

Konstantin Antonov

# LEVERAGING FACEBOOK AND INSTAGRAM TO INCREASE BRAND AWARENESS

## Case Ship Festival

Bachelor's thesis

Degree Programme in  
Digital International Business



South-Eastern Finland  
University of Applied Sciences

<b>Author (authors)</b>	<b>Degree title</b>	<b>Time</b>
Konstantin Antonov	Bachelor of Business Administration	May 2021
<b>Thesis title</b> Leveraging Facebook and Instagram to increase brand awareness Case Ship Festival		63 pages 6 pages of appendices
<b>Commissioned by</b>  Ship Startup Festival Project		
<b>Supervisor</b>  Jagat Kunwar		
<p data-bbox="147 905 1461 1192"><b>Abstract</b></p> <p data-bbox="147 978 1461 1157">This thesis aimed to investigate theory, strategies, and methods connected to event marketing and social media, mainly focusing on Facebook and Instagram. The goal was to perform a thorough examination on how the platforms could be leveraged into a business setting to increase brand awareness for events as the ones of the commissioner, Ship Festival.</p> <p data-bbox="147 1199 1461 1419">Brand awareness and advertising concepts within social media for events, were discussed in the theoretical framework of the thesis. It described awareness and communication theories directly connected to platforms such as Facebook. The differences between paid and organic content were also described and additionally including the tools that can collect, analyse and use data from that media. This way businesses and events such as Ship can scale in a faster and more analytical way by raising awareness.</p> <p data-bbox="147 1451 1461 1629">For the empirical part of the study, a quantitative research method was implemented. To collect data, a questionnaire was created and sent to students at the South-Eastern Finland University of Applied Sciences, XAMK. The goal was to gather insights about the Ship Festival and their online status. The information was analysed and used to provide recommendations on how to improve their online presence.</p> <p data-bbox="147 1671 1461 1774">Another section in the empirical part of the thesis included hands on experience and examples from an internship completed in Finland at the Ship Festival 2020. The examples included the entire creation process of advertising campaigns on Facebook and the results.</p>		
<p data-bbox="147 1787 1461 1818"><b>Keywords</b></p> <p data-bbox="147 1860 1461 1890">Social media, advertising, Facebook, Instagram, analytics, brand awareness</p>		

## CONTENTS

1	INTRODUCTION .....	4
1.1	Statement of purpose .....	6
1.2	Research methods and thesis structure .....	7
2	BRANDING AND SOCIAL MEDIA.....	9
2.1	Brand awareness.....	11
2.2	Events.....	15
2.3	Facebook and Instagram advertising.....	20
2.3.1	Audiences and targeting .....	22
2.3.2	Social media data assessment and collection .....	28
3	METHODOLOGY .....	31
4	ANALYSIS .....	36
4.1	Results.....	38
4.2	Practical work – the Ship Festival .....	48
5	CONCLUSIONS .....	53
	REFERENCES .....	58

LIST OF FIGURES

LIST OF TABLES

APPENDICES

Appendix 1. Questionnaire

## 1 INTRODUCTION

Social media marketing has gained a significant position and changed the ways we communicate today. Many brands are spending a major part of their budget on marketing strategies and techniques online. Not only does this increase sales and conversions of products or services, but it also creates brand awareness amongst consumers. Brand awareness is a term widely used in marketing that defines the recognition of a product by its name (Bodnar & Cohen 2011).

Organisations are focusing on making their name known online by offering new features, information or describe their value proposition. To receive recognition, companies provide value which later can make customers majorly distinguish the service from their competition and also make them recall the services that they offer in different scenarios, so brand awareness is associated with the memory and cognition of an individual.

That's where the problem and need of this study with the Ship Festival arose. Brand awareness and recognition is a broad topic that involves traditional and digital ways of communication. While traditional media has always been used to reach people via newspapers and brochures, the rise of technology and social media seems to be an easier choice for marketing and raising awareness. This is why this thesis will keep digital marketing and Facebook as main topics for research.

Advertisement strategies play a major role in memorising the product name and its features to customers, so companies have shifted their focus toward social media strategies (Weinberg 2009). Different brands around the globe have come up with unique ways to connect with people that have achieved a major impact. However, with the advance of social media advertising, print media has decreased gradually (Schaefer 2012). Companies are now hiring dedicated social media teams that are developing social media accounts to create and manage unique marketing campaigns and achieve an increase in brand awareness.

There were about 1.34 million Facebook users in 2014 that have risen to about 1.69 billion in 2019 (Chierici et al. 2019). There are similar statistics on other

social media platforms such as Instagram and Twitter, for example. But Twitter is mostly used for direct contact with people, whereas Facebook and Instagram, on the other hand, are widely used for advertising and displaying the product or service portfolio of companies. Some obvious reasons make these platforms a popular option for advertising (Bodnar & Cohen 2011). The primary and most obvious reason is the number of users and the data stored from Facebook. As discussed above, there are no other platforms that have such a large number of users, so brands see this as an opportunity to advertise their services to the masses and take advantage of the data they provide for advertising and accurate customer targeting.

Facebook and Instagram are designed to promote images and videos. Whether it be a short blog comprising of product descriptions or attractive visuals that are designed according to the product portfolio, these applications can be used to upload any kind of content (Tsimonis & Dimitriadis 2014). Thus, companies are focusing on creating content to upload on social media and to attract a potential lead or reviving the former one. Similarly, social media platforms can be used to create social awareness through the product (Maria et al. 2019). Now, when customers are inclined towards green consumerism, companies can create awareness on their social media page by highlighting their contributions to their audience. If a proper social media strategy is devised, the share and like features of the platforms can make a post reach larger audiences creating a snow ball effect that can impact in terms of brand awareness and word-of-mouth marketing.

According to Schaefer (2012), visuals are the most impactful tool in creating brand awareness, and the visuals along with well-crafted content and consistency, can do wonders for a brand. So, social media applications are a great way to promote the products and impart an impact in the mind of a potential lead. Implementing a well-planned social media strategy can help businesses improve their SEO rankings, increase conversion rates, brand awareness and loyalty to their products and services. Therefore, thorough research is required to explore new tools and features of which organisations can take advantage of.

**Case company.** The commissioning company of the thesis Ship startup Festival is an annual event organised in Kotka, Finland. The event aims to kick start the career of young entrepreneurs by creating an environment where students, mentors and experienced professionals can network and share their ideas. As of now, Ship Festival has never performed any type of paid social media, so it is an example of a small startup event that can further develop its own digital marketing strategy.

The study will help the organisation utilise Facebook and Instagram to increase their brand awareness in Finland via paid advertisements and organic traffic. By using the tools provided by the media, it can lead to more data-driven decisions and provide an increase in awareness in the desired region.

As of previous working experience, the writer of the study worked as a Marketing Manager for the start-up FLX Bike for two years, mainly contributing to the social media advertising of the company and content management where he achieved generating 10x ROI on their Facebook advertising account. This experience later led to the position at the Ship Festival to assist with the development of their online social media strategy.

The most common errors that businesses are making on their social media channels involves content, data collection and the paid side of the services. Thus, not achieving the fundamental aspects of communication objectives through the media. The thesis will provide solutions to these problems and explore current theories and practices which Ship Festival and other startups could implement into their digital marketing strategy.

### **1.1 Statement of purpose**

A well-executed social media strategy can help businesses grow and reach a perfect customer match. As mentioned earlier, there are two ways of exposing your brand, paid and unpaid. Both are needed to reduce the costs of advertising and increase the organic reach of the posted content. The research aimed to

discuss the foundation points of social media and perform quantitative research of factors impacting brand awareness.

The case company used for the research is the Ship Festival, it is an annual networking event that gathers startups and entrepreneurs. They have never developed paid advertising campaigns or used data to scale/segment their target market. As of now, they are not receiving a high volume of traffic on their website or engagement through their Facebook and Instagram accounts. For further investigation of the problem, the following was identified: (1) **Problem statement:** Ship Festival is not receiving high traffic and engagement (2) **Objective:** To figure out how to increase website traffic and engagement on Ship Festivals social media accounts (3) **Research question:** How can brand awareness and engagement be increased by using Facebook paid advertising?

The main objective of the thesis is to create a social media advertising/content strategy for the Ship Festival with the aim to increase brand awareness and engagement rates while providing solutions to the above-mentioned question. The research is focused on this specific case, but methods and strategies can be used as a blueprint and executed on other organisations no matter the geographical location or niche market. The research will be limited to Facebook and Instagram, which could be considered as one platform when it comes to advertising.

## **1.2 Research methods and thesis structure**

The methods chosen for this research are based on quantitative results collected through a questionnaire and practical work performed at the Ship Festival.

A questionnaire had been created according to the theoretical framework of the research, meaning that the questions included are based upon “brand awareness” and “social media”. Keeping these two key elements in mind and the research question of the commissioning company, six sections were then developed in order to represent different segments and concepts. This helped with the collection of insights regarding the use of social media and content for

the Ship Festival.

After the data collection, several statistical methods were used to analyse and process the information. That would include techniques that check the validity of the answers that measures the accuracy and reliability to see how consistent they are. Both are important when conducting quantitative research. Other methods used include factor analysis and multiple linear regression, which are described in the methodology part of the thesis.

After the analysis, results from practical work at the Ship Festival is presented. It includes charts and information of an advertising campaign that was launched in the year 2020 to help in increasing awareness for the event. The output received from both questionnaire and practice is used together to provide improvement suggestions to Ship Festival and their social media strategy.

**Thesis structure.** To summarise the structure of this thesis, the four major sections are highlighted in the following figure:

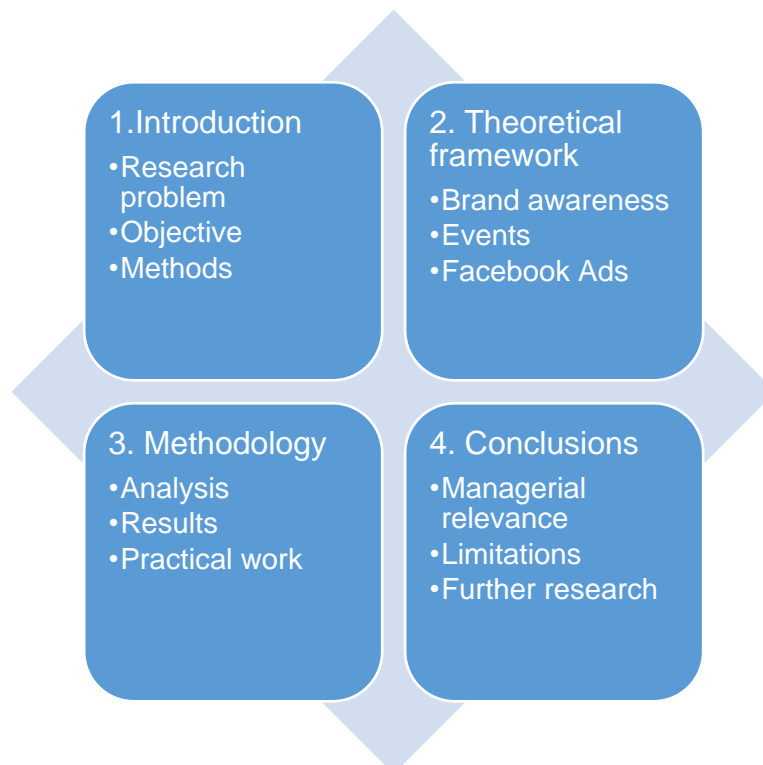


Figure 1. Thesis structure



As shown in the figure above, the first section is the introduction of the thesis. It consists of a description of the case company, the problems it is facing, the objective of the research and the methods used to find solutions for the Ship Festival.

Following the introduction is the theoretical framework. It consists of three main subjects, brand awareness, events and social media. The theory begins with the introduction of branding as a concept, what is awareness, word-of-mouth marketing and how it can be leveraged with social media. After branding, the literature review will continue with events, providing theoretical models of different communication models and how event marketing is changing as technology advances. The last section is regarding social media, mainly discussing Facebook and Instagram. Which will help with the understanding of the differences between paid and unpaid media, how to collect data through different tools and use it to create accurate audiences for advertising.

The third section of the thesis is the methodology. Starting with how the data is collected, what methods are considered, analysis with results and ending with the practical work done for the Ship Festival. Finally, the last section of the thesis includes the overall results of the research and give managerial suggestions according to the performed analysis and practical work.

The references and the appendix of the questionnaire for the research are at the end of the document.

## **2 BRANDING AND SOCIAL MEDIA**

Key concepts of the research include “brand awareness” and “social media communication”. This would consist of tools, methods, and strategies used internally or externally on the platforms that would help increase awareness for organisations through social media.

Previous studies about brand equity, awareness and image bring us to the CBBE (customer-based brand equity) model by Keller (2001) where brand awareness

or so-called salience is the foundation of the equity pyramid.

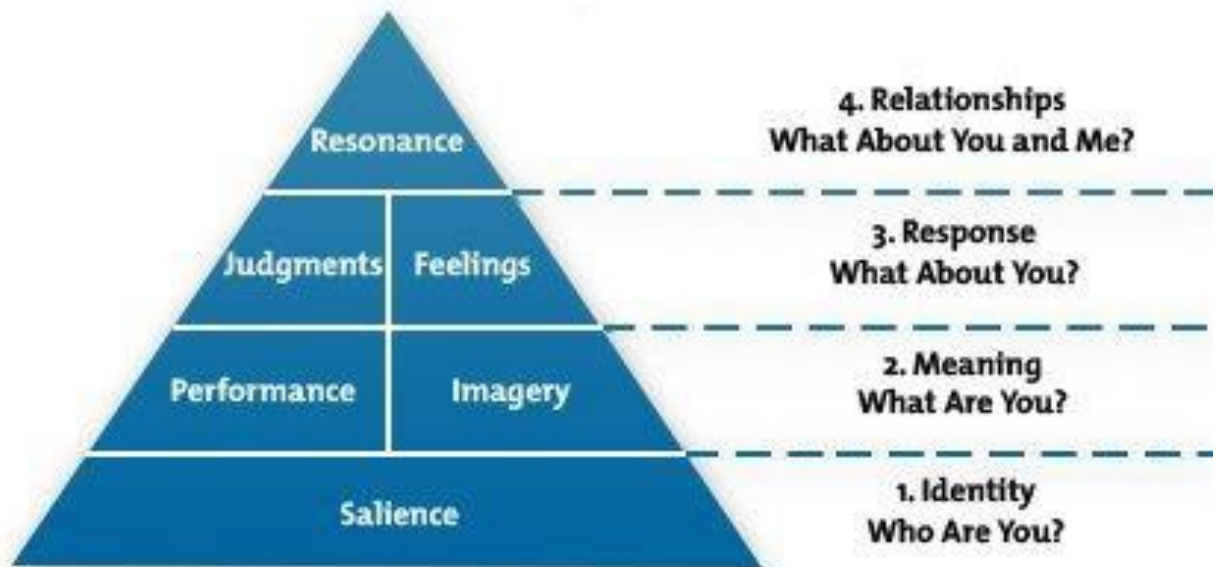


Figure 2. Brand Equity Pyramid (Keller 2013)

To better understand the concept of brand awareness, the paper aims to gather information and explore the different dimensions of the model. The main dimensions would be as noted in the figure above. That would help with the understanding of how the communication between brands and customers affect each other but keeping social media as a key element. Since social media plays a major part in the thesis, the model will be adapted to the topic. They will correlate to issues about brand awareness and various ways that companies can communicate effectively with their audiences online.

