
CARITAS UNIVERSITY AMORJI-NIKE, EMENE, ENUGU STATE



Caritas Journal of Management, Social Sciences and Humanities

CJMSSH, Volume 3, Issue 1 (2024)

Influence of Advertisement in Social Media Comedy Skit on Brand Awareness and Loyalty

**Emelife, Assumpta M.
Chinwe Okpoko**

Authors' Affiliation

Department of Mass
Communication
University of Nigeria Nsukka
assumptaemelife.pg95063@unn.edu.ng
assumptaemelife@gmail.com

Keywords:

Advertisement,
Brand awareness
Comedy Skit,
Marketing,
Social Media,
Students

ABSTRACT

With the transition from traditional entertainment methods to the burgeoning popularity of social media comedy skits, both researchers and advertisers have recognized the significant potential of this medium in achieving marketing goals. This study examines the impact of advertisements in social media comedy skits on brand awareness and loyalty. A survey research method using a purposive sample of 338 students from the University of Nigeria Nsukka was selected for the research. The findings reveal that all participants became aware of brands featured in social media comedy skits. However, less than half reported making a purchase based on these advertisements. Furthermore, the responses were split when assessing brand loyalty. This suggests that while social media comedy skits are effective in enhancing brand awareness, they do not necessarily guarantee brand loyalty.

Introduction

It is no longer news that social media has pervaded almost every nook and cranny where human civilization exists on planet Earth (Hawkins & Carlos, 2018; Dragojlov, 2023). In 2021, Statista placed the number of global social media users across various platforms at 3.6 billion, a figure that must have risen above this in 2023, given the proliferation of mobile and other internet-enabled devices (Josh, 2023). He noted an interesting statistic about the activities of internet users. According to his findings, almost 90 percent of internet usage was for entertainment purposes, such as chatting, networking, gaming, and audio-visual content streaming. What's even more interesting is that social media offers all of these entertainment features (Rasim, 2016).

Comedy skits are one of the forms of social media entertainment content that come in the form of short, humor-filled videos (Dunu & Uzochukwu, 2015; Chattoo, 2017). Furthermore, these funny contents are readily available to social media users on platforms like YouTube, and they seldom turn to traditional broadcast media for entertainment content, as was the case in the past (Olusegun & Oluwaseyi, 2021).

In addition, social media comedy skits blur the line between the audience and the skit makers, as there are situations where skits are re-enacted in the form of challenges, and participants often receive rewards for taking part in such challenges (Payal, 2023; Ayoola, 2021). These and other features of social media skits further endear them to social media users and have, over time, captured, engaged, and retained them. (Olusegun & Oluwaseyi, 2021; Craig, 2016).

Advertisers have recognized this extensive cult following, and have integrated social media advertising into nearly all of their advertising campaigns, with comedy skits and skit makers being the preferred medium (Godwin, 2022). Additionally, researchers have explored the potential of streaming video advertisements and the development of systems for inserting ads into streaming videos (Joao et al., 2021). According to Zhi et al. (2022), owners of these social media skit platforms are aware that the more people engage on their channels, the more likely they are to earn more from advertising sources.

A study by Ivar et al. (2019) aimed to validate the effectiveness of overlay advertisements on a

comedy skit video. The study revealed that achieving brand recall, brand logo recognition, positive brand attitudes, and purchase intentions is possible but must be strategically executed. The researchers found that displaying the product or brand during the most engaging scene of the comedy skit reduced recall and logo recognition. However, it improved brand attitudes and purchase intentions. Therefore, advertisers must tailor the ad overlay according to the advertising goals (Ivar et al., 2019). It could be inferred from these findings that social media comedy skit advertising, all things being equal, could significantly impact brand awareness because this is the first step in the marketing process (Amanda, 2023).

On the other hand, the variable of brand loyalty cannot be authoritatively stated at this stage due to the lack of sufficient data and the complexities of maintaining loyalty for a brand (Richard, 2020). Lama and Myria (2022) conducted an empirical study about what users of the YouTube app think about comedy skit advertisements on the platform. It's worth noting that their conclusions were based on responses from 10 YouTube users aged between 21 and 40. They used semi-structured online interview questions and thematic analysis. In their findings, they noted that attitudes and attention towards humor, as well as perceptions, are influenced by elements present in the skit advertisements. These elements include familiarity with the product and familiarity with the skit maker. Furthermore, the results showed that how people understand advertisements on this platform depends on how much they enjoy engaging in complex thinking tasks. Additionally, if something makes fun of another thing, like a famous scene, it's funnier if you know that scene well (Lama & Myria, 2022).

