posts made on Instagram. Though we must keep in mind that the number of Instagram posts doesn't include stories. Like on Instagram and Facebook Lukko's sponsors are mentioned in most of the posts. (Rauma Lukko, n.d.-b; Rauma Lukko, n.d.-d.)

WhatsApp is the latest addition to the platforms Lukko uses. Currently the organization has slightly over 1 500 followers on their WhatsApp channel, which makes it the second smallest channel just above LinkedIn. The content is a combination between the organization's Instagram and X content. The organization posts more behind-the-scenes material on WhatsApp than on any other platform. This creates a feeling of exclusivity for those who follow the organizations WhatsApp channel. The organization posts mostly goals of the games and content from practices that can only be found on WhatsApp. (Rauma Lukko, n.d.-e.)

Lukko has slightly under 4 000 subscribers on YouTube. The organization actively posts before and post-game interviews and goal highlights on the platform. Goal highlights can only be found on YouTube. The interviews are also usually posted on Instagram, Facebook, and X. (Rauma Lukko, n.d.-f.)

LinkedIn is the smallest platform of the organization with slightly over 700 followers. Lukko is not very active on the platform. Posts mostly include announcements and collaborations with different sponsors of the organization. Content matches well the purpose of the platform. (Rauma Lukko, n.d.-g.)

The content on all platforms is mostly static (pictures) besides on TikTok. TikTok posts only contain videos, but Lukko is very inactive on the platform, and this shows in the number of followers. Only 9 000 people following organization's TikTok account. Videos posted on TikTok can also be found on the organization's Instagram and Facebook. This inactivity is quite alarming, since TikTok is the fastest growing social media platform, and the organization has made the decision to be on the platform. There are some ethical issues regarding the platform, so not being on the platform would be understandable, but since the decision to be on the platform is made, why not utilize it in marketing. (Rauma Lukko, n.d.-h.)

Content across platforms is similar and generally informative; however, it does not always engage followers as effectively as it could. Like the posts, brand voice is informative and polished. Overall, the colors and the structure of the posts are consistent across all platforms, and all of the pages are clearly recognizable. The only thing missing is the brand story and stories in general. Currently, the content is just individual posts that don't link together very well, other than visually. On the other hand, there are plenty of posts so there's plenty of information available. Additionally, when the organization posts the same content across all platforms, people can find the content on their favorite platform. This can increase the audience for certain posts, since people will not use platforms, they find useless or difficult to use.

6 RESEARCH IMPLEMENTATION

Research is more than just collecting information or data. Research is more about collecting the data with a purpose. When conducting research, the main goal is to understand the collected data by considering the research objectives. After the data collected it needs to be presented in understandable way. Displaying the results without analysis is not research. (Saunders, et al., 2019, p. 4.)

The objective of my research is to understand what the satisfaction level of the fans with the organization's social media content is. Additionally, the research aims to find out what kind of content the fans would like to see in the future. Data used in this research were collected via a survey and the results and analysis of the data can be found in chapters seven (7) and eight (8). My goal was to collect at least a hundred (100) responses to the survey. This number is high enough that I can make proper analysis, generalization, and recommendations.

6.1 Research Methods

Research methods can be divided into two categories: quantitative and qualitative research. There is also a third option that can be used to conduct research, and it's combining both quantitative and qualitative methods. (Saunders, et al., 2019, p.174.) The objective in quantitative research is to generalize or statistically analyze the subject that is being studied. Quantitative research is based on statistics and surveys. The method seeks specific numerical responses to enable statistical processing, analysis, and quantitative comparison of the collected data. (Saunders, et al., 2019, p. 175-176.) On the other hand, the goal of qualitative research is to understand a certain phenomenon. Methods used for this approach include observation and interviews. (Saunders, et al., 2019, p. 179.)

This research aims to find out what the satisfaction level is, and what kind of content the fans want to see. For this research I have decided to use a quantitative approach since I'm trying to generalize the subject and draw conclusions from the collected data. The survey includes 11 open-ended questions which are used more commonly in qualitative research, but other than that the survey is strictly structured and offers limited answer options, which does not leave room for participants to express their personal views.

6.2 Ethical Concerns

When conducting research that requires human participants, ethical concerns must be taken into account (Saunders, et al., 2019, p. 232). Research ethics refers to researchers' behavior towards those who participate or are affected by the research, researchers must consider the rights of both parties (Saunders, et al., 2019, p. 257). Ethical principles include first and foremost integrity (Saunders, et al., 2019, p. 252-253). Research integrity covers the following: trustworthiness, honesty, appreciation, and responsibility (Tutkimuseettinen neuvottelukunta, 2023, s. 11.). Furthermore, ethical principles cover the privacy and voluntary commitment of the participants (Saunders, et al., 2019, p. 258). Making sure that these aspects are covered is important when collecting information from people, and more importantly communicating this information to the participants.

In this research all of these areas are taken into account. First and foremost, the answers gathered can't be traced back to certain individuals. Secondly, all contact information collected via survey will be destroyed after the draw is concluded. The only reason the contact information is collected in the first place is the draw. Providing that information is completely optional, and it isn't a requirement for participation to the survey. Additionally, participation is completely voluntary, and the participant can opt-out at any time.

Research integrity is also taken into account in this thesis. References used in this thesis are clearly marked with in-text citations, and the complete list of

references can be found at the end of the thesis. This helps the reader see which parts of the text are from other authors. This practice shows honesty and appreciation.

6.3 Credibility of Research

When conducting research, it's important to evaluate the credibility of the research. We can divide this into three categories: reliability, validity, and generalizability. By using these criteria, we can ensure that the collected data is relevant to the research and that the results of the research are accurate. (Adams, et al., 2014, p. 245.)

Reliability measures the consistency of the research. In research that means that we get the same results when conducting the research again with the same subjects. When the outcome of the research is always the same, we can say that the results are reliable. (Adams, et al., 2014, p. 245.)

Validity measures the strength of the results of the research. This means that the selected research method measures what is supposed to measure. In research, validity is more important than reliability, because we want the results to be accurate rather than consistent. (Adams, et al., 2014, p. 247-248.)

In this research reliability and validity are taken into account by several ways. Firstly, by collecting a large enough sample size. By collecting large amounts of responses, I make sure that the variability isn't as high in this study, or overtime. When considering the subject of the research, we can argue that the reliability of the research isn't really high. Like stated earlier, social media is changing constantly, and organizations make adjustments all the time. Also, the wants and needs of people can change over time. But if we assume that nothing changes the reliability is high, since the survey is strictly structured. The theory is built around research questions and survey questions are based on the theory. This strengthens the research's validity. When the survey questions are based on established theory, it helps reduce writer bias.

6.4 Way of Gathering Data

I collected the data used in this thesis through an online survey. I created the survey with Microsoft Forms; a tool designed for creation of online surveys. The survey (Appendix 1) questions were drawn based on research questions and theory used in this thesis. The survey was tested with five independent people a week before publishing it. The questions were also approved by the case organization before publishing the survey. This was done to make sure that the collected data is useful for the organization. The survey was open for 6 days from March 4th to March 9th. The survey was concluded at this point because Lukko's regular season was about to end, and it was important to get the survey out before the regular season ends, since during playoffs you can't ever know when the season is going to end.

The survey was distributed through Lukko's Instagram, Facebook, and X/Twitter pages. Lukko made a post on Instagram (Appendix 2), Facebook (Appendix 3), and X/Twitter (Appendix 4). The posts included a link to the survey. This static post was the only one made during the week. The original distribution plan was that the link to the survey would be posted on March 3rd, but because of communication difficulties that were caused by the time difference, the posts were made on March 4th. Besides the time difference, the illness of one person and holidays of another caused problems with distribution processes. The original plan also included two Instagram and Facebook story posts on Thursday and Sunday, but unfortunately because of the difficulties mentioned above, that didn't happen. The lack of reminders appeared in the responses; during the last three days, the survey got only 13 new responses.

Another problem regarding the survey was that after it was published, the first thirteen contestants could only provide their phone numbers, because there was a setting error in the response field. The error was quickly corrected, and it didn't really influenced the outcome of the survey. After the survey closed the draw was conducted with a random number generator, where each of the contestants had an equal opportunity to win. The draw was conducted on March 12th, 2025, and the contact information of the winner was send to Lukko

on the same day, and the organization contacted the winner and handed out the prize.

The survey was available in Finnish and English, and it was divided on ten parts. By making the survey in English, I gave the opportunity for international followers to express their views on content too. In part one contestant gave background information including: age, sex, used social media platforms and the most used platform, and time spend on social media daily. Part two covered how contestants interact with the organization on social media. Parts three to nine were platform specific questions, and the contestant had the opportunity to skip the part, if they didn't follow Lukko on the specific platform. The contestants were asked to rate different aspects of content on scale one to ten (1-10). The reason this scale was used was that the responses can be used to measure NPS.

Platform specific questions were the same for all platforms, except the question where contestants were asked, what kind of content they would like to see in the future. This question was tailored to match each platform. In part ten participants evaluated the overall impression of Lukko's social media actions; this was also done on scale one to ten (1-10). Contestants also had the opportunity to provide open feedback in this section. At the end of the survey, contestants had the option to provide their contact information, if they wished to participate in a draw. Prize was one (1) season ticket to Lukko's standing section for the 2025/2026 season. Leaving contact information was completely optional, and it wasn't a requirement when answering the survey.

In total the survey consisted of 69 questions (plus one for the contact information). Like stated, all of the questions were mandatory for the participants. The survey included 11 open-ended questions, and none of those questions were mandatory to answer. Since the survey was quite long, I removed the question numbers and progress bar, so the participants wouldn't notice the length of the survey when they are halfway through it. I didn't use Google Analytics, so I don't have the retention rate of the survey available.

7 RESULTS OF THE SURVEY

The survey received 286 responses, and two of the responses were given in English. This number is high enough to generalize the results. I excluded LinkedIn from the analysis since only 11 contestants followed the organization's LinkedIn page. The average time taken to complete the survey was a bit over 13 minutes. Since most of the responses for open-ended-questions came in Finnish I have made rough translations of the responses in a way, that the meaning of the response doesn't change, but is more readable in English.

When evaluating customer satisfaction of the organization that operates in sports and entertainment, we must take one aspect in consideration that may affect the results. The team's performance and playing style can have a significant impact on satisfaction levels. When conducting the survey Lukko was on the top of the league and was the second highest scoring team in the league.

7.1 Background Information of the Participants

In the first part of the survey contestants gave background information about themselves. Figure 5 shows the gender difference between contestants 63 % being male and 37 % female. None of the contestants were non-binary and everyone disclosed their gender. Although most of the responses were given by a man, the number of female contestants is high enough to conduct proper conclusions and generalization.

1. Mikä on sukupuolesi?



Figure 5. Genders of the participants of the survey.

