Content marketing introduction campaign

NHL Stenden University of Applied Sciences

Creative Business, Semester 4 GROW

20.06.2024

Developed by GlitchCast:

Desislava Tsvetanova

Vera Gadzheva

Nadya Kozareva

Joshua Winklaar

Table of contents

Introduction

This document aims to outline a content marketing campaign developed by GlitchCast for Scenery's documentary series "Human Playground," targeting Generation Z. Using insights into Gen Z's traits and preferences, the campaign connects the target audience with the message of the growth strategy products and the documentary. Beginning with a situational analysis that evaluates internal and external factors influencing Scenery's brand identity and positioning, the document then studies the target audience through a persona-based approach to understand their specific needs, behaviors, and values. These insights inform the development of a content mission statement, creative concepts, and a strategic media mix designed to maximize engagement and impact. Key objectives include increasing brand awareness and encouraging active participation through user-generated content. By aligning the campaign's messaging with Gen Z's aspirations and digital habits, GlitchCast aims to create a narrative that resonates with them, ultimately driving viewership and brand loyalty. This document offers a clear plan for the campaign, making sure every part is based on data and aimed at effectively reaching and engaging Generation Z.

Situational analysis

Internal Analysis

Brand Identity

In this document the identity model of Birkigt and Stadler is used to analyse the brand identity of Scenery and "Human Playground." This model offers a thorough framework for brand identity, ensuring clarity, consistency, strategic communication, and alignment between visual elements and brand actions by emphasizes the alignment between different components of the brand identity, promoting consistency in how the brand is perceived by customers across various touchpoints. According to the theory the identity of the brand consists of four components personality, behaviour, communication and symbols, with personality serving as the core. Therefore, the other three can be seen as more as the components that the personality depends on. Symbols are the first aspect a customer sees – they are logos, designs, or other visual representations. The behaviour consists of the product and/or activities of the brand, in other words how it presents itself to the world. Lastly, communication is the how the brand claims to present itself, the message it wants to send through the activities or products (Kostelijk & Jan Alsem, 2020).

To put this in the context of Scenery, their symbols are in black and white which is a very neutral palette. The two colors are contrasting and representative of yin and yang, symbolising balance. Their logo is of three orbs overlapping, which stylistically is a very modern design fitting for a production company. There the number 3 can

also be symbolic as it is a number that represents creativity, communication, and intuition (Tiny Rituals, 2023). Regarding communication, they indulge in high-end filmmaking that tells intangible stories with the goal of presenting insights and inspiring ideas in an exciting way to their audience. This brand image they have created is true considering that through their behaviour, which is the produced documentary films and series, they achieve this reception from the viewers. Nevertheless, their behaviour also shows that they have still things to improve on like avoiding creating misleading trailers and being aware of global trends/topics that can negatively affect the brand when touched upon, as can be seen in the reception of the documentary "Human Playground" (Gadzheva, V. et al., 2023). This will affect their brand association negatively, particularly their heartshare (the extent to which the brand image fits the desires and preferences of the customer). This is important for growth strategy media products because they are made to target the audience's feelings, therefore, their desires are on an emotional and not pragmatic level.

In conclusion, Scenery has a strong brand identity as there is a match between behaviour and communication, which makes its personality reliable and well established.

POEM

The POEM framework refers to paid, owned and earned mediated communication and is used widely in the industry to analyse complex integrated marketing campaigns. Paid or bought media, where a brand has paid for visitors, reach, or conversions – traditional advertising. Owned media is the assets of the brand, the spaces where they can create or promote content, including a company's website, blogs, mobile apps, etc. Earned media refers mainly to PR - different forms of conversations initiated by a source other than a brand. It can be both online and offline, typically as a direct result of a brand's behaviour. Additionally, these aspect overlap, creating three more classifications: paid/earned: it is when the company pays an entity or organization to promote the brand like paid sponsorship deals, paid/owned: paid media using owned asset for example boosting social media posts, and earned/owned: branded content that has been shared by others outside the organization. The last category has been also acknowledged an addition to the other three as shared media, creating the acronym PESO. Shared media is content posted on a brand's social media channels that isn't promoted and is easily shared by the audience. Each of these categories is a touchpoint from where the customer journey can start (Laurie, S. et al., 2024).

In the case of Scenery, the documentary "Human playground" will be taken as an example to analyse Scenery's strategy. Their media coverage consists of owned media - content on their website, earned media - press releases in newspapers, reviews, and articles written by third parties, paid media involves promotions on radio and talk shows, shared media - social media posts on Instagram and Facebook, with the former as the primary platform. Therefore, they utilize a lot of the categories with

main focus on shared and earned media, meaning that they have good media coverage that ensures effective audience engagement.

External Analysis

DESTEP

The DESTEP analyzes environmental factors over which an organization has no direct influence. The environmental factors influence the organization indirectly and can only be influenced by the organization to a limited extent. However, these factors are very important for the success of the organization (Van Der Stek, n.d.). This chapter will focus on the macro environment factors that may influence the growth strategy concept of GlitchCast.

Demographic: The demographic landscape plays a crucial role in shaping the interactive video market. Research indicates a significant impact of demographic shifts on consumer behaviour and content preferences. With the rise of digital natives, particularly millennials and Generation Z, there's a growing demand for interactive and personalized video experiences. Statistics underscore the effectiveness of personalized video in capturing and retaining audience attention. According to a study by HubSpot, personalized video content can drive a 300% increase in click-through rates compared to generic video content. Additionally, 71% of marketers report that personalized video converts better than other forms of content (*Attri.ai Blog*, n.d.). Moreover, the aging population's increasing adoption of digital technologies contributes to a broader audience base for interactive video content.

Economic: Economic factors significantly influence the interactive video market dynamics. Market research suggests that the growth of disposable income, particularly in emerging economies, fuels consumer spending on entertainment and digital content. Disposable income refers to the amount of money that individuals have left over after taxes and other necessary expenses. The disposable income of consumers is a key driver of the economy, as it influences their spending patterns. When disposable income is high, consumers tend to spend more money, leading to an increase in aggregate demand (*FasterCapital*, n.d.).

As seen from the graph the Netherlands have significant raises in disposable income per household, implying positive spending patterns. Additionally, subscription-based models and advertising revenues are key economic drivers for interactive video platforms, requiring businesses to adapt their pricing strategies and revenue models in response to market conditions.

Sociocultural: Socio-cultural factors profoundly shape the interactive video landscape. Changing consumer lifestyles, cultural trends, and societal values influence content consumption patterns and preferences. Research highlights the growing importance of cultural diversity and representation in video content, reflecting the evolving socio-cultural landscape. Gen Z show a declining trust in the government, but an increasing awareness of environmental issues. Transparency and diversity are core values that drive Gen Z's consumption and heighten their expectations for brands they are willing to purchase from. Brands supporting diversity and inclusion in their products or advertising material are likely to tip the

balance in their favour among Gen Z consumers. Gen Z are also less likely to trust online advertising and their purchasing decisions are much more influenced by their family and friends, or peers on TikTok (*Statista*, n.d.). Moreover, shifting preferences towards interactive and immersive experiences drive innovations in storytelling and content formats. According to a new study of 250 UK-based decision makers across brands, media and creative agencies, from The Drum and Amazon Ads, four in five marketers (79%) will prioritize brand storytelling in the next 12 months as they believe it will positively impact their marketing campaigns' performance (Baker, 2023). Why? Because stories can add context to your content and turn your customers into fans.