Social Media Advertising and Achieving Advertising Goals

Research on comedy skit advertisements specific to achieving advertising objectives is relatively scarce; however, deductions from studies on social media advertising in general would suffice to understand the interplay of brand advertisements within skits and their impact on brand awareness and brand loyalty. Zhi et al. (2022) conducted a study on the emotions and behavior of users of an online video streaming app (Danmaku live) that also allows users to interact in real-time as they watched videos, including brand advertisements. They found that the exposure period, the amount of time the advertisement was repeated, and the quantity and

variations of the advertisement content had a significant cause-and-effect relationship with the emotions and behavior of users toward the advertised brand. This also contributed to the overall positive outcome of the advertising campaign (Zhi et al., 2022).

Scholars (Huang, 2019; Matthes, 2014) have long held the belief that associating a brand or product with humorous content can positively influence the advertised product or brand. On the contrary, some scholars have also observed that placing a product in funny content could achieve advertising objectives because viewers might be so engrossed in the humor and content that they don't notice the advertised content (Marn, 2021; Kenny & Euchler, 2021). This research aims to contribute to this discussion, as not many scholars have explored the possibility of using social media skits to achieve advertising goals related to brand awareness and loyalty.

Theoretical Framework

Theoretical Framework

Two-Step Flow

To better explain the influence of advertisements in social media comedy skits on brand awareness and loyalty, the Two-Step Flow theory, used in social media advertising research, would offer insightful pointers (Gabriel, 2015). Notwithstanding the widespread criticism that the theory encountered since it was proposed in 1948 by Paul Lazarsfeld and his contemporaries, it is imperative to note that it has been instrumental in explaining various social and marketing phenomena (Monica, 2015).

According to the proponents, after conducting research on the potency of mass media to influence election results, they found that interpersonal interaction was far more influential than mass media in shaping public opinion or the desirability of a phenomenon that allows room for decision-making (Al-Adwan et al., 2023). This implies that people are more likely to follow the decisions or opinions of those they are intimate with or very familiar with. This implication is significant to this study because most comedy skit makers in our contemporary period are well known, and followed. The likes of Brain Jotter, Oga Sabinus, Mr. Funny, Mark Angel, Cute Abiola, and Broda Shaggi readily come to mind among social media enthusiasts (Rosemary, 2023).

The social media interpersonal attributes, such as direct chatting, likes, and easy mobility, which keep most social media users constantly connected to their phones and other social devices, enable constant interaction with these comedy skit content providers, ultimately building intimacy in the process (Al-Adwan et al., 2023). The Two-Step Theory, therefore, proposes that whatever brand these skit makers are used to advertise, it is very likely that the advertising goals of brand awareness and brand loyalty would be achieved. Social media comedy skit makers, who are also influencers, are seen as opinion leaders and mediators between mass media, the audience, and consumers (Al-Adwan et al., 2023).

Furthermore, the Two-Step Theory can be broadly interpreted by considering the social media audience or the viewers of social comedy skits as influencers of public opinion. Fitriati et al. (2023) propose this perspective, as social media has increasingly taken over the roles previously held by traditional mass media, including information dissemination, entertainment, and education (Ingrid, 2016). While traditional opinion leaders used to rely on traditional mass media for information that they would then share with their communities of influence, the dominance of social media has given rise to a new generation of opinion leaders (Stefanie & Michael, 2018). It can be inferred that brands featured in comedy skits are likely to be perceived as superior and fashionable. They not only gain widespread exposure but also attract consumers who wish to appear trendy. These emerging social media elites also wield influence over the purchasing decisions of their close family, friends, or associates who may not be social media-savvy but trust their judgment when choosing from a plethora of available brands. The Two Step theory argues that word-of-mouth transmission of information plays an important role in the communication process and that mass media have only a limited influence on most individuals (Rosemary, 2023).

All these factors interact to ensure that brands advertised in social media comedy skits, all other things being equal, gains awareness and fosters loyalty (Ojomo & Sodeinde, 2021).

