"Catch flights, not feelings"

A Qualitative Content Analysis of the Marketing Communication and Brand Management of Ryanair on TikTok and Facebook.

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Abstract

Due to the fast paced digitalization, marketers are met with higher demands in order to adapt to new contexts for marketing communication and brand management. The social media platform of TikTok is relatively new and rapidly expanding, creating both opportunities and risks for brands. One of the brands who have seized these opportunities is Ryanair, who have attracted 1.6 million followers under the course of 1.5 years of presence on the platform. Little research has been done regarding this new arena for marketing communication and its circumstances. This thesis has the aim of interpreting the marketing communication of Ryanair on TikTok, by comparing it to their marketing communication on Facebook. In addition, the research has the objective to gain insight into the consequences of this marketing communication in regards to the user opinions of the brand. The methodology for the research is a qualitative content analysis which was conducted abductively. The empirical material for the analysis was social media posts and comments that were sampled from the Facebook and TikTok pages of Ryanair. The findings show that the type of content, tonality and intentions differ between the two social media platforms. In the case of Facebook, a more formal and information based communication was identified. This type of marketing communication was concluded as less likely to contribute to the positive opinions of the brand. As of the platform of TikTok, a different approach was identified where the posts were seen as informal and rather created to amuse the users in a contemporary manner. This analysis further found that the contributions to the brand were moderate, yet higher than those of Facebook. The research illuminated the importance of corporate adaptability to different platforms and target groups, thus indicating a need for further research in the area.

Keyword: Strategic communication, brand management, brand attitude, brand awareness, brand equity, human to human marketing, marketing communication, social media, Ryanair, TikTok, Facebook.

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Contents

1. Introduction

1.1 Background

"Catch flights, not feelings"

This quote is taken from the bio of Ryanair's TikTok account. Ryanair is one of many companies who have taken advantage of this new social media platform, and has used it to create an entertaining space to communicate their brand. In an increasingly global, digital and complex world, the use of effective marketing strategies is vital in order to successfully reach a desired customer group. This contemporary situation has created high demands on brands that constantly need to adapt their strategies to different trends on various social platforms in order to create user engagement. The different brands of today are therefore constantly working to ensure that different relationships with stakeholders are being upheld on social media (Quesenberry, 2019). As a result, marketers can no longer turn a blind eye to the challenges the world faces thus customers' behaviors and attitudes (Quesenberry, 2019). The current arena for marketing communications is dominated by new types of challenges that corporations must combat in order to stay relevant and attractive. These challenges are primarily created by a highly digitalized environment and an increased awareness among customers (Kotler et al., 2021). Whilst the general nature and large variety of different social media platforms allow brands to buy their customers' attention in form of paid advertising, this is not enough (Quesenberry, 2019). Not only has the general climate of the market changed, but also its individuals'' way of thinking. Quesenberry (2019, p. 38) states that "...a brand's success has everything to do with the global, real-time, 24/7, electronic conversation taking place around it". Today, marketers must therefore work to create engagement in an interactive manner in order to create actual interest from their stakeholders (Quesenberry, 2019). One can accordingly conclude that contemporary marketing communications is managed in a more complex context, full of opportunities and threats for different types of corporations.

In a reality where social media is eminent, marketers must look for a constant renewal to satisfy its customers. On these platforms, companies can find their most loyal users that are engaging in their content, thus affecting the outcome of a brand's future. Today, customers

are more anticipated to make purchase decisions based on their opinions on different sales-channels thus different types of content that mirror their liking. In addition, research has shown that customers are more likely to be influenced by their friends, family and followers. Drawing from these different factors, connection is one of the most important elements of marketing in our contemporary world (Kotler et al., 2021). TikTok is one of many social media platforms being used primarily by young adults, which continues to grow and impact the generation of today. The platform invites people to share and discover content with the help of algorithms, in hope of attracting both new and present users. The app that was originally created for user-generated content, such as dancing videos, has become a new arena for brands to operate and build relationships with their customers (Iqbal, 2022). Research has shown a growing interest in posts of short video formats among young social media users, which is becoming "...a new window of communication between companies and consumers" (Valiño et al., 2022 p. 198). Like many other social media, TikTok has created different tools for corporations to use to advertise themselves. Research has found that the corporate presence on TikTok has met generally positive reactions from the users of the app. 72% of respondents that were asked agreed to the statement that TikTok advertisements were inspiring (TikTok for Business, 2021). In 2020, Kantar ranked TikTok as the number one platform for *ad equity*. This means that TikTok is seen as the best platform, when measuring the users preferences and attitudes regarding advertisements in different media channels (TikTok for Business, 2020).

1.2 Problematization

As the presence on various social media platforms fluctuates both by customers and companies, the strategies used by corporations must alter accordingly (Quesenberry, 2019). Although the app of TikTok had accumulated 1.2 billion active users by the end of 2021 and is estimated to attract even more (Iqbal, 2022), there is a lot of academic research that is yet to be conducted in the area of this platform as a marketing tool. A gap can therefore be found in the use of marketing communication on TikTok to manage the user opinion of brands. The low price airline Ryanair has managed to use TikTok as one of its main social media channels for marketing communications. Under the course of 1,5 years of activity on the platform, the company has gained 1,6 million followers as well as 10,3 million likes (Ryanair, 2022). An observation of Ryanair's TikTok account found that the brand has a way of communicating

with its followers using a humoristic, honest and *human* tonality. This is particularly interesting in regards to the fact that the corporation seems to have a different marketing approach on other social media platforms. The observation of Ryanair's TikTok account raised several questions regarding the communication strategies that are being used on TikTok. In relation to this, a need was identified to research the effects that these communication strategies might have on the perception of the brand. This rather new forum of TikTok is an example of a new arena for marketing communication and brand management, where the rules might differ from other platforms. In order to properly do this, it is relevant to examine this new phenomenon in relation to a more established phenomenon; the platform of Facebook. Ryanair is further to be seen as an example of successful marketing communication on TikTok. By using the case of Ryanair as the empirical material of this thesis, we aspire to make sense of the new ways of communicating on TikTok by comparing it to the platform of Facebook.

1.3 Aim & Research questions

The overall aim of this thesis is to create an understanding for the new social media of TikTok and the way that corporations use it in order to successfully communicate their brand. The first part of the analysis (RQ1) will have the aim of explaining the characteristics of Ryanair's marketing communication on TikTok, by comparing it to their marketing communication that has been published simultaneously on Facebook. The second part of the analysis (RQ2) has the aim of thoroughly analyzing the brand management of Ryanair on TikTok, by once again comparing it to the brand management on their Facebook. Furthermore, the user reactions in terms of comments will be analyzed in order to gain understanding of the users attitudes. By doing this, the ambition and purpose of the thesis is to gain a deeper understanding of TikTok by comparing it to a well established social media platform. This aim has generated the following research questions:

RQ1:
How can we understand marketing communication on TikTok in relation to Facebook?
RQ2:
How can we understand brand management on TikTok in relation to Facebook?

1.3 Limitations

This thesis is written within the frame of strategic communication, and thereafter limited to study the use of marketing communication as well as strategic brand management on social media. The research is limited to one specific corporation and a restricted amount of material in the form of social media posts. Furthermore, the empirical material has been selected from the social media platforms of TikTok as well as Facebook and the results are therefore limited to these specific platforms. The research is conducted using a theoretical framework, which will limit the results to specific perspectives. The chosen theories, however, do not exclude the relevance of other perspectives. Finally, limitations are excluded to the given timeframe, thus the results are seen as enough to properly answer the given research questions.

2. Previous research

2.1 Social media presence and engagement

The relationship between brands and users on social media can be seen as vital to a company's well being. With brands being present on multiple media, the marketing communication can be formed whilst adapted to different target groups. It is therefore the engagement and interactions with customers that will play a key role for a brand's success (Dhaoui & Webster, 2021). Previous studies have shown that social media engagement is to be seen from a broader perspective, where cognitive and affective behaviors play an important role in one's online actions (Dhaoui & Webster, 2021). While a relationship is created between the customer and the brand, it is also created among customers themselves. This can result in an increased amount of engagement, since one customer is influencing mutuals to act upon similar behaviors connected to their own values (Grewal et al., 2019). Grewal et al. (2019) further highlights the importance of identity, which can maintain one's self-realization. When a product is adequate to what the customer considers relevant it serves as an 'identity signal' that will steer to a product aligned with one's attitude or judgment. Thus, the extant literature on 'identity signaling' shows that one should not fully focus on the product itself but the conversations that it engages to "...enables consumers to communicate something about themselves" (Grewal et al., 2019 p. 199). This can further be connected to social media behaviors where users follow and engage in a brand's content which they find equal to their own interests.

2.2 Understanding the social media platform of Facebook

What started as a network for college students, is now the largest social media platform in the world. Facebook was founded in 2004 and is a social-networking service where users can share posts in the formats of text, video and photos with their mutuals. Since its start, Facebook has grown to become a social media network of a broad demographic group, with users ranging widely in age, gender, nationality etc. (Quesenberry, 2019). With an amount of 2.9 billion active users, it is the current largest platform on social media (Meta, 2022). Now a

part of the company Meta, the app "...helps you connect with friends, family and communities of people who share your interests" (Meta, 2022). The platform of Facebook is built on a system of algorithms. The Facebook algorithm ranks content in relation to likes, comments and shares and studies have found that posts containing the words 'now', 'new' or 'time' will increase engagement (Quesenberry, 2019). Therefore, trending content among friends are more likely to be seen in one's feed. Facebook has grown to become an important social media platform for marketers, due to its communication and marketing potentials. Additionally, *Facebook Business Manager* was created for companies, where sharing marketing campaigns with fans can gain more shares as well as followers. Promotions can easily be done by sharing ads or market content in groups for a more organic reach. Furthermore, brands can now easily create paid advertising that uses advanced algorithms to reach the desired target groups (Quesenberry, 2019). The magnitude of Facebook as a marketing tool for corporations can not be underestimated, ranking as the most used social media platform for marketing purposes in 2021 (Statista, 2021).

2.3 Understanding the social media platform of TikTok

TikTok is a social media platform that was launched in 2016. However, it did not become entirely relevant for marketers until the year of 2020. When the global pandemic of Covid-19 evolved in the early part of 2020, so did social media presence. Motivated by the lack of social interaction and boredom due to ongoing lockdowns, an increase in social media use was detected. This also meant that the platform of TikTok had a monthly user increase of 38% globally (Anderson, 2021). Since its break-through in 2020, TikTok usage has continued to expand while other social media platforms (such as Facebook) have been faced with a decrease of active usage. In our contemporary society, one can conclude that we have a great variety of different social media platforms. TikTok has managed to differentiate from other types of social media, with their form of content. TikTok is based solely on short videos with the main purpose of entertainment for its users (Valiño et.al, 2021). TikTok is an app that is built upon an advanced system of algorithms, which is important to mention when discussing the app. These algorithms will determine what type of content will be displayed on the so-called 'for you-'page. The algorithms are adjusted by the interactions that the user has with different trends and sounds on the app. If a user is to post using a popular sound, challenge or meme, the video is more likely to have a wider spread among users (Anderson, 2021).

Valiño et. al (2021) researched the popularity of TikTok amongst Generation Z and millenials using the term 'stickiness'. Stickiness can be understood as "...the power of a website to retain and attract new customers. This power motivates them to stay on the platform" (Valiño et.al, 2021, p. 199). The research found that there are several factors as to why TikTok has gained popularity and become 'sticky'. The design of TikTok allows its users to create and share their own videos without difficulty. The usage of TikTok therefore creates a feeling of being able to contribute with valuable content. This aspect of interactivity is said to be one of the success-factors of TikTok. Furthermore, the success of TikTok can be explained by the high level of continuance motivation. To conclude, research found that users perceived satisfaction by continuously returning to the app (Valiño et al., 2021). Moreover, the app has faced its share of difficulties and challenges along the way. During the last couple of years, there has been an ongoing debate regarding the spread of misinformation, harmful content and conspiracy theories on the app. This debate was further expanded due to the fact that the app was widely being used by people under the age of 18. TikTok has made several changes to the app in order to make it more safe for children, such as changing the default settings for people of younger ages. Furthermore, TikTok has implemented guidelines in order to prevent content that could lead to harassment and has therefore created a safer space for its users (Anderson, 2021).

