

## Increasing the Brand Awareness of *Petra Production House* through Events

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### ABSTRACT

*Petra Production House* (PPH) is a newly rebranded student film organization within Petra Christian University (PCU). Its main problem is a lack of brand awareness among the broader student body, evidenced by poor event attendance. To validate this issue, the writer has conducted a survey targeting university students. The results confirmed low recognition of PPH, with over 50% unaware of the organization, and revealed preferences for casual, community-based film events. The implemented solution was a series of movie night events enhanced with interactive elements such as discussion boards and snacks. This strategy targeted PCU students interested in film and casual events, using Instagram, group chats, and peer promotion as channels. The effectiveness of this solution was measured through post-event surveys, showing an increase in brand recognition and high enjoyment. Attendance increased fourfold compared to prior events, and over 90% of attendees recommended future events. The benefits include improved visibility, deeper audience engagement, and stronger brand perception.

**Keywords:** brand awareness, event marketing, film screening, *Petra Production House*, student engagement, traditional marketing

### INTRODUCTION

*Petra Production House* is an internal organization based in PCU that specializes in promoting and engaging students in the film industry. It engages in activities such as filmmaking, productions, film exhibitions, movie nights, and group discussions. The organization is located in Petra Christian University, Q Building, 6th floor, Jl. Siwalankerto 121-131, Surabaya, Jawa Timur 60236. The organization was originally a rebranding of the organization called Petra Indie Film. This unit mainly operated within the English Department of Petra. Now operating throughout the faculty, *Petra Production House* has expanded its reach. *Petra Production House* primarily functions as a facility for students within the Faculty of Humanities and Creative Industries, serving as a medium to promote student works and creations to the public. By providing a space for students to develop their filmmaking skills, the organization fosters creativity, collaboration, and professional development. *Petra Production House* plays a crucial role in promoting student talent and connecting them with opportunities within the industry. Through its various activities, including filmmaking, productions, exhibitions, and discussions, the organization aims to inspire and empower students to pursue their passions and contribute to the world of cinema.

*Petra Production House* faces the primary challenge of low brand awareness, particularly among students within the Faculty of Humanities and Creative Industries. As a newly rebranded organization, the lack of an event or type of marketing campaign to introduce the organization to the student body has resulted in low visibility, leading to low event attendance, social media engagement, and low recruitment numbers. This study seeks to understand and address this problem through traditional event-based marketing, a method often overlooked in the digital-first promotional strategies used by student organizations. Through structured film screenings enhanced with interactive components, this research explores the effectiveness of experiential and community-driven approaches to increase brand awareness.

## THEORETICAL FRAMEWORK

Brand awareness is defined as the degree to which a brand is recognized by potential consumers and correctly associated with a particular product or service (Keller & Swaminathan, 2019). Aaker (1996) outlines four progressive stages of brand awareness: unaware of the brand, brand recognition, brand recall, and top-of-mind awareness. These levels help organizations understand how deeply consumers have internalized the brand's presence in a particular category. This framework is essential for student organizations such as *Petra Production House* (PPH), which must transition from being largely unknown to becoming a top-of-mind association when students think of media and film activities within the university. This study applies Aaker's framework by assessing the brand's level of awareness among students before and after the intervention through both survey data and event outcomes.

In addition, the concept of traditional marketing—particularly through live events—emerges as a highly relevant contrast to digital-first campaigns. As noted by Chaffey and Chadwick (2019), traditional marketing is superior in contexts requiring emotional depth, trust, and a sense of community. Event marketing falls within this paradigm and is supported by the principles of experiential marketing. Experiential marketing, as defined by Pine and Gilmore (1999), centers on the creation of engaging, sensory-rich, and emotionally resonant encounters between brands and their audiences. This approach aligns with Getz's (2016) view that meaningful event experiences can drive stronger relationships between organizations and their communities. The emotional co-creation between attendees and organizers plays a vital role in influencing perception, retention, and loyalty.

To guide the intervention strategically, this research adopts Waghmare's (2023) five-event bridge framework, a holistic event management model that provides a systematic approach to planning and executing meaningful events. Each of the five bridges represents a critical stage that contributes to the overall success and experiential impact of an event.

The first, the **Concept Bridge**, focuses on the foundational theme and vision of the event. This stage involves defining the core message, goals, and desired emotional responses from participants.

The second is the **Design Bridge**, which translates the conceptual vision into tangible elements such as visual branding, thematic aesthetics, and the spatial arrangement of the venue. It ensures consistency between what the organization wants to communicate and what the attendees will perceive.

Next is the **Planning Bridge**, where logistics, roles, budgeting, and scheduling are formalized. This bridge transforms abstract ideas into actionable plans. For this project, it involved delegating responsibilities to team members, selecting screening dates, and planning contingencies for low attendance or technical issues.

