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## **How branded content on social media platforms influences brand equity**

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*Master's in Management*

Supervisor:

Prof. Loizos Petrides, ISCTE Business School, Marketing, Operations and General Management Department

November 2021





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*“Great things are done by a series of small things brought together.”*

Vincent Van Gogh



## Resumo

O objetivo principal desta investigação é entender se o conteúdo da marca nas redes sociais influenciará o valor da marca. Devido à lacuna na investigação sobre a relevância do marketing de conteúdo para a brand equity e sobre a influência da gestão da marca na indústria dos museus, esta investigação contribui para o preenchimento dessas lacunas ao realizar uma análise comparativa dos Museus de Arte Portugueses com maior número de seguidores no Facebook e no Instagram: Fundação Calouste Gulbenkian (Lisboa) e Museu de Arte Contemporânea - Fundação de Serralves (Porto). Foi realizado um questionário a 206 pessoas e foi adotado o modelo Estímulo-Organismo-Resposta (E-O-R) para reconhecer o cumprimento da qualidade do conteúdo nos motivos hedônicos ou utilitários para estar presente nas redes sociais, o que, por sua vez, vai gerar uma influência no valor da marca. Os motivos hedônicos e utilitários correspondem às dimensões entretenimento e informação da Teoria Usos e Gratificações (U&G). Também foi usada a perspectiva de Keller de como medir e gerir adequadamente o valor da marca, utilizando as suas dimensões - reconhecimento da marca e imagem da marca. Os resultados revelaram que o conteúdo online influencia positivamente a brand equity e, quando comparando as Fundações Gulbenkian e Serralves com o conteúdo de informação como mediador, a Gulbenkian tem maior valor percebido da marca do que a Fundação Serralves. Os resultados revelaram também que a ordem de importância dos usos e gratificações muda quando o contexto são os museus de arte, ao contrário do que afirmam estudos anteriores.

**Palavras-chave:** Brand Equity, Redes Sociais, Marketing de Conteúdo, Usos e Teoria da Gratificação, Museus Portugueses

**Sistema de classificação JEL:** M10 Geral, M31 Marketing





## **Abstract**

The core purpose of this research is to understand if branded content on social media platforms will influence brand equity. Due to the gap in the investigation on either the relevance of content marketing to brand equity and on the influence of brand management to the museums' industry, this research contributes to the fulfillment of these gaps by performing a comparative analysis on the Portuguese Art Museums with the most number of followers on Facebook and Instagram: Calouste Gulbenkian Foundation (Lisbon) and Museum of Contemporary Art – Serralves Foundation (Porto). Was performed a survey to 206 respondents and was adopted the Stimulus-Organism-Response (S-O-R) model to recognize the fulfillment of content quality on the hedonic or utilitarian motives to be present on social media, which, in turn, will generate an influence on brand equity. The hedonic and utilitarian motives here are represented as entertainment and information of Uses and Gratification Theory. Was also used Keller's perspective of how to adequately measure and manage brand equity, utilizing his dimensions – brand awareness and brand image. The results revealed that branded online content do have a positive influence on the brand equity, and when comparing Gulbenkian and Serralves Foundations with information as a mediator, Gulbenkian have higher perceived brand equity than Serralves Foundation. The results also revealed that the order of uses and gratifications importance changes when the context is art museums, contrarily to what previous studies declare.

**Keywords:** Brand Equity, Social Media, Content Marketing, Uses & Gratification Theory, Portuguese Museums

**JEL Classification System:** M10 General, M31 Marketing



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## **Glossary**

**CCBE** – Customer-based brand equity

**CM** – Content Marketing

**S-O-R** – Stimulus-Organism-Response

**SPSS** – Statistical Package for the Social Sciences

**U&G** – Uses and Gratifications



## CHAPTER 1

# Introduction

The success of a company is now clearly linked with the value of a brand (Oh et al., 2020). In order to sustain this value, also called brand equity, companies have no choice but to prepare strategies to build and maintain it positive, where social media gains notoriety as a tool to do so (Bruhn et al., 2012). Although it began as an entertainment instrument, social media platforms rapidly started to be seen as a platform to connect marketers with customers, and it is predicted to be invested 50% more on digital marketing tools in 2021 than in 2017 (Statista, 2018).

Along with social media, content marketing is getting known as a vital element for the success of digital marketing plans (Baltes, 2015), being classified as an influencer to the overall value of the brand (Ho et al., 2020). However, up to the present time, few authors have scientifically contributed to the exploration of the correlation between online branded content and brand equity (Raji et al., 2019). Bearing this in mind and along with the Barger et al., (2016) recommendation to investigate the antecedents and consequences of consumer engagement on social media platforms, this article firstly intends to respond to the following question – how branded content on social media platforms will influence the brand equity? As Baumgarth (2009) also evidences a gap in the investigation of brand management in the museum's context, this research will be applied to this industry, specifically Portuguese Art Museums.

It is also known by previous researchers that there are motives to be present on social media (Muntinga et al., 2011). The better the content quality responds to these motives, the more engagement will be acquired on social media platforms (Dabbous & Barakat, 2020; Tsai & Men, 2014). With this study, will be adequately understood which are the most important motives to be fulfilled by art museums, being the second and last question projected on this research.

The objectives of the research are: firstly, to review the literature on brand equity and understand which is the framework more adequate to measure it in terms of online branded content; secondly, to review the literature on uses and gratification theory and measure which motives fulfilled by branded content contributes more to museum brand equity; thirdly, to properly evaluate the impact of branded content on brand equity; fourthly, to make recommendations to develop a more efficient online content strategy to art museums'

managers; and lastly, to produce results to contribute constructively to the research of branded content and brand equity in the museum's context.

To fulfill these objectives, will be employed the Stimulus-Organism-Response methodology and will be developed an arbitrary survey to gather the relevant data needed on this theme in order to be able to retrieve valuable insights and contribute to the investigation aggregation.

This research aims to address the research gaps described previously and contribute to the relevant literature. It will also have implications for museums regarding their digital marketing plan, and specifically their online content strategy. In other words, if managers know which are the key motives that drive consumers to be on social media, a more strategic online content plan can be designed and executed, resulting in increased engagement with the public thus contributing to higher organizational performance.

## Literature Review

### 2.1. From Brand Management to Brand Equity Measurement

Since the beginnings of brand management, researchers have contributed to the understanding of how brands have affected the performance of a company. Although the purpose of brands was initially product or service identification, researchers understood that brands had both tangible and intangible associations. To measure this, they developed the study of brand equity (Oh et al., 2020).

Brand equity includes various definitions (Aaker, 1991; Keller, 1993), but here will be employed the following – *“brand equity translates brand identification into added value for the brand”* (Oh et al., 2020).

According to the literature review of Christodoulides & Chernatony (2010), brand equity has been researched into two different perspectives – financial (firm-based brand equity) and oriented to the customer (customer-based brand equity). The first one focuses on the financial value that brand equity generates, providing only the outcome of consumer response on the short-term horizon since are employed measures as sales and profit, for example. Next in order, the customer-based brand equity (CBBE) is based on intangible assets, providing a richer understanding of the increase of market share and profitability of the brand, either on the short or long-term horizon. As CBBE fits better on the purpose of this research, will be the one studied in this paper.

Raji et al. (2019) explain perfectly how consumer-based brand equity is divided into two researched angles – in the contributing factors to develop CBBE and in how it influences the consumer behavior and attitude, and how marketing communication represents an evident factor to develop and manage CBBE.

There are two principal authors – Aaker and Keller – who defined a framework to help build, measure, and manage brand equity either in the short or long term.

Aaker (1991) defined brand equity as *“(...) a set of assets such as name awareness, loyal customers, perceived quality, and associations (...) that are linked to the brand (its name and symbol) and add (or subtract) value to the product or service being typically offered”*. Therefore, Aaker’s framework is oriented to the product/service and lies on the combination of five elements that will allow evaluating the brand value – brand loyalty, as the connection that

the consumer bears with the brand; brand awareness, as the capability to promptly recognize or recall the brand; perceived quality, as the conception that the consumer has on the quality of the brand; and brand associations, which are the utilitarian or hedonic aspects associated to the product and brand. Aaker also suggests using as a measure to estimate brand equity the following: repurchase rates, switching costs, level of satisfaction, preference for brand, and perceived quality.

Kevin L. Keller's (1993) perspective of customer-based brand equity consists of "*the differential effect of brand knowledge on consumer response to the marketing of the brand*". Therefore, if consumers react more responsively to the marketing efforts than to an eventual fictitious version of the product under the same circumstances, there can be assumed positive CBBE. However, consumers must be familiar with the brand and retain positive brand associations. The foundation of this framework is brand knowledge which Keller distinguished into two dimensions - brand awareness and brand image. On one hand, brand awareness is unambiguously defined as the strength in recalling the brand and identifying it under different conditions (Rossiter & Percy, 1987). On the other hand, the definition of brand image has less agreement (Dobni & Zinkhan, 1990). Keller defined brand image as the overall perception built on every brand association held in consumer memory, being consistent with the definitions of Herzog (1963) and Newman (1957). Please note that the level of abstraction and qualitative nature of brand associations (attributes, benefits, and attitudes) and their congruence and interaction among characteristics should affect their favorability, strength, and uniqueness, as well as the relationship with brand recall and recognition.

Keller also suggests using as a measure to estimate brand equity the following: correct top-of-mind recall, free associations, ratings of evaluations, and beliefs of associations.