As the social media of TikTok has flourished, so has the level of corporate presence simultaneously. Today, it is hard to navigate the 'for you'-page on TikTok without facing different brands that market their products and services. Similar to other types of social media, TikTok offers various tools for companies that use the app as a marketing tool. As previously mentioned, one of the factors that have contributed to the success of TikTok is the amount of possibilities regarding interactivity. This is something that companies on TikTok can take advantage of. By encouraging and interacting with user's videos, they have the opportunity to connect with their customers. Lastly, companies should try to create a unique experience on TikTok in order to attract users and motivate them to share the company's content (Valiño et al., 2021).

3. Theoretical framework

In this chapter, the theoretical framework of this thesis will be reviewed. The Human to Human Marketing Model operates as a part of this framework, being used as a foundation for the coding categories when researching marketing communication (RQ1). Moreover, the most relevant and applicable parts of the theory have been selected in order to create an adequate framework for the topic of the thesis. The second part of the theoretical framework will review the area of strategic brand management, focusing on the surrounding concepts of brand equity. The general area of strategic brand management serves as a groundwork when understanding successful brand communication on social media. The theories that are then presented in this part will be used as a pillar when conducting the analysis of RQ2, in order to gain a deeper understanding of brand management.

3.1 Human to human Marketing

3.1.1 The H2H marketing model

Whilst traditional marketing is known for its customer orientation, Human to Human marketing (from now on referred to as H2H-Marketing) is distinctive in the sense that it is rather human oriented. In short, this means that the marketing strategies used are inspired by human qualities such as rational and irrational emotions, wishes and needs. The H2H-marketing model is created from the assumption that traditional marketing has created a dehumanizing process for customers due to digitalization. When customers are faced with the emergence of digitalization, they are automatically confronted by a great amount of information that has been created from the idea of viewing the customer as an abstract element. In H2H-marketing, the aim is contrasting since it is rather to create meaningfulness for actual humans (Kotler et al., 2021).

In order to understand the profound design of The H2H Marketing Model, one has to look into the starting point of its key principles. Together with *design thinking, service-dominant logic* and *digitalization*, all three create the framework for multidirectional communication. As told by Kotler et al. (2021), the concepts extend from different

backgrounds, but with a common creation of value. Therefore, the model makes it possible to look into problems in a new thinking way, whilst applicable to corporations of today.

3.1.1.1 Design thinking

Being an important part of The H2H marketing model, design thinking aims at reinventing the approach to innovation by focusing on the human factors of complex problems (Kotler et al., 2021). Brown et al. (2020) argue the importance of human centered innovation in the form of design thinking by focusing on customer centricity. Kotler et al. (2021) further state that one can take the role of a 'design thinker', given certain character traits such as a willingness to cooperate or showing empathy for involved stakeholders. Design thinking thus goes beyond that, making it a tool for the whole organization, including its coworkers and customers. This can take shape in incorporating marketing research or bringing diverse voices to improve solutions (Liedtka, 2018). In practice, this means that all innovation must come from the standpoint of observations of the customer. While doing this, one must ensure that the idea is motivated by what individuals want or need in their lives (Brown et al., 2020). Using the design thinking-mindset, one is both optimistic and progressive, making it a favorable state while incorporating H2H-marketing.

3.1.1.2 Service-dominant logic

A market-oriented mindset has formerly been a predominant element for successful corporations. Instead of "...proactively shaping market developments in a resource-oriented manner", it only recurs on market development as a definite state (Kotler et al., 2021 p. 3). Therefore, the new marketing mindset must be both market- and resource oriented, making it a self-evident part of the organization's corporate management. Vargo and Lusch (2004), brought marketing into new perspectives when presenting the service-dominant logic. By shifting towards interactivity and connectivity rather than tangibles, it focuses more on customer behavior, making the relationship of the receiver crucial.

When forming the H2H marketing framework, the service-dominant logic has been adopted as a conceptual foundation. By reconsidering the former good-centered logic, where service is viewed from a producer perspective, the authors argue it as obsolete where the redefinition of services is taken to consideration (Kotler et al., 2021). Hence, the

service-dominant logic has taken on a different role in the era of digitalization. Due to the emergence of social media, companies now have the capability to reach and connect users worldwide, which implies the focus of co-production and co-creation. By engaging and encouraging dialogue, the customer becomes a part of a brand's value creation. Therefore, the H2H marketing model allows the service-dominant logic to innovate itself to fit the present (Kotler et al., 2021).

3.1.1.3 Digitalization

Adapting to a digital landscape and navigating through its every corners is one of the most challenging transformations for companies of today. Exploring ever-changing technologies and making platforms usable is therefore seen as a vital thing to reach trust from customers (Kotler et al., 2021). When looking at the digitalizations effect on marketing, new parameters have been formed as the "consumers now have real-time, mobile access to data that they previously relied on brands to provide them with" (Kotler et al., 2019 p. 78). The decision making of a purchase is based on more detailed information and evaluation from other customers, which is therefore not always dependent on what the company provides. Therefore, a brand's value proposition must be strengthened to differentiate themselves from competing brands, focusing on engagement and innovative solutions to meet demands of a digital generation.

3.1.2 The H2H-mindset

When practically using H2H-marketing as a tool, one has to shift to the H2H-mindset. In order to alter the H2H-mindset, it is necessary for corporations to adapt to a more service oriented-mindset, thus communicating in a non-hierarchical, dialogue based manner. The H2H marketing model further highlights the importance of reflexivity and being adaptable. It is based upon the concept of agile thinking, which means that corporations should adopt the attitude of being flexible towards changes and new information while communicating. This reflexive way of thinking goes hand in hand with the element of being an active listener, since it allows corporations to shift into and understand different perspectives. When addressing opinions and thoughts formulated by different actors, the corporation should be

able to understand the problems in an empathetic way. By doing this, the corporation remains both loyal and cooperative to its stakeholders (Kotler et.al, 2021).

To easier explain the H2H-Mindset, Kotler et al. (2021) divides it to three different themes, all connected to the framework of The H2H marketing model. The first theme, *human-centeredness*, is quintessential to reach a more humanized marketing approach. Fixed on the customer being seen as a human being rather than a passive element it is adapting to customers behavior, needs and emotions. With a human focus, the brand can both find meaningfulness thus "...confront a 'dehumanization' process caused by digitalization and automation" (Kotler et al., 2021 p. 100). Secondly, *service orientation* goes beyond the traditional concept of services, seeing the brand as an impetus to transport knowledge from the company to its customers. Focused on co-production, it creates a dialogue which is meant to empower the customer thus seeing it as an equal in relation to the firm. The motivation is therefore to serve the customer in the best possible way to reach a co-creation, not only between company and customer, but between each customer independently. The idea of service orientation is created from a holistic foundation, with the aim to reach all parts of the corporation and its functions (Kotler et al., 2021). Finally, *agility and experimentalism* builds upon an agile mindset which centers around flexibility "...and always capable of updating itself when new information and experiences make it necessary" (Kotler et al., 2021 p. 103). Due to a more digitalized world, companies have to stay relevant to its customers in order to reach engagement and trust. Thus, an agile mindset requires courage, where learning from mistakes is a part of experimentation (Kotler et al., 2021). One should thus remember that all mentioned parts of the framework are connected, and therefore reliant on each other when putting them into practice. These three themes will later be incorporated in the analysis, creating the categories of *design thinking, service-dominant logic* and *digitalization.*

3.2 Strategic Brand Management

Strategic brand management is a systematic process that identifies and nurtures customer behaviors by generating value to the brand and its stakeholders. The process is seen as versatile where one should both develop and sustain a positive brand equity (Lim et al., 2020). The brand itself can be seen as a label where companies determine their wanted emotions and experience towards customers. Rosenbaum-Elliott et al. (2018 p. 4) implies that "...brands can only exist in the minds of customers…", as it is their perceptions that matters

when building brand value. Therefore the customer is a central part of the brand in the matter of involvement. Previously, brands were seen as a saletool only focusing on brand performance and selling more products than one's competitors. Although companies still value good sale rates, a predominant part of the strategy now involves branding performance in the shape of customer value (Iyer et al., 2021). Brands of today are hence seen as strategic resources, which creates both value and engagement for stakeholders. As opposed to before, researchers have found a wider interest in the customer, making them a natural part of the brand management. Therefore, the process of branding has been modified and "...organizations are adopting an outside-in approach…" to manage their brands in a more customer focused way (Iyer et al., 2021 p. 198).

3.2.1 Brand equity

Brand equity can be seen as a key element for the strategic management of brands thus its definition has been discussed and ever changing. Brand communication in earlier research has merely focused on the financial perspective of brand equity defining it "...the additional cash flow achieved by associating a brand with the underlying product or service" (Rosenbaum-Elliott et al., 2019 p. 100). More recently, scholars have conducted a consumer-based brand equity, set on customers' perception of a brand. This both includes an awareness and attitude towards the brand, inviting the customer to create its own opinions and beliefs while at the same time linking the brand to specific memories or experiences. To further reach a strong brand equity it can be summarized in three factors defined as follows: (1) brand awareness leads to (2) forming attitudes towards the brand as an impact of emotional associations, which will give (3) a higher loyalty towards the brand that altogether results in a strong brand equity (Rosenbaum-Elliott et al., 2019). The relationship between these three factors is an important foundation for the thesis due to the disposition of the analysis of RQ2.
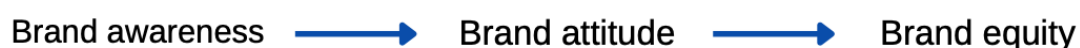
Brand awareness ⟶ Brand attitude ⟶ Brand equity

Figure 1. *The relationship between the theories of brand equity. (Rosenbaum-Elliott et al., 2019)*

3.2.2 Brand awareness

In order for a brand to be preferred among customers, they first have to be aware of its existence. By creating a positive presence in the customer's minds, one will be more likely to choose the brand's products. A strong brand awareness gives "...a significant competitive advantage" which can influence its position on the market (Rosenbaum-Elliot et al., 2019 p. 106).

The sense of familiarity is one of the most vital factors to bring brand awareness. This implies knowing without needing further details, as the customer will choose the most familiar brand when being presented to its competitors. In terms of memory, when there is an absence of likelihood it will have no effect on recognizing the brand. Hence, considering brand awareness strategy in practice, the ambition is to reach a customer's *top of mind* with a positive brand salience (Rosenbaum-Elliott et al., 2019). This touches upon a recognition of the brand which should come to mind when being conferred by advertising or content related to the product at the point-of-purchase (Rossiter & Percy, 1997). Further, a recognition will lead to a perceived quality of the product that will cohere with the overall brand equity (Bravo et al., 2007).

Recalling the brand is further a similar component to brand awareness as the brand name is particularly important when differing it from others. The brand name can thus be 'blocked' when not integrated enough with a specific 'category in need'. In this case, a category is associated with a specific memory or environment which ought to be matched with the customer's wishes or needs (Rosenbaum-Elliott et al., 2019).

3.2.3 Brand attitude

When a brand awareness has been found, brand attitudes are automatically formed to reflect one's prior experiences and associations (Hong et al.,2022). The evaluation of a product becomes linked to the memory which influences the perceived view of the brand, while the effect of a positive brand attitude leads to "...enhancing the overall value of that product well beyond its merely functional purpose" (Rosenbaum-Elliott et al., 2019 p. 137).

