

CUSTOMER BASED BRAND EQUITY IN THE TRAVEL INDUSTRY

The Influence of Social Media Advertisements

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Executive Summary

Social media have become a large part of nowadays companies' marketing strategy, but how does this impact the customers' perception of a brand? The aim of this dissertation is to research the influences of social media advertisements on consumer based brand equity in the travel industry. To this end, the research question is as follows: *What is the influence of social media advertisements on customer based brand equity in the travel industry?* In order to answer the central research questions both desk- and field research has been applied. The desk research included books and online sources, such as articles and papers. The field research included quantitative research, in the form of a survey. Brand building expert Keller provided a list of *Candidate Measures of Brand-Building Blocks*, which was used as a base for the survey. Between two identical lists of questions a social media advertisement was shown, in order to measure the change. The survey was conducted among 203 respondents. The key concepts related to this study include: advertising, social media, and (customer based) brand equity. Advertising is defined as all communication towards consumers; social media is described as online social platforms for communities of people that share similar interests. CBBE is outlined via Keller's model. The model involves four steps, consisting of six brand building blocks: brand identity (brand salience), brand meaning (brand performance and brand imagery), brand responses (consumer judgments and consumer feelings), and brand relationships (consumer brand resonance). The results of the survey showed that the advertisement had no influence on brand salience and brand imagery; a positive influence on consumer judgments; and a negative influence on brand performance, consumer feelings and consumer brand resonance. Moreover, the advertisement had a negative influence on the rational side of brand meaning and the emotional side of brand responses. In conclusion, social media advertisements have a negative influence on customer based brand equity in the travel industry. Further research should involve a more representative sample of the population. Moreover, it is recommended to investigate how social media advertisements influence CBBE in the long run, and what the social medium platforms' role is in this.

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Preface

Welcome to the dissertation “Customer Based Brand Equity in the Travel Industry: The Influence of Social Media Advertisements”. This dissertation includes a research on the influence of social media advertisements on CBBE in the travel industry and was written in order to finish European Studies and graduate from The Hague University of Applied Sciences.

From the beginning the research was tough, yet structured. I would like to thank Jonneke de Koning, my supervisor, for her guidance and support, but mostly for her patience through the process. She gave me the freedom I needed in order to find my way in writing my dissertation.

Moreover, I would like to thank my friends and family, for supporting me throughout this journey. And, I would like to thank my roommates, for putting up with me (especially during the past weeks) and for their inexhaustible source of advice and encouragement.

Lastly, I would like to thank all 203 respondents that took time to fill out the survey.

Enjoy your reading,

Mary-Louise Christodoulatos

The Hague, 23 May, 2018

List of abbreviations

| | |
|--------|--|
| CBBE | Customer based brand equity |
| N/A | Not applicable |
| THUAS | The Hague University of Applied Sciences |
| e.g. | “for example” |
| et al. | “and others” |
| i.e. | “that is” |

1. Introduction

Do you ever wonder how Facebook knows where your next holiday will take place? You are peacefully scrolling your timeline on the platform and see advertisements of the exact flights and hotels you had been looking at just a few moments earlier. Due to the rising importance of social media in Western society, companies have started using social media as platforms for their marketing strategy.

The number of social media users has increased dramatically over the past few years and will only increase more (Statista, 2018). In only seven years the amount of social media users has grown from 0.97 billion in 2010 to 2.46 billion in 2017, and it is estimated to be up to 3.02 billion in 2021. As to the leader in social media platforms, Facebook is on top with 1.86 billion monthly active users (Statista, 2018).

This development has not become unnoticed by companies in the consumer industry, who are using social media as a platform to reach customers. With social media, organisations can target people personally, through their social media accounts and online behaviour. Sonny Ganguly, expert on marketing customer acquisition and community development, calls these elements interest- and behavioural targeting (Ganguly, 2015). Specific audiences can be reached by looking at their activities on certain social media. Consumers' behaviour on social media has become a great part of companies' nowadays marketing strategies. Hence companies have started using social media platforms to launch advertisements to target their (potential) consumers. How does this technique the consumers' perception of a brand and purchase intention?

The Customer Based Brand Equity (CBBE) includes the consumers' perception of a brand and is formed by four steps, that consist of six brand building blocks: brand identity (brand salience), brand meaning (brand performance and brand imagery), brand responses (consumer judgments and consumer feelings), and brand relationships (consumer brand resonance). A positive CBBE occurs when a customer reacts favourable to a brand. (Keller, 2008).

Today social media platforms cannot be used without the involvement of advertisements. How do social media users experience this form of marketing? And, does this influence the CBBE?

With the increase of advertisements on social media platforms, there has been a rise of ad block users. According to Statista 'an ad blocker is a program or software designed to remove or change

advertisements during a user's web browsing experience' (2018). In 2016 approximately 236 million people browsed the internet using an ad blocker, in contrast to only 21 million people in 2010 (Statista, 2018).

Social media have become a large part of nowadays companies' marketing strategy, but how does this impact the customers' perception of a brand? The aim of this dissertation is to research the influences of social media advertisements on consumer based brand equity in the travel industry.

This leads to the following research question:

“What is the influence of social media advertisements on customer based brand equity in the travel industry?”

In order to answer the central research question, the following sub questions were composed:

- *What is Customer Based Brand Equity?*
- *What is advertising?*
- *What is social media?*
- *How do social media advertisements influence the six dimensions of Keller's CBBE model?*
- *How do companies in the travel industry advertise via social media and how is this experienced by customers?*

This research used the following structure to come to a result. First, the theoretical framework provides a literature review and the key concepts stated in the first three sub questions are outlined. Next, the research methods are described. Furthermore, via an online survey the influence of a social media advertisement is investigated, which is connected to the fourth and fifth sub question. The survey's findings are presented in the results chapter. The results of the survey are discussed and linked to the desk research in the analysis. Subsequently, a conclusion is made and the central research question is answered. Lastly, recommendations are given and the limitations of this research are outlined.

2. Literature review

This chapter contains an overview of the key concepts that are related to the research. For every key concept a theory of at least two authors are outlined. Per key concept it is argued which definition is the most appropriate in relation to this research. Additionally, the influence of social media advertisement on consumers are researched and the expectations of this research are outlined. Finally, the operationalisation table is presented.

The following concepts are discussed:

- (Customer based) brand equity
- Advertising
- Social media
- Influence social media advertisements on consumers
- Operationalisation table

2.1 Customer Based Brand Equity (CBBE)

This key concept has been written about by many authors. In this category two authors take the lead: Aaker and Keller. Both authors have written books and articles regarding brand building and brand management, and brand equity. First, CBBE is described by Aydin and Lenin in a study called 'Effect of Consumer Based Brand Equity on Purchase Intention: Considering Socioeconomic Status and Gender as Moderating Effects', outlining several authors. Then (customer based) brand equity is described by Aaker, and thereafter Keller, of which one is chosen and supported for this research.

Customer Based Brand Equity is formed by five dimensions, according to Aaker (in Aydin & Lenin, 2015). These dimensions include: brand loyalty, brand awareness, perceived quality, brand associations, and other brand assets.

Brand loyalty is defined by Aaker (in Aydin & Ulengin, 2015) as the attachment that a customer has to a brand, which can either be cognitively or behaviourally. Behavioural brand loyalty takes place in the marketplace (Keller, in Aydin & Ulengin, 2015), whereas cognitive brand loyalty takes place inside the customer's mind, by the indication whether a brand comes up first in a customer's mind (Aaker, in Aydin & Ulengin, 2015).

Aaker (in Aydin & Ulengin, 2015) describes *brand awareness* as the ability of a potential buyer to link a brand to a certain category. Without awareness it is not possible to create additional value for the customer.

Perceived quality consists “of the customer’s perception of the overall quality or superiority of a product or service with respect to its intended purpose”, according to Aaker (in Aydin & Ulengin, 2015). Researchers of CBBE concluded that the perceived quality has a positive influence on customer’s purchase intention (Aydin & Ulengin, 2015).

Kotler and Keller (in Aydin & Ulengin, 2015) define *brand associations* as “all brand-related thoughts, feelings, perceptions, smells, colours, music, images, experiences, beliefs and attitudes” (2006). Biel (in Aydin & Ulengin, 2015) divides this into two groups: product (service) based associations, and firm (organization) level associations. According to Aaker (in Aydin & Ulengin, 2015) brand associations lay the foundation for purchase decision and brand loyalty.

As Aydin and Ulengin did not elaborate on the fifth dimension, according to Aaker in his book *Managing Brand Equity* other brand assets include proprietary brand assets, such as patents, trademarks, and channel relationships (1991).

2.2 Brand Equity by Aaker

According to Aaker and Joachimsthaler in *Brand Leadership* (2000) *brand equity* is defined as “the brand assets (or liabilities) linked to a brand’s name and symbol that add to (or subtract from) a product or service” (2000).

Aaker has developed a model called *The Brand Equity Ten* to measure brand equity (1996). This model consists of ten measures, divided into five categories. In the first four categories the dimensions of brand equity are represented, whereas the last category consists of two measures that are obtained from market based information (Aaker, 1996):

The Brand Equity Ten

Loyalty Measures

1. Price premium

Includes the amount a customer will pay for the brand compared with a different brand expressed in a percentage. E.g., a customer would pay 10 percent more to shop at store X than store Y.

2. Satisfaction/loyalty

Includes the willingness of customers to stay with a brand, measured through questions. E.g., Would you buy the brand on the next opportunity?

Perceived quality/leadership measures

3. Perceived quality

This dimension is measured with scales, such as best in category versus worst in category.

4. Leadership/popularity

This dimension is measured with scales, such as whether the brand is a leader in its category.

Associations/differentiation measures

5. Perceived value

This dimension is measured by whether the brand proves value for the money paid.

6. Brand personality

This dimension is measured through questions, such as “Is this brand interesting?”.

7. Organisational associations

This dimension is measured by whether customers would trust the organisation of the brand.

Awareness measures

8. Brand awareness

This dimension shows whether a brand is present in the consumer’s mind, which is measured on different levels, such as recognition, recall, and top of mind.

Market behaviour measures

The first eight measures can be found through surveys, whereas the next two are set market information.

9. Market share

Includes the performance of a brand in the market.

10. Market price and distribution coverage

This dimension is measured by either the percentage of stores selling a brand, or the percentage of people that have access to a brand (Aaker, 2002).

2.3 Customer Based Brand Equity by Keller

In his book *Strategic Brand Management*, Keller defines CBBE as “the differential effect that brand knowledge has on consumer response to the marketing of that brand” (2008). When consumers react favourable to a product and its marketing, it means a positive CBBE. According to Keller the CBBE model looks at brand equity from the consumer’s perspective. He explains that the power of a brand lies in the minds of the consumers, which is based on the consumer’s feelings, images, beliefs, perceptions, and all thoughts connected to a brand. Keller says that CBBE appears when the customer is aware of the brand and has favourable associations in his mind with the brand. In contrast to Aaker’s definition of CBBE, which includes five dimensions (in Aydin &

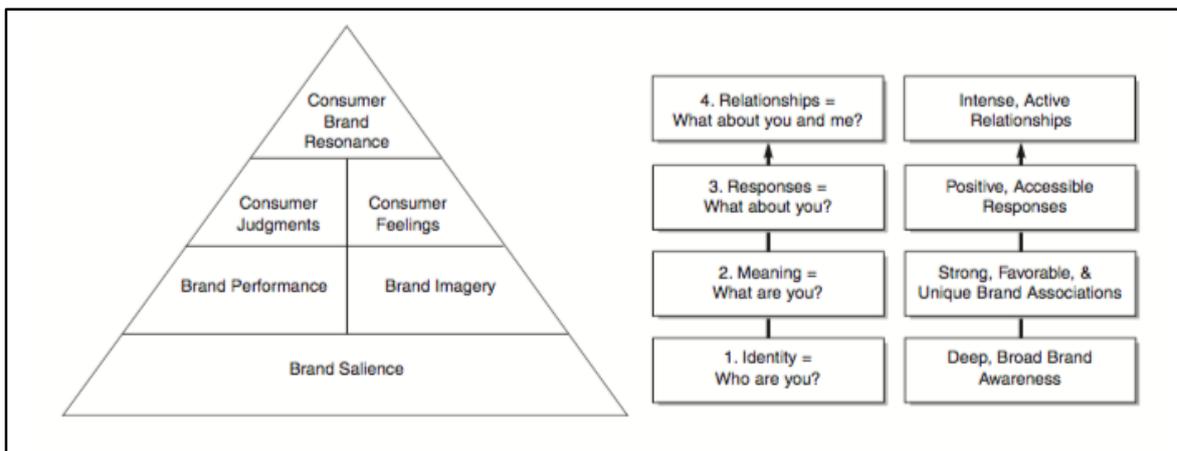
Ulengin, 2015), Keller just outlines brand awareness and brand associations (Keller, 2008).

According to Keller brand awareness includes brand recognition and brand recall performance. Brand recognition appears when a customer confirms former exposure to a brand when exposed to the brand. Brand recall performance appears when a customer is able to retrieve the brand from memory. Brand associations includes brand image, which consists of a customer’s strong, favourable and unique associations to the brand in memory. Brand associations can be formed by direct experience, information from commercial or nonpartisan sources, word of mouth, and assumptions consumers make themselves (Keller, 2008).

Keller has developed a model called the Customer-Based Brand Equity (CBBE) model to build strong brands. The model involves four steps: establishing brand identity and brand awareness, creating brand meaning through brand associations, encouraging positive brand responses, and forging brand relationships with customers. These steps involve six brand building blocks: brand salience, brand performance, brand imagery, consumer judgments, consumer feelings, and consumer brand resonance, of which brand resonance is the most crucial brand-building block. Brand resonance occurs when customers have such a high level of brand loyalty, that they actively seek interaction with the brand and share their experiences (Keller, 2001). These steps and building blocks are outlined, and summarised in the form of a pyramid in Figure 2.3.1 and Figure 2.3.2.

Figure 2.3.1

CBBE Pyramid



Note. Reprinted from “Building Customer-Based Brand Equity: A Blueprint for Creating Strong Brands”, by Keller, K., 2001, *Marketing Science Institute*, 01-107, p. 7.

Step 1: Brand Identity– and Awareness

Brand salience measures the consumer’s awareness of the brand. This relates not only to consumers’ ability to recall and recognise a brand, but to linking a brand to certain associations in

memory as well. The depth of awareness includes the level of recalling the brand, whereas the breadth of awareness measures the likeliness for the brand to come to mind in usage- and purchase situations (Keller, 2008).

Step 2: Brand Meaning through brand associations

Brand performance is measured by how well the consumer's functional needs are met by the product or service. Five important types determine brand performance: primary characteristics and secondary features, product reliability, durability and serviceability, service effectiveness, efficiency and empathy, style and design, and price (Keller, 2001).

Brand imagery is measured by how well the consumers' psychological and social needs are met. More than what the brand really does, brand imagery involves what the consumer abstractly thinks about the brand. Four important types are outlined by Keller: user profiles; purchase and usage situations; personality and values; and history, heritage and experiences (2001).