Figure 6 shows the ages of the contestants. The survey got a wide variety of people from different ages. This strengthens the credibility of the research. Most of the responses came from people aged 36-45, closely followed by other age groups. The smallest age group were people over 68. Only four (4) participants chose not to disclose their ages.

2. Miten vanha olet?

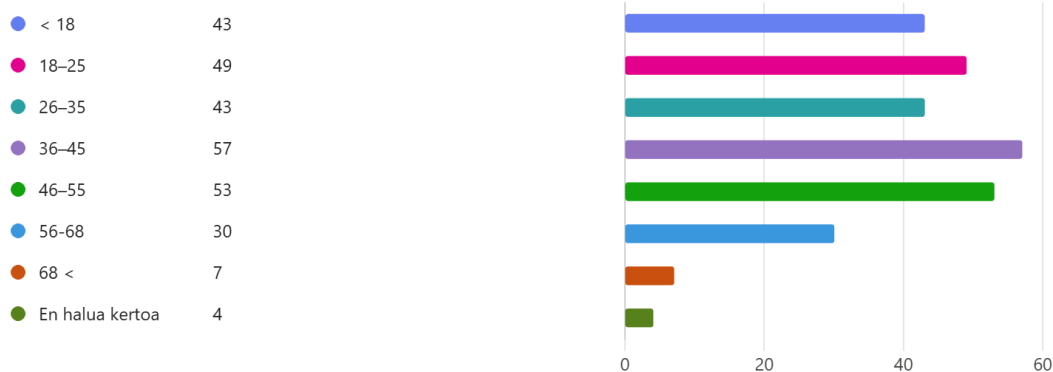


Figure 6. Ages of the participants of the survey.

Figure 7 shows that four of the most used platforms among contestants by quite a big margin are WhatsApp, Instagram, Facebook, and YouTube. Those four platforms were followed by TikTok and Snapchat. These platforms were used by around 140 contestants. Other platforms were less popular among contestants.

3. Mitä eri sosiaalisen median alustoja käytät? Voit valita useamman.

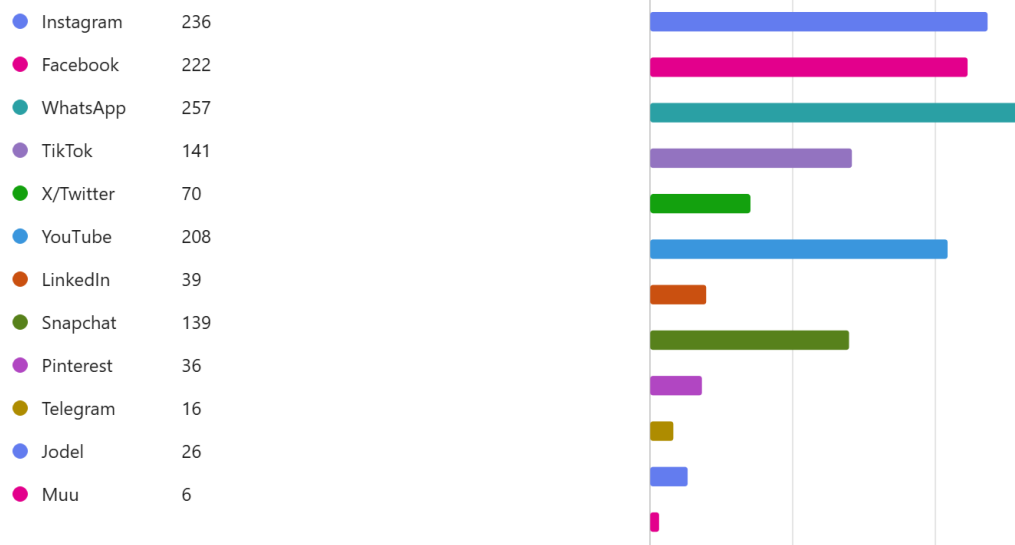


Figure 7. Social media platforms used by the participants.

Figure 8 shows that Instagram is the most used social media platform among participants. Facebook, WhatsApp, and TikTok were also the most used platforms for many.

4. Mikä on eniten käyttämäsi sosiaalisen median alusta

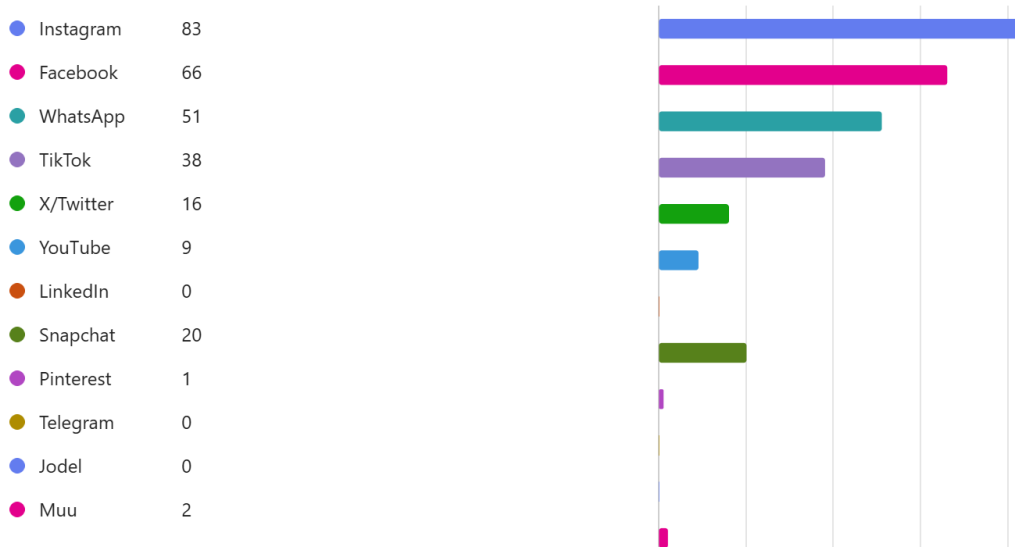


Figure 8. Most used social media platform among the participants.

7.2 Lukko on Social Media

Figure 9 shows that 98 % of the participants are fans of Lukko. Only five people were not fans of Lukko. This number shows that the survey found its intended audience. This was also the first question in part two of the survey.

6. Oletko Rauman Lukon kannattaja?



Figure 9. Percentage of the participants who are Lukko fans.

Question seven was designed to find out what the most important reason for following Lukko on social media besides being a fan of the organization is. This question was answered only by people who said that they are fans of the organization. Figure 10 shows that being a hockey fan in general was the most common reason for following the organization on social media. Another reason that stands out from the responses was the information fans get from the organization's social media pages. Other options including content being funny, information about the latest discounts, and ability to be part of conversation were a reason to follow the organization for only a few.

7. Sen lisäksi, että olet Rauman Lukon kannattaja, mikä on tärkein syy seurata Lukon sosiaalisen median tilejä?

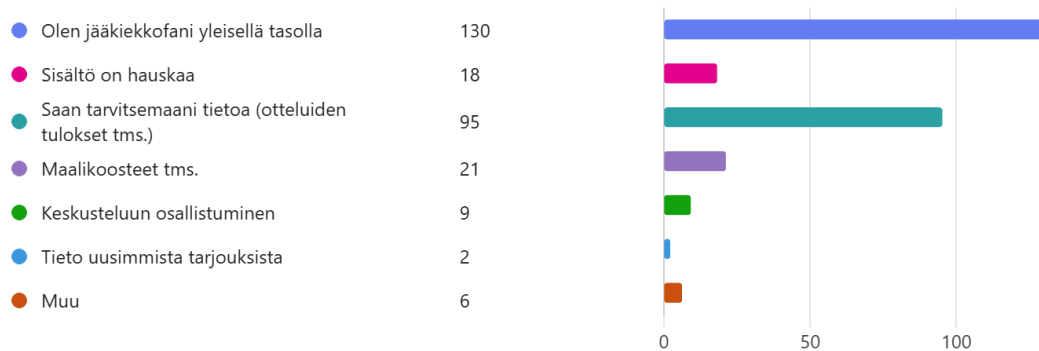


Figure 10. Main reason to follow Lukko's social media besides being a fan.

Figure 11 shows what platforms of the organization were the most followed among contestants. Instagram and Facebook were the most followed by a margin. Organization's WhatsApp, YouTube, and TikTok accounts were followed by around a hundred contestants.

8. Mitä näistä Rauman Lukon sosiaalisen median tileistä seuraat? Voit valita useamman.

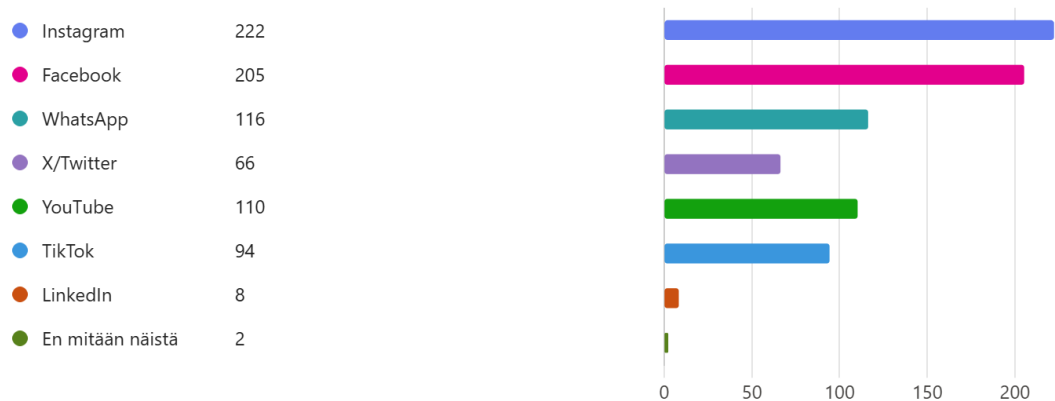


Figure 11. Organization's social media platforms followed by the participants.

When asked about the favorite social media platform of the organization Instagram was number one by a small margin; followed by Facebook. Like figure 12 shows, the other platforms didn't get nearly as many votes as these two.

9. Mikä Rauman Lukon sosiaalisen median kanavista on suosikkisi?

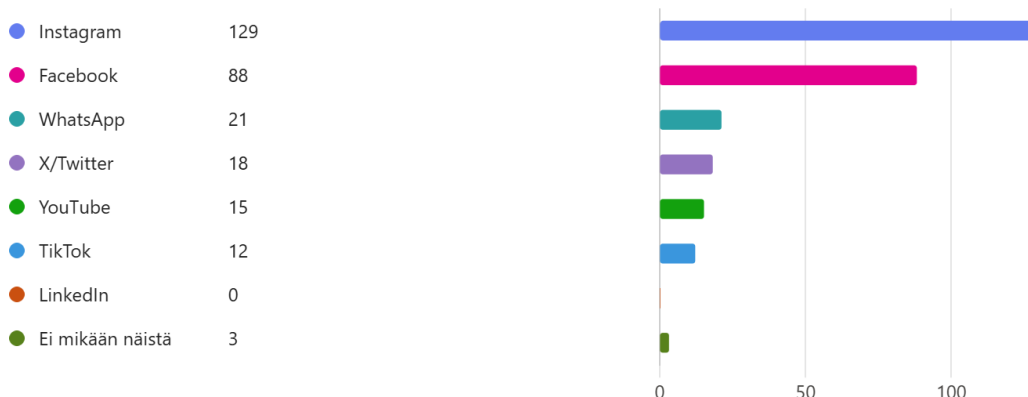


Figure 12. What's the favorite social media platform of the organization?