As a result, brands within the same category will be chosen one before the other depending on how well it has succeeded in associating the product to its advertisement. Associations to the brand can further take different forms, where product placement or visual advertisement is one of the most common in terms of marketing communication. Additionally, associations can also be altered by customers themselves by *word-of-mouth* or writing reviews about the product (Rosenbaum-Elliott et al., 2019). Brand associations must

be "...strong, positive, and unique to the brand in order to build a brand attitude" (Rosenbaum-Elliott et al., 2019 p. 107). Therefore, with an association that is not unique or prominent enough, the customer will not consider the brand at future point-of-purchase.

One should thus make a distinction between *associations* and *attributes*. The first deals with terms of subjective characteristics, which detects the functional thus symbolic aspects of a product. The brand attribute is further explained as a 'result' of brand association where the objective characteristics of the brand are relevant (Rosenbaum-Elliott et al., 2019). Attributes to a product does not have to involve the item itself but rather an important matter that comes to mind when thinking of it. Rosenbaum-Elliott et al. (2019) gives the example of 'Swiss-made' and its following attributes, where the reason for buying such a product is the quality and work that has been put in accordingly. Therefore, a customer can hold different attributes to the same products depending on the amount of knowledge or interest about the brand. Rosenbaum-Elliott et al. (2019) lastly concludes that brand attitude is the most vital part when building brand equity. Depending on the nature of one's attitude, this will have a direct impact on the customer's communication about the brand to others. If the brand attitude is generally negative, the brand equity will most likely weaken.

4. Methodology

In this chapter, the methodology of the research will be presented and explained. The scientific foundation will be presented, which will affect all parts of the analysis. Later the choice of methodology, case and material will be presented. The strategy for coding as well as the different coding categories will then be displayed. The last part of this chapter will concern the ethical aspects of the thesis, in the methodological reflection.

4.1 Scientific foundation

We would like to start this methodological chapter by declaring our scientific framework, that will influence all parts of the analysis. This thesis is conducted from the ontological and epistemological point of critical realism. This stance has been taken into consideration during the design of the research as well as during the analysis of the data. The realism perspective believes that reality exists independently and detached from our subjective perceptions of it. This philosophical perspective was developed into critical realism when scientists found that even though the world exists in its objective form, our knowledge of it is created through constructivism (Maxwell, 2022). Therefore, individuals can never fully gain knowledge about the entirety of the world (Fletcher, 2017). Ontologically, this means that our reality is objective. From an epistemological standpoint however, our understanding of this reality can not be objective (Maxwell, 2022). As a consequence of this, the research can not be viewed as a reflection of reality. This approach has been applied during the analysis, where a general critical perspective has been applied. The chosen area of research of this thesis is a wide, multi-leveled phenomenon which is deemed hard to entirely interpret. This makes it appropriate to apply a critical realistic approach, due to the fact that critical realism is appropriate in research that aims to seek understanding of complex matters. Therefore the approach does not have the objective of simplifying the information, thus it will rather capture the complexity in a proper manner (Given, 2008). Furthermore, the research has been executed with a hermeneutic approach, where the different parts of the research are bound to the perception of the entirety of the phenomenon. Therefore, the analyzed particular elements are inevitably understood through the holistic perspective and the subjective context of the interpreters (Given, 2008).

4.2 Abductive method

This study will be conducted using an abductive approach. It is important to emphasize that an abductive approach can not be used to draw positive conclusions, as opposed to a deductive approach. Therefore, our findings are not to be seen as the absolute truth. Our findings should rather be viewed as possible reasonings and explanations regarding the chosen topic. Although an abductive approach generally creates weaker conclusions, it is suitable in this specific case of research (Given, 2008). In this thesis, the data will be analyzed abductively by conducting a qualitative content analysis. It is both common and advantageous to use an abductive approach in this specific type of analysis, since the flexibility will allow us to capture the nuance and context of the data (Drisko et al., 2015). In practice, an abductive approach is applied through "...the interplay between the observations of details and 'background theories'..." (Thornberg, 2022, p. 249). This makes it possible to observe the material from multiple perspectives at once. Due to the fact that the abductive approach allows us to go back and forth between theory and practice without following an already set framework, we can ensure getting a wider understanding of the examined phenomenon (Given, 2008).

4.3 Qualitative content analysis

As previously mentioned, the analysis of this thesis will be a qualitative content analysis. A qualitative content analysis can be understood as a systematic technique for interpreting different types of content in the form of text. It is however important to consider that a qualitative content analysis does not exclusively focus on the explicit meaning of the text. Rather, a qualitative content analysis facilitates the process of finding implicit themes and ideas within the text. Researchers argue that a qualitative content analysis can be seen as "an optimal method for describing meaning in communications" (Drisko et al., 2015, p. 90). This manner of analysis generally does not intend on generating theory, instead it is conducted with the objective of describing a phenomenon (Drisko et al., 2015). The material that will be analyzed in this thesis is posts as well as comments posted on Facebook and TikTok. In these posts, the main focus of the analysis will be the verbal expressions in audio as well as the text in each video. However, the images shown and the contextual information that is implied in the videos will be taken into account as well. This methodology further enables a focus on latent, contextual content, which facilitates the interpretation of deeper, subjective themes (Schreier, 2014). The intention of this methodology is to find thematic patterns in the

researched material. These patterns will later act as the foundation for describing the researched phenomenon (Drisko et al., 2015).

4.4 The case of Ryanair

The research of this thesis is solely based on the case of the brand Ryanair. This case was selected due to its prior presumed relevance to the research. Ryanair is an airline company that originated in Ireland in 1984. From the 1990's, Ryanair has been a low price airline, focusing on frequent departures without special amenities such as included food (Tungate, 2017). This strategy of offering convenient flights at low prices has led the airline to become the largest airline group in Europe based on the amount of passengers (Statista, 2022). As previously stated, Ryanair is used as an example of a brand that is present on different social media platforms. The aim of this research is therefore not limited to the specific product segment of Ryanair.

4.5 Sampling & selection

The chosen material for this thesis will be different forms of publications from social media. The first research question will be answered using posts published by Ryanair on Facebook and TikTok. In order to adequately highlight differences and similarities from the different social media, 5 Facebook posts and 5 TikTok posts will be analyzed. All of the posts are to be sampled with the criteria of being of organic growth, therefore the posts are not paid advertisement. This data will be sampled in a chronological order, meaning that the represented material is the most recent material that has been posted before the date of 15/4/2022. As for the second research question, the same 10 posts that are to be sampled from Facebook and TikTok will be analyzed. The sampling was created in this specific manner to ensure that the selection would be unbiased, therefore ensuring that different types of data are represented (Schreier, 2014). In addition, 3 Facebook comments and 3 TikTok comments will be sampled and analyzed. These comments will be sampled in a similar manner. The comment section of Facebook and TikTok is controlled by algorithms that display the comments that have had the largest amount of interaction at the top of the section. In other words, the top displayed comments are the most popular comments. The 3 comments that are to be sampled will therefore not be selected from chronological order, but rather in a strategic order. This will ensure that the analysis will be conducted using comments that represent general feelings and attitudes from stakeholders. Due to the nature of the material that is

being used for this thesis, there have been difficulties displaying the material in this paper. Although the text in the Facebook and TikTok posts will be the main focus of the analysis, the text is always bound to the context of images and sound in the posts. We therefore encourage readers to watch the material in its original form on Facebook and TikTok, in order to fully understand the context of the analysis.

4.6 Coding categories

The analysis of this thesis will be qualitatively conducted by following a coding framework. The coding framework of the first research question, regarding marketing communication, will be analyzed using the theory of H2H-marketing. The coding framework that is to be used when answering the second research question, which addresses the area of brand management , has been created from the theory of brand equity. Each framework was created by translating the existing theory into categories and later subcategories. Both of the theoretical foundations have been thoroughly processed and analyzed. The different categories were then sampled from the theories, by determining the relevance to the specific research questions. In accordance with the chosen method of qualitative content analysis, the coding frames were created in a flexible manner to match the empirical data (Schreier, 2014). The coding categories should be understood as the general area that is to be researched and the subcategories as the specific themes of the areas. The material is therefore interpreted by assessing the relevance in relation to the coding subcategories, which were formulated as different criterias (Schreier, 2014). The early process of coding was conducted through *trial coding,* meaning that the material was interpreted independently by both of the authors. The results were later compared and re-coded in a later stage to ensure consistency in the findings (Schreier, 214). The negative vs. positive interpretation of the coding subcategories are marked using red and green in the coding scheme. The complete list of coding categories as well as each of their specific criteria can be found below.

Research question 1: The H2H-mindset

Category 1: Design thinking

1. Human-centeredness

The focus of the content is human in the sense that it addresses human behaviours, wishes, needs and/or emotions.

2. Empathy

The content implies that the brand actively listens to its customers and adapts the communication to their perspective.

Category 2: Service-dominant logic

3. Co-creation of value

Value is created in an equal relationship between the brand and the customer.

4. Dialogue based engagement

The content engages the customer and creates a non-hierarchical dialogue.

Category 3: Digitalization

5. Importance of trust

The content creates trust for the customer.

6. Experimentation and Agility

The content is flexible, innovative and shows that the brand has an agile mindset.

Research question 2: Brand equity

Category 1: Brand awareness

1. Recognition.

Visual elements are shown that can be used to recognize the brand.

2. Recall

The content can create mental associations to the brand when needed.

Category 2: Brand attitude

3. Reflects customer's values

The content is attached to brand attributes, which can create personal value and meaning.

4. Strong associations

The content creates associations to the brand that are unique, strong and positive.

5. Positive brand attitude

The content reflects a positive brand attitude.

4.7 Methodological reflection

The research of this thesis is of explorative nature, where a significantly small part of a wide phenomenon is researched from a specific point of view. Both of the authors would like to declare that we are active users of both of the studied social medias. It is therefore important to acknowledge that the different conclusions that are to be drawn, ultimately could be disturbed by previous judgements and opinions of the authors. It is also plausible that these prior judgments could be a helpful element to this research, considering that they have provided enough context to fully understand the material. This is particularly important to mention considering that the research problem was created through a prior curiosity for the platform of TikTok. In summary, this curiosity could be a potential bias during this research. The overall objective of this research is however not to reach an objective conclusion, which aligns with the critical realism and hermeneutical approach. Drawing from this approach, the results are bound to be influenced by the previous, subjective understandings (Given, 2008). Moreover, the results are likely to reproduce a part of the experienced reality that is studied, rather than reflect it (Maxwell, 2022). This reflexive approach is confirmed by Alvesson et al. (2022) who state the inevitability of interpretation. The research is therefore influenced by the authors previous understandings and theoretical expectations. Despite this, it does not mean that the research is not conducted in a credible manner (Alvesson et al., 2022).

5. Analysis

This chapter consists of the findings from the analysis of the chosen social media material. The findings will be presented in the order of the coding themes and subcategories, then summarized in two seperate conclusions. In this part, the analyzed material will be presented and described concisely. To find the empirical material in its entirety, readers are directed to the appendix.

5.1 Understanding Marketing Communication on Facebook and TikTok

In this part of the analysis, the Facebook and TikTok posts will be analyzed in order to gain insight into the marketing communication of TikTok. In order to answer the first research question, "How can we understand marketing communication on TikTok in relation to Facebook?", the perspective of the H2H-mindset is applied abductively.