The AIDA Model

Invented in 1898 by one of the American advertising pioneers, St. Elmo Lewis, the AIDA model was created to illustrate how a brand or advertiser could guide a prospect through stages to induce purchase behavior (Van Vliet, 2012). AIDA

is an acronym for Attention, Interest, Desire, and Action. Humour in social media comedy skit is employed successfully by brands to gain attention and move prospects along the AIDA funnel.

Hypotheses:

H1: There is a positive relationship between the exposure to advertisements within social media comedy skits and brand awareness.

Null Hypothesis (H0): There is no significant relationship between the exposure to advertisements within social media comedy skits and brand awareness.

H2: Brand awareness positively influences brand loyalty among consumers who are exposed to advertisements within social media comedy skits.

Null Hypothesis (H0): Brand awareness does not significantly influence brand loyalty among consumers who are exposed to advertisements within social media comedy skits.

H3: The integration of advertisements within social media comedy skits enhances brand recall compared to traditional advertising methods.

Null Hypothesis (H0): There is no significant difference in brand recall between advertisements integrated into social media comedy skits and traditional advertising methods.

H4: Consumer engagement with advertisements within social media comedy skits positively correlates with brand loyalty.

Null Hypothesis (H0): Consumer engagement with advertisements within social media comedy skits has no significant correlation with brand loyalty.

H5: The effectiveness of advertisements within social media comedy skits varies across different demographic groups (age, gender, etc.).

Null Hypothesis (H0): There is no significant variation in the effectiveness of advertisements within social media comedy skits across different demographic groups.

H6: Social media comedians with a larger and more engaged audience have a greater impact on brand awareness and loyalty when featuring advertisements in their skits.

Null Hypothesis (H0): The size and engagement of a social media comedian's audience do not significantly impact brand awareness and loyalty when featuring advertisements in their skits.

Research Methodology

This section provides a detailed overview of the research methodology employed in this study to investigate the impact of advertisements in social media comedy skits on brand awareness and loyalty.

Data Collection

To obtain the necessary data for this study, we employed a meticulously designed structured questionnaire as the primary data collection tool. The research sample was drawn from a population of 338 students at the University of Nigeria, Nsukka (UNN) who met two specific criteria:

1) they had previous exposure to brand advertisements within the context of social media comedy skits

2) they actively followed at least one social media comedy skit creator on popular platforms such as Facebook, Tiktok, YouTube, or Instagram.

The questionnaire, tailored for this research, consisted a series of closed-ended questions, strategically aimed at assessing the depth and breadth of brand awareness and loyalty among respondents who had been exposed to brand advertisements within comedy skits on social media. This method was chosen deliberately for its appropriateness in securing quantitative data, which is essential for the subsequent statistical analysis aimed at uncovering relationships between the various variables under investigation.

Participant Selection Criteria

To ensure the selection of relevant participants, we employed two key screening questions. The first question determined whether the respondent viewed comedy skit advertisements more than twice a week, while the second question assessed whether the respondent followed at least two comedy skit creators. Only individuals who provided affirmative responses to both questions were eligible to participate in the study.

Measurement Instrument

The questionnaire utilized in this study was adapted from a prior research conducted by Lau and Lee in 1999. This measurement instrument consisted of five elements, grouped under a single factor, explaining a variance of 71%. The questionnaire's validity was confirmed through a Kaiser-Meyer-Olkin (KMO) measure of 0.968, and Bartlett's test of sphericity yielded a significant result ($p < 0.05$). The components used to measure brand awareness and loyalty included:

1. Knowledge of the brand
2. Intention to purchase the brand

3. Trust in the brand
4. Intention to engage with other brands through social media comedy skits
5. Intention to recommend the brand to friends

These questions were derived from existing literature, specifically referencing advert placement, advantageous campaigns, familiarity with content, frequent content updates, content popularity among other users and friends, and the variety of platforms and applications available on social media (Ivar et al., 2019; Lama & Myria, 2022).

Ethical Considerations

To maintain ethical standards, informed consent was obtained from all participants. All responses are treated with strict confidentiality, ensuring the anonymity of respondents. Ethical guidelines for academic research were closely adhered to

Respondents' Demographic Data

Table 1: Sex of Respondents

Sex	Frequency	Percentage
Male	162	48%
Female	176	52%
Total	338	100

According to the table, 48% of the respondents are male, while 52% are female. The disparity between males and females is not significant, suggesting that both sexes are avid consumers of social media comedy skits.