Inside the literature review of the paper are also included books regarding social media theories, practices and event marketing communication methods. They will provide more insights about events and how communication through social media can help with the development of a better brand image, increase awareness, word-of-mouth marketing and better user relationships. These topics relate to the problem statement of the research, which will give further knowledge regarding the use of platforms such as Facebook. The literature will also help with the identification of factors related to social media content and

how they affect brand awareness.

## **2.1 Brand awareness**

Barreda et al. (2005) define brand awareness as a source that enables a brand to familiarise and accustom individuals (target market) with its name and its products. Brand awareness in marketing can act as a scale to evaluate the recognition of a certain brand among its customers. It helps decision-makers to screen out the least desirable brands and choose the most optimal organisations, as per their preferences.

According to Kleinrichert et al. (2012), brand awareness can be understood through two distinct approaches. The first approach is the intensity of brand awareness, which reflects the propensity to effortlessly recall a brand while making a purchasing decision (Kleinrichert et al. 2012). The second approach is termed the extent of brand awareness, which outlines the likelihood of purchasing the products or services from a particular brand. In general, the core purpose of creating awareness about a brand is to familiarise potential customers with the products/services and their distinct features. It is the first step towards fostering meaningful relationships with the customers. If the customers can easily identify a brand, the chances are that they will think about it the next time they are making a decision.

The increasing popularity of social networks, such as Facebook, has turned the digital space into an important marketing tool. As a result, creating awareness about a brand has become easier than before. These social media spaces are known for the excessive interactions taking place on them all the time. These interactions are usually powered by user-generated content that compels individuals to become a part of a social community. These social communities offer a wide set of opportunities for brands that seek to interact with a particular audience (Dahl 2008) - understanding the types of content that intrigue their target audience and focusing on the social relevance of the content can help these brands in cultivating successful customer relationships. It is also important for brands to know the types of interactions that occur on different platforms. For instance, on Facebook and Instagram, interactions are primarily based on

interpersonal trust social accordance (Dahl 2008). Due to the interpersonal nature of these interactions, the understanding of the culture of the site and that of the audience is extremely necessary to avoid barriers in communication.

Brand identity and the image are established when brands try to communicate with their prospective customers through different channels. Barreda et al. (2015) assert that online social networks can facilitate two-way communication between brands and their leads, unlike traditional marketing channels. Content promotion on social platforms and making it easier for people to share it with other users gives rise to enhanced brand awareness.

**Brand awareness and brand equity.** These are distinct but very closely related concepts. While brand awareness refers to the extent to which customers recognise a brand by its products/services, brand equity is a value premium that is generated through unique and distinct features of a brand's product. Hence, with a high level of brand awareness, brands can influence the choices of their target markets, which can, in turn, improve brand equity and turn the leads into loyal customers. The end goal of both brand awareness and brand equity is to encourage customers to support a business. Keller's CBBE model mentioned in the theoretical framework of the research outlines how positive perceptions, emotions, and opinions of customers can strengthen a brand.

The customer often subconsciously asks the questions associated with each step as they come across a brand. The first step towards the top of the pyramid is brand awareness or salience, which is the backbone of a solid customer-brand relationship (Keller 2013). At this stage, brands need to create identity while also correcting any misperceptions or misunderstandings about their products and services in the target market. This process goes hand in hand with identifying the right customers and their behaviours leading to a particular buying decision (Seo & Park 2018). Brand awareness is not a straightforward phenomenon, as it requires brands to understand the specific needs of their prospective clients so that their offerings are adjusted accordingly.

The next step compels customers to ask, "What are you?" is the stage where a brand communicates its philosophy with the audience and asserts how its performance and mission are in line with the expectations and desires of its customers (Keller 2013). The message communicated to customers at this stage should incorporate certain features of a product, such as a durability, quality and usefulness. This step tends to create a persona for the brand, which allows them to bridge the gap between their current and aspired stand in the market (Keller 2013). This persona outlines whether a brand cares about its customers, suppliers, environment, and social norms. If the customer is satisfied with what the brand stands for, they are more likely to choose it over other options.

The next step is crucial, as it refers to how a customer feels about the quality of a product. This step is characterised by several factors, such as quality, credibility, consideration, and superiority, which help a customer assess whether the brand is innovative, likeable, trustworthy, and unique (Seo and Park 2018). Hence, brands must improve their credulity, actual and perceived credibility, and distinctiveness to win over the customers. The last and the most significant level of the brand equity pyramid is brand resonance (Keller 2013). This is the most complex and hence, the most desirable level that every brand wants to achieve. At this level, a psychological bond between the customer and the brand is formed, which gives rise to brand equity and behavioural loyalty. If this stage is achieved successfully, the probability of repeat purchases increases significantly (Seo and Park 2018). Brand resonance is characterised by a social community formed by consumers and representatives of a brand, enabling an active engagement between its members.

Armellini (2011) believes that this kind of engagement can lead to word-of-mouth communication, which can influence the psychological response of potential consumers as a result. Hence, positive word-of-mouth from loyal customers can enhance awareness and the perceived value of a certain brand (Armellini 2011). WOM works as an enabler for brand equity, as it tends to augment the relational constructs that can influence consumers' psychological thinking and shape their decisions in favour of the brand.

**Word-of-mouth (WOM).** The concept of brand awareness is closely related to word-of-mouth marketing. WOM refers to a process whereby a brand's products or services are talked about among the customers in their daily interactions. It is a type of advertisement that is influenced by customer's experiences and the fulfilment of their expectations from a particular brand. WOM marketing on social networks is extremely important to consider, owing to the excessive availability of information on these platforms and its visibility to a huge audience (Hutter et al. 2013). Raharja and Dewakanya (2020) assert that the internet and social platforms are accessible to everyone, which means that any positive or negative comment regarding a product or service from a particular brand can make a huge difference. Hence, WOM in the digital space can be considered as an "ongoing information exchange process", which accounts for the subjective opinions of different individuals (Raharja & Dewakanya 2020).

**Relationship between WOM and brand awareness.** WOM and brand awareness have a two-way relationship in which both can strengthen each other. A mediated model presented by Barreda et al. (2015) suggests that user-generated content, such as blogs, online reviews, pictures, and videos of products and services, can engage a wide range of audiences online. Hence, by generating awareness through online marketing, brands can encourage potential and existing customers to talk about their products in their respective social spheres (Hutter et al. 2013). Individuals with a greater association with a particular brand tend to be more loyal and become an advocate for the quality of its products and services. This trust and loyalty, which is usually an outcome of brand awareness and association, translates into WOM.

Raharja and Dewakanya (2020) see this relationship from a different perspective. The researchers believe that WOM on electronic platforms can strengthen awareness regarding a brand. They consider social media as an important source of familiarising prospective customers with a brand (Hutter et al. 2013). The research also shows that a positive correlation exists between WOM and brand awareness, as people consider the comments and reviews of other users more credible than that of professional critics and celebrities (Raharja & Dewakanya 2020). People tend to follow advice from their peers and friends and

prefer to follow trends that are generated online. The resulting discussion and online engagement can influence the behaviour of the target audience, which becomes more likely to think of a particular (popular) brand before making a purchasing decision.

## **2.2 Events**

In this part of the thesis, we will go through event management theory and publications to get a better understanding about the future of event management and receive further details about how they can be optimised with the help of the internet and social media networks.

According to Jackson (2013), “Events are essentially happenings constructed to bring together people for a defined period of time to achieve an identified purpose.” This definition provides us with a broad number of possibilities of what an event could be, which means that an event needs to have a thoughtfully planned objective before anything or, as Jackson mentioned in his definition, an identified purpose. An example of an event objective can be about fundraising, political, economic, or environmental purposes. Knowing what the main goal of the event is, gives a better understanding of how it is going to be promoted, where, and to whom to allocate resources (Conway 2014).

As of 2021, the online space is becoming a more compelling place to organise events; according to a Statista publication, 59.5 per cent of the world population are active internet users (Johnson 2021). This gives event managers an opportunity to use new platforms in the form of webinars, online classes, interactive performances, and summits, especially when targeted to younger people and students in the West (Jackson 2013). Another factor that affects today’s event management is COVID 19; with the spike of cancelled events, businesses tend to turn to online platforms, and according to EU Business school, a ‘hybrid’ model of both physical and virtual elements may become the new norm for future events (Euruni 2021)

Knowing these big changes brings us to a moment where the online and offline world collides. This new model introduces the seven pillars proposed by Lukas Rössler (Beech et al. 2014), where he described the following theoretical concepts: (1) media convergence, (2) interactivity, (3) digital storytelling, (4) collaborative media usage, (5) participative media production, (6) game theory, ludology and the playful usage of media, (7) gamification.

To summarise the main points of the theory, Lukas says that the concept between what is 'real' and 'virtual' diminishes more over time, whereas people are continuously getting smarter and modern with the use of mobile phones, which are replacing traditional media. Social media makes it easier for people to share feedback, discuss and become part of a community, which makes sense that it needs to be included within the strategy of an event.

<i>Modality</i>	<i>Presence %</i>
Email details	95.2
Weblog	13.9
E-newsletter	37.3
Twitter	55.5
SNS	63.2

Figure 3. The use of the internet by internet modalities (Jackson 2013)

On the above-displayed figure are percentages of the most used online communication methods for events, where email takes the lead, but in the second place is SNS (social networking sites), primarily Facebook and third place Twitter.

**Event marketing.** The following sub sections of the chapter will go more into event marketing and communication methods, with a focus on social networks and customer relationships.

Online event marketing is becoming essential in promoting new products or services to a highly targeted audience. This interaction provides brands with an important chance to know their customers and foster meaningful and deep



relationships with them. The core purpose, as outlined by Jackson (2013) is to reach the key audience and persuade them to shape their behaviours in a way that aligns with the mission and philosophies of the brand. Jackson (2013) further outlines that communication regarding an event is an integral part of the entire promotion, as it revolves around conveying important information to the target audience. According to the author, the channel through which such messages are conveyed holds the utmost importance, as it can influence how the message is perceived by the receiving end (Jackson 2013).

Seeing that relationships and communication play a big part in event marketing brings us to the golden rule of Lauren Perkins (Perkins 2015). She is saying that brands and companies should be in a never-ending discussion rather than pointlessly spamming clients with the information they do not connect with. To build a healthy and engaging community, brands need to practice customer management through the customer life cycle. It is broken down into five steps, which are present in the following model with brief descriptions:

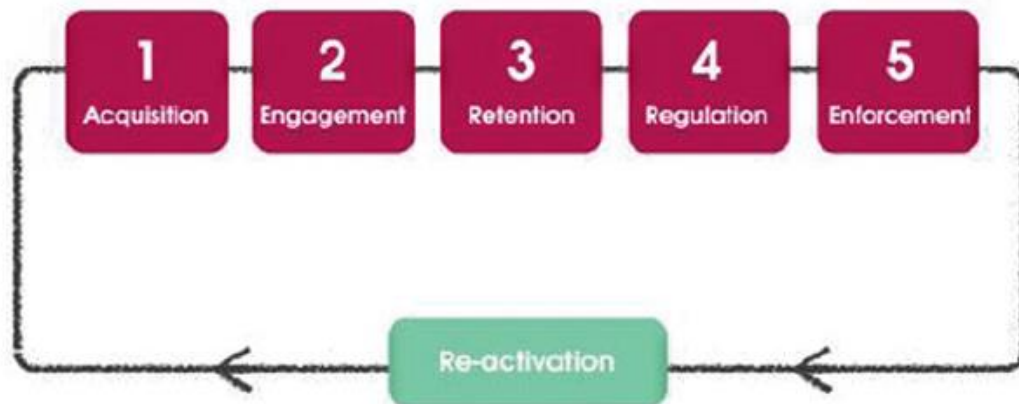


Figure 4. Customer relationship life cycle (Lauren Perkins 2015)

**User acquisition.** The point when a company needs to raise/build brand awareness to gain users. Acquisition strategies are varied depending on the business; in this case, to raise awareness for events, both traditional and digital communication methods can be applied. The goal is to gain followers and get your name noticed by potential users.

**Engagement.** After acquiring followers, for example, on Facebook, a brand

needs to keep them engaged. When someone is engaged, that proves that they are interested in the information shared, which is essential in today's social media platforms. Engagement rates on Facebook can be seamlessly tracked, which gives opportunities to test different creative content and descriptions. By doing these tests, a social media page can learn what the audience is looking for. The goal is to build a sense of community where the users keep each other engaged, rather than the organisation keeping it going.

**Retention.** The third step of the life cycle is about customer retention. In few words, retention means keeping your existing audience engaged over time. This can be done by providing them space and reason for discussion on places such as Facebook pages or Discord channels. This is the part that decides if the life cycle continues and requires brands to provide constant engaging content that fires up discussions between the community. In order to know what content the audience is looking for, quantitative data through surveys and questionnaires can be collected to gain more information.