"The holy grail of brand storytelling is when people want to listen to your story – so that, just as they might reread and recommend their favourite book to others, they will keep coming back to your brand and even share their experience with friends," says Kate McCagg, head of Brand Innovation Lab, Amazon Ads (Baker, 2023).

Technological: Technological advancements drive innovation and disruption in the interactive video industry. Emerging technologies such as virtual reality (VR), augmented reality (AR), and artificial intelligence (AI) offer new opportunities for immersive and interactive storytelling. VR and AR can offer many benefits for video production, such as creating a sense of presence and immersion which can increase emotional impact, retention, and loyalty. Viewers can be presented with interactive and personalized options, such as choosing different paths, perspectives, or actions within the video. Furthermore, VR and AR can enhance storytelling and creativity by adding layers of information, animation, or effects to the video. Finally, these technologies can expand the reach and accessibility of the video by making it compatible with different devices and platforms, such as VR headsets, smartphones, web browsers, or social media (LinkedIn, 2024).

Interactive video has quickly become a well-established and widely used marketing tool. According to a study by [Spiel Creative](#), almost 90% of marketers surveyed noted a growth in their online sales after incorporating interactive video, and over 85% said that they would create more interactive videos in the future (Parker, 2024).

Ecological: Environmental sustainability and corporate responsibility are increasingly important considerations in the interactive video market. [Film production and the streaming of high-definition videos](#) have a significant carbon footprint. To solve this problem, brands can adopt green video production practices such as reducing air travel, digitizing scripts, and minimizing post-production emissions using cloud-based tools. Not only are these practices eco-friendly, but they can also benefit the brand's success. According to the IBM Institute for Business Value (IBV), [51% of consumers consider environmental sustainability](#) when choosing which brands to support. So, it's a win-win situation for both the brand and the planet (Global Media Desk, 2023). With video's continued dominance in the marketing landscape, the challenge for brands is finding ways to create high-quality and engaging content while considering the environmental impact.

Political: Political and legal factors exert significant influence on the regulatory environment of the interactive video industry. Government policies, copyright laws,

and content regulations impact content licensing, distribution, and censorship practices. Research highlights the need for compliance with data privacy regulations, content moderation policies, and intellectual property rights to mitigate legal risks and ensure consumer trust. Moreover, geopolitical tensions and trade disputes may affect cross-border content distribution and market access, requiring businesses to navigate complex regulatory landscapes. Renowned as one of the best business-friendly countries in Europe, the Netherlands offers many advantages that make it an ideal place for global investment. The country offers access to 170 million consumers within a 500 km radius. It is also a stone's throw away from 95% of Europe's most lucrative markets. In fact, the Netherlands has 99% 4G coverage. The country scores high on the IMD World Digital Competitiveness Ranking thanks to its digitally advanced systems. It also scores highly on the DHL Global Connectedness Index (*NFIA*, 2023).

Brand positioning

Brand positioning refers to the mental position in the head of a consumer, the place that it takes among the competitors, the associations a customer should have with a brand. Positioning is defining the desired associations that a customer should have with a brand. The positioning is then "the desired brand image" or communication as referred in the previous chapter (Kostelijk & Jan Alsem, 2020).

An article published by the newspaper Deadline states, "Scenery has been one of the Benelux region's most influential documentary producers for several years, and now it is moving beyond its core Netherlands, Belgium and Luxembourg operations and into the UK and U.S" (Whittock, 2022). Further proving Scenery's stable position in the documentary market. Considering this and the conclusion of the brand identity analysis Scenery has achieved their desired brand image, in other words, they have a good position with their current target audience, which is assumed to be Millennials according to research made by Gadzheva et al. (2023).

Looking at their positioning strategy, it can be determined that they employed the positioning statement. It is a summary of the main components of the brand positioning, usually made with the following formula:

Our brand [BRAND NAME] is for [TARGET GROUP] better than [COMPETITOR] because of [BENEFIT]. We can make this happen because of [REASON WHY], and it is a consequence of [BRAND VALUE].

As this is standard formula variations exist depending on what the company wants to put emphasis on (Kostelijk & Jan Alsem, 2020).

Based on the information on their website (Scenery, 2024) and the situational analysis chapter of "Justification of Marketing Growth Strategy for "Human Playground" (Gadzheva, V. et al., 2023), Scenery's positioning statement is deemed as follows:

SCENERY is better for GLOBAL AUDIENCE (MILLENIALS) than OTHER PRODUCTION COMPANIES because we focus on ORIGINAL AND CHARACTER-

DRIVEN STORIES. We can make this happen because of our HIGH-END FILMAKING WITH GREAT ATTENTION TO CINEMATOGRAPHY AND STORYTELLING, PARTNERSHIP-BASED BUSINESS STRATEGY AND STRATIGIC RIGHTS MANAGEMENT. Our drive is to offer ANOTHER INSPIRING PERSPECTIVE INTO WORLDS UNFAMILIAR TO OUR OWN.

A precondition for this is Alsem and Klein Koerkamp's four laws of branding, which are closely related to the essentials of brand identity, mentioned in the previous chapter. These laws provide guidelines for a successful brand positioning strategy. The first one is Focus – these are the Unique Selling Points (core values and competences). The second is Distinction – it's about being different than the competitors. Relevance is about matching with the wishes of the customers. Lastly, Consistency is about keeping the brand identity – the behaviour should be consistent with a clear concept (Kostelijk & Jan Alsem, 2020).

Most of these elements have been mentioned in the case for Scenery above, however, they will be clarified below.

Focus – original and character-driven stories, high-end filmmaking with great attention to cinematography and storytelling

Distinction – partnership-based business strategy and strategic rights management

Relevance – as documentaries is the most preferred genre in the Netherlands (Statista, 2024b). Scenery (as a Dutch production house) is catering to this audience's needs (the client has no data and thus not given any information on their target audience)

Consistency – a portfolio, as can be seen on their website, consisting of various documentaries which are different in content but same in quality and approach

In conclusion, Scenery has relatively strong brand positioning, having fulfilled the 4 laws of positioning and being able to achieve their decided brand image. However, they lack in one of the most essential parts and that is knowing their target audience because when you to do have insight into it you can't cater to their needs and desires.

GlitchCast, however, will aim to reach a different target audience upon the client's request. Therefore, the agency has conducted the needed research and has used it in creating a growth strategy and will use it again for the content marketing campaign.

Customer persona

Before designing a solution to Scenery's request, it was of extreme importance to empathise with the target audience, in this case, Generation Z, in order to cater the media products to them in the most meaningful way possible. This is why, GlitchCast developed a survey, the goal of which was to gather data about their interests, behaviours, preferences, wants and

needs, with a focus on documentaries to specifically understand their attitudes towards the genre.

There were a few main findings, that contributed to the development of the media products the most. Firstly, Generation Z likes to get informed in a light, engaging and not-so-educational way. This meant that GlitchCast should not aim for the typical format of documentaries, but instead produce something that is a bit more entertaining but still informative at the same time. Another important insight was their interest in the lifestyle and well-being sub-genre, and that they find relatability as the most important factor when consuming content.