## **2.2. Social Media and The Uses & Gratifications Theory**

With the fall of traditional marketing due to its lack of credibility from consumers, social media platforms are increasingly gaining space as one of the most valuable marketing tools (Bazi et al., 2020). The two major reasons for this transition endure on the capability to influence an extensive audience in a very cost-effective way (Chaffey & Ellis-Chadwick, 2019; Naeem, 2020) and the power and effect of consumer's messages at the expense of marketer's messages (Bazi et al., 2020).

Therefore, and according to a study made by Statista (2018), it is projected for companies to invest 50% more in 2021 than in 2017 on social media marketing. In 2019, only one company

of Fortune 500 does not use social media platforms (Barnes et al., 2020). Furthermore, Statista (2020a) affirmed that 67% of company respondents declared they would undoubtedly increase their usage of Instagram shortly. Baring this in mind and along with the fact that Facebook is the most common social media platform, Dabbous and Barakat (2020), Colicev et al. (2019), and Hanna et al. (2011) suggested eagerly embracing the total capabilities and mechanisms of social media platforms from an holistic view, since using multiple social media platforms is more powerful than using only one and, as result, increase brand and users' interactivity. A study performed by Ashley and Tuten (2014), revealed that the brands that worked with social media the most, had higher number of followers and engagement rates.

Notwithstanding, the exaltation of social media brought the struggle in keeping the consumers engaged (Tsai and Men, 2014). This resulted in a deeper investigation on consumer engagement either on content analysis to understand the communication strategies (Bortree and Seltzer, 2009; Men and Tsai, 2014) or on consumers' motivations and amusements to be on social media analysis (Buzeta et al., 2020; Tsai and Men, 2013). Although the research subject is the same, the authors might diverge on the theories adopted to describe the same or equivalent motivations to be on social media. For example, Baldus et al. (2015) distinguished eleven motivations which are brand influence, brand passion, connecting, helping, like-minded discussion, rewards, seeking assistance, up-to-date information, and community support; Leckie et al. (2016) defined consumer involvement, consumer participation, and a brand being self-expressive as motivations; Teichmann et al. (2015) adopted the self-determination theory in order to estimate the role of self-presentation, enjoyment, altruism, and opinion leadership, on consumers' engagement; and Tsai and Men (2013) exposed remuneration, information, entertainment, empowerment, personal identity and social integration being an adaptation from the theory of uses and gratifications.

According to Buzeta et al. (2020), the last theory mentioned above is the most commonly used framework and the contribution for literature review on the social media spectrum have been growing (Rathnayake & Winter, 2018). It was born in 1973 with Katz et al., being proposed five categories of motivations – cognitive, affective, personal integrative, social integrative, and tension release. Additionally, a rising need to adapt the theory of Uses and Gratifications (U&G) to social media practices, McQuail (1994) proposed four dimensions – Entertainment, Integration and Social Interaction, Personal Identity, and Information – and Muntinga et al. (2011) added two more that would exclusively be applied to consumers' brand-related social media usage – Remuneration and Empowerment. Thus, the six categories resulted from the evolution of this theory succeeded in the following concepts:

- Entertainment, defined as *“the hedonic motivation to seek enjoyment, leisure, relaxation, and emotional relief generated by temporarily escaping from daily routines”* (Demmers et al. 2020);
- Integration and Social Interaction, as the sense of belonging that allows them to increase their perception of other people’s situations and increase the social interaction (Papacharissi & Rubin, 2000; Valenzuela et al., 2009);
- Personal Identity, as the social need for self-expression and social recognition (Jensen Schau & Gilly, 2003);
- Information, described as *“the utilitarian motivation to acquire information regarding products, services, and brands”* (Demmers et al. 2020);
- Remuneration, which represents the intention to obtain future benefits or rewards related to economic incentives, job-related benefits, or personal wants (Muntinga et al., 2011; Tsai & Men, 2013);
- Empowerment, defined as the wish to impose their control or power on others’ perceptions, by expressing their beliefs and demanding changes in goods, services, and corporate policies (Muntinga et al., 2011; Tsai & Men, 2013).

Many authors identified entertainment and information searching as the most significant motivators to be on social media (Demmers et al., 2020; Tsai and Men, 2014). Even in industries where brands are seen and treated differently, for instance in the luxury market, there is a tendency to prevail the same drivers (Bazi et al., 2020). However, divergent articles rose: a study performed by Kim et al. (2011) showed that it can change across different cultures – entertainment is more valued by American students and information is more valued by Korean students; also, Quan-Haase and Young (2010) investigation evidenced differences on the U&G when comparing different social media platforms – they applied the study to Facebook and Instant Messaging and instigate to pursue this investigation with other social media platforms. Finally, despite the evidence of Luo (2002) of entertainment being a stronger instigator than information to be present on social media, Rathnayake and Winter (2018) suggested to combine the uses and gratifications since their results did not gather distinct factors.

### **2.3. Content Marketing as a Crucial Tool in Social Media Platforms**

Content Marketing can be defined as *“the optimization and acceleration of brand content on shared media to earn audience engagement, through the delivery of content-generated value”*



(Ho et al., 2020). These authors also defend that the value accomplished by this strategy is the result of its sophistication that breeds deeper relational engagement. In a similar concept, Du Plessis (2015) gives a simpler behavioral explanation, defining it as “*a strategic brand storytelling technique aimed at changing consumers’ inactive behavior through unobtrusive, engaging brand conversations in earned media*”. Baer (2013) goes a little bit broader defining content marketing as a tool to achieve leads, engagement, sales, or advocacy by educating, informing, or entertaining customers.

Content Marketing (CM) is often confused with branded journalism, native advertising, or marketing merely sharing content. However, content marketing is not direct advertising or paid media, and every content shared has a purpose (Drell, 2013; Ho et al., (2020)). In order to clarify these misconceptions and explore the magnitude of content marketing and its generated value, deeper investigations have been being undertaken.

As a result, the link between content marketing and social media is becoming more noticeable, raising the term “Social Media Content Marketing” coined by many researchers (Ahmad et al., 2016; Csordás and Gáti, 2014). Also, Ho et al. (2020) declared that the value generated by branded content on social media can be as valued as the product/service itself and breeds deeper relational engagement, confirming Dabbous and Barakat (2020), who expressed that the adjustment and quality of content and communication strategies are crucial for brand awareness and engagement, and it is exactly the hedonic motives that will deeper engage the consumers. According to the literature review of Dwivedi et al. (2021), “*using emotions in content marketing can lead to a competitive advantage and increased brand equity*”. Likewise, the effectiveness and appropriate level of engagement of branded content depend on the stage of the customer journey, rising an evident need to adapt the type of content (Colicev et al., 2019; Demmers et al., 2020). Buzeta et al. (2020) also advise adapting the type of content to each social media platform and do not merely copy it on all platforms, as consumers have different motivations to be in each social media platform. Finally, Raji et al. (2019) demonstrated through automotive brands that online content has a positive influence on brand equity, contributing to the growing assemblance to investigate and converge the concepts of content marketing and brand equity.

#### **2.4. Brand Management and Social Media Applied at Museums**

Baumgarth (2009) affirms that brand management is a considerable method to improve the performance of museums, but it is usually unapplied by the managers – as little as less than a third of managers have adequately discussed brand management in their museums (Baumgarth,

2009); in 2006, a survey done to the major German museums showed that only 49% of managers had implemented a branding policy (Bekmeier-Feuerhahn & Sikkenga, 2008); another survey destined to Switzerland, Austria and Germany stated that only one in ten museums had a corporate design policy (Prokop, 2003). Pusa and Uusitalo (2014) believe that the main interest of museums seems to be developing audience accessibility instead of differentiating it with brand management methods. Compiling, although Baumgarth (2009) affirms that brand management represents indeed a considerable method to improve the performance of museums, the often lack of resources and trained personnel can lead to the non-employment of these strategies. It is important to remember museum managers that *“by providing online content and also by engaging in online interaction, museums are performing (or they could perform) an essential phase of any management plan: the execution of their mission”* (Bîră, 2018), not forgetting that the positive perception of the brand is a mean to successfully compete in this industry (Colbert, 2009).

When talking about social media on the museums environment, in the past few years, there has been an increase of interest in marketing techniques, according to Fronzetti Colladon et al. (2020) and Padilla-Meléndez and del Águila-Obra (2013). Its appearance in the early 2000s allowed museums the possibility to extend their branding activity (Kidd, 2011), starting a new era to reach and engage with different markets (Srinivasan et al., 2009). But with these also came a growing pressure on museum managers. According to Booth et al. (2019), it is expected from museum leaders to focus on communication, to facilitate digital transformation and it is indispensable to be on social media. More authors dedicated their investigation to this subject with guiding lines for museum managers to take advantage of social media: Kidd (2011) enunciates the great potential as an alternative line of communication and for public' attraction to exhibitions; Hausmann (2012) incited museum managers to create/update museum profiles in social media and instigated them to post on a regular basis in order to promote interaction among users; Padilla-Meléndez and del Águila-Obra (2013) explained the relevance of the web and social media usage as a mean to produce value along with the implementation of an online strategy; Holdgaard and Klasttrup (2014) delves how museum managers can avail from social media as a way to extend contact with customers after the museum visit itself; Kavoura and Sylaiou (2019) addresses to exploit technological experiences to explore interactive and involving experiences; Fronzetti Colladon et al. (2020) also defend the increase of volume and quality of branded content available on social media to improve the level of success of a museum.