In question ten contestants were asked whether Lukko should be on any other platform. 26 people answered the question, and among responses there were two trends. Contestants were either happy with the current platforms or they wished that Lukko would drop their X account and join either Bluesky or Threads. One of the answers given was the following:

Bluesky, Lukko should leave Twitter and join Bluesky.

Figure 13 shows what is or would be the most important thing for the followers regarding Lukko's social media content. In contestants' minds the most crucial factor is that the content is informative. Another thing that is important for contestants is entertainment, this was the most important aspect for 79 people.

11. Mikä on, tai olisi, sinulle tärkeintä Lukon sosiaalisen median sisällössä?

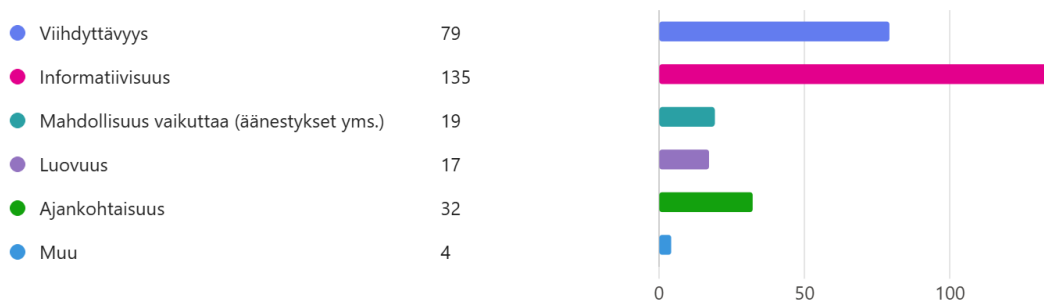


Figure 13. The most crucial factor of the organization's content.

In question 12 contestants were asked to select two of their favorite ways to interact with Lukko's content. Figure 14 shows that the most pleasant way of interacting with Lukko's content is liking post. The second way people like or would like to interact with the content is by commenting on posts, or participating in polls posted on Instagram and Facebook stories. Sharing posts was the favorite way to interact for only 37 people.

12. Mikä on, tai olisi, sinulle mieluisin tapa vaikuttaa Lukon sisällön kanssa? Valitse kaksi (2).

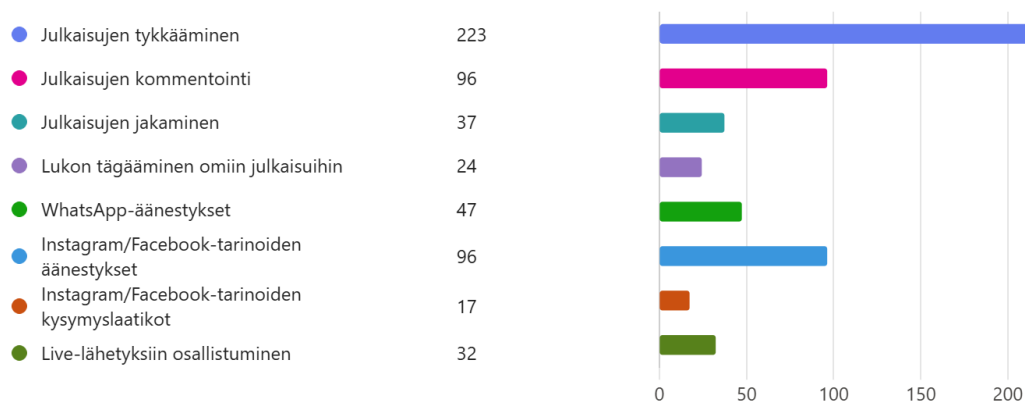


Figure 14. Favorite way to engage with the organization's content.

Figure 15 shows that 64 % of the contestants have shared Lukko's social media content.

13. Oletko jakanut Lukon sosiaalisen median sisältöjä?



Figure 15. Percentage of the participants who shared the organization's content.

Figure 16 shows that 45% of participants have tagged Lukko on their own social media posts. Many of the participants like to share their experiences with a brand.

14. Oletko tågännyt Lukkoa omiin julkaisuihisi?



Figure 16. Percentage of the participants who had tagged Lukko in their own posts.

Figure 17 shows that 88% of participants have seen Lukko's ads on social media. 5 % reported that they have not seen any ads, and 7 % were uncertain if they have, or have not seen ads of the organization on social media.

15. Oletko nähnyt Lukon mainoksia sosiaalisessa mediassa?



Figure 17. Percentage of the participants who had seen ads of the organization on social media.

In question 17 contestants were asked to list as many of the Lukko's social media sponsors as they can. 140 people answered the question, and the results can be found on Table 2. Two of the most mentioned sponsors were RTK

and Eupart. In total the contestants mentioned 57 sponsors who have occurred on organization's social media posts.

Table 2. Ten of the most mentioned sponsors and partners of Lukko.

Sponsor / Organization	Mentions	Percentage of responses
RTK	59	42 %
Eupart	55	39 %
Puustelli	30	21 %
Kivikylä	28	20 %
Taloushallinto Pihlajamäki	24	17 %
TVO	24	17 %
Rauman kaupunki	23	16 %
Osuuskauppa Keula	23	16 %
Kontion Leipomo	23	16 %
Ravintola Kallio	16	11 %

In question 16 contestants were asked to evaluate on scale 1-10 how much Lukko's social media content has influenced their purchasing decisions. As seen in figure 18 the average score was 6.02. 44 people said that the content has had a major impact on their purchasing decisions and 39 people didn't see it having any impact on their purchasing decisions.

16. Kuinka paljon arvioisit Lukon sosiaalisen median sisällön vaikuttaneen ostopäätöksiisi? Arvioi asteikolla 1-10. (1=Ei lainkaan vaikutusta, 10= Erittäin suuri vaikutus).



Figure 18. Average score on the effectiveness of the content when making purchasing decisions.

In question 18 contestants were asked if Lukko should collaborate with a certain individual or organization. The question got 68 answers, and the most common answer was that Lukko should collaborate more with other local sport teams like Pallo-livot, SalBa, and Fera. Other common theme in the responses was the hope that Lukko would collaborate more with local companies. One of the responses was the following:

It wouldn't hurt to collaborate more with other local teams like Pallo-livot.

Regarding to a single individual Hesaäijä and Jaakko Parkkali were the most requested future partners.

More content with Hesaäijä, because he's a magnificent individual and a true fan of Lukko.

7.3 Results of the Platform Specific Questions

From the third part onwards, contestants were asked platform specific questions. They were asked to rate the content of the organization on a scale of one to ten (1-10). Because of the amount of data, I was able to gather I will only present graphs of the platforms with the highest and the lowest I overall score in a specific category (entertainment, informative, engagement), and the overall score of each platform. Fifth questions aimed to find out what kind of content the contestants would like to see in the future. Answers to questions regarding content in the future were quite similar on each platform so I will analyze those results as one unit at the end of the chapter.

The questions asked were the following:

1. How entertaining is the content?
2. How informative is the content?
3. How engaging is the content?
4. What's your overall rating of the (platform) content?

5. What type of content would you like to see more in the future? (6-11 option depending on the platform)
6. Would you like to see something other than the contents mentioned above? (Open question, answering was voluntary.)

Figure 19 shows that in the eyes of the contestants the most entertaining content can be found on TikTok. On the other hand, as seen in figure 20 the least entertaining content can be found on X. X only got 61 responses and that might explain the result in some way, since other platforms got close or over a hundred responses. Since Instagram and Facebook are the most popular platforms and the content on Facebook and Instagram are the same, I must disclose the rating of both platforms. Instagram's rating was 7,65 and Facebook's 7,49. So there's a small difference in content preference between fans on those platforms.

55. Kuinka viihdyttävää TikTok-sisältö on? Arvioi asteikolla 1-10. (1= Ei lainkaan viihdyttävää, 10= Erittäin viihdyttävää).



Figure 19. Entertainment rating of the TikTok.

41. Kuinka viihdyttävää X/Twitter-sisältö on? Arvioi asteikolla 1-10. (1= Ei lainkaan viihdyttävää, 10= Erittäin viihdyttävää).



Figure 20. Entertainment rating of X/Twitter.

Figure 21 shows that the most informative content can be found on Instagram where the overall rating was 8,16. Facebook's rating in the same category was 7,90. Again there is a small difference in those ratings. The least informative content can be found on X, like figure 22 demonstrates.

21. Kuinka informatiivista Instagram-sisältö on? Arvioi asteikolla 1-10. (1= Ei lainkaan informatiivista, 10= Erittäin informatiivista).



Figure 21. Information rating of Instagram.

42. Kuinka informatiivista X/Twitter-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan informatiivista, 10=Erittäin informatiivista).

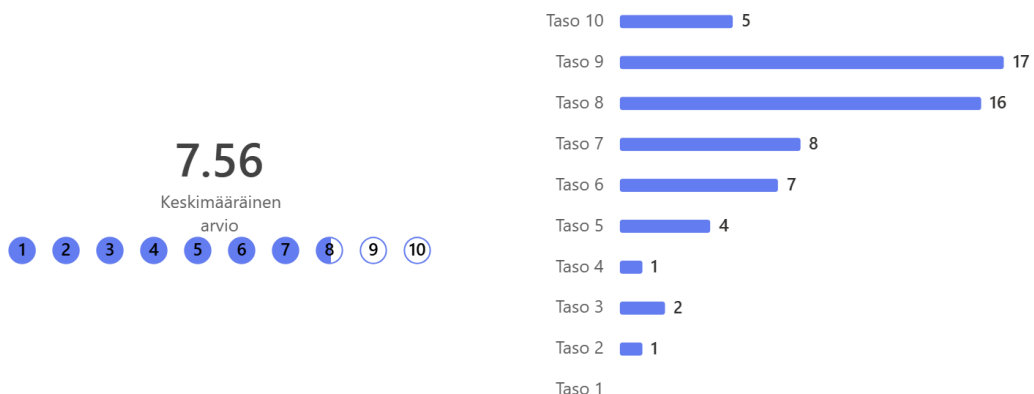


Figure 22. Information rating of X/Twitter.