**Regulation.** To keep the retention and growth of the community going, the discussions between members need to be closely followed, especially when it comes to comments on social media. Negative attitudes are common, and rules may be needed in certain cases.

**Enforcement.** The last piece of the model is closely related to regulation. In cases of toxic attitudes and overstepping boundaries, appropriate actions are taken for the sake of the community.

By repeating the five steps of the life cycle proposed by Perkins (2015), a company or organisation can increase their brand awareness and build a stronger and more active community on their social platforms.

There are many ways an event can make their presence noticed that's why the following two titles are dedicated to the explanation of different communication

methods that can be used for promoting and creating awareness among the target audience regarding an event.

**Traditional communication methods.** Jackson (2013) outlines several important traditional channels and methods of communication for event marketing, including telephone, written and numeric documents or face-to-face interactions. However, the effectiveness of these methods has decreased significantly because of the widespread technological advancement and an immense increase in networking speed. The reason is that most of these traditional channels take up huge amounts of time and money. On the other hand, not only the digital and electronic resources are robust, but they also present an opportunity for event marketers to start an ongoing and continuous process of advertisement through two-way collocation with the target audience.

**Digital communication methods.** While social media is becoming widely adopted amongst marketers, especially when it comes to Facebook. Paris et al. (2010) explain how Facebook's features have become an important part of event promotion tools for businesses across the world. Owing to the accessibility, net users, and daily active members on social media platforms, it is extremely convenient to attract and promote an event to a large and scattered audience. This is the reason why most SMEs use social media marketing tools to share information and enable collaboration on a large scale (Paris et al. 2010). The researchers, however, believe that the effectiveness of such marketing tactics relies on the trust levels and connection between the marketers/brands and their target audience. Paris et al. (2010) introduced the following path analysis framework to define how trust and expected relationship between a brand and its customers can influence the attitude and intention of the audience towards attending a specific event. There are other factors, such as perceived environment, perceived usefulness, and ease of using Facebook, that influence and enhance the final decision.

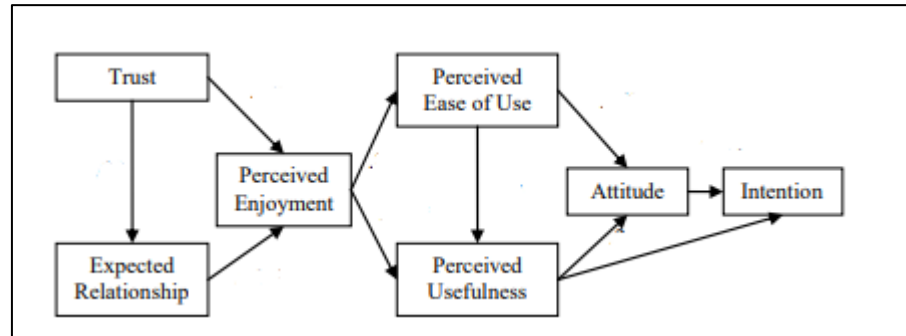


Figure 5. Path analysis for using Facebook for event marketing (Paris et al. 2010)

Rathnakar (2018) also proposed a model to establish how social media can act as a tool to facilitate event marketing. The framework, shown below, outlines that consumer motivation is largely dependent on their experience and frequency of its usage. These two factors, along with the relevance of an event, can shape the decision of an individual to participate in an event. This framework correlates with the path analysis proposed by Paris et al. (2010) in terms of ease of use (experience), usefulness (relevance), and the resulting attitude (motivation) of the customer.

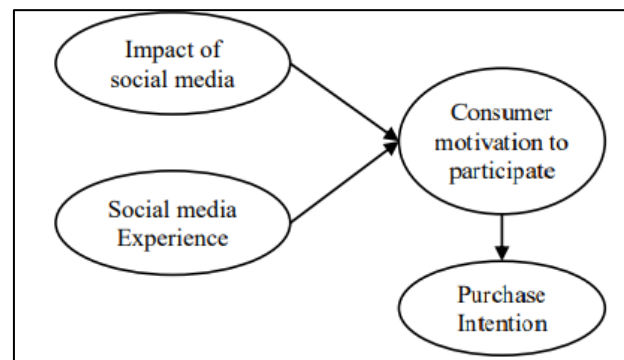


Figure 6. Motivations for Purchase Intention (Rathnakar 2018)

### 2.3 Facebook and Instagram advertising

Since online engagement is becoming the new normal among businesses, which enables them to interact with consumers via social networks, the success of these platforms as an engagement and promotion tool is due to their monitoring capabilities (Appel et al. 2020). The metrics such as likes, shares, views, followers, and comments on Instagram and Facebook indicate the level of engagement and the popularity of a particular brand among customers. As these

metrics grow, the engagement and advertising power and effectiveness of the brand grow as well.

To understand the effectiveness of Facebook and Instagram as advertisement platforms, it is important to consider the most prevalent and common user activities on these networks (Voorveld et al. 2020). For instance, news feed and stories are the most popular mediums to share information on Facebook and Instagram, as opposed to the discussion and private message forums, such as Reddit, Twitter, WeChat, or WhatsApp. Understanding the purpose of a particular forum gives advertisers the ability to make content that suits the needs and preferences of their target audience. The right content can readily create brand awareness among the leads and potential clients through WOM (Appel et al. 2020), which is mostly powered by user activity (sharing brand content and talking about it in the comment section).

**Facebook business manager.** To be able to use the monitoring capabilities of the platforms, the Facebook business manager is the main tool that is required, so that online advertisers and businesses can manage multiple ad accounts, assets, product catalogs and data on Facebook and on Instagram. Hence, instead of being associated with a single social media profile, individuals can run several social media pages and connect with the respective audience at once. This tool is especially important and beneficial for businesses that have several workers and partners who need to access and manage the online business platforms.

According to Appel et al. (2020), the most distinctive feature of Facebook and Instagram ads, which differentiates from traditional advertisement mediums, is that it requires advertisers to customise and personalise their marketing activities for different market segments. The researchers further suggest that due to the "omni-social" nature of these online platforms, more or less every aspect of the consumer decision-making process is now under the influence of online advertisement (Appel et al. 2020). For this reason, the need for recognition of different segments of the overall target market has become an imperative

phenomenon for successful marketing outcomes. Facebook's business manager allows businesses to incorporate the feature of targeted ads in their online marketing strategies. Through this feature, businesses and users can target their audience based on the information provided on their personal accounts, such as age, gender, location, relationship status, employment status. As a result, a more effective engagement can be achieved, with an increased probability of potential leads converting into loyal followers or customers.

Curran et al. (2011) explain that customers usually do not like interruptions in the form of advertisements. However, carefully designed and targeted ads that coincide with their interests can elicit a positive response among the audience. This feature is especially beneficial for small and medium-sized businesses, which tend to focus on a specific geographical or demographic zone for their marketing activities (Curran et al. 2011). Additionally, companies can also avoid getting low click-through rates by ensuring that the audience only consumes relevant material from their online marketing campaigns. The focus of Facebook ad targeting on individual interests is the reason why online marketing activities are showing better results compared to traditional offline advertisements.

The Facebook business manager contains several tools, such as ads manager, analytics and audience insights, ads reporting, business settings and billings, catalogue and commerce managers, events managers, which can facilitate and streamline the entire marketing operation for organisations (Ray 2013). Businesses can create relevant ad sets, break down and analyse their outcomes, build insights, and manage their social media commerce through this advanced technical and all-inclusive platform.

### **2.3.1 Audiences and targeting**

Targeting is one of the essential features of Facebook advertisements, making it a leader among other platforms. Plummer et al. (2007) have outlined several forms of targeting in their book, including demographic targeting, contextual targeting, behavioural targeting, geographic targeting. These targeting approaches provide a valid explanation of how businesses can use specific

targeting options specific to their marketing goals and scope of business (Plummer et al. 2007). For instance, demographic targeting is a viable option for businesses that deal in different product segments that target the needs and preferences of a variety of audiences. Similarly, marketers can use a geographical targeting approach to promote products among local consumers instead of a wider global audience (Plummer et al. 2007).

Contextual targeting is an essential concept of online marketing, which is mostly used in online advertisement activities taking place on specific websites. The purpose of this type of targeting is to elicit a response from an already engaged audience (Plummer et al. 2007). Contextual targeting has several important implications when it comes to social media, especially in Facebook marketing. Online marketers can identify both a niche or a broad market and tailor their ads in a way so that it reaches the right audience at the right time (Curran et al. 2011). This type of robust marketing strategy can encourage the audience to become a part of the marketing campaign and build brand awareness among other users via their reviews, comments, and sharing activities. A cost-effective replacement for contextual targeting is behavioural targeting, which allows online marketers to track the activities of users on other sites using cookies, clicks, overall activity on a page or website. This information is then used to target ads that coincide with their search and click patterns.

Regardless of the type of audience targeting, Facebook and Instagram provide several opportunities to businesses to launch their social media campaigns and choose the right kind of audience for their content. The ad management and targeting capabilities can enable brand engagement through regular advertisement in the formats that are most suitable for their potential and existing customers. According to Clement (2020), Facebook and Instagram have a diverse audience that does not necessarily participate equally in online activities. For instance, young men and women tend to use Instagram more, while older generations mostly rely on Facebook (Clement 2020).

**Lookalike audiences.** Keeping the benefits of contextual, behavioural, geographical, and demographic targeting in mind, businesses and marketers can easily identify the right platform and content (wall posts or stories) to reach the desired audience. However, creating an audience out of these targeting options, its more or less similar to cold emailing or calling a potential so to say customer and requires testing until an engaging audience is reached. That's why Facebook has introduced options to which you can create highly accurate audiences. A lookalike audience refers to an approach through which a brand tends to reach new people with the same interests and characteristics as that of their existing customers (Andreou et al. 2019). The information regarding the lookalike audience is often pulled from the quantitative measures, such as followers and fans of a Facebook or Instagram page or the metric tools, including Pixel, Google Analytics, Yandex Merica or emails. These measures allow a brand to look at the similarities between their existing customer database and users on Facebook.

Identifying such a high-intensity audience is the most important part of analysing ones brand awareness efforts. The ad manager on Facebook allows brands to create campaigns targeted at the high intend audiences, based on their demographic and social features and their interest in the brand (Kovco et al. 2017). Facebook Pixel can allow businesses to track the users from their website traffic back to their Facebook profiles, which can then use this data for remarketing specific products/services to the new audience.

However, businesses should acknowledge the fact that the effectiveness of their remarketing strategies does not rely on a large audience (Kovco et al. 2017). The more precise lookalike audience they select, the closer this newly targeted market is to the existing audience. On the other hand, a larger audience might deviate from the customer base of the brand in terms of their interests and preferences. The effectiveness of a lookalike audience is embedded in the fact that it can do the difficult job of convincing people who have not yet seen a certain brand. Unlike existing customers, who are easier to convince due to their trust and commitment to the brand, a new audience can be difficult to target and persuade (Kovco et al. 2017). However, targeting users with adequate knowledge



about the brand can help businesses achieve optimal levels of informed targeting without having to invest in acquisition costs (Andreou et al. 2019). Moreover, this technique can act as a robust and effective tool for user acquisition, as the identification of the lookalike audience is followed by the creation of customised ads that specifically target their preferences and desires (Andreou et al. 2019).

**Ad campaign management.** This refers to the process of establishing and developing the presence on social media platforms through paid advertising and content. This section discusses why a business should take advantage of these strategies. They are effective to gain the attention of potential and existing customers in respect of new products and services of a brand. Digital marketing has been relying on search engine optimisation (SEO) for a long time, which tends to increase traffic to specific websites by increasing their visibility and ranking (Plummer et al. 2007). However, the advent of social media as a marketing platform has given rise to a newer and more effective process known as social media optimisation (SMO). SMO aims to generate leads by directing the social media audience towards the company's website (Rossmann & Young 2015). Customers willing to obtain more information about a brand can go to their official platform via a single click on the post. SMO techniques also include the management of content and target audience in a way that results in enhanced WOM and viral marketing. It encourages users to share ad campaigns and marketing content of businesses, creating better brand awareness and enhanced response from potential customers and leads (Ballings et al. 2016). For this purpose, marketers need to identify the right set of content and headlines that can generate traffic across their online platforms (Rossmann & Young 2015). For instance, headlines for Facebook pages and hashtags for Instagram should be used appropriately and tactically so that they could reach a large group of the intended audience in the explore pages. Other features that help in the optimisation of posts and online ad campaigns include the length, time, and frequency of the posts.

**Content management.** Managing online marketing activities is associated with effective management of marketing content. On social media, content

management refers to the creation and distribution of media and content per the preferences and characteristics of the audience (Chan et al. 2020). The key to effective content management is to stay relevant to the audience, whether it is being shared on Instagram or Facebook. An important point to consider is that businesses should avoid repetition and redundancy, which occurs when they share the same content on every social media platform without acknowledging the differences of their separate audiences.

To manage content effectively is to understand the distinct and unique features of the platform. For example, Facebook is driven by both videos/images and textual information. People often click on links when they find the information written in the most useful, shareable, and digestible format. Hence, to remain attractive as a brand on Facebook, marketers need to focus on both the quantity and quality of the posting (Coelho et al. 2016). The reason is that the element of captivation (attractive images and videos) go hand in hand with the depth of the textual information to provide value.

On the other hand, Instagram is a video and photo-sharing platform, which requires businesses to keep their content short, attractive, fun, and meaningful for the audience (Coelho et al. 2016). The focus of businesses on Instagram is more towards attracting younger audiences, Millennials and Generation Z, through well-branded profiles, thoughtful and creative images, and meaningful messages that are either shared as a caption for their photos/videos or via Instagram stories (Chan et al. 2020). It is also important to highlight that the content across Facebook and Instagram is becoming exceedingly close due to the introduction of similar features like IGTV & Facebook Watch or Facebook and Instagram stories. However, the differences in the audience on each platform, especially in terms of age, remain a huge factor in determining the right kind of content for advertisement (Clement 2020).

**Unpaid versus paid media.** Paid advertisement has been an integral part of online exposure, which enables brands to increase their reach and generate new leads. Paid search advertising is the most basic form of paid media that brands

use for their marketing processes (Plummer et al. 2020). While digital media, especially search engines and websites, offer more value in the form of paid advertisement, social media networks allow brands to establish an effective presence through both paid and unpaid media (Fulgoni 2015).