Also, in times of reshaping the daily life as Covid-19 brought, social media can be the saving strategy to maintain a relationship with customers – branded online content became the central message of museums (Ryder et al., 2021). These authors also add that “*the identified digital content in the current study has the power to increase involvement, membership, and financial contributions for cultural institutions during COVID-19 temporary closures and normal operations*”. A study of Mas et al. (2021), directed to the leading Spanish museums on Facebook, observing pre, during and post confinement periods of Covid-19, demonstrate how social media can be a resourceful tool to adapt museums’ messages to different times and needs.

In terms of branded content, Najda-Janoszka and Sawczuk (2020) performed an investigation study that reveals that museums can properly use humor in the social media context as it influences the comprehension, attitudes, and behavior of the consumers. However, a balance must be established (Wood et al., 2011) to avoid a decrease in respect and reputation (Powell & Andresen, 1985). Fronzetti Colladon et al. (2020) defended that consumers prefer to display rich information over positive reviews, which is a consistent result confirmed by other studies (Filieri et al., 2018; Filieri & McLeay, 2014) but it's not unanimous (Naeem, 2020).

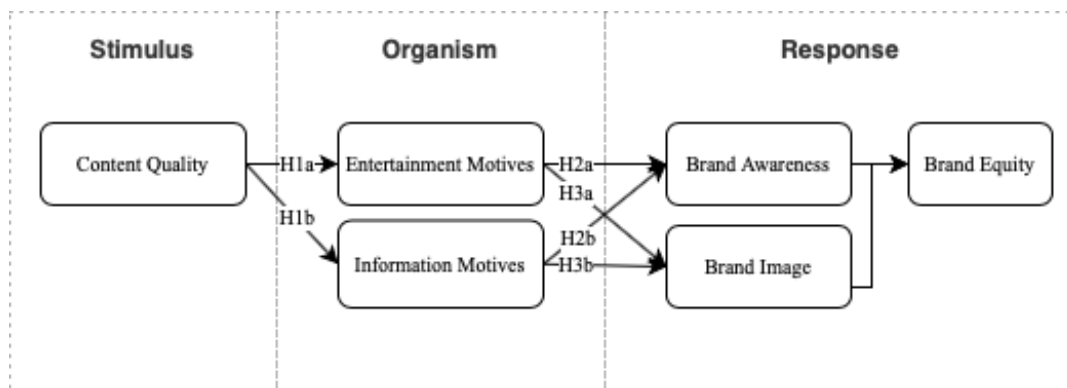


## Conceptual Framework and Hypothesis Development

### 3.1. Conceptual Framework

The importance of content marketing has already been explained. But how can branded content on social media platforms influence brand equity, specifically on such a specific market as Portuguese Art Museums? And which are the uses and gratifications that will influence it the most?

With these two questions bared in mind, the conceptual framework (Figure 2.1) of this investigation will be based on the Stimulus-Organism-Response (S-O-R) paradigm and Keller's Model on Brand Equity.



*Figure 2.1 – Conceptual Framework*

Keller's perspective was the chosen one to measure brand equity because it is more oriented to the consumer response of marketing efforts, which stays in line with our research theme and objectives. The S-O-R framework, designed by Mehrabian (1974), was first adopted to explain consumer behavior and it is now used within the social media environment (e.g., Carlson et al., 2018; Fang et al., 2017; Hu et al., 2016). It states that the events that occur in a certain environment act as a stimulus (S) that will affect a cognitive or emotional aspect on people (O), which in turn generates a behavioral response (R).

Previous studies have already defined the four leading catalysts to shape the consumers perceptions of social media context, being content quality, brand interactivity, brand page sociability and customer contact quality (Carlson et al., 2018). Since this investigation is directed to content marketing, the stimuli under investigation will be content quality.

As the S-O-R model suggests, the effects of the environment stimuli are mediated through an organism state, which can be a cognitive and/or emotional condition. To that end, hedonic and utilitarian motivations act as the perfect organism to be studied. Based on the study of Dabbous and Barakat (2020), hedonic motivation refers to the entertainment aspect that emerge from social media usage, which can be linked to the entertainment variable of U&G theory. The utilitarian motivation, on the other hand, refers the usefulness and effectiveness retrieved from social media content. This, in turn, can be linked with the information variable of U&G theory.

Finally, the reaction obtained from the environment stimuli mediated through an organism state, will be the dimensions of Keller's perspective of brand equity – brand awareness and brand image.

Therefore, this investigation will understand the relationship between the variables content quality, brand awareness and brand image, and test the veracity of the following statement – online branded content with quality (S) fulfills an emotional motive to be present on social media (O), which, in turn, will affect the consumer's perception of brand awareness and brand image of Portuguese art museums, influencing its brand equity (R).

After an analysis of Gulbenkian and Serralves Foundations' social media accounts – Facebook and Instagram –, were retrieved that the main types of content are within the entertainment and information topics. This stays in line with the U&G theory, one of the most commonly used frameworks, according to Buzeta et al. (2020), where the principal researchers of this theory refer entertainment and information as the most valuable motivations to fulfill on social media. The social media under investigation will be Facebook and Instagram because: firstly, although Facebook is more usually investigated, Instagram is getting notorious on the market (Statista, 2018); secondly, the museums do not make any distinction on the branded content they publish on both platforms; lastly, to contribute to the lack of investigation under Instagram environment.

### **3.2. Hypothesis Development**

From the conceptual framework constructed above and according to the research questions and objectives, arises the following hypotheses of this investigation. It is important to notice that the hypotheses are divided between entertainment and information content in order to retrieved potential insights on the differences that both mediators might have on the variables under study.

### **3.2.1 Content Quality**

Content Quality will be here defined as the “*consumer’s perception of the accuracy, completeness, relevance and timeliness of brand-related information on the brands’ social media page*” (Carlson et al., 2018). Fronzetti Colladon et al. (2020) declared that the level of success of a museum relies on the quality of branded content available on social media. Also, Dabbous and Barakat (2020) revealed the quality of content and communication strategies as crucial for brand awareness and engagement. With the relevance given to this variable, the quality of the content will be considered a key aspect of this investigation, resulting in the following hypotheses:

**H1a.** Branded content posted to fulfill entertainment motives to be present on social media has quality.

**H1b.** Branded content posted to fulfill information motives to be present on social media has quality.

### **3.2.2 Brand Awareness**

Brand Awareness is defined as the strength in recalling the brand and identifying it under different conditions (Rossiter & Percy, 1987). The purpose of the study of this variable, besides understanding its weight with content quality, is to find out which motive fulfillment to be present on social media contributes the most to brand awareness. It will be measured with the following hypotheses:

**H2a.** Entertainment Content with quality positively affects Brand Awareness.

**H2b.** Information Content with quality positively affects Brand Awareness.

### **3.2.3 Brand Image**

Brand image will be here defined as the overall perception built on every brand association held in consumer memory (Keller, 1993). It will be measured through museums’ credibility and communication strategy. Hypotheses:

**H3a.** Entertainment Content with quality positively affects Brand Image.

**H3b.** Information Content with quality positively affects Brand Image.

### **3.2.4 Motives to follow Art Museums on Social Media**

Entertainment and Information are the most valuable topics to create branded content in order to fulfill consumers' motives to be present on social media when talking about the general companies (Demmers et al., 2020; Tsai & Men, 2014). Bazi et al. (2020) also defends that even in industries where brands are seen and treated differently, for instance in the luxury market, there is a tendency to prevail the same drivers. So, this hypothesis will investigate if when talking about art museums, the order of motives importance stays the same or changes. It is important to reference that empowerment and personal identity were not included on this study.

**H4.** The reasons to follow art museums on social media platforms are different from general company pages.

### **3.2.5 Comparison between Gulbenkian and Serralves Foundations**

A comparison between the Portuguese art museums – Gulbenkian and Serralves Foundations – will be presented, utilizing the former two hypotheses of brand equity dimensions – brand awareness and brand image. Additionally, an analysis of the resulting brand equity of the Gulbenkian Foundation comparing to the Serralves Foundation will be presented. Note that the order of the museums is arbitrary and do not represent any expectation or belief.

**H5.** Gulbenkian Foundation has superior perceived brand equity than Serralves Foundation



## CHAPTER 4

# Methodology

### 4.1 Research Context

According to Statistics Portugal (2020a), in 2019, almost 19.8 million museum visitors were registered at 436 Portuguese museums, with a considerable increase of 27.3% in the last 3 years and 68.3% compared with the last 5 years. Out of the total number of visitors, Art museums represent the biggest percentage with 30.4%, 26.98% concerns History museums, 11.09% belong to Specialized museums, 6.68% refers to General museums, 6.65% were Archaeology museums, 5.27% represent Science and Technology museums, 4.84% regards Regional museums, 3.78% were Ethnography and Anthropology museums, 2.31% correspond to other museums, and finally 2.03% belong to Natural History and Natural Science museums. For this study, only Art Museums will be taken into account. It is important to reference that 50.69% of art museum visitors were foreign (Statistics Portugal, 2020b) and 9.26% correspond to visitors integrated with school groups (Statistics Portugal, 2020c).

Since this study is under the social media environment, makes sense to select the museums according to their online performance. After checking, in November of 2020, the number of followers of the Portuguese Art Museums on Facebook and Instagram, was concluded that 62% have a presence on Facebook and only 20% on Instagram. It is meaningful to reference that the north of Portugal represents the region with more social media presence, along with Lisbon. The districts with the most considerable percentage are Aveiro and Braga; and the worst percentage on social media platforms is Faro and Beja. When comparing Portugal with other countries, such as Norway, there is a huge discrepancy. A study performed by Booth et al. (2019), to 82 Norwegian museums, revealed that 99% had presence on Facebook and 72% on Instagram.