Step 3: Brand Responses

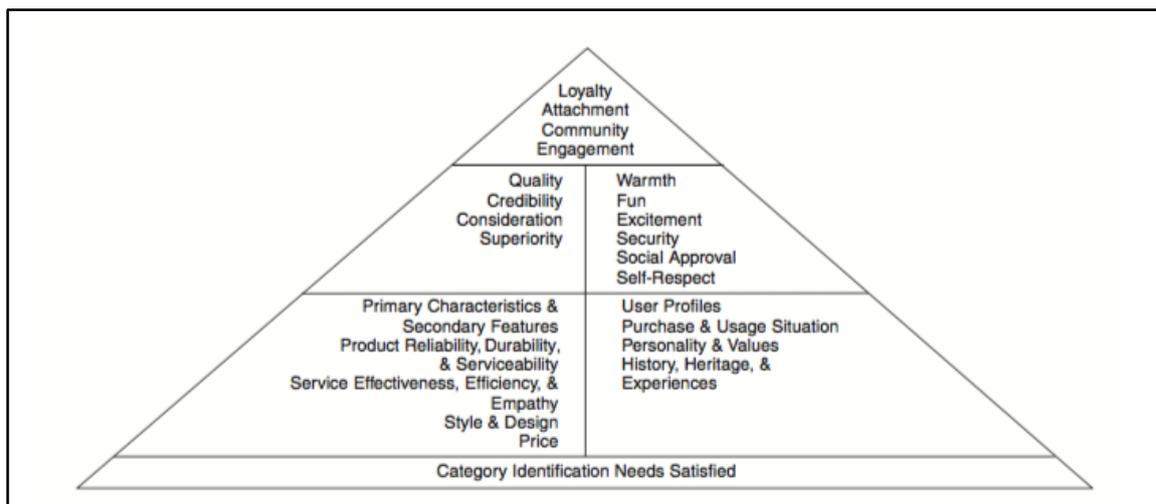
Consumer judgments includes the consumer's personal opinions and evaluations related to the brand. Four types are particularly important: quality, credibility, consideration, and superiority (Keller, 2001).

Consumer feelings relate to the consumer's emotional responses and reactions connected to the brand. Six important types underline this category: warmth, fun, excitement, security, social approval, and self-respect (Keller, 2001).

Step 4: Brand Relationships

Consumer brand resonance includes the final step of Keller's model, and consists of the ultimate level of identification consumers have with a brand. It is characterised by the level of intensity of the relationship between the consumer and the brand, as well as the loyalty that comes with this. Consumer brand resonance consists of four categories: behavioural loyalty, attitudinal attachment, sense of community, and active engagement.

Figure 2.3.2

Sub dimensions of Brand-Building Blocks

Note. Reprinted from “Building Customer-Based Brand Equity: A Blueprint for Creating Strong Brands”, by Keller, K., 2001, *Marketing Science Institute*, 01-107, p. 8.

In addition, Keller provides a list of measures for the six brand building blocks in the form of questions, called ‘Candidate Measures of Brand-Building Blocks’ (Appendix 1). This list of questions is made in order to use for quantitative research (e.g., surveys) and might require some customisation (Keller, 2001).

In his book ‘Strategic Brand Management’, where the list of candidate measures is outlined as well, Keller states that the model reinforces five noteworthy branding principles. First, he says that customers own brands, because the power of a brand lies in how the customers think, feel and acts with regards to that brand. Secondly, Keller states that there are no shortcuts in building a brand. Building a brand requires carefully fulfilling “a series of logically linked steps with customers” (Keller, 2008). Further, brands should have a duality, meaning that it should appeal to both the customer’s head and heart. Keller states that the left side of the pyramid refers to the rational side of the customer, whereas the right side refers to the emotional side of the customer. The fourth principle includes the brand’s richness in terms of the various ways to create meaning with consumers, by the high level of detail in Keller’s CBBE model. Lastly, as seen in the CBBE pyramid (Figure 2.1) brand resonance provides an important focus for marketing, and should be used as a goal for marketers building brands (Keller, 2008).

Al though both Aaker and Keller have developed great models for brand equity, for the purpose of this research Keller’s model will be used. Keller’s definition- and model are more focussed on the consumers, whereas Aaker’s definition and model are more focus on the products and markets. Keller has not only provided a list of questions to measure his model’s six building blocks, but talks about *customer based* brand equity, whereas Aaker only talks about brand equity. Therefore,

Keller's list of questions will be used as the base for the survey that will research the influence of social media advertisements on consumer based brand equity in the travel industry.

2.4 Advertising

Advertising is directly linked to this research, as the purpose of this research is to find out the influence of social media advertisements. Two theories of advertising are discussed. First, Bullmore's definition is outlined, and thereafter Armstrong's- and Kotler's definition in Pearson's book 'Marketing: An Introduction' is outlined.

"Advertising is any communication, usually paid-for, specifically intended to inform and/or influence one or more people" says Jeremy Bullmore (n. d.), former chairman of the Advertising Association. According to Bullmore, advertising arose with the need for trade. Nowadays it has become clear that advertising also helps sustain brands, next to building them (Bullmore, n. d.).

In Pearson's *Marketing: An Introduction* advertising is part of the promotion mix. This consists of all the tools an organisation uses to communicate customer value and to build customer relationships. Armstrong and Kotler include five factors in the promotion mix: advertising, sales promotion, personal selling, public relations and direct marketing (Armstrong & Kotler, 2013).

Advertising is defined as 'any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor' (Armstrong & Kotler, 2013). Each category includes specific tools to reach customers. According to Armstrong and Kotler, advertising includes broadcast, print, internet, mobile, and outdoor. With advertising as promotion tool, a large mass of customers can be reached at a low cost. It can be used to build up a long-term image for a product, or it can trigger quick sales. A disadvantage of advertising is that it is a one-way communication (Armstrong & Kotler, 2013).

Armstrong and Kotler describe several forms of advertising. *Informative advertising* is used to introduce a new product; *persuasive advertising* is used to when competition increases, which can turn into *comparative advertising*, in which a company compares its brand with other brands; and *reminder advertising* is used for mature products and helps to maintain customer relationships and remind customers of the product and brand. Advertisers' goal is to guide people through the buying process. Therefore, different ways of advertising exist. Sometimes the goal is fast selling, other times the goal is to build customer relationships (Armstrong & Kotler, 2013).

The major advertising media types Armstrong and Kotler describe are television, newspapers, The Internet, direct mail, magazines, radio and outdoor. There is also a wide array of new digital media, like mobile phones and other digital devices. The Internet has the advantage of high selectivity,

low cost, immediacy and interactive ability. However, the Internet has a potentially low impact and the audience may control the amount of exposure (Armstrong & Kotler, 2013).

Armstrong and Kotler also describe something called *narrowcasting*, which is used in online media to narrow down the exposure group, to target specific types of customers, and is the opposite of broadcasting (Armstrong & Kotler, 2013).

Comparing the two definitions of advertising, it can be said that Bullmore's definition is very limited compared to Armstrong and Kotler's. Thus, for the purpose of this research the definition stated by Armstrong and Kotler is used.

2.5 Social media

Social media is relevant to this research, as it investigates the influence of advertisements on this medium. This key concept is described by two authors: Clampitt and Mooij, both experts on social media.

Social media is a form of communication done on certain online platforms. In his book *Social Media Strategy* Phillip Clampitt explains social media as “an electronic form of communication that is governed by the rules of platform providers; it allows users to share images and text within their selected communities” (2018). He outlines the five aspects of this definition (Clampitt, 2018):

- *Electronic form of communication:* social media platforms provide non-physical communication using the internet
- *Governed by the rules of platform providers:* certain platforms have certain rules. On Twitter for example one may only use 140 characters per post.
- *Users:* anybody can take part on social media.
- *Share image and text:* everything can be shared via social media
- *Selected communities:* social media provides platforms for several communities, either geographically oriented, or interest based; large or small.

In *Social Media Strategy* by Philip Clampitt, Kately Staaben explains a case study on creating brand awareness by using social media. Staaben is a social media specialist at an advertising agency and was assigned a case where a producer of home gardening products wanted to increase awareness of its products and eventually increase sales. As the market already was full of competition, Staaben created a strategy involving building relationships with bloggers. Also, gardeners are very careful trying new products, because they do not want to harm their plants. Via several social media platforms bloggers used different methods to create awareness. This way each relationship with each blogger was different, by which a broad audience was reached (Staaben in

Clampitt, 2018).

Marieke Mooij describes *social network services* as “online social networks for communities of people who share interest and activities or who are interested in exploring the interests and activities of others” (2010). Social network services enable people to interact, and include chat, messaging, e-mail, file sharing, blog and discussion groups (Mooij, 2010).

According to Mooij social media networks are personal and require personal advertising. She calls targeted, personalized, measurable campaigns an important aspect of online advertising. The Internet has different roles, as Internet users have different motives. The Web Motivation Inventory (in Mooij, 2010) outlines four motives: research, communicate, surf, and shop. These should be approached accordingly (Mooij, 2010).

The way companies portray themselves on social media has an important role in the CBBE. When a brand is well represented on social media, customers will have a positive association with the brand, which positively influenced the CBBE.

For the purpose of this research Mooij’s definition of social media is used. Clampitt describes social media as a communication platform governed by providers, whereas Mooij includes that it is a social network for people. Mooij also says that, when social media is used for advertising, it requires a level of personalisation, which is a relevant aspect to this research.

Behavioural targeting

Through the great amounts of personal data on social media, social media provide a great platform for advanced targeting options. This is called behavioural marketing, which is outlined by Ganguly, marketing expert.

Whereas reactive targeting includes targeting after a consumer searched a certain term, social media enables proactive targeting, which includes targeting potential consumers before they have even started their search (Ganguly, 2015). Ganguly calls this advanced targeting options. Social media has enabled a level of personalisation of marketing, due to the large amounts of information it holds. Ganguly proposed four advanced targeting options:

Interest targeting looks at customers self-reported interests. Through *behavioural targeting* consumers can be reached by purchase behaviours or intentions and device usage. *Custom targeting* is used by uploading already known data, such as email addresses or phone numbers, in order to target this specific group. *Lookalike targeting* looks to acquire new customers who are similar to existing customers (Ganguly, 2015).

2.6 Influence social media advertisements on consumers

In 2015 Bruno Shinseki and Dariusz Dabrowski of the Department of Marketing, Faculty of Management and Economics, Gdansk University of Technology in Poland researched the impact of brand communication on brand equity through Facebook. The results of this research showed that firm-created and user-generated social media brand communication impact brand awareness and brand associations. Additionally, user-generated social media brand associations positively influenced brand loyalty and perceived brand quality (Dabrowski & Schivinski, 2015).

In 2016 another research by Dabrowski and Schivinski was done on the effect of social media communication on consumer perceptions. Through observing the impact of both firm-created and user-generated social media communication, they researched the impact on brand equity. The results of this research showed that user-generated social media communication positively influenced brand equity and brand attitude. However, firm-created social media communication only affected brand attitude. Brand equity and brand attitude had a positive influence on purchase intention (Dabrowski & Schivinski, 2016).

Furthermore, in 2016 an article was posted in the Journal of Business Research of Elsevier that researched the influence of social media marketing efforts on brand equity and consumer behaviour. This study showed that social media marketing efforts have a positive influence on brand equity and the two main dimensions of brand equity: brand awareness and brand image (Godey et al., 2016).

The purpose of this research is to investigate the influence of social media advertisements on customer based brand equity in the travel industry. According to the three studies outlined, social media efforts generally have a positive impact on customers. Therefore, for the outcome of this research this suggests a positive impact on CBBE in the travel industry. Furthermore, according to Keller, the left side of the CBBE pyramid refers to the rational side of the customer, whereas the right side refers to the emotional side of the customer. Thus, there might be a difference in amount of impact on one side or the other.

2.7 Operationalisation Table

Keller has provided a list of questions to measure CBBE: *Candidate Measures of Brand Building-Blocks*. Not only did Keller mention that his list of questions might require some customisation, it is also essential to keep the survey brief to increase the attractiveness for respondents. Figure 2.7.1 shows an operationalisation table, in which the selected questions per brand building block are presented.

Figure 2.7.1

Operationalisation table

| Variable | Explanation | Questions |
|-----------------------------|--|--|
| 1. Brand Salience | The consumer's awareness of the brand | Which of these brands have you heard of? Which of these brands have you used for travelling? |
| 2. Brand Performance | How well are the consumer's functional needs met? | How well do you think the following brands provide their services? How well do you think the following brands provide your needs? How reliable are the following brands? |
| 3. Brand Imagery | How well are the consumer's psychological and social needs met? | Do people you know use this brand? How much do you like people who use this brand? |
| 4. Consumer Judgments | The consumer's personal opinions and evaluations of the brand | Quality What is your assessment of the product quality of this brand? Credibility How much do you trust the makers of this brand? To what extent do the makers of this brand understand your needs? Consideration How likely would you be to recommend this brand to others? Superiority How unique is this brand? |
| 5. Consumer Feelings | The consumer's emotional responses and reactions to the brand | Does this brand give you a feeling of warmth? Does this brand give you a feeling of fun? Does this brand give you a feeling of excitement? |
| 6. Consumer Brand Resonance | The intensity of the relationship between the consumer and the brand | Loyalty I consider myself loyal to this brand. I buy this brand whenever I can. I buy as much of this brand as I can. Attachment |

| | | |
|--|--|--|
| | | <p>I really love this brand. I would really miss this brand if it went away.</p> <p>Community I really identify with people who use this brand. I feel like I almost belong to a club with other users of this brand.</p> <p>Engagement I really like to talk about this brand with others. I am always interested in learning more about this brand. I would be interested in merchandise with this brand's name on it.</p> |
|--|--|--|

3. Methodology

This chapter describes the research methods used in order to answer the sub questions and subsequently the central research question. Both desk- and field research were used for this study, which are be outlined and linked to the sub questions. Furthermore, the survey sample and the potential survey outcomes are described.

3.1 Desk research

According to Kumar & Phrommathed “the first step in developing a body of knowledge essentially begins with searching previous research to understand how far the people in the field of interest have gone through the issue” (2005). This was achieved via desk research, with the use of academic search engines, such as Google Scholar, Google Books, and the THUAS library. Via these resources relevant studies, articles and books were found that contributed to the theoretical framework of this research. The following sub questions were investigated via this method: “What is Customer Based Brand Equity?”; “What is advertising?”; and “What is social media?”.

3.2 Field research

Empirical research includes “data found via direct experience or observation, or interaction with the world” (Punch & Oancea, 2014). This type of research can be divided into two main categories: quantitative research, and qualitative research. Quantitative research consists of data in the form of numbers, whereas qualitative research does not. Furthermore, quantitative research is typically studied via variables, and qualitative research via cases and processes (Punch & Oancea, 2014).