The most engaging content can be found on WhatsApp. The rating can be seen in Figure 23. Once again, the poorest performer was X, with an overall rating of 7.10, this can be seen in the figure 24. Instagram's rating was 7,83 and Facebook's rating was 7,63. Once again there is a small difference in favor of Instagram.

36. Kuinka kiinnostavaa WhatsApp-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan kiinnostavaa, 10=Erittäin kiinnostavaa).

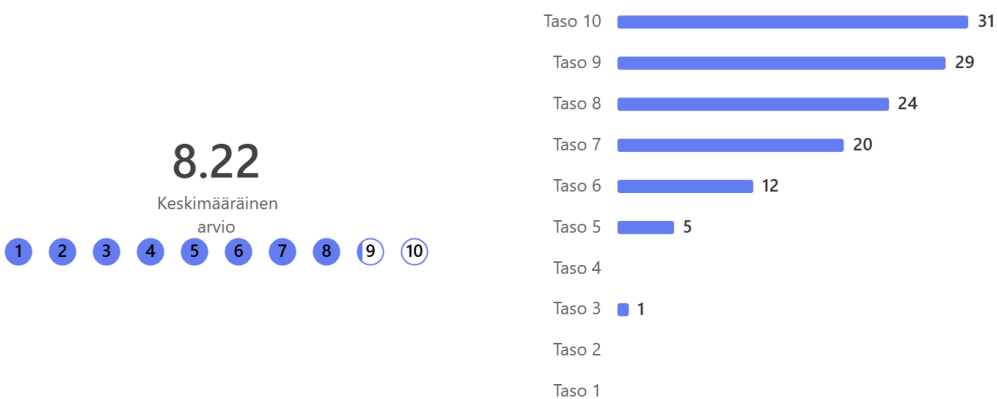


Figure 23. Engagement rating of WhatsApp.

43. Kuinka kiinnostavaa X/Twitter-sisältö on? Arvioi asteikolla 1-10. (1=EI lainkaan kiinnostavaa, 10=Erittäin kiinnostavaa).



Figure 24. Engagement rating of X/Twitter.

Instagram was the most followed platform of the organization with 224 responses. The overall rating of the Instagram content was 7,89 as seen in figure 25. The second most followed platform Facebook got 204 responses and the overall rating of 7,70 can be seen in figure 26. Instagram was rated to be better on all scales, even when the content is the same.

23. Mikä on kokonaisarviosi Lukon Instagram-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa).

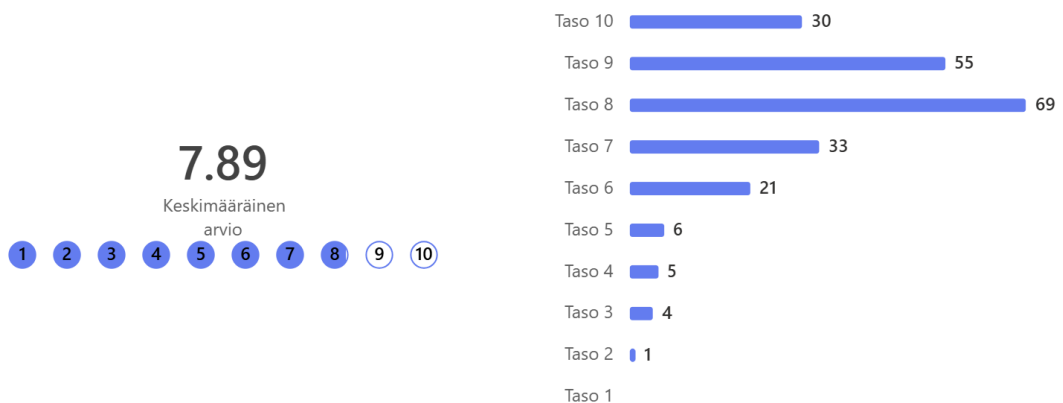


Figure 25. Overall rating of the Instagram content.

30. Mikä on kokonaisarviointi Lukon Facebook-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa).

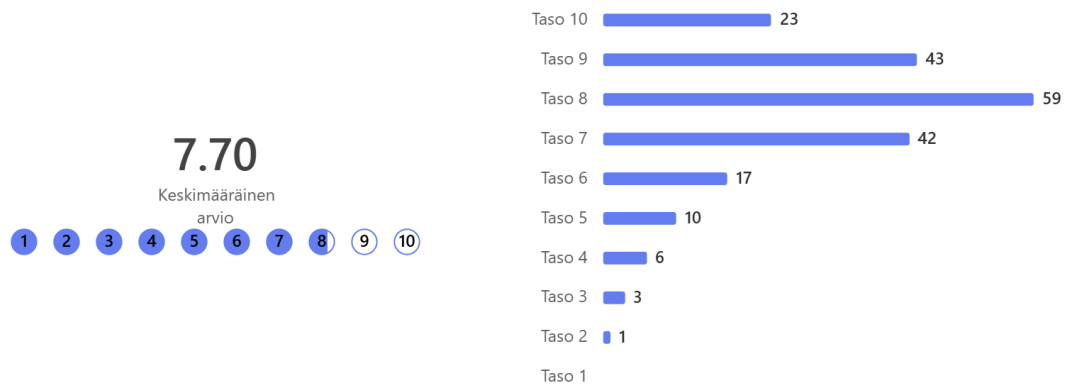


Figure 26. Overall rating of Facebook content.

Like figure 27 shows, WhatsApp received the best overall rating out of all platforms. 122 people answered WhatsApp related questions, and this number is high enough to generalize the results. When looking at all of the questions WhatsApp was number one or number two in every single category. This strengthens the overall score result being accurate.

37. Mikä on kokonaisarviointi Lukon WhatsApp-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa).

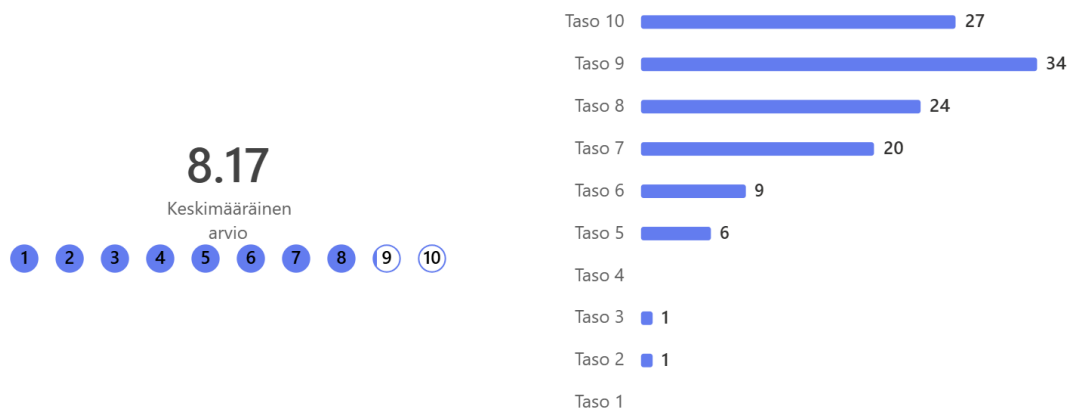


Figure 27. Overall rating of the WhatsApp content.

Figure 28 shows the overall rating of Lukko's X content. The rating of 7,15 was the worst from all platforms by quite a big margin. The poor performance of the platform can partly be explained by the lowest number of responses (66), but

since the margin was quite big that can't be the only explanation for poor results.

44. Mikä on kokonaisarviiosi Lukon X/Twitter-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa).

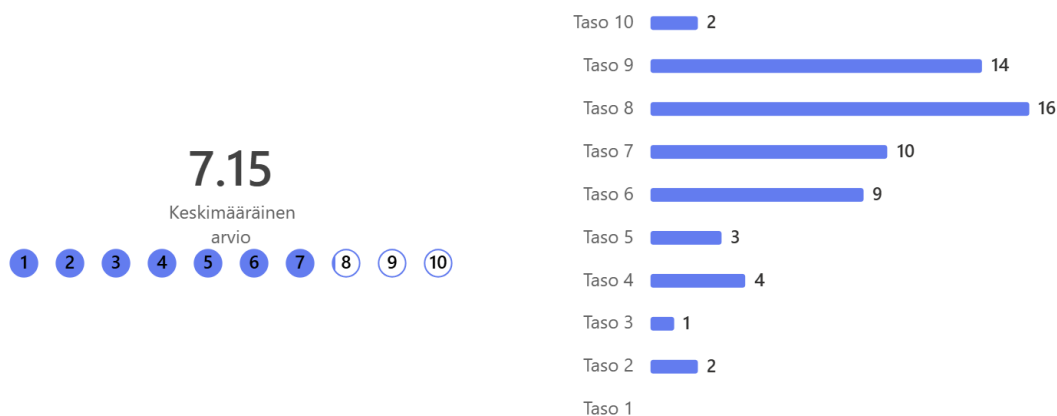


Figure 28. Overall rating of the X/Twitter content.

Figure 29 shows that the overall rating given for YouTube content was 7,97. Questions about YouTube got 127 responses. The rating given for the platform was slightly better than what was given for Instagram and Facebook, but a bit under what WhatsApp scored with around the same number of responses.

51. Mikä on kokonaisarviiosi Lukon YouTube-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa).



Figure 29. Overall rating of the YouTube content.

TikTok got the second highest overall rating out of all platforms. The rating given was 8.11 and this can be seen in figure 30. Questions about TikTok got 94 responses. This is slightly less than what WhatsApp and YouTube received.

58. Mikä on kokonaisarviointi Lukon TikTok-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa).



Figure 30. Overall rating of the TikTok content.

Question 68 aimed to find out what the overall rating of all platforms of the organization was. Figure 31 shows that most of the contestants rated the content to be either 8 or 9. The rating of 7.80 is in line with all individual platforms' results.

68. Mikä on kokonaisarviointi kaikesta Lukon sosiaalisen median sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa)

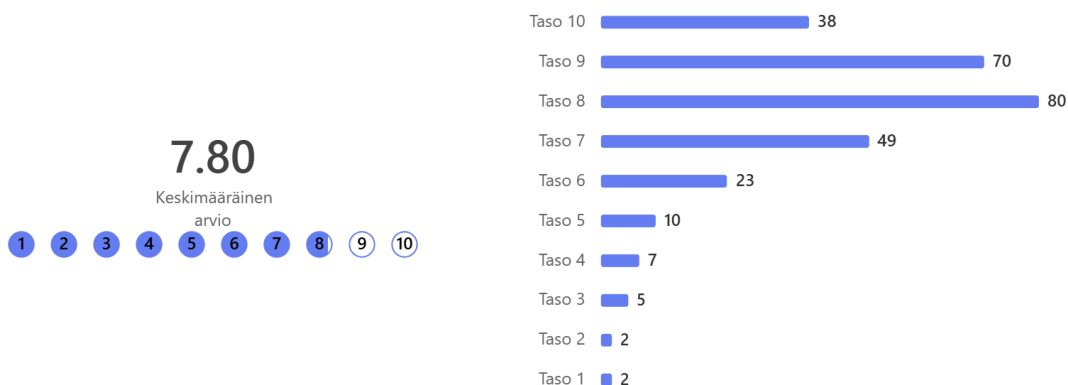


Figure 31. Overall rating of all content of the organization.