By selecting the Portuguese museums which maintained presence online, was performed the absolute sum of followers on Facebook and Instagram, resulting in the Calouste Gulbenkian Foundation, in Lisbon, and the Museum of Contemporary Art – Serralves Foundation, located in Porto, as the chosen museums for this study with the highest number of followers.

The Calouste Gulbenkian Foundation was founded in 1956 by the will of Calouste Sarkis Gulbenkian, an Armenian philanthropist with a passion for art, goodwill for charity, and

benevolence for humanity. The Foundation has the purpose of improving the quality of life through art, charity, science, and education. It is known for its contribution with innovative programs to develop and support pilot projects through scholarships, funds, institutions, and social organizations. The Gulbenkian Foundation is composed by a museum, which has the private collection of Calouste Gulbenkian; a Modern Art Center, which has the most important collection of Portuguese modern and contemporary art; an orchestra and a choir; an art library and archive; a scientific research institute; and a garden, where educational activities also take place. In 2019, Gulbenkian Foundation had half a million visitors, with an increase of 2% compared with the previous year. From this total number of visitors, 17.19% represents school groups. This foundation generated 31 million euros from artistic and cultural activities, representing 44.93% of the total income from operational results (Calouste Gulbenkian Foundation, 2020).

The Museum of Contemporary Art is marked by the inauguration of the Serralves Foundation in 1989 – a private institution of the public utility with the mission of stimulating the interest and knowledge of contemporary art, architecture, landscape, and critical themes for society and its future. The Foundation is composed of the Museum of Contemporary Art, an architectural project of Álvaro Siza which made him win a Pritzker prize in 1992; the Serralves House, a unique model of Art Decó; and the Serralves Park, projected by Jacques Gréber and awarded with the prize "Henry Ford Prize for the Preservation of the Environment". In 2012, the Serralves heritage was graded as a "National Monument", recognizing the cultural, architectural, and landscape value did so far, as well as all the investment that has been applied in its enhancement, animation, and disclosure. In 2019, Serralves Foundation had a million visitors, representing an increase of 13% compared with the previous year. From this total number of visitors, 33.57% represents foreign visitors and 17.2% represents school groups. This foundation generated 3.78 million euros from artistic and cultural activities, representing 57.25% of the total income from operational results (Serralves Foundation, 2020).

## **4.2 Research Design**

This investigation was conducted through a descriptive research design complemented by statistical analysis. Under the aegis of quantitative research method, and in order to analyze and support the research questions objectively, was collected data from a sample in furtherance of representing a larger population (Queirós et al., 2017). The chosen tool to pursue the proposed conceptual framework validation was an online survey in a cross-sectional design, meaning that

both museums in this study were compared at the same time. This decision was grounded firstly by the article of Queirós et al. (2017), who stated that it is one of the tools with more expressiveness, being used by 31% of researchers. Secondly, since was running a pandemic season – Covid-19 –, it was the safest way to gather data avoiding physical contact, as suggested by governmental departments. Thirdly, this tool can reach a more considerable number of answers in a short period of time. And lastly, anonymity was assured, decreasing the possibility of respondents giving ethical answers.

As it was the only source of data, it was categorized as primary data.

### **4.3 Sample and Data Collection**

The survey mentioned above was available in two different languages – Portuguese and English. Since this study was carried out in Portugal, it was the most plausible choice to reach the maximum number of people; and, since English is the universal language and there is a good percentage of foreign art museum visitors, the number of responses achieved was increased by reaching other languages.

Multiple-item surveys offer more reliable measures than single-item surveys. However, they increase the risk of survey's abandonment for its extent and increases the possibility of respondents get bored and start filling out the survey questions without the proper focus. On the other hand, single-item surveys are strongly unadvised due to their unreliability (Gliem & Gliem, 2003). Therefore, the two-item solution appeared as the most beneficial for this academic investigation.

All items of each question were measured with a five-point Likert scale with anchors of 1 = Totally Disagree to 5 = Totally Agree, except for assessing the motives to follow company pages and art museums on social media, where were employed a multiple question structure. The questions were based on previous research, as presented in table 4.1, and properly adapted to fit the research context.

*Table 4.1 – Measurement Scales Used*

<b>Construct</b>	<b>Item</b>	<b>Source</b>
<b>Content Quality</b>	The content is interesting; The content is helpful/rewarding;	Carlson et al. (2018)
<b>Brand Awareness</b>	I would more easily remember this brand than its competitors;	Keller (1993)
<b>Brand Image</b>	This brand is credible; I enjoy this brand’s communication strategy;	Keller (1993)
<b>Entertainment Motives</b>	This content is entertaining; This content is fun;	Buzeta et al. (2020)
<b>Information Motives</b>	Because the content gives me something to talk with my friends; Because the content keeps me updated about certain topics;	Buzeta et al. (2020)
<b>Remuneration Motives</b>	Because the content lets me take part in a competition; Because the content offers me discounts/promotions;	Buzeta et al. (2020)
<b>Integration &amp; Social Interaction Motives</b>	Because the content allows me to interact with people like me; Because the content comforts me by letting me know the thoughts/ opinions of others;	Buzeta et al. (2020)

The survey was split into four main sections: the first one was destined to understand the general motivations to follow company pages on social media and specifically to identify the ones that relate with art museums; then can be found the analysis of online branded content of the Gulbenkian Foundation; thirdly, can be found the reiteration for the online content of Serralves Foundation; and the final section aimed to collect demographic information about the universe under study. Were added filter questions to improve the accuracy of answers – this study was concealed within the social media environment and the questions were directed to respondents who were on social media platforms, more specifically on Facebook and/or Instagram. Moreover, the survey was created with the awareness on the survey size to assure inexistent quitclaims, and for the possibility of arising answers with positive or negative brand advocacy or tendency to give positive or negative answers for following (or not) the museums on the social media platforms under study.

A pilot survey was conducted on six individuals with the extent of testing the robustness and legibility of the survey. Was given due consideration to the feedback, and the answers were excluded from the final universe.

It was shared on social media platforms and with familiars and friends, together with the request to share it with their own friends and family – this is a common technique known as snowball. According to Biernacki and Waldorf (1981), although snowball is a widely used technique in qualitative research, they stated that few attention has been dedicated to the procedures and problems of this technique. These authors exposed the following issue topics: (1) find respondents and start the referral chain; (2) verify the respondents' fitness to the research; (3) enlist respondents for referral assistance; (4) control the number and types of chains; and (5) monitor referral chains and data quality. Nonetheless, none of these problems that have come to light culminated in a ponderous constraint to this research – filter questions and a considerable number of contacts led to a considerable number of suitable answers. Since this study is under the academic environment, snowball was revealed to be the most suitable technique for this study due to its simplicity and economic benefit when comparing to other sample techniques like theoretical sampling or selective sampling, for example.

Were collected 208 answers from the survey, where did not appear any incomplete answers. Only two respondents were excluded from the filter questions. The final data sample has 206 answers and will be examined in the next chapter.

#### **4.4 Data Analysis**

To properly analyze the data retrieved from the survey, was firstly used the software Microsoft Excel to translate the data into only one language, withdraw uncompleted answers and make the necessary arrangements to statistically analyze it afterward on IBM SPSS 27, the leading statistical software worldwide.

Validity and reliability are two indispensable properties to assure statistical accuracy. According to Field (2009), validity assesses if the variable under study is measuring what it symbolizes, and reliability checks if the instrument can be steadily interpreted over different scenes. In this academic research, the validity of each construct is assured through the implementation of prior research variables into this investigation, presented previously. In terms of reliability, was chosen two tests to measure the research constructs – Spearman-Brown test and Cronbach's Coefficient Alpha. According to Eisinga et al. (2012), the Spearman-Brown test was revealed to be the most appropriate for two-item scales, which is the case of Content

Quality and Brand Image. Within this specific test, it is expected superior or equal value of 0.8 for the correlation coefficient to be accepted (Muijs, 2011). The Cronbach's Coefficient Alpha will also be applied as a cross-check test since it is the most common statistical measure used on the investigation to assess internal reliability (Eisinga et al., 2012). Muijs (2011) points 0.7 as the minimum cutoff level of reliability to declare as internally consistent, otherwise, the items must be eliminated for parsimony reasons, as can be seen in table 4.2.

*Table 4.2 – Cronbach's Alpha Measurement Scale*

<b>Cronbach's Alpha Coefficient</b>	<b>Implied Reliability</b>
< 0.5	Unacceptable
> 0.5	Poor
> 0.6	Questionable
> 0.7	Acceptable
> 0.8	Good
> 0.9	Excellent

Source: George & Mallery, 2003:231

With the final aim of testing the proposed hypothesis, was conducted a linear regression analysis to study the relationship between the independent variables, defined as the information or entertainment content of each museum, and the dependent variables under study – brand awareness, brand image and brand equity. To prevent erroneous conclusions from the regression model results, specific assumptions must be met:

- (1) Residuals' Normality – refers to the shape of the distribution, being the key assumption of regressions since a large variation from normal distribution can represent invalid statistical results. With our sample > 30, we can resort to the Central Limit Theorem and assume normality.
- (2) Residuals' Homoscedasticity – refers to the equality levels of variance and it is desirable because the dependent variable's variance cannot be concentrated in a limited range of independent values. It was verified through scatterplots.
- (3) Residuals' Independence – is not relevant since there is not a chronological order in the data.