Keller has provided a list of *quantitative* measures in order to measure CBBE (2008). The survey is based on this list. Therefore, quantitative research was used to research the sub questions “How do social media advertisements influence the six dimensions of Keller’s CBBE model?” and “How do companies in the travel industry advertise via social media and how is this experienced by customers?”.

Survey Structure

The survey is structured into five categories: introduction, survey A, advertisement, survey B, and conclusion. The introduction contains questions about the respondents’ social media- and travel behaviour, and the conclusion contains demographic oriented questions, such as age and gender.

Survey A- and B are identical, in order to measure the difference between before- and after exposure to the advertisement. This part consists of five out of six of Keller’s brand building

blocks; performance, imagery, judgments, feelings, and resonance. The first building block, brand salience, is excluded. As outlined in the previous chapter, the building blocks are assembled in a pyramid (Figure 2.1). According to Keller (2008) significant brand equity only applies to brands that reach the top of the pyramid. Brand salience comprises the bottom layer of the pyramid, and needs to be passed in order to move to the next brand building step (2008). Therefore, it would be ideal that the majority of the respondents are aware of KLM. Furthermore, the advertisement will not influence the respondents' travel behaviour, or the respondents' awareness of Ryanair and Lufthansa, because this cannot change over the course of filling out a survey. Hence, brand salience will be measured once.

The third category includes a situation sketch and a typical advertisement that would be shown on the social medium Facebook. The organisation used for this advertisement is KLM. Not only is KLM a very large, worldwide known, corporation, but a former Dutch airline as well. Both of these reasons ensure the respondents' familiarity with KLM, which is crucial for this survey. Furthermore, Ryanair and Lufthansa were chosen as additional brands. According to Statista these airlines were leading in Europe in 2016, by number of passengers (Statista, 2018).

Sample

For this survey a certain amount of respondents is needed to ensure the results' reliability. The website of Steekproefcalculator provides a sample calculator, using four factors: error margin, reliability margin, research population, and the degree of spread in percentages. The common used amounts for the error- and reliability margins are 5 and 95. A lower error margin- and a higher reliability margin percentage requires a larger sample (i.e. respondents). Furthermore, Steekproefcalculator mentions that the size of the sample of a population of more than 20 000 people does not change significantly. As this research has no set target population, 20 000 was filled in. The calculated outcome of the required sample is 377 (Steekproefcalculator, n. d.).

Potential survey outcomes

The potential outcomes of the survey are shown in Figure 3.2.1. Firstly, per question it will be determined whether there is a difference between the results of survey A- and B. Then, it is important to determine whether there is a difference between Ryanair- and Lufthansa's results of survey A- and B. This means, when the results of KLM show a *difference* in answers, this result is only reliable when there is *no difference* in the results of the other two brands. Thus, the answers to Ryanair and Lufthansa provide a control factor for the results of KLM.

4. Results

This research was carried out to determine whether or not a link exists between social media advertisements and customer based brand equity in the travel industry. For this survey 203 respondents were conducted via an online survey. Via the survey the sub questions “How do social media advertisements influence the six dimensions of Keller’s CBBE model?” and “How do companies in the travel industry advertise via social media and how is this experienced by customers?” are researched. The complete results of the survey can be found in Appendix 4.

First, the advertisement is presented and described. Then, the respondents’ demographics, and social media- and travel behaviour are presented. Furthermore, the results of Keller’s six brand building blocks of CBBE are outlined: brand salience, brand performance, brand imagery, consumer judgments, consumer feelings, and consumer brand resonance.

According to the potential survey outcomes (Figure 3.1), the reliability of the results of KLM is ensured when the results Ryanair and Lufthansa show no significant difference between survey A- and B. This applies for all results presented in this chapter. Therefore, it can be stated that the results of KLM are reliable and relevant.

4.1 Advertisement

The following advertisement (Figure 4.1.1) was presented to the respondents after survey A, including the following situation sketch:

“You are browsing the internet for flights to your new travel destination: New York! After having searched through several websites, you close the tabs and open Facebook. You check your notifications and answer your messages as you scroll on your timeline. While browsing Facebook, you come across the next image several times:”

After the advertisement an open question “What is your first reaction?” was asked, and survey B followed. This was an open question, of which the answers were divided into five categories: paranoid, sceptical or not interested, positive and/or interested, annoyed or ignored the advertisement, and others. The results show that the majority of respondents had a negative reaction to the advertisement. However, 41,9% of the respondents were interested in the offer and had a positive feeling.

Figure 4.1.1

Advertisement KLM from survey



Note: Reprinted from “Norwegian geeft ticketprijs naar New York de nekslag”, by Up in the Sky, 2018, January 6. Retrieved from: <https://www.upinthesky.nl/2018/01/06/norwegian-geeft-ticketprijs-naar-new-york-nekslag/>

4.2 General

Among 203 respondents, there were 200 Facebook users, of which the majority (i.e., 161 respondents) uses the platform every day. Around half of the respondents travels between two and five times per year; around a quarter travels more than five times per year; around one sixth travels once a year; and only four people never travel. Approximately half of the travelling respondents travel within the continent they live in; the other half travel the world; four people usually stay in their own country. Figure 4.2.1 on the next page shows the demographics of the respondents in number and percentages.

Figure 4.2.1
Demographics respondents

| | <i>Numbers</i> | <i>Percentages</i> |
|-----------------------------|----------------|--------------------|
| Gender | | |
| <i>Male</i> | 65 | 32,0% |
| <i>Female</i> | 136 | 67,0% |
| <i>Other</i> | 2 | 1,0% |
| Age | | |
| <i>Between 18-24</i> | 98 | 48,3% |
| <i>Between 25-34</i> | 67 | 33,0% |
| <i>Between 35-44</i> | 22 | 10,8% |
| <i>Over 45</i> | 15 | 7,4% |
| <i>Younger than 18</i> | 1 | 0,5% |
| Country of residence | | |
| <i>The Netherlands</i> | 177 | 87,2% |
| <i>Europe</i> | 15 | 7,4% |
| <i>Not Europe</i> | 11 | 5,4% |
| Country of origin | | |
| <i>The Netherlands</i> | 142 | 70,0% |
| <i>Europe</i> | 38 | 18,7% |
| <i>Not Europe</i> | 23 | 11,3,0% |

4.3 Results of brand building blocks

Brand salience

Brand salience is measured by the consumers' ability to recall and link a brand with certain associations (Keller, 2008).

Brand salience was measured via two questions: "Which of these brands have you heard of?" and "Which of these brands have you used for travelling?". According to the results 202 out of 203 respondents have heard of KLM, whereas 167 have used KLM brand for travelling.

Brand performance

Brand performance is measured by the consumers' perception of how well their functional needs are met (Keller, 2001).

This building block consisted of three questions. All three showed similar results, of which one is outlined in this chapter. Figure 4.3.1 and 4.3.2 show the answers to the questions 'How reliable are the following brands' in survey A- and B. In these figures, the scale stands for the following: 1 = very unreliable; 2 = unreliable; 3 = neutral; 4 = reliable; and 5 = very reliable. The average score is shown in the brackets after the brands.

The answers of A and B regarding Ryanair and Lufthansa show little difference, whereas the results of KLM of survey A- and B indicate a change. The average score for KLM decreased with 0,2, whereas Ryanair’s- and Lufthansa’s score decreased with 0,1. Looking closer to KLM, option 4 increased with 8,8%; and option 5 decreased with 13,8%.

Further investigation of the change in results of KLM showed that the decrease of option 5 in survey B is caused by respondents that changed option 5 to option 4. This means a decrease in reliability of KLM. The increase in option 4 consists mostly of respondents that previously chose option 3- and 5.

Figure 4.3.1

Reliability Survey A

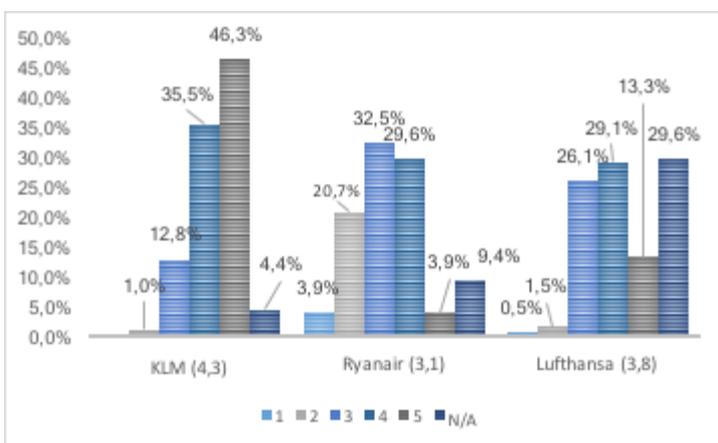
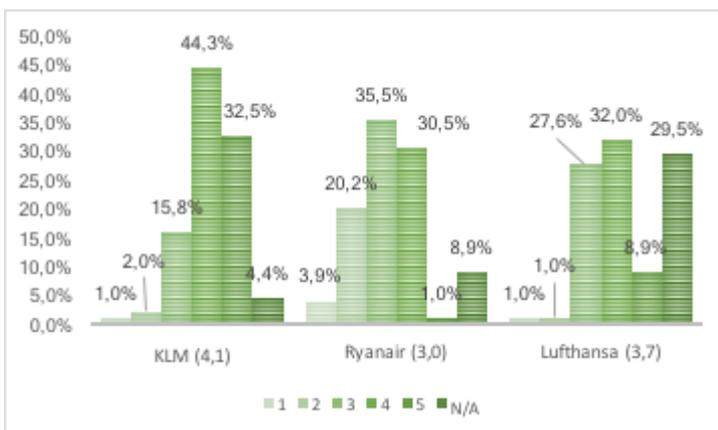


Figure 4.3.2

Reliability Survey B



Brand imagery

Brand imagery is measured by the consumers’ perception of how well their psychological needs are met (Keller, 2001).

Brand imagery contained two questions: “Do people you know use this brand?” and “How much

do you like people who use this brand?”. Neither questions showed significant change and therefore are not presented in this chapter.

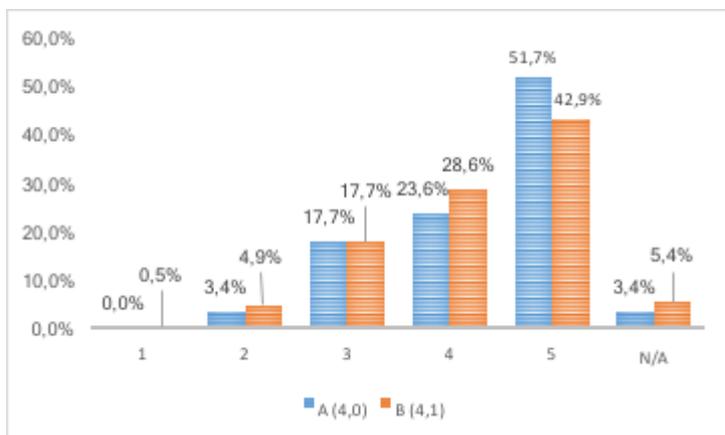
Consumer judgments

Consumer judgments is measured by the consumers’ personal opinions related to the brand (Keller, 2001).

This building block consisted of five questions. The questions regarding quality, trust, understanding customer’s needs, and uniqueness did not show much change; the question regarding recommendation however did show change. Between the answers of survey A- and B to this question there is a difference regarding KLM, in contrast to Ryanair and Lufthansa, of which the results show no significant difference. Figure 4.3.3 shows the results of A- and B of KLM in percentages. In this figure, the scale stands for the following: 1 = not at all; 2 = not really; 3 = neutral; 4 = I might; and 5 = definitely. The average score is shown in the brackets after the brands. The average score increased from 4 to 4,1. Option 5 decreased from 51,7% to 42,9%, and option 4 increased from 23,6% to 28,6%.

Figure 4.3.3

Recommendation KLM survey A- and B in percentages



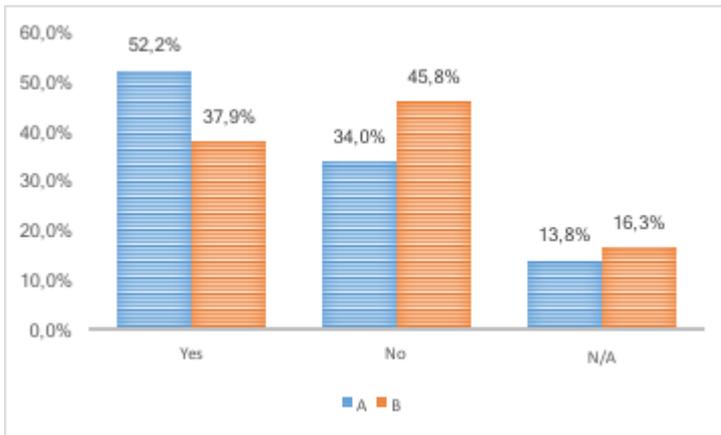
Consumer feelings

Consumer feelings is measured by the consumers’ emotional responses related to the brand (Keller, 2001).

From the three questions included in this building block, the results of one question showed differences. The question was “Does this brand give you a feeling of warmth?”. The answers regarding Ryanair and Lufthansa did not show a change. KLM’s results show a decreased of 14,3% of ‘yes’, whereas the option ‘no’ increased 11,8%. The option N/A increased 2,5%, which stands for 5 respondents.

Figure 4.3.4

Feeling of Warmth, KLM results survey A- and B in percentages



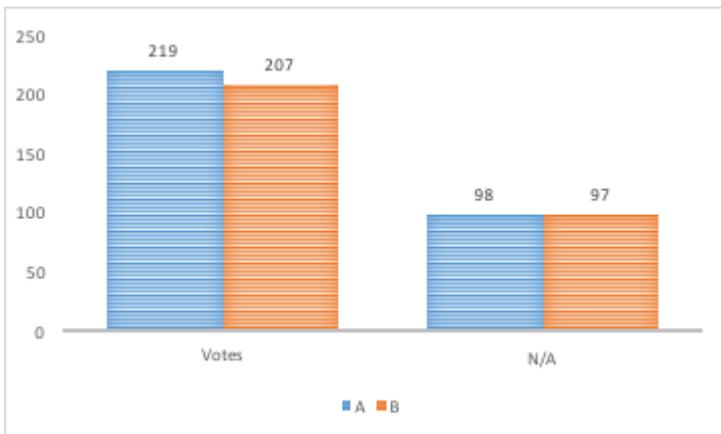
Consumer brand resonance

Consumer brand resonance is measured by the level of intensity of the relationship between the consumer and the brand (Keller, 2001). In the survey, this was measure via ten sentences, that included a positive statement. More than one answer was permitted.

The results of KLM showed a slight change, which is presented in Figure 4.3.5. The figure shows a decrease of 12 votes for KLM.

Figure 4.3.5

Brand Resonance KLM survey A- and B, total of votes versus N/A



5. Analysis

This chapter includes an analysis of the findings in the previous chapter. The results are analysed via the six brand building blocks, and connected to the theoretical research. The impact of the advertisement per brand building block is discussed, and how this affected Keller's CBBE model.