5.1.1 Design Thinking

As previously declared, the first research question will be answered using three main coding categories (see appendix 1). The first one, design thinking, has been divided into two subcategories: *human-centeredness* and *empathy*. The first subcategory of *human-centeredness* interprets whether the communication is created in a human manner. This means that the marketing communication was created from the standpoint of human behaviors, emotions, wishes and needs (Kotler et al., 2021). Ryanair's Facebook page is generally focused on short, information based content including ticket promotions or important messages due to disruption. From an H2H-perspective, none of the Facebook posts are within a *human-centeredness*. One can rather say that this type of marketing leads to a 'dehumanization'. As implied by Kotler et al. (2021), human-centeredness and digitalization can work against each other due to automatization of digital platforms, "...but adequate use and interpretation are only possible with human involvement" (Kotler et al., 2021 p. 100). A lack of *human-centeredness* could further be related to a lower level of *empathy*, which is seen as the case in most of the analyzed Facebook posts. Yet, Facebook post 4 does not show a clear relation to *human-centeredness*, whilst a positive relation to *empathy*. This can be

explained by the amount of empathy Ryanair is showing by fixing a former disruption and asking for forgiveness, which both improves and simplifies the customer experience. By doing this, Ryanair illustrates that they actively listen to their customers. The 'human factor' is thus not altered enough to directly address human emotion (Kotler et al., 2021). Hypothetically, if Ryanair were to communicate in a more 'humanized way', e.g. by addressing human emotions related to the stress of traveling, the customer would have been seen as an equal rather than an abstract element that the brand is trying to persuade.

The research further found that all but one of the TikTok posts could be understood as *human-centered* marketing communication. TikTok post 1 is an example of this, where the brand discusses the interior of their airplanes, which generously incorporates the Ryanair brand colors of blue and yellow. This video displays the design of a Ryanair aircraft from different angles, meanwhile a woman's voice is heard saying "prepare to be sick of me". The text in the video humoristically says "You could never be sick of the yellow and blue interior though, right?!!" and the caption of the post is "Guys, we know you all love it, don't lie". This relates to the theory in the sense that it addresses a human problem (Kotler et al., 2021). Whether the aesthetic of the airplane interior is pleasing to the eye or not, is not relevant in this case. It is rather the fact that Ryanair chose to create a dialogue regarding an issue that could be viewed as trivial or even shallow, thus not relating to an essential part of the customer experience.

TikTok post 2 is another example where the theme of *human-centeredness* stood out. The video of the post is a compilation of short videos of the exterior of a Ryanair aircraft. The sound of the video is of a man that discusses fitness. The caption "Borderline thirst trap?! Oops" show how the brand is comparing the display of their aircrafts as a way to "show off" as one would when posting a picture of oneself. The on-video text "'Trigger warning' Extremely unrealistic unobtainable body goals" implies that the brand is creating their marketing communication using a contemporary joke regarding body image. This is to be considered as a *human-centered* strategy according to the H2H-mindset, since it once again relates to a human problem (Kotler et al., 2021). By doing this, Ryanair relates their actual product to the topic of physical attractiveness and body image. One can conclude that they even attempt to humanize their airplanes, by giving the airplane human attributes. These attributes of human wishes imply that the post can be seen as the ultimate connection to this theme. Although most might interpret this type of marketing communication as harmful fun, one could argue that some users might interpret this type of joke as provocative or unpleasant. Whilst body image might be a very human problem, it is still a sensitive topic. It

is therefore important to remind oneself of the meaning of *human-centeredness,* which is to relate innovation to human problems thus meeting the customer desires (Kotler et al., 2021). Just because an idea can be understood as a *human* one*,* does not have to mean that it is necessarily a beneficial one.

The analysis of TikTok post 3 generated further interesting findings regarding the theme of *human-centeredness.* The entirety of the TikTok can be described as a video with the purpose of amusement, where the brand compares the brand of Ryanair to an artwork. What stood out in the analysis of this post is the start of the video, where a text-conversation between the administrator of the TikTok account and its manager is displayed. This conversation, which is shown through a screen recording, reveals an informal and chatty dialogue between two individuals. Whether the displayed conversation is real or not, it is still interesting in relation to this specific theme. When Ryanair displays this conversation, they actively show the presence of the people working at Ryanair with the marketing communication. This tells the users that the sender of this post is not a corporation, it is in fact an employee but foremost a human being. This is an essential aspect of the theory of the H2H-mindset, which highlights that we are not just corporations and recipients, but rather humans communicating and connecting (Kotler et al., 2021).

The last post that met the requirements for the theme of *human-centeredness* is TikTok post 4. This post is an example of creating marketing communication from the perspective of a human problem. In the post, Ryanair discusses the general fear of airplane restrooms with the on-video text "Top 3 fears:" "1. Airplane toilets" "AIRPLANE TOILETSSS". In the sound of the video, one can hear the exaggerated noise of a flushing airplane toilet. The video of the TikTok shows the face of a man that is crying, inside of a Ryanair plane. One can therefore conclude that this TikTok addresses a highly human problem by creating a joke from the human emotion of fear. More specifically, the fear of loud airplane toilets. The caption of the TikTok says "It's always so loud and for what". By choosing this caption, as well as the video of the crying man, Ryanair shows that they too experience the fear of airplane bathrooms. This once again creates the feeling of a human sender on the behalf of the brand, indicating that the TikTok is *human-centered.* From an organizational perspective, these TikToks can be interpreted as Ryanair 'humanizing' their product by giving it real characteristics rather than viewing it as an abstract element (Kotler et al., 2021). In similarity to TikTok post 2, this TikTok could as well be controversial for users considering that it might be viewed as obnoxious or distasteful, by explicitly discussing something private. This is especially true in accordance with Brown et al. (2020) who argue

that the idea must be rooted in the consumer perspective and fueled by their ambitions in order to truly be seen as design thinking.

The theme of *empathy* is the other aspect of design thinking, according to the H2H-mindset. In the case of this theory, empathy can be described as being an active listener towards customers and potential customers. By doing this, the corporation can show how they listen and understand different perspectives of different stakeholders. In order to execute this strategy, the corporation must put itself in other perspectives than its own while creating marketing communication (Kotler et al., 2021). In a way, this theme relates to the context of the social media platform of TikTok, considering that its algorithms are controlled by user created content (Anderson, 2021). Drawing from this, all of the TikToks can be seen as signs of the theme considering that they use popular sounds and trends that were created by users. TikTok post 1 can be understood as an indicator of *empathy* considering that the implicit focus of the video is the customer experience, when the brand addresses the aesthetics of their airplane's interior. Rather than communicating something that explicitly promotes their brand in an explicit manner, they choose to draw attention to something that could potentially be considered negative for their customers. This is therefore an illustrative example of switching to the consumer perspective (Kotler et al., 2021). The other TikTok that is interesting from the perspective of *empathy* is TikTok post 4 where the brand jokes about airplane toilets. As previously discussed, this post relates to customer experience by showing empathy for troubles that their customers might have while flying with Ryanair. Both TikTok post 1 and TikTok post 4 could thus be linked to the theme of *empathy* in the same manner.

5.1.2 Service-dominant logic

Service-dominant logic is the part of the H2H-mindset where the emphasis is on service orientation. As stated earlier, service orientation is a holistic term where the aim is to influence all parts of the organization (Kotler et al., 2021). Kotler et al. (2021) furthermore emphasizes the importance in the integration of service-dominant logic in the strategy of H2H-marketing. This category was divided into two subcategories; *co-creation of value* and *dialogue based engagement*. These two themes are coherent yet distinguished by their different characteristics. The coherency can be described as the ambition of creating a more equal relationship between the customer and the corporation. Due to the contemporary thriving digitalization, Kotler et al. (2021, p. 101) put special attention to the fact that customers today are more empowered due to the possibility of connecting "everything and everyone". Drawing from these premises of higher engagement from the customers,

co-creation of value is an important part of the H2H-mindset. In the matter of the subcategories, Facebook post 2 is the only Facebook post that relates to both of the given subcategories. By inviting customers to a Ryanair-event presenting winners of the 'Ryanair scratch cards' shows "...a strong collaborative and integrative character" and further indicates a *co-creation of value* in the post (Kotler et al., 2021 p. 101). Co-creation is connected to co-production where digital platforms can create conversations between the company and its customers (Kotler et al., 2021). Although this was not a common theme in the analyzed Facebook posts, subcategory 4 was indeed altered in Facebook post 2, as the question "could you be walking away with the million next year?" was written to facilitate dialogue. This presents a level of *dialogue based engagement,* as it empowers the customers and encourages them to engage in a conversation with the company. Although the post facilitates dialogue between the brand and its customer, the interpretation found that the post does not necessarily promote an *equal* dialogue. Kotler et al. (2021, p. 101) argues that, according to the H2H-mindset, communication with customers should be seen as a "dialogue among equals". Consequently, the corporation must strategically counteract being viewed as superior by customers. This conclusion indicates that the post can be understood as a low level of service-dominant logic.

The theme of *co-creation of value* was identified in three of the analyzed TikToks, TikTok posts 1,2 and 4. As discussed in the previous part of the analysis, these TikToks all relate to the customer perspectives in the sense that they all address values that can be interpreted as important for the users of TikTok. Nevertheless, one should keep in mind that value creation is a unique process which is determined by individual factors and the context in which it is created (Kotler et al., 2021). Although this analysis found that the TikToks can be seen as a source of value-creation for users, it is not an objective truth. Therefore this theme should be seen as a more subjective factor of H2H-marketing.

Two of the TikToks relate to the theme of *dialogue based engagement*, TikTok 1 and TikTok 4. In these posts, one can observe that Ryanair uses a tonality in the text that is informal and engaging. The caption and on-video text of TikTok post 1 can be interpreted as engaging in the sense that they address the TikTok user and use questions as a part of the marketing communication. The use of the word "right?!!" at the end of the on-video text shows that Ryanair are seeking active engagement in the form of comments. In similar manners, the caption of TikTok post 4 "It's always so loud and for what", also indicates that Ryanair are trying to enlist the TikTok users in terms of engagement.

5.1.3 Digitalization

Continuous, strategic and well received communication leads to increased trust of the brand, since it gives the customer a valuable promise of the brand and its products (Kotler et al., 2021). In Facebook posts 2 and 4, one can identify the *importance of trust* in the content. This is illustrated In Facebook post 4 where Ryanair is letting the customer know that the online booking-system is back in operation, after a 'brief disruption'. By stabilizing a situation that causes inconvenience among customers, an increased feeling of trust is perceived which has the potential of positively impacting the customer's future purchases of the brand (Kotler et al., 2021). The theme of *importance of trust* is the only part of the research where Facebook was interpreted as higher relating to the theory than TikTok. Furthermore, none of the Facebook posts show a level of *experimentation and agility*, which can be viewed as opposite to the results found on TikTok, which will later be presented. Presence on social media demands that the brand create more innovative content to engage followers, due to a more digitalized world. This includes forming an agile mindset and work process, being flexible with changing the outcome that is most suitable for the customer. Moreover, being experimental and agile means that the corporation is willing to take risks and produce inventive, original content (Kotler et al., 2021). Therefore, Facebook can be seen as non-agile as it does not imply flexibility which is closer to the characteristics of traditional marketing (Kotler et al., 2021). It is rather focusing on giving the customer important information about its services, where there is no room for creating innovative or experimental content. One can therefore assume that the aim of the marketing communication on Facebook is not to amuse the users, but rather to communicate information. Drawing from this, one can conclude that the marketing communication of Ryanair on Facebook has several important purposes, whilst not directly relating to the theories of H2H-marketing.