The **Operations Bridge** addresses the real-time execution of the event. It ensures that all technical components (e.g., audio/visuals), setup tasks, and attendee services are implemented smoothly.

Finally, the **Performance Bridge** is used to measure success through feedback, data collection, and evaluation. It connects the event back to its goals by analyzing whether key performance indicators (like attendance, enjoyment scores, and recall of the brand) were achieved.

Together, these five bridges served as a clear guideline for organizing events that were not only operationally sound but also emotionally impactful. They ensured that each stage of the event contributed to building a stronger brand identity for *Petra Production House*.

## METHODOLOGY

This research utilized mixed-methods data collection through surveys and participant observation. The decision to collect this data stemmed from the need to gain both quantitative and qualitative insights into the current level of brand awareness for *Petra Production House*, as well as to explore student preferences and behavioral tendencies regarding campus events. The survey was essential to diagnose the initial problem—low visibility of PPH—and to inform the design of targeted marketing interventions. It also aimed to provide a baseline against which the impact of the event-based campaigns could be measured. The pre-event survey was distributed via Google Forms and garnered 100 respondents from various faculties at Petra Christian University, including English for Creative Industry, English for Business, Visual Communication Design, Industrial Engineering, Informatics, and Mandarin Language Studies. This broad demographic representation provided a diverse cross-section of the student body, enabling a more comprehensive understanding of the brand's penetration across the campus.

The survey consisted of multiple sections. The first section collected demographic information such as major, year of study, and gender. The second section evaluated brand awareness by asking whether respondents had heard of *Petra Production House* and, if so, through which channels (e.g., Instagram, classroom posters, word of mouth). The third section addressed preferences for event type, offering options such as movie screenings, workshops, or other student-led activities. Those who selected movie screenings were prompted to choose preferred genres (e.g., action, romance, thriller) and provide input on ideal days and times for events. Additional questions explored the respondents' interest in post-screening activities like open discussions or trivia games.

Post-event surveys were distributed to all event attendees immediately after each screening. These follow-up surveys asked whether respondents were aware of PPH before attending, how they learned about the event, whether the event met their expectations, and how likely they were to attend similar events in the future (measured on a 5-point Likert scale). Open-ended questions also gathered qualitative feedback on aspects they enjoyed and areas for improvement. The combination of quantitative and qualitative responses allowed for a nuanced understanding of the event's impact.

Two movie screening events were planned using the five-event bridge framework. Each event included film screenings, snack distributions, discussion boards, and promotional efforts on Instagram, WhatsApp groups, and direct outreach through classroom visits.

## FINDINGS AND DISCUSSION

To ensure that *Petra Production House* events resonate with the student body, the writer has distributed a survey to gauge student preferences regarding format and content. This report details the analysis of the survey, providing a foundation for understanding what types of events students find most appealing. The insights gained from this analysis will be used to guide the development of the writer's events, increasing their likelihood of success and relevance throughout the university.

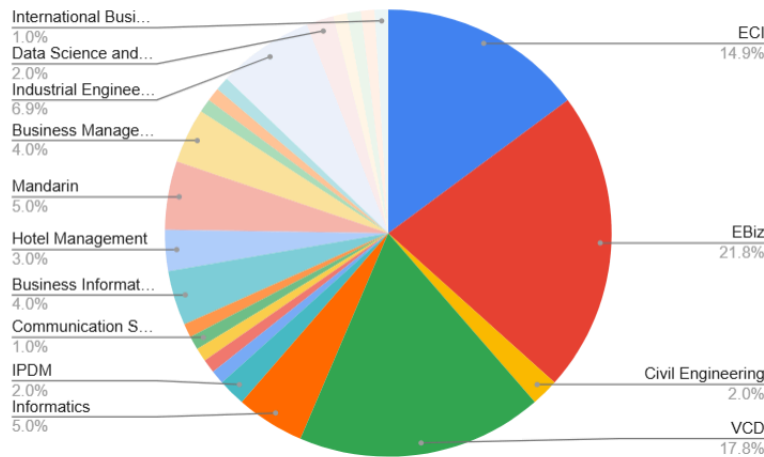


Figure 1: Survey respondents

The respondents of this survey tallies up to 100 students exactly, of which, a significant number of them comes from the the two programs in the english department, English for Creative Industry and English for Business (21.8) Other than the English department Programs like Visual communication design and Industrial Engineering, Informatics, and Mandarin also had a large contribution to the results of this survey.