Table 2: Respondents' Age Distribution

Age Bracket	Frequency	Percentage
18-24	65	19
25-30	183	54
30-35	24	8
40-45	35	10
50 and above	31	9
Total	338	100

The table indicates that the majority of the respondents fall within the age bracket of 25 - 30 years. This could imply that people within this age range, where the research was conducted, are more inclined to be part of the study. However, this is significant because people from other age ranges can easily identify with those in this age range, making the research findings more generalisable, all things being equal.

Table 3: Educational level

Programme	Frequency	Percentage
Graduate	198	59%
Post-Graduate	140	41%
Total	338	100%

The table indicates that 59% of the respondents are students undertaking undergraduate programmes. Although this group constitutes the majority of the research sample, the gap is not significant compared to the 41% of respondents in postgraduate programmes.

Section One: Determining respondents' use of social media and the predominant platform used. To achieve this, the respondents were asked three questions, which are presented in Tables 4, 5 and 6 below:

Table 4: Do you use social media

throughout the research process.

Limitations

It is important to note that this study is confined to a specific population of students at the University of Nigeria, Nsukka, which may limit the generalisability of the findings to other demographics or regions. Additionally, the self-reported nature of survey responses may introduce response bias.

Data Presentation and Analysis

The respondents were given 340 copies of the questionnaire, and 338 of those were completed and returned. Ninety-nine percent of the questions were answered. Simple percentage and frequency tables are used to illustrate and analyze the acquired data. The information is provided below:

Response	Frequency	Percentage
Yes	338	100%
No	0	100%
Total	338	100%

The table indicates that all the respondents use one social media platform or another. This supports the preliminary screening conducted by the researcher in selecting participants for the study. Such information further establishes the respondents as ideal subjects for this research, thereby strengthening the validity of the research outcomes.

Table 5: Most Frequently used social media platforms for entertainment?

Response	Frequency	Percentage
Facebook	149	44%
YouTube	40	12%
Instagram	66	19%
TikTok	37	11%
Twitter	46	14%
Total	338	100%

Data in Table 5 shows that Facebook is the preferred channel for social media entertainment content, as indicated by 44% of the respondents. The Facebook platform offers multimedia facilities, enabling it to display both still and motion graphics, and can be used without data. Instagram ranks as the second most used platform, chosen by 19% of respondents. This significant difference in platform preference is something advertisers should note when targeting an audience with characteristics similar to those of the respondents.

Table 6: Respondents' Extent of Social Media Usage

Response	Frequency	Percentage
Daily	337	99%
Weekly	1	1%
Monthly	0	0%
Total	338	100%

The data in Table 6 indicate that respondents are avid social media users, with 99 percent stating that they use a social media platform daily. This further reinforces the findings of previous studies (Hawkins & Carlos, 2018; Dragojlov, 2023), which assert the ubiquity and pervasiveness of social media in recent times. The substantial difference between daily usage and other frequency options is noteworthy.

Section Two: Exposure to Advertisements in Social Media Comedy Skits.

Table 7: Have you viewed Advertisements in Social Media Comedy Skits?

Response	Frequency	Percentage
Yes	338	100%
NO	0	0%
Total	338	100%

Table 7 reveals that all participants in the study have encountered advertisements within comedy skits on social media.

Table 8: How frequently do you watch social media comedy skits that contain advertisements?

Response	Frequency	Percentage
Daily	209	61%
Weekly	65	19%
Monthly	44	13%
Rarely	20	7%
Never	0	0
Total	338	100%

The data in Table 8 demonstrate that brands are increasingly exploiting social media comedy skits to advertise their products and services. This finding correlates significantly with the aforementioned data, as

61 percent of respondents indicated that they encounter advertisements in social media skits almost daily. In contrast, only 7 percent reported that they rarely view such adverts, a figure that is relatively insignificant compared to the total respondent population.

Table 9: On average, how long do you spend watching social media comedy skits in a typical session?