Lastly, was performed a comparison between Gulbenkian Foundation and Serralves Foundation, the museums under study. It was reached through one of the capabilities of the t-test – measure if the means of two different groups are different (Field, 2009). Being a dependent t-test, the assumptions are only normality and interval level data, which was all verified.





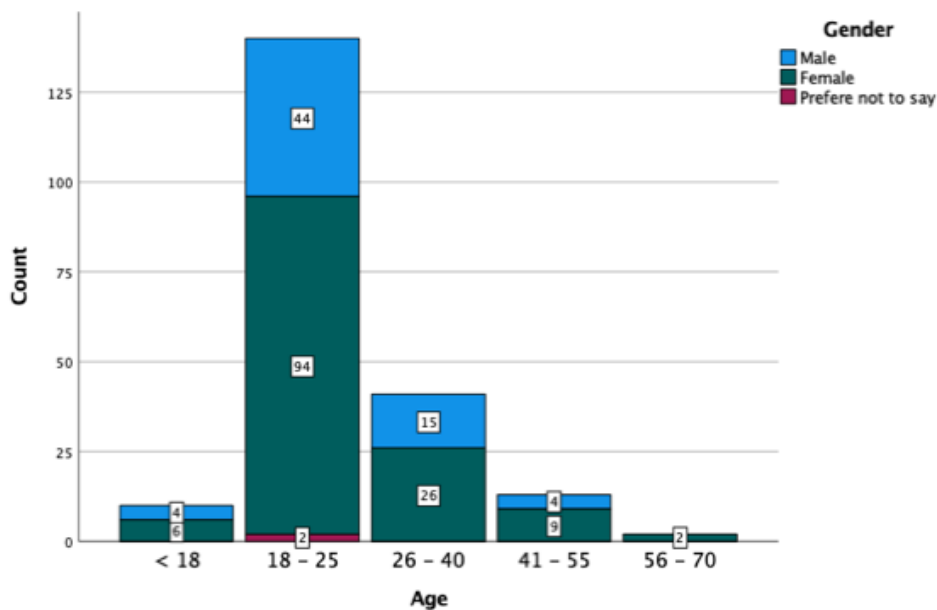
## CHAPTER 5

# Results

### 5.1. Sample Characterization

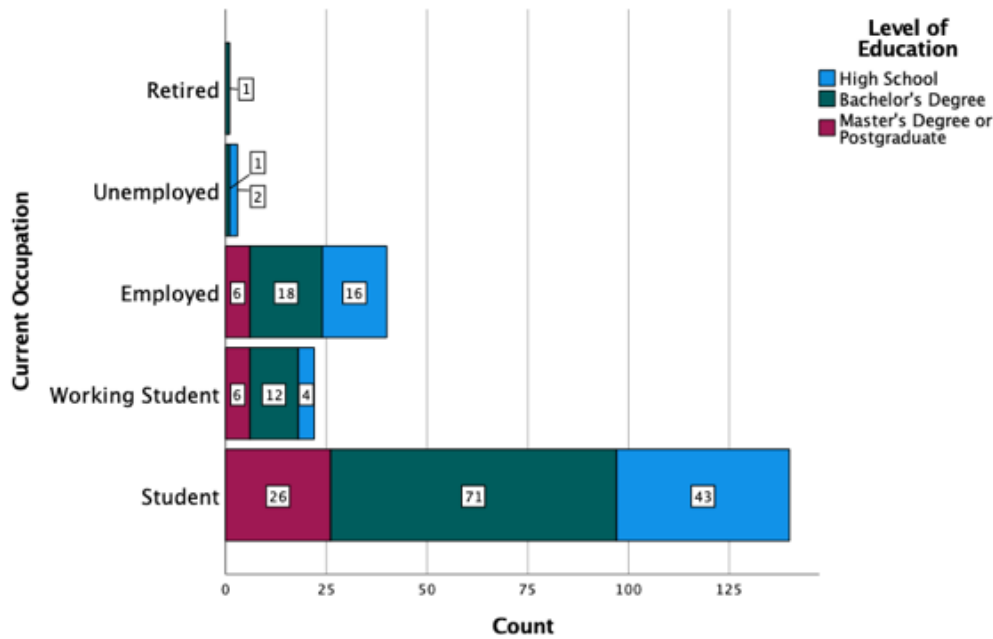
Over January of 2021, were collected 206 valid answers from the survey, as mentioned previously. Was retrieved that 167 respondents (81.1%) are on both social media platforms – Facebook and Instagram, 24 respondents (11.7%) are only on Instagram, and 15 (7.3%) are on only on Facebook. This descriptive analysis over the number of respondents on each social media platform gives us an indication of the growing importance of Instagram over Facebook, mentioned above in the chapter of literature review, on the study of Statista (2020a), which is also the reason to introduce Instagram on this investigation.

Out of the 206 answers, 137 are female (66.5%), 67 are male (32.5%) and 2 prefer not to reveal (1%). The majority are between 18 and 25 years old (68%). These were expected values due to the snowball technique, as it is the typical academic age group.



*Figure 5.1 - Bar Chart of Age and Gender*

In terms of education, 103 have a bachelor's degree (50%), 38 have a master's degree or postgraduate (18.4%) and 65 have high school completed (31.6%). Again, as predicted, students are predominant in this survey (78.7%), where 10.7% are working as well. Finally, the crushing mass of respondents is Portuguese (97.1%), turning nationality into a less relevant variable.



*Figure 5.2 - Bar Chart of Level of Education and Occupation*

## 5.2. Internal Consistency and Reliability

To assess the internal consistency of the constructs under analysis were employed the Cronbach's Coefficient Alpha and Spearman-Brown, as mentioned in the last chapter. According to the measurement scale of George and Mallery (2003), all the values revealed good and excellent internal consistency, meaning that the Cronbach's Coefficient Alpha is above 0.8. The only exception is the variable Brand Image when referring to entertainment content, which revealed to be acceptable, meaning  $0.7 < \alpha > 0.8$ . Note that the Spearman-Brown points for its elimination, as its cutoff value is 0.8, as referred on chapter 3.4. However, this variable will be considered because the Cronbach's Alpha value points for a closer good value than a questionable parameter.

*Table 5.3 - Cronbach's Alpha and Spearman-Brown*

Variable	N° Items	Cronbach's Alpha		Spearman-Brown	
		Gulbenkian Foundation	Serralves Foundation	Gulbenkian Foundation	Serralves Foundation
Content Quality <sup>a</sup>	2	0.841	0.909	0.843	0.909
Content Quality <sup>b</sup>	2	0.866	0.878	0.866	0.878
Brand Image <sup>a</sup>	2	0.768	0.870	0.768	0.870
Brand Image <sup>b</sup>	2	0.822	0.832	0.823	0.832
Brand Equity <sup>a</sup>	3	0.812	0.881	-	-
Brand Equity <sup>b</sup>	3	0.867	0.874	-	-

- a. Entertainment
- b. Information

### 5.3. Content Quality

In order to evaluate the level of content quality in branded content of both Gulbenkian and Serralves, was analyzed their means. All the values are above 3.5, the minimum value of “Agree” parameter of the Likert Scale on the evaluation of content quality. Resorting to arithmetic math, it is known that the “Agree” level is between the values 3.5 and 4.5, which was the case.

As an additional investigation, and in order to compare the museums under study, a Student T-Test revealed a significant statistical difference between Gulbenkian (M = 3.76, SE = 0.86) and Serralves (M = 3.64, SE = 0.09) Foundations when entertainment content acts as a mediator. With a  $t(205) = 2.477$ ,  $p = 0.014$ , respondents believe that the entertainment content of the Gulbenkian Foundation has more quality than Serralves. However, the standard deviation tells us that the level of agreement is more constant with Serralves than with Gulbenkian. On the other side, in terms of content quality of information, there is no statistically significant difference between the museums Gulbenkian (M = 3.83, SE = 0.88) or Serralves (M = 3.86, SE = 0.90).

*Table 5.4 - Mean, Standard Deviation, and Significance of Content Quality*

Content Quality	Gulbenkian Foundation		Serralves Foundation		Sig.
	Mean	Std. Deviation	Mean	Std. Deviation	
<b>Entertainment</b>	3.76	0.86	3.64	0.09	0.014*
<b>Information</b>	3.83	0.88	3.86	0.90	0.630

\*  $p < 0.05$

## 5.4. Brand Awareness

To assess the effect of entertainment and information content on brand awareness of both museums will be employed simple linear regressions. But firstly, must be presented other results retrieved from the survey.

A top-of-mind question was performed at the beginning of the survey to mention the respondent's first art museum that comes to mind, without any restriction or clue on the country. The results revealed that 4.4% remember Gulbenkian Foundation as their top-of-mind art museum, and 2.9% remember Serralves Foundation.

Reporting to the simple linear regressions, the level of correlation between the variables under study was revealed to be strong ( $r > 0.50$ ), except for the entertainment content of Gulbenkian Foundation, which revealed to have a medium correlation ( $0.30 < r < 0.49$ ) with brand awareness. Also, the ANOVA test, which assesses whether the model fit without the Content Quality is equal to the model fit with the Content Quality, reveals that we can reject the null hypothesis as  $p < 0.01$ . This means that we can declare with 99% confidence that Content Quality has a significant effect on Brand Awareness and the model is valid.