Experimentation and agility is seen in all analyzed TikTok posts. Common for all five posts are their experimental nature, where Ryanair is using contemporary elements such as trending features and amusing, even controversial content to create engagement. To illustrate, this is the case in TikTok posts 3 and 5. In both of the videos, Ryanair uses the platform to create amusing short stories about the brand. Both of the TikTok posts can be interpreted as far-fetched in relation to the brands services, which is what makes them original and experimental. As previously mentioned, an important aspect of this theme is the confidence in possible failure and taking risks in the marketing communication (Kotler et al., 2021). Ryanair does this in TikTok posts 2 and 4 where they discuss topics that could potentially be seen as controversial, which indicates an agile mindset. A general finding aligned with

experimentation and agility is that all TikTok posts are built on audio connected to trends as of date, which will be recognizable for the user. This gives the customer an easier way of relating to the content, as the sounds can be seen in other posts on the platform. Considering that these TikTok sounds are dependent on fast paced trends, they too relate to this theme.

It is worth mentioning that only TikTok post 5 showed a relation to both *experimentation and agility* and *importance of trust*. The latter theme is defined by the brand giving a valuable promise to the customer regarding the product, service or experience (Kotler et al., 2021). As previously mentioned, this theme was seen as closely related to the posts of TikTok. This is therefore an example of TikTok marketing communication where one can not genuinely relate the practice to the chosen theory. Instead, Facebook might be a more 'human' platform in the sense that it more distinctly builds trust, thus creating a stronger relationship with its users (Kotler et al., 2019).

5.1.4 Conclusion

In order to conclude this analysis, the themes of the H2H-mindset were identified on both social media platforms in different manners and to different extents. Regarding the category of design thinking, *human-centeredness* was found in a majority of the analyzed TikTok posts. Therefore, one can draw the conclusion that Ryanair's marketing communication on TikTok has "humanized" qualities. By using certain human attributes in their marketing communication, the humoristic tonality can be a way of 'getting closer' to the target group. This can further build meaningfulness to the brand, where customers are given a sense of familiarity towards Ryanair's services. On the contrary, none of the analyzed Facebook posts related to this theme. On Facebook, an entirely different communication strategy was identified. The Facebook posts rather had the qualities of communication between a corporation and its customers, therefore not adapting the communication to human wishes, needs or behaviors (Kotler et al., 2021). The research found that Facebook and TikTok both showed a relatively low amount of *empathy* in the marketing communication, implying that the marketing communication is not created from a point of actively listening to the users (Kotler et al., 2021).

The analysis further found that the implication of service-dominant logic was moderate in both of the social media platforms. The themes of *co-creation of value* and *dialogue-based engagement* were however recognized in a larger share of the TikTok posts, as opposed to the Facebook posts. This was predominantly concluded from the fact that the TikTok posts are more anticipated to create user engagement in an equal manner whilst

addressing topics that are likely to create value for the customers. However, it is not possible to determine the type or extent of the dialogue that the TikTok posts create, due to the limitations of this thesis. In contrast to the TikTok posts, the level of service-dominant logic in the Facebook posts was significantly low. Therefore, the *co-creation of value* is not set in an equal relationship between Ryanair and its customers, instead it rather exists between the customers themselves. This tends to make the customer less prominent to identify itself with Ryanair's Facebook, as it does not give enough room to properly engage in content aligned with their own interests (Grewal et al., 2019).

The analysis of the category digitalization showed interesting findings. In this case, the analysis found a moderate level of *importance of trust* on both platforms, however the findings indicated that the Facebook posts were more likely to build trust in its users. TikTok was interpreted as an agile platform in the sense that all of the analyzed posts were innovative and experimental. In complete contrast, none of the Facebook posts met the criteria for this theme. These results show that Ryanair is constantly renewing itself when new experiences arise on the platform of TikTok, whilst maintaining a more cautious and traditional strategy in their marketing communication on Facebook (Kotler et al., 2021). This agile type of marketing that is being used on TikTok is however highly dependent on following current trends and keeping up to date with their consumers values and opinions. However, a constant adaptation to customer needs is the key to success in the intense world of social media (Quesenberry, 2019). In summary, the marketing communication on TikTok and Facebook have several similarities. However, the most prominent differences between the platforms were identified in the type of posted content. These differences can be explained as experimental, humanized and amusing content in the case of TikTok and formal, information based content on Facebook, where a more traditional marketing approach was identified.

5.2 Understanding Brand Management on Facebook and TikTok

In this part of the analysis, the social media posts will be analyzed in order to understand the relationship between the marketing communication on social media and brand management. The research question "How can we understand Brand Management on TikTok in relation to Facebook?" will be answered by abductively using the theory of brand equity. The focus of

this part will therefore be the surrounding theories of brand equity. In addition, the user comments will be analyzed in order to interpret the general brand attitude.

5.2.1 Brand awareness

As for Facebook post 1 (see appendix 2), Ryanair is promoting an easter offer giving the customer a discount on airport car rental. When analyzing subcategory 1, the theme of *recognition* can not be detected in the post, where no visual connection to the brand is shown, considering the lack of the Ryanair logo. This further implies that the customer will not recognize the brand enough to facilitate purchase (Rosenbaum-Elliott et al., 2019). The content of the post does not implicate a *recall* of the brand in the matter of salience. One can therefore conclude that the image has no connection to the brand and will not facilitate any brand awareness for the customer. The same applies for Facebook posts 3-5 where no connection to subcategory 1 and 2 is found. Common to all three posts is the lack of *recognition* or *recall*, as they are either playing on discounts or disruptions of online booking-systems. This does not give the user any room to get a positive experience, nor to become familiar with the brand, which can further lead to a non-consistent brand equity (Rosenbaum-Elliot et al., 2019).

However, Facebook post 2 is discrepant from all other analyzed Facebook posts as it shows a relation to *recognition* considering the distinct feature of the Ryanair logo in the background, as well as its brand colors on various decorations. The customer will therefore more easily recognize the brand at future points-of-purchase, resulting in an increased brand awareness (Rosenbaum-Elliott et al., 2019). It can thus be discussed how well connected the 'Ryanair scratch cards' are to the brand as of date. However, the *recognition* is only meant to determine if the concerned material shows enough detail for the customer to ease future purchases of the brand's products. In addition, no relation is to be found in subcategory 2 as the post shows no relevance on recalling brand awareness. One should therefore not forget that *recall* is meant to seek a customer's peculiar need; in this case the need of buying a plane ticket. Hence, the specific post does not show a relation to Ryanair's actual product as a needed factor for recaliation (Rosenbaum-Elliott et al., 2019).

When analyzing how the TikTok of Ryanair could contribute to a higher level of brand awareness among customers and potential customers, one must take both of these categories into consideration. The analysis of the TikTok posts found that there was a quite moderate connection between the posts and brand awareness strategies. Two of the TikTok posts were identified as contributing to brand recognition. The core of brand recognition can

be understood as the memory of brand related visual elements in the customer's mind. This implies that in order for the TikTok posts to connect to this theme, they need to contain certain visual elements that could turn into potential reminders for customers.

Out of the 5 analyzed TikTok posts, three of them were analyzed as connected to brand awareness. The first post that was analyzed, TikTok post 1, was the most prominent in the sense that it met the criteria for both *recognition* and *recall.* In terms of recognition, it is evident that this post contains the visual themes needed in order for customers to remember the Ryanair brand colors. The same goes for the recall, which can be explained by several factors. Due to the fact that these elements are placed in the physical and mental context of the customer's perspective, one can assume that the customer is likely to find relevance in the post. By using humor and sarcasm as a strategy in the post, it is also likely that the customer can create unique associations to the brand in their mind, which is one of the criteria for the theme of recall. Judging from these different factors, one can assume that this post is likely to create brand awareness for Ryanair.

TikTok post 4 is another example of a TikTok post that could increase the brand awareness of Ryanair. The video displays a crying man inside of an airplane, while the on-video text says "Top 3 fears:" "1. Airplane toilets" "AIRPLANE TOILETSSS". The caption "It's always so loud and for what" implies that the post is meant to humoristically address the issue of loud toilets on airplanes. Although the post is not seen as visual brand awareness in the form of brand recognition, it can however be understood as a brand recall strategy. When Ryanair uses this customer perspective and addresses issues that are relevant to the customer, they create unique associations for the customer that are deemed likely to be recalled. A similar finding was identified in TikTok post 5, where the post did not meet the criteria for brand recall, instead it was identified as brand recognition. The post is a video that displays the evolution of Ryanair aircrafts by discussing the so-called 'glow up' of the brand. This means that the brand shows off a slide-show of aircrafts in order to show their positive development as a brand. Judging from the fact that the TikTok consistently communicates visual elements of the brand, this post is to be considered as brand recognition. As for Tiktok post 2 and 3, no explicit or implicit connections to brand awareness were detected in the content. However, regarding the fact that brand awareness is a general and subjective term, it is important to remember that a second opinion could possibly vary.

5.2.2 Brand attitude

As seen in the coding frame, subcategory 3 and 4 is intended to measure if the material *reflects customer's values* or alters *strong associations* with the brand. The brand attitude further incorporates the customer's already built knowledge about the brand, leading to a certain attitude affecting both loyalty and willingness to purchase their products (Rosenbaum-Elliott et al., 2019). In Facebook post 2, it is implied that the "Win A Million!"-event *reflects customers' values*, due to the fact of directly addressing the customer's wishes of winning money. Therefore, the customer could be more eager to use Ryanair services because of 'Ryanair scratch cards' connoting a strong brand attitude. Common to Facebook posts 1,3,4 and 5, none of them reflects customers' values or gives the customer an opportunity to build positive associations to the Ryanair brand. In order to build a strong brand equity the brand associations must be both "...strong, positive and unique…" (Rosenbaum-Elliott et al., 2019 p. 107). Therefore, the absence of reflecting brand values in order to fully associate Ryanair to future purchases is not found. As it only shows holiday promotions and important messages of current disruptions the customer will not form a brand attribute, making no room for symbolic or experiential connections (Rosenbaum-Elliott et al., 2019).

Whilst analyzing the TikTok of Ryanair, 3 of the 5 analyzed posts were connected to the theme of brand attitude. As for the first theme of brand attitude, which was created to analyze whether the content reflects *customer values* or not, the aim was to interpret different elements that could be seen as important for the customer. This theme was found in TikTok post 1 where the brand humoristically addressed their aircraft interiors bright and generously incorporated brand colors. The sarcastic caption "Guys, we know you all love it, don't lie" of this post implies that there might be an ongoing conversation regarding mixed opinions on the interior amongst customers. Although the video might initially be understood as negative for the overall brand equity of Ryanair, it is actually the opposite according to the theory of brand attitude. In the case of this post, Ryanair reflects a functional value for the customer (Rosenbaum-Elliott et al., 2019).

Another case of reflection of customer values is TikTok post 2. This TikTok post is an example of a humoristic video where Ryanair displays videos of their aircraft while the sound is of a man discussing fitness. The analysis found that by posting this video, they reflect a symbolic value by addressing a topic that is relevant to many customers. This TikTok is interesting in the sense that the joke is unexpected and could be seen as 'far-fetched' for an airline. However, this could in fact be seen as an asset for Ryanair, since it reflects an

experiential value in a unique manner (Rosenbaum-Elliott et al., 2019). Lastly, the theme of reflecting customer values was identified in TikTok post 4 where the brand addresses the common fear of airplane toilets in a humoristic manner. Once again the brand uses blatant humor and takes on the customer perspective. By doing this, they reflect fears and thoughts that are common amongst customers thus contributing to the overall brand attitude for the brand.

The second theme of brand attitude, *strong associations,* is similar to several other coding categories in the sense that it concerns mental connections made with the brand by the customer. Brand associations made by customers can be both objective and subjective and are based on the perception of the brand's symbolic connotations (Rosenbaum-Elliott et al., 2019). As for this particular theme, none of the TikTok posts was identified with direct, explicit connections to brand associations. However, during the process of analysis, another general theme was identified in all of the 5 TikTok posts. These posts all include the element of their own sense of humor. The consistent tonality of laid-back, contemporary and even immature humor that is identified on TikTok is to be seen as a sign of unique brand associations. Rosenbaum-Elliott et al. (2019) discusses these subjective associations as a so-called *brand personality* that help the customer establish assumptions and opinions regarding the brand. Judging from this, one can assume that the prominent tonality of Ryanair helps strengthen the brand attitude.