The last two questions on each platform related section asked what kind of content the contestants would like to see in the future. They had the option to select up to three (3) options, and below the options was an open text box, if the content they would like to see wasn't mentioned, or if they had other comments about the future content. The number of responses to the text boxes were quite small, this indicates that the options provided were accurate reflection on what the followers would like to see.

No matter the platform the most requested things were the same across the board. As seen in figure 32, I have decided to use graphics from the Facebook section, since Facebook offers the broadest possibilities for publishing different kinds of content, including text, video, stories, and live broadcast. Also, the number of responses was the second highest, which supports the analysis. To support the analysis figure 33 shows the most requested content on Instagram.

31. Minkäläistä sisältöä haluaisit tulevaisuudessa ennen kaikkea nähdä Lukon Facebook-tilillä? Voit valita enintään kolme (3).

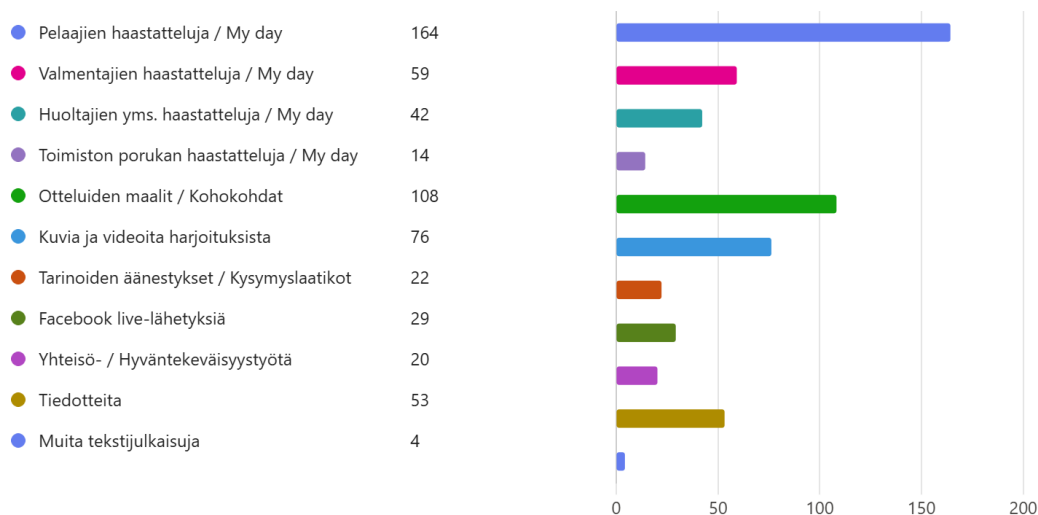


Figure 32. What kind of content would fans like to see? (Facebook)

The most requested content by a huge margin was player my days. This option collected most votes across all platforms. Two of the contestants summarized it in this way:

More my days in general.

Bringing players out as an individual, when a fan gets a feeling that they know the player or the staff member of the team, it makes the fan to be more engaged.

24. Minkälaista sisältöä haluaisit tulevaisuudessa nähdä Lukon Instagram-tilillä? Voit valita enintään kolme (3).

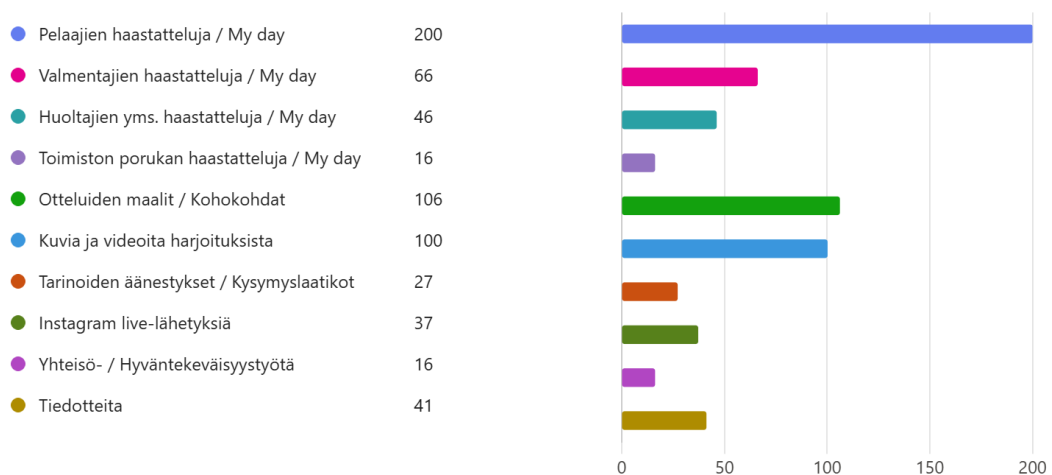


Figure 33. What kind of content would fans like to see? (Instagram)

The second most requested content was the goals and the highlights of the games. This can also be seen in figure 33, it also shows that the requested content was the same both on Instagram and Facebook. There weren't any comments about this type of content, but it's quite self-explanatory since short form video content is currently the most trending content format among consumers worldwide. The only exception was TikTok, where the live broadcasts were the second most requested form of content.

The third most requested content was footage from the practice sessions. Figures 32 and 33 show that. There was a small difference between platforms in what order the content was requested. For example, training footage was number two on YouTube and goals and highlights number three, but the difference was 7 votes in favor of training footage. Also as seen on figure 34 WhatsApp polls were the third most requested content on the platform. As seen on the

figure, the difference between goals, polls, and training footage was extremely small.

In the open responses the common theme was the requirement for more authentic material from everyday activities, like training sessions footage, footage from locker-room, and footage from away games, and bus rides. One of the contestants requested the following:

More footage from away games. For example, content of the atmosphere on the bus, in the locker-room, and at the hotel, etc.

38. Minkälaisista sisältöä haluaisit tulevaisuudessa ennen kaikkea nähdä Lukon WhatsApp-tilillä? Voit valita enintään kolme (3).

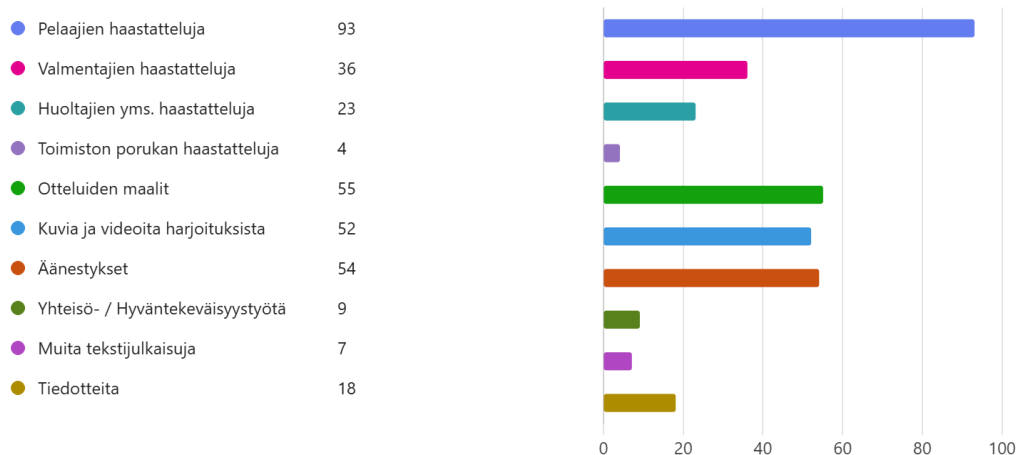


Figure 34. What kind of content would fans like to see? (WhatsApp)

In question 69 contestants had the opportunity to provide open feedback about organization's actions on social media. The question got 85 responses. Most of the feedback was given in a positive tone, and like figure 31 shows the overall rating given for the organization's content was 7,80, which can be considered to be quite good. One of the contestants gave the following feedback:

Content on social media is broad and informative. I would like to see more content that engages younger consumers, for example, more TikTok challenges and I would like to see more content about players and their usual days.

The number one thing that was requested was more video content in the future. My day videos were the most requested form of content by a big margin, and authenticity was brought up in many of the responses. This meant different things for everyone, but most mentioned things were behind-the-scenes material and milked-up content. Contestants also wanted to see more players in everyday life to get to know them better. Three of the contestants said the following:

More content outside of the games.

More behind-the-scenes material.

It would be interesting to be able to follow the everyday life of the players, coaches, and staff members more closely

Another thing that was mentioned multiple times on responds was that Lukko should be more active on TikTok.

Activity on TikTok is needed! In my opinion Lukko is too inactive on the platform considering how big the platform is.

Third thing that was mentioned quite often in open responses was the lack of humor in post. Many wished that the content could be funnier and more entertaining.

More humor

Current content is alright; more authenticity and humor wouldn't hurt.

Overall, the results of the survey show that fans are quite satisfied with the current content, but there is still room for improvement. The NPS out of all platforms was around 21 and that is considered to be a good score. WhatsApp received the best ratings in almost all categories, and people following the

platform were quite happy with the content posted there. On the other hand, X was rated to be the worst social media platform of the organization, despite the fact that the organization is extremely active on the platform. Like mentioned before, the platform got only 66 responses, but still the difference to the other platforms was big. In general, the current content is informative, but not as entertaining as it could be.

8 RECOMMENDATIONS

Based on the results of the survey, Lukko should begin to produce more authentic video content. The lack of this kind of content was brought up in my own analysis in chapter 5.1 and the same trend is seen in the survey results. Attention span of the people has dramatically decreased, and that's why producing short-form-video content, trends at the moment. Additionally, platform algorithms now favor video content over static images. Static posts don't perform well and hardly ever get any organic exposure. Static posts are also often just scrolled through, since they lack all the elements like sound and movement that help to catch consumers' attention.

Contestants requested more behind-the-scenes and authenticity. Bringing consumers closer to action and the everyday life of players and staff is a great way to create a feeling of belonging and this strengthens brand and customer loyalty when consumers feel connected to the brand. Authenticity can easily be created by producing more behind-the-scenes and my-day content, since those two were among the most requested things among contestants.

When going through Lukko's social media platforms and posts there's one crucial thing missing—stories. Content is missing stories and more importantly storylines that would carry through multiple posts. I'm sure that among the players, coaching staff, and other staff members are great and interesting personalities. The organization should pick a person or two from each of these

positions and start to develop storylines that follow the person throughout the season. This way followers could see how they change and evolve during the season. Developing a storyline doesn't mean that the content should lose its authenticity; the storyline should evolve based on the findings that came with the authenticity. Lukko is a strong and recognizable brand that isn't living up to its full potential at the moment, at least not on social media. Bringing the brand promise up in the content would make it more engaging for the followers' which in the long term should lead to more satisfied customers.