Thirdly, we can declare that when the content quality of either entertainment or information types increases, the mean of the brand awareness of Gulbenkian and Serralves Foundations also increases. The overall Content Quality explains between 24% to 35% of the variation of Brand Awareness when using these two study variables.

When examining individually, we can point the Content Quality which has a lesser impact on Brand Awareness – the Coefficients Table of Gulbenkian Foundation in Entertainment Content, give us the value unstandardized B of Content Quality of 0.594 with a standard error of 0.074. As  $p < 0.01$ , it is statistically significant to say that with the increase of 1 unit of Entertainment Content Quality, the Gulbenkian Foundation's Brand Awareness will increase

between 0.52 and 0.67 units with a confidence of 99%. Curiously, the type of content quality that has a bigger impact on brand awareness is also the entertainment content but on Serralves Foundation – the Coefficients Table give us the value unstandardized B of Content Quality of 0.682 with a standard error of 0.064. As  $p < 0.01$ , it is statistically significant to say that with the increase of 1 unit of Entertainment Content Quality, the Brand Awareness will increase between 0.618 and 0.746 units.

*Table 5.5 – Coefficients of Brand Awareness Hypotheses*

	Art Museum	R	R <sup>2</sup>	ANOVA Sig.	Unstandardized Coefficients		Sig.
					B	Std. Error	
Entertainment	Gulbenkian Foundation	0.489	0.239	<0.001**	0.594	0.074	<0.001**
	Serralves Foundation	0.600	0.360	<0.001**	0.682	0.064	<0.001**
Information	Gulbenkian Foundation	0.547	0.300	<0.001**	0.646	0.069	<0.001**
	Serralves Foundation	0.586	0.344	<0.001**	0.677	0.066	<0.001**

\*\*  $p < 0.01$

Additionally, to understand if there were differences on the impact of entertainment and information to the brand awareness of both museums, was applied t-tests. The results showed that there was a significant statistical difference with 95% confidence to declare that, on Gulbenkian Foundation, information content ( $M = 3.20$ ,  $SE = 1.033$ ) has more impact on brand awareness than entertainment content ( $M = 3.06$ ,  $SE = 1.053$ ) and vice versa, with a  $t(205) = -2.175$ ,  $p = 0.031$ . However, on Serralves Foundation, there was no significant statistical difference to declare that information content ( $M = 3.11$ ,  $SE = 1.037$ ) has more impact on brand awareness than entertainment content ( $M = 3.01$ ,  $SE = 1.061$ ) and vice versa, with a  $t(205) = -1.710$ ,  $p = 0.089$ .

*Table 5.6 - T-Test of Brand Awareness*

	<b>Entertainment</b>		<b>Information</b>		<b>Sig.</b>
	Mean	Std. Deviation	Mean	Std. Deviation	
<b>Gulbenkian Foundation</b>	3.06	1.053	3.20	1.033	0.031*
<b>Serralves Foundation</b>	3.01	1.061	3.11	1.037	0.089

\*  $p < 0.05$

## 5.5. Brand Image

To test the hypothesis under the variable brand image will be conducted simple linear regressions in order to comprehend the relationship between the content generated under the motives to follow art museums under study – entertainment and information – and the brand image of the Gulbenkian and Serralves Foundations.

The results evidenced the correlation coefficient within the “strong” category ( $r > 0.724$ ). The  $r^2$  retrieved from the simple linear regressions conducted revealed that 52.4% to 58.4% of the variation of brand image is explained by the content quality of entertainment and information posts.

Examining individually, the Coefficients Table of Serralves Foundation gives us the value unstandardized B of Content Quality of 0.817 with a standard error of 0.048. As  $p < 0.01$ , it is statistically significant to say that with the increase of 1 unit of Content Quality, the Brand Image will increase between 0.769 and 0.865 units. On the other hand, the Coefficients Table of both museums gives us the value unstandardized B of Information Content Quality of 0.766 with a standard error of 0.051. As  $p < 0.01$ , it is statistically significant to say that with the increase of 1 unit of Content Quality, the Brand Image will increase between 0.715 and 0.817 units.

The hypothesis developed under the brand image construct revealed both to be valid, revealing that content quality affects the brand image of the museums under study.

*Table 5.7 - Coefficients of Brand Image Hypotheses*

	Art Museum	R	R <sup>2</sup>	ANOVA Sig.	Unstandardized Coefficients		Sig.
					B	Std. Error	
Entertainment	Gulbenkian Foundation	0.735	0.541	<0.001**	0.792	0.051	<0.001**
	Serralves Foundation	0.764	0.584	<0.001**	0.817	0.048	<0.001**
Information	Gulbenkian Foundation	0.725	0.524	<0.001**	0.766	0.051	<0.001**
	Serralves Foundation	0.724	0.524	<0.001**	0.766	0.051	<0.001**

\*\* p < 0.01

Additionally, to understand if there were differences on the impact of entertainment and information to the brand image of both museums, was applied t-tests. The results showed that there was no significant statistical difference to declare that, on Gulbenkian Foundation, information content (M = 3.54, SE = 0.93) has more impact on brand image than entertainment content (M = 3.65, SE = 0.93) and vice versa, with a  $t(205) = -1.942$ ,  $p = 0.053$ . The same applied for Serralves Foundation, there was no significant statistical difference to declare that entertainment content (M = 3.47, SE = 0.99) has more impact on brand image than information content (M = 3.48, SE = 0.95) and vice versa, with a  $t(205) = -0.135$ ,  $p = 0.893$ .

*Table 5.8 - T-Test of Brand Image*

	Entertainment		Information		Sig.
	Mean	Std. Deviation	Mean	Std. Deviation	
<b>Gulbenkian Foundation</b>	3.54	0.93	3.65	0.93	0.053
<b>Serralves Foundation</b>	3.47	0.99	3.48	0.95	0.893

## 5.6. Motives to follow Art Museums on Social Media Platforms

To assess if the principal motives to follow art museums are the same as the general company pages, a t-test was performed and revealed that there are significant statistical differences.

Can be said with 95% confidence that, on average, Integration & Social Interaction is a more important motive to fulfill on social media by company pages ( $M = 0.19$ ,  $SE = 0.397$ ) than by art museums ( $M = 0.14$ ,  $SE = 0.349$ ),  $t(205) = -2.059$ ,  $p = 0.041$ . In terms of Information, can be said with 95% confidence that, on average, it is a more important motive to fulfill on social media by company pages ( $M = 0.72$ ,  $SE = 0.448$ ) than by art museums ( $M = 0.64$ ,  $SE = 0.482$ ),  $t(205) = -2.390$ ,  $p = 0.018$ . Finally, can be said with 99% confidence that, on average, Remuneration is a more important motive to fulfill on social media by company pages ( $M = 0.28$ ,  $SE = 0.448$ ) than by art museums ( $M = 0.02$ ,  $SE = 0.138$ ),  $t(205) = -8.221$ ,  $p < 0.001$ . However, cannot be assumed statistical differences in terms of Entertainment motives between art museums and the general company pages.

Although information and entertainment motives remain as the top motives to be fulfilled by branded content in both variables, the results presented an inversion on the remaining order of motives importance. It is more important to fulfill integration and social interaction motives on social media in art museums pages than remuneration, contrarily to the order of the general company pages.

*Table 5.9 - T-Test of Motives to be present on social media*

Motives	Art Museums		Company Pages		Sig.
	Mean	Std. Deviation	Mean	Std. Deviation	
<b>Entertainment</b>	0.48	.501	0.48	.501	1.000
<b>Integration &amp; Social Interaction</b>	0.14	0.349	0.19	0.397	0.041*
<b>Information</b>	0.64	0.482	0.72	0.448	0.018*
<b>Remuneration</b>	0.02	0.138	0.28	0.448	<0.001**

\*  $p < 0.05$

\*\*  $p < 0.01$



## 5.7. Comparison between Gulbenkian and Serralves Foundation

In order to perform a comparison between the overall brand equity of Gulbenkian and Serralves Foundations, will be employed t-tests.

Firstly, was understood if there were differences on the impact of entertainment and information to the brand awareness of both museums. The results showed that there was no significant statistical differences to declare that entertainment has more impact on brand awareness of Gulbenkian Foundation ( $M = 3.06$ ,  $SE = 1.053$ ) or of Serralves Foundation ( $M = 3.01$ ,  $SE = 1.061$ ), with a  $t(205) = 0.676$ ,  $p = 0.500$ ; or that information has more impact on brand awareness of Gulbenkian Foundation ( $M = 3.20$ ,  $SE = 1.033$ ) or of Serralves Foundation ( $M = 3.11$ ,  $SE = 1.037$ ), with a  $t(205) = 1.537$ ,  $p = 0.126$ .

Then, the same process was applied to the variable brand image. The results showed that there was no significant statistical differences to declare that entertainment has more impact on brand image of Gulbenkian Foundation ( $M = 3.54$ ,  $SE = 0.93$ ) or of Serralves Foundation ( $M = 3.47$ ,  $SE = 0.99$ ), with a  $t(205) = -1.942$ ,  $p = 0.053$ ; or that information has more impact on brand image of Gulbenkian Foundation ( $M = 3.65$ ,  $SE = 0.93$ ) or of Serralves Foundation ( $M = 3.48$ ,  $SE = 0.95$ ), with a  $t(205) = -0.135$ ,  $p = 0.893$ .

