

BAB V

PENUTUP

5.1 Kesimpulan

5.1.1 Profil Responden

Berdasarkan penelitian ini jumlah responden yang berhasil diperoleh sebanyak 222 orang, namun hanya 212 orang yang memenuhi kriteria dan dapat dilanjutkan untuk diolah. Apabila dilihat dari hasil kuesioner terdapat 10 responden yang tidak memenuhi kriteria penelitian sehingga tidak dapat digunakan untuk pengolahan data. Untuk profil responden, usia responden pada penelitian ini usia mulai dari 17 – 47 tahun dan didominasi oleh perempuan sebanyak 144 orang dan laki-laki sebanyak 68 orang.

5.1.2 Analisis Deskriptif

Berdasarkan analisis data ini, diketahui bahwa terdapat 2 variabel yang tergolong dalam kategori sangat tinggi yaitu kesadaran merek dengan nilai *mean* sebesar 4.396. Selain itu, terdapat 4 variabel yang masuk ke dalam kategori tinggi yaitu SMMA dengan nilai *mean* sebesar 4.129, citra merek dengan nilai *mean* sebesar 4.004, ekuitas merek dengan nilai *mean* sebesar 3.734 dan yang terakhir niat beli dengan nilai *mean* sebesar 3.880. Selain itu, berdasarkan analisis deskriptif juga diketahui bahwa distribusi nilai dari data yang dikumpulkan dalam penelitian ini dapat diterima dan dikategorikan normal. Hal ini disimpulkan berdasarkan dari nilai *excess kurtosis* dan *skewness* yang berada dalam rentang nilai antara -2 sampai +2.

5.1.3 Analisis SEM – PLS

Hasil akhir dari analisis ini pada pengujian hipotesis sebagai berikut:

1. Aktivitas pemasaran media sosial (SMMA) berpengaruh secara positif terhadap kesadaran merek

Diketahui bahwa aktivitas pemasaran media sosial (SMMA) berpengaruh secara positif terhadap kesadaran merek yang berarti ketika SMMA meningkat maka juga akan berpengaruh meningkatkan kesadaran merek. Aktivitas pemasaran dalam penelitian ini mengacu pada konten-konten yang dibuat oleh Chatime melalui Instagram. Dengan Chatime menyajikan konten-konten dengan menawarkan informasi yang akurat, berguna dan lengkap maka akan berpengaruh meningkatkan kesadaran merek pelanggan terhadap merek tersebut. Selain itu, kesadaran merek dapat meningkat ketika konten-konten mengenai informasi terbaru dan sangat trendi ditampilkan di media sosial Instagram Chatime, sehingga secara tidak langsung pelanggan dapat mengenali dan mengetahui produk tersebut di antara merek pesaing lain.

2. Aktivitas pemasaran media sosial (SMMA) berpengaruh secara positif terhadap citra merek

Aktivitas pemasaran media sosial (SMMA) berpengaruh secara positif terhadap citra merek yang berarti ketika SMMA meningkat maka akan berpengaruh meningkatkan citra merek. SMMA dalam penelitian ini mengacu pada konten-konten yang disajikan oleh produk Chatime melalui Instagram yang ternyata dapat berpengaruh meningkatkan citra merek Chatime. Dengan konten yang menyediakan informasi dan layanan yang akurat dan berguna dapat menciptakan kesan positif terhadap merek tersebut. Selain itu, SMMA yang disajikan oleh Chatime dapat menciptakan kesan positif dalam benak pelanggan, yang pada akhirnya pelanggan akan membagikan informasi, merekomendasi, dan mendorong teman-temannya untuk mengunjungi halaman Instagram Chatime.

3. Kesadaran merek berpengaruh secara positif terhadap citra merek

Kesadaran merek berpengaruh secara positif terhadap citra merek yang berarti ketika kesadaran merek meningkat maka juga akan berpengaruh meningkatkan citra merek. Kesadaran merek ini terbangun ketika pelanggan mengetahui dan familiar dengan produk Chatime. Kesadaran merek yang tinggi berkontribusi

pada citra merek. Ketika pelanggan dapat mengenali produk Chatime ini diantara merek pesaing maka secara tidak langsung akan tercipta kesan mengenai produk Chatime dalam benak pelanggan tersebut.

4. Kesadaran merek berpengaruh secara positif terhadap ekuitas merek

Kesadaran merek berpengaruh secara positif terhadap ekuitas merek yang berarti ketika kesadaran merek meningkat maka ekuitas merek juga akan meningkat. Ketika pelanggan dapat mengenali produk Chatime diantara merek pesaing walaupun produk tersebut serupa, sebagus dan memiliki ciri yang sama, maka pelanggan akan lebih memilih untuk membeli produk Chatime. Dengan memiliki kesadaran merek yang tinggi maka akan semakin tinggi pula preferensi pelanggan, jadi ketika pelanggan menemukan merek lain yang sama sekali tidak berbeda dengan produk Chatime tersebut, tetap akan lebih pintar untuk membeli produk Chatime.

5. Citra merek berpengaruh secara positif terhadap ekuitas merek

Citra merek berpengaruh secara positif terhadap ekuitas merek yang berarti ketika citra merek meningkat maka ekuitas merek juga akan meningkat. Ketika pelanggan memiliki kesan positif bahwa produk yang ditawarkan melalui media sosial Instagram merupakan produk yang memiliki fitur unggulan dan handal maka pelanggan akan membeli produk Chatime daripada produk lain meskipun serupa. Selain itu, apabila citra merek sudah terbentuk antara pelanggan dan produk Chatime maka pelanggan akan merasa bahwa produk yang ditawarkan memiliki kualitas yang baik dan konsisten sehingga juga akan mempengaruhi kualitas yang dirasakan pelanggan yang pada akhirnya dapat menciptakan ekuitas merek.

6. Kesadaran merek berpengaruh secara positif terhadap niat beli

Kesadaran merek berpengaruh secara positif terhadap niat beli yang berarti ketika kesadaran merek meningkat maka juga akan berpengaruh meningkatkan niat beli.

Semakin tinggi kesadaran merek maka akan semakin tinggi juga pengaruh yang dapat memotivasi konsumen untuk membeli produk Chatime di masa mendatang. Dengan kemampuan pelanggan dalam mengetahui dan mengenali produk Chatime, semakin tinggi juga niat pelanggan dalam menyarankan orang lain untuk membeli dan mengonsumsi produk Chatime.

7. Citra merek tidak berpengaruh secara positif terhadap niat beli

Pengujian hipotesis menunjukkan bahwa citra merek tidak berpengaruh secara positif terhadap niat beli yang berarti meskipun citra merek meningkat tidak akan berpengaruh meningkatkan niat beli konsumen. Produk-produk yang ditawarkan oleh Chatime melalui konten-konten di Instagram tidak menciptakan kesan positif terhadap merek tersebut sehingga tidak mempengaruhi niat pelanggan untuk melakukan pembelian. Dengan demikian, akibat dari pelanggan tidak memiliki kesan positif terhadap produk Chatime maka pelanggan juga tidak memiliki niat untuk membeli produk tersebut di masa mendatang.

8. Ekuitas merek berpengaruh secara positif terhadap niat beli

Ekuitas merek berpengaruh secara positif terhadap niat beli yang berarti ketika ekuitas merek meningkat maka juga akan berpengaruh meningkatkan niat beli. Semakin tinggi ekuitas yang dimiliki oleh merek cenderung akan menghasilkan preferensi dan niat beli pelanggan yang lebih besar. Ketika pelanggan telah merasakan preferensi yang kuat terhadap produk Chatime, maka itu akan mengarah pada niat pembelian yang lebih kuat di masa mendatang.

5.2 Implikasi Manajerial

Berdasarkan hasil penelitian yang telah dilakukan, dijelaskan bahwa SMMA berpengaruh positif terhadap kesadaran merek sehingga dapat disimpulkan bahwa perusahaan perlu untuk lebih meningkatkan dan mempertahankan konten-konten pemasaran yang menarik dan trendi di media sosial agar dapat menarik lebih banyak pelanggan dan pelanggan lebih tertarik serta memiliki niat untuk membeli

sebuah produk. Selain itu, SMMA berpengaruh terhadap citra merek, yang artinya perusahaan harus meningkatkan keunggulan produk agar tercipta kepuasan konsumen sehingga akan menciptakan kesan yang baik terhadap perusahaan.

Dari hasil juga diketahui bahwa kesadaran merek dan citra merek berpengaruh positif pada ekuitas merek, sehingga perlu disadari bahwa meningkatnya kekuatan merek dapat memberi dampak positif dalam membangun jangka panjang hubungan dengan pelanggan. Selain itu juga diketahui bahwa ekuitas merek berpengaruh terhadap niat beli, yang mana ekuitas merek ini adalah faktor penting dalam peningkatan niat beli konsumen. Untuk itu, perusahaan perlu mempertahankan atau meningkatkan nilai suatu produk agar dapat meningkatkan niat pembelian konsumen. Terakhir, karena citra merek tidak berpengaruh secara positif pada niat beli konsumen, perusahaan perlu menumbuhkan citra merek yang stabil dan khas agar dapat meningkatkan keunggulan kompetitif dalam jangka panjang. Selain itu, apabila citra merek seperti persepsi, perasaan dan sikap, serta kepuasan pelanggan telah melekat dalam benak konsumen maka akan tercipta kesan yang baik dan dapat membuat pelanggan tertarik pada produk tersebut sehingga dapat meningkatkan niat beli konsumen. Dengan demikian, perusahaan perlu meningkatkan keunggulan dan keunikan pada produknya agar dapat tercipta kesan positif mengenai merek tersebut yang nantinya akan berdampak dalam menciptakan kesan yang baik terhadap perusahaan.