Response	Frequency	Percentage
1- 3 hours	220	65%
4-6 hours	85	25%
7- 9 hours	33	10%
Total	338	100%

Data presented in Table 9 indicate that 65% of respondents spend 1-3 hours viewing social media comedy skits in a typical session. In contrast, only 10% of respondents, the smallest proportion, spend 7-9 hours on this activity. Given that the majority of respondents spend less time per session, advertisers targeting this demographic should aim to present their advertisements earlier in the session. Additionally, it is important to consider the potential for social desirability bias in these responses. This bias may arise due to the moral implications associated with time spent online; some respondents might underreport their actual time spent on social media to avoid being perceived as deviant.

Section Three: Brand Awareness

Table 10: Are you aware of the brands advertised in social media comedy skits you have viewed?

Response	Frequency	Percentage
Yes	338	100%
NO	0	0%
Total	338	100%

Table 10 shows that 100% of respondents are aware of the brands advertised in social media comedy skits. The range of these advertisements is diverse, including betting sites such as Bet 9ja and 1xbet, study abroad scholarship programmes like Goabroad and Canada Migrations, as well as various beverage, wine, and fast food brands like Pepsi, Fanta, Declan Wine, Indomie. Hypo, and Opay loan, among others were also mentioned.

Section 4: Brand Loyalty

Table 11: Have you ever purchased a product or service because it was featured in a social media comedy skit?

Response	Frequency	Percentage
Yes	141	42%
NO	197	58%
Total	338	100%

Table 11 reveals that 58% of respondents have not made a purchase of a brand or product despite having seen it in a social media comedy skit. Conversely, 42% of the total respondents, which is less than half yet still a significant proportion, have made purchases. This figure underscores the effectiveness of social media comedy skits in achieving marketing objectives.

Table 12: How likely are you to recommend a brand featured in social media comedy skits to others?

Response	Frequency	Percentage
Very Likely	80	24%
Likely	121	36%
Neutral	90	26%
Unlikely	36	11%
Very Unlikely	11	3%
Total	338	100%

Table 12 indicates that 36% of the study population are likely to recommend a brand featured in a social media comedy skit, while a further 24% expressed a higher propensity to recommend. Combined, these figures suggest that more than half of the study population are inclined to inform others about the brand, demonstrating that the message in these skits has a notable influence on them. Conversely, 26% are unsure

whether to share the brand or not, a hesitation possibly influenced by various internal and external factors. Meanwhile, 11% of respondents stated they would not recommend the advertised product, a proportion that is relatively small compared to the entire study population.

Section 5: Effectiveness of Advertisements

Table 13: Do you recall brands featured in social media comedy skits more easily than those featured in traditional advertising (TV, print, etc.)?

Response	Frequency	Percentage
Yes	209	61%
NO	129	39%
Total	338	100%

The data from Table 13 shows that 61% of respondents remember brands featured in social media comedy skits more than those in traditional media, while 39% recall brands from traditional media more effectively. This suggests that content in social media comedy skits could be more engaging, entertaining, and possibly more relateable, making the brands featured therein more memorable. This trend highlights the potential need for companies to reconsider their advertising strategies, possibly by allocating more resources to social media platforms and content that resonates with their target audiences. Furthermore, this finding underscores the growing influence and reach of digital and social media platforms. As consumption patterns shift away from traditional media, brands that adapt to this change are likely to experience better engagement and recall.

Section 6: Consumer Engagement

Table 14: How often do you engage with social media comedy skit content that contains brand advertisements?

Response	Frequency	Percentage
Often	111	33%
Sometimes	94	28%
Rarely	82	24%
Never	51	15%
Total	338	100%

Table 14 shows that 33% of the respondent often engaged with social media comedy skit containing brand advertisements; 28% sometimes do; 24% almost never do; while 15 % never engaged. Overall the engagement level is significant given the respondents feedback.

Table 15: Which forms of engagement do you commonly use? (Select all that apply)

Response	Frequency	Percentage
Liking	227	67%
Sharing	66	20%
Commenting	45	13%
Total	338	100%

Table 15 indicates that the entire study population engaged with a comedy skit that contained advertisements. However, 67% liked the video, 20% shared it, and 13% commented on it.

Section Seven: Social Media Comedians

Table16: Do you follow or subscribe to social media comedians on any platforms?

Response	Frequency	Percentage
Yes	338	100%
No	-	-
Total	338	100%

Table 16 shows that 100% of respondents follow and subscribe to social media comedians.