Brand salience

Brand salience was measured once at the beginning of the survey, as it was stated in the methodology that it was not relevant to measure a difference before- and after exposure to the advertisement. Even though brand salience is an important building block in Keller's pyramid, Keller states that it is not sufficient for a high CBBE (Keller, 2008). However, it was argued respondents' awareness of KLM would be ideal. The results showed that 202 out of 203 respondents were aware of KLM, which is excellent.

Brand performance

The results of the three questions selected for this building block showed similar change. The three questions in this block included services, needs, and reliability. The results of the respondents' perception of reliability of KLM were presented in the previous chapter, and showed that there has been a decrease of reliability between survey A- and B. The average score of KLM decreased, of which can be concluded that the advertisement had a negative impact on this building block.

Brand imagery

This results of the questions included in this dimension did not show any change. The first question was "Do people you know use this brand?", which cannot change in the middle of a survey. The second question was "How much do you like people that use this brand?", which also showed insignificant change. Thus, it can be concluded that the advertisement had no influence on this building block.

Brand performance and *brand imagery* belong to the second brand building block: brand meaning. According to Keller, the left side of the pyramid refers to the rational side of the customer, whereas the right side refers to the emotional side of the customer (2008). Brand performance belongs to the left side of the pyramid; brand imagery to the right. As brand imagery did not show any change, in contrast to brand performance, it can be stated that social media advertisements influence the rational side of customers negatively.

Consumer judgments

According to the results, one out of five questions regarding this building block showed change. The average score of KLM increased from 4,0 to 4,1, which means an increase in the amount of

people that would recommend KLM to others. Furthermore, the results showed both an increase in option 4 (might recommend), and a decrease in option 5 (would definitely recommend). This shows both a positive- and negative influence of the advertisement on this building block. As the overall score regarding recommendation has increased, it can be concluded that the advertisement had a positive influence on *consumer judgments*.

This is in line with a previous study by Dabrowski and Schivinski in 2015, outlined in the literature review. According to this study user-generated social media brand communication impact brand associations, which positively influences the perceived brand quality. Keller describes consumer judgments as the consumers' personal opinions relating to the brand, of which he gives quality as an example. So, it can be stated that perceived brand quality, as mentioned by Dabrowski and Schivinski, would be placed under *consumer judgments* in Keller's model.

Consumer feelings

According to the results, the amount of people that have a feeling of warmth regarding KLM increased with 14,3% after the advertisement, which is larger than the decrease of people that do not feel warmth before- and after the advertisement. Therefore, it can be concluded that the advertisement has had a negative influence on the respondents' feeling of warmth regarding KLM, and thus had a negative impact on this building block.

In line with Keller's pyramid, *consumer judgments* is part of the customers' rational side, whereas *consumer feelings* is part of the customers' emotional side, in the third brand building step: *brand responses* (2008). These results show that the advertisement had a positive influence on the customers' rational side, and a negative influence on their emotional side.

Consumer brand resonance

This block was measured via ten sentences regarding consumer brand resonance. All of these sentences included a positive statement. More than one answer was permitted, which means that the more votes equals a higher consumer brand resonance. KLM's results showed a decrease of 12 votes after exposure to the advertisement. From this can be concluded that the advertisement had a negative impact on *consumer brand resonance*.

Consumer brand resonance is the last brand building block in Keller's model, and is included in the fourth step: *brand relationships* (2008). Keller describes this block as "the ultimate relationship and level of identification that the customer has with the brand". Keller also states that brand resonance only occurs when all the other blocks are in sync, which takes time (2008). Therefore, it stands out that this building block was influenced by one advertisement.

6. Conclusion

Customer based brand equity is an important part of a brand's strength, as Keller states: "The power of a brand lies in the minds of the consumers" (Keller, 2008). Advertising includes all forms of communication towards customers (Armstrong & Kotler, 2013). Nowadays advertising is greatly done via social media platforms. Therefore, the aim of this research was to investigate the influence of social media advertisements of customer based brand equity in the travel industry. In order to answer the central research question, several sub questions were outlined. These included:

- *What is Customer Based Brand Equity?*
- *What is advertising?*
- *What is social media?*
- *How do social media advertisements influence the six dimensions of Keller's CBBE model?*
- *How do companies in the travel industry advertise via social media and how is this experienced by customers?*

The main key concepts, concerning the first three sub questions, were researched via desk research and presented in the literature review. The literature review showed that Keller's CBBE model was the most suitable model for this study. This model consists of four steps, that include several brand building blocks: *brand identity* (brand salience), *brand meaning* (brand performance and brand imagery), *brand responses* (consumer judgments and consumer feelings), and *brand relationships* (consumer brand resonance). On the base of the *Candidate Measures for Brand-Building Blocks* (Keller, 2001), a survey was composed in order to answer the fourth- and fifth sub question.

With a total of 203 respondents, the outcome of the survey gives relevant insight whether social media advertisements have an impact on the customer based brand equity in the travel industry. Resulting from the analysis the following statements were made:

Social media advertisements have:

- No influence on brand salience
- A negative influence on brand performance
- No influence on brand imagery
- A positive influence on consumer judgments
- A negative influence on consumer feelings
- A negative influence on consumer brand resonance

Moreover, the results of the survey have shown that advertisement had a negative influence on the rational side of the brand building block *brand meaning* (i.e., *brand imagery*) and the emotional side of *brand responses* (i.e., *consumer feelings*).

CQ: What is the influence of social media advertisements on customer based brand equity in the travel industry?

The expectations of this research, as stated in the literature review, included a positive impact on CBBE by social media advertisements. However, the results of the survey have shown that the advertisement presented in the survey decreased the respondents' CBBE, excluding the first brand-building block, *brand salience*. Thus, in answering the central research question, social media advertisements have a negative influence on customer based brand equity in the travel industry.

7. Limitations & Recommendations

The outcome of this study has led to several recommendations. First, this research only shows the results of the effect of one advertisement on CBBE. Secondly, the change was only measured over the course of filling out the survey. The effect on CBBE after long term exposure to social media advertisements has not been measured. Therefore, it would be interesting to see how social media advertisements affects CBBE in the long run.

Moreover, according to Steekproefcalculator a minimum of 377 respondents was required to ensure the results' reliability. However, for this survey 203 respondents were used. Due to the limited time available to perform this research, it was not possible to acquire the required amount of respondents. However, the amount of obtained respondents was very valuable for the research.

Additionally, there was an imbalance between the ratio of male/female. Two-thirds of the sample were female, whereas one third was male. The majority of the sample lives in the Netherlands, and the amount between males and females in this country is similar (Centraal Bureau voor de Statistiek, 2018). Subsequently, the results also showed that the majority of the respondents were aged between 18 and 34 years old, and live in the Netherlands. In short, the amount of the sample used for the survey was insufficient and mainly represented Dutch females between 18 and 34 years old. Therefore, it is recommended to apply these research methods to a more representative sample.

Furthermore, the third dimension of Keller's model, brand imagery, showed no change between survey A- and B. From the list of questions provided by Keller, only two questions were relevant: "Do people you know use this brand?" and "How much do you like people who use this brand?". For the first question a change in answers would theoretically not be possible. The second question might have been vague for the respondents. A few respondents remarked that they did not fully understand this question, which might have caused the lack of measurable results. It is recommended that in further researching the change of CBBE, more measurable questions will be used.

Another recommendation would be to research the CBBE regarding the social media platform. The outcome of this research suggests that the CBBE was decreased by the brand's use of social media as an advertising platform. It would be interesting to investigate what the role of the social medium, providing a platform, is.

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Appendices

Appendix 1: Candidate Measures of Brand-Building Blocks

Appendix. Candidate Measures of Brand-Building Blocks

I. Salience

What brands of product or service category can you think of? (using increasingly specific product category cues)

Have you ever heard of these brands?

Which brands might you be likely to use under the following situations?

How frequently do you think of this brand?

II. Performance

Compared to other brands in the category, how well does this brand provide the basic functions of the product or service category?

Compared to other brands in the category, how well does this brand satisfy the basic needs of the product or service category?

To what extent does this brand have special features?

How reliable is this brand?

How durable is this brand?

How easily serviced is this brand?

How effective is this brand's service—does it completely satisfy your requirements?

How efficient is this brand's service in terms of speed, responsiveness, etc.?

How courteous and helpful are the providers of this brand's service?

How stylish do you find this brand?

How much do you like the look, feel, and other design aspects of this brand?

Compared to other brands in the category in which it competes, are this brand's prices generally higher, lower, or about the same?

Compared to other brands in the category in which it competes, do this brand's prices change more frequently, less frequently, or about the same amount?

Consideration

How likely would you be to recommend this brand to others?

Which are your favorite soft drinks?

How personally relevant is this brand to you?

Superiority

How unique is this brand?

To what extent does this brand offer advantages that other brands cannot?

How superior is this brand to others in the category?

V. Feelings

Does this brand give you a feeling of warmth?

Does this brand give you a feeling of fun?

Does this brand give you a feeling of excitement?

Does this brand give you a feeling of security?

Does this brand give you a feeling of social approval?

Does this brand give you a feeling of self-respect?

VI. Resonance***Loyalty***

I consider myself loyal to this brand.

I buy this brand whenever I can.

I buy as much of this brand as I can.

I feel this is the only brand of this product I need.

This is the one brand I would prefer to buy/use.

If this brand were not available, it would make little difference to me if I had to use another brand.

I would go out of my way to use this brand.

Attachment

I really love this brand.

I would really miss this brand if it went away.

This brand is special to me.

III. Imagery

To what extent do people you admire and respect use this brand?

How much do you like people who use this brand?

How well do the following words describe this brand?

down-to-earth, honest, daring, up-to-date, reliable, successful, upper-class,
charming, outdoorsy

What places are appropriate to buy this brand?

How appropriate are the following situations to use this brand?

Can you buy this brand in a lot of places?

Is this a brand that you can use in a lot of different situations?

To what extent does thinking of Coca-Cola bring back pleasant memories?

To what extent do you feel you grew up with Coca-Cola?

IV. Judgments***Quality***

What is your overall opinion of this brand?

What is your assessment of the product quality of this brand?

To what extent does this brand fully satisfy your product needs?

Does this brand offer good value?

Credibility

How knowledgeable are the makers of this brand?

How innovative are the makers of this brand?

How much do you trust the makers of this brand?

To what extent do the makers of this brand understand your needs?

To what extent do the makers of this brand care about your opinions?

To what extent do the makers of this brand have your interests in mind?

How much do you like this brand?

How much do you admire this brand?

How much do you respect this brand?

This brand is more than a product to me.

Community

I really identify with people who use this brand.

I feel like I almost belong to a club with other users of this brand.

This is a brand used by people like me.

I feel a deep connection with others who use this brand.

Engagement

I really like to talk about this brand with others.

I am always interested in learning more about this brand.

I would be interested in merchandise with this brand's name on it.

I am proud to have others know I use this brand.

I like to visit the website for this brand.

Compared to other people, I closely follow news about this brand.

Note: Reprinted from “Building Customer-Based Brand Equity: A Blueprint for Creating Strong Brands”, by Marketing Science Institute, 2018, April 4. Retrieved from:
http://scholar.google.nl/scholar_url?url=http://www.academia.edu/download/40863813/CustomerBasedBrandEquityModel.pdf&hl=nl&sa=X&scisig=AAGBfm2Os3r04B6yQiSjc-J6ahGnk5pTbg&nossl=1&oi=scholar&ved=0ahUKEwiR0JbivqDaAhWRPFAKHU05DZkQgAMlJygAMAA

Appendix 2: Survey

Survey

02-05-18 15:18

Survey

Dear person, thank you so much for clicking the link!
With approximately 10 minutes of your time you will help me greatly with my thesis and moving closer to my graduation :)

This survey includes questions about your travel behaviour and experiences. This survey is a 100% anonymous, and includes where possible a 'non applicable' -option (N/A) whenever you cannot or do not want to answer a question.

>> The second part of the survey looks like the first part of the survey. But no worries, this is intended. Please fill in all questions!! <<

Thanks!

***Required**

1. Do you use Facebook? *

Mark only one oval.

- Yes
 No

2. How often do you use Facebook? *

Mark only one oval.

- Everyday
 Every other day
 Twice a week
 Once a week
 Less than once a week
 N/A

3. How often do you travel? *

Mark only one oval.

- Never
 Once a year
 Between 2-5 times a year
 More than 5 times a year

Survey

02-05-18 15:18

4. Where do you travel to? **Mark only one oval.*

- Within the country I live in
 Within the continent I live in
 The world
 N/A

5. Why do you travel? (More answers possible) **Tick all that apply.*

- Leisure
 Business
 N/A
 Other: _____

6. What means of transport do you use when you travel? (More answers possible) **Tick all that apply.*

- Car
 Public transport (train, bus, tram)
 Plane
 Hitchhiking
 N/A
 Other: _____

7. How do you arrange your travel trips? (More answers possible) **Tick all that apply.*

- Offline travel agency
 Online travel agency
 All-in-one website (transportation + accommodation)
 I arrange them myself
 N/A
 Other: _____

8. Which of these brands have you heard of? (More answers possible) **Tick all that apply.*

- KLM
 Ryanair
 Lufthansa
 None

9. Which of these brands have you used for travelling? (More answers possible) *

Tick all that apply.

- KLM
- Ryanair
- Lufthansa
- N/A

Part 2A

The next few questions consist of a scale of 1 to 5, where 1 is the lowest and 5 is the highest

10. How well do you think the following brands provide their services? *

Mark only one oval per row.

| | Very poorly | Poorly | Neutral | Well | Very well | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

11. How well do you think the following brands provide your needs? *

Mark only one oval per row.

| | Very poorly | Poorly | Neutral | Well | Very well | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

12. How reliable are the following brands? *

Mark only one oval per row.

| | Very unreliable | Unreliable | Neutral | Reliable | Very reliable | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

13. Do people you know use this brand? *

Mark only one oval per row.

| | Yes | No | N/A |
|-----------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ryanair | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Lufthansa | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

14. How much do you like people that use this brand? *

Mark only one oval per row.

| | I do not like them | Neutral | I like them | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ryanair | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Lufthansa | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Part 2B

15. What is your assessment of the product quality of this brand? *

Mark only one oval per row.

| | Very low | Low | Neutral | High | Very high | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

16. How much do you trust the makers of this brand? *

Mark only one oval per row.

| | Not at all | I do not | Neutral | I do | Very much | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

17. To what extent do the makers of this brand understand your needs? *

Mark only one oval per row.

| | Not at all | Not really | Neutral | They understand | Completely | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

18. How likely would you be to recommend this brand to others? *

Mark only one oval per row.

| | Not at all | Not really | Neutral | I might | Definitely | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

19. How unique do you consider this brand? *

Mark only one oval per row.

| | Not at all | Not really | Neutral | Unique | Very unique | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

20. Does this brand give you a feeling of warmth? *

Mark only one oval per row.

| | Yes | No | N/A |
|-----------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ryanair | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Lufthansa | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

21. Does this brand give you a feeling of fun? *

Mark only one oval per row.

| | Yes | No | N/A |
|-----------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ryanair | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Lufthansa | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

22. Does this brand give you a feeling of excitement? *

Mark only one oval per row.

| | Yes | No | N/A |
|-----------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ryanair | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Lufthansa | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Part 2C

Tik the boxes that apply to you for this brand

Survey

02-05-18 15:18

23. KLM **Tick all that apply.*

- I consider myself loyal to this brand.
- I buy this brand whenever I can.
- I buy as much of this brand as I can.
- I really love this brand.
- I would really miss this brand if it went away.
- I really identify with people who use this brand.
- I feel like I almost belong to a club with other users of this brand.
- I really like to talk about this brand with others.
- I am always interested in learning more about this brand.
- I would be interested in merchandise with this brand's name on it.
- N/A

24. Ryanair **Tick all that apply.*

- I consider myself loyal to this brand.
- I buy this brand whenever I can.
- I buy as much of this brand as I can.
- I really love this brand.
- I would really miss this brand if it went away.
- I really identify with people who use this brand.
- I feel like I almost belong to a club with other users of this brand.
- I really like to talk about this brand with others.
- I am always interested in learning more about this brand.
- I would be interested in merchandise with this brand's name on it.
- N/A

25. Lufthansa *

Tick all that apply.