The lack of TikTok content is also something that was mentioned in the survey multiple times. TikTok is still the fastest growing social media platform and it's especially popular among younger people. I understand that TikTok raises some ethical concerns, but since the organization has decided to be on the platform using it would be quite beneficial. Humor was also among the things mentioned in the responses. Combining these two aspects together could boost Lukko's TikTok account and increase engagement among younger followers.

Most of Lukko's sponsors are local business, which is great, and something the contestants also hoped will continue to be the case also in the future. Since Rauma is a small city, collaboration with other local sports organizations would help all of the organizations in the city. Lukko is by far the biggest and most influential organization of the city, and it could help to create a good buzz in the city by creating cross-promotion campaigns with other sports organizations. These campaigns would be beneficial for all of the organizations since all of the organizations would get more exposure and possible new followers and customers.

My recommendation is that the organization starts to produce more video content and gets rid of all of the unscary content that doesn't create any value for the customers. Especially static pictures and text content on Instagram and Facebook doesn't work very well with current algorithms and doesn't generate engagement in the best possible way. A fitting example of this unnecessary low-value content is the static post made two hours before game time. Figure

35 shows the post made on March 15th. This post is usually unseen by the followers and if they see it, it's after or during the game. In other words, it doesn't create any value for the follower when they see it. When going through Lukko's Instagram feed we can see that there are days when the organization makes over ten posts. This is just too many and may even annoy people when their feed is spawned with unnecessary content, that doesn't create any value for them. One of the contestants summarized up in the following way:

There's too much unnecessary content at the moment. Post quality, not quantity.

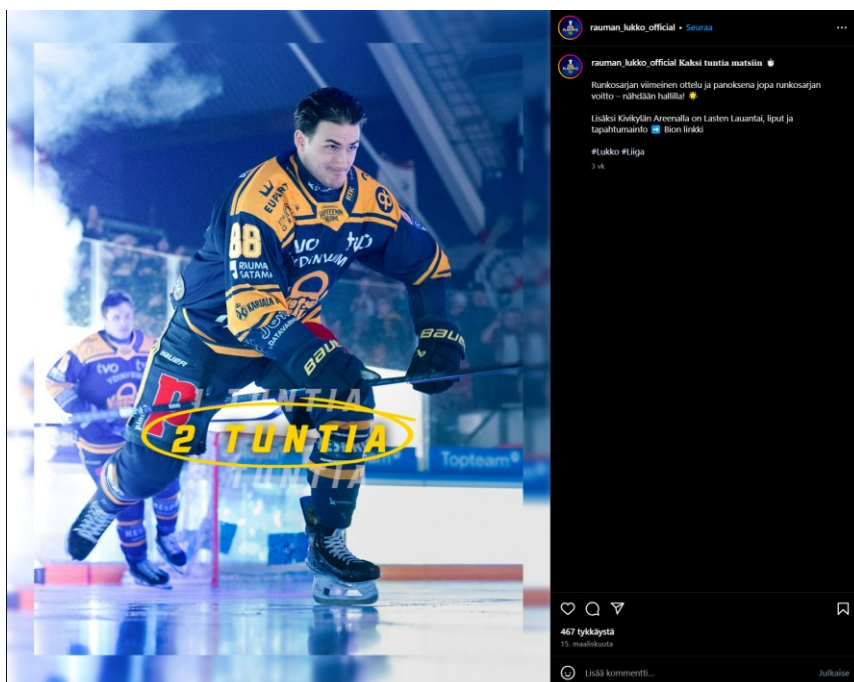


Figure 35. Instagram post to inform followers that it's two hours to the game (Rauma Lukko, 2025).

Lukko shouldn't post the same content across all of the platforms it uses. Starting to produce and post different content on different platforms creates exclusivity and encourages people to interact more with the content. This is due to the fact that they feel that they are the only ones receiving it. This is pretty much the case with the organization's WhatsApp channel. Of course, the content posted on platforms can overlap, but in general if the follower has decided to follow the organization's Instagram why would they also follow

organization's YouTube channel, if they can get the same content and information through other channels. If the content posted on different platforms is different it also creates "fear of missing out" effect. To achieve this, the organization should cross-promote its own content on different platforms with little teasers.

Like stated, social media followers of the organization are quite satisfied with the current content, but there's room for improvement. The number of posts is high and there's plenty of information available for the followers. Also, the quality of the post is high. Posting the same content on all the platforms can be justified, even though I stated that that shouldn't be the case. Lukko has all the necessary resources needed to achieve the full potential of the brand on social media by making a couple of little changes.

9 CONCLUSION

As stated several times in this thesis, social media is in constant change and the requirements and expectations of consumers are changing with it. Like the results of the survey show, we can say that the two most crucial factors in social media content at the moment are authenticity and quality. At the same time organizations need to see the differences between platforms and demographics on each platform in order to reach the target audience. Posting the same content on every single platform doesn't necessarily work, and that's why the content posted on each platform should be tailored to match the audience on it.

The theoretical part of the thesis covered social media marketing and various aspects of it. In the second part I discussed customer relationships and satisfaction. The thesis also covered sponsorships and fans. These aspects are crucial to understand since the case organization operates in sports and entertainment. At the end of the theoretical part, I conducted a short analysis of

the current social media content of the organization. In the empirical part I conducted an online survey, analyzed the results, and gave some recommendations based on the findings of the survey and current trends.

When evaluating the success of the research we must evaluate it through the research questions that were set at the start of this thesis project. The questions were the following:

1. What is the satisfaction level among the followers regarding the current content?
2. What kind of content would the followers like to see?
3. What are the main elements that affect customer satisfaction?

The sub-research questions are:

4. Is the current content valuable in the eyes of the followers?
5. Are there any platforms where the organization should be?
6. Are there any unnecessary platforms?

Overall, I would say that the thesis answers all the questions; however, one question is only partly answered. I was able to find out what the current satisfaction level among the fans is, and it's good. The second question is also met. I got plenty of data on what is the most requested content on each platform though it was about the same across all platforms. The content in the future should be more authentic and in video format. The third question aimed to find out what elements affect customer satisfaction, but I was unable to fully understand that through the survey. I can partly say that satisfaction is affected by quality and quantity of content. For example, Lukko is the most active on X, yet the platform got the worst ratings out of all platforms. This indicates that more content doesn't mean more satisfied customers. On the other hand, the organization's WhatsApp followers were the most satisfied with the content and since the content posted on WhatsApp is more exclusive than on any other platform. I think that we can say that the feeling of exclusivity is also one of the factors that affect customers' satisfaction. This connection could be further

studied by conducting qualitative research where the followers are interviewed about their preferences.

When evaluating the answers to the sub-questions I can say that I found answers to all those questions. The current content is mostly valuable to the followers like all of the ratings given indicate. The value differs from person to person but in general it's created through information, entertainment, authenticity, and feel of connection. Questions five and six can be tied up together since the answers I got to those questions are related to X. X, which was the only account the participants saw as unnecessary. They wanted Lukko to be on Bluesky or Threads instead of X. Other than that, there weren't any other platform requested. One platform that Lukko could consider is Snapchat since many of the contestants said that they use the platform. That was also the only platform where Lukko isn't but some of the fans are. Overall, I found answers to most of the questions, and I'm quite satisfied with the results I was able to gather.

The survey found its intended audience and the quality of answers were good. Although with better distribution, the number of responses (286) might have increased. The average time (13 minutes) taken to complete the survey was too long in my opinion. This is something I would reconsider if I had the opportunity to do the survey again. Making the survey shorter could also have helped me to get more responses.

Communication and time difference brought up challenges. These aspects were something I didn't take into consideration when making the schedule for this thesis. Like mentioned earlier, getting the survey out before the end of the regular season was curricular. Because of the tight schedule, the distribution of the survey didn't go as planned. Making sure that everyone has time to go through the questions and make all necessary arrangements for the successful distribution of the survey is something I would prioritize, if given an opportunity to do everything over again. The issues that occurred in communication because of the eight-hour time difference are something that could have been avoided if I had communicated that better.

Ethical concerns of the thesis covered mostly things related to the anonymity of the contestants. These aspects were considered in the survey, and not a single response was possible to track down. Also, all the contact information that came from the survey was destroyed after the draw was conducted and the only person who saw that information was the writer. Data that was shared with the case organization didn't include the contact information. Secondly, the integrity of the thesis is covered by accurately citing all references used.

The results of the survey give great further research opportunities. The collected data can be analyzed even more if the case organization wants to see differences between ages or sex in the content preferences. Secondly the same survey could be conducted again after changes in the content to see if the changes have provided any results. Since social media gives provides great tools to follow things like engagement rating the survey isn't even necessary. Although if the survey is re-conducted, I would make it shorter. The survey could also be conducted for a different organization to see if there is a difference in different sports or geographical locations. It would be even more interesting to see what the needs and expectations of fans in other countries are, since the differences in content was the first thing that made me want to do research about the topic.

I learned a lot during this thesis project, and probably the most important finding was that there can't be too much communication. This is probably true in all aspects of life and not just in working life. Conducting a survey and getting the possibility to analyze real data and drawing conclusions from it was also a very great learning experience for me. I want to thank Lukko for distributing the survey and providing an excellent price for the draw. Without the help of Lukko getting the hundred responses that was my first target would have been difficult or almost impossible. I truly hope that this thesis and the results of the survey are useful for the organization.

In addition, since almost every single organization in Finland operating in sports and entertainment is finding it difficult to fill out the stands, I would be thrilled, if this thesis can give any new ideas, how to improve social media

marketing of any organization and increase the number of average audiences. After all, sports have been a huge part of our society throughout history, and I truly hope it will be in the future as well. Like found in chapter 4.4 sport unites people from all socioeconomic backgrounds. That's why it's important to get people to come together in this current confronted society we live in.

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Rauman Lukon sosiaalisen median seuraajien tyytyväisyyskysely

Tämä kysely toteutetaan osana opinnäytetyöprojektia. Kyselyn tarkoitus on kartoittaa Rauman Lukon sosiaalisen median alustojen seuraajien tyytyväisyyttä nykyiseen sisältöön. Kyselyyn vastaaminen vie noin 10–15 minuuttia. Tutkimuksessa kerätyt tiedot ovat täysin anonyymejä, eikä yksittäisiä vastauksia voida yhdistää yksittäiseen henkilöön. Kyselyn lopussa sinulla on mahdollisuus jättää yhteystietosi, jos haluat osallistua yhden (1) Lukon seisomakatsomon kausikortin arvontaan kaudelle 2025/2026. Yhteystietoja ei käytetä mihinkään muuhun tarkoitukseen kuin arvonnän voittajalle ilmoittamiseen. Kaikki kyselyn kautta tietoon tulleet yhteystiedot tullaan hävittämään arvonnän suorittamisen jälkeen. Kyselyssä sovelletaan Lukon tietosuoja- ja rekisteriselostetta. Voit tutustua selosteeseen osoitteessa: <https://www.raumanlukko.fi/tietosuoja>

* Pakollinen

Tietoja sinusta

Tietosi ovat luottamuksellisia. Seuraavat tiedot on tarkoitettu vain tähän tutkimukseen, eikä mitään tietoja jaeta kolmansille osapuolille.