5.2.3 Brand attitude through user comments

This part of the analysis was created in order to gain insight into the customer's general attitudes regarding the brand in terms of user comments (see appendix 2). Therefore an assessment was made that the only relevant coding theme for this particular part of the thesis was *positive brand attitude* (subcategory 5). The fifth and last subcategory is a part of brand attitude, which makes it cohesive with subcategory 3 and 4. However, the only criteria for *positive brand attitude* was whether the Facebook user expressed a positive attitude towards the brand of Ryanair or not. The three analyzed comments were sampled from Facebook post 1, where Ryanair marketed their car rental campaign. When analyzing the Facebook comments, we can state that none of the comments shows a *positive brand attitude*. Common to all users, complaints are mediated to the lack of flight information. This means that none of the analyzed Facebook comments directly addressed the communication of Facebook post 1. In Facebook comment 1, the user identifies himself as a 'frequent flyer of Ryanair' and is satisfied with their services as of before. Due to a delayed flight resulting in missing a

connection to Madrid, the customer expresses: "I think I will reconsider to think if I will fly again with this company because of this bad experience". This shows a negative attitude towards the brand due to failed customer experience (Rosenbaum-Elliott et al., 2019). Therefore, one can interpret that a positive brand attitude in this case essentially depends on the customer experience of Ryanair's flight services, rather than the Facebook content itself.

The analyzed comments from TikTok were sampled in an identical manner as the comments from Facebook. Therefore, the comments were sampled from TikTok post 1, where the branded interior of Ryanair is being discussed. In relation to the theme of *positive brand attitude,* two of the three comments were found to express this theme. TikTok comment 1 is the first example of expression of *positive brand attitude*. The user writes "Better than easyJet orange", implying that they prefer the brand colors of Ryanair more than they like the brand color of a competing airline. TikTok comment 2 explicitly expressed negative brand attitude, and therefore did not meet the requirements for *positive brand attitude*. However, the comment is still interesting in the sense that it does not have the characteristics of a typical negative comment. The comment "Sorry it's giving ikea", compares Ryanair's brand colors to the similar brand colors of another brand. can be understood in different ways. This tonality suggests that the comment is playful and meant to amuse, rather than communicate genuine critique towards the brand. In TikTok comment 3, "they interior is beautiful dw (don't worry)", the user uses the comment to show support for the brand. This too was interpreted as another expression of *positive brand attitude.*

5.2.3 Conclusion

Whilst trying to gain a deeper understanding of the brand management of Ryanair on Facebook and TikTok, the theories surrounding *brand equity* were used. By doing this, the ambition was to identify elements in the marketing communication that could affect the customer perception and opinion regarding the brand. Therefore, the analysis was created using *brand awareness* and *brand attitude* as theoretical themes. To conclude the findings, one can argue that the connections between the social media posts and the themes were quite moderate. However, the TikTok posts did have a wider representation of coherency than the Facebook posts. In the case of *brand awareness*, a majority of the TikTok posts showed that they are likely to create awareness for the brand of Ryanair. This was recognized by the incorporation of either *recognition* or *recall* of brand awareness in the content. Judging from this, it is likely that the user will keep Ryanair in mind after seeing the TikTok posts. It is however important to emphasize that this awareness does not directly relate to the services

that Ryanair provides, but rather relates to the general perception of the brand. Therefore, It is likely that users will recall the brand as 'easy-going' and entertaining, which can be understood as a *brand personality*, when encountering the brand in the future (Rosenbaum-Elliott et al., 2019). The analysis of the Facebook posts found that solely one of the posts were likely to create brand awareness, through the use of branded visual elements. As a result, it is less likely that the users will feel a sense of familiarity surrounding the brand as a result of seeing the Facebook posts (Rosenbaum-Elliott et al., 2019).

Furthemore, the research found that a majority of the TikTok posts are likely to contribute to a positive brand attitude by *reflecting customer values*. The analysis also found that this theme was identified in one of the Facebook posts. By doing this, Ryanair attaches brand attributes which are likely to create meaning for the users that are reached by the content (Rosenbaum-Elliott et al., 2019). In regards to the second theme of brand attitude - *strong associations*, none of the Facebook or TikTok posts directly related to the theme. Additionally, the brand attitude was studied by examining whether the posts could create *strong associations* with the brand in a unique and positive manner (Rosenbaum-Elliott et al., 2019). The analysis found that neither the Facebook posts nor the TikTok posts could be interpreted as likely to create strong brand associations. However, a finding was detected in all of the TikTok posts that stood out. All of the posts had a distinctive tonality where they used an informal and contemporary sense of humor that is likely to create a unique association to the brand (Rosenbaum-Elliott et al., 2019).

To summarize, the findings were therefore that the Facebook posts generally did not have a connection to the categories, where just one of the posts met 2 coding criterias. This means that the Facebook posts are unlikely to widely contribute to the *brand equity* of Ryanair. The analysis of the Facebook comments followed a similar pattern, where none of the user comments showed expression of *positive brand attitude*. The posts from TikTok were seen as more likely to create *brand equity* in the sense that 4 out of the 5 posts relate to brand awareness and brand attitude by relating to at least one theme. However, the relationships between the posts and the theory was still concluded to be quite moderate. The general conclusion in terms of brand equity is therefore that none of the examined marketing communication affects the brand equity in an overwhelming manner. All of the user comments of TikTok can be seen as expressions of *positive brand attitude,* which implies that the users generally appreciate the brand and its marketing communication.

6. Discussion & Further research

This thesis was conducted with the aim of researching the marketing communication of TikTok and Facebook in order to understand its similarities and differences. Additionally, the aim was to gain further understanding of the different effects that the marketing communication could have on the opinions of the brand. The analysis was therefore conducted to illuminate the connections between different communication strategies and its influence on the overall brand equity. One of the most prominent parts of the results, is the fact that the marketing communication on Facebook and TikTok differed entirely in the types of content and tonalities being used. The marketing communication of Facebook has the characteristics of traditional, information-based and formal communication. As a result of this, they had a lower correlation to the theory of H2H-marketing (Kotler et al., 2021). In contrast, the marketing communication of TikTok is contemporary, creative and created to entertain rather than inform. These contents were interpreted as human-centered and experimental in their nature. The analysis therefore found that TikTok related to the theory of H2H-marketing to a higher extent (Kotler et al., 2021). Whether the implication of H2H-marketing is seen as positive or not, it can create risks for the brand. Critically speaking, one should consider that having a higher level of innovative, experimental content could potentially be harmful for the brand. By creating the communication from amusing elements in an agile manner, it could create a risk of becoming too personal or even offensive. However, the analyzed material shows a positive user engagement on all TikTok posts, making it reasonable to believe that Ryanair's followers like what they see.

In terms of the user engagement, the research found that the comments from TikTok expressed a positive brand attitude, whilst none of the Facebook comments did. The interpretation of the user reactions showed similar patterns, in regards to the tonality, as the analyzed TikTok posts. This was explained by the fact that posts and comments of TikTok shared a distinct tonality, in the sense that they contained elements of amusing self mockery and sarcasm. This specific tonality of the posts were interpreted as likely to create strong associations to the brand of Ryanair in the shape of a brand personality (Rosenbaum-Elliott et al., 2019). This conclusion can be linked to the similar conclusion from the first research question, where the marketing communication of TikTok was deemed to be more 'human'

than the one of Facebook. These findings are interesting in the sense that they could be related, where a higher level of human behavior in the marketing communication could create the sensation of an actual personality in the brand. This can be seen as an opportunity to distinguish themself, connect and create engagement with the users (Kotler et al., 2021).

In contrast to this, the Facebook comments had different contents which expressed negative brand attitudes in the form of service complaints. These comments were interpreted as more formal, in regards to the tone that was used. These conclusions illuminate the different general norms of the different social medias, in regards to the marketing communication. These findings illuminate an evident proposition for further research - researching social media user opinions through interviews and focus groups. By doing this in combination with a content analysis, one would be able to fully understand the nature of the marketing communication and the outcomes in the form of brand perceptions and attitudes.

As previously mentioned, the marketing communication of Facebook is of traditional marketing nature and therefore more closely related to the services that Ryanair provides. A contrasting dimension can be found on TikTok, where the posts are focusing on creating content related to the customer, rather than advertising the actual product. It is relevant to mention that none of the TikTok posts are of a commercial character, despite the fact that the general goal of the marketing presumably is to induce sales. Therefore, this could be an approach to brand management that rather creates engagement through the incorporation of customer values in the marketing communication (Rosenbaum-Elliott et al., 2019). Although this strategy might improve the engagement with the marketing communication, it could potentially create risks for the brand. If the social media users only come in contact with this type of content, the brand could jeopardize the general product awareness by shifting the customer's attention in a drastic manner. It is however not possible to discuss or draw conclusions about the impact that the marketing communication may have on the commerce of Ryanair through this specific study. Instead, one can imagine that this type of communication is a long-term strategy that indirectly will affect the organization in the sense of brand equity, thus increasing the sales. We suggest that further research could be done by measuring user engagement on social media to the amount of users that actually goes as far as purchasing the product or service. Therefore, the term *user* and *customer* might have a more different meaning than we thought, separating the words from the individuals that get entertained by the brand from the ones that actually make a purchase from them. In relation to this, it would be interesting to critically examine the effects of this type of communication by examining multiple brands that are in different segments of the market.

Despite the fact that the TikTok posts were seen as more beneficial in regards to the brand equity, none of the analyzed posts showed an overwhelming correlation between the posts and an improvement of the brand equity (Rosenbaum-Elliott et al., 2019). Although the results illustrate that the communication of TikTok is more successful in terms of the brand management, it is important to emphasize that both of the platforms presumably serve their purposes. One should therefore not assess value to the communication strictly by examining the effects on the brand equity. Although this thesis does not research different target audiences, the research created thoughts regarding different communication strategies. One can assume that the varying forms of content and their interpreted meanings are strategically created in order to reach different audiences with different messages. Although the research found that the Facebook posts related less to the themes, it is assumed that the Facebook page is still a vital part of the marketing communication. As a result, one should not interpret one platform as more or less important than the other. In conclusion, the research of this thesis has illuminated some of the different characteristics, opportunities and risks of corporate social media presence. This research, and the expected future research of the area is long-awaited when attempting to strategically orient in the emergence and interplay of social media platforms.

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8. Appendix

8.1 Figures

Figure 1. *The relationship between the theories of brand equity.*

Brand awareness ⟶ Brand attitude ⟶ Brand equity
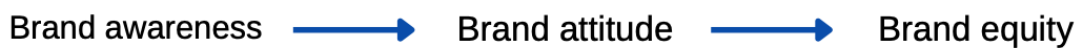
8.2 Material from Facebook

Ryanair ✓
15 april kl. 16:08 · ⚙

€50 off Ryanair Car Hire!

For this Easter weekend only - use code EASTER50 to recieve your discount.

✅ Free cancellation
✅ Price match guarantee

Promotion ends on the earlier of 700 codes redeemed on a first come, first serve basis or 11:59 GMT on 18/04/22. For full terms swipe across.

Ryanair social media exclusive. To redeem your 50 saving, enter the website using the dedicated link share the promotional post, choose your car with pick-up bef 31/12/2023, spending a minimum of 300 €, and simp enter your code when paying for your rental. Code is va until the first of 700 codes redeemed on a first come, f serve basis or 11:59 GMT on 18/04/22. Your code can be used in conjunction with another promotional cod Saving applies to the cost of car only (excluding any additional fees, extras or insurance). Your code is sing use. Promotion not available in the app. If you make a changes to your booking you may lose your and liable for the full rental amount. All rentals to standard terms and conditions, as well company terms and conditions both of which are avail on our website.