- I consider myself loyal to this brand.
- I buy this brand whenever I can.
- I buy as much of this brand as I can.
- I really love this brand.
- I would really miss this brand if it went away.
- I really identify with people who use this brand.
- I feel like I almost belong to a club with other users of this brand.
- I really like to talk about this brand with others.
- I am always interested in learning more about this brand.
- I would be interested in merchandise with this brand's name on it.
- N/A

Situation

You are browsing the internet for flights to your new travel destination: New York! After having searched through several websites, you close the tabs and open Facebook. You check your notifications and answer your messages as you scroll on your timeline. While browsing Facebook, you come across the next image several times:

26. What is your first reaction? *

Part 3A

Now that you have seen the advertisement, please fill in the rest of the survey. There might be some similarities with the previous questions. No worries, this was intended ;)

27. How well do you think the following brands provide their services? *

Mark only one oval per row.

| | Very poorly | Poorly | Neutral | Well | Very well | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

28. How well do you think the following brands provide your needs? *

Mark only one oval per row.

| | Very poorly | Poorly | Neutral | Well | Very well | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

29. How reliable are the following brands? *

Mark only one oval per row.

| | Very unreliable | Unreliable | Neutral | Reliable | Very reliable | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

30. Do people you know use this brand? *

Mark only one oval per row.

| | Yes | No | N/A |
|-----------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ryanair | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Lufthansa | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

31. How much do you like people that use this brand? *

Mark only one oval per row.

| | I do not like them | Neutral | I like them | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ryanair | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Lufthansa | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Part 3B

32. What is your assessment of the product quality of this brand? *

Mark only one oval per row.

| | Very low | Low | Neutral | High | Very high | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

33. How much do you trust the makers of this brand? *

Mark only one oval per row.

| | Not at all | I do not | Neutral | I do | Very much | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

34. To what extent do the makers of this brand understand your needs? *

Mark only one oval per row.

| | Not at all | Not really | Neutral | They understand | Completely | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

35. How likely would you be to recommend this brand to others? *

Mark only one oval per row.

| | Not at all | Not really | Neutral | I might | Definitely | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

36. How unique do you consider this brand? *

Mark only one oval per row.

| | Not at all | Not really | Neutral | Unique | Very unique | N/A |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> |
| Ryanair | <input type="radio"/> |
| Lufthansa | <input type="radio"/> |

37. Does this brand give you a feeling of warmth? *

Mark only one oval per row.

| | Yes | No | N/A |
|-----------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ryanair | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Lufthansa | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

38. Does this brand give you a feeling of fun? *

Mark only one oval per row.

| | Yes | No | N/A |
|-----------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ryanair | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Lufthansa | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

39. Does this brand give you a feeling of excitement? *

Mark only one oval per row.

| | Yes | No | N/A |
|-----------|-----------------------|-----------------------|-----------------------|
| KLM | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Ryanair | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Lufthansa | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Part 3C

Tik the boxes that apply to you for this brand

40. KLM *

Tick all that apply.

- I consider myself loyal to this brand.
- I buy this brand whenever I can.
- I buy as much of this brand as I can.
- I really love this brand.
- I would really miss this brand if it went away.
- I really identify with people who use this brand.
- I feel like I almost belong to a club with other users of this brand.
- I really like to talk about this brand with others.
- I am always interested in learning more about this brand.
- I would be interested in merchandise with this brand's name on it.
- N/A

41. Ryanair *

Tick all that apply.

- I consider myself loyal to this brand.
- I buy this brand whenever I can.
- I buy as much of this brand as I can.
- I really love this brand.
- I would really miss this brand if it went away.
- I really identify with people who use this brand.
- I feel like I almost belong to a club with other users of this brand.
- I really like to talk about this brand with others.
- I am always interested in learning more about this brand.
- I would be interested in merchandise with this brand's name on it.
- N/A

Survey

02-05-18 15:18

42. Lufthansa **Tick all that apply.*

- I consider myself loyal to this brand.
- I buy this brand whenever I can.
- I buy as much of this brand as I can.
- I really love this brand.
- I would really miss this brand if it went away.
- I really identify with people who use this brand.
- I feel like I almost belong to a club with other users of this brand.
- I really like to talk about this brand with others.
- I am always interested in learning more about this brand.
- I would be interested in merchandise with this brand's name on it.
- N/A

Last Part**43. What is your age? ****Mark only one oval.*

- Younger than 18
- Between 18-24
- Between 25-34
- Between 35-44
- Over 45

44. What is your gender? **Mark only one oval.*

- Female
- Male
- Other: _____

45. What is your country of origin? *

46. What country do you live in?

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<https://docs.google.com/forms/d/1q1KxsTe5K6HCl7-OTz2h7Mj3jhI9cjKTyGQ5HKbeoS8/printform>

Pagina 11 van 12

Appendix 3: Steekproefcalculator

Steekproefcalculator

Met deze calculator bereken je de steekproefomvang, zowel voor een **gelimiteerde populatie** als een **ongelimiteerde populatie**.

Foutenmarge in %

[Hulp nodig?](#) [Meer lezen](#)

Betrouwbaarheidsniveau in %

[Hulp nodig?](#) [Meer lezen](#)

Onderzoekspopulatie

[Hulp nodig?](#) [Meer lezen](#)

Mate van spreiding in %

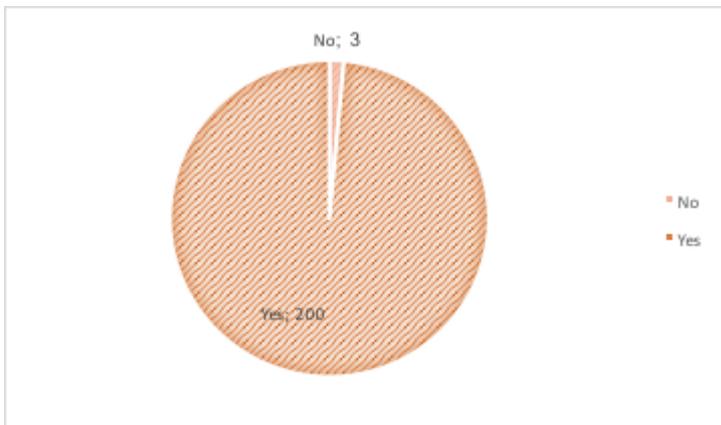
[Hulp nodig?](#) [Meer lezen](#)

Gewenste Steekproef: 377

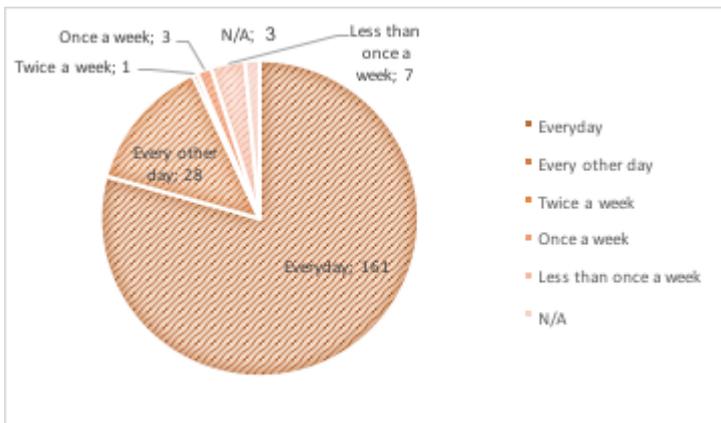
Note: Adapted from “Steekproefcalculator”, by Steekproefcalculator. Retrieved 2018, February 5 from: <http://steekproefcalculator.com/steekproefcalculator.htm>

Appendix 4: Survey results

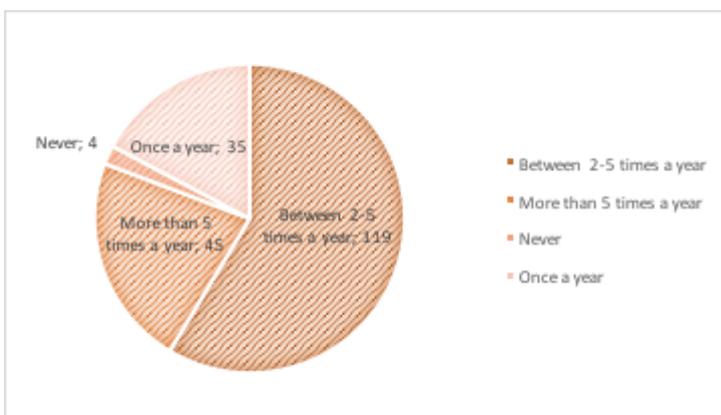
1. Do you use Facebook?



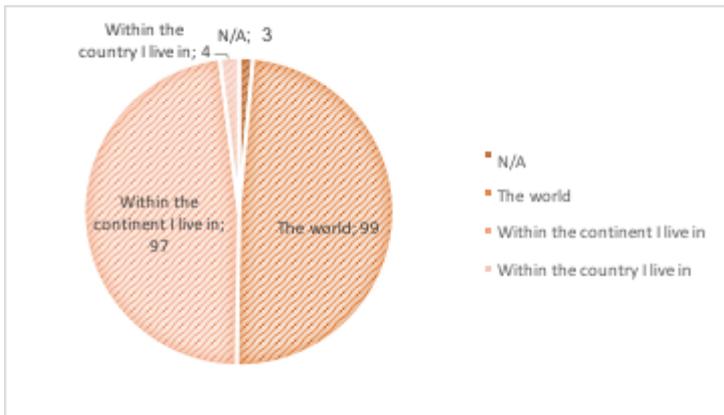
2. How often do you use Facebook?



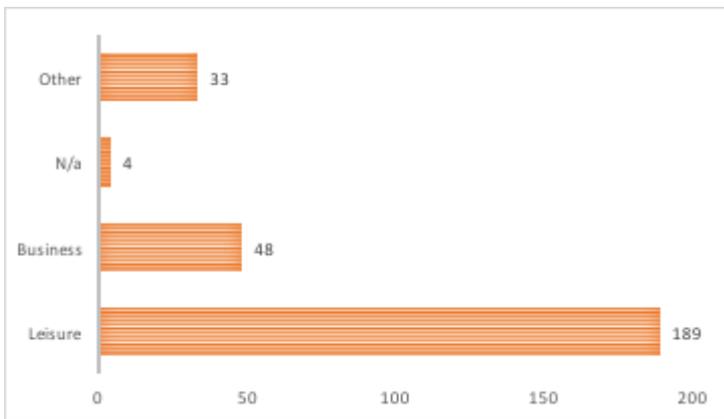
3. How often do you travel?



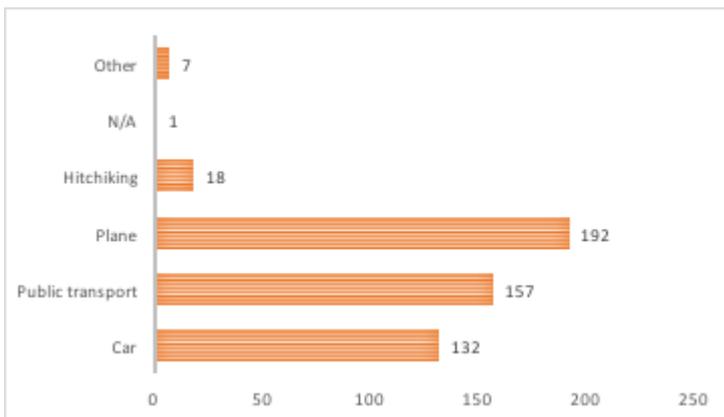
4. Where do you travel to?



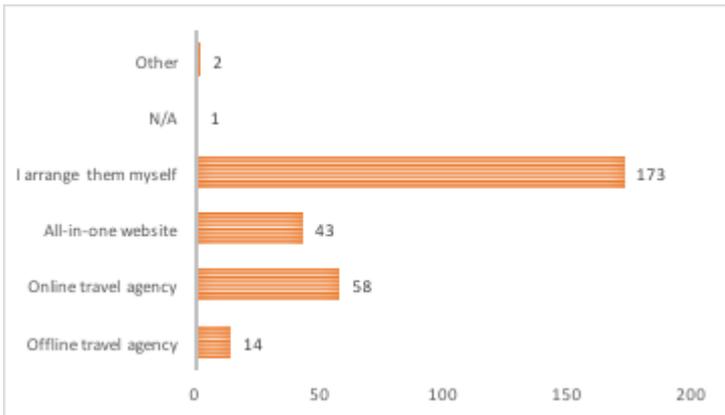
5. Why do you travel?