5.3 Keterbatasan Penelitian dan Saran

Dalam penelitian ini peneliti menyadari adanya keterbatasan. Keterbatasan pada penelitian ini yakni penelitian ini hanya meneliti satu platform media sosial yaitu Instagram, sehingga belum bisa menggeneralisasi teori yang terkait. Pada penelitian kedepannya diharapkan dapat meneliti lebih dari satu platform media sosial seperti TikTok, Facebook, dll agar didapatkan hasil atau teori yang baru.

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LAMPIRAN

Lampiran 1 Kuesioner

A. Petunjuk Pengisian

Berilah tanda (X) pada jawaban yang akan dipilih pada kolom yang tersedia.

Keterangan:

6. Sangat Tidak Setuju = 1
7. Tidak Setuju = 2
8. Netral = 3
9. Setuju = 4
10. Sangat Setuju = 5

1. Gender: Laki-laki/Perempuan
2. Usia Responden (dalam angka)
3. Apakah mengetahui produk Chatime?
 - A. Ya
 - B. Tidak
4. Apakah aktif menggunakan media sosial khususnya Instagram?
 - A. Ya
 - B. Tidak

| Pertanyaan | STS | TS | N | S | SS |
|---|-----|----|---|---|----|
| Aktivitas Pemasaran Media Sosial (SMMA) | | | | | |
| Interaktivitas | | | | | |
| 1. Halaman media sosial (instagram) merek yang berkaitan dengan produk / merek Chatime akan memungkinkan saya untuk berbagi informasi dengan orang lain | | | | | |
| 2. Percakapan atau pertukaran pendapat terkait produk/merek Chatime dengan orang lain dapat dilakukan melalui halaman merek sosial (instagram) sosial | | | | | |
| 3. Mudah untuk menyampaikan pendapat saya tentang produk/merek Chatime melalui halaman media sosial (instagram) merek | | | | | |

| | | | | | |
|---|--|--|--|--|--|
| <p>Keinformatifan</p> <ol style="list-style-type: none"> 1. Halaman media sosial (instagram) merek yang berkaitan dengan produk / merek Chatime menawarkan informasi akurat tentang produk 2. Halaman media sosial (instagram) merek yang berkaitan dengan produk / merek Chatime menawarkan informasi yang berguna 3. Informasi yang diberikan tentang produk/merek Chatime oleh halaman media sosial (instagram) merek sangat lengkap | | | | | |
| <p>Personalisasi</p> <ol style="list-style-type: none"> 1. Halaman media sosial (instagram) merek menawarkan pencarian informasi yang disesuaikan pada produk Chatime 2. Halaman media sosial (instagram) merek menyediakan layanan yang disesuaikan pada produk Chatime 3. Halaman media sosial (instagram) merek memberi saya rekomendasi tentang produk Chatime sesuai kebutuhan saya | | | | | |
| <p>Trendi</p> <ol style="list-style-type: none"> 1. Produk Chatime yang ditampilkan di halaman media sosial (instagram) media adalah informasi terbaru 2. Menggunakan halaman media sosial (instagram) merek untuk menampilkan produk Chatime sangat trendy 3. Apa pun yang trendy tersedia di halaman media sosial (instagram) merek | | | | | |
| <p>WOM</p> <ol style="list-style-type: none"> 1. Saya biasanya membagikan informasi tentang produk Chatime dari halaman media sosial (instagram) merek kepada teman-teman saya 2. Saya akan merekomendasikan teman-teman saya untuk mengunjungi halaman media sosial (instagram) merek yang menampilkan produk chatime 3. Saya akan mendorong teman dan kenalan saya untuk menggunakan halaman media sosial (instagram) merek yang menampilkan produk Chatime (Guha et al., 2021) | | | | | |
| <p>Kesadaran Merek</p> <ol style="list-style-type: none"> 1. Saya familiar dengan produk Chatime 2. Saya mengetahui produk Chatime 3. Saya dapat mengenali produk Chatime di antara merek pesaing | | | | | |

| | | | | | |
|---|--|--|--|--|--|
| <p>Citra Merek</p> <ol style="list-style-type: none"> 1. Produk Chatime menawarkan produk berkualitas baik dan kualitas yang konsisten. 2. Produk Chatime menawarkan produk yang sangat handal. 3. Produk Chatime menawarkan produk dengan fitur unggulan. | | | | | |
| <p>Ekuitas Merek</p> <ol style="list-style-type: none"> 1. Masuk akal untuk membeli produk Chatime daripada merek lain, meskipun serupa. 2. Walaupun merek lain memiliki ciri yang sama dengan produk Chatime, saya lebih memilih untuk membeli produk Chatime. 3. Jika ada merek lain yang sebagus produk Chatime, saya lebih memilih untuk membeli produk Chatime. 4. Jika merek lain sama sekali tidak berbeda dengan produk Chatime, tampaknya lebih pintar untuk membeli produk Chatime. | | | | | |
| <p>Niat Beli</p> <ol style="list-style-type: none"> 1. Kedepannya, saya akan membeli produk Chatime 2. Saya berencana untuk membeli produk Chatime di masa depan. 3. Saya akan menyarankan orang lain untuk membeli dan mengonsumsi produk Chatime. 4. Saya sangat mungkin untuk membeli produk Chatime di masa mendatang. | | | | | |

Lampiran 2 Data Responden dan Jawaban Responden

The screenshot displays a Google Forms interface for a survey titled "Kuesioner Skripsi". The top navigation bar includes a "Kirim" button and a notification that "Semua perubahan disimpan di Drive". The main content area shows the "Jawaban" (Responses) tab with a count of 222. A red banner at the top of the response area indicates "Tidak menerima jawaban" (Not receiving answers). Below this, a message states "Pesan untuk responden: Formulir ini tidak menerima jawaban lagi" (Message for respondents: This form no longer accepts answers). The question being viewed is "Bagian 1: Apakah anda mengetahui produk Chatime?" (Part 1: Do you know the product Chatime?). The response distribution is shown as a pie chart where the "Ya" (Yes) category, represented by a blue slice, accounts for 100% of the 222 responses. The "Tidak" (No) category, represented by a red slice, has 0% of the responses. A "Salin" (Copy) button is visible next to the question text.

| SM | SM | SM | SM | SM | SM | SM | SM | SM | SM | SM | SM | SM | SM | SM | B | A | B | B | | | | B | B | B | P |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|---|---|----|----|----|---|----|---|---|----|
| M | M | M | M | M | M | M | M | M | M | M | M | M | M | M | . | A | A | B | B | B | B | E | B | E | P |
| A1 | A1 | A1 | A2 | A2 | A2 | A3 | A3 | A3 | A4 | A4 | A4 | A5 | A5 | A5 | 1 | . | . | I. | I. | I. | . | E. | . | . | I. |
| .1 | .2 | .3 | .1 | .2 | .3 | .1 | .2 | .3 | .1 | .2 | .3 | .1 | .2 | .3 | ' | 2 | 3 | 1 | 2 | 3 | 1 | 2 | 3 | 4 | |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 4 | |
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 4 | 5 | 5 | 4 | 5 | 5 | 5 | 4 | 4 | 4 | 5 | 5 | 5 | 4 | 4 | 4 | 3 | |
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 4 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | |
| 4 | 4 | 4 | 5 | 4 | 4 | 5 | 5 | 4 | 5 | 4 | 4 | 4 | 4 | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 4 | 4 | |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 5 | 5 | 4 | 4 | 4 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | |
| 4 | 4 | 4 | 5 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | |
| 5 | 5 | 5 | 5 | 5 | 4 | 4 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 2 | 5 | 5 | 2 | 2 | 5 | |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 5 | 5 | 5 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 5 | 5 | 4 | 4 | 5 | |
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The social media marketing strategies and its implementation in promoting handicrafts products: a study with special reference to Eastern India

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Social media
marketing
strategies

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Abstract

Purpose – First, this study aims to focus on the promotional part of the Indian handicraft products through various social media platforms such as Facebook, Twitter, Instagram and YouTube. Second, the study measures the effectiveness of social media marketing activities (SMMA) relating to handicraft products on brand awareness, brand image and brand equity. Third, this study also measures the impact of brand awareness and brand image on brand equity and consumers' purchase intention and further brand equity on consumers' purchase intention of handicraft products.

Design/methodology/approach – This study used an offline questionnaire to conduct empirical research and collected and analyzed data of 609 samples by using the structural equation modeling approach.

Findings – The findings of this study showed that SMMA relating to handicraft products had a very strong impact on creating both brand awareness and brand image in the social media environment. Additionally, this study also exhibited a positive and significant impact of brand awareness and brand image on brand equity and consumers' purchase intention and further brand equity on consumers' purchase intention of handicraft products in the social media environment.

Practical implications – The outcome of this research will definitely motivate the handicraft industry to have a strong social media presence on various platforms for promoting their products across India and outside. Further, the promotional activities in various social media platforms will help in creating awareness about the handicraft products and give brand recognition among other industrial competitive brands which will consequently lead to an increase in the demand for these products.

Originality/value – The novelty of this study is that it has made an initial attempt to study the marketability of handicraft products using various social media platforms and also has measured the probable impact of SMMA relating to handicraft products on brand awareness and brand image and their impact on brand equity and purchase intention.