The whole customer persona research report could be found in the Appendix.
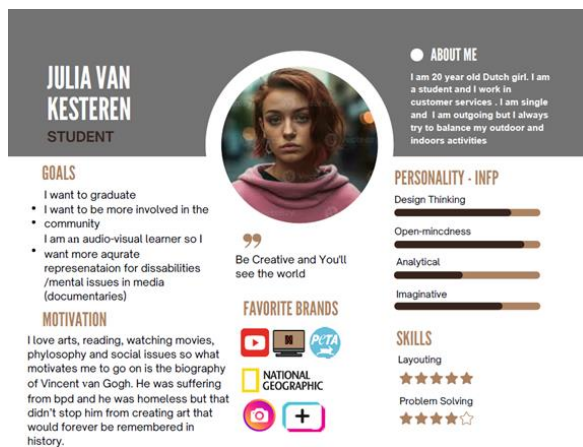
In today's fast-evolving digital landscape one of the biggest Internet user group is Generation Z (*Pew Research Center*, 2021). Therefore, it is essential to gain insight into their characteristics to understand their consumer behaviour if a product for them is to be developed. By gathering quantitative data through a survey GlitchCast's goal is to construct a persona to illustrate the target audience of Gen Z, including their aspirations, challenges, and distinct worldview.

Through research and analysis, GlitchCast has successfully crafted a detailed persona representing the target audience's aspirations, preferences, and behaviors. The synthesized persona reveals that the primary audience for GlitchCast comprises young adults, primarily students, who are analytical, socially conscious, and deeply engaged with social media and streaming platforms. Their values of authenticity, trustworthiness, and respect underscore their preferences for relatable and engaging content, particularly in genres like true crime, history, and health documentaries. Crucially, the insights gleaned from the research process have aligned with existing theories on user personas, validating the importance of understanding user needs and behaviors in the design thinking process. By empathizing with Generation Z through the creation of the persona, GlitchCast has laid a solid foundation for ideating and prototyping products tailored to their preferences and interests.

Brand Persona

The brand persona's aim is to present a brand as if it is a real person. This way, its consumers can get familiar with it and form a deeper relationship by understanding what it stands for, as well as its unique characteristics, personality and core values (Brandcredential, n.d.).
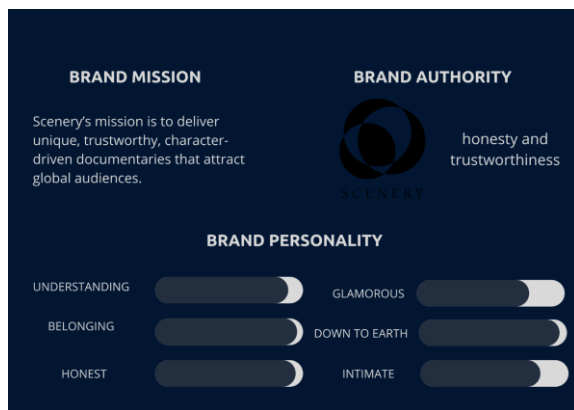
Scenery's Brand Persona

Scenery (previously under the name Totem Media) is a media production company, the headquarters of which is located in Amsterdam, The Netherlands. It was founded in 2016 by Isidoor Roebers, but in 2020 it was bought by Banijay Benelux, which marks the beginning of their strategic partnership. It is currently home to 26 passionate and talented professionals from various fields such as film, television and journalism (Scenery, n.d.).

The main mission of Scenery is to deliver unfamiliar, original, character-driven stories for documentaries that inspire people from all around the world. Apart from their stories, their outstanding cinematography and high-quality camera work is what sets them apart by offering stunning visuals that contribute greatly to the immersion of the audience. Scenery has an innovative and inspiring way of working to ensure that they deliver memorable and supreme content in the best ways possible.

Scenery's documentaries can be found on Netflix, Amazon Prime and the Universal's content catalogue. In addition to streaming, some have been broadcasted on national Dutch television channels such as VPRO (Scenery, n.d.). The touchpoints between Scenery and its customers are Instagram, LinkedIn and email (Linktree, 2023).

Brand Personality
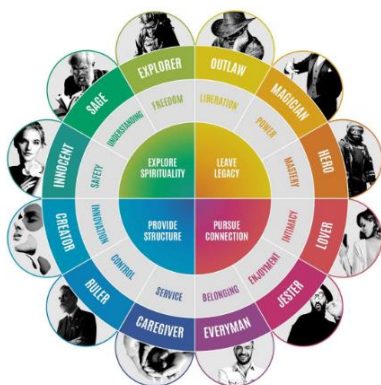
According to Kostelijk (2015), there are 12 "humanly" personality traits that a brand can take on. For Scenery, those could be Sage-Understanding and Everyman-Belonging, since the brand is known for its character-driven stories that foster empathy within audiences. The gained empathy makes them feel like they belong in a bigger community where they do not feel so alone, where they find understanding.
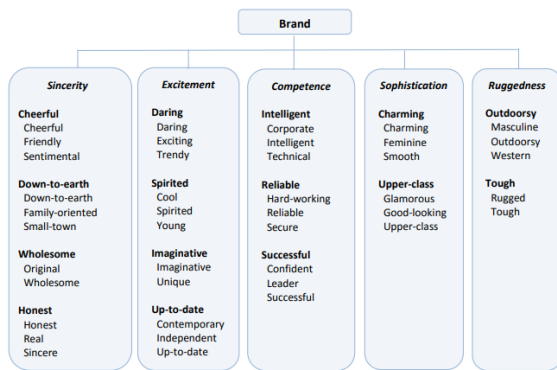
Another framework, used for the determination of Scenery's brand personality is the one of Aeker (1997). It includes 42 different personality traits, divided in 15 facets and 5 dimensions to help brands position and establish themselves. The brand corresponds mostly to the "Honest" dimensions which includes the personality traits honest, real and sincere, since Scenery is a documentary producing company that, of course, prioritizes trustworthiness, a precondition for the genre (Creeber, 2015).

Brand Values

The Value Compass, a framework developed by Kostelijk (2015), concentrates on the consumer values, central to a brand. As a documentary producing company, Scenery values honesty through its trustworthy narratives, accompanied by stunning visuals. Through character-driven stories, the audience gets to feel empathic, followed by increased product enjoyment and retention.

The means-end chain concept offers marketeers a way to position products through associations of the physical aspects of a product or service. It follows the following association process:

Attribute -> Consequence -> Value, where (for Scenery as a brand):

Character-driven stories (Attribute) -> Empathy (Consequence) -> Increased enjoyment (Value) (Gutman, 1982).

Brand Authority

Brand authority refers to the (perceived) expertise, unique to the specific brand (Kostelijk, 2015). For Scenery, that's their USP to deliver real stories, to show things as they really are in the real world, without highlighting only the good or only the bad, but instead showing both sides of the world. Through that, they prove that they stand for honesty.

Content mission statement

The content mission statement uses Andy Crestodina's XYZ method as a framework for structuring: "Our company is where [audience X] finds [content Y] for [benefit Z].", where:

Brand - Scenery and GlitchCast

Target audience - Generation Z

Delivered material - digital content

Benefit/Outcome for the audience - Generation Z gets the benefit of learning in an entertaining way about different types of play and how it can improve the quality of their lives. (Pulizzi, 2023)

On the other hand, the content mission statement is a combination of the most important insights from the customer persona and the brand persona, with attention to any logical overlapping. In this case:

The research conducted by GlitchCast finds that Generation Z prefers to get informed online in a light way instead of being overwhelmed with boring information and educational facts (Gadzheva et al., 2024).