**Unpaid (Organic) advertising.** Paid or unpaid (organic) advertising are distinct features on social media platforms. Unlike traditional media channels, brands can utilise their social media accounts on both Facebook and Instagram with minimal usage of time and resources (Lipsman et al. 2012). This kind of advertising goes hand in hand with value creation (Funk 2014). Through unpaid media, which includes organic posts on social media, brands can build a deeper and meaningful connection with their existing or potential customers and followers (Fulgoni 2015). The element of creativity can turn this organic social connection into community formation, where individuals are naturally compelled to participate in the online activities of a brand.

Organic advertising on social media is an effective strategy for brands to tell their story. Content marketing, which can be done in the form of creative Facebook posts or captivating videos/photos on Instagram, can engage the audience with the personal message of the content (Lipsman et al. 2012). However, brands must acknowledge the fact that the type of content they use plays a significant role in organic social marketing, especially if they intend to reach a larger audience (Funk 2014). Organic traffic is gained by being consistent on the platforms and following closely what the audience is reacting to, and keeping them engaged. In a word, creating meaningful interactions and discussions by giving away value is what unpaid media is about.

**Paid advertising.** As opposed to unpaid advertising, paid social media can reach a wider audience through advanced networking tools and Facebook business manager. It allows a brand to control who sees their content and launch their marketing campaigns according to their target audience's geographical and demographic characteristics (Funk 2014). The most important thing that sets paid

and unpaid advertisement apart is that brands can guarantee the visibility of their content for their intended audience (Lipsman et al. 2012). Hence, these brands can increase the effectiveness of their content by ensuring that it reaches the right audience at the right time.

Paid media uses the rich data present on social platforms to facilitate the study of consumers' online behaviour. This data can enable micro-targeting and re-targeting, which are some of the unique features of paid social media. Micro-targeting is an approach in which brands use social media users' data to direct ads towards them based on their interests focusing on niche markets (Fulgoni 2015). This allows brands with a diverse product portfolio to divide their target audience into small groups and then provide them with information regarding the product or service of their choice (Lipsman et al. 2012). Similarly, retargeting can allow them to promote relevant content to the audience that has already shown interest in certain products/brands, which is measured through their clicks and visits to a website or social media account.

A holistic comparison of unpaid and paid media strategies demonstrates that while unpaid media can help brands create value and awareness with their organic content, paid media can significantly increase the reach of the content, especially when the target audience is diverse in terms of interests and behaviour.

### **2.3.2 Social media data assessment and collection**

Data collection and assessment is a way of measuring the consumer/target market response from a platform. The presence of metrics and data on social media platforms like Facebook is one of the most important features that enable digital media to stand out among other marketing platforms. According to Dahl (2018), data from social media can be measured using two approaches. The first is termed by the researcher as volume measures, which refers to the measurement of quantitative metrics, such as the number of posts, shares, likes, followers or views. (Dahl 2018). The second approach is known as sentiment measure, which is essentially qualitative in nature and gives an account of the

negative and positive emotions provoked by a certain post or marketing campaign. There are different platform-specific tools, such as the Facebook/Instagram “Net promoter Score”, which can provide a measure of the propensity of customers liking and recommending a particular brand into their social circles (Santos 2018). Similarly, several tools on social media platforms can enable brands to evaluate their Share of Voice (SOV), which refers to the measurement of visibility and dominance of a brand as compared to their competitors. Awario, which is an SOV tool that can provide valuable consumer metrics from both Facebook and Instagram (Santos 2018). These kinds of results can be generated via an engagement or feedback session with the customers by asking them regarding their experience and the possibility of WOM via recommendations (Castronovo & Huang 2012).

**Facebook Pixel.** This is one of the most important social media analytics/tracking tools compatible with Facebook and Instagram since both platforms run through the same Ads manager. It allows brands to measure brand awareness and optimise their marketing activities to retarget their intended audience (Tikno 2018). This analytical tool is a code that keeps track of user behaviour on the site and reports its findings back to the brand launching or planning to launch a marketing campaign.

Facebook Pixel enables targeted marketing for the businesses by tracking users who have clicked a certain page or website of the brand, even if they have not signed up for it (Tikno 2018). This information is extremely valuable as it allows the marketers to send personalised and targeted information to such leads, considering their demographics, geographic, and other relevant information that Pixel provides to brands.

The benefits of Facebook Pixel for social media campaigns are twofold. First, it allows companies to track the conversations and sentiments of the users regarding a specific advertisement. Second, it allows them to build custom campaigns based on the reaction of the audience and the web traffic that is directed towards them (Tikno 2018). The most important and distinctive feature of

Pixel is retargeting, which refers to the efforts of reaching those leads who are now more likely to convert into customers after the first campaign. This tool provides the brands with a chance to develop a more convincing marketing and advertising plan to target such an audience and increase their consumer database.

**Google analytics.** This is the other main analytics tool for tracking user activity and relevant information for marketing and targeted advertisement (Thomas et al. 2018). Generally, Google Analytics is used for building insights and gathering metrics, such as individual page traffic to a website, generated leads, demographic data of visitors. However, the application of the tool can be extremely beneficial when combined with social media (Facebook Pixel). The most important benefit of Google Analytics is that it provides the Return-on-Investment (ROI) of the social media campaigns (Bekmamedova & Shanks 2014). In other words, it provides an estimate of the value generated by a particular lead and the time they spent on a certain page and left (bounce rate). Moreover, it also provides information regarding the social media platform that generates the most leads towards the brand's website. As a result, it becomes easier for businesses to tap into the right demographics at the right time to ensure maximum positive response. It further enables them to focus more on those widely used platforms by their existing and potential customers (Thomas et al. 2018). By doing so, businesses can also measure the extent of their brand awareness across several social media platforms and track their Share of Voice to implement better and more focused brand awareness and marketing strategies in the future.

**Yandex Metrica.** This tool is fairly similar to Google Analytics, which can be used to generate user data. The features that make Yandex Metrica unique compared to the rest of the tools are behavioural analytics.

They are providing accurate session replays, heat maps, including scroll and form analytics. Using these tools, a website owner or online advertiser can analytically decide on what needs to be changed to decrease the bounce rate

and receive higher conversions.

Yandex records each movement, click, scroll, or even where they left off filling a form and showing it in a video format for every website visitor. This makes Metrica the ultimate user experience optimiser by showing what is necessary to change and increase ease of use. (Yandex Metrica 2021)

### **3 METHODOLOGY**

As we know by now, brand awareness is a term widely used in modern marketing, and it is the degree that a customer recognises a product or service by its name. As discussed through the theory, there are many factors impacting brand awareness, and with the introduction of social media, brands have increased the number of pathways through which they can increase their product promotion and communicate with their consumers. To be able to make recommendations to the Ship Festival, four independent factors have been recognized for further investigation regarding their relationship with brand awareness and social media.

The research is not based on the entire audience of the Ship Festival, however, it represents a fraction that is highly engaging online, close to the event and can be leveraged as a good start when trying to build a stronger community on social media. Facebook has its own “eco system”; to be able to achieve optimal results, certain areas are required to be covered. For this reason, quantitative data is collected, and practical work is presented, where both support each other. The quantitative data is based on a questionnaire that aims to answer questions regarding the interactions between content and the consumers, in a way presenting the organic (unpaid) side of the platforms. At the same time, the practical work shows the process and results of an paid advertising campaign performed for the Ship Festival. When creating a social media strategy, both sides need to be taken into account and be able to look for future growth opportunities. For a greater understanding of the quantitative method, the questionnaire is included in the appendix at the bottom of the thesis.



Figure 7. Questionnaire process

**Research methods and strategy.** The methodology chosen for this study is quantitative research. The main reason for choosing this method is the concern of generalizability; quantitative projects can represent a certain population and investigate causal relationships between variables, whereas with qualitative, it is difficult to replicate the process since the subjects (interviewees) may be different.

In this quantitative research, a questionnaire comprising six sections **based** on the theoretical framework and practical experience was distributed amongst the sample group, it was sent through Google form links in the Spring of 2020. The six sections were divided as follows, first demographic information, second questions related to communication, third questions related to rewards, fourth questions related to user-experience, fifth questions related to the value provided by the brand and the last section related to the general factors affecting brand awareness. There was a total of **26 items** in the questionnaire split between the above sections. The options for these items ranged from always to never, strongly disagree to strongly agree and unimportant to very important. The options chosen by the participants were then quantised using the five-point Likert scale that provided the quantitative data to perform further analysis such as bivariate correlation, Anova two factor without replication, multiple regression analysis and factor analysis. These analyses are crucial in proving a proposed hypothesis.

According to Joshi et al. (2015), the Likert scale can be used to quantify a questionnaire. In this technique, the options such as strongly agree, very satisfied, very important are given five points, and the answers such as strongly disagree, very unsatisfied, and very unimportant are given one point. The questionnaire of this research contains four independent variables and one dependent variable. Thus, the Likert scale was applied in those five sections, and



the data collected was quantised with the help of the statistical software SPSS.

For a set of questions to represent a variable their average needs to be considered. SPSS provides an option in which you can compute items together and take their mean. During the research, each variable is created through this process; it is an important first step which later results in the descriptive statistics and further analysis. The procedure for the reliability Cronbach alpha is similar to the average of the variables. Scale options within SPSS provide researchers to do reliability analysis by importing a set of items (questions), which provides the output of the coefficient. Both descriptive and reliability analysis will be presented in the results section of the thesis.

**Sampling and data collection.** The sample population was selected through convenience sampling. This sampling technique was applied because it provided an opportunity to gather information from an **audience** that is the closest to the Ship Festival. Accordingly, the questionnaire was sent to 83 students, mainly majoring in business at XAMK University.

The questionnaire managed to gather 74 responses, of which four were invalid. The final sample group, therefore, comprised 70 individuals who were students belonging to different age groups. This helped obtaining a holistic overview of the role of different factors in increasing brand awareness. The questionnaire was distributed amongst the participants via Teams and Facebook with an aim to send them only to XAMK University students, some of whom had already graduated but had not actively participated in the Ship Festival online.

To increase the chance of accurate answers, cold email was avoided, and discussions took place before sending the questionnaire. In order to avoid mistakes and misinformation, the questionnaire required planning and research while building each section. This research later led to a similar study for generating brand awareness on social media (Barreda et al. 2015) and sections of their theoretical model were adapted to represent the theory and research question of the thesis.

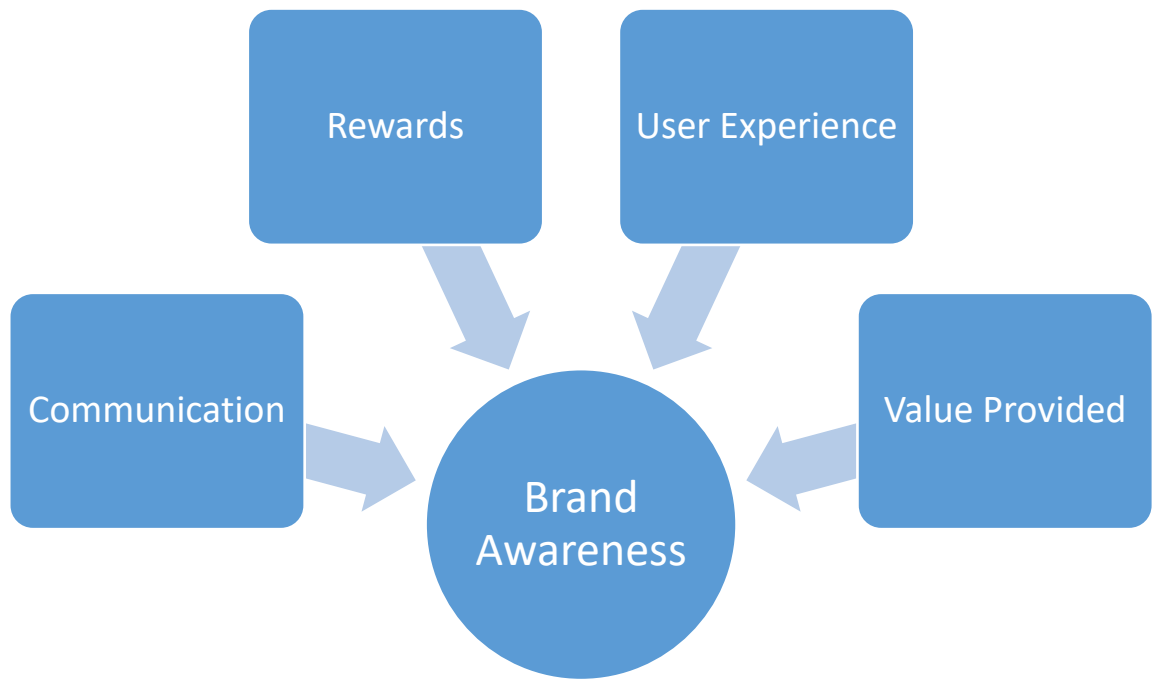


Figure 8. Research Framework

**Communication.** This first concept brings us to two of the seven pillars of Lukas Rössler (Beech et al. 2014), which are interactivity and media convergence. With these two ideas, he is trying to imply that communication between parties is of great importance when it comes to events, and as mentioned in the theoretical framework, both virtual and real is continuously merging. By knowing this, we can say that at a certain stage, all communications could be done mainly online through social media platforms such as Facebook, which would require awareness in order to get in touch with existing or potential users. This means that the Ship Festival would require to be effective and active communicators online.

**Rewards.** Incentives have been used throughout the entire literature of Kerpen (2011) when it comes to social media and building a strong brand. By promoting certain activities and providing rewards (giveaways) in exchange for word-of-mouth, marketing can be useful and effective, especially when it comes to the Ship Festivals social media accounts. It can generate user content and increase awareness of new niche markets.

**User experience.** Since brand recognition makes users recall certain brands, comes another important concept connected with awareness, which is branding and providing a friendly user experience through content and ease of use. Each audience reacts differently to tailored images, descriptions, and video lengths, and it requires testing to get better engagement (Kerpen 2011). Along with the content, another important part of the user experience is the platform. As in the model of Paris, Lee, and Seery, (2010) the following path analysis framework mentioned that ease of using Facebook can influence and enhance the final decision of the customer. This means that both content and platform is important for Ship in increasing their brand awareness.