6. What means of transport do you use when you travel abroad?

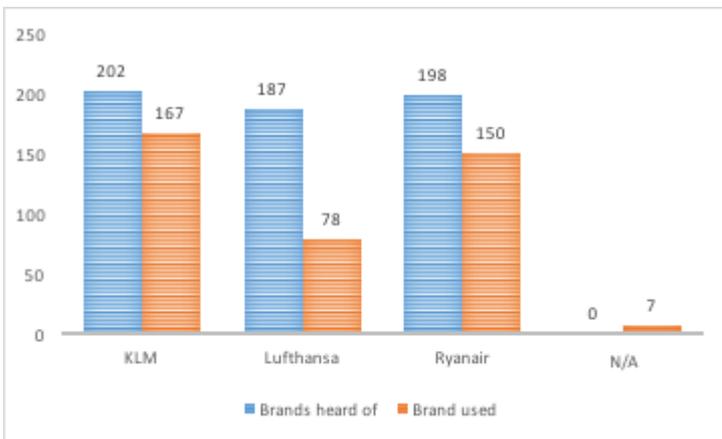


7. How do you arrange you travel trips?

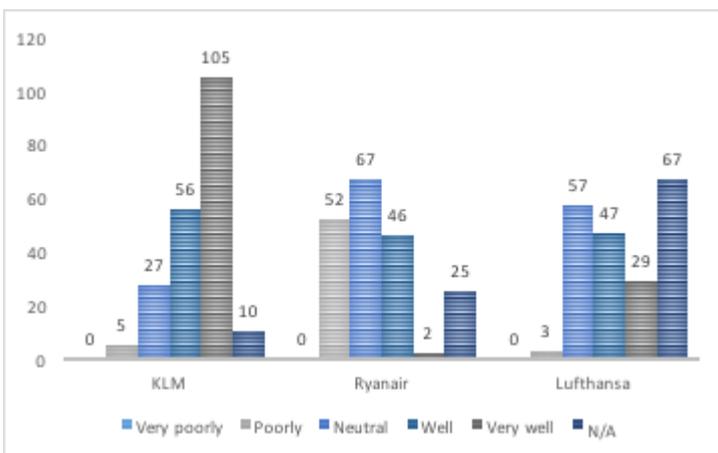


8. Which of these brands have you heard of?

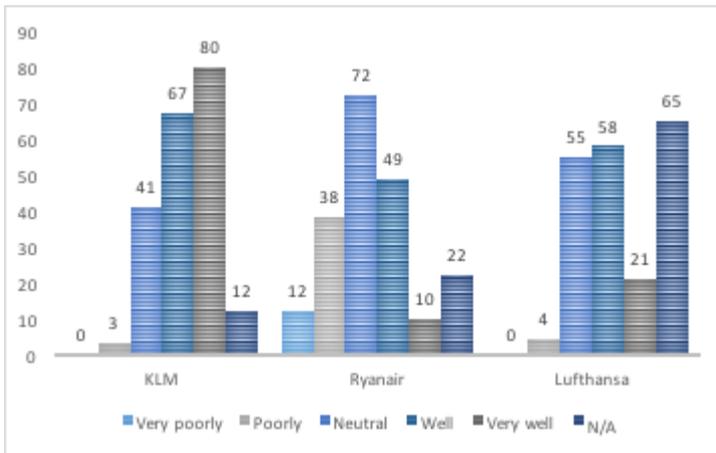
9. Which of these brands have you used for travelling?



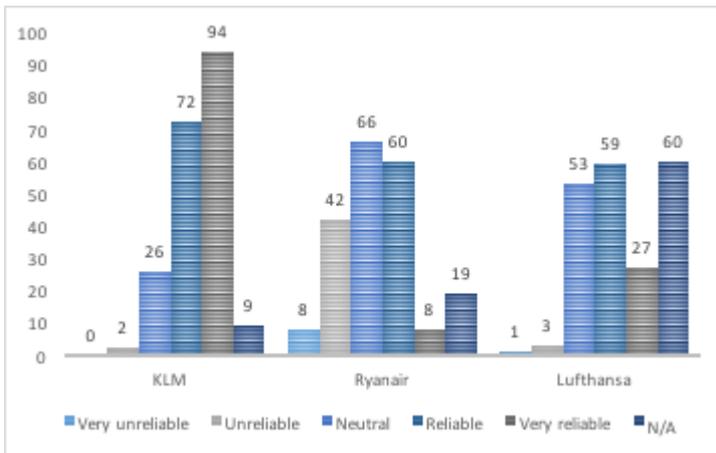
10. How well do you think the following brands provide their services?



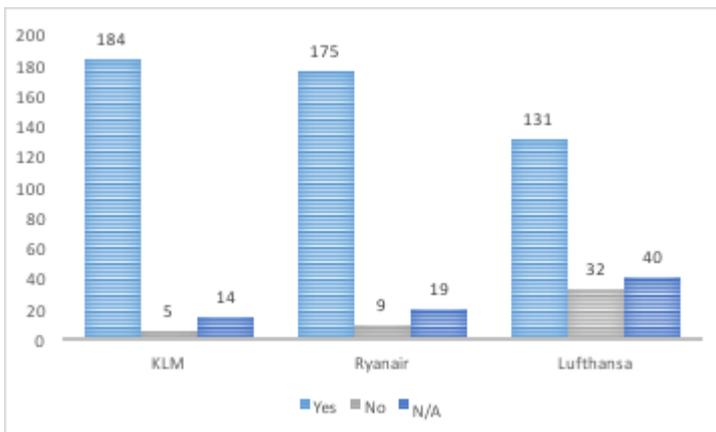
11. How well do you think the following brands provide your needs?



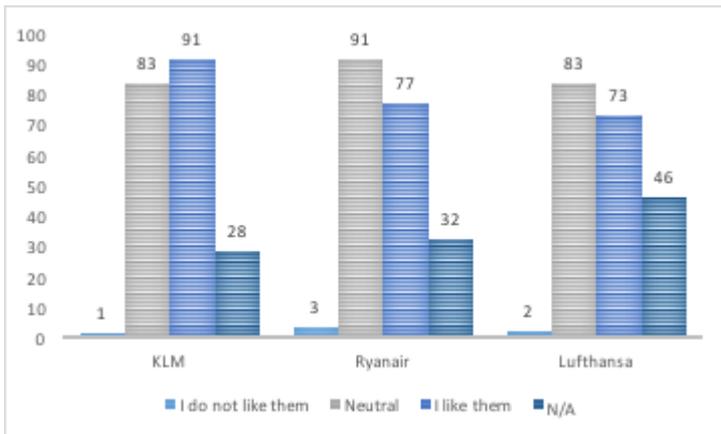
12. How reliable are the following brands?



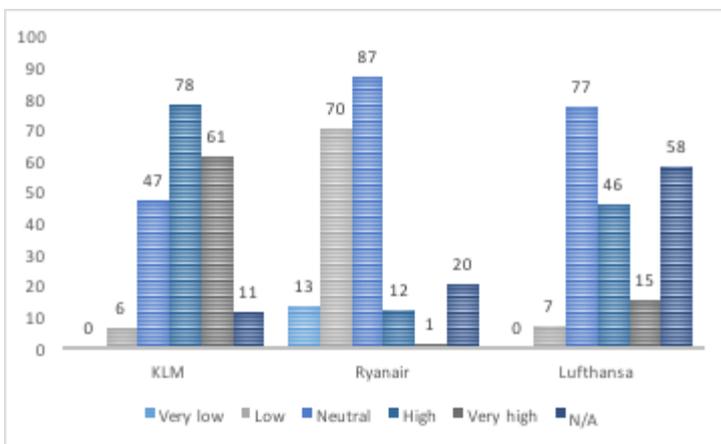
13. Do people you know use this brand?



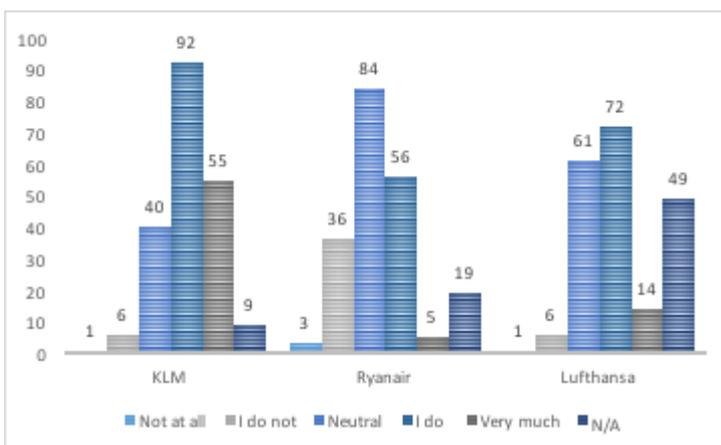
14. How much do you like people who use this brand?



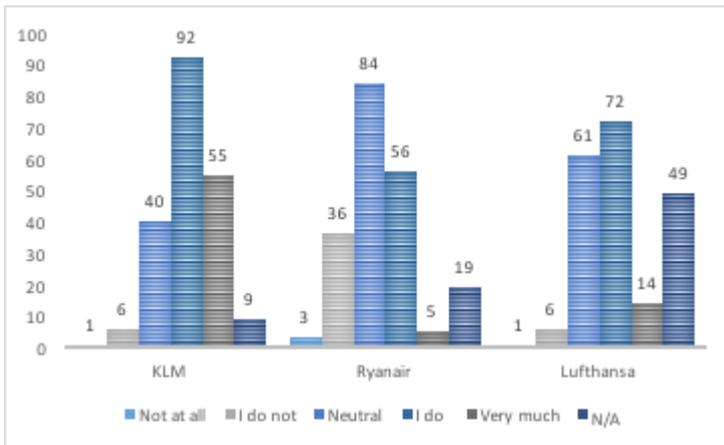
15. What is your assessment of the product quality of this brand?



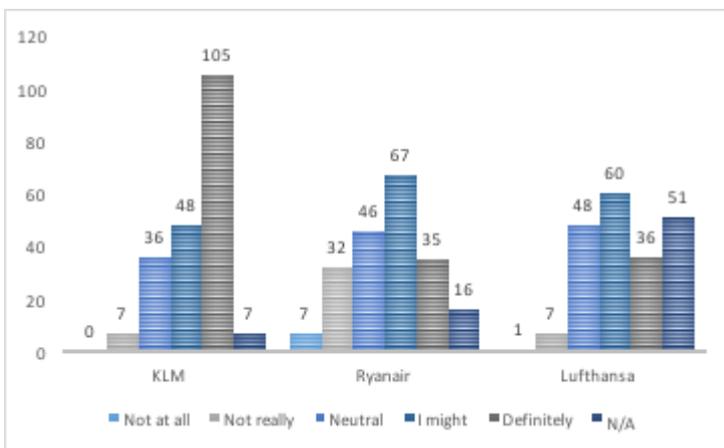
16. How much do you trust the makers of this brand?



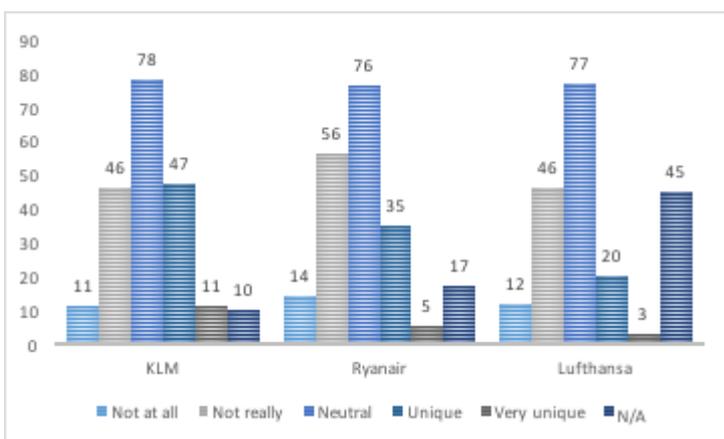
17. To what extent do the makers of this brand understand your needs?



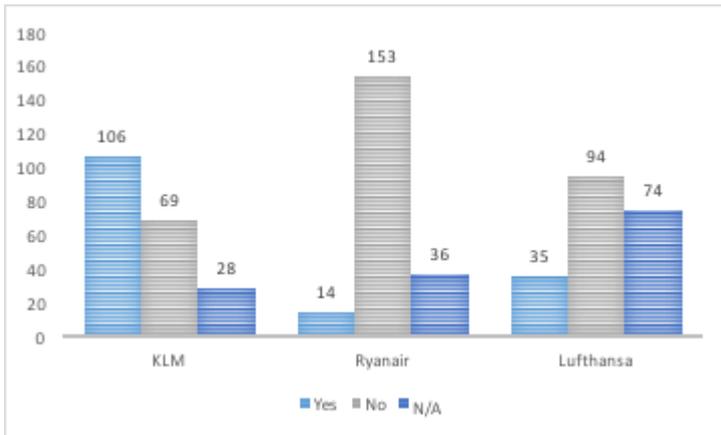
18. How likely would you be to recommend this brand to others?



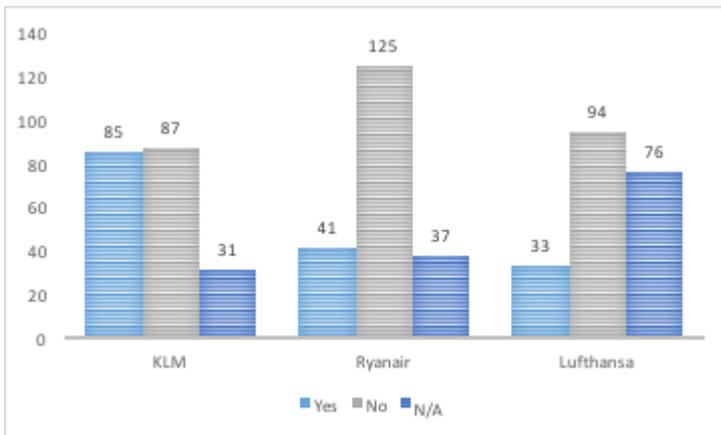
19. How unique is this brand?



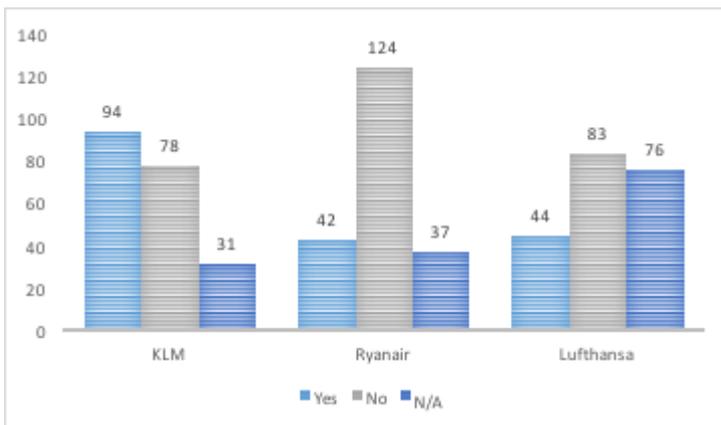
20. Does this brand give you a feeling of warmth?



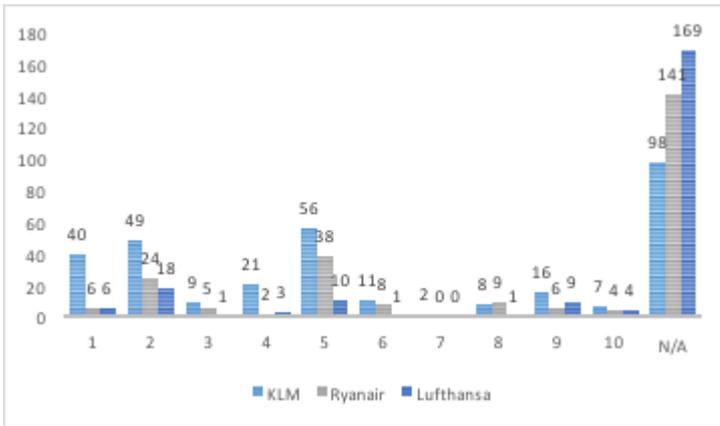
21. Does this brand give you a feeling of fun?