Content mission statement: Scenery, in collaboration with GlitchCast, is the main outlet for Generation Z to get insights into digital content that educates in a light, entertaining way about what play is and how it can improve their adult life.

Objectives

Marketing Communication objectives always focus on influencing positively the *knowledge, attitude and behavior* of the target audience for a product or service (De Pelsmacker et al., 2007). The AIDA model marketing funnel presents all the customer journey stages through which a person goes when consuming a product, from finding out about it to becoming a loyal customer. To ensure a successful and beneficial to the company customer journey, it is necessary to set clear objectives for each phase (Geomares, n.d.).

Knowledge: The content marketing campaign aims to reach Generation Z and spread awareness about Human Playground and the products used to grow the documentary.

Knowledge objective justification:

While the video only focuses on play and how people practice different types of play to escape reality, the UGC campaign requires people to post Instagram stories about how they escape reality through play, tag the Instagram account of Human Playground (to track engagement) and use #HowWePlay. This way, people will discover all the marketing the growth strategy products for Human Playground.

Attitude: The goal of the introduction campaign is to trigger intrigue and empathy in the viewers which would lead to the search for other products of the brand that share the same beliefs.

Attitude objective justification:

At the end of the content marketing video the logo of Human Playground is displayed. This way, a connection between both gets established. Potentially, if the viewer finds the content of the video entertaining, they might start wondering about the brand mentioned at the end of the video and have a desire to explore the documentary with the intention of finding a brand that has the same beliefs as the ones presented in the video that they just watched.

Behavior objective justification:

While engaging with the campaign, people not only passively receive some insights into the world of play and its escapism qualities, but they also get to form a community where they share their own types of play that help them escape reality.

Behavior: The intend of the introduction campaign is to have Gen Z make conscious choices about how they choose to play and increase the amount of play that they practice in their lives, since playing is equally important in adult life, as it is in childhood (Blatner, 1997).

The action of engaging with the content and generating UGC would be highly beneficial to Generation Z, as it would help them understand the importance of play in their lives and unleash their creativity to capture how they play. The user generated content would also have them learn from one another, making it a trustworthy approach, driven by empathy for people within the same age group.

Creative concept

The message GlitchCast wants to send through this content marketing campaign is "Play can make your life better", which is the same message for the two new products as stated in the growth strategy. The campaign will consist of a content marketing expression in the form of a vertical video which will serve as a trigger for user-generated content. The video will be one minute with the concept power of escapism. There will be 4 characters who "escape" their routine through play – their version of the word "play", making them happier by having a way to relax. The video will be posted with a caption containing a call to action and a hashtag (#HowYouPlay) for the viewers to post videos or pictures of their type of play. This is aligned with GlitchCast's growth strategy goal to broaden the understanding of the word 'play'. The agency will use empathy appeal by showing personal experiences to create interest in the target audience.

As mentioned above in the chapter Customer persona, Gen Z will be more engaged if they can relate to the topic. Further research shows that they are the generation with the least positive life outlook (one in four respondents answered that they are feeling emotionally distressed, which is almost twice as many as millennials and Gen X (Lauren, 2024). As this is a relevant problem for them, one of the solutions they pursue is seeking personalized and immersive escapism (Musekiwa, 2023).

Therefore, escapism is a relevant topic that can contribute to the well-being and happiness of this generation and can be seen as one of their needs.

Generation Z are very emotional and sensitive to social topics, hence, targeting them with an empathy appeal strategy is suitable. Empathy appeal is a strategic approach that prioritizes the ability to connect with the audience emotionally by understanding and resonating with their feelings, perspectives, and experiences. Unlike solution-oriented advertisements which primarily focus on presenting products or services, empathy appeals aim to trigger empathy and understanding in the audience. This often involves portraying relatable situations or emotional experiences that encourage viewers to empathize with the story or content. With empathy appeal advertisers seek to establish a deeper connection with the audience, increasing engagement and fostering a sense of identification with the brand (Mohammed, 2024b).

Media mix

The media mix will mainly consist of Scenery and Human Playground's Instagram accounts. After looking at the client's social media channels, Instagram was deemed the most suitable as they have the most followers there and their activity is the most consistent. In addition, research conducted by GlitchCast shows that it is one of the most used social media platforms amongst Gen Z, which is the target audience (Check Appendix for the whole research report). Regarding their other assets, their X (former Twitter) account has no posts and minimal following, on Facebook, they are way less active with months of difference between the most recent posts. Lastly, they don't have TikTok and as the campaign depends on an account's followers, it is not suitable to open a new account because it will require another strategy to gain followers first, same with X.

The videos explained above in the Creative concept chapter will be posted as Reels on Human Playground's account and promoted in a Story on Scenery's account. It will be beneficial to boost the video and make it a sponsored ad to have a bigger reach. The campaign will be kick-started by an influencer. Additionally, every time someone does the challenge and tags Human Playground their challenge will be posted as a story on Human Playground's Story to create more hype.

Instagram Reels

Instagram is a good place for online promotion. It has over **2 billion monthly active users**. Also, it has over **500 million daily active users,** making it the world's 4th largest social media network. Instagram Videos get **21.2% more engagement** compared to images. **Video ads** have 3x more engagement than photos (SocialPilot, 2024). Why vertical video, also known as short-form video? In a world where everyone is used to scrolling through content effortlessly, vertical videos fit right into this digital rhythm (Arking, 2023). Vertical videos feel close as they fill the phone screen and cut distractions. Because of this, brands use them to share messages strongly, getting more interactions and conversions. Vertical videos on mobiles have

90% more chance to be watched till the end compared to horizontal ones (Arking, 2023). In that relation, GlitchCast's idea, using a vertical video promotion (Reels) that is interactive and unique which submerges the viewer in the world of escapism, is justified.

Instagram ads

Instagram ads are paid posts you can use to promote a business, product, or services. The ads appear just like organic posts in-feed, Stories, Reels, and the Explore page on the Instagram app (Zalani, 2024).

Unlike organic Instagram posts, Instagram ads are accompanied by a link to the product, website, or direct messages (DMs). This is the marker of an Instagram ad alongside the "sponsored" label (Zalani, 2024). In this case, the user will be prompted to go to Human Playground's website, where all the products will be showcased.
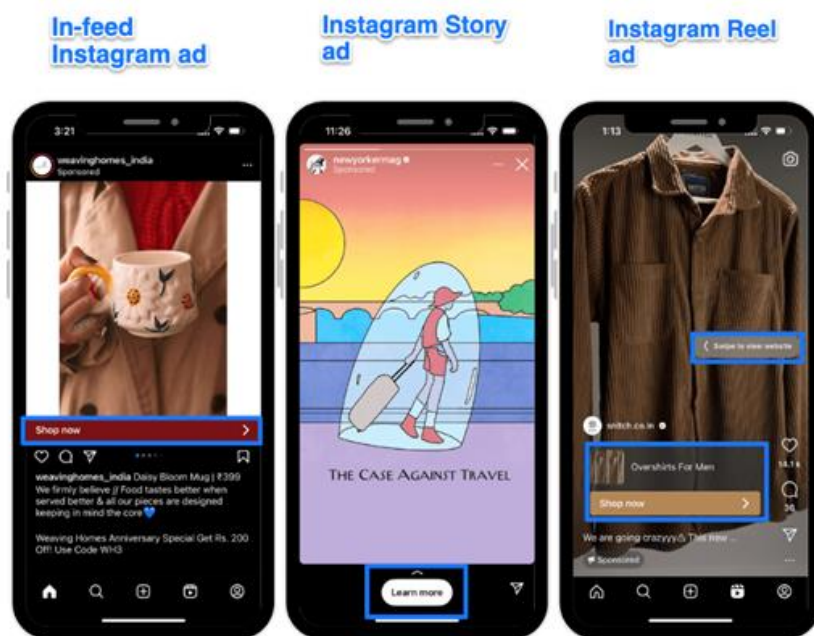
Cost: The pricing of Instagram advertising primarily depends on how much a person is willing to bid, the type of ad they are running, and the competition in your industry, among other factors. WebFX asked 270 marketers how much their company spends on Instagram ads and found: *cpc – click per cost; *cpm - cost per 1,000 impressions; cpe – cost per engagement (Zalani, 2024).