Keywords Brand image, Marketing, Social networks

Paper type Research paper

1. Introduction

Handicrafts are products of skill, dedication and creativity of centuries-old traditions. The craftsmen engaged in the making of art hold unique talents and zeal that their ancestors have handed over to them for centuries. Many scholars and business practitioners have pointed out that handicraft products are very much beneficial for both society and the environment. These products have been acknowledged for being both economical and environmentally friendly products (Pierce *et al.*, 2011; González-Pérez *et al.*, 2013; Hadjichambis *et al.*, 2015). They support the local economy by creating jobs for millions of



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craftsmen, primarily from the tribal villages of the developing economies (Basu, 1995; Belk and Groves, 1999; Oakes, 1995). The Indian handicraft industry is an intensive cottage-based industry that involves over 10 million artisans who either work on wages or are self-employed. India has an enormously rich heritage of handicraft production dating back to the past and representing the diverse cultural heritage of various parts of India, comprising 29 States and 18 languages with over 1,500 dialects. Previous studies have observed that handicrafts make a significant contribution to economic development in both developed and developing economies (Belk and Groves, 1999). Besides, handicraft production helps to raise cultural awareness and preserves cultural identities and traditions. Considering its social, economic and environmental benefits, the Government of South Africa has given strategic recognition to the handicraft industry as a factor contributing to sustainable development (Makhitha, 2014). In India, it has been considered as an important factor for inclusive growth of rural areas according to the steering committee of the handicraft sector (Ghouse, 2012).

The Government of India has been very supportive and implementing various schemes to empower the handicraft industry. Craftsmen and artisans are exposed to many opportunities to present their products at well-publicized trade fairs and trade fairs that facilitate a better platform for business opportunities worldwide. Specific planning activities under the umbrella scheme "National Handicrafts Development Program" [NHDP] are undertaken by the Office of the Development Commissioner (Handicrafts) under the Ministry of Textiles. The NHDP scheme was drawn up during the 12th Plan period and was revised until March 2020. Ambedkar Haatshilp Vikas Yojana, design and technology upgradation, human resource development, infrastructure and technology support, marketing support and services, research and development and the direct benefits to Artisans are considered among the most common NHDP schemes for empowering Indian artisans.

1.1 Problem statement

Despite these multifaceted advantages, the future of the handicrafts market is worrying as they face stiff competition from advanced machine-built products (Jahan and Mohan, 2015; Srivastav and Rawat, 2015). The handicraft sector is a highly creative industry producing a wide range of crafts. Yet rural producers or suppliers are currently failing for specific reasons to sell their goods and services. As the artisans are illiterate and poor, they are more dependent on the middlemen for finance and raw materials (Mehra *et al.*, 2019). To revive their marketability scholars have emphasized the need to recognize their consumer behavior so that policymakers and marketers can build new strategies (Ghouse, 2012; Nagori and Saxena, 2012; Kumar and Rajeev, 2013). Handicraft producers need to find new markets to maintain their ethnic identity for their products (Basu, 1995).

To keep pace with the growing market and purchasing power it is, therefore, essential to use information technology particularly the use of social media in the marketing of handicrafts products. The advent of mass media and networking has made possible quick and easy access to data and has brought about a drastic change in the operational system, thereby making the world a global village. The impact of social media has grabbed the remarkable attention of business practitioners and scholars in the past decade (Singh and Singh, 2018). It has given a new horizon in the field of marketing thereby giving prospects to the marketers to create awareness of products among customers. The interactive features of social media have brought people around the world into a common platform where ideas and information are shared freely (Ahmad *et al.*, 2015). Thus, in this sense, handicraft products can also go for social media presence to enjoy the various benefits of social media over different platforms. The strong presence in social media lays a radical impact on the shopping behavior of consumers as they are exposed to the best product with the best price

along with reviews and opinions about the product. Social media marketing (SMM) enables marketers to create brand awareness, exchange knowledge and information, acquire and maintain customers and promote low-cost products, as well as interactively communicate with customers (Tarsakoo and Charoensukmongkol, 2019). The authors like Kim and Ko (2012) have classified social media marketing activities (SMMA) into five categories, namely, entertainment, interaction, trendiness, customization and word-of-mouth (WOM), which were further used to measure their impact on customer equity by using social media platforms like Facebook brand pages. This SMMA has a robust application in developing a marketing strategy for business. It has become a significant tool that collaborates with businesses and people. Various authors have noted in their study that SMMA such as interactivity, informativeness, entertainment, personalization, trendiness, perceived risk and WOM communication enhance brand awareness, customer satisfaction, positive WOM and purchase intention (Kim and Ko, 2012; Sano, 2014; Lee, 2017; Yadav and Rahman, 2017). Different authors have taken different SMM activities in their study as per the nature of their study. However, in this study, only five SMM activities have been considered for measuring their influence on brand awareness, brand image and brand equity of handicraft products. Further, the study also carried out to measure the influence of brand awareness and brand image on brand equity and further brand equity on consumers' purchase intention of handicraft products. The notion behind this study is that once the handicrafts suppliers opt for social media presence, then the responsiveness of those products will have a higher probability because of the brand awareness, brand image and brand equity. Moreover, SMM activities of handicraft products will give added value to the customers by increasing brand value and will help to achieve a sustainable competitive edge against modern machine-made products and will definitely increase consumers' buying behavior.

1.2 Research objective

The present study will first focus on the promotional part of the Indian handicraft products through various social media platforms such as Facebook brand pages, Twitter pages, Instagram and YouTube. Second, the study will also measure the effectiveness of SMMA (interactivity, informativeness, personalization, trendiness and WOM communication) on brand awareness, brand image and brand equity. Third, this study will also measure the impact of brand awareness and brand image on brand equity and further brand equity on consumers' purchase intention of handicraft products.

The present study provides several insights into the increasing body of SMM literature, in which the role of SMM's activities in promoting important marketing goals such as brand awareness, brand image and brand equity have been discussed elaborately and their further influence on purchase intention. The novelty of this study is that it has made an initial attempt to study the marketability of handicraft products using various social media platforms and also has measured the probable impact of SMMA relating to handicraft products on brand awareness and brand image and their impact on brand equity and purchase intention.

2. Literature review

2.1 Social media marketing activities

It is important to define and understand the meaning of the term "social media" before we start exploring the marketing of social media. The social media network is an internet-oriented community of software focused on the theoretical and technical basis of Web 2.0 and which facilitates production and sharing of content created by users (p. 61), according to Kaplan and Haenlein (2010). Social media was able to use various ways of social networking,

forums, Twitter, microblogging, etc. Presently, Facebook, Twitter and YouTube websites (Pham and Gammoh, 2015) are the most commonly used social media sites.

Social media are online applications, platforms and media that enable content sharing, interaction and collaboration (Richter and Koch, 2007), respectively. They take different forms such as for weblogs, social blogs, micro blogs, wikis, podcasts, photos, video and social bookmarking. When their usage expands rapidly, there are not only established social networks but also businesses and public organizations. These organizations actively use media for advertising and marketing, as opposed to individual social networkers. While commercial communications and consumer interactions with media, events, entertainment, retailers and the digital network, integrated marketing activities can be carried out at far less cost and effort than before.

The mechanism of social media has been previously discussed by various authors in different contexts and environments. Kim and Ko (2012) conducted a study on how SMM activities improve customer equity in the context of luxury brands. To investigate their effect on consumer confidence on Facebook's brand sites, they categorized practices into five categories: entertainment, interaction, trend, customization and WOM. Afterward, Sano (2014) conducted a study considering four components i.e. interaction, trendiness, customization and perceived risk as SMM activities in tourism sectors to examine their influence on customer satisfaction, positive WOM and purchase intention. Further, Sano (2015) carried out another research in which the same four components were considered as SMM activities to study customer satisfaction, positive WOM and commitment in indemnity insurance service. In a research on the significance of corporate SMM activities comparing customers and businesses, Lee (2017) divided the SMM activities of enterprises into communication, data, support for daily life, promotion and marketing and social reaction and activity. Afterward, Yadav and Rahman (2017) developed scales for SMM activities and validated on the basis of consumer perceptions in the context of the e-commerce industry and also checked the influence of SMM activities of e-commerce activities on brand equity and purchase intention. The SMM activities considered were interactivity, informativeness, personalization, trendiness and WOM communication. Further, Bilgin (2018) conducted a study on SMM activities by considering five components (entertainment, interaction, trendiness, advertisement and customization) to explore their impact on brand awareness, brand image and brand loyalty in social media environments. In addition to that Bilgin (2018) conducted a study on SMM activities by considering five components (entertainment, interaction, trendiness, customization and perceived risk) to explore their impact on brand equity and customer responses in the context of the airline industry. Similar types of studies have been already carried out in different industries such as e-commerce, apparel and airlines to explore the impact of social media promotional activities on brand equity and subsequently on customers' purchase intention. From the aforementioned studies, the present research work has taken the social media components of Yadav and Rahman (2017) as they fit best in the handicrafts industry as well. Therefore, this study defines the apparel industry and SMM activities components as interactivity, informativeness, personalization, trendiness and WOM communication.

2.2 Social media marketing in the handicraft industry

In the current scenario, the handicraft industry is struggling hard to survive in the Indian market (Shah and Patel, 2017). Several obstacles came across the artisans and their families involved in this handicraft industry. Due to industrialization, some arts and crafts have steadily lost importance and this business carries the stigma of inferiority and backwardness (Shafi *et al.*, 2020; Shah and Patel, 2017). As the industry is small and less

rewarding, not many craftsmen want to involve their children in their family business of making handicrafts. They want them to join any other way for generating income in cities because they do not receive back the right amount of their investment and hard work from their Artifacts.

Now with the supporting efforts of several non-government organizations (NGOs), cooperative societies and social media, the Indian handicrafts industry is spreading its foot strongly in both Indian, as well as the international market (Authindia, 2017). The NGO's with the help of government funding, conducting many trade fairs and exhibitions and selling the products crafted by artisans at decent prices to support their livelihood, providing them reasonable profits (Anju Ann Mathew, 2020).

Communication and information sharing through social media have transformed the traditional form of the marketing communication system with new and interactive features. Retailers and various handicrafts suppliers have put in a lot of assets and time to weave a progressive approach for social media to increase brand consciousness that resultantly increases advertising messages and generates an online population (Samparpan International, 2018). Retailers are able to communicate openly with customers and most of the time generating increased sales. The adoption of social media enables global reach of the handicraft products and related information about these products which further enhances brand awareness and brand shapes positive brand images/value among customers (Abhijitkaziblog, 2016). Social media participation also bridges the information gap between suppliers of handicrafts products and potential customers. The use of SMM can benefit the handloom industries through the development of awareness of handicraft products, reduced marketing expenses, higher sales, details about the market for handicrafts and exposure to handmade products (Humbe, 2012).