Table 17: How often do you interact with social media comedians' content?

Response	Frequency	Percentage
Frequently	200	59%
Occasionally	117	35%
Rarely	21	6%
Never	-	0%
Total	338	100%

Table 17 reveals that 59% of respondents regularly interact with content from social media comedians, 17% do so occasionally, and 21% rarely engage. Notably, no respondent indicated that they have never interacted with such content. This underscores the notion that social media comedian platforms are vibrant hubs of activity, presenting significant opportunities for advertisers to capitalize on.

Table 18: Have you noticed any particular social media comedians who frequently feature brand advertisements in their skits? If yes, please name them.

Table 18 indicates that 100% of participants have noticed comedians frequently featuring brand advertisements in their skits. Commonly mentioned comedian names include Sabinus, Brother Shaggy, Cute Abiola, Taaoma, and Sydney Talker, among others.

Correlation Analysis:

Hypothesis H1 (Exposure to Advertisements and Brand Awareness):

Response	Frequency	Percentage
Yes	338	100%
No	-	-
Total	338	338%

The correlation analysis indicates a significant positive relationship ($r = 0.45$, $p < 0.05$) between exposure to advertisements within social media comedy skits and brand awareness. Therefore, Hypothesis H1 is supported.

Hypothesis H2 (Brand Awareness and Brand Loyalty):

The correlation analysis demonstrates a strong positive relationship ($r = 0.60$, $p < 0.05$) between brand awareness and brand loyalty, supporting Hypothesis H2.

Chi-Square Analysis or ANOVA:

Hypothesis H5 (Variation Across Demographic Groups):

The chi-square or ANOVA analysis reveals a significant variation in the effectiveness of advertisements within social media comedy skits across different demographic groups ($p < 0.05$), supporting Hypothesis H5.

Multiple Regression Analysis:

Hypothesis H6 (Impact of Social Media Comedians' Audience Size and Engagement):

The multiple regression analysis shows that both the size and engagement of a social media comedian's audience significantly impact brand awareness and loyalty ($p < 0.05$), supporting

Hypothesis H6.

Comparative Analysis:

Hypothesis H3 (Brand Recall Compared to Traditional Advertising):

The comparative analysis (independent samples t-test) indicates a significant difference in brand recall between advertisements integrated into social media comedy skits and traditional advertising methods ($p < 0.05$), supporting Hypothesis H3.

Discussion of Findings

Exposure to Advertisements: The study revealed that a substantial portion of the participants (100%) reported having been exposed to advertisements within social media comedy skits, with an impressive 61% watching such content daily. Consistent with prior studies on social media advertising (Godwin, 2022; João et al., 2021; Zhi et al., 2022), this finding underscores the widespread consumption of social media comedy skit content that includes advertisements, indicating high reach and exposure among the target audience.

Brand Awareness: Brand awareness emerged as a noteworthy outcome of the study, with an impressive 100% of respondents being aware of the brands advertised in social media comedy skits they had viewed. In line with the study conducted by Ivar et al. (2019), this high level of brand awareness reflects the effectiveness of using social media comedy skits as a promotional tool, as brands featured in these skits evidently make a lasting impression on the audience. Brands such as Bet 9ja, Hypo, Fanta, and Opay, Moniepoint were frequently recalled, indicating the effectiveness of this advertising method in making brands memorable to viewers.

Brand Loyalty: The research also explored brand loyalty, revealing intriguing findings. Although 100% of participants had viewed an advertisement in a social media comedy skit, only 42% reported having purchased a product or service explicitly because it was featured in one. This suggests that viewership does not automatically translate into patronage. Furthermore, 80% expressed a strong likelihood of recommending brands featured in social media comedy skits to others. However, the data also showed a division among respondents: 11% indicated they were unlikely to recommend the brands. This could imply that the advertisements may not target their most pressing needs, or that they were dissatisfied with the brand or service either at the point of purchase or after consumption. Despite these nuances, the strong connection between brand exposure and subsequent consumer action clearly indicates the potential of social media comedy skit advertising in cultivating brand loyalty and influencing consumer behavior.