How much does it cost to advertise on Instagram?

WebFX

Average CPC (cost per click)	Average CPM (cost per 1,000 impressions)	Average CPE (cost per engagement)
30% of companies pay	46% of companies pay	54% of companies pay
$0.00 – $0.25	$0.00 – $4.00	$0.03 – $0.08

The aim of the campaign is to boost Human Playground's brand awareness with UGC (*user-generated content*). It is a method used across all stages of the **buyer's journey** to help influence engagement and increase conversions (Beveridge, 2024). In this case, the Reels provided by GlitchCast will be the trigger to start a hashtag "HowYouPlay" on Instagram. People will use this opportunity to share their personal stories creating community and feeling of belonging.

Influencer marketing

Additionally, the campaign will be kick-started by an influencer since the aim is to make it a trend and inspire more people to participate in the challenge.

Influencer Advertising is a marketing approach where marketers collaborate with social media influencers to promote their products or services. This strategy allows marketers to target specific audiences based on the influencers' performance and the demographics of their followers. In the Netherlands, there is a strong preference for influencer advertising due to its efficacy in reaching the desired audience. Influencers have gained credibility as reliable sources of information and recommendations, leading consumers to actively engage with brands endorsed by these influencers. A trend in the Dutch Influencer Advertising market is the emergence of micro-influencers, who possess smaller yet highly engaged followings, often within particular niches or industries. Currently, influencer marketing is on the rise and it will continue growing in the coming years (Statista, n.d.). The value generated by influencers has more than doubled in the past five years, with a quarter of brands now regularly collaborating with social media content creators (Hitchcock, 2024).

Types of influencers

The category of influencer you choose will significantly affect the rates you see. Although macro influencers demand higher fees compared to nano-influencers or micro-influencers, it's the micro-influencers who are driving growth within the industry (Kiely, 2024). Recent survey data suggests that micro-influencers are becoming more in demand, while macro/mega influencer rates have declined in recent years. Therefore, a micro-influencer would be more suitable (Hitchcock, 2024). They have up to 100,000 dedicated followers which means that the engagement rate /involvement of their

followers would be high, and they particularly specialize in content for niche audiences which will be more valuable for an empathy-driven campaign such as this. Smaller influencers often specialize in content for niche audiences, which can be valuable for brands. Small influencers' careers may also be on the rise, presenting opportunities for brands to establish relationships early on.

Instagram influencer pricing

The generally accepted Instagram influencer rate of $100 per 10,000 followers. According to Schoew (2022), micro-influencers with 10,000 – 100,000 followers, will take between 150 to 750 euros per post.

However, the pricing of an influencer's services depends on the content they are generating. Posting a photo on social media requires considerably less effort than a long-form blog post or video (Hitchcock, 2024).

To find the right influencer further research should be made or an influencer agency can be hired for help. Additionally, influencers can be compared with this website (photo below): https://inzpire.me/instagram-pricing-calculator

Here is an example of one of the Top 20 micro-influencers in the Netherlands (Modash, n.d.).

Hub and Spoke

The hub and spoke marketing framework are a strategic approach consisting of a central entity (the hub) and various satellite entities (the spokes) that are connected to it. In this model, the central hub serves as the focal point for communication, distribution, and interaction, while the spokes represent the channels through which information, products, or services are delivered to the target audience. The hub typically embodies the main brand, product, or service, while the spokes encompass different marketing channels or platforms, such as social media, email marketing, content marketing, advertising, and events (Ndukwu, 2022).

Basing our content marketing on the hub and spoke model, the hub will be Human Playground's website, where information (pictures, trailers, and synopsis) about and links to the documentary and the two growth strategy products - an interactive short film and a podcast – will be put. This way the Human Playground 'universe' will be created. Human Playground and Scenery's Instagram accounts will act as spokes since the content marketing expressions (Reels) will be released and boosted there. Additionally, the website is already put as a link on Human Playground's Instagram account, making the user journey shorter. GlitchCast does not exclude also the option where the customers search Human Playground on the internet, inspired by the reels, and access the website from there.