1. Mikä on sukupuolesi? *

- Nainen
- Mies
- Muunsukupuolinen
- En halua kertoa

2. Miten vanha olet? *

- < 18
- 18–25
- 26–35
- 36–45
- 46–55
- 56–68
- 68 <
- En halua kertoa

3. Mitä eri sosiaalisen median alustoja käytät? Voit valita useamman. *

- Instagram
- Facebook
- WhatsApp
- TikTok
- X/Twitter
- YouTube
- LinkedIn
- Snapchat
- Pinterest
- Telegram
- Jodel
- Muu
-

4. Mikä on eniten käyttämäsi sosiaalisen median alusta *

- Instagram
- Facebook
- WhatsApp
- TikTok
- X/Twitter
- YouTube
- LinkedIn
- Snapchat
- Pinterest
- Telegram
- Jodel
- Muu
-

5. Kuinka paljon vietät aikaa oman arviosi mukaan eri sosiaalisen median alustoilla päivän aikana? *

- Noin 30 minuuttia tai vähemmän
- Noin 60 minuuttia
- Noin 90 minuuttia
- Noin 2 tuntia
- Noin 2 tuntia 30 minuuttia
- Yli 3 tuntia

Rauman Lukko sosiaalisessa mediassa

6. Oletko Rauman Lukon kannattaja? *

- Kyllä
- En

7. Sen lisäksi, että olet Rauman Lukon kannattaja, mikä on tärkein syy seurata Lukon sosiaalisen median tilejä? *

- Olen jääkiekkofani yleisellä tasolla
- Sisältö on hauskaa
- Saan tarvitsemaani tietoa (otteluiden tulokset tms.) Maalikoosteet tms.
- Keskusteluun osallistuminen
- Tieto uusimmista tarjouksista
- Muu
-

8. Mitä näistä Rauman Lukon sosiaalisen median tileistä seuraat? Voit valita useamman. *

- Instagram
- Facebook
- WhatsApp
- X/Twitter
- YouTube
- TikTok
- LinkedIn
- En mitään näistä

9. Mikä Rauman Lukon sosiaalisen median kanavista on suosikkisi? *

- Instagram
- Facebook
- WhatsApp
- X/Twitter
- YouTube
- TikTok
- LinkedIn
- Ei mikään näistä

10. Tulisiko Rauman Lukon olla jollakin sosiaalisen median alustalla, jolla se ei tällä hetkellä ole? Jos kyllä, kertoisitko alle millä alustalla ja miksi?

11. Mikä on, tai olisi, sinulle tärkeintä Lukon sosiaalisen median sisällössä? *

- Viihdyttävyyys
- Informatiivisuus
- Mahdollisuus vaikuttaa (äänestykset yms.)
- Luovuus
- Ajankohtaisuus
- Muu

12. Mikä on, tai olisi, sinulle mieluisin tapa vaikuttaa Lukon sisällön kanssa? Valitse kaksi (2). *

Valitse 2 vaihtoehtoa.

- Julkaisujen tykkääminen
- Julkaisujen kommentointi
- Julkaisujen jakaminen
- Lukon tagääminen omiin julkaisuihin
- WhatsApp-äänestykset
- Instagram/Facebook-tarinoiden äänestykset
- Instagram/Facebook-tarinoiden kysymyslaatikot
- Live-lähetyksiin osallistuminen

13. Oletko jakanut Lukon sosiaalisen median sisältöjä? *

- Kyllä
- En

14. Oletko tagännyt Lukkoa omiin julkaisuihisi? *

- Kyllä
- En

15. Oletko nähnyt Lukon mainoksia sosiaalisessa mediassa? *

- Kyllä
- En
- En osaa sanoa

16. Kuinka paljon arvioisit Lukon sosiaalisen median sisällön vaikuttaneen ostopäätöksiisi? Arvioi asteikolla 1-10. (1=Ei lainkaan vaikutusta, 10= Erittäin suuri vaikutus). *

1	2	3	4	5	6	7	8	9	10
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17. Mainitse niin monta yhteistyökumppania Lukon sosiaalisen median julkaisuista kuin pystyt.
18. Tulisiko Lukon tehdä yhteistyötä jonkun organisaation tai henkilön kanssa? Jos kyllä, minkä tai kenen ja miksi? Voit mainita useamman.

Rauman Lukon nykyinen sosiaalisen median sisältö (Instagram)

Tässä osassa pyydämme teitä arvioimaan asteikolla 1-10 (1=Täysin erimielä, 10=Täysin samaa mieltä) Rauman Lukon julkaisemaa sisältöä eri sosiaalisen median alustoilla. Jos et seuraa Rauman Lukkoa kyseisellä alustalla, voit ohittaa kyseisen osion ja jatkaa eteenpäin kyselyssä.

19. Jos et seuraa Rauman Lukkoa Instagramissa, valitse "En seuraa Lukkoa Instagramissa" ohittaaksesi tämä vaihe. *

- Seuraa Lukkoa Instagramissa
- En seuraa Lukkoa Instagramissa

20. Kuinka viihdyttävää Instagram-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan viihdyttävää, 10=Erittäin viihdyttävää). *

1	2	3	4	5	6	7	8	9	10
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21. Kuinka informatiivista Instagram-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan informatiivista, 10=Erittäin informatiivista). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

22. Kuinka kiinnostavaa Instagram-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan kiinnostavaa, 10=Erittäin kiinnostavaa). *

1	2	3	4	5	6	7	8	9	10
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23. Mikä on kokonaisarviosi Lukon Instagram-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

24. Minkälaista sisältöä haluaisit tulevaisuudessa nähdä Lukon Instagram-tiilillä? Voit valita enintään kolme (3). *

Valitse enintään 3 vaihtoehtoa.

- Pelaajien haastatteluja / My day
- Valmentajien haastatteluja / My day
- Huoltajien yms. haastatteluja / My day
- Toimiston porukan haastatteluja / My day
- Otteluiden maalit / Kohokohdat
- Kuvia ja videoita harjoituksista
- Tarinoiden äänestykset / Kysymyslaatikot
- Instagram live-lähetyksiä
- Yhteisö- / Hyväntekeväisyystyötä
- Tiedotteita
-

25. Haluaisitko nähdä jotain muuta kuin yllä mainittuja sisältöjä? Jos kyllä, kerro alle mitä ja miksi?

Rauman Lukon nykyinen sosiaalisen median sisältö (Facebook)

Tässä osassa pyydämme teitä arvioimaan asteikolla 1-10 (1=Täysin erimieltä, 10=Täysin samaa mieltä) Rauman Lukon julkaisemaa sisältöä eri sosiaalisen median alustoilla. Jos et seuraa Rauman Lukkoa kyseisellä alustalla voit, ohittaa kyseisen osion ja jatkaa eteenpäin kyselyssä.

26. Jos et seuraa Rauman Lukkoa Facebookissa, valitse "En seuraa Lukkoa Facebookissa" ohittaaksesi tämä vaihe. *

- Seuraan Lukkoa Facebookissa
- En seuraa Lukkoa Facebookissa

27. Kuinka viihdyttävää Facebook-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan viihdyttävää, 10=Erittäin viihdyttävää). *

1	2	3	4	5	6	7	8	9	10
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28. Kuinka informatiivista Facebook-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan informatiivista, 10=Erittäin informatiivista). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

29. Kuinka kiinnostavaa Facebook-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan kiinnostavaa, 10=Erittäin kiinnostavaa). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

30. Mikä on kokonaisarviosi Lukon Facebook-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa). *

1	2	3	4	5	6	7	8	9	10
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31. Minkälaista sisältöä haluaisit tulevaisuudessa ennen kaikkea nähdä Lukon Facebook-tilillä? Voit valita enintään kolme (3). * Valitse enintään 3

vaihtoehtoa.

- Pelaajien haastatteluja / My day
- Valmentajien haastatteluja / My day
- Huoltajien yms. haastatteluja / My day
- Toimiston porukan haastatteluja / My day
- Otteluiden maalit / Kohokohdat
- Kuvia ja videoita harjoituksista
- Tarinoiden äänestykset / Kysymyslaatikot
- Facebook live-lähetyksiä
- Yhteisö- / Hyväntekeväisyystyötä
- Tiedotteita
- Muita tekstijulkaisuja
-

32. Haluaisitko nähdä jotain muuta kuin yllä mainittuja sisältöjä?

Jos kyllä, kerro alle mitä ja miksi?

Rauman Lukon nykyinen sosiaalisen median sisältö (WhatsApp)

Tässä osassa pyydämme teitä arvioimaan asteikolla 1-10 (1=Täysin erimieltä, 10=Täysin samaa mieltä) Rauman Lukon julkaisemaa sisältöä eri sosiaalisen median alustoilla. Jos et seuraa Rauman Lukkoa kyseisellä alustalla, voit ohittaa kyseisen osion ja jatkaa eteenpäin kyselyssä.

33. Jos et seuraa Rauman Lukkoa WhatsAppissa, valitse "En seuraa Lukkoa WhatsAppissa" ohittaaksesi tämä vaihe. *

- Seuraan Lukkoa WhatsAppissa
- En seuraa Lukkoa WhatsAppissa

34. Kuinka viihdyttävää WhatsApp-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan viihdyttävää, 10=Erittäin viihdyttävää). *

1	2	3	4	5	6	7	8	9	10
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35. Kuinka informatiivista WhatsApp-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan informatiivista, 10=Erittäin informatiivista). *

1	2	3	4	5	6	7	8	9	10
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36. Kuinka kiinnostavaa WhatsApp-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan kiinnostavaa, 10=Erittäin kiinnostavaa). *

1	2	3	4	5	6	7	8	9	10
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37. Mikä on kokonaisarviosi Lukon WhatsApp-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

38. Minkälaisista sisältöistä haluaisit tulevaisuudessa ennen kaikkea nähdä Lukon WhatsApp-tilillä? Voit valita enintään kolme (3). * Valitse enintään 3 vaihtoehtoa.

- Pelaajien haastatteluja
- Valmentajien haastatteluja
- Huoltajien yms. haastatteluja
- Toimiston porukan haastatteluja
- Otteluiden maalit
- Kuvia ja videoita harjoituksista
- Äänestykset
- Yhteisö- / Hyväntekeväisyystyötä
- Muita tekstijulkaisuja
- Tiedotteita

39. Haluaisitko nähdä jotain muuta kuin yllä mainittuja sisältöjä? Jos kyllä, kerro alle mitä ja miksi?

Rauman Lukon nykyinen sosiaalisen median sisältö (X/Twitter)

Tässä osassa pyydämme teitä arvioimaan asteikolla 1-10 (1=Täysin erimielistä, 10=Täysin samaa mieltä) Rauman Lukon julkaisemaa sisältöä eri sosiaalisen median alustoilla. Jos et seuraa Rauman Lukkoa kyseisellä alustalla, voit ohittaa kyseisen osion ja jatkaa eteenpäin kyselyssä.

40. Jos et seuraa Rauman Lukkoa X/Twitterissä, valitse "En seuraa Lukkoa X/Twitterissä" ohittaaksesi tämä vaihe. *

- Seuraa Lukkoa X/Twitterissä
- En seuraa Lukkoa X/Twitterissä

41. Kuinka viihdyttävää X/Twitter-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan viihdyttävää, 10= Erittäin viihdyttävää). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

42. Kuinka informatiivista X/Twitter-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan informatiivista, 10=Erittäin informatiivista). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

43. Kuinka kiinnostavaa X/Twitter-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan kiinnostavaa, 10=Erittäin kiinnostavaa). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

44. Mikä on kokonaisarviosi Lukon X/Twitter-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

45. Minkälaista sisältöä haluaisit tulevaisuudessa ennen kaikkea nähdä Lukon X/Twitter-tilillä? Voit valita enintään kolme (3). * Valitse enintään 3 vaihtoehtoa.

- Pelaajien haastatteluja
- Valmentajien haastatteluja
- Huoltajien yms. haastatteluja
- Toimiston porukan haastatteluja
- Otteluiden maalit
- Kuvia ja videoita harjoituksista
- Yhteisö- / Hyväntekeväisyystyötä
- Tiedotteita
- Muita tekstijulkaisuja
-

46. Haluaisitko nähdä jotain muuta kuin yllä mainittuja sisältöjä? Jos kyllä, kerro alle mitä ja miksi?

Rauman Lukon nykyinen sosiaalisen median sisältö (YouTube)

Tässä osassa pyydämme teitä arvioimaan asteikolla 1-10 (1=Täysin erimielttä, 10=Täysin samaa mieltä) Rauman Lukon julkaisemaa sisältöä eri sosiaalisen median alustoilla. Jos et seuraa Rauman Lukkoa kyseisellä alustalla, voit ohittaa kyseisen osion ja jatkaa eteenpäin kyselyssä.

47. Jos et seuraa Rauman Lukkoa YouTubessa, valitse "En seuraa Lukkoa Youtubessa" ohittaaksesi tämä vaihe. *

- Seuraan Lukkoa YouTubessa
- En seuraa Lukkoa YouTubessa

48. Kuinka viihdyttävää YouTube-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan viihdyttävää, 10=Erittäin viihdyttävää). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

49. Kuinka informatiivista YouTube-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan informatiivista, 10=Erittäin informatiivista). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

50. Kuinka kiinnostavaa YouTube-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan kiinnostavaa, 10=Erittäin kiinnostavaa). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

51. Mikä on kokonaisarviosi Lukon YouTube-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

52. Minkälaista sisältöä haluaisit tulevaisuudessa ennen kaikkea nähdä Lukon YouTube-tilillä? Voit valita enintään kolme (3). * Valitse enintään 3 vaihtoehtoa.

- Pelaajien haastatteluja / My day
- Valmentajien haastatteluja / My day
- Huoltajien yms. haastatteluja / My day
- Toimiston porukan haastatteluja / My day
- Otteluiden maalit / Kohokohdat
- Videoita harjoituksista
- Yhteisö- / Hyväntekeväisyystyötä

53. Haluaisitko nähdä jotain muuta kuin yllä mainittuja sisältöjä? Jos kyllä, kerro alle mitä ja miksi?

Rauman Lukon nykyinen sosiaalisen median sisältö (TikTok)

Tässä osassa pyydämme teitä arvioimaan asteikolla 1-10 (1=Täysin erimieltä, 10=Täysin samaa mieltä) Rauman Lukon julkaisemaa sisältöä eri sosiaalisen median alustoilla. Jos et seuraa Rauman Lukkoa kyseisellä alustalla, voit ohittaa kyseisen osion ja jatkaa eteenpäin kyselyssä.

54. Jos et seuraa Rauman Lukkoa TikTokissa, valitse "En seuraa Lukkoa TikTokissa" ohittaaksesi tämä vaihe. *

- Seuraa Lukkoa TikTokissa
- En seuraa Lukkoa TikTokissa

55. Kuinka viihdyttävää TikTok-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan viihdyttävää, 10=Erittäin viihdyttävää). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

56. Kuinka informatiivista TikTok-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan informatiivista, 10=Erittäin informatiivista). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

57. Kuinka kiinnostavaa TikTok-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan kiinnostavaa, 10=Erittäin kiinnostavaa). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

58. Mikä on kokonaisarviosi Lukon TikTok-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

59. Minkälaista sisältöä haluaisit tulevaisuudessa ennen kaikkea nähdä Lukon TikTok-tilillä? Voit valita enintään kolme (3). * Valitse enintään 3 vaihtoehtoa.

- Pelaajien haastatteluja / My day
- Valmentajien haastatteluja / My day
- Huoltajien yms. haastatteluja / My day
- Toimiston porukan haastatteluja / My day
- Otteluiden maalit / Kohokohdat
- Kuvia ja videoita harjoituksista
- TikTok Live-lähetyksiä
- Yhteisö- / Hyväntekeväisyystyötä

60. Haluaisitko nähdä jotain muuta kuin yllä mainittuja sisältöjä? Jos kyllä, kerro alle mitä ja miksi?

Rauman Lukon nykyinen sosiaalisen median sisältö (LinkedIn)

Tässä osassa pyydämme teitä arvioimaan asteikolla 1-10 (1=Täysin erimieltä, 10=Täysin samaa mieltä) Rauman Lukon julkaisemaa sisältöä eri sosiaalisen median alustoilla. Jos et seuraa Rauman Lukkoa kyseisellä alustalla, voit ohittaa kyseisen osion ja jatkaa eteenpäin kyselyssä.

61. Jos et seuraa Rauman Lukkoa LinkedInissä, valitse "En seuraa Lukkoa LinkedInissä" ohittaaksesi tämä vaihe. *

- Seuraan Lukkoa LinkedInissä
- En seuraa Lukkoa LinkedInissä

62. Kuinka arvokasta LinkedIn-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan arvokasta, 10=Erittäin arvokasta). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

63. Kuinka informatiivista LinkedIn-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan informatiivista, 10=Erittäin informatiivista). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

64. Kuinka kiinnostavaa LinkedIn-sisältö on? Arvioi asteikolla 1-10. (1=Ei lainkaan kiinnostavaa, 10=Erittäin kiinnostavaa). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

65. Mikä on kokonaisarviosi Lukon LinkedIn-sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa). *

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

66. Minkälaista sisältöä haluaisit tulevaisuudessa ennen kaikkea nähdä Lukon LinkedIn-tilillä? Voit valita enintään kolme (3). * Valitse enintään 3 vaihtoehtoa.

- Tietoa uusimmista tarjouksista
- Tietoa yhteistyömahdollisuuksista
- Tietoa avoimista tehtävistä
- Yhteisö- / Hyväntekeväisyystyötä
- Tiedotteita
- Muita tekstijulkaisuja

67. Haluaisitko nähdä jotain muuta kuin yllä mainittuja sisältöjä? Jos kyllä, kerro alle mitä ja miksi?

Kokonaisarvio Lukon sosiaalisen median sisällöstä

68. Mikä on kokonaisarviosi kaikesta Lukon sosiaalisen median sisällöstä? Arvioi asteikolla 1-10. (1=Surkeaa, 10=Loistavaa) *

1	2	3	4	5	6	7	8	9	10
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69. Vapaa sana. Tähän voit antaa sekä positiivisiä että negatiivista palautetta, tai kehitysideoita Lukon sosiaaliseen median sisältöön liittyen.

Arvonta

Jätä alle yhteystietosi, jos haluat osallistua arvontaan. Tietojen jättäminen on täysin vapaaehtoista, eikä niitä voida yhdistää vastauksiisi.

70 Nimi, puhelinnumero ja sähköposti

Kirjoita vastaus

Tämä ei ole Microsoftin luomaa tai suosittelemaa sisältöä. Lähettämäsi tiedot lähetetään lomakkeen omistajalle.

APPENDIX 2



RAUMAN LUKON SOSIAALISEN MEDIAN SEURAAJIEN TYYTYVÄISYYSKYSELY - VASTAA JA VOIT VOITTAAN SEISOMAKAUSIKORTIN ENSI KAUDELLE

rauman_lukko_official • Seuraa

rauman_lukko_official Rauman Lukon sosiaalisen median seuraajien tyytyväisyyskysely – vastaa nyt ja voit voittaa kausikortin seisomakatsomoon ensi kaudeksi! 🌟

Vastausaika päättyy sunnuntaina 9.3.

Rauman Lukon sosiaalisen median seuraajien tyytyväisyyskysely toteutetaan osana opinnäytetyöprojektia.

Vastaamaan ➔ [Bion linkki](#)

#Lukko #Liiga

1 t

157 tykkäystä
1 tunti sitten

Lisää kommentti...

Julkaise



1 t · 🌐

...

Rauman Lukon sosiaalisen median seuraajien tyytyväisyyskysely – vastaa nyt ja voit voittaa kausikortin seisomakatsomoon ensi kaudeksi! 🌟

Vastausaika päättyy sunnuntaina 9.3.

Rauman Lukon sosiaalisen median seuraajien tyytyväisyyskysely toteutetaan osana opinnäytetyöprojektia.... Näytä lisää

**1936
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**RAUMAN LUKON SOSIAALISEN MEDIAN
SEURAAJIEN TYYTYVÄISYYSKYSELY –
VASTAA JA VOIT VOITTA
SEISOMAKAUSIKORTIN ENSI KAUDELLE**

Rauman Lukko 
@TeamRaumanLukko


Rauman Lukon sosiaalisen median seuraajien tyytyväisyyskysely – vastaa nyt ja voit voittaa kausikortin seisomakatsomoon ensi kaudeksi! 

Vastausaika päättyy sunnuntaina 9.3.

Rauman Lukon sosiaalisen median seuraajien tyytyväisyyskysely toteutetaan osana opinnäytetyöprojektia.

 Vastaamaan  forms.office.com/e/7mqHRCqSeU

#Lukko #Liiga





RAUMAN LUKON SOSIAALISEN MEDIAN SEURAAJIEN TYYTYVÄISYYSKYSELY – VASTAA JA VOIT VOITTA A SEISOMAKAUSIKORTIN ENSI KAUELLE

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