Boka nu   Boka

Facebook post 1. Ryanair. (2022-04-15). Screenshot (2022-05-18) retreived from Facebook:
https://www.facebook.com/ryanair/posts/5397496190281497

Facebook post 2. Ryanair. (2022-04-15). Screenshot (2022-05-18) retrieved from Facebook:
https://www.facebook.com/ryanair/videos/2153413391490814/

Facebook post 3. Ryanair. (2022-04-15). Screenshot (2022-05-18) retrieved from Facebook:
https://www.facebook.com/ryanair/posts/5394881867209596

Ryanair ✓
14 april kl. 15:06 · ⚙

UPDATE: 14:00

Reservation systems fully restored and available for all passenger bookings and online check-in.

Reservation system is restored and available for check-in & bookings.

We apologise sincerely for any inconvenience suffered by passengers as a result of this brief disruption.
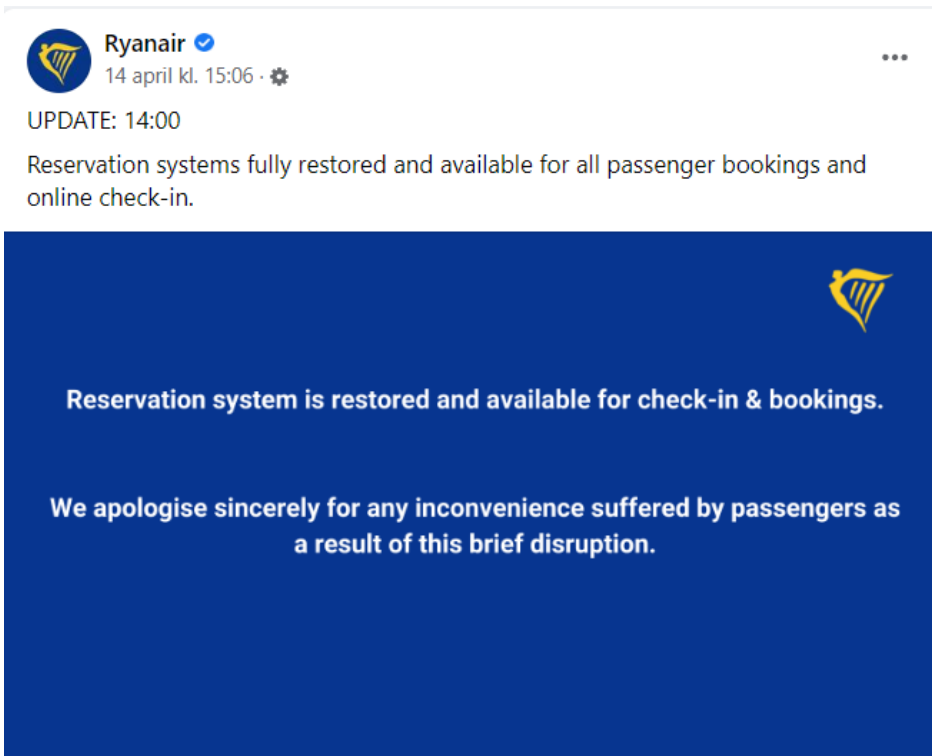
Facebook post 4. Ryanair. (2022-04-14). Screenshot (2022-05-18) retrieved from Facebook: https://www.facebook.com/ryanair/posts/5394623177235465

Ryanair ✓
14 april kl. 14:17 · ⚙

Temporary Disruption to Online Check-In Today Thurs 14 April

Due to a reservations system failure today at approx. 12pm, our reservations system for April & our online check-in system are temporarily inaccessible. We are working with our reservations system provider, Navitaire, to restore these systems as soon as possible.

Any passengers who have not already checked in online, may have difficulty doing so for the next couple of hours and they can check-in at the airport free of charge while we restore the Navitaire system.

We apologise sincerely for any inconvenience suffered by passengers as a result of this brief disruption to April bookings & check-in.

There is no disruption to bookings being made in May, June July or thereafter & all today's flights are operating as scheduled.

Facebook post 5. Ryanair. (2022-04-14). Screenshot (2022-05-18) retrieved from Facebook: https://www.facebook.com/ryanair/posts/5394522027245580

"I am a frequent flyer of Ryanair and I am extremely satisfied of their service, BUT today I have a flight from palermo to Barcelona and the flight was more than 1hour delayed..the ticket said I should be in Barcelona in 10:15 and it was 11:20-11:30 when we

arrived in Barcelona. And as a result I missed my connecting flight from Barcelona to Madrid (there are other 3 persons in same flight that missed the connecting flights)
and we were needed to buy a new ticket. The crew was very helpful but we didn't get any explanation why we have one hour flight delayed. Next time, I think I will reconsider to think if I will fly again with this company because of this bad experience. Crew was very helpful, but I don't know if they are allowed to communicate to other airlines that the we are coming, because I thought if they did we were able to get the flight. We even take taxi to transfer terminal. I think we deserve an explanation for the one hour delayed!!!"
Facebook comment 1. Ryanair (2022-04-15). Comment made by @Maggie Mejia on 2022-04-17. Retrieved from Facebook: https://www.facebook.com/ryanair/posts/5397496190281497?comment_id=54023833631261 13

"I have a reservation; April 22 from Charleroi. it would be nice to have more information..."
Facebook comment 2. Ryanair (2022-04-15). Comment made by @Janna Boulanovitch on 2022-04-16. Retrieved from Facebook: https://www.facebook.com/ryanair/posts/5397496190281497?comment_id=54005270366450 79

"'Thank you' Ryanair for being late again,(flight from Alicante to Gdansk) so my partner missed a connecting flight from Gdansk to Oslo.
He needs to book a night in Gdansk,pay for the hotel and book a new flight next day.
Staff on the flight were lying to passengers,about 25 had another flights,
that the flights will wait,but of course it was not true. Unbelievable"
Facebook comment 3. Ryanair (2022-04-15). Comment made by @Olga Gensorova on 2022-04-17. Retrieved from Facebook: https://www.facebook.com/ryanair/posts/5397496190281497?comment_id=54029466030697 89

8.3 Material from TikTok
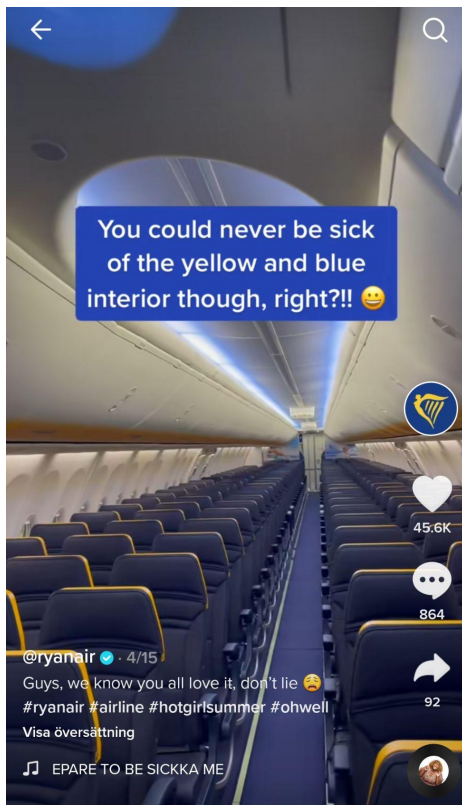
 TikTok post 1. Ryanair. (2022-04-13). Screenshot (2022-05-22) retrieved from TikTok: https://vm.tiktok.com/ZMLpkKJuD//
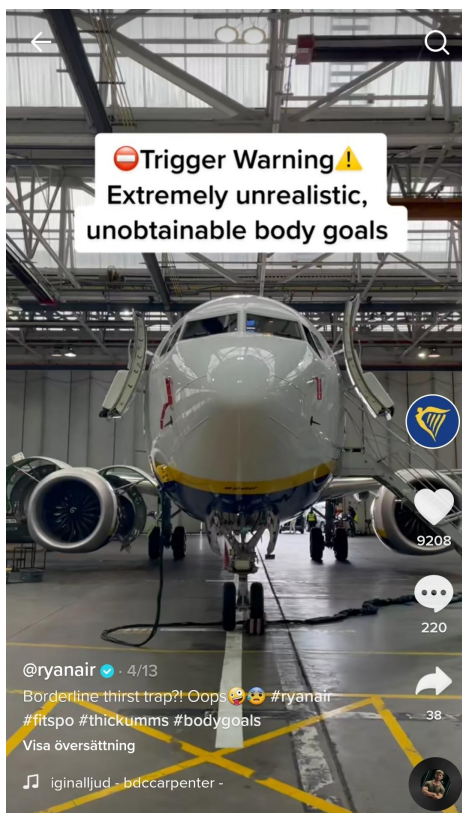
TikTok post 2. Ryanair. (2022-04-11). Screenshot (2022-05-22) retrieved from TikTok: https://vm.tiktok.com/ZMLpBLAwG/
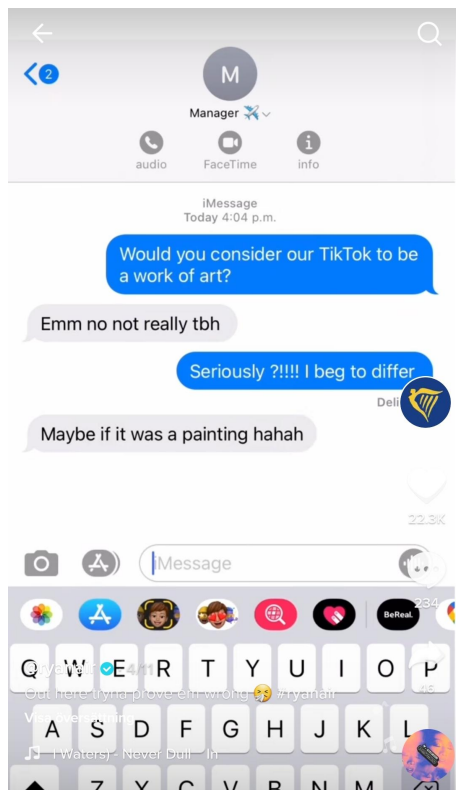
TikTok post 3. Ryanair. (2022-04-08). Screenshot (2022-05-22) retrieved from TikTok: https://vm.tiktok.com/ZMLpBsSH5/

TikTok post 4. Ryanair. (2022-04-07). Screenshot (2022-05-22) retrieved from TikTok: https://vm.tiktok.com/ZMLpBtcwE/

TikTok post 5. Ryanair. (2022-04-14). Screenshot (2022-05-22) retrieved from TikTok: https://vm.tiktok.com/ZMLpBSnEa/

"Better than easyJet orange"
TikTok comment 1. Ryanair (2022-04-15). Comment made by @elputoowen on 2022-04-15. Retrieved from TikTok: https://vm.tiktok.com/ZMLpkKJuD/

"they interior is beautiful dw"
TikTok comment 2. Ryanair (2022-04-15). Comment made by @lanieie on 2022-04-15. Retrieved from TikTok: https://vm.tiktok.com/ZMLpkKJuD/

"Sorry it's giving ikea"
TikTok comment 3. Ryanair (2022-04-15). Comment made by @andromeadan on 2022-04-15. Retrieved from TikTok: https://vm.tiktok.com/ZMLpkKJuD/

8.4 Coding frames

Appendix 1. Coding frame for research question 1 (including coding subcategories 1-6)