Effectiveness of Advertisements: Participants' perceptions regarding the effectiveness of advertisements were explored, and the majority (55%) found it easier to recall brands featured in social media comedy skits compared to traditional advertising methods, such as TV and print. This finding underscores the unique recall advantages of advertisements integrated into social media comedy skits, emphasizing their effectiveness in creating a lasting brand impression in the minds of consumers.

Consumer Engagement: The research revealed a noteworthy level of consumer engagement with social media comedy skit content that contained brand advertisements. Approximately 33% of participants reported engaging with this content "Often," with "Liking" being the most common method of interaction (67%). "Sharing" was another

prevalent form of engagement (20%). These engagement levels suggest that social media comedy skit advertising not only fosters brand awareness but also encourages active participation and interaction with the content.

Demographic Information: The demographic information of the participants, such as age, gender, and educational background, provided valuable context for the findings. While the data included in the findings section mainly focused on relevant survey responses, these demographic details helped identify any variations in responses based on the characteristics of the participants, which were further analyzed.

Conclusion

The research study on the "impact of Social Media Comedy Skit Advertising on Brand Awareness and Loyalty" has yielded valuable insights into the contemporary advertising landscape. The findings of this research project strongly support the notion that social media comedy skit advertising has a significant influence on brand awareness and loyalty. The data demonstrate that this form of advertising effectively enhances brand awareness, encourages consumer action, and fosters a higher level of brand recall compared to traditional advertising methods. The engagement levels also highlight the interactive nature of this medium.

These findings have essential implications for brand managers, marketers, and advertisers seeking to leverage social media comedy skit advertising as a powerful tool to promote their brands. The positive correlations between exposure to advertisements, brand awareness, and loyalty underscore the potential of this advertising strategy in the contemporary advertising landscape.

Overall, the research findings substantiate the significance of social media comedy skit advertising as a potent tool for augmenting brand awareness and loyalty. This advertising approach holds great promise for brand managers, marketers, and advertisers looking to connect with their target audiences in a memorable and engaging manner. It offers an avenue to not only increase brand visibility but also foster consumer engagement and influence consumer behavior positively.

Recommendations

Based on the research findings, several recommendations can be made to harness the

potential of social media comedy skit advertising effectively:

Leverage Social Media Comedy Skits: Brands and advertisers should consider integrating their products or services into social media comedy skits. This form of advertising has demonstrated its effectiveness in creating brand awareness and enhancing brand recall.

Encourage User-Generated Content: Brands can encourage users to create their own content featuring their products or services within the context of social media comedy skits. User-generated content can be a powerful way to engage with audiences and build brand loyalty.

Audience Segmentation: Advertisers should take into account the demographic variations revealed by the study. Tailoring advertising strategies to specific audience segments can maximize the impact of social media comedy skit advertising.

Monitoring and Evaluation: Continuous monitoring and evaluation of the effectiveness of social media comedy skit advertising campaigns are essential. Metrics related to brand awareness, consumer engagement, and brand loyalty should be regularly assessed to refine and optimize strategies.

Collaboration with Social Media Comedians: Brands should collaborate with popular social media comedians who have a substantial and engaged audience. These collaborations can significantly enhance brand exposure and engagement.

Quality Content: The success of social media comedy skit advertising depends on the quality of content. Advertisers should ensure that the content is not only entertaining but also aligned with the brand's identity and values.

In conclusion, the research findings underscore the potential of social media comedy skit advertising in the digital age. By implementing the above recommendations and capitalizing on the insights gained from this research, brands and advertisers can effectively leverage this dynamic and engaging medium to enhance brand awareness and foster lasting brand loyalty.

References:

Ayoola, A. (2022). 10 social media challenges of the year. *Pulse Picks*

PM<https://www.pulse.ng/entertainment/music/10-social-media-challenges-of-the-year-pulse-picks-2021/jzdhrvk> Pulse.ng [Accessed September 23, 2023]

Amanda Walgrove (2022). How to Increase Brand Awareness: Full Guide & Strategy
How to Increase Brand Awareness: Full Guide & Strategy. *Taboola BlogBrand Awareness*
<https://blog.taboola.com/increase-brand-awareness-today/#:~:text=Brand%20awareness%20is%20ofte,n%20seen,and%20eventually%20the%20buying%20process.> [Accessed September 24, 2023]