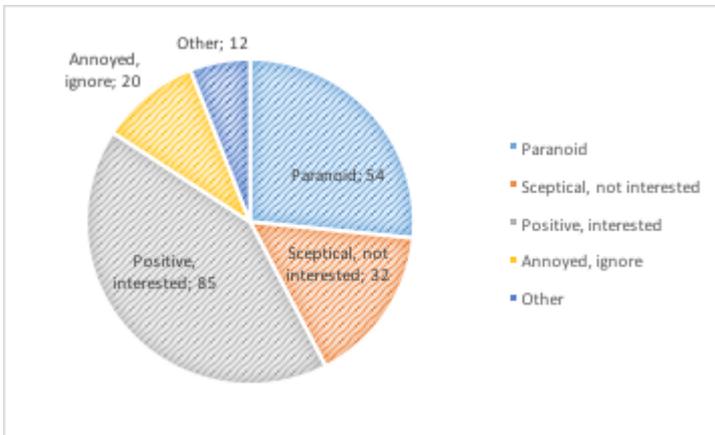
22. Does this brand give you a feeling of excitement?



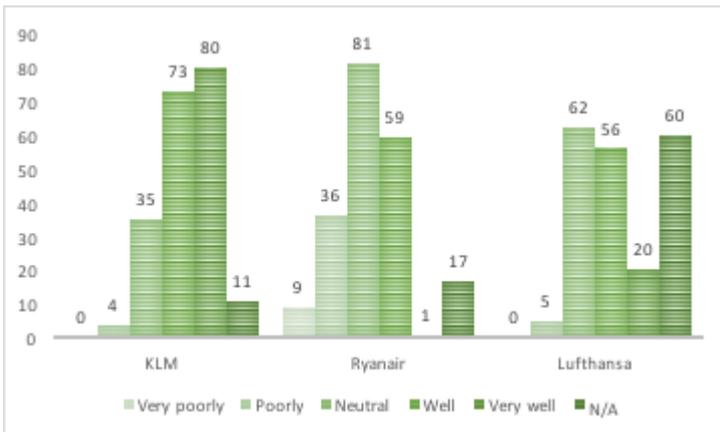
23. Resonance



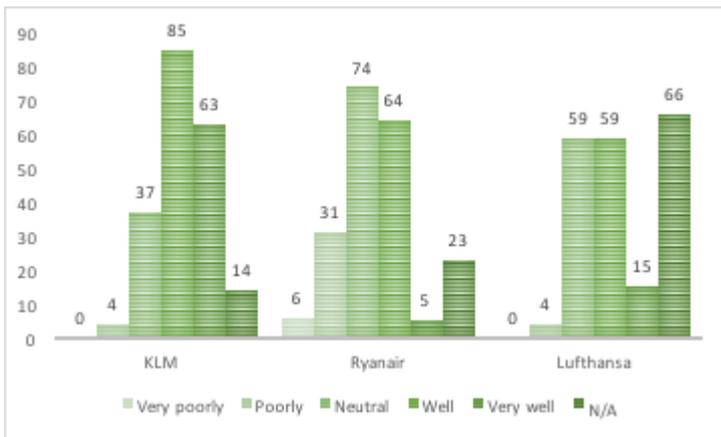
24. What is your first reaction?



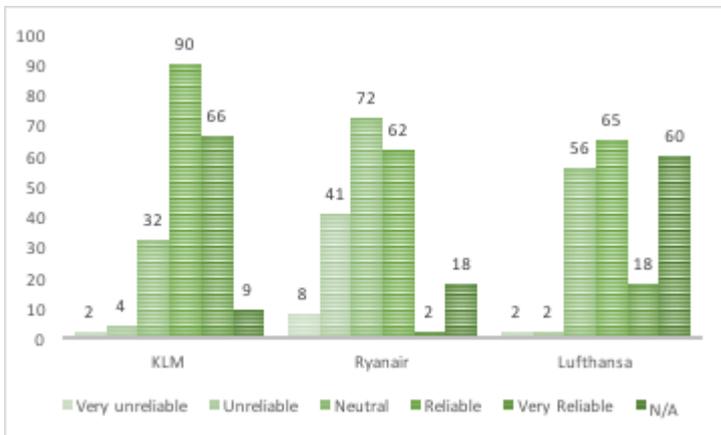
25. How well do you think the following brands provide their services?



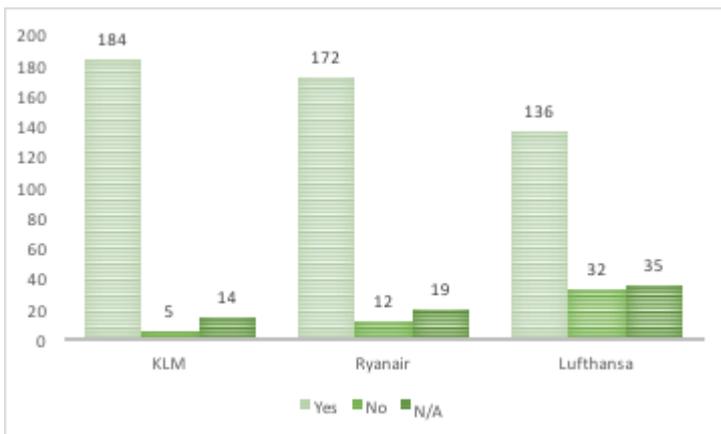
26. How well do you think the following brands provide your needs?



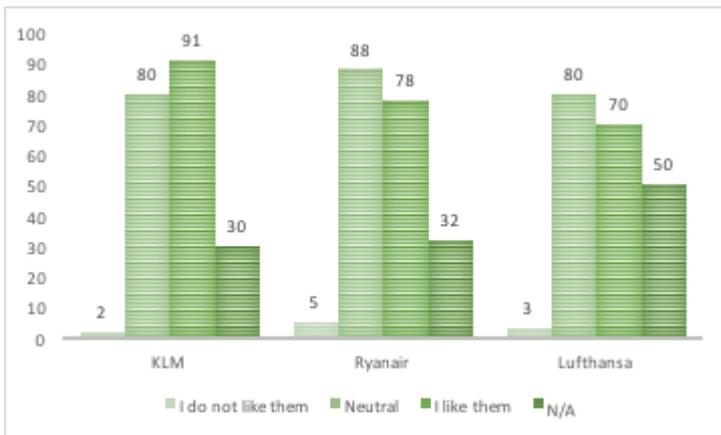
27. How reliable are the following brands?



28. Do people you know use this brand?



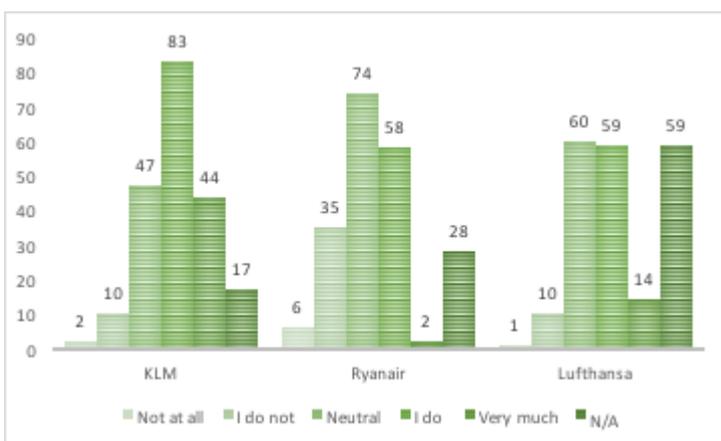
29. How much do you like people who use this brand?



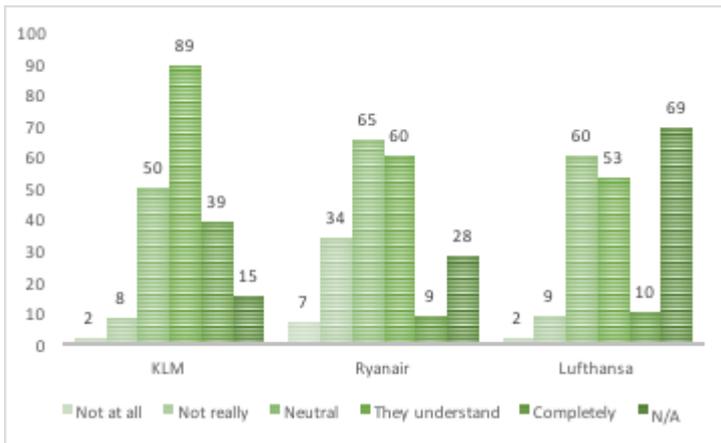
30. What is your assessment of the product quality of this brand?



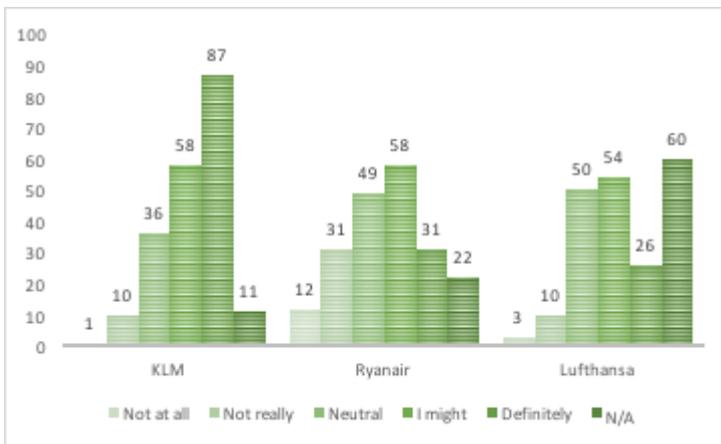
31. How much do you trust the makers of this brand?



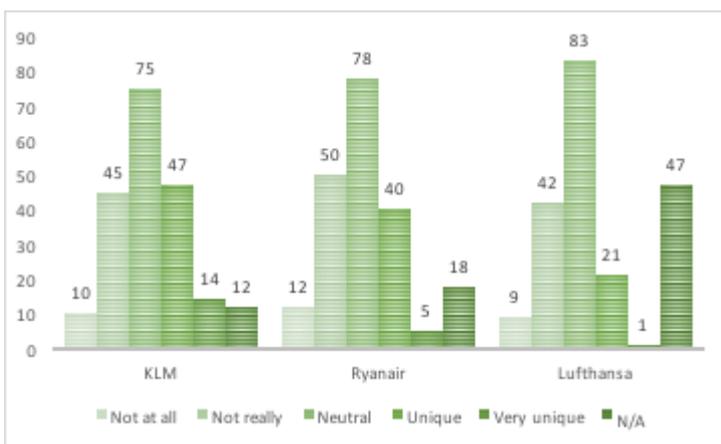
32. To what extent do the makers of this brand understand your needs?



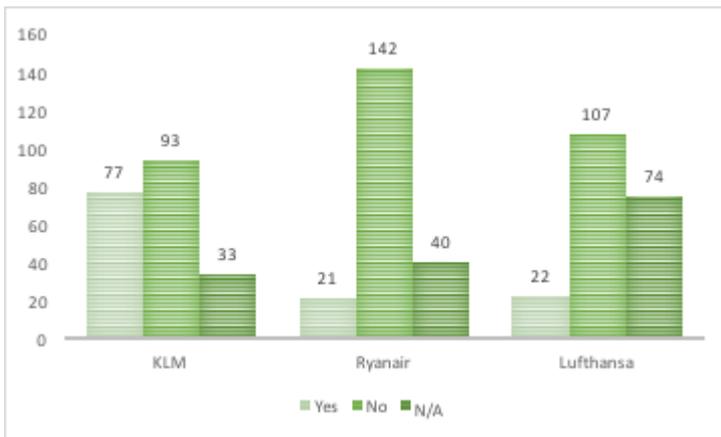
33. How likely would you be to recommend this brand to others?



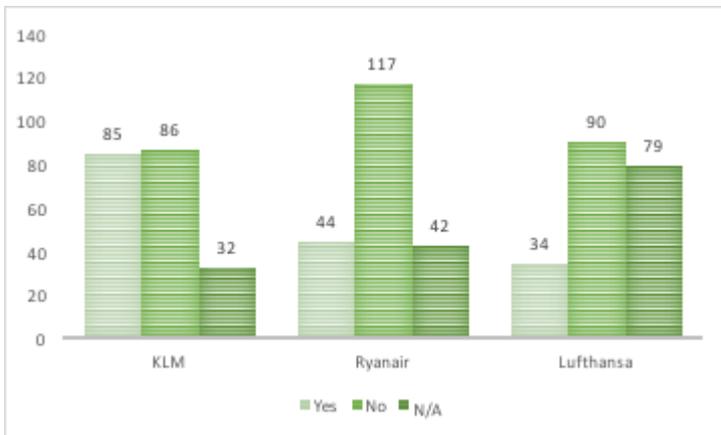
34. How unique is this brand?



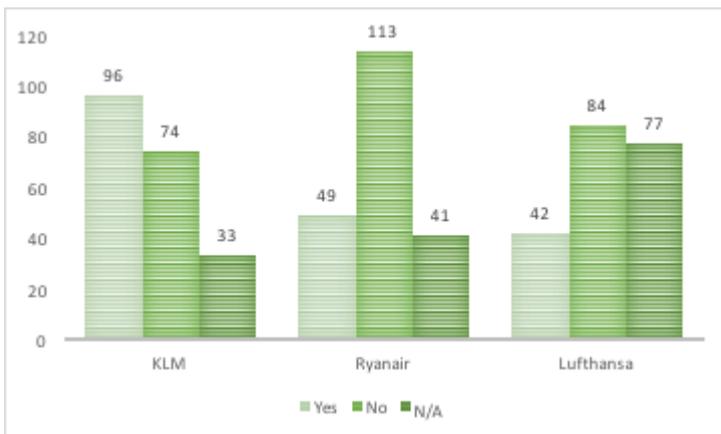
35. Does this brand give you a feeling of warmth?



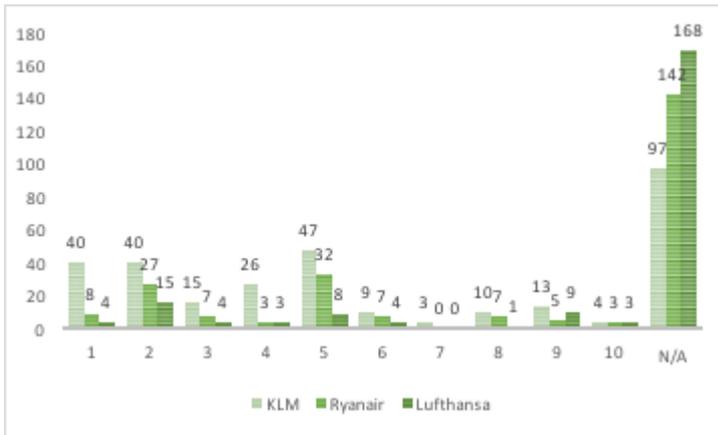
36. Does this brand give you a feeling of fun?