POEM

OWNED

Instagram profiles

Website

PAID

Instagram ads

Influencer

EARNED

User-generated
content

Instagram shares
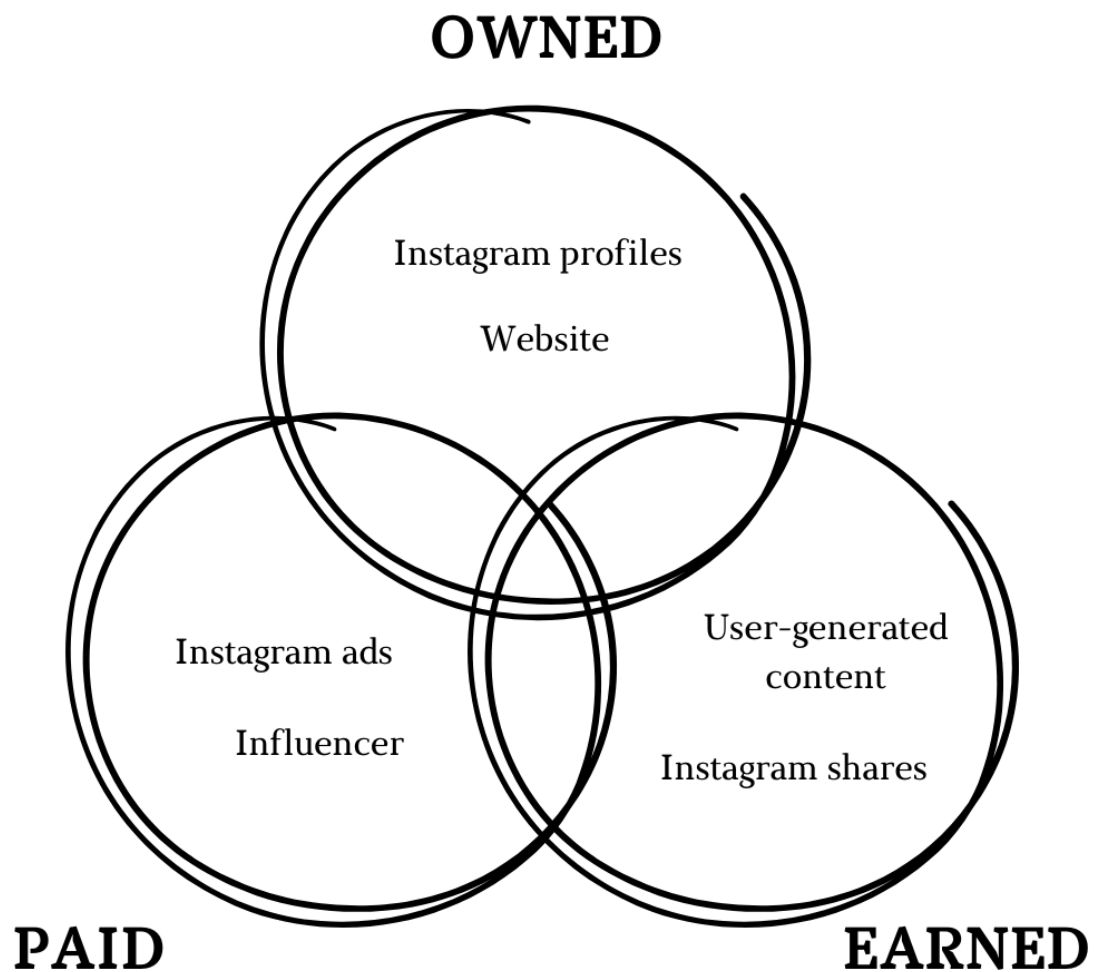
KPI's

Increase engagement rate on Instagram by 2% within 2 months by posting the mock-up reel, reposting the participants' videos and using the relevant hashtags ("HowYouPlay "; "Scenery"; "Human Playground") and track the actions of users using Instagram Analytics.

Increase Numan Playground's website visits by 2 % within 2 months by including links in the bio of the Instagram page/ stories/ posts and track the website's traffic using Google Analytics. (more information referred to in *Hub and Spoke* chapter).

Achieve 200 user-generated content posts within 1 month by partnering with an influencer who will call followers to share their personal stories and tag the project and assess the need for further influencer engagement if the target is not met. If the goal is not met, repeat.

Monitoring

Scenery has the option to measure another variable: ROAS (return on ad spend). If Scenery is tracking their conversions with Ads Manager, it's often not too tasking to calculate the ROAS (Buffer, n.d.).

The formula is as follows:

$$ROAS = \frac{Campaign\ Revenue}{Campaign\ Cost} \times 100$$

Therefore, if you generated $1,250 in sales, and spend $450 on the ads, your ROAS is **277.78 percent**.

On the other hand, if you generated $800 in sales, and spend $1,000 on the ads, your ROAS is -20 percent (Buffer, n.d.).

This type of valuable information can help you determine which Instagram ad sets and campaigns to double down on and which ones to discontinue immediately.

Content calendar

GlitchCast has established a strategy to ensure that the campaign would bring the intended engagement. Two days after posting the first content marketing video on Instagram reels, the influencer of Scenery's choice would kick-start the trend by posting a story of their favourite type of play and asking their followers to do the same with the #HowYouPlay and tag @humanplayground.official. Then, Scenery has a month to monitor the progress of the campaign and see if the goals are reached. If not, they can post the second content marketing video, followed by a story from a different influencer. It is recommended to repeat the cycle until the goals of the campaign are reached; thus, Scenery could continue making reels of this topic and style, if needed. Moreover, strategic thinking is required so observing what does well and what doesn't and staying flexible with this information, could help accustom the strategy to the behaviour of the target audience. For this reason, the content calendar doesn't indicate (yet) the times when the content should be posted because that depends on previous activity, and it is the social media team of Scenery's job to find out if the time of posting has any correlation to post interactions from their followers. If, for example, posts that were posted in the morning barely have interactions in comparison to those posted in the evening, it would be logical to post at later times of the day. In addition, after @humanplayground.official posts the content marketing video, @scenery.eu has to repost the reel on their story to boost it, since they have more followers. Finally, the social media team of Human Playground has to repost the UGC throuought the whole timeframe of the campaign.

	DATE	TYPE OF CONTENT	PLATFORM	CONTENT	CAPTION/TEXT	AIM
Content marketing video 1	18.7.2024	Instagram reel	Instagram	Reel where the girl is reading, and the boy is playing football	In today's busy world we need to find our own ways to escape reality. Show us your way of escapism through play with #HowYouPlay and don't forget to tag @humanplayground.official	Introduction
Scenery reposting the content marketing video	18.7.2024	Instagram story	Instagram	An Instagram story repost of the content marketing video	Check this out and share how you escape reality through play! #HowYouPlay @humanplayground.official	Promotion, boosting the campaign
Influencer post	20.7.2024	Instagram story	Instagram	A picture of the influencer playing tennis	This is my favorite way to relax after a busy week. @humanplayground.official and I are curious to know #HowYouPlay so make sure to show us your way to escape reality through play by tagging them and using the #HowYouPlay	Kick-start the trend
Reposting UGC	18.7.2024 - 17.9.2024	Instagram stories	Instagram	User-generated content (UGC)		Engagement
Content marketing video 2	17.8.2024	Instagram reel	Instagram	Reel where the boy is driving the motorcycle, and the girl is diving	And what's the type of play that helps you escape reality? Post a story to show us, tag @humanplayground.official and use #HowYouPlay for a chance to be	Second attempt to raise awareness (in case the first reel doesn't bring the intended

					featured on our account.	engagement)
Influencer post	19.8.2024	Instagram story	Instagram	A video of the influencer cooking	Cooking is not a chore for me, but a game. The kitchen is not just a room, it's my playground. #HowYouPlay @humanplayground.official	Second attempt to popurarize the campaign with the help of an influencer

Conclusion

In conclusion, the content marketing campaign developed by GlitchCast for Scenery's "Human Playground" documentary series is designed to resonate with Generation Z, by fostering strong connections and driving engagement. Through a thorough analysis of internal and external factors, a deep understanding of the target audience, and a strategic media mix, the campaign is positioned to achieve its key objectives. The goals center on building a community around the idea of play and raising brand awareness. The concept aims to educate and motivate Generation Z to embrace play as an essential component of adult life. This document serves as a guide, ensuring that every aspect of the campaign is justified and aligned with the goals of reaching and engaging Generation Z, ultimately contributing to the success and growth of "Human Playground" and the two new products.

References

Aaker, J. L. (1997). Dimensions of brand personality. *Journal of Marketing Research, 34*(3), 347-356.

Angel Number 3: Unlocking the Secrets of this Divine Number. (2023, March 27). Tiny Rituals. https://tinyrituals.co/blogs/tiny-rituals/angel-number-3-meaning#

Arking, M. (2023, December 2). 10 Advantages of vertical video content for ultimate engagement. *Social Motion*. Retrieved on 14.05.2024 from https://www.socialmotionfilms.com/post/advantages-of-vertical-video-content

Baker, J. (2023, August 1). New report reveals the 4 ingredients of effective brand storytelling in 2023. *The Drum.* https://www.thedrum.com/news/2023/07/26/new-report-reveals-the-4-ingredients-effective-brand-storytelling-2023

Beveridge, C. (2024, March 26). What is User-Generated Content? And Why is it Important? *Social Media Marketing & Management Dashboard.* Retrieved on 09.04.2024 from https://blog.hootsuite.com/user-generated-content-ugc/

Blatner, A., & Blatner, A. (1997). *The art of play: Helping adults reclaim imagination and spontaneity* (Rev. ed.). Brunner/Mazel.