**Value provided.** Perkins (2015) and the customer relationship life cycle represents the value provided concept. It explores the entire process of social media content and users. A brand needs to know what content the audience needs; by giving value in the form of social media content, awareness and engagement increase on the platforms. This requires consistency to retain it. For Ship to increase their traffic and engagement, they would first need to know what the interests of their audience are; this way effective content campaigns can be created to raise brand awareness.

After implementing the four different concepts to the framework, each variable was represented in the questionnaire accordingly. Where the first section collected the demographics of the participants, and the other five-section represented the four independents and one dependent as “brand awareness” to complete the **final structure**.

To ensure that the reliability of this study would be high, the setting of the research was set to be in a calm, relaxed environment to avoid any inconsistencies. A questionnaire can provide such conditions and let participants choose answers at their own pace. The identity of all study participants was kept anonymous, as the knowledge that their identity may be revealed could play a significant role in the confidence and contents of the answers to the survey.

## 4 ANALYSIS

To perform the analysis, the appropriateness and structure of the variables within the model require to be examined first, meaning that the validity and reliability of the items will also be statistically measured to review the accuracy and consistency of the results. The methods chosen for the research are sourced from reputable literature; their descriptions will be explained in the first part of the analysis. Once we go through the process and use of the methods, the section will progress to the next part, where they will be tested and results will be presented. The entire process is showed briefly in the following figure:



Figure 9. Analysis process

**Reliability analysis.** To measure the consistency of the devised variables within the questionnaire, Cronbach alpha will be tested. To perform a factor analysis, only the variables above 0.70 are considered acceptable, according to Fabrigar et al. (1999), which would ensure the validity of the research.

**Exploratory factor analysis (EFA).** The application of exploratory factor analysis (EFA) to data analysis is an established and widely used statistical approach. EFA is a technique designed to convert a set of correlated data into a new set of factors that explain as much as possible of the total variation. By using EFA, a data analyst can achieve reducing the number of initial variables by grouping the ones that correlate with each other into a common factor. The goal of this approach is to increase the internal reliability by simplifying the sample and removing certain items from the research (Netemeyer et al. 2003).

The exploratory factor analysis within the research will be performed on the questionnaire, which contains a total of 15 items. These items will then be placed

in different factors and visualised on a scree developed by Cattell (1966). The scree plot will measure the eigenvalue of these factors and indicate where a drop occurs onto the visual graph; by using the rule proposed by Kaiser (1960) we can recognise only the factors which pass the eigenvalue above one. This process is mostly subjective since the analysis identifies the items which go under one factor, and the researcher decides if it represents the same variable. So, when the factors are developed, certain items can be dropped depending if there is cross loading between them or if the structure of items doesn't represent the same idea.

To justify the application of EFA, the Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy is considered for the current analysis. KMO can confirm the appropriateness of factor analysis and determine a construct of validity (Kaiser 1974). When KMO is tested, two values are being observed, Bartlett's Test of Sphericity, which should reach a level of statistical significance of ( $p < 0.05$ ), meaning that correlations are sufficient for EFA (Bartlett, 1954) and KMO value above .50 in order to be acceptable (Kaiser, 1974).

**Multiple linear regression.** If there is a connection between a certain set of variables, then we must evaluate the connection and determine the form of the dependence. There are two aspects being observed when it comes to issues about the relationship between variables - correlation and regression. The correlation describes the degree of dependence and how strong it is when regression answers the questions about the relationship between the factors. To perform a regression analysis, first, it would be required to show the correlation amongst the selected variables (BMJ 2021).

Once a correlation is established, the variables are tested for regression. Performing multiple linear regression requires certain assumptions to be met, and their descriptions are as follows.

**ANOVA.** The analysis of variance (ANOVA), tests the overall fit of the model. If the variables as a group can predict the outcome, it would result in an F test with

a statistical significance of  $p < 0.05$  (Minitab 2021).

**R square.** It is one of the criteria for assessing the adequacy of the regression model, where the value ranges from zero to one - one is 100 per cent. When a regression model is being evaluated, R square is used as a mark to observe the variance explained within an independent from a group of independent variables. A proposed rule of thumb in an international marketing study considers 0.25 as weak, 0.50 as moderate and 0.75 as substantial (Henseler et al. 2009).

**Multicollinearity.** Is a statistical term used when two variables are sharing the same value. The most common threshold used is when correlation coefficients between variables are less than 0.70 (Dorman et al. 2013). Another way to detect multicollinearity is through variance inflation factors (VIF) and is declared to exist if the value of VIF is equal to or above 10 (Marquardt 1970).

#### 4.1 Results

In this chapter, are described the results gathered from the questionnaire. The quantitative data from 21 Likert measured questions will be imported into SPSS, which will provide the required tools to perform the analysis mentioned earlier.

**Demographics.** The first question in the demographic section was regarding the social media usage of the participant. It found that about 10 per cent of users use only Facebook whereas 14.3 per cent of the population use Instagram. Also, through this analysis, we come to know that 75.7 per cent of people use both social media apps, Facebook and Instagram in their daily routine. The results clearly show that almost the entire sample population uses the platforms, whereas the majority uses both.

1. Do you have a Facebook or Instagram account?

70 responses

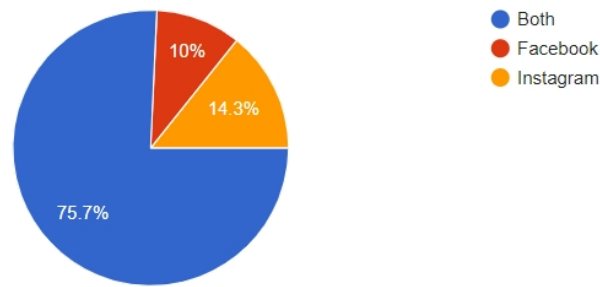


Figure 10. Pie chart, question 1

**Age group.** The results show that amongst the sample population, four individuals were above 30 and use social media platforms, whereas almost 14 individuals are between ages 26 to 30 years (20 %). The highest population of 34 individuals in the sample population in this research were in between ages 21 -25 (48.7 %).

2. Age

70 responses

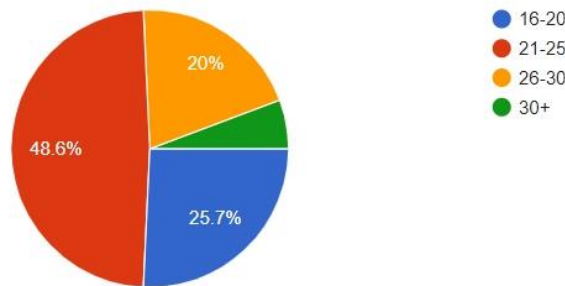


Figure 11. Pie chart, question 2

**Employment status.** Through the research, we have determined that 80 per cent of the participants are students, whereas the remaining 20 per cent of the sample population comprises recent graduates in and out of work.

**Awareness regarding the Ship Festival.** Through the questionnaire, it was found that most of the participants are aware of Ship, with a total of 78.6 per cent marking “Yes” that they heard about the event. It is determined through the

analysis that the major sample population of 55 members know about the Festival, whereas 15 members have no knowledge of the Ship Festival.

4. Have you heard of Ship festival?

70 responses

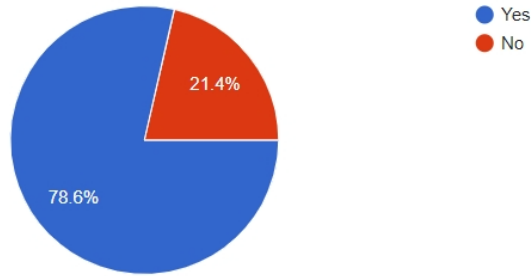


Figure 12. Pie chart, question 4

**Where did you hear about the Ship Festival?** Excluding the 15 members that had not heard about Ship, 14 members had heard about the event from social media applications, Facebook or Instagram, while the highest proportion (36 participants) had heard about it through recommendations. The remaining 5 participants had heard from other sources.

**Descriptive statistics.** Here we will observe the gathered data of each variable of the questionnaire, it includes the minimum, maximum, mean and standard deviation.

	N	Minimum	Maximum	Mean	Std. Deviation
Communication	70	1.00	5.00	3.9536	.68537
Rewards	70	1.00	5.00	3.3107	.74020
UserExperience	70	2.75	4.75	4.0643	.45581
ValueProvided	70	3.00	5.00	4.4400	.47378
BrandAwareness	70	2.25	5.00	4.3714	.62081
Valid N (listwise)	70				

Table 1. Descriptive statistics



When viewing the means of the table, we can conclude that most of the variables are relatively high above the average of three and only the independent variable of “rewards” is leaning more to it with a value of 3.3.

### **Cronbach Alpha – reliability test**

<b>Variable</b>	<b>Initial Cronbach alpha value</b>
Communication	.756
Rewards	.710
User Experience	.376
Value Provided	.651
Brand Awareness	.680

Table 2. Cronbach results

The independent “value provided” consists of five items, whereas the rest of the variables have four. As indicated in the table with red, the values are not satisfactory for further analysis. To increase the alpha value of each variable, it was required to remove certain items - one in “value provided” raising it to .718. The variable “user experience” was also removed due to the lack of consistency, for which reason another item was deleted within the factor “brand awareness” related to “user experience”, which increased it to .897.

**Exploratory factor analysis (EFA).** By following the rule of thumb of Fabrigar et al. (1999), an EFA will be conducted on four variables with a total of 15 items and reliability above 0.70. For the initial factor analysis, a rotated Varimax rotation was used in order to identify inappropriate, overlapping and cross-loading items within the variables.

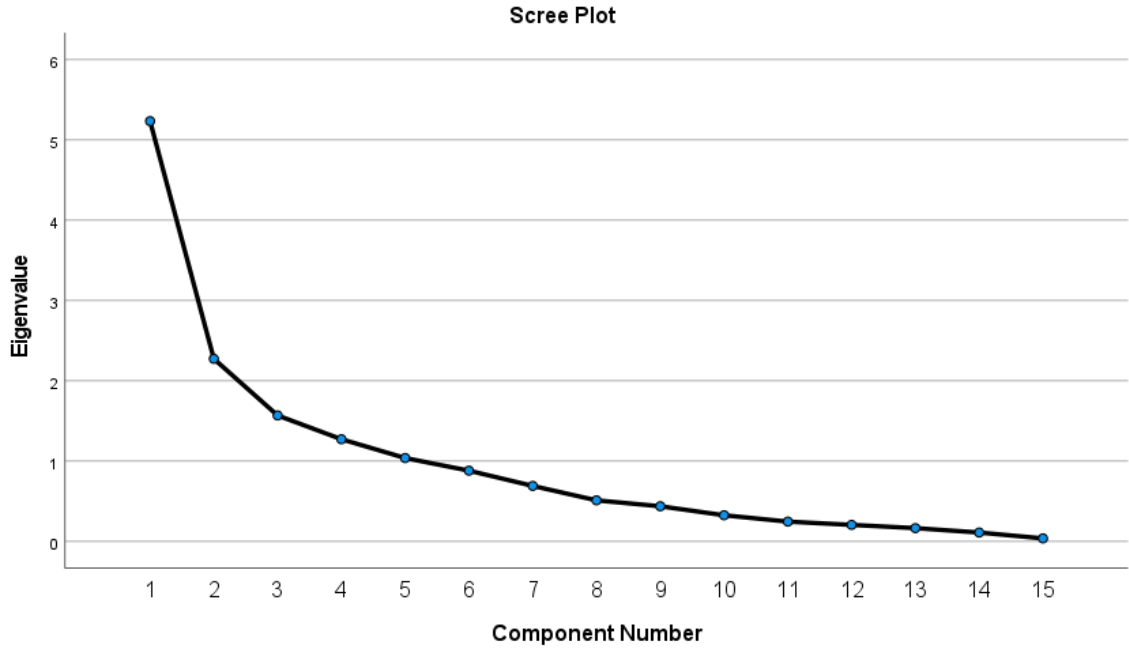


Table 3. Factor analysis – Scree plot

As seen on the scree plot, the analysis has found five factors with eigenvalues above one within the four independent variables. This resulted in removing two items from “rewards” and “communication” due to cross-loading and not fitting appropriately within the components. This also affected the reliability of the factors, which increased to .761 for “rewards” and .804 for “communication”.

For the final run of the analysis, the Kaiser Meyer Olkin measure resulted in .692, which is above the threshold of 0.5 (Kaiser, 1974). Bartlett’s sphericity test indicated a level of significance of  $p < 0.05$  (Bartlett, 1954), meaning that testing an EFA is justified and there are high enough correlations between the items.

**KMO and Bartlett's Test**

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.692
Bartlett's Test of Sphericity	Approx. Chi-Square	588.878
	df	78
	Sig.	.000

Table 4. KMO and Bartlett's test

The 13-item structure has explained 74 per cent of the variance (Table 4) within the four components. Where “communication” has 39.1 per cent, “brand awareness” 16.1 per cent, “rewards” 10,8 per cent, and “value provided” 7.9 per cent

Component	Total	Initial Eigenvalues	
		% of Variance	Cumulative %
1	5.093	39.178	39.178
2	2.099	16.144	55.322
3	1.408	10.828	66.149
4	1.029	7.917	74.066

Table 5. Eigenvalues, Total variance explained

The EFA concluded with the following 13 items with strong factor loadings and a four-factor structure:

#### COMMUNICATION

How frequently do you think that Ship Festival should:

- Post on Facebook and Instagram - .866
- Respond to messages and comments - .830
- Engage discussions - .736

#### REWARDS

Incentives (branded garments) provided by Ship Festival can make me:

- Engage/comment on a social media post - .857
- Click on a Facebook/Instagram ad - .775
- Share content with friends/network - .772

#### VALUE PROVIDED

How important do you think it is that Ship Festival shares:

- Relevant content from curated sources - .791
- Business tips and insights for startups - .690
- Live Q&A sessions and tutorials (eg. how to build a website) - .561
- Consistent content throughout the year - .553

#### BRAND AWARENESS

How strongly do you agree with the following statements:

- Brand awareness is impacted positively by effective communication - .594
- Brand awareness is impacted positively by rewards - .888
- Brand awareness is impacted positively by the value provided - .852

Table 6. Factor structure

**Multiple linear regression – hypotheses testing.** Following the factor analysis, the model structure remains with three independent variables that include communication to consumers on social media, rewards, value provided on social media and one dependent about the effect of the factors on brand awareness. These independent variables are impacting the dependent variable that is brand awareness. Thus, the following are the three hypotheses. **(1) H1.** Higher communication has a significant impact on brand awareness within social media (content posting, frequent response rate, discussion engagement) in the Ship festival. **(2) H2.** Higher rewards (incentives, branded garments) has a significant impact on brand awareness within social media (engagement, clicking on ads, content sharing) in Ship Festival. **(3) H3.** The higher value provided (relevant information, consistent content) has a significant impact on brand awareness within social media in the Ship Festival

Before the regression analysis is developed, we would check if any of the variables are sharing the same values and identify if there is any multicollinearity, meaning if correlation coefficients are above .70, multicollinearity exists.