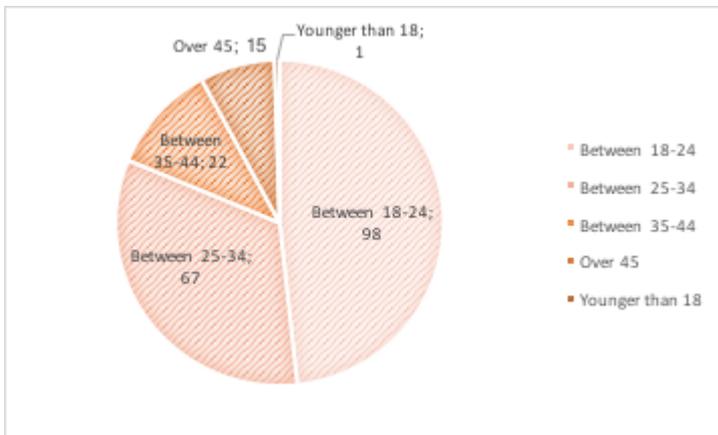
37. Does this brand give you a feeling of excitement?



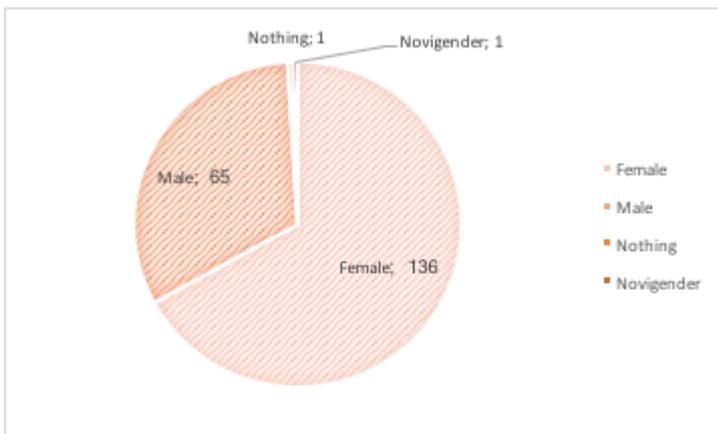
38. Resonance



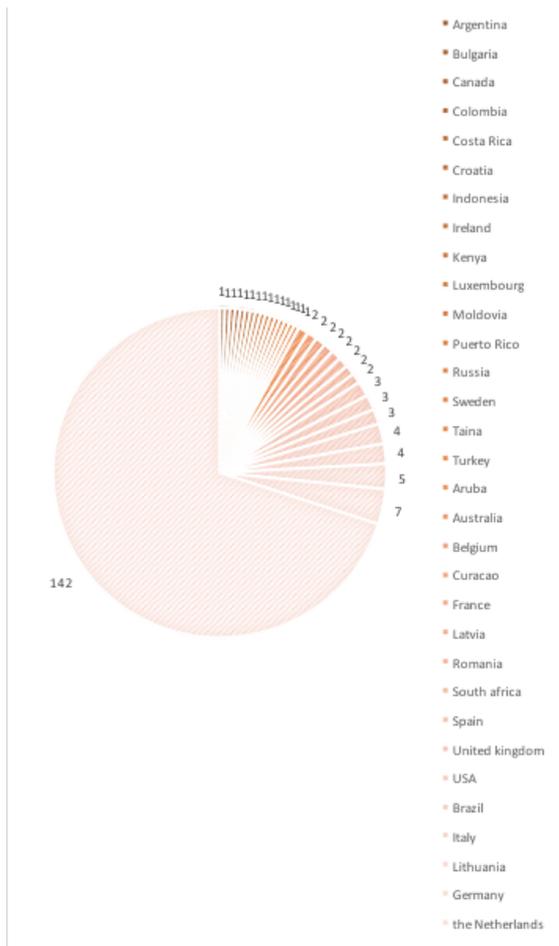
39. What is your age?



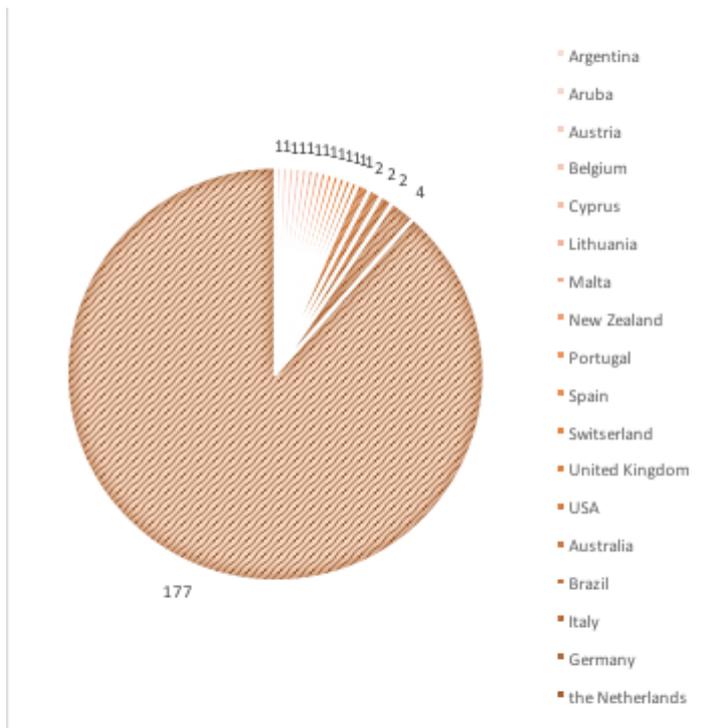
40. What is your gender?



41. What is your country of origin?



42. What country do you live in?



Appendix 5: Research Proposal Form

| | |
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| Personal details student | |
| Name | Mary-Louise Christodoulatos |
| Student number | 13011960 |
| E-mail address (Haagse Hogeschool) | 13011960@student.hhs.nl |
| ES3() ES4(X) Public () Private (X) Final Project only: Name and address organization: Name assignment provider: E-mail address assignment provider: | Give reasons why you would like to write your Final/Dissertation in another specialisation: |
| Purpose of the form | |
| This form is designed for you to create a concrete research plan for your assignment. | |
| <p>Give a brief description of what you want to know</p> <p>What is the central problem or question that you hope to address with your research? The word ‘problem’ here refers to any theoretical or practical issue that you believe would benefit from further research.</p> <p>At this stage, you have to formulate a central research question that indicates what you intend to find out about the problem you have identified. Further, you need to outline sub-questions related to your central research question.</p> | <p>Central Research Question and Sub-questions</p> <p>What is the influence of advertising via social media (Instagram and Facebook) on purchase intention in the travel industry?</p> <ul style="list-style-type: none"> - What is purchase intention? What is Consumer Based Brand Equity? (CBBE) - How does social media, such as Instagram and Facebook, provide advertising? - When did companies start using social media for marketing and how did this develop since? <ul style="list-style-type: none"> o Is there a link between the start of social media advertising and increase of sales? - How do companies use social media to reach their target groups? - How are people and their social media accounts defined as target groups and how well does this represent the people? - Is advertising via social media useful? - How do customers experience this form of marketing? - What is the future of social media advertisements? |
| Explain why you want to answer this question | |
| Use the adjacent box to reflect on key social, political or economic issues as well as any historical events or | Context/Justification of the Research Question |
| | Nowadays most people of the western world own are active on social media. To be exact, in 2017 there are |

| | |
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| <p>general circumstances that define the context of your research question.</p> <p>Introduce this context by reference to quality sources that you found and listed in the ‘Tentative bibliography’ (see below). Use APA style.</p> | <p>approximately 2.46 billion social media users worldwide (Statista, 2017). This number is only to increase over the next years.</p> <p>Therefore, social media has become a powerful platform for organisations to reach (potential) clients.</p> <p>As a social media user myself, I have noticed that the amount of advertisements on social media, such as Facebook and Instagram, has increased significantly. I noticed that whenever I visited an online web shop, not long after my Facebook timeline was full of advertisements of the products that I had been looking had.</p> <p>With social media, organisations can target people personally, through their social media accounts and online behaviour. Sonny Ganguly, expert on marketing customer acquisition and community development, call these elements interest- and behavioural targeting (Ganguly, 2015). Specific audiences can be reached by looking at their activities on certain social media. The advertisements that I noticed on Facebook which were outlined, would be defined as behavioural targeting. Here people are reached on purchase behaviours or intent (Ganguly, 2015).</p> <p>The goal of this dissertation is to research the influences of social media advertisements on consumer behaviour and how this will develop in the future.</p> |
| <p>Relevance of the proposal to one or more topics that are part of the European Studies programme</p> <p>Briefly explain how your topic and research relate to the field of European Studies. Can you link your research to specific modules within the European Studies programme?</p> | <p>Social media, such as Facebook and Instagram, are used worldwide, which relates to the international aspect of ES. Moreover, this research contains a relevant and current theme.</p> <p>The modules this research connects with are Foundations of Marketing, the private specialisation courses (Strategic Export Marketing Plan, Marketing Planning & Strategic Management) and Advanced Research Skills.</p> |
| <p>Methodology</p> <p>What are the research methods you will use and how will they enable you to answer your research question? What (types of) information sources do you plan on using and why? In the adjacent box, describe your methods and justify their suitability for your research. Refer to literature on research methodology. Use APA style.</p> | <p>For this research both desk- and field research will be used.</p> <p>Desk research: collecting information from books, articles and the world wide web.</p> <p>Field research: interviews (possibly with marketing managers of organisations that make use of advertising on social media), survey amongst consumers and social media users.</p> |

| | |
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| <p>Tentative bibliography</p> <p>Use the adjacent box to provide a tentative list of academic (3) sources and non-academic reports, articles or books (3) that you plan to use in your research. Also add literature on research methodology (at least one source). Use APA style.</p> | <p>Ganguly, S. (17 March, 2015). <i>Why Social Media Advertising Is Set To Explode In The Next 3 Years</i>. Retrieved 6 September, 2017 from: http://marketingland.com/social-media-advertising-set-explode-next-3-years-121691</p> <p>Heinonen, K. (November, 2011). <i>Consumer activity in social media: Managerial approaches to consumers' social media behavior</i>. Retrieved October 6, 2017 from: http://onlinelibrary.wiley.com/doi/10.1002/cb.376/full</p> <p>Kumar, R. (2012). <i>Research Methodology – a step-by-step guide for beginners</i> (3rd ed.). London: Sage Publications Ltd.</p> <p>Lee, D. Hosanagar, K. Nair, H.S. (September, 2015). <i>Advertising Content and Consumer Engagement on Social Media: Evidence from Facebook</i>. Retrieved October 6, 2017 from: https://www.gsb.stanford.edu/faculty-research/working-papers/advertising-content-consumer-engagement-social-media-evidence</p> <p>Maurer, C. Wiegmann, R. (January 2011). <i>Effectiveness of Advertising on Social Network Sites: A Case Study on Facebook</i>. Retrieved October 6, 2017 from: https://www.researchgate.net/publication/221357477_Effectiveness_of_Advertising_on_Social_Network_Sites_A_Case_Study_on_Facebook</p> <p>Statista (2017). <i>Number of social media users worldwide from 2010 to 2021 (in billions)</i>. Retrieved 6 September, 2017 from: https://www.statista.com/statistics/278414/number-of-worldwide-social-network-users/</p> |
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| <p>Timeline</p> <p>What is your timeline for completion? Describe the key steps in your progression to the successful submission of your research project. What do you plan to do, when and why?</p> | <p>Friday 15 September, 2017: Start desk research</p> <p>Between 15 September – 15 December</p> <ul style="list-style-type: none"> - Desk research - Field research: Interviews and survey - Write dissertation <p>Tuesday 9 January, 2018: Hand in final version</p> |
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Appendix 6: Student Ethics Form

Student Ethics Form

European Studies Student Ethics Form

Your name: Mary-Louise Christodoulatos

Supervisor: Jonneke de Koning

Instructions/checklist

Before completing this form you should read the APA Ethics Code (<http://www.apa.org/ethics/code/index.aspx>). If you are planning research with human subjects you should also look at the sample consent form available in the Final Project and Dissertation Guide.

- a. Read section 3 that your supervisor will have to sign. Make sure that you cover all these issues in section 1.
- b. Complete sections 1 and, if you are using human subjects, section 2, of this form, and sign it.
- c. Ask your project supervisor to read these sections (and the draft consent form if you have one) and sign the form.
- d. Append this signed form as an appendix to your dissertation.

Section 1. Project Outline (to be completed by student)

(i) **Title of Project: Customer Based Brand Equity in the Travel Industry: the Influence of Social Media Advertisements**

(ii) **Aims of project: The aim of this study is to investigate how social media advertisements influence the customer based brand equity in the travel industry. The goal of this study is provide insight in whether advertising via social media has a negative influence on customer based brand equity.**

(iii) **Will you involve other people in your project – e.g. via formal or informal interviews, group discussions, questionnaires, internet surveys etc. (Note: if you are using data that has already been collected by another researcher – e.g. recordings or transcripts of conversations given to you by your supervisor, you should answer 'NO' to this question.)**

YES

If no: you should now sign the statement below and return the form to your supervisor. You have completed this form.

This project is not designed to include research with human subjects . I understand that I do not have ethical clearance to interview people (formally or informally) about the topic of my research, to carry out internet research (e.g. on chat rooms or discussion boards) or in any other way to use people as subjects in my research.

Student's signature  - date **23 May 2018**

If yes: you should complete the rest of this form.

Section 2 Complete this section only if you answered YES to question (iii) above.

(i) What will the participants have to do? (v. brief outline of procedure):

The participants will be asked to fill out an online survey. The majority of the questions includes multiple answer questions.

(ii) What sort of people will the participants be and how will they be recruited?

The participants are people that will mainly be recruited via social media.

(iii) What sort stimuli or materials will your participants be exposed to, tick the appropriate boxes and then state what they are in the space below?

Questionnaires[X]; Pictures[X]; Sounds []; Words[]; Other[].

The survey will include questions and one picture, which will be a social media advertisement.

(iv) Consent: Informed consent must be obtained for all participants before they take part in your project. Either verbally or by means of an informed consent form you should state what participants will be doing, drawing attention to anything they could conceivably object to subsequently. You should also state how they can withdraw from the study at any time and the measures you are taking to ensure the confidentiality of data. A standard informed consent form is available in the Dissertation Manual.

(vi) What procedures will you follow in order to guarantee the confidentiality of participants' data? Personal data (name, addresses etc.) should not be stored in such a way that they can be associated with the participant's data.

The survey is 100% anonymous, and therefore no personal data will be stored.

Student's signature:  date: 23 May 2018

Supervisor's signature (if satisfied with the proposed procedures):  date: 23-05-2018