The use of social media has already been implemented in some handicraft products in different countries. For example, one study from Indonesia shows the utilization of social networking as promotion media for handicraft business (Rianto Rahadi and Andretti Abdillah, 2013). This study showed that already 35% of craft businesses are already using social media for promotional purposes, in which Facebook (46%), Twitter (39%) and Blogging sites (15%) are used most prominently. Another study from Indonesia shows that Indonesia is the third-highest creative industry contribution relative to overall gross domestic product (Santosa *et al.*, 2020). This study used the role of social media as mediating variable between the ease of use and market performance of the handicraft industry. Some key reasons were identified for using social media such as low cost, quick recognition, worldwide distribution area and direct consumer engagement for more personal communication with customers (Rianto Rahadi and Andretti Abdillah, 2013). Another case study of craft beer in the UK demonstrated the role of social media to strengthen the relationship between small artisan industries and their consumers (Foster *et al.*, 2017).

Craft has become more and more visible in the fields of social media: manufacturers, retailers, galleries and craft organizations, as a key instrument for business and creative development, include Facebook, Twitter and other media platforms. The engagement in social media by small businesses (handicraft providers) provides various opportunities to extend theirs by presence and word-of-mouth marketing. Small business owners do not only rely on their own communication networks but also on their clients' networks. Stokes and Lomax (2002) claim that "a number of studies have indicated that the most important source of new customers for small firms is recommendations from existing customers." Networking is commonly discussed in commercial practice for small and medium-sized businesses and is important for their production, growth and advancement (Walsh and Lipinski, 2009).

Siu (as described in Walsh and Lipinski, 2009) found that small and medium enterprises (SMEs) rely heavily on their network of personal contacts when marketing their businesses.

In their research, Shabbir (2015) and Gunther *et al.* (2009) find that SMEs pursue a policy to implement microblog sites to explicitly communicate and seamlessly with individuals that are involved in their companies. The motivation behind the adoption of micro-blogging by SMEs is to link people with the same or common business interests more effectively, and therefore, particularly SMEs try to adopt micro-blogging, as is apparent from the Gunther *et al.* (2009), Meyer and Dibbern (2010) and Fischer and Reuber (2010). Their work is based on their research. Shabbir *et al.* (2016) also report that Facebook has emerged as trending media for small-scale business users to save cost and time to promote their products and link to weak career progression links. Charoensukmongkol and Sasatanun (2017) also state in their study that small firms are using social media extensively as a key channel to advertise and sell their products. In addition, small enterprises use a range of social media applications to boost both business growth and advertising (Fischer and Reuber, 2010; Shabbir *et al.*, 2016). As many of the fields connected with them join their pages, they gain more knowledge and share knowledge, leading to an expansion in the company.

While social media encourages packages of services for corporate marketing, customer acquisition and retention through customer engagement and establishing long-term customer relationships, some social media concerns are causing small businesses anxiety over social media deployment in their businesses. Many scholars claim that there is a lack of agreement about how specific operations should be carried out as networks and technology are so diverse and that organizations do not have straightforward guidelines about how to use them. Gillin (2009) explains that most companies are likely to be involved in social media because they have no clear strategic objectives attracted by their low entry costs. Besides, many experts have pointed that small businesses are from different industries such as the cottage industry, handicraft or handloom industry. lack technical knowledge, and hence they find it difficult to manage the affairs of SMM.

2.3 Theoretical background of social media marketing activities with brand equity constructs
Marketing activities increase the brand equity of customers in social media (Bruhn *et al.*, 2012; Kim and Ko, 2012). According to Mangold and Faulds (2009), SMM activities form part of the promotional mix in the new paradigm of brand communication. Bruhn *et al.* (2012) disclose the major effect on brand loyalty in both mainstream and social media contact. Although traditional media have a stronger impact on brand awareness, communication in social media strongly influences brand image. In light of the debate, this study anticipates that the efforts of marketing in social media in the arts and crafts industry will have a positive effect on brand equity. This research combines two brand equity frameworks, brand awareness and brand image to create high brand value in artisan goods and to increase the probability of the purchasing intentions of our consumers.

2.3.1 Brand awareness. Brand awareness refers to the probability that customers are aware of or familiar with the life and availability of the product. In this way, consumers connect the brand to the product in question directly. Keller (2001) points out that brand awareness includes two key components- brand recognition and brand recall, to maintain brand stocks for the long-term relationship of the brand, namely, brand resonance and brand awareness. Keller (2001) defines brand recognition as "the consumers' ability to authenticate earlier revelation to the brand when given the brand as an indication while brand recall is consumers' ability to recoup the brand from memory when given the product category, the needs satisfied by the category or a purchase or habit situation as a reminder." Brand awareness is the key and required requirement for the entire brand network to reflect

the willingness of consumers to remember the brand under different conditions: the ability to identify and make it convenient for a brand name (Keller, 1993).

Currently, marketers are widely using social media platforms to make large audiences aware of their products in a short span (Shojaee and Azman, 2013). According to Alba and Hutchinson (1987), Brand recognition is the product of customer advertising exposure. In this sense, SMMA could also be useful in the case of handicraft products for creating awareness. Further, many authors consider brand awareness to be one of the constructs of brand equity and have already shown empirically in their study that brand awareness leads to the creation of strong brand equity. Therefore, this study considers brand awareness as one construct influencing brand equity. Further, Keller (1998) theorizes that "awareness can also influence consumer decision-making by affecting brand associations that form the brand image." Afterward, this relationship was tested and had been found a positive and significant effect on brand image (Dib and Alhaddad, 2015; Alhaddad, 2015; Ming *et al.*, 2011; Ramos and Franco, 2005). Based on the above logic, this study also assumes that when social media users become aware of the handicraft product from various social media platforms, they develop a positive image for these products due to higher brand recognition and brand recall.

Furthermore, brand recognition also has a significant role to play in making the decision on the purchasing of the buyer, as consumers need to understand the brand in the context of a specific product segment and increase consciousness of the opportunity for the brand to belong to the value party. Awareness often influences decisions on brands, even though there are no brand associations in the minds of customers. For decision-making settings with low participation, a minimum level of brand awareness can suffice to make the option final (Yapa, 2017; Aberdeen *et al.*, 2016). In this sense, it can be assumed for handicraft products as well because awareness of these products will have a positive impact on consumers buying decision-making. Thus, based on the above explanation, the following hypotheses can be developed:

- H1. Perceived SMM activities will have a positive effect on creating brand awareness of handicraft products.
- H2. Creating brand awareness will have a positive effect on the brand image of handicraft products.
- H3. Creating brand awareness will have a positive effect on the brand equity of handicraft products.
- H4. Creating brand awareness of handicraft products will have a positive effect on consumers' purchase intention.

2.3.2 Brand image. Brand image is the main driver of brand equity, referring to the general perception and feeling of the customer about the brand, which influences the behavior of the customer. Brand image is the subjective and perceptive phenomena of the customers which they believe or make impressions in their minds about a brand (Wijaya and Putri, 2013). To have an image of a brand, consumers need not have an experience of the product or services but it is the result of the impression of the brand, they receive from various resources relating to a brand (Ansary and Hashim, 2018). In fact, brand image is nothing but consumers thought and feeling toward a brand (Roy and Banerjee, 2007). Brand image has always been considered as an important factor in marketing literature as it enables marketers in studying buyer's behavior because when consumers like a brand, they tend to share positive word of mouth with other consumers to compare to its competitors

(Hsieh and Li, 2008). Brand image plays a crucial role in developing the image of the brand which helps consumers to differentiate the brand from other competitive brands (Aaker, 1997). According to Dobni and Zinkhan (1990), the development of brand image can be influenced by many factors such as product attribute, the individual perceptions regarding the brand, the company, its personal values, the marketing mix, type of brand users, experience and context variables.

In the present scenario, savvy marketers are increasingly adopting social media for marketing the product and building the image of a brand without using a traditional form of advertising (Wijaya and Putri, 2013). The use of social media has potential effects on branding, especially in shaping and building brand image. Many studies have already indicated the power of social media in building a brand and also have empirically tested this relationship (Kwon and Lennon, 2009; Halligan and Shah, 2009; Hajli, 2014; Fortezza and Pencarelli, 2015). In this sense, SMMA could also be useful in the case of handicraft products for creating a brand image. Further, many authors consider a brand image to be one of the constructs of brand equity and have already shown empirically in their study that brand image leads to the creation of strong brand equity. Therefore, this study considers the brand image as one construct influencing brand equity. Further, powerful brand images reinforce the understanding of quality and advantages, reduce perceived risk and soften the consumer's propensity to judge only the price basis (Jalilvand and Samiei, 2012; Torlak *et al.*, 2014). Hence, consideration of all these factors together increases the intention of customers to purchase. In this sense, it can be assumed that a strong brand image for handicraft products will increase consumers' purchase intention. Thus, based on the above explanation, the following hypotheses can be developed:

- H5. Perceived SMM activities will have a positive effect on creating the brand image of handicraft products.
- H6. Creating brand image will have a positive effect on the brand equity of handicraft products.
- H7. Creating a brand image of handicraft products will have a positive effect on consumers' purchase intention.