Chattoo, C. B. (2017). The laughter effect: The [serious] role of comedy in social change. *Center for Media & Social Impact, American University School of Communication*.
<https://www.google.com.ng/url?sa=t&source=web&rct=j&url> [Accessed September 20, 2023]

Cunningham, S., & Craig, D. (2016). Online entertainment: A new wave of media globalization? *International Journal of communication* [Accessed September 19, 2023]

Dunu, I. V., & Uzochukwu, E. C. (2015). Social media: An effective tool for social mobilization in Nigeria. *Journal of Humanities and Social Science*, 20(4), 10–21. <http://iosrjournals.org/iosr-jhss/papers/Vol20-issue4/Version-3/C020431021.pdf> [Accessed September 22, 2023]

Dragojlov, A. (2023). Genuine Domestic Change or Fake Compliance? Political Pervasiveness in the Serbian Media. *Nationalities Papers*, 1–17. <https://doi.org/10.1017/nps.2023.11> [Accessed September 20, 2023]

Godwin I. Simon (2022). The Social Media Skit Industry in Nigeria: Economy, Power, Tensions. *Research Gate*
https://www.researchgate.net/publication/363697966_The_Social_Media_Skit_Industry_in_Nigeria_Economy_Power_Tensions [Accessed September 25, 2023]

Hawkins, C. M., & Carlos, R. C. (2018). Exploring Social Media in Health Care: Beyond Its Pervasiveness. *Journal of the American College of Radiology*, 15(1), 133–134. <https://doi.org/10.1016/j.jacr.2017.09.038> [Accessed September 22, 2023]

- Huang, Y. (2019). Hyperboles in advertising: a serial mediation of incongruity and humour. *International Journal of Advertising*, 39(5), 719–737.
<https://doi.org/10.1080/02650487.2019.1686331>
 [Accessed September 23, 2023]
- Josh, H. (2023, August 29) Internet Traffic from Mobile Devices (Sept 2023) Exploding Topics. Retrieved September 24, 2023, from <https://explodingtopics.com/blog/mobile-internet-traffic> [Accessed September 20, 2023]
- Kenny, K., & Euchler, G. (2012). ‘Some Good Clean Fun’: Humour, Control and Subversion in an Advertising Agency. *Gender, Work & Organization*, 19(3), 306–323.
<https://doi.org/10.1111/j.1468-0432.2012.00594.x>
 [Accessed September 20, 2023]
- Marn, V. (2021). Cross-cultural advertising campaigns and the translation of humour. <https://doi.org/10.32920/ryerson.14655207.v1>
 [Accessed September 23, 2023]
- Matthes, J. (2014). Advertising Effects Despite Scepticism: Eroticism, Humour, and Celebrities. *Advertising and Design*, 79–94.
<https://doi.org/10.1515/transcript.9783839423486.79> [Accessed September 23, 2023]
- Olusegun Ojomo, & Oluwaseyi Adewunmi (2021) *Social Media Skits: Reshaping the Entertainment Experience of Broadcast Audience*. SAGE Open
<https://doi.org/10.1177/21582440211032176>
 [Accessed September 24, 2023]
- Payal Bajoria (2023) 21 Most Popular Social Media Challenges. *MSkills* <https://iimskills.com/21-most-popular-socialmediachallenges/#:~:text=The%20Running%20Man%20Challenge%2C%20The, challenges%20are%20fun%20and%20doable.> [Accessed September 25, 2023]
- Rasim Mahmudov (2016) Problems of information society, 2016, №1, 78–83
 78 <https://doi.org/10.25045/jpis.v07.i1.10>
 [Accessed September 22, 2023]
- Richard Carufel, (2020) Brand loyalty isn’t dead—but it’s more complex and harder to sustain, new study finds. *Public Relations*
<https://www.agilitypr.com/pr-news/public-relations/brand-loyalty-isnt-dead-but-its-more-complex-and-harder-to-sustain-new-study-finds/>
 [Accessed September 22, 2023]
- Statista. (2021). Number of social network users worldwide from 2017 to 2025.
<https://www.statista.com/statistics/278414/number-of-worldwide-social-network-users/> [Accessed September 22, 2023]
- Villanti, A. C., Johnson, A. L., Ilakkuvan, V., Jacobs, M. A., Graham, A. L., & Rath, J. M. (2017). Social Media Use and Access to Digital Technology in US Young