TikTok Post	Date of post	Text in video	Caption	Context	Link	Cat. 1	Cat. 2	Cat. 3	Cat. 4	Cat. 5	Cat. 6
1	15/4/2022	"You could never be sick of the yellow and blue interior though, right?!!"	"Guys, we know you all love it, don't lie"	The video displays the interior of an Ryanair aircraft. The sound contains a woman's voice screaming "prepare to be sick of me"	https://vm.tiktok.com/ZMLpkKJuD//	🟩	🟩	🟩	🟩	🟥	🟩
2	13/4/2022	"Trigger warning" "Extremely unrealistic unobtainable body goals"	"Borderline thirst trap?! Oops"	The video displays the exterior of a Ryanair aircraft. The sound contains a man's voice talking about fitness.	https://vm.tiktok.com/ZMLpBLAwG//	🟩	🟥	🟩	🟥	🟩	🟩
3	11/4/2022	Text conversation with "Manager" "Would you consider our TikTok to be a work of art?" "Emm no not really to be honest" "Seriously ?!!!! I beg to differ" "Maybe if it was a painting hahah" ... *Text conversation with "Monet"* "Hey I've a favor to ask!" "I'm listening..." *Video of a person painting the Ryanair aircraft on a canvas* "How about now huh?"	"Out here tryna prove em wrong"	The video displays screen recordings of text conversations. The sound is an audio of classical piano music in combination with the sounds of an upset, frustrated, crying woman.	https://vm.tiktok.com/ZMLpBsSH5/	🟩	🟥	🟩	🟥	🟥	🟥
4	8/4/2022	"Top 3 fears:" "1. Airplane toilets" "AIRPLANE TOILETSSS"	"It's always so loud and for what"	The video displays a Ryanair aircraft with the face of a crying man. The audio contains the sound of a loud airplane toilet and the sound of a screaming man.	https://vm.tiktok.com/ZMLpBtcwE/	🟩	🟩	🟩	🟩	🟥	🟩
5	7/4/2022	"How old is the universe?" "About 13.8 billion years" "My universe is 37 years old" "The glow up..."	"A coming of age short doc"	The video shows a google search bar and then pictures of older models of Ryanair aircrafts as well as current models of Ryanair aircrafts.	https://vm.tiktok.com/ZMLpBSnEa/	🟥	🟥	🟥	🟥	🟩	🟥

Facebook Post		Text in image	Caption	Context	Link						
1	15/4/2022	2 pictures: 1.50 euros promotion, car, brands of car hire. 2. legal terms of use, brands of	€50 off Ryanair Car Hire! For this Easter weekend only - use	The image shows an offer on 50 euros off for car hires. The post contains two	https://www.facebook.com/ryanair/posts/5397496190281497	🟥	🟥	🟥	🟥	🟥	🟥

#	Date				URL						
		care hire.	code EASTER50 to receive your discount. Free cancellation Price match guarantee Promotion ends on the earlier of 700 codes redeemed on a first come, first serve basis or 11:59 GMT on 18/04/22. For full terms swipe across.	pictures, where the second one explains the legal terms and conditions for the offer.							
2	15/4/2022	No text, moving image.	WIN A MILLION. What a day, thanks to Laura Mereacre from Portugal, our lucky winner, for coming down to our Dublin offices to play "Win A Million!" She walked away with €100k, could you be walking away with the million next year?	The video shows a Ryanair-event when a customer has won 100k euros from a Ryanair-scratch card.	https://www.facebook.com/ryanair/videos/2153413391490814/						
3	15/4/2022	14.99, Ryanair logo	ENDS MIDNIGHT SUNDAY	The image shows an offer from Ryanair where they have a discount on 200,000 seats for only 14,99 euros.	https://www.facebook.com/ryanair/posts/5394881867209596						
4	14/4/2022	"Reservation system is restored and available for check-in & bookings. We apologise sincerely for any inconvenience suffered by passengers as a result of this brief disruption."	Reservation systems fully restored and available for all passenger bookings and online check-in.	The image shows an update from Ryanair due to previous disruption in the online booking-system. The reservation system is now fully restored.	https://www.facebook.com/ryanair/posts/5394623177235465						
5	14/4/2022	"Due to a reservation system failure today at approx. 12pm, our reservation system for April & our online check-in system are temporarily inaccessible. We are working with our reservation system provider, Navitaire, to restore these systems as soon as possible. Any passengers who have not already checked in online, may have difficulty doing so for the next couple of hours and they can	Temporary Disruption to Online Check-In Today Thurs 14 April	The image shows a text of temporary disruptions in Ryanair's online booking systems. They are working with their system provider to restore the systems as soon the possible.	https://www.facebook.com/ryanair/posts/5394522027245580						

		check-in at the airport free of charge while we restore the Navitaire system. We apologise sincerely for any inconvenience suffered by passengers as a result of this brief disruption to April bookings & check-in. There is no disruption to bookings being made in May, June July or thereafter & all today's flights are operating as scheduled."								

Appendix 2 *Coding frame for research question 2 (including coding subcategories 1-5)*

TikTok Post	Date of post	Text in video	Caption	Context	Link	Cat.1	Ca. 2	Cat.3	Cat. 4	Cat. 5
1	15/4/2022	"You could never be sick of the yellow and blue interior though, right?!!"	"Guys, we know you all love it, don't lie"	The video displays the interior of an Ryanair aircraft. The sound contains a woman's voice screaming "prepare to be sick of me".	https://vm.tiktok.com/ZMLpkKJuD//					X
2	13/4/2022	"Trigger warning" "Extremely unrealistic unobtainable body goals"	"Borderline thirst trap?! Oops"	The video displays the exterior of a Ryanair aircraft. The sound contains a man's voice talking about fitness.	https://vm.tiktok.com/ZMLpBLAwG//					X
3	11/4/2022	*Text conversation with "Manager" "Would you consider our TikTok to be a work of art?" "Emm no not really to be honest" "Seriously ?!!!! I beg to differ" "Maybe if it was a painting hahah" ... *Text conversation with "Monet"* "Hey I've a favor to ask!" "I'm listening..." *Video of a person painting the Ryanair aircraft on a canvas* "How about now huh?"	"Out here tryna prove em wrong"	The video displays screen recordings of text conversations. The sound is an audio of classical piano music in combination with the sounds of an upset, frustrated, crying woman.	https://vm.tiktok.com/ZMLpBsSH5/					X

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#	Date of post	Text in image	Caption	Context	Link						
4	8/4/2022	"Top 3 fears:" "1. Airplane toilets" "AIRPLANE TOILETSSS"	"It's always so loud and for what"	The video displays a Ryanair aircraft with the face of a crying man. The audio contains the sound of a loud airplane toilet and the sound of a screaming man	https://vm.tiktok.com/ZMLpBtcwE/	red	green	green	red		X
5	7/4/2022	"How old is the universe?" "About 13.8 billion years" "My universe is 37 years old" "The glow up..."	"A coming of age short doc"	The video shows a google search bar and then pictures of older models of Ryanair aircrafts as well as current models of Ryanair aircrafts.	https://vm.tiktok.com/ZMLpBSnEa/	green	red	red	red		X

Facebook Post	Date of post	Text in image	Caption	Context	Link						
1	15/4/2022	2 pictures: 1.50 euros promotion, car, brands of car hire. 2. legal terms of use, brands of care hire.	€50 off Ryanair Car Hire! For this Easter weekend only - use code EASTER50 to receive your discount. Free cancellation Price match guarantee Promotion ends on the earlier of 700 codes redeemed on a first come, first serve basis or 11:59 GMT on 18/04/22. For full terms swipe across.	The image shows an offer on 50 euros off for car hires. The post contains two pictures, where the second one explains the legal terms and conditions for the offer.	https://www.facebook.com/ryanair/posts/5397496190281497	red	red	red	red		X
2	15/4/2022	No text, moving image.	WIN A MILLION. What a day, thanks to Laura Mereacre from Portugal, our lucky winner, for coming down to our Dublin offices to play "Win A Million!" She walked away with €100k, could you be walking away with the million next year?	The video shows a Ryanair-event when a customer (Laura Mereacre) has won 100k euros from a Ryanair-scratch card.	https://www.facebook.com/ryanair/videos/2153413391490814/	green	red	green	red		X
3	15/4/2022	14.99, Ryanair logo	ENDS MIDNIGHT SUNDAY	The image shows an offer from Ryanair where they have a discount on 200,000 seats for only 14,99 euros.	https://www.facebook.com/ryanair/posts/5394881867209596	red	red	red	red		X
4	14/4/2022	"Reservation system is restored and available for check-in & bookings. We apologise sincerely for any inconvenience suffered by passengers as a result of this brief disruption."	Reservation systems fully restored and available for all passenger bookings and online check-in.	The image shows an update from Ryanair due to previous disruption in the online booking-system. The reservation system is now fully restored.	https://www.facebook.com/ryanair/posts/5394623177235465	red	red	red	red		X

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#	Date		Text		Link					
5	14/4/2022	"Due to a reservation system failure today at approx. 12pm, our reservation system for April & our online check-in system are temporarily inaccessible. We are working with our reservation system provider, Navitaire, to restore these systems as soon as possible. Any passengers who have not already checked in online, may have difficulty doing so for the next couple of hours and they can check-in at the airport free of charge while we restore the Navitaire system. We apologise sincerely for any inconvenience suffered by passengers as a result of this brief disruption to April bookings & check-in. There is no disruption to bookings being made in May, June July or thereafter & all today's flights are operating as scheduled."	Temporary Disruption to Online Check-In Today Thurs 14 April	The image shows a text of temporary disruptions in Ryanair's online booking systems. They are working with their system provider to restore the systems as soon as possible.	https://www.facebook.com/ryanair/posts/5394522027245580	🟥	🟥	🟥	🟥	X
Comments from TikTok post "yellow and blue seats"	**Date of comment**			**Text in comment**		**Link**				
1	15/4/22			"Better than easyJet orange"		https://vm.tiktok.com/ZMLpkKJuD//	X	X	X	X	🟩
2	15/4/22			"Sorry it's giving ikea"		https://vm.tiktok.com/ZMLpkKJuD//	X	X	X	X	🟥
3	15/4/22			"they interior is beautiful dw (don't worry)"		https://vm.tiktok.com/ZMLpkKJuD//	X	X	X	X	🟩
Comments from Facebook post "Ryanair car hire"	**Date of comment**			**Text in comment**						

1	17/4/22		"I am a frequent flyer of Ryanair and I am extremely satisfied of their service, BUT today I have a flight from palermo to Barcelona and the flight was more than 1hour delayed.. the ticket said I should be in Barcelona in 10:15 and it was 11:20-11:30 when we arrived in Barcelona. And as a result I missed my connecting flight from Barcelona to Madrid (there are other 3 persons in same flight that missed the connecting flights) and we were needed to buy a new ticket. The crew was very helpful but we didn't get any explanation why we have one hour flight delayed. Next time, I think I will reconsider to think if I will fly again with this company because of this bad experience. Crew was very helpful, but I don't know if they are allowed to communicate to other airlines that the we are coming, because I thought if they did we were able to get the flight. We even take taxi to transfer terminal. I think we deserve an explanation for the one hour delayed!!!"		https://www.facebook.com/ryanair/posts/5397496190281497?comment_id=5402383363126113	X	X	X	X
2	16/4/22		"I have a reservation; April 22 from Charleroi. it would be nice to have more information..."		https://www.facebook.com/ryanair/posts/5397496190281497?comment_id=5400527036645079	X	X	X	X
3	17/4/22		"'Thank you' Ryanair for being late again,(flight from Alicante to Gdansk) so my partner missed a connecting flight from Gdansk to Oslo. He needs to book a night in Gdansk,pay for the hotel and book a new flight next day. Staff on the flight were lying to passengers,about 25 had another flights, that the flights will wait,but of course it was not true. Unbelievable"		https://www.facebook.com/ryanair/posts/5397496190281497?comment_id=5402946603069789	X	X	X	X