2.3.3 Brand equity. Brand equity as per marketing literature is one of the essential and fundamental principles of brand management (Aaker, 1997; Keller, 1993; Gomez *et al.*, 2015; Stojanovic *et al.*, 2018). Brand Equity is the prestige and power of the Company that defines its importance. The variant effect of brand awareness on consumers' reaction to brand marketing may also be described as the important aspect of brand equity (Keller, 1993, 2016). This concept mainly exists in the marketplace as a result of customer choices or preferences in purchasing products or services. The actual role of brand equity comes into play when the customer knows the brand and recalls certain good, meaningful and distinctive brand connections in his mind (Lassar *et al.*, 1995). Brand equity can mainly be defined by two approaches, according to Switala *et al.* (2018). The first involves brand equity funding and the second applies to brand equity marketing coordination. In all strategies, a specific characteristic of brand equity is defined or emphasized as the added value of goods or services received through the use of a name.

The outstanding representatives of management sciences define the term brand equity as "assets (resources) of a brand and obligations related to the brand, its name and symbol, which add or reduce the value to products or services provided by a given entity to other enterprises or individual customers" (quoted from Switala *et al.*, 2018). Another definition of brand equity by Lassar *et al.* (1995) states "the enhancement in the perceived utility and

desirability a brand name confers in a product.” Afterward, Keller (1998) conceptualized brand equity as “the differential effect of brand knowledge on consumer response to the marketing of the brand.” Another notable definition by Christodoulides and Chernatony (2010) state brand equity as “a set of perceptions, attitudes, knowledge and behaviors on the part of the consumer that results in increased utility and allows a brand to earn greater volume or greater margins than it could without the brand.” From the above definitions, it is obvious that customer-based brand equity is comprising multiple dimensions. Initially, Aaker (1997) developed a brand equity model suggesting five dimensions that are “brand loyalty, brand awareness, brand association, perceived quality and other brand proprietary assets.” On the other hand, Keller (1993) also developed a market equity model which primarily focused on brand knowledge and its two working mechanisms that are “brand awareness and brand image.” Working on Aaker’s model Rata and Juozas (2010) also focused on five aspects that are “brand image, brand loyalty, perceived quality, brand awareness and price.”

2.3.4 Consumer’s purchase intention. The decision to purchase applies to the consumer’s option to purchase the product or service. In simple words; purchase intention is the probability that the consumer will buy a product after evaluation (Kian *et al.*, 2017). The purpose of purchase is often seen as an element of the cognitive behavior of a customer, showing how a person wants to buy a particular brand (Su and Huang, 2011). Purchase intentions can be used to predict which products or brands will be purchased by customers while shopping in the near future (Fandos and Flavian, 2006). A strong purchase intention reflects customer loyalty to a particular product and brand and demonstrates the probability of actual purchase (Moorman *et al.*, 1993).

The current study suggests that the effects of brand equity are buying intention. Intention to buy represents customers’ desire to plan or be able to purchase a product or brand in the future, and therefore to forecast customer behavior dramatically (Wu *et al.*, 2011). Brand equity is considered a prerequisite for brand preferences, and thus influences the intention to buy (Netemeyer *et al.*, 1995). Many studies show that brand equity and purchase intentions are linked in a positive manner (Shah *et al.*, 2016; Roozy *et al.*, 2014; Senthilnathan, 2012). There are empirical indications that after consumers have encountered a certain brand, they become more receptive and increase the probability of a brand being purchased in the future (Shah *et al.*, 2016). More significantly, Kim *et al.* (2009) emphasize that the intention to buy can be affected by all brand equity constructs (especially brand awareness and brand image). In addition to that market research indicates that brand equity is the primary factor that influences brand purchases directly (Shah *et al.*, 2016). Based on this logic, this study assumes that the brand equity for handicraft products will also have direct impact on purchase intention for these products. Thus, the proposed hypothesis will be:

H8. Creating brand equity of handicraft products will have a positive effect on consumers’ purchase intention.

Figure 1 presents the hypothesized relationship.

3. Research methodology

3.1 Sample selection and data collection

To validate the proposed model, a proper research methodology was conducted using an appropriate sample selection method and proper data collection and data analysis technique. In India, handicrafts products are basically sold through trade fairs. Trade fairs are

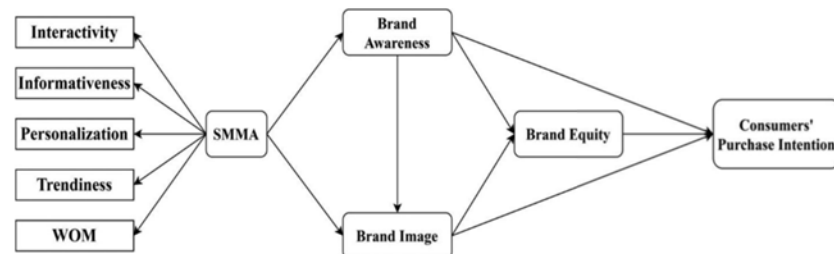
organized during the winter season (i.e. November to February) at various locations of India. For the present study, we selected the eastern part of India (West Bengal, Odisha, Jharkhand and Chhattisgarh) for the selection of the target sample because There is a large variety in the eastern part of India's economy in which people are working agriculture, crafts, a variety of new industries and many services (Chakraborty, 2013; Agarwal *et al.*, 2020). The eastern region has been a smorgasbord of diverse cultures for decades, represented in a wide range of crafts – from bamboo and cane goods to masks, timber, textiles and artwork (Bhawan and Marg, 2006). The diversity of the arts and crafts of the area is bound to attract visitors. The materials used to make them are essentially similar, even though certain tribal groups and cultures have their distinct arts (Kanungo *et al.*, 2020).

For the data collection, convenient samples were drawn from the different trade fairs located in different parts of the eastern region because consumers who visit such trade fairs are somehow feeling positive about the handicraft products and possess high purchasing power for these products. As handicraft products are traded only through trade fairs, the marketability for these products is limited and restricted to the only particular region only. Moreover, the handicrafts products lack visibility in the market in terms of both traditional media and social media presence through which the information about products could be shared and brand could be built. Thus, the present study will focus on how social media could be used for branding handicrafts products and what will be its impact on consumers' purchase intention ultimately. Thus, the present study sought to understand from the consumers that what will be the impact on handicraft products if they are taken to social media for the purpose of creating awareness among a large audience across India and the world.

To carry out the research, the respondents were chosen based on two criteria i.e. first: they should be above the age group 18 years because of the legal system prevailing in India and second: they should have social media presence (be it in Facebook, Twitter, YouTube, Instagram, etc.). The respondents were first interrogated about the exposure of handicrafts products over social media platforms. Second, they were asked about their interest or preference for following handicrafts products. The respondents who answered "yes" were further considered for the full structured questionnaire-based survey. The present survey was conducted using offline mode and no incentive was provided to the respondents as it was conducted for academic purposes.

For the data analysis, SPSS software version 21.0 and Amos version 21.0 were used in this study. After the completion of data collection, the researcher made sure that the data collected are complete, consistent and reliable. The collected data were screened and removed all the miscoded and suspicious-looking data entries and finally considered only 609 survey questionnaires for the present study. The information gathered indicated that 38.2% of participants were male and 61.8% were female in the study. In total, 56.1% of the respondents belonged to the age group 18–25 years, 34.4% belonged to 26–35 years, 8.3%

Figure 1.
Proposed conceptual
model



belonged to 36–45 years and 1.2% belonged to the age group above 45 years. The majority of the participants i.e. 61.3% were found to be unmarried whereas 37.9% were married and the rest were either separated or divorced. The majority of the respondents had a graduation degree i.e. 40.4% followed by post-graduation 22.0%, higher secondary 20.5% and the rest were either below 10th pass or professionals. In total, 31.7% of respondents said they visit trade fairs at least once for the shopping followed by 23.9% more than two times, 19.7% only on occasions and 15.0% more than once a week.

The questionnaire for this research has been drawn from prior literature and has been moderately altered to suit the context of this research. The current research categorized questionnaire items on a Likert scale of five points, varying from “strong disagreement” to “strong agreement.”

3.2 Measures

For measuring SMM activities, a total of 15 items were taken from previous studies and modified to fit for this research (Kim and Ko, 2012; Yadav and Rahman, 2017; Koivulehto, 2017; Seo and Park, 2018; Bilgin, 2018). The scales SMM activities have already been validated in the previous studies which represented five dimensions of perceived SMM activities of fashion brands (Interactivity, Informativeness, WOM, Personalization and Trendiness, with three items in each dimension). Similarly, 14 items were taken for measuring brand awareness, brand image, brand equity and purchase intention (Park *et al.*, 2007 and Hung *et al.*, 2011) from previous studies.

As the items were adopted and modified to suit the present study context, exploratory factor analysis (EFA) was conducted to find representative factors. The Kaiser-Meyer-Olkin (KMO) value 0.849 ($p > 0.50$) signifies that the modified items considered in the questionnaire are suitable for the factor analysis and also shows the adequacy of the sample size for further analysis. On the other hand, the value of Bartlett's test 8,565.035 ($p > 0.50$) shows sufficiency of correlations between items indicating data fitness for factor analysis. Table 1 shows the results of EFA in which 29 observed variables were analyzed and divided into nine latent variables or factors.

3.3 Confirmatory factor analysis

Confirmatory factor analysis (CFA) is used to test the consistency of measures of a construct with the researcher's understanding of the nature of that construct (or factor). CFA first-order analysis had been done to get the confirmation of each indicator variables according to the theory used or past research findings in this study. The researcher combined all variables (exogenous and endogenous) in the CFA analysis (pooled CFA). According to Chong *et al.* (2014), pooled CFA is easier and better than the individual CFA especially in time-saving to run the measurement model. Table 1 shows that there are 29 observed variables analyzed and divided into 9 latent variables. The observed variables are also called the indicator variables in the study. Out of 9 factors, five factors are related to SMM activities and three factors are related to the brand (brand awareness, brand image and brand equity) and one factor is about purchase intention. The present study has applied a measurement model using the first-order CFA for the construct validity and reliability and for checking the strength of item indicators adopted and modified by the researcher. The latent variables were analyzed in a pooled CFA first-order analysis.

The second-order CFA is a statistical method to confirm that the theorized construct in a study loads into a certain number of underlying sub-constructs. In the case of the present study, SMM activities act as theorized constructs or main constructs. The sub-constructs of SMM activities are interactivity, informativeness, personalization, trendiness and WOM.

Table 1.
Definitions of an item
summary

| Second-order construct | First-order construct | Indicator code | Definition of items summary |
|------------------------|-----------------------|----------------|---|
| SMM activities (SMMA) | Interactivity | Inter1 | Social media brand pages relating to handicraft products/brands will enable me to share information with others |
| | | Inter2 | Conversation or opinion exchange relating to handicraft products/brands with others will be possible through social media brand pages |
| | Informativeness | Inter3 | It is easy to deliver my opinion about handicraft products/brands through social media brand pages |
| | | Info1 | Social media brand pages relating to handicraft products/brands offer accurate information on products |
| | | Info2 | Social media brand pages relating to handicraft products/brands offer useful information |
| | Personalization | Info3 | The information provided about handicraft products/brand by social media brand pages are comprehensive |
| | | Pers1 | Social media brand pages offer customized information search on handicraft product |
| | | Pers2 | Social media brand pages provide customized service on handicraft product |
| | Trendiness | Pers3 | Social media brand pages give me recommendations on handicraft products as per my requirements |
| | | Trend1 | Handicraft products shown in social media brand pages is the newest information |
| | | Trend2 | Using social media brand pages to display handicraft products is very trendy |
| | Word-of-mouth | Trend3 | Anything trendy is available on social media brand pages |
| | | WOM1 | I usually share information about handicraft products from social media brand pages to my friends |
| | | WOM2 | I would recommend my friends to visit social media brand pages displaying handicraft products |
| Purchase intention | Brand awareness | WOM3 | I would encourage my friends and acquaintances to use social media brand pages displaying handicraft products |
| | | BA1 | I am familiar with handicrafts products |
| | | BA2 | I am aware of handicrafts products |
| | Brand image | BA3 | I can recognize handicrafts products among competing brands |
| | | BI1 | The handicraft products offer good quality products and consistent quality |
| | | BI2 | The handicraft products offer very reliable products |
| | | BI3 | The handicraft products offer products with excellent features |
| | Brand equity | BE1 | It makes sense to buy handicraft products instead of any other brand, even if they are the similar |
| | | BE2 | Even if another brand has the same features as handicraft products, I would prefer to buy handicraft products |
| | | BE3 | If there is another brand as good as handicraft products, I prefer to buy handicraft products |
| | Purchase intention | BE4 | If another brand is not different: from handicraft products in any way, it seems smarter to purchase handicraft products |
| | | PI1 | In the future, I will buy handicraft products with less environmental pollution |
| | | PI2 | I plan to buy handicraft products in the future |
| | | PI3 | I would advise others to buy and use handicraft products |
| | | PI4 | I am very likely to buy handicraft products in the future |

Thus, the section CFA has been divided into two sub-sections which are CFA first order and CFA second order.

There are 29 observed variables that represented the latent variables according to their own categories conducted based on the theories, models and past research findings. All the observed variables measured the factor structures in this research. The relationship between latent variables and the indicator variables is represented by the factor loadings. According to Hair *et al.* (2010), Kline (2011), Byrne (2010) and Kenny and Kashy (1992), the factor loading value should be ≥ 0.70 . However, yet ≥ 0.50 still can be accepted if the other assumptions in the model fitness such as RMSEA, CFI, GFI and TLI are achieved (Chua, 2009; Hair *et al.*, 2010; Rosseini, 2014).

3.3.1 Confirmatory factor analysis first order. The results of the CFA first order indicate a good measurement model fit of the proposed factor structure (CMIN/DF = 1.498, GFI = 0.946, NFI = 0.941, IFI = 0.980, TLI = 0.976, CFI = 0.980, PCFI = 0.823, RMSEA = 0.029, RMR = 0.029). Thus, the measurement model fitness was achieved in the pooled CFA first order.

To check multicollinearity data (high correlation), the convergent and discriminant analysis was conducted using stats tools package software. For measuring convergent validity AVE value is ≥ 0.50 was considered whereas, for discriminant validity, AVE \geq MSV was considered. From Table 2 and 3, the result finds no serious issues in the validity and reliability of each data. All findings such as the factor loadings construct validity and reliability and the model fit indexes show that the findings fulfilled all the requirements for

| First-order construct | Indicator code | CFA loadings | CR | AVE | MSV |
|-----------------------|----------------|--------------|-------|-------|-------|
| Interactivity | Inter1 | 0.709 | 0.798 | 0.569 | 0.152 |
| | Inter2 | 0.760 | | | |
| | Inter3 | 0.791 | | | |
| Informativeness | Info1 | 0.724 | 0.783 | 0.546 | 0.267 |
| | Info2 | 0.782 | | | |
| | Info3 | 0.709 | | | |
| Personalization | Pers1 | 0.863 | 0.780 | 0.548 | 0.152 |
| | Pers2 | 0.592 | | | |
| | Pers3 | 0.740 | | | |
| Trendiness | Trend1 | 0.953 | 0.845 | 0.658 | 0.267 |
| | Trend2 | 0.889 | | | |
| | Trend3 | 0.525 | | | |
| Word-of-mouth | WOM1 | 0.854 | 0.902 | 0.754 | 0.304 |
| | WOM2 | 0.830 | | | |
| | WOM3 | 0.918 | | | |
| Brand awareness | BA1 | 0.730 | 0.784 | 0.547 | 0.186 |
| | BA2 | 0.729 | | | |
| | BA3 | 0.760 | | | |
| Brand image | BI1 | 0.776 | 0.790 | 0.556 | 0.181 |
| | BI2 | 0.741 | | | |
| | BI3 | 0.719 | | | |
| Brand equity | BE1 | 0.821 | 0.895 | 0.681 | 0.186 |
| | BE2 | 0.800 | | | |
| | BE3 | 0.848 | | | |
| | BE4 | 0.832 | | | |
| Purchase intention | PI1 | 0.799 | 0.869 | 0.624 | 0.304 |
| | PI2 | 0.779 | | | |
| | PI3 | 0.781 | | | |
| | PI4 | 0.801 | | | |

Table 2.
Loadings of CFA first order

Table 3.
Construct validity
and inter-construct
correlations

| Constructs | Personalization | Equity | Intention | Word | Trendiness | Interactivity | Image | Informativeness | Awareness |
|------------------------|-----------------|--------|-----------|-------|------------|---------------|-------|-----------------|-----------|
| Personalization | 0.740 | | | | | | | | |
| Equity | 0.151 | 0.825 | | | | | | | |
| Intention | 0.181 | 0.183 | 0.790 | | | | | | |
| Word | 0.193 | 0.170 | 0.551 | 0.868 | | | | | |
| Trendiness | 0.194 | 0.161 | 0.239 | 0.277 | 0.811 | | | | |
| Interactivity | 0.390 | 0.244 | 0.385 | 0.222 | 0.278 | 0.754 | | | |
| Image | 0.283 | 0.298 | 0.282 | 0.236 | 0.313 | 0.287 | 0.746 | | |
| Informativeness | 0.154 | 0.313 | 0.211 | 0.180 | 0.517 | 0.310 | 0.328 | 0.739 | |
| Awareness | 0.165 | 0.431 | 0.308 | 0.166 | 0.380 | 0.247 | 0.425 | 0.355 | 0.740 |

the CFA first-order tests. The measurement model can proceed to the next level or test such as the CFA second order as needed in this study.

3.3.2 *Confirmatory factor analysis second order.* The results of the CFA second-order indicate a good measurement model fit of the proposed factor structure. However, the loadings for SMMA → personalization indicated below 0.5 and further when reliability and validity were assessed, the CR value of SMMA showed below 0.7, AVE below 0.5 and the square root of AVE was less than the inter construct relationship. Therefore, the present study removed the construct personalization from the study and ran the CFA second order to ensure good measurement model fit and adequate factor loadings.

The results of CFA second order indicate a good measurement model fit of the proposed factor structure (CMIN/DF = 1.610, GFI = 0.887, NFI = 0.864, IFI = 0.944, TLI = 0.937, CFI = 0.943, PCFI = 0.850, RMSEA = 0.045, RMR = 0.056). Thus, the measurement model fitness was achieved in the pooled CFA second order.

From Table 4 and 5, the result finds no serious issues in the validity and reliability of each data. All findings such as the factor loadings construct validity and reliability and the

| Second-order construct | First-order construct | Indicator code | CFA loadings | C.R. | AVE | MSV |
|------------------------|-----------------------|----------------|--------------|-------|-------|-------|
| | Interactivity | Inter1 | 0.706 | 0.784 | 0.547 | 0.280 |
| | | Inter2 | 0.759 | | | |
| | | Inter3 | 0.795 | | | |
| | Informativeness | Info1 | 0.725 | | | |
| | | Info2 | 0.782 | | | |
| | | Info3 | 0.708 | | | |
| | Personalization | Pers1 | 0.901 | | | |
| | | Pers2 | 0.572 | | | |
| | | Pers3 | 0.714 | | | |
| | Trendiness | Trend1 | 0.952 | | | |
| | | Trend2 | 0.890 | | | |
| | | Trend3 | 0.523 | | | |
| | Word-of-mouth | WOM1 | 0.857 | | | |
| | | WOM2 | 0.830 | | | |
| WOM3 | | 0.915 | | | | |
| Brand awareness | BA1 | 0.729 | 0.790 | 0.556 | 0.278 | |
| | BA2 | 0.723 | | | | |
| | BA3 | 0.766 | | | | |
| Brand image | BI1 | 0.781 | 0.895 | 0.681 | 0.187 | |
| | BI2 | 0.740 | | | | |
| | BI3 | 0.715 | | | | |
| | BE1 | 0.819 | | | | |
| Brand equity | BE2 | 0.800 | 0.869 | 0.624 | 0.376 | |
| | BE3 | 0.849 | | | | |
| | BE4 | 0.832 | | | | |
| | PI1 | 0.801 | | | | |
| Purchase intention | PI2 | 0.782 | 0.835 | 0.559 | 0.125 | |
| | PI3 | 0.781 | | | | |
| | PI4 | 0.796 | | | | |
| | Interactivity | 0.530 | | | | |
| SMMA* | Informativeness | 0.581 | 0.521 | | | |
| | Trendiness | 0.577 | | | | |
| | Word-of-mouth | 0.521 | | | | |

Table 4.
Loadings of CFA second order

Note: *Social media marketing activities (SMMA)

model fit indexes show that the findings fulfilled all the requirements for the CFA second-order tests. The measurement model can proceed to the next level or test such as the structural equation modeling (SEM) as needed in this study.

3.4 Structural model

To determine the most responsive factor influencing consumer-brand relationship and further on purchase intention, three factors were subjected to path analysis. For hypotheses testing, SEM was applied using a two-step latent variable modeling approach. Prior to examining the test results for the proposed research model, the summary notes were first reviewed. The model-fit indices for structural model provided evidence of comparatively good model fit (CMIN/DF = 2.205, GFI = 0.917, NFI = 0.908, IFI = 0.947, TLI = 0.941, CFI = 0.947, PCFI = 0.851, RMSEA = 0.045, RMR = 0.075).

The findings of this study show that SMM activities have a very strong impact on creating both brand awareness with 0.551 ($p < 0.001$) and brand image with 0.207 ($p < 0.001$) in the social media environment. This leads to the acceptance of *H1* and *H5*. Similarly, the present study also measured the impact of brand awareness on brand image, brand equity and purchase intention. The result exhibited significant result for all these three relationships i.e. brand image ($\beta = 0.207, p < 0.001$), brand equity ($\beta = 0.380, p < 0.001$) and purchase intention ($\beta = 0.244, p < 0.001$). Therefore, the present study accepted *H2, H3* and *H4*. Likewise, the present study also measured the impact of brand image on brand equity and purchase intention. The result exhibited significant results for these two relationships i.e. brand equity ($\beta = 0.144, p < 0.001$) and purchase intention ($\beta = 0.191, p < 0.001$). Therefore, the present study accepted *H6* and *H7*. Finally, this study also examined the influence of brand equity on purchase intention of handicrafts products. The result demonstrated a positive and significant influence with 0.178 ($p < 0.001$) leading to the acceptance of *H8*.

In addition to that this study also examined SMM activities relating to handicraft products by taking four dimensions (initially five), namely, interactivity, informativeness, trendiness and WOM. The result revealed all four constructs to be significantly contributing to SMM activities of handicraft products on various social media platforms. From the result dimension trendiness ($\beta = 0.697, p < 0.001$) was found to have significant contribution toward SMM activities followed by informativeness ($\beta = 0.690, p < 0.001$), interactivity ($\beta = 0.462, p < 0.001$) and WOM ($\beta = 0.376, p < 0.001$).

An outline of the hypotheses is presented in [Table 6](#) which includes standardized, as well as unstandardized estimates, *t-values* and statistical significance levels. [Figure 2](#) displays the results of the structural model analysis, including significant standardized path coefficients and statistical significance levels. All structural paths demonstrated significant results.

Table 5.
Construct validity
and inter-construct
correlations

| | Awareness | Equity | Intention | Image | SMMA |
|------------------|-----------|--------|-----------|-------|-------|
| Awareness | 0.740 | | | | |
| Equity | 0.433 | 0.825 | | | |
| Intention | 0.308 | 0.183 | 0.790 | | |
| Image | 0.425 | 0.299 | 0.281 | 0.746 | |
| SMMA | 0.285 | 0.303 | 0.286 | 0.309 | 0.748 |

4. Discussion and conclusion

Social media have now become an essential component of everyday life as a communication channel, in which customers share their own habits, preferences, views, likes and experiences and communicate with others. In this wide-ranging area of communications, brands are able to reach out to their large consumer groups to inform them about the characteristics of the products, price, quality and time. Many companies are creating their own social media communication channel brand profiles and are developing operations that engage customers to share content such as online products, discounts, advertising and promotions. Handicraft industry is still lagging behind to adopt social media to market their valuable products to their potential customers. They mostly depend on government-sponsored trade and fairs to sell their products to their customers in different places of India. The current research work has made an initial attempt to study the probable impact of SMM activities of handicraft products on brand awareness and brand image and these two constructs were put to measure their impact on brand equity and purchase intention. Further, the study also measures the influence of brand equity on consumers' purchase intentions. The result of the study supported all the proposed hypotheses in the study.

In the present study, SMM activities of handicraft products comprising four components out of which trendiness activities were found to have a high impact in terms of involving users in various social media platforms such as Facebook and Twitter. This implies that social media users enjoy learning new trends in the present scenario. Social media users consider handicraft products as a new trend among machine-made products/brands. The activities relating to trendiness helps users to gain knowledge on the recent trends in the market. The informativeness activities were found to have a high impact on SMM activities

| Hypotheses | | Standardized estimate | Unstandardized estimate | S.E. | C.R. | p |
|------------|-----------|-----------------------|-------------------------|-------|-------|-------|
| H1 | SMMA → BA | 0.551 | 1.199 | 0.186 | 6.463 | *** |
| H2 | BA → BI | 0.207 | 0.199 | 0.064 | 3.133 | 0.002 |
| H3 | BA → BE | 0.380 | 0.515 | 0.074 | 6.920 | *** |
| H4 | BA → PI | 0.244 | 0.253 | 0.062 | 4.065 | *** |
| H5 | SMMA → BI | 0.394 | 0.824 | 0.177 | 4.664 | *** |
| H6 | BI → BE | 0.144 | 0.203 | 0.073 | 2.784 | 0.005 |
| H7 | BI → PI | 0.191 | 0.206 | 0.059 | 3.490 | *** |
| H8 | BE → PI | 0.178 | 0.188 | 0.055 | 3.445 | *** |

Note: ***p < 0.001

Table 6.
Result of SEM model

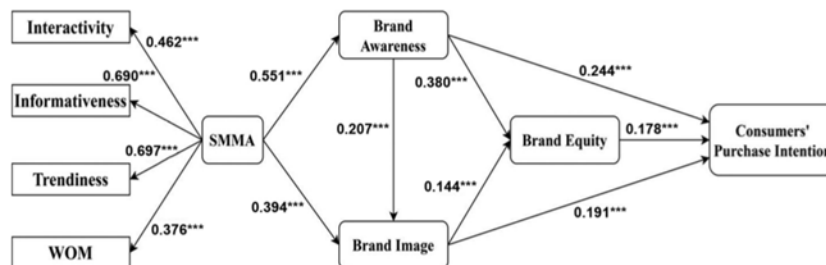


Figure 2.
Result of SEM model

of handicraft products. This implies that informative posts on the brand pages do attract the attentions of consumers as it gives new information to the users about the products. Many studies acknowledge that once the brand or product becomes known to everyone, they do not take much interest in the brand or product (Kujur and Singh, 2020; Kujur and Singh, 2018; Sheth and Kim, 2018). However, when this information is connected with some entertaining elements, the informative posts become very effective and attract more views.

Further, interactivity activities also play an essential role in contributing to SMM activities as the users experience social media platforms as user-friendly with various features which enables them to interact and share their opinions about handicraft products with other communities. Although WOM activities resulted in a low impact it is as important as the other constructs. This implies that the social media users mostly involve themselves with the activities such as sharing and recommending handicraft-related brands or products with their friends and colleagues which they feel are important, useful, trendy and fashionable. The previous studies such as Yadav and Rahman (2017) and Kim and Ko (2012) have already validated the measurement items of five dimensions of SMM activities (interactivity, informativeness, personalization, trendiness and WOM) which were considered to measure the level of involvement with different social media related activities with the fashion brands and luxury brands. However, in the present study, the personalization activities were not supported.

The present study also measured the impact of SMM activities of handicraft products on brand awareness and brand image. The result exhibited a positive relationship between these relational paths. The respondents of this study revealed that when they engage themselves with brand-related activities over social media platforms, then they become very familiar with the handicraft products and easily recognize these products among other competing brands. It means social media activities increase consumers' recall value of the product. The respondents also revealed that SMM activities improve the consumer perception of the brand in terms of quality, reliability and extraordinary features of the handicraft products. Moreover, SMM activities create a positive image of the handicraft products among consumers which helps them to differentiate the brand from other competitive brands. Further, the study also measured the impact of brand awareness on the brand image of handicraft products. The respondents revealed that the more they are aware of the products the higher they will have a positive attitude toward those products. This relationship has already been proven by many authors like Shojaae and Azman (2013). Therefore, the present supports the previous research.

Further, the study also measured the impact of brand awareness and brand image on brand equity and on consumers' purchase intention. The result showed a positive and significant relationship for all the paths. This implies that when consumers are aware of the handicraft products on social media and feel positive about it in terms of perceived image, then consumers tend to be more loyal and exhibit a strong commitment toward those products. The sense of increased brand awareness and brand image gives the due advantage to the brand and increases brand preference over another. These relational paths have already been validated by various studies in different contexts (Dib and Alhaddad, 2015; Alhaddad, 2015; Ming *et al.*, 2011). Further, the study also when consumers are aware of handicraft products on social media and feel positive about it in terms of perceived image, then consumers' intention to purchase those products becomes stronger and feel the readiness to pay the amount. This process helps in generating leads by converting intention into actual purchases. These relational paths have already been validated by various studies in a different contexts (Aberdeen *et al.*, 2016). Finally, the study also examined the influence of brand equity on purchase intention of handicraft products. The findings of this study suggest that brand equity does have a positive impact on consumers' purchase intention.