Have you heard of Petra Production House before?  
90 responses

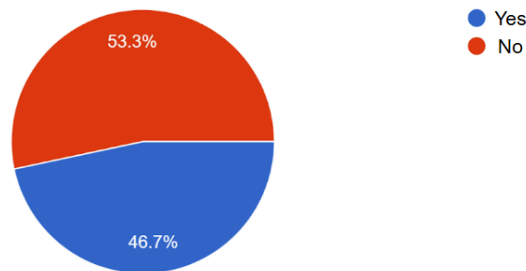


Figure 2: Brand awareness data

The writer's claim of low brand awareness for *Petra Production House* is strongly supported by survey data that the writer has conducted. Among 91 students in Petra Christian University, A significant portion, 52,7% (48 responses), indicated that they have never heard of the organization. This finding emphasizes the limited reach of *Petra Production House* among the student population within Petra Christian University. This also indicates that these responses place *Petra Production House* at the very bottom of Aaker's brand awareness pyramid, "Unaware of brand."

The events were planned based on insights from student surveys, which revealed a strong preference for casual, film-related gatherings. In response, the writer developed a concept that included film screenings accompanied by interactive features such as discussion boards and snack distribution. The planning process prioritized cost-efficiency and simplicity, using Room Q907B at Petra Christian University as the venue. This room was equipped with audiovisual tools, which allowed the team to maintain a modest budget of approximately Rp200,000 per event. The events were scheduled for Friday

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afternoons on April 25th and May 23rd, 2025, with the first event having begun at 3:00 PM and the second at 2:00 PM.

The execution of the events varied in turnout. The first movie night successfully reached the target of 21 attendees, while the second faced competition from a larger campus event, leading to the attendance of 11 students. Despite this, the team responded adaptively by inviting additional participants through personal outreach. The first screening event attracted 22 attendees and took place on April 25th, 2025, in room Q907B at Petra Christian University. The event began with a short informal greeting by the organizers, followed by the screening of the film "Hotel Mumbai." Attendees were welcomed with free snacks and beverages, which helped set a comfortable tone before the emotionally charged screening. The second screening, held on May 23rd, 2025, in the same room, increased attendance to 25 participants. The featured film was "Final Destination," chosen for its thrilling and suspenseful appeal.

Have you ever heard of Petra Production House before coming to this event?  
21 responses

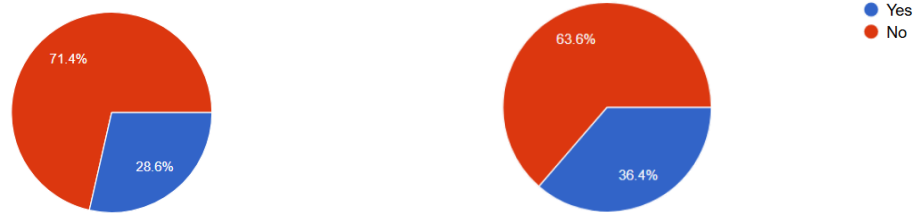


Figure 3: Awareness levels among attendees

The impact of the events was notable. A majority of attendees had not heard of *Petra Production House* before attending, with 71% of participants in the first event and 63.6% in the second being new to the organization.

Has this event fulfilled your expectations?  
21 responses



11 responses



● Yes  
● No

Figure 4: Event satisfaction

Post-event feedback was overwhelmingly positive, with all participants reporting that the event met their expectations. These results indicate that the initiative was effective in expanding PPH's visibility and building a stronger connection with the student body through engaging and thoughtfully executed experiences.

These events served as a foundational stepping stone for PPH's brand awareness, aiming to establish its identity as a top-of-mind film-centered organization on campus. Over time, the consistent presence and positive association with enjoyable film experiences are expected to cultivate a sustained, recognizable brand image. This increased visibility and positive perception are directly linked to the long-term goal of increased membership at *Petra Production House*, attracting students passionate about film to join and contribute to the organization's growth.

## CONCLUSION

The initiative to increase brand awareness for *Petra Production House* through event-based marketing proved to be an effective strategy. By identifying the lack of recognition among the student body and addressing it with experiential, student-centered events, the organization successfully moved from being largely unknown to gaining meaningful visibility within the campus community. Guided by Aaker's brand awareness framework and Waghmare's five-event bridge model, the intervention focused on engaging students through emotionally resonant experiences—namely, curated film screenings enhanced with interactive components like discussions and snacks.

Survey data and event feedback revealed a significant increase in brand recognition, with a notable percentage of attendees being newly introduced to PPH. Furthermore, the overwhelmingly positive reception and growing attendance figures indicate that students are not only becoming more aware of the organization but are also forming positive associations with it. These findings suggest that traditional, community-driven events remain a powerful tool in building brand identity and student engagement, particularly within a university context.

Moving forward, *Petra Production House* can continue leveraging event-based strategies to strengthen its presence, cultivate a loyal student following, and establish itself as the go-to hub for film-related activities at Petra Christian University.

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