		Communication	Rewards	ValueProvided
Communication	Pearson Correlation	--		
	N	70		
Rewards	Pearson Correlation	.337**	--	
	Sig. (2-tailed)	.004		
	N	70	70	
ValueProvided	Pearson Correlation	.394**	.097	--
	Sig. (2-tailed)	.001	.424	
	N	70	70	70
BrandAwareness	Pearson Correlation	.603**	.251*	.590**
	Sig. (2-tailed)	.000	.036	.000
	N	70	70	70

Table 7. Correlation between the variables

As observed in (Table 7) we can conclude that multicollinearity does not exist on the independent nor on the dependent variables. We can note that the highest correlation coefficient is between “communication” and “brand awareness” .603,

whereas for “rewards” and “value provided” there is no statistical significance for correlation.

To further investigate the multicollinearity of the model, the diagnostic tools tolerance and variance inflation factors (VIF) are used, as presented (Table 7) the VIF and tolerance levels are within limits, so we can say that there is no multicollinearity, whereas  $VIF < 10$  (Marquardt, 1980) and tolerance levels are above the minimum .20 suggested by Menard (1995).

	Tolerance	VIF
	.755	1.325
	.885	1.130
	.844	1.185

Table 8. Multicollinearity factors

When performing multiple regression, we would also observe the R square and ANOVA table:

Table 9. Regression model summary

<b>Model Summary</b>				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.718 <sup>a</sup>	.515	.493	.48753

a. Predictors: (Constant), ValueProvided, Rewards, Communication

Table 10. Regression ANOVA

<b>ANOVA<sup>a</sup></b>						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	16.687	3	5.562	23.402	.000 <sup>b</sup>
	Residual	15.688	66	.238		
	Total	32.375	69			

a. Dependent Variable: BrandAwareness

b. Predictors: (Constant), ValueProvided, Rewards, Communication

By looking at the model summary (Table 9) the R square is .515, meaning that the predictors “value provided”, “rewards” and “communication” are explaining 51 per cent of the variance in relation to the dependent “brand awareness”. If we follow the rule of thumb by Henseler (2009), we can assume that this is a

moderate value, and the regression model is adequate. On the ANOVA test, we can also assume that model fits as we notice the F test has a statistical significance of  $p < 0.05$  (Table 9).

The following table (Table 11) shows us the coefficients of the regression model, where we can identify those variables that have a significant p value and are accordingly good predictors of the dependant “brand awareness”. This can indicate which of the variables can reject the null hypotheses.

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.040	.602		-.066	.948
	Communication	.384	.091	.414	4.202	.000
	Rewards	.055	.071	.070	.768	.445
	ValueProvided	.602	.134	.420	4.502	.000

Table 11. Regression coefficients

**First hypotheses. Ho:** Higher communication has no significant impact on brand awareness within social media (content posting, frequent response rate, discussion engagement) in the Ship Festival. **Ha:** Higher communication has a significant impact on brand awareness within social media (content posting, frequent response rate, discussion engagement) in the Ship Festival

After performing a multiple linear regression, we have found that the variable “communication” is statistically significant, as presented on the regression output (Table 11), which means that communication on social media has an impact on brand awareness, and we can reject the null hypotheses (Ha).

**Second hypotheses. Ho:** Higher rewards (incentives, branded garments) has no significant impact on brand awareness within social media (engagement, clicking on ads, content sharing) in the Ship Festival. **Ha:** Higher rewards (incentives, branded garments) has a significant impact on brand awareness within social media (engagement, clicking on ads, content sharing) in Ship Festival

On the regression coefficients output (Table 11), we can see that the independent “rewards” is far from statistical significance with a coefficient of 0.445. Meaning that rewards on social media do not have high impact on brand awareness and failing to reject the null hypotheses (Ho).

**Third hypotheses. Ho:** Higher value provided (relevant information, consistent content) has no significant impact on brand awareness within social media in Ship Festival. **Ha:** Higher value provided (relevant information, consistent content) has significant impact on brand awareness within social media in Ship Festival

The regression analysis coefficients (Table 11) have indicated that the independent “value provided” has significant impact on the dependent “brand awareness”, meaning that we reject the null hypotheses (Ha).

**Analysis summary.** After the data analysis and hypotheses testing, the following key findings were indentified:

(1) The hypotheses test indicated that both value provided and communication has a significant impact on brand awareness within Facebook and Instagram. (2) According to the communication items, the sample has indicated how frequently should Ship Festival post on Facebook and Instagram, where the highest rate of 53.6 per cent often said, 26.1 per cent frequently and 17.4 per cent sometimes. Another major outcome was about response rate to messages and comments, 65.2 per cent said frequently and 26.1 per cent often. Lastly, how often should Ship engage in discussions, 56.5 per cent marked frequently and 23.2 per cent often. (3) Participation within the items in value provided averaged at 75 per cent, where the sample strongly agrees. The questions were related to content and how important it is for Ship Festival to post on social media. (4) The descriptives for rewards averaged at 3.3, whereas question 24 related to brand awareness and rewards received a mean of 4.6.

## 4.2 Practical work – the Ship Festival

As mentioned in the background of the research, until 2020 the Ship had never developed a paid social media strategy. For initiating such a project, it was required to set up both Facebook business manager and Pixel in order to start collecting traffic data and creating advertising campaigns within the platform.

At this stage, Ship already had a Google Analytics account recording website traffic data, which helped with tailoring the custom audiences for the Ad sets of the campaign. For the creation of lookalike audiences, the followers and users who signed up to attend the event on Facebook were used.

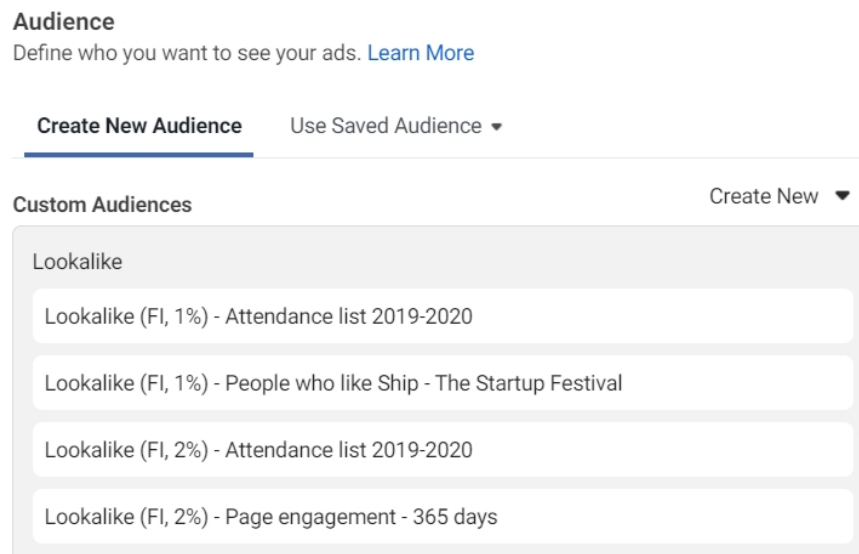


Figure 13. Lookalike audiences for Ship Festival

As shown in the image above, people who have engaged in 2019 were also included in the campaign. Since the goal of the advertising is to attract new faces and increase awareness of the event, it was considered to use mainly lookalike audiences, focusing on the one and two per cent of people closest to the current following of Ship. This would guarantee that the ads will be shown only to people in Finland who have interests similar to Ship's past audience and event visitors.

The budget for the entire campaign was set to €200 starting on 3 July and ending on 27 July, in that regard, the capabilities to A/B test different audiences, visuals



and descriptions are limited. For projects with bigger budgets, the audiences showed in the image (Figure 11) could be created separately, and by the end of the test period, we could see which one of the four is the most profitable in regards to interaction, click through rates and cost.

The ad set consisted of up to five creatives, which included a carousel, two static images, one and a two-minute videos. They were tailored in different ways describing either the event, testimonials from visitors and the rewards for the top pitches for the event. Standard image dimensions were used in order to receive good engagement both on Instagram and Facebook.

After three days of running the campaign, the following results were reported:

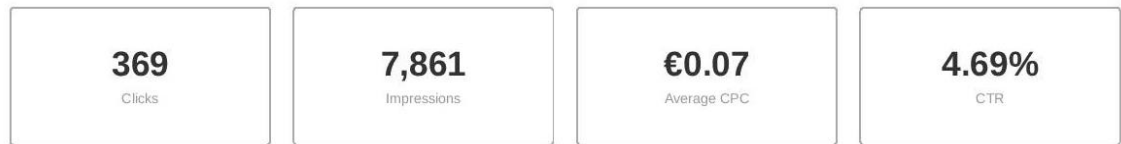


Figure 14. Facebook ad campaign three-day result

Resulting in 369 clicks at the average cost of €0.07, with 7,861 impressions. The CTR (click-through rate) of 4.69 per cent, is above what leading experts would say is skyrocketing (Patel 2021). This result ended up costing only €26.34, and it was concluded that there is no need to do corrections, and the same campaign can run until the budget is depleted.

By 27 July 2020, when the campaign was over, the following results were exported from analytics reports both on Google Analytics and Facebook Pixel:

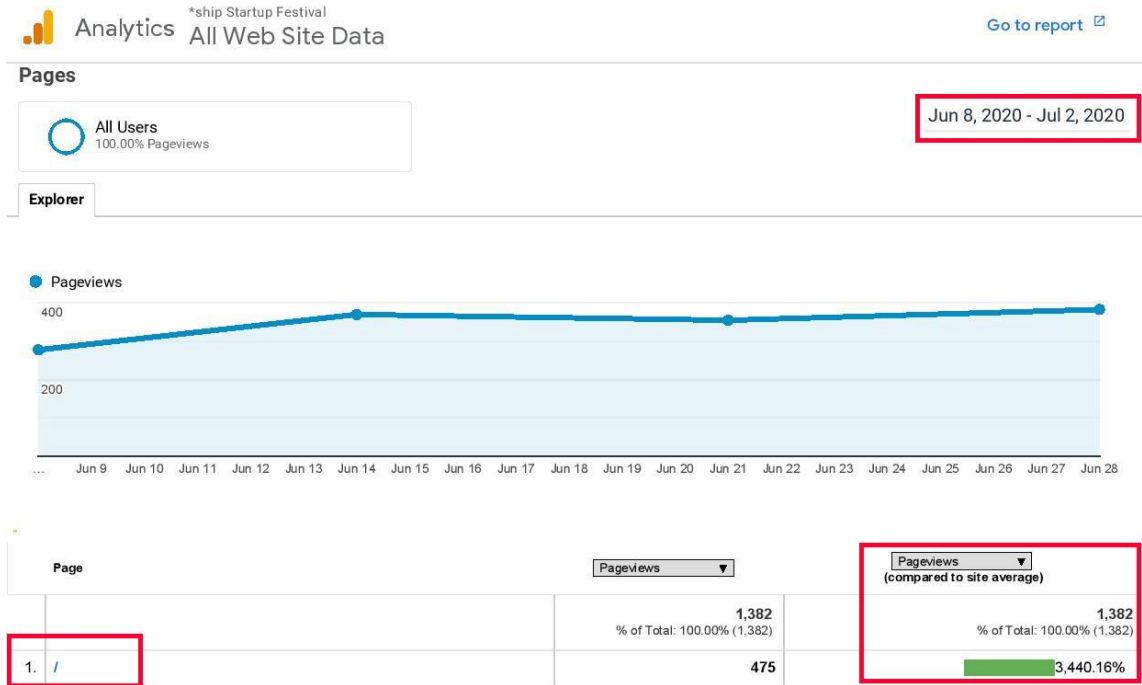


Figure 15. Google analytics of Ship Festival – web traffic month before advertising

The chart above shows the exposure of page views on the Ship Festivals website one month before the start of the advertising campaign, with a total of 1,382 visits on the “/” page which is the standard homepage link of their website.

The chart below shows visits during the campaign (Figure 16), resulting in a positive spike from the first day of starting the Facebook campaign. Receiving a total of 3,938 monthly visits and 10,853.28 per cent more compared to average website traffic. To be sure these results were received from the ads, we can observe that the top traffic page is “/attend/”, which is the forward link connected to the ads, which replaced the top traffic page “/” from the previous month.