Finally, when testing the variable brand equity, the results revealed that there is only a significant statistical difference between Gulbenkian and Serralves Foundations when it is analyzed under the information content. This means that, on average, Gulbenkian Foundation ( $M = 3.42$ ,  $SE = 0.91$ ) have superior perceived brand equity than Serralves Foundation ( $M = 3.30$ ,  $SE = 0.93$ ),  $t(205) = 2.514$ ,  $p = 0.013$ , when information content is shared on social media platforms. When studying Entertainment in isolation, with a  $t(205) = 1.131$ ,  $p = 0.259$ , the null hypothesis cannot be rejected, being declared that there is no significant statistical difference between the museums.

*Table 5.10 - T-Test of Brand Awareness, Brand Image and Brand Equity*

	Variable	Gulbenkian Foundation		Serralves Foundation		Sig.
		Mean	Std. Deviation	Mean	Std. Deviation	
<b>Entertainment</b>	Brand Awareness	3.06	1.053	3.01	1.061	0.500
<b>Information</b>	Brand Awareness	3.20	1.033	3.11	1.037	0.126
<b>Entertainment</b>	Brand Image	3.54	0.93	3.47	0.99	0.053
<b>Information</b>	Brand Image	3.65	0.93	3.48	0.95	0.893
<b>Entertainment</b>	Brand Equity	3.30	0.90	3.24	0.96	0.259
<b>Information</b>	Brand Equity	3.42	0.91	3.30	0.93	0.013*

\* p < 0.05

## CHAPTER 6

# Discussion

### 6.1. Research Findings

The first set of hypotheses of this research aimed to evaluate consumers' perceptions of the content quality of the Gulbenkian and Serralves Foundations on social media platforms. The hypotheses were divided into entertainment and information content. The hypotheses were supported with the following results: for both means, the content quality variable is between the values of 3.5 and 4.5 on a growing 5-point scale. Resorting to arithmetic math, the values above 3.5 indicates a positive level of agreement. This means that there is statistical evidence to affirm that branded content posted on social media for entertainment reasons has quality and branded content posted on social media for information reasons also has quality. An additional study to verify if there were differences between the museums under study revealed that there was indeed a significant statistical difference, meaning that respondents believe that Gulbenkian Foundation's entertainment content has higher quality than Serralves'. It is known by previous studies that higher levels of content quality leads to higher level of engagement (Dabbous & Barakat, 2020; Tsai & Men, 2014), and it has a profound impact on brand awareness (Barakat, 2020). So, this might suggest at first sight that Gulbenkian Foundation might have higher levels of brand awareness than Serralves Foundation, which will be discovered next.

The second group of hypotheses aimed to understand if entertainment and information content with quality positively affected brand awareness of both museums, and therefore act as the mediator between content quality and brand awareness. The results supported the hypotheses, staying in line with previous studies (Dabbous & Barakat, 2020). There was statistical evidence to report that information and entertainment content with quality positively affect brand awareness. Also, and in order to define which uses and gratification contribute more to brand awareness, was performed a comparison that revealed that information content affects more positively brand awareness than entertainment. However, this only uncover as truth in Gulbenkian social media content. When comparing Serralves Foundation content, there was no significant statistical evidence to validate this. This might be a projection of what discussed earlier on last paragraph, and might suggest that Gulbenkian Foundation might have higher levels of brand awareness due to the quality of information content.

The third set of hypotheses fulfilled the same purpose as the above but applied to brand image, the other dimension of Keller's perspective over brand equity. The findings showed that there is statistical evidence to declare that both information and entertainment content with quality positively affect brand image, supporting this set of hypotheses. The additional test to understand if there were differences on the level of contribution of the types of content to the brand image, did not revealed significant statistical evidence to support this. Worth to notice that under the dimension of brand image, the variables under study were credibility and communication strategy. It is known by Keller (1993) that different brand associations, and therefore different brand image measures, might gather different results.

With these three groups of hypotheses unveiled as supported, the findings disclose the primary question of this investigation: how branded content on social media platforms will influence brand equity. The answer to this question is that online branded content with quality fulfills an emotional motive to be present on social media, which, in turn, will affect the consumer's perception of brand awareness and brand image of Portuguese art museums, influencing its brand equity. This stays in line with Raji et al. (2019) who performed a similar investigation but applied to automotive brands.

Aiming to the second question projected on this research to understand which are the most influential motives to be fulfilled by art museums, can be first said that there is statistical evidence to report that the reasons to follow art museums on social media platforms are different from general company pages, the subject of the fourth hypothesis. The results showed that although information and entertainment motives remain as the top motives to be fulfilled by branded content in art museums and general companies, it only stays partially in line with the scientific research so far (Demmers et al., 2020; Tsai & Men, 2014). The results presented an inversion of the remaining order of motives' importance. It is more important to fulfill integration and social interaction motives on social media in art museums pages than remuneration, contrarily to the order of the general company pages. These findings are contrary to Bazi et al. (2020), who defended that even in industries where brands are seen and treated differently, just like art museums, there is a tendency to prevail the same drivers. Notwithstanding, the importance order of drivers did in fact changed. This can be justified by the conclusions of Buzeta et al. (2020), who stated that remuneration can be better perceived if the content messages are customized. It checks out with this study since it is known, through the manual research made previously to understand the branded content of Gulbenkian and Serralves Foundations, that their content is not customized.

More can be added on this second research question, where information motive here arises as the key factor to be on social media, either on art museums or general companies contexts. Muntinga et al. (2011) and Dabbous and Barakat (2020) pointed entertainment content as the main driver to higher levels of engagement and branded content consumption. A possible justification might be connected to Kim et al. (2011) study on how culture can change the level of uses and gratification importance, suggesting that, in Portugal, consumers might value more information content over entertainment content. On the context of art museums, this is in line with Filieri and McLeay (2014), Filieri et al. (2018) and Fronzetti Colladon et al. (2020), but against the beliefs of Naeem (2020).

Finally, as an additional investigation topic, the fifth and last hypothesis of this investigation intended to perform a comparison between the brand value of Gulbenkian and Serralves Foundations. At the beginning of this chapter, the findings revealed that although the content quality of Serralves Foundation have more positive influence over brand awareness, all the findings suggested that Gulbenkian would have higher levels of the overall brand awareness than Serralves Foundation: (1) Gulbenkian content quality is perceived better than Serralves Foundation; (2) Gulbenkian Foundation has higher levels of notoriety on the market, according to the top-of-mind question from the survey. While analyzing both museums and both uses and gratifications, information content of Gulbenkian Foundation revealed to be the one with higher mean. However, the numbers do not have significant statistical evidence to affirm that Gulbenkian Foundation have higher perceived brand awareness than Serralves Foundation with information content as a mediator.

Performing a comparison between the brand image of Gulbenkian and Serralves Foundations, the results also revealed that, analyzing both museums and both uses and gratifications, information content of Gulbenkian Foundation revealed to be the one with higher mean. However, the same applies as above, the numbers do not have significant statistical evidence to affirm that Gulbenkian Foundation have higher perceived brand image than Serralves Foundation.

At last, performing a comparison between the overall brand equity of Gulbenkian and Serralves Foundations, the results revealed that there is a significant statistical difference on brand equity between Gulbenkian and Serralves Foundations, when it is analyzed under the information mediator. When entertainment is considered in isolation, the null hypothesis cannot be rejected, being declared that there is no significant statistical difference between the museums. This means that the fifth and last hypothesis of this investigation is only partially supported.

*Table 6.11 - Summary of Results for Hypothesis Testing*

<b>Hypothesis</b>	<b>Results</b>
<b>Content Quality</b>	
<b>H1a.</b> Branded content posted to fulfill entertainment motives to be present on social media has quality.	Supported
<b>H1b.</b> Branded content posted to fulfill information motives to be present on social media has quality.	Supported
<b>Brand Awareness</b>	
<b>H2a.</b> Entertainment Content with quality positively affects Brand Awareness.	Supported
<b>H2b.</b> Information Content with quality positively affects Brand Awareness.	Supported
<b>Brand Image</b>	
<b>H3a.</b> Entertainment Content with quality positively affects Brand Image.	Supported
<b>H3b.</b> Information Content with quality positively affects Brand Image.	Supported
<b>Motives to follow Art Museums on social media</b>	
<b>H4.</b> The reasons to follow art museums on social media platforms are different from general company pages.	Supported
<b>Comparison between Gulbenkian and Serralves Foundations</b>	
<b>H5.</b> Gulbenkian Foundation has superior perceived brand equity than Serralves Foundation.	Partially Supported
H5. A) Information Mediator	Supported
H5. B) Entertainment Mediator	Rejected

## **6.2. Theoretical and Managerial Implications**

The major theoretical contribution of this study was to demonstrate that branded content of art museums has a positive impact on brand equity and information content can leverage the overall consumers' perception of the brand's value. It was also the first known study on U&G theory applied to Portuguese art museums. All the findings of this investigation contribute to the

academic aggregation, enriching the scientific knowledge on content marketing, U&G theory, and brand equity.

This investigation also provides insights for art museum managers and brand managers. Art museums can benefit from understanding which are the most valued motivations to be fulfilled by their branded content on social media platforms and comprehend that different branded content leads to different consumer reactions. In this manner, art museum managers and brand managers can adapt their communication strategy in order to reduce unnecessary costs in misapplied content marketing and fit better results. Likewise, this investigation findings on consumers' low responsiveness to remuneration content, can avail art museum managers in avoiding price fluctuations due to discounts/promotions and capitalize on managerial efficiency, customer service, and brand management to enhance the value of the overall art museum experience. To reinforce the idea, Yoo et al. (2000) advise managers to avoid frequent price discounts/promotions as it induces on consumers the perception of low quality. Thus, the non-disclosure or short usage of this type of content might be the best option for art museum managers – regardless of the loss of short-term financial benefits that might arise, consistent pricing leads to higher levels of brand equity in the long run. Lastly, art museum managers and brand managers, by knowing that social media content built to fulfill information and entertainment motives to be present on social media platforms, can increase their chances of success. This because, according to Dwivedi et al. (2021), professionals within the marketing area can boost their company's performance by allying their digital marketing plan along with human behavioral insights. It is now clearer that content marketing is a crucial element for the success and effectiveness of the digital marketing plan (Baltes, 2015). But, regardless of these statements, if it is not generated the synergy between both online and offline marketing plans, there will only be obtained inefficient employment of funds (Oklander et al., 2018).





## CHAPTER 7

# Conclusions

### 7.1. Conclusions

The main conclusion of this research was the disclosure that there is evidence to support the assumption that online branded content with quality fulfills an emotional motive to be present on social media, which, in turn, will affect the consumer's perception of brand awareness and brand image of Portuguese art museums, influencing its brand equity, which is the answer to the first research question of this investigation – how branded content on social media platforms will influence brand equity.

Answering the second and final question – which are the most important motives to be fulfilled by art museums –, information and entertainment motives are the most important motives to be fulfilled by art museums and general business pages on social media platforms. It is worth to notice that, unlike what previous studies have revealed, the present investigation demonstrated that information content is more valued by consumers. This means that the uses and gratifications can change when the environment changes. Also, the order of importance of the U&G theory motives has shifted when applied to art museums. In other words, for the general companies, consumers place more importance on fulfilling the information and entertainment motives first and then presenting the content of remuneration, integration and social interaction content. For art museums, on the other hand, the order changes: information, entertainment, integration and social interaction, and remuneration at last.

The comparative study of this research did not reveal any differences on the dimensions of brand equity – brand awareness and brand image. However, when analyzing it combined there are differences when information content acts as a mediator. This indicates that depending on the uses and gratifications fulfilled and the content quality of the content published on social media by art museums, it can change the overall consumers' perception of the brand value.

### 7.2. Limitations and Future Research Recommendations

Just as any investigation, this research suffered from some limitations. Firstly, although the sample was large enough to validate our database, a bigger and more diversified sample could improve the reliability of this study. Likewise, a second research stage involving focus groups or a prior and after effect study could provide more in-depth insights into this research topic.

Finally, replicating this study in other museums, different countries, and other cultures, would heighten the generalizability of this investigation.

This research did not take in consideration the study of Quan-Haase and Young (2010) mentioned previously of separating the social media platforms, because there were no differences on the branded content of both art museums. However, a further investigation on this can bring different results by separating Facebook and Instagram and performing a comparative analysis. The comparison between platforms is also suggested by Rathnayake and Winter (2018).

Building on the findings of this study, and as a recommendation for future research, the question of whether people with an arts background are more receptive to art museum content marketing may provide complementary insights to this study. Additionally, a broad approach including all dimensions of U&G theory and various CBBE models would consummate this research generating advantageous knowledge for art museum managers, brand managers, and professionals in the field. Finally, it is highly recommended to apply to this study the most common scientific methodology within this research area – structural equation modelling (SEM).

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# Annex

## Survey

*(English Version)*

### Section 1 – Language

*“Hello! This questionnaire has the purpose of studying how branded content on social media platforms influences brand equity, as part of my master thesis in ISCTE Business School.*

*I would like to ask you for your cooperation to fill in this questionnaire. It will take you approximately 4 minutes and your answers will be treated in a completely anonymous way, under the law of personal data protection.*

*Thank you very much for your cooperation!*

*Please, feel free to email me for possible questions: [ccopa@iscte-iul.pt](mailto:ccopa@iscte-iul.pt)”*

#### **1. Please select the language of the questionnaire**

- a. English
- b. Portuguese

### Section 2 – Social Media

#### **2. Do you have an account on Facebook or Instagram?**

- a. Facebook
- b. Instagram
- c. Both
- d. None

#### **3. Which is the first art museum that comes to your mind?**

#### **4. Why do you follow company pages?**

- a. Because the content is entertaining
- b. Because the content comforts me by letting me know the thoughts/ opinions of others

- c. Because the content allows me to interact with people like me
- d. Because the content is fun
- e. Because the content lets me take part in a competition
- f. Because the content gives me something to talk about with my friends
- g. Because the content offers me discounts/promotions
- h. Because the content keeps me updated about certain topics
- i. None of the previous
- j. I don't follow company pages

**5. I (would) follow art museums on social media because...?**

- a. Because the content is entertaining
- b. Because the content comforts me by letting me know the thoughts/ opinions of others
- c. Because the content allows me to interact with people like me
- d. Because the content is fun
- e. Because the content lets me take part in a competition
- f. Because the content gives me something to talk about with my friends
- g. Because the content offers me discounts/promotions
- h. Because the content keeps me updated about certain topics
- i. None of the previous
- j. I have no interest in following art museums

**Section 3 – Calouste Gulbenkian Foundation**

**6. Do you follow Calouste Gulbenkian Foundation on Social Media?**

- a. Facebook
- b. Instagram
- c. LinkedIn
- d. YouTube
- e. Twitter
- f. None



Figure 1 – Gulbenkian’s Post

**Post 1 - “Description:** “@Xavier\_veilhan's multifaceted work unfolds on different supports, from painting to sculpture, installation, and performance. The series of works entitled «Laurent» started from a live model digitized in three dimensions. Performed at different times, each piece presents variations, such as the orientation of the head, the choice of materials, or the scale. In the exhibition «Infinite Sculptures» there are two versions of this sculpture, whose triangular surfaces bring them closer to an industrial product.”

**7. According to the following content, please indicate, in your opinion, the degree of agreement of each factor: (1 – Totally Disagree, 2 – Disagree, 3 – Neutral, 4 – Agree, 5 - Totally Agree)**

- a. This content is interesting
- b. This content is helpful/rewarding
- c. By seeing this type of content, I would more easily remember this brand than its competitors
- d. By seeing this type of content, I can say that this brand is credible
- e. I enjoy this brand’s communication strategy with this type of content



Figure 2 - Gulbenkian's Post

**Post 2 – “Description:** *“Come and visit “Infinite Sculptures”, the new exhibition at the Gulbenkian Museum, with free admission! Works by 18 contemporary artists and the plaster collection from @fbaul show the past and present of molding and its infinite possibilities.”*

**8. According to the following content, please indicate, in your opinion, the degree of agreement of each factor: (1 – Totally Disagree, 2 – Disagree, 3 – Neutral, 4 – Agree, 5 – Totally Agree)**

- a. This content is interesting
- b. This content is helpful/rewarding
- c. By seeing this type of content, I would more easily remember this brand than its competitors
- d. By seeing this type of content, I can say that this brand is credible
- e. I enjoy this brand’s communication strategy with this type of content

## Section 4 – Serralves Foundation

### 9. Do you follow Serralves Foundation on social media?

- Facebook
- Instagram
- Youtube
- None



Figure 3 - Serralves' Post

**Post 3 – “Description:** #ObraLouiseBourgeois: *The work STE. SÉBASTIENNE, 1998, integrates the exhibition “LOUISE BOURGEOIS - DELAÇAR A TORMENTO”, shown at the Serralves Museum and Park. This work is represented by a female image of the saint and Christian martyr Sebastian. While San Sebastian is usually portrayed with his hands held behind his body and pierced by arrows, this female version has no arms and lacks his head. (...)*”

**10. According to the following content, please indicate, in your opinion, the degree of agreement of each factor: (1 – Totally Disagree, 2 – Disagree, 3 – Neutral, 4 – Agree, 5 - Totally Agree)**

- a. This content is interesting
- b. This content is helpful/rewarding

- c. By seeing this type of content, I would more easily remember this brand than its competitors
- d. By seeing this type of content, I can say that this brand is credible
- e. I enjoy this brand’s communication strategy with this type of content



Figure 2 - Serralves' Post

**Post 4 – “Description:** *“At the end of 2020, the Serralves Foundation became a member of the “Climate Change Alliance of Botanic Gardens”. This organization aims to bring together botanical gardens and other organizations from around the world for a common cause: mitigating the impacts of climate change on gardens and landscapes.”*

**11. According to the following content, please indicate, in your opinion, the degree of agreement of each factor:** (1 – Totally Disagree, 2 – Disagree, 3 – Neutral, 4 – Agree, 5 - Totally Agree)

- a. This content is interesting
- b. This content is helpful/rewarding
- c. By seeing this type of content, I would more easily remember this brand than its competitors
- d. By seeing this type of content, I can say that this brand is credible
- e. I enjoy this brand’s communication strategy with this type of content

## Section 5 – Demographic Information

### 12. Age

- a. < 18
- b. 18 – 25
- c. 26 – 40
- d. 41 – 55
- e. 56 – 70
- f. > 71

### 13. Gender

- a. Female
- b. Male
- c. Prefer not to say

### 14. Nationality

- a. American
- b. Brazilian
- c. Chinese
- d. English
- e. French
- f. Italian
- g. Portuguese
- h. Spanish
- i. Other

### 15. Level of Education

- a. Basic Education
- b. High School
- c. Bachelor's degree
- d. Master's degree or Postgraduate
- e. PhD

## **16. Current Occupation**

- a. Student
- b. Working Student
- c. Employed
- d. Unemployed
- e. Retired
- f. Other