Creeber, G. (2015). *The Television Genre Book* (3rd edition). Bloomsbury Publishing PLC.

De Pelsmacker, P., Geuens, M., & Van den Bergh, J. (2007). *Marketing communications: A European perspective.* Pearson Education.

Disposable Income: Disposable Income and its Influence on Aggregate Demand - FasterCapital. (n.d.). *FasterCapital.* https://fastercapital.com/content/Disposable-Income--Disposable-Income-and-its-Influence-on-Aggregate-Demand.html#The-Impact-of-Disposable-Income-on-Consumer-Spending

English around the world: How many people speak English | Promova blog. (2023, May 18). Retrieved 22.05.2024 from https://promova.com/blog/how-many-people-speak-english

FIZZ Marketing & Communicatie. (n.d.). What is a marketing funnel and how do you use it? | *Geomares.* https://geomares-marketing.com/en/blog/what-is-a-marketing-funnel-and-how-do-you-use-it

Gen Z: Digital natives are breaking the marketing mold | *Statista*. (n.d.). Statista.

https://www.statista.com/study/115988/statista-dossierplus-on-gen-z-s-media-consumption-and-how-to-reach-them/

Global Media Desk. (2023, October 4). Climate Action: 5 winning Strategies for Sustainable Video Production. https://www.linkedin.com/pulse/climate-action-5-winning-strategies-sustainable-video/

Gutman, J. (1982). A Means-End Chain Model Based on Consumer Categorization Processes. *Journal of Marketing, 46*(2), 60–72. https://doi.org/10.2307/3203341

Hitchcock, J. (2024, 31 mei). Influencer Pricing: The Cost of Influencers in 2024. *Shopify*. Geraadpleegd op 16 juni 2024, van https://www.shopify.com/blog/influencer-pricing#8

How Blenders Eyewear creates profitable Instagram ad Campaigns. (n.d.). *Buffer: All-you-need Social Media Toolkit for Small Businesses*. Retrieved on 16.04.2024 from https://buffer.com/resources/instagram-ads-blenders-eyewear/

How can you use virtual and augmented reality to enhance your video production? (2024, January 26). www.linkedin.com. https://www.linkedin.com/advice/1/how-can-you-use-virtual-augmented-reality-enhance

How to create a Brand Persona: A Step-by-Step Guide. (n.d.). Retrieved on 09.04.2024 from https://www.brandcredential.com/post/how-to-create-a-brand-persona-a-step-by-step-guide

Kiely, T. (2024, 26 maart). Influencer Marketing Costs 2024: Influencer Rates per Channel. *Meltwater*. Retrieved June 16, 2024, from https://www.meltwater.com/en/blog/influencer-marketing-costs-rates-pricing

Kostelijk, E. J. (2015). *The value compass* (By University of Groningen, Rector

Magnificus Prof. E. Sterken, College of Deans, M. Gerritsen, A. T. H. Pruyn, B. D.

Raad, K. I. Van der Van Oudenhoven, J. M. E. Huisman, HanzeConnect, &

Grafimedia Facilitair Bedrijf RUG).

https://research.hanze.nl/ws/portalfiles/portal/15864170/36.Kostelijkdissertation_v
100.pdf

Kostelijk, E., & Alsem, K. J. (2020). *Brand Positioning: Connecting Marketing

Strategy and Communications*. Routledge.

Lauren. (2024, March 18). How is consumer hunger for escapism playing into

experiential design? *Frame*. Retrieved April 9, 2024, from

https://frameweb.com/article/retail/how-is-consumer-hunger-for-escapism-playing-
into-experiential-design

Laurie, S., Mortimer, K., Holtz, M., & Little, B. (2024). Enhancing Students'

Understanding of Social Media Marketing and the Use of Advertising and Public

Relations Terminology Within IMC: A Participatory Action Research Project.

Journal of Marketing Education, 46(1), 45–56.

https://doi.org/10.1177/0273475323116261

McCay, A. (2023, November 27). Creating a Persona — a step-by-step guide with

tips and examples. *UXPressia Blog*. https://uxpressia.com/blog/how-to-create-
persona-guide-examples

Modash. (n.d.). Top 20 micro influencers in the Netherlands (Under 25k followers).

https://www.modash.io/find-influencers/the-netherlands/micro

Mohammed, S. (2024b, April 1). The power of Emotional Appeals in Advertising:

Leveraging AI for Better results. *Medium*. https://shahmm.medium.com/the-power-

of-emotional-appeals-in-advertising-leveraging-ai-for-better-results-7be48f715017#:~:text=Empathy%3A%20Advertisements%20that%20use%20empathy,with%20the%20product%20or%20service.

Musekiwa, T. (2023, August 9). Exploring Gen Z's Love Affair with Escapism: Trends and Insights. *The Red Flower Factory.* https://theredflowerfactory.com/blog/exploring-gen-zs-love-affair-with-escapism-trends-and-insights/

Our story. *Scenery.* (2024). Retrieved on 08.04.2024 from https://www.scenery.eu/our-story

Parker, S. (2024, February 6). What is interactive video and is it worth using? | *Wyzowl.* https://www.wyzowl.com/what-is-interactive-video/

Pulizzi, J. (2023). *Epic Content Marketing: How to Tell a Different Story, Break Through the Clutter, and Win More Customers by Marketing Less.* McGraw Hill.

Scenery. (n.d.). *Scenery | LinkedIn.* Retrieved on 08.04.2024 from https://nl.linkedin.com/company/scenery-eu

scenery_eu | Instagram | Linktree. (2023, November 21). *Linktree.* Retrieved on 08.04.2024 from https://linktr.ee/scenery_eu

SocialPilot. (2024, February 13). 75+ Instagram statistics marketers need to know in 2024. Retrieved on 14.05.2024 from https://www.socialpilot.co/instagram-marketing/instagram-stats

Statista. (2024b, February 12). Preferred digital video content by genre in the Netherlands 2023. https://www.statista.com/forecasts/1226859/preferred-digital-video-content-by-genre-in-the-netherlands

Top 10 customer engagement metrics to measure in 2024. (2024, January 22).

Zendesk. https://www.zendesk.nl/blog/4-customer-engagement-metrics-measure

WARC. (2024, 8 maart). Influencer marketing 101: strategies, trends and tips for

2024. WARC. Retrieved June 16, 2024, from

https://www.warc.com/content/article/warc-exclusive/influencer-marketing-101-

strategies-trends-and-tips-for-2024/147021

What is a conversion rate (CVR) and why is it important? | Adjust. (n.d.). Retrieved

on 16.05.2024 from https://www.adjust.com/glossary/conversion-rate/

Zalani, R. (2024, February 22). How to create and run effective Instagram ads in 5

steps. Buffer Library. Retrieved on 16.05.2024 from

https://buffer.com/library/instagram-ads-guide/

Zivkovic, M. (2024, May 22). 14 tips for creating a Successful Earned Media Strategy

- Prowly blog. Retrieved on 16.05.2024 from https://prowly.com/magazine/earned-

media-strategy/

Appendix

Persona Research Report

<u>Introduction</u>

In today's fast-evolving digital landscape one of the biggest Internet user group is Generation Z (*Internet Use by Age | Pew Research Center*, 2021). Therefore, it is essential to gain insight into their characteristics to understand their consumer behaviour if a product for them is to be developed. By gathering quantitative data through a survey GlitchCast's goal is to construct a persona to illustrate the target audience of Gen Z, including their aspirations, challenges, and distinct worldview.