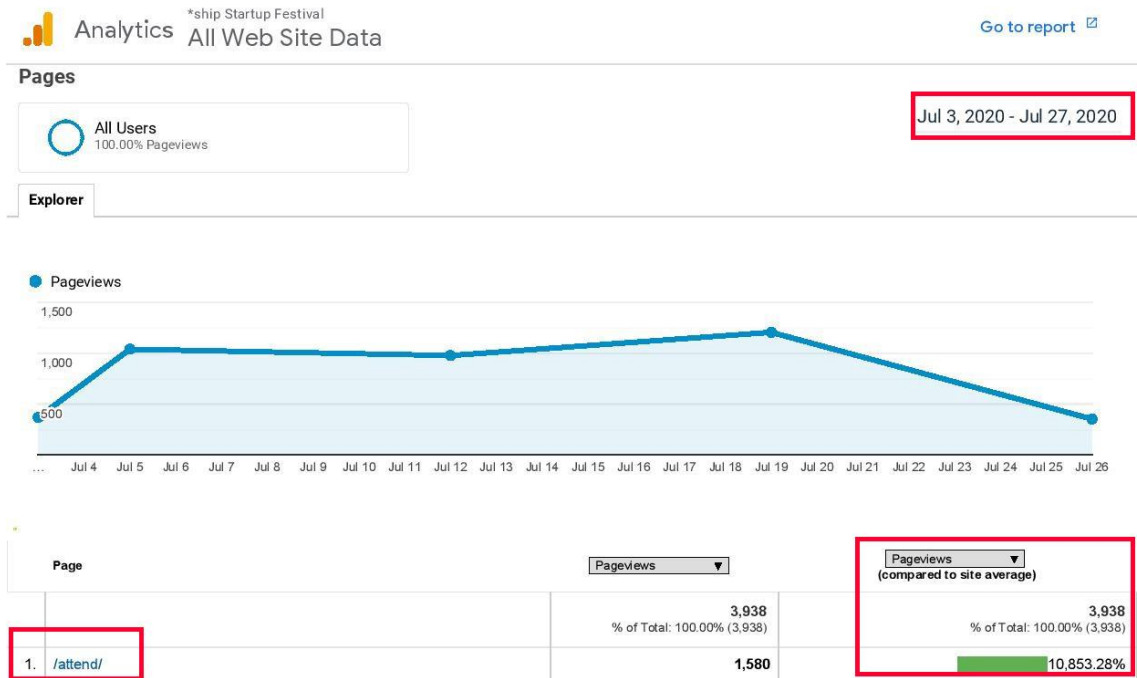


Figure 16. Google Analytics of Ship Festival – traffic during advertising

The Facebook pixel allowed the collection of demographic data showing the most active age group within the traffic (Figure 17).

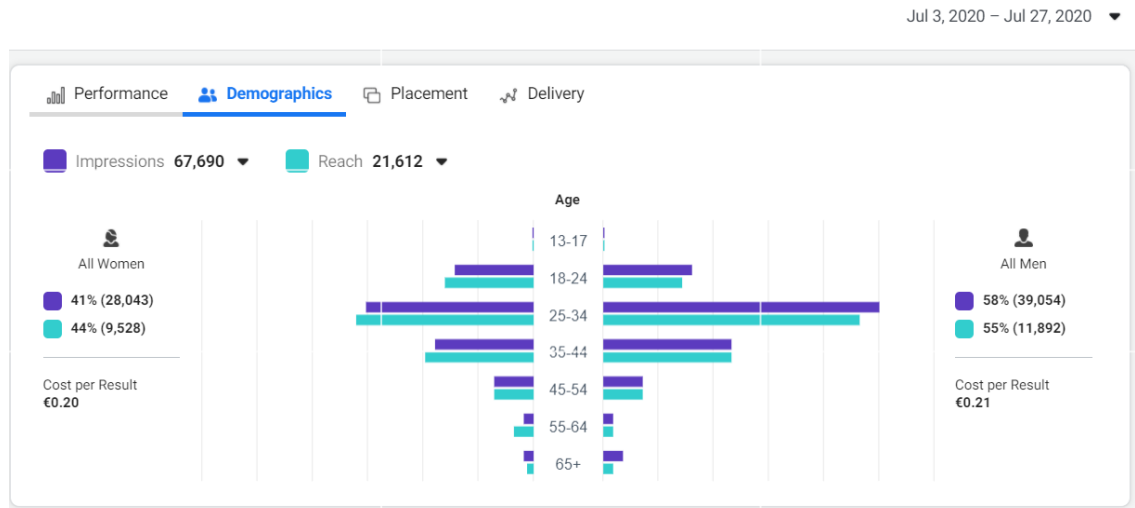


Figure 17. Facebook Pixel of Ship Festival – Recorded demographics

This data can help further develop the audiences of Ship and target the most active groups. Facebook collects all this data, and for future campaigns, the Pixel would show ads for lower prices and to people who are more likely to engage.

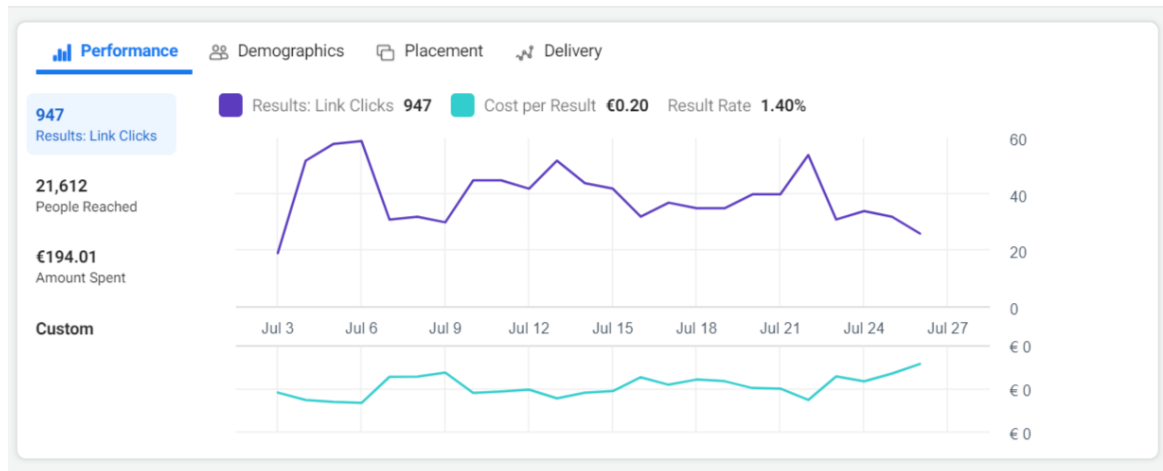


Figure 18. Facebook ad campaign results

The end results (Figure 18) show that there were 21,612 people reached for the cost of €194.01.

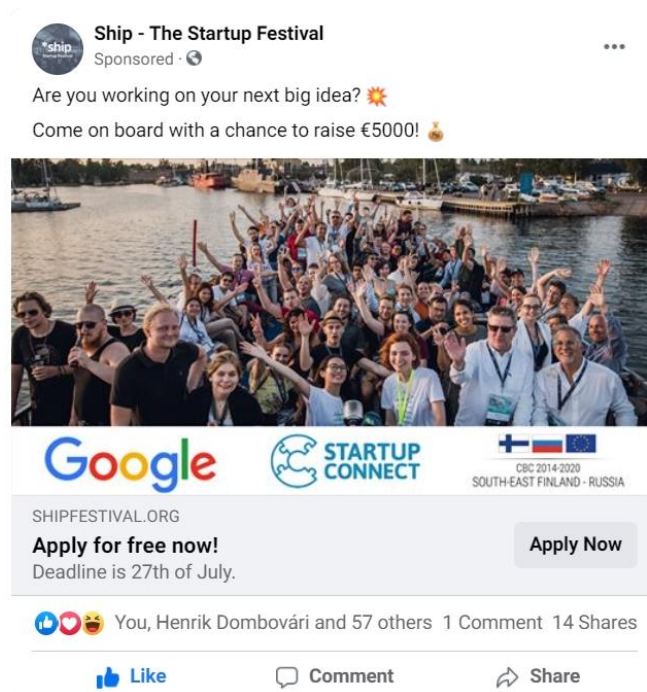


Figure 19. Facebook campaign: Most successful ad creative

The most active of all creatives within the ad set was the static image displayed above (Figure 19). Several start-up accelerators in Finland were shared, which increased awareness and exposure within the region, and it has received more engagement when compared to previous organic posts on Ship Festivals social media pages.

**Practice summary.** Ship Festival can now take full advantage of Facebook business manager and Pixel. They are integrated, fully functional and reliable when it comes to data collection and launching future advertising campaigns onto the platform. The results displayed above have achieved more than double the traffic, engagement in regards to likes and post shares compared to previous years for Ship. This unlocks endless possibilities for the event where they can test multiple advertising campaigns to promote awareness for future events and projects. This first successful test has made a base layer onto the platform, which from now on can only expand and be used to reach new audiences. Since the impact of COVID, Ship Festivals 2021 edition has a high chance of being conducted online. This means that with the help of advertising, new areas can be explored, for instance, webinars and organising online events since the questionnaire received positive feedback that organising live tutorials online was important.

## 5 CONCLUSIONS

The research done for the thesis introduces the reader to the fundamentals of brand awareness, event marketing, social media and how they could be leveraged in a business setting in order to build an engaging online community and receive more traffic. The data collected through the questionnaire provided insights and ideas which can be implemented to Ship Festivals social media strategy. Based on the theoretical framework, quantitative data and practical work the following key findings were concluded for Ship: (1) Content should be posted consistently on social media, (2) The audience requires quick response rates, (3) The content needs to engage discussions, (4) Important content is considered to be relevant business insights for startups, webinars and Q and A's, (5) The Lookalike audiences made from the existing audience of Ship on Facebook is engaging, (6) Advertising on Facebook increases website traffic and has potential for further growth, (7) Analytical tools can improve content and websites through traffic data

**Managerial implications.** Based on the research question and findings, the following suggestions are made to the management of the Ship Festival:

**Implementing both paid and unpaid content on their Facebook and Instagram.** Organic posts appear on the feed of followers both on Instagram and Facebook, giving an opportunity for a brand like Ship to build its name and an audience. Relying mainly on unpaid media can sometimes be challenging; when engagement is low for a page, a post easily gets lost, meaning that a person needs to scroll more in order to see the content. This is the reason why as an owner of a page, the content provided must be consistent and give value; when engagement increases, the ranking of the post follows likewise and starts to rank higher on the feed.

Paid media, on the other hand, guarantees the visibility of the posts by placing content before the eyes of the right audience with the use of highly customisable targeting. Advertising combined with Facebooks ads manager can achieve an increase in brand awareness and drive high traffic if executed correctly. Yet, just like organic content, it has its shortcomings, sometimes requiring multiple tests until the right content is displayed to the appropriate audience.

The fundamentals of both media uncovered that the shared content to an audience is what matters the most. For that exact reason, the questionnaire performed for the research collected data with the goal to find out what content would the audience look forward to from the Ship Festival. As of today, their social media pages are only active shortly before and during the event; according to the collected data, 54 out of 70 participants responded that Ship Festival should post consistent content throughout the year, which should include live webinars, content connected with business tips and insight for startups. By knowing what the audience is looking for, Ship can start creating content on how to start your own business and organising Q and A sessions with business owners.

**Focusing on retention and building a community.** This brings us back to Figure 4 (p.19) about the customer relationship life cycle by Perkins (2015). The model illustrated the functions of both paid and unpaid media for Facebook. Where the first step is the acquisition, making potential users aware of your brand by using paid media. Taking advantage of Facebook ads in order to introduce the objective and value of the brand, the aim is to make the content digestible in such a way that its shareable, likeable, and has the potential to receive followers. By achieving these steps, awareness spreads to niche audiences through word-of-mouth, increasing traffic and engagement, which is the second step. This second important step of the cycle begins the functions of unpaid media within the model followed by retention, regulation and enforcement, which are all applicable with Facebook or Instagram as per the descriptions made in the theoretical research.

As mentioned in the name of the model, it is a cycle, meaning that its repetitive and requires consistency in order to function. Taking that into account and combined with the content suggestions gathered from the quantitative research, Ship Festival should create a content calendar that will provide value through the entire year. By repeating the process there is an opportunity to build a larger and more engaged community for the event. The example displayed during the practical work has achieved reaching 20,000 people within one month with a limited budget and testing. Accordingly, devising a planned long-term paid strategy and consistent content could achieve effective results when it comes to building a sense of community.

**Taking advantage of analytical tools.** Facebook Pixel, Google Analytics and Yandex Metrika are the leading analytics tools as of today. Each one of them has unique features, making them all useful in their own way by collecting user traffic data. Currently, website owners do not need to hire web developers in order to integrate those platforms since they are designed to be seamlessly installed through plugins or copy-pasting a line of code.

The three platforms would be separated as follows: (1) Facebook Pixel – Collecting Facebook user data, help with retargeting, lookalike audiences and

optimising custom audiences. (2) Google Analytics – Following the user activity and optimising SEO. (3) Yandex Metrica – Optimising website user experience by watching live video replays and click heatmaps from users.

As we now know, analytic tools enable marketers to create custom audiences thanks to the data they collect, making ad targeting highly accurate and giving opportunities to explore new niche markets, retarget already existing followers or finding similar ones by using lookalike audiences. Pixel is traffic dependant, which means that the higher number of users engaging and clicking, the more accurate it gets. This is relevant for both paid and unpaid media on Facebook. In case Ship decides to develop future paid campaigns or consistent organic media on their social accounts, utilising the data platforms would make perfect sense since they would show signs of what requires improvement in regards to website or content.

**Limitations and further research.** The connection between social media and brand awareness is extensive; for that reason, in this thesis, the main focus was on marketing on Facebook and Instagram, their technical functionalities and theoretical models about how digital communications can be used to increase brand awareness and build a stronger community through content. Sections within the theoretical part of the thesis have described in detail the paid and unpaid sides of the mediums and, later on presenting practical examples on how they were implemented for Ship Festival 2020. Since the field of advertising and social media platforms is always evolving and developing, the research can be outdated within a short period of time. For that reason, the reader may be required to do their due diligence and look further for any innovations, changes and limitations within the platforms since the research may not be covering everything related to the topics. Due to the limited timeframe of the research, the data collection was conducted only with students at the South-Eastern Finland University of Applied Sciences, which gathered 70 valid responses.

However, the focus of the thesis was to research how Facebook and Instagram as social platforms can positively impact users and increase brand awareness for



Ship Festival. As mentioned in the limitations above, the size of the gathered information is enough to generalise but opens opportunities for further research. The current questionnaire data have discovered a positive impact on brand awareness through communication and value provided. Furthermore, the questions related to rewards would require a revision, due to the difference between the low average of the section and question 24. Reason for this difference could be because of the wording, for the “rewards” section branded garments were mentioned, whereas for the higher mean of question 24 was stated in general if rewards would effect brand awareness positively. If revisited and a larger sample is collected from multiple universities and start-up accelerators, could unveil interesting findings surrounding the topic, but also overcome statistical sampling bias.