This implies that when the consumers feel a strong preference for handicraft products, then it leads to a stronger purchase intention for those products and makes them ready to pay for them.

5. Theoretical implications

The present study provides several insights into the increasing body of SMM literature, in which the role of SMM's activities in promoting important marketing goals such as brand awareness, brand image and brand equity have been discussed elaborately and their further influence on purchase intention.

First, the measurement and conceptualization of SMM are still inconsistent in the social media literature (Ebrahim, 2019; Godey *et al.*, 2016). A number of previous studies have validated measurement scales of five dimensions of SMM activities developed by Kim and Ko (2012). The scales of five dimensions of SMM activities are used basically to influence people to use various social media platforms. However, from the obtained result only four dimensions, namely, trendiness, informativeness, interactivity and WOM, have been specified. A similar study by Ebrahim (2019) on the telecommunication industry, specified only three dimensions, namely, trendiness, personalization and WOM. This means the result of the five dimensions of SMM activities may vary from industry to industry depending on the nature of business.

Second, this study also contributes to the existent literature of SMM by linking SMM activities on handicraft products with branding goals. Previously, a study by Yadav and Rahman (2017) made an initial attempt to link perceived SMM activities in the e-commerce context with brand equity. However, the present study going one step ahead included constructs relating to brand equity (i.e. brand awareness and brand image) to extend the theoretical understanding of the concept of SMM in the context of handicraft products by empirically investigating the consequences of SMMA on handicraft products (i.e. brand equity and purchase intention).

Third, this study also contributes to the existent literature in the SMM domain by focusing on the promotional activities of the Indian handicraft products through popular social media platforms like Facebook Brand Pages. The findings from the present study can strongly be generalized on other social media platforms such as Twitter Pages, Instagram, Tumblr and YouTube. because these platforms also carry out similar SMM activities online which will definitely lead to the creation of brand awareness and brand image and then ultimately to increased brand equity and purchase intention of the handicraft products.

6. Practical implications

The present research proposal will have several benefits in a national context. First, the outcome of this research will definitely motivate the handicraft industry to have a strong social media presence on various platforms for promoting their products across India and outside. As most of their target audiences are present on social media, the adoption of social media will give them vast exposure to their products and will enable them to share information and communicate with their audiences effectively. Second, the promotional activities in various social media platforms will help in creating awareness about handicraft products and give brand recognition among other industrial competitive brands. The handicraft products are unique in themselves, but due to lack of awareness and lack of global reach, the demand for these products remains very low and to the limited area only. Therefore, exposure through social media is a must for creating brand awareness and then finally increasing brand value so as to compete with other mechanized products. Third, continuous exposure of handicraft products over different social media platforms will also

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enhance consumers' attitudes toward these products as any other commercial brand and will increase the demand for these products. Fourth, SMM activities in such a sector will also enable the artisans to practice good customer relationship management. Similar studies in microenterprises by Charoensukmongkol and Sasatanun (2017) and Sasatanun and Charoensukmongkol (2016) have already conducted research and found a positive impact on cost reduction and market expansion, ultimately leading to higher firm performance satisfaction.

7. Limitations and future research directions

The current research is not without limitations. First, this study also possesses some limitations as the study has been carried out considering the general aspect of SMM. However, in the digital era, the organizations of the present day are innovative and expect quick output everywhere. So, organizations use different social media platforms such as Facebook, Twitter, Instagram, Blogs, Microblogging, Wikis, Podcasts and Social Bookmarking to handle the SMM of their products, hence they need the result of each social media platform separately. So, future studies may cover a particular dimension of SMM to understand how organizations are using social media under varied circumstances. Second, as handicraft producers are very much present in social media, the present study has assumed that the respondents (who are already following social media brand pages of other industries) will also behave same for the handicraft products just like they engage themselves with other competitive brands in various social media platforms. Hence, this could be one of the limitations. So the future study may consider those respondents who are already following some of the handicraft products.

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| | Cronbach's Alpha | rho_A | Composite Reliability | Average Variance Extracted (AVE) |
|--|------------------|-------|-----------------------|----------------------------------|
| Brand Awareness | 0.875 | 0.877 | 0.923 | 0.800 |
| Brand Equity | 0.907 | 0.909 | 0.935 | 0.782 |
| Brand Image | 0.854 | 0.860 | 0.911 | 0.774 |
| Purchase Intention | 0.899 | 0.902 | 0.930 | 0.769 |
| Social Media Marketing Activities (SMMA) | 0.983 | 0.983 | 0.985 | 0.809 |

| | Brand Awareness | Brand Equity | Brand Image | Purchase Intention | Social Media Marketing Activities (SMMA) |
|------|-----------------|--------------|--------------|--------------------|--|
| BA.1 | 0.897 | 0.425 | 0.517 | 0.420 | 0.457 |
| BA.2 | 0.916 | 0.472 | 0.552 | 0.499 | 0.483 |
| BA.3 | 0.869 | 0.434 | 0.576 | 0.471 | 0.433 |
| BE.1 | 0.489 | 0.881 | 0.609 | 0.646 | 0.434 |
| BE.2 | 0.385 | 0.903 | 0.562 | 0.670 | 0.414 |
| BE.3 | 0.357 | 0.863 | 0.543 | 0.650 | 0.303 |
| BE.4 | 0.517 | 0.890 | 0.624 | 0.700 | 0.417 |
| BI.1 | 0.619 | 0.611 | 0.901 | 0.556 | 0.573 |
| BI.2 | 0.525 | 0.568 | 0.877 | 0.518 | 0.503 |
| BI.3 | 0.466 | 0.569 | 0.861 | 0.487 | 0.490 |
| PI.1 | 0.480 | 0.708 | 0.567 | 0.904 | 0.362 |
| PI.2 | 0.457 | 0.626 | 0.498 | 0.902 | 0.345 |
| PI.3 | 0.419 | 0.693 | 0.484 | 0.856 | 0.399 |
| PI.4 | 0.467 | 0.610 | 0.528 | 0.844 | 0.404 |

| | | | | | |
|----------------|-------|-------|-------|-------|--------------|
| SMMA1.1 | 0.433 | 0.366 | 0.510 | 0.374 | 0.925 |
| SMMA1.2 | 0.445 | 0.371 | 0.518 | 0.380 | 0.930 |
| SMMA1.3 | 0.453 | 0.375 | 0.521 | 0.384 | 0.931 |
| SMMA2.1 | 0.454 | 0.393 | 0.529 | 0.385 | 0.929 |
| SMMA2.2 | 0.464 | 0.400 | 0.537 | 0.395 | 0.939 |
| SMMA2.3 | 0.452 | 0.417 | 0.550 | 0.379 | 0.904 |
| SMMA3.1 | 0.474 | 0.438 | 0.559 | 0.375 | 0.866 |
| SMMA3.2 | 0.476 | 0.416 | 0.549 | 0.395 | 0.841 |
| SMMA3.3 | 0.458 | 0.408 | 0.544 | 0.413 | 0.927 |
| SMMA4.1 | 0.476 | 0.421 | 0.549 | 0.395 | 0.864 |
| SMMA4.2 | 0.461 | 0.419 | 0.540 | 0.410 | 0.869 |
| SMMA4.3 | 0.457 | 0.384 | 0.527 | 0.369 | 0.905 |
| SMMA5.1 | 0.463 | 0.381 | 0.532 | 0.387 | 0.934 |
| SMMA5.2 | 0.456 | 0.385 | 0.515 | 0.372 | 0.862 |
| SMMA5.3 | 0.478 | 0.417 | 0.540 | 0.390 | 0.859 |

| | Brand Awareness | Brand Equity | Brand Image | Purchase Intention | Social Media Marketing Activities (SMMA) |
|---|------------------------|---------------------|--------------------|---------------------------|---|
| Brand Awareness | 0.894 | | | | |
| Brand Equity | 0.497 | 0.884 | | | |
| Brand Image | 0.614 | 0.663 | 0.880 | | |
| Purchase Intention | 0.520 | 0.754 | 0.593 | 0.877 | |
| Social Media Marketing Activities (SMMA) | 0.512 | 0.445 | 0.595 | 0.431 | 0.900 |

| | R Square | R Square Adjusted |
|---------------------------|-----------------|--------------------------|
| Brand Awareness | 0.262 | 0.259 |
| Brand Equity | 0.452 | 0.447 |
| Brand Image | 0.484 | 0.479 |
| Purchase Intention | 0.600 | 0.594 |

| | Original Sample (O) | Sample Mean (M) | Standard Deviation (STDEV) | T Statistics (O/STDEV) | P Values |
|---|----------------------------|------------------------|-----------------------------------|---------------------------------|-----------------|
| Brand Awareness -> Brand Equity | 0.145 | 0.142 | 0.063 | 2.321 | 0.021 |
| Brand Awareness -> Brand Image | 0.419 | 0.418 | 0.058 | 7.213 | 0.000 |
| Brand Awareness -> Purchase Intention | 0.160 | 0.157 | 0.053 | 3.027 | 0.003 |
| Brand Equity -> Purchase Intention | 0.618 | 0.622 | 0.060 | 10.349 | 0.000 |
| Brand Image -> Brand Equity | 0.573 | 0.582 | 0.054 | 10.606 | 0.000 |
| Brand Image -> Purchase Intention | 0.085 | 0.084 | 0.075 | 1.137 | 0.256 |
| Social Media Marketing Activities (SMMA) -> Brand Awareness | 0.512 | 0.519 | 0.065 | 7.825 | 0.000 |
| Social Media Marketing Activities (SMMA) -> Brand Image | 0.381 | 0.380 | 0.061 | 6.283 | 0.000 |

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