<u>Problem Statement</u>

GlitchCast's client, Banijay Benelux has encouraged the creative agency to choose their own target audience when creating a growth strategy for Scenery's documentary series "Human Playground." Nevertheless, they stated that they would like to reach Generation Z with the new products, hence, the agency will focus on them as a target audience. Through a situational analysis it was found out that the company does not have an initial target audience nor do they know what their current one is after the release of the documentary. GlitchCast finds this information gap important to be filled before taking any strategic action. The agency will emphasize with Gen Z through this research and will create a persona with the gathered insight to be able to make informed decisions.

<u>Research objective</u>

The objective of this research is to get insight into the consumer behaviour of international people from Generation Z (aged between 17 and 28) in the Netherlands, by conducting a survey, for Banijay Benelux to create a persona which will help the agency make informed decisions when creating a growth strategy.

<u>Research Question</u>

What are the characteristics and preferences of international people from Generation Z (aged between 17 and 28) in the Netherlands in consuming documentary content, and how do these factors influence their engagement with media platforms?

<u>Theoretical Framework</u>

Personas are fictional characters that are constructed based on research to reflect the many user types who may utilize services, products, websites, or brands in a similar manner. Personas help better understand the users' requirements, experiences, habits, and goals.
It can help recognize that everyone's requirements and expectations are distinct, as well as identify with the user the agency is developing for. Personas simplify the design work at hand, drive the ***ideation*** processes, and can assist in achieving the

aim of providing a positive user experience for the target user group (Dam et al., 2024).

Designers frequently begin developing personas during the second step of the design thinking process, known as the *Define* phase. In the Define phase, Design Thinkers combine their research and discoveries from the first phase, *Empathize*. Using personas is simply one way, among many others, that can assist designers in moving on to the third step, the *Ideation* phase. The personas will serve as a guide for brainstorming exercises such as Brainstorm, Worst Possible Idea, and SCAMPER (Dam et al., 2024).

GlitchCast chose to make a Role-Based Persona, because of its role-based perspective which is goal-directed and centred on behavior. The avatars for role-based views are heavily data-driven, incorporating information from both qualitative and quantitative sources. The role-based approach focuses on the user's role within the organization. In some circumstances, the designers must consider the role that the users play in their companies or larger lives. Examining the roles that GlitchCast's consumers often perform in real life can help make better product design decisions. Where will this product be used? What is the role's purpose? What business objectives are expected of this position? Who else is influenced by the responsibilities of this position? This role serves what function? (Dam et al., 2024).

Based on the information provided above ClitchCast synthesized questions for a survey.

Research Approach

This section explores how the study was conducted, including the research tool and methodology for collection of the data that is needed to create a persona.

The research tool, used to gather data from potential customers, is a survey. It consists of a series of questions with multiple-choice, as well as open-ended questions. The different types of questions make it possible to collect different insights. Close-ended questions already have predefined answers, allowing for easy categorization and quantitative analysis, whereas open-ended questions allow participants to provide free-form responses, offering deeper insights into their opinions, attitudes, and experiences, and thus collecting qualitative data.

The questions were carefully designed to obtain responses relevant to the research objectives. They collect data about the demographic, geographic, psychographic and behavioral factors of the target audience. UXTweak, a website with example user persona questions, was used as a guideline for the development of the survey questions. While not fully copied, the questions were used as inspiration and altered where needed to fit the group's research (Krasovskaya, 2023). Finally, they were logically ordered to ensure clarity and coherence.

For this research, the choice for a research instrument is a survey due to its capability to generate a high response rate, while being time-efficient (Jones et al., 2013). This way, the group was able to send it to a larger group of people, instead of going to each one of them individually for a one-on-one talk. While the survey was sent to a few acquaintances, a large part of the respondents come from a Facebook group where people can post surveys and collect data from anyone on the platform who is willing to take part in the research, allowing for collection of highly diverse, non-biased, anonymous and authentic data, which gives greater insights for the development of an accurate persona.

Analysis

This chapter talks about the Persona synthesized by GlitchCast. It includes details about the persona's education, lifestyle, interests, values, goals, needs, preferred brands, personality, inspiration, and patterns of behavior. There were added a few fictional personal details to make a realistic character and given her a name and a picture.

The most important finding that the Persona showcases is that the target audience of GlitchCast is mainly students who work in their twenties. They are analytical and aware of their surroundings and the people next to them. They often use social media and streaming services. The representatives enjoy art, culture and social topics. They feel a strong connection to the community. Some of their values are authenticity, trustworthiness, reliability, honestly and respect.

Additional findings showed that they are audio—visual learners and prefer to extract information mostly through social media. Figures from the research mentioned that they like to learn and educate themselves on different topics if the information is delivered in an engaging, light way. When consuming media (TV, movies) they find content that is relatable to them the most engaging. When asked what their opinion on documentaries is, they mentioned that they enjoy true crime, history and health documentaries. It was mentioned that the topic and content of media in general are the most important for them when it comes to edutainment.

Synthesis

This chapter, will briefly mention the Theoretical connections. It will contain a Reflection on how the findings align with the existing theories. Our task is to help the project "Human Playground" grow and develop. During personal communication with the client "Scenery," it was mentioned that the preferred new target audience should be Generation Z. GlitchCast did desk research to make that decision concrete. After that, the agency had to find general trends, likings, and behaviors from the target audience. The theory used was suggested as the best option for a Persona to be created. In the theoretical framework, it is stated that creating such visualization would help designers to move to the Ideate phase of the Design Thinking Process. (Dam et al., 2024). The team had to understand the people before generating the product. So, a survey was conducted in which questions about demographics, behavior, likes, goals, interesting topics, hobbies, values, etc. With the help of these questions, valuable insights were gathered. Figures from the survey answered that

they like to learn lightly, they prefer relatable topics (from which: crime, health, and history) and engaging content with a good narrative. All of those findings were taken into account when ClitchCast started Ideating and Prototyping the product.

To conclude, the information gathered, synthesized, and displayed in the Persona plays a crucial part in the making of the final product, which is an interactive video about mental health.

Conclusion

In conclusion, the journey undertaken by GlitchCast to understand and engage with Generation Z has been pivotal in shaping the growth strategy for Scenery's "Human Playground" documentary series. Through meticulous research and analysis, GlitchCast has successfully crafted a detailed persona representing the target audience's aspirations, preferences, and behaviors. The synthesized persona reveals that the primary audience for GlitchCast comprises young adults, primarily students, who are analytical, socially conscious, and deeply engaged with social media and streaming platforms. Their values of authenticity, trustworthiness, and respect underscore their preferences for relatable and engaging content, particularly in genres like true crime, history, and health documentaries. Crucially, the insights gleaned from the research process have aligned with existing theories on user personas, validating the importance of understanding user needs and behaviors in the design thinking process. By empathizing with Generation Z through the creation of the persona, GlitchCast has laid a solid foundation for ideating and prototyping products tailored to their preferences and interests.

- Link to video 1 https://youtube.com/shorts/lJUuLggoN40?feature=share
- Link to video 2 https://youtube.com/shorts/xrcaS53ttys?feature=share