## REFERENCES

- Andreou, A., Silva, M., Benevenuto, F., Goga, O., Loiseau, P., & Mislove, A. (2019). Measuring the Facebook advertising ecosystem. In *NDSS 2019- Proceedings of the Network and Distributed System Security Symposium* (pp. 1-15).
- Appel, G., Grewal, L., Hadi, R., & Stephen, A. T. (2020). The future of social media in marketing. *Journal of the Academy of Marketing Science*, 48(1), 79-95.
- Armellini, G. (2011). The effect of word-of-mouth in customer equity and brand equity. *Chinese Business Review*, 10(3).
- Ballings, M., Van den Poel, D., & Bogaert, M. (2016). Social media optimization: Identifying an optimal strategy for increasing network size on Facebook. *Omega*, 59, 15-25.
- Barreda, A. A., Bilgihan, A., Nusair, K., & Okumus, F. (2015). Generating brand awareness in online social networks. *Computers in human behavior*, 50, 600-609.
- Beech, J., Kaiser, S. and Kaspar, R. (2014). *The business of events management*. Pearson.
- Bekmamedova, N., & Shanks, G. (2014). Social media analytics and business value: a theoretical framework and case study. In *2014 47th Hawaii international conference on system sciences* (pp. 3728-3737). IEEE.
- BMJ. (2021). 11. *Correlation and regression*. [online] The BMJ | The BMJ: leading general medical journal. Research. Education. Comment. Available at: <<https://www.bmj.com/about-bmj/resources-readers/publications/statistics-square-one/11-correlation-and-regression>> [Accessed 26 April 2021].
- Bodnar, K. & Cohen, J.L. (2011). *The B2B social media book: Become a marketing superstar by generating leads with Blogging, LinkedIn, Twitter, Facebook, Email, and more*. John Wiley & Sons.
- Castronovo, C., & Huang, L. (2012). Social media is an alternative marketing communication model. *Journal of marketing development and competitiveness*, 6(1), 117-134.
- Cattell, R.B. (1966). The scree test for the number of factors. *Multivariate behavioral research*, 1(2), pp.245-276.
- Chan, T. T. W., Lam, A. H. C., & Chiu, D. K. (2020). From Facebook to Instagram: Exploring user engagement in an academic library. *The Journal of Academic Librarianship*, 46(6), 102229.

Chierici, R., Del Bosco, B., Mazzucchelli, A. & Chiacchierini, C. (2019). Enhancing brand awareness, reputation and loyalty: The role of social media. *Int. J. Bus. Manag.*, 14, pp.153-160.

Clement, J. (2020). Instagram: distribution of global audiences 2020, by age and gender. *Dostupné*, 31(3), 2020.

Coelho, R. L. F., de Oliveira, D. S., & de Almeida, M. I. S. (2016). Does social media matter for post typology? Impact of post content on Facebook and Instagram metrics. *Online Information Review*.

Conway, D.G. (2014). *The Event Manager's Bible 3rd Edition: The Complete Guide to Planning and Organising a Voluntary or Public Event*. Hachette UK.

Curran, K., Graham, S., & Temple, C. (2011). Advertising on Facebook. *International Journal of E-business development*, 1(1), 26-33.

Dahl, S. (2018). *Social media marketing: Theories and applications*. Sage.

Dormann, C.F., Elith, J., Bacher, S., Buchmann, C., Carl, G., Carré, G., Marquéz, J.R.G., Gruber, B., Lafourcade, B., Leitao, P.J. & Münkemüller, T. (2013). Collinearity: a review of methods to deal with it and a simulation study evaluating their performance. *Ecography*, 36(1), pp.27-46.

Euruni. (2021). *How the Event Industry Is Tackling the Impact of COVID-19*. [online] EU Business School. Available at: <<https://www.euruni.edu/blog/event-industry-impact-covid-19/>> [Accessed 22 April 2021].

Voorveld, H.A., Van Noort, G., Muntinga, D.G. & Bronner, F. (2018). Engagement with social media and social media advertising: The differentiating role of platform type. *Journal of advertising*, 47(1), pp.38-54.

Fabrigar, L.R., Wegener, D.T., MacCallum, R.C. & Strahan, E.J. (1999). Evaluating the use of exploratory factor analysis in psychological research. *Psychological methods*, 4(3), p.272.

Fulgoni, G. M. (2015). How brands using social media ignite marketing and drive growth: Measurement of paid social media appears solid but are the metrics for organic social overstated?. *Journal of Advertising Research*, 55(3), 232-236.

Funk, T. (2014). *Advanced social media marketing: How to lead, launch and manage a successful social media program*. Apress.

Henseler, J., Ringle, C.M. & Sinkovics, R.R. (2009). The use of partial least squares path modeling in international marketing. In *New challenges to international marketing*. Emerald Group Publishing Limited.

Hutter, K., Hautz, J., Dennhardt, S., & Füller, J. (2013). The impact of user interactions in social media on brand awareness and purchase intention: the case

of MINI on Facebook. *Journal of Product & Brand Management*.

Jackson, N. (2013). *Promoting and marketing events: Theory and practice*. Routledge.

Kaiser, H.F. (1960). The application of electronic computers to factor analysis. *Educational and psychological measurement*, 20(1), pp.141-151.

Kaiser, H.F. (1974). An index of factorial simplicity. *Psychometrika*, 39(1), pp.31-36.

Keller, K. (2001). Building customer-based brand equity: A blueprint for creating strong brands (pp. 3-27). Cambridge, MA: Marketing Science Institute.

Keller, K. (2013). *Strategic brand management: Global edition*. Pearson Higher Ed.

Kerpen, D. (2011). *Likeable social media: how to delight your customers, create an irresistible brand and be generally amazing on Facebook (& other social networks)*. McGraw Hill Professional.

Kleinrichert, D., Ergul, M., Johnson, C., & Uydaci, M. (2012). Boutique hotels: Technology, social media and green practices. *Journal of Hospitality and Tourism Technology*.

Kovco, A., Aleksic-Maslac, K., & Vranesic, P. (2017). Advantages of WCA Facebook advertising with analysis and comparison of efficiency to classic.

Lipsman, A., Mudd, G., Rich, M., & Bruich, S. (2012). The power of “like”: How brands reach (and influence) fans through social media marketing. *Journal of Advertising Research*, 52(1), 40-52.

Maria, S., Pusriadi, T., Hakim, Y.P. & Darma, D.C. (2019). The Effect of Social Media Marketing, Word-of-Mouth, and Effectiveness of Advertising on Brand Awareness and Intention to Buy. *Jurnal Manajemen Indonesia*, 19(2), pp.107-122.

Marquardt, D.W. (1970). Generalized inverses, ridge regression, biased linear estimation., and nonlinear estimation: *Technometrics*.

Menard, S. (1995). An introduction to logistic regression diagnostics. *Applied logistic regression analysis*, pp.58-79.

Metrica.yandex.com. (2021). Yandex.Metrica — free All-Round Web Analytics: session replay, heat maps and form analytics combined with advanced reporting tools. [online] Available at: <<https://metrica.yandex.com/about/info/behavior#scrollheatmaps>> [Accessed 20 March 2021].

Minitab. (2021). *How to Interpret Regression Analysis Results: P-values and*

- Coefficients. [online] Blog.minitab.com. Available at: <<https://blog.minitab.com/en/adventures-in-statistics-2/how-to-interpret-regression-analysis-results-p-values-and-coefficients>> [Accessed 25 April 2021].
- Netemeyer, R.G., Bearden, W.O. & Sharma, S. (2003). *Scaling procedures: Issues and applications*. Sage Publications.
- Paris, C. M., Lee, W., & Seery, P. (2010). *The role of social media in promoting special events: acceptance of Facebook 'events'* (pp. 531-541).
- Patel, N. (2021). *4 Facebook Ad Metrics You Need to Start Tracking ASAP*. [online] Neil Patel. Available at: <<https://neilpatel.com/blog/facebook-advertising-metrics/>> [Accessed 29 March 2021].
- Perkins, L. (2015). How Community Creates Business Value. In *The Community Manager's Playbook* (pp. 69-94). Apress, Berkeley, CA.
- Plummer, J., Rappaport, S. D., Hall, T., & Barocci, R. (2007). *The online advertising playbook: Proven strategies and tested tactics from the advertising research foundation*. John Wiley & Sons.
- Raharja, S. U. J., & Dewakanya, A. C. (2020). Impact of electronic word-of-mouth on brand awareness in the video game sector: a study on Digital Happiness. *International Journal of Trade and Global Markets*, 13(1), 21-30.
- Rathnakar, G. (2018). IMPACT OF SOCIAL MEDIA ON EVENT MARKETING- AN ANALYSIS.
- Ray, R. (2013). *The Facebook guide to small business marketing*. John Wiley & Sons.
- Rossmann, D., & Young, S. W. (2015). Social media optimization: making library content shareable and engaging. *Library Hi Tech*.
- Santos, I. B. D. (2018). *Customer satisfaction and its relationship with a positive NPS* (Doctoral dissertation).
- Schaefer, M. (2012). Return on influence: The revolutionary power of Klout, social scoring, and influence marketing (pp. 5-6). New York, NY: McGraw-Hill.
- Tsimonis, G. and Dimitriadis, S., 2014. Brand strategies in social media. *Marketing Intelligence & Planning*.
- Seo, E. J., & Park, J. W. (2018). A study on the effects of social media marketing activities on brand equity and customer response in the airline industry. *Journal of Air Transport Management*, 66, 36-41.
- Johnson, J. (2021). *Internet users in the world 2021 | Statista*. [online] Statista. Available at: <<https://www.statista.com/statistics/617136/digital-population-worldwide/>> [Accessed 5 April 2021].

Thomas, R. B., Johnson, P. T., & Fishman, E. K. (2018). Social media for global education: pearls and pitfalls of using Facebook, Twitter, and Instagram. *Journal of the American College of Radiology*, 15(10), 1513-1516.

Tikno, T. (2018). Exploring the acceptance for pixel technology implementation in Facebook ads among advertisers in Indonesia. *KnE Social Sciences*, 96-107.

Voorveld, H. A., Van Noort, G., Muntinga, D. G., & Bronner, F. (2018).

Weinberg, T. (2009). *The new community rules: Marketing on the social web* (pp. I- XVIII). Sebastopol, CA: O'Reilly.

## LIST OF FIGURES

Figure 1. Thesis structure.....	8
Figure 2. Brand Equity Pyramid (Keller 2013) .....	10
Figure 3. The use of the internet by internet modalities (Jackson 2013) .....	16
Figure 4. Customer relationship life cycle (Lauren Perkins 2015) .....	17
Figure 5. Path analysis for using Facebook for event marketing (Paris et al. 2010) .....	20
Figure 6. Motivations for Purchase Intention (Rathnakar 2018) .....	20
Figure 7. Questionnaire process .....	32
Figure 8. Research Framework.....	34
Figure 9. Analysis process .....	36
Figure 10. Pie chart, question 1.....	39
Figure 11. Pie chart, question 2.....	39
Figure 12. Pie chart, question 4.....	40
Figure 13. Lookalike audiences for Ship Festival .....	48
Figure 14. Facebook ad campaign three-day result .....	49
Figure 15. Google analytics of Ship Festival – web traffic month before advertising.....	50
Figure 16. Google Analytics of Ship Festival – traffic during advertising .....	51
Figure 17. Facebook Pixel of Ship Festival – Recorded demographics .....	51
Figure 18. Facebook ad campaign results.....	52
Figure 19. Facebook campaign: Most successful ad creative .....	52

## LIST OF TABLES

Table 1. Descriptive statistics .....	40
Table 2. Cronbach results .....	41
Table 3. Factor analysis – Scree plot .....	42
Table 4. KMO and Bartlett's test.....	42
Table 5. Eigenvalues, Total variance explained .....	43
Table 6. Factor structure .....	43
Table 7. Correlation between the variables .....	44
Table 8. Multicollinearity factors .....	45
Table 9. Regression model summary .....	45
Table 10. Regression ANOVA.....	45
Table 11. Regression coefficients .....	46

---

## Brand Awareness

This survey is prepared in order to conduct thesis research regarding social media brand awareness (Facebook and Instagram).

\* Required

---

1. Do you have a Facebook or Instagram account?

- Both
- Facebook
- Instagram
- Other: \_\_\_\_\_

---

2. Age \*

- 16-20
- 21-25
- 26-30
- 30+

---

3. Employment status \*

- Student
- Employed
- Self-employed
- Out of work and looking for work
- Out of work but not currently looking for work
- Other: \_\_\_\_\_

---

4. Have you heard of Ship festival? \*

- Yes
- No

---

5. From where did you hear about Ship festival?

- I haven't heard of Ship festival
- Facebook/Instagram
- Recommendation
- Brochure
- Other: \_\_\_\_\_



**Communication**

Rate from 1 - 5 accordingly on the scale:

- 1 - Never
- 2 - Seldom
- 3 - Sometimes
- 4 - Frequently
- 5 - Always

---

How frequently do you think that Ship festival should...

---

6. Post on Facebook and Instagram

	1	2	3	4	5	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Frequently

---

7. Respond to messages and comments

	1	2	3	4	5	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Frequently

---

8. Engage discussions

	1	2	3	4	5	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Frequently

---

9. Create giveaways

	1	2	3	4	5	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Frequently

---

**Rewards**

Rate from 1 - 5 accordingly on the scale:

- 1 - Strongly disagree
- 2 - Disagree
- 3 - Not agree or disagree
- 4 - Agree
- 5 - Strongly agree

---

Incentives (branded garments) provided by Ship festival can make me...

---

10. Engage/comment on a social media post

	1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

---

11. Click on a Facebook/Instagram ad

	1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

---

12. Share content with friends/network

	1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

---

13. Follow a page

	1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

**User Experience**

Rate from 1 - 5 accordingly on the scale:

- 1 - Strongly disagree
- 2 - Disagree
- 3 - Not agree or disagree
- 4 - Agree
- 5 - Strongly agree

Definition of a well-branded page: Pages that have consistent imagery that aligns with the brand. ( eg. typography, colors, graphics )

---

**What content do you think Ship Festival should share in order to keep you engaged?**

---

14. Well-branded content

	1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

---

15. Video posts (30-60 seconds)

	1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

---

16. Video posts (2-3 minutes)

	1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

---

17. Image posts

	1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree



