

Saimaa University of Applied Sciences
Faculty of Business Administration, Lappeenranta
Degree Programme International Business
International Marketing

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**Storytelling Content Marketing
Effie Awards Winners Germany 2016/2017**

Thesis 2018

Abstract

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In times of digitalization, content marketing is the best way for marketers to communicate their products and services with their customers. Moreover, nowadays it works best, when it is distributed through digital channels, especially via social media. According to the research conducted in this thesis, storytelling is an important tool in content marketing. Having said this, in particular the typical story elements novelty, reliability and tension help companies to attract and convince the audience.

The literature used in the theoretical part outlined the theoretical principles for the final aim of comparing theory and practice. The internet data that was used, provided facts about statistics, as well as general information about the companies whose campaigns were analyzed. The empirical part of the thesis consisted of the step by step analysis of the content, and the final comparison of the data acquired in the content analysis with the information given in the theoretical part.

For the research a qualitative method was used for collecting the needed information. The results of this analysis showed that storytelling is an important tool for companies when they are marketing their products and services.

Keywords: Content marketing, storytelling content marketing, Effie awards, digitalization

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1 Introduction

1.1 Background of the study

These days, digitalization is of high importance, which influences not only everyone's daily life, but also the way marketers are interacting with their customers. One considerable conversion that came with digitalization, was the permanent integration of digital technologies in people's everyday life (BusinessDictionary n.d.). Nowadays there is an omnipresence of mobile devices, for instance smartphones, tablets, smartwatches etc. and most likely more devices will follow in the closest future. This change makes it more convenient for everyone to connect with digital data and the digital world in general. Furthermore, with the progressive digitalization also the usage of media is changing from mass media to different online channels, which increases the complexity of the interactions between customers and brands. (Theobald 2017, p.52.) Besides that, in the past years also the popularity of social media has increased and thereby impacts the way marketers communicate with their customers. The traditional media, like television, newspaper and books, which is more the one-to-many broadcasting way, was modified into a more interactive two-way conversation. (Kotler, Kartajaya & Setiawan 2016, p.123.)

In order to adapt to the conversion that came with digitalization, marketers decided to introduce content marketing. According to the Content Marketing Institute, content marketing is a marketing approach that focuses on the creation and distribution of content that is valuable, relevant and consistent for an audience that is clearly defined (Content Marketing Institute 2015). It is present in today's world in various forms, like corporate magazines, newsletters, blog posts, videos etc. (Pulizzi 2012). However, already in 2008 it was obvious for Seth Godin, an American author and marketer, that content marketing is the only type of marketing that will withstand the changes in the interactions between marketers and their customers (Świeczak 2016). The fact that content marketing is a great success in today's world is also proven by the content marketer Julia McCoy. According to her research content marketing costs 62%

less than outbound marketing but it generates three times more leads. (McCoy 2017.)

However, content marketing is nothing new for marketers, it is already as old as any other marketing initiative, but with definite changes in the digital world ahead, it is still in its early stages. (Pulizzi 2012, p. 122.) Already in the late eighties the American company John Deere implemented content marketing in their marketing strategy. When the company launched their farmer magazine "The Furrow", they provided information for the farmers using the company's agricultural machines. With that they presented their customers content while they were also promoting their actual products. (Świeczak 2016.) Philip Kotler, a popular American marketing author et al., once stated that brands that implement good content marketing, present their customers content of high quality while they are telling them interesting stories. According to him, marketers have to change from brand promoters to storytellers in order to conduct good content marketing for their customers. (Kotler et al. 2016 p.121.) This leads to a special type of content marketing, the so-called storytelling content marketing.

Not only that storytelling reminds people of their childhood fairytales, but it can also be dated back into the caveman times. Stories connect people with each other, they can change attitudes and opinions as well as stories can inspire and motivate. (Burgess 2016.) Storytelling content marketing is a marketing strategy that implies stories and with that helps marketers to draw attention to their customers. In these days our market is more or less saturated, customers have more than enough products and services to choose from. Not saying that quality and price are no longer current as purchasing arguments, however, consumers now demand products that provide them with a unique experience, products that appeal to their emotions and dreams. (Etzhold & Ramge. 2014 p.21.) And it can be said that stories have appealed to people's emotions and dreams for the last millennia.

1.2 Objectives and research questions

The aim of this study is first of all in the theoretical part to design a guideline for content marketing and storytelling content marketing campaigns. Furthermore,

the objective is to ascertain whether the campaigns that were analyzed have any commonalities with the provided theoretical creation and implementation models. The final aim is to determine if there is any kind of pattern between the campaigns that can explain their success.

1.3 Research method and questions

The empirical study of this thesis is a content analysis, where the models that are presented in the theoretical part of this thesis will be used in order to analyse the marketing campaigns of the mentioned case companies. It will be investigated if the campaigns correspond to these given models. Furthermore, the information given by the GWA Effie Award books (2016 & 2017) will also be used for this analysis, in order to obtain a greater insight and more detailed information of the strategies that were used by the companies. The GWA Effie Award book provides background information and analyses on the award-winning cases, which were gathered by the Gesamtverband Kommunikationsagenturen (GWA).

The research questions will guide through this thesis and are concerning the objectives (1.2) mentioned above. The question framework consists of two sub questions and one main question.

The two sub questions belong to the content analysis of the thesis.

1. Do the campaigns correspond to the theoretical model of content marketing?
2. Do the campaigns correspond to the theoretical model of storytelling content marketing?

The main research question of this thesis is looking at the marketing strategies that were used by the companies whose campaigns are investigated.

3. Taking all the results together, are there any similarities in the strategies of the investigated campaigns?

In the end the three given questions should relate to the objective mentioned above.

1.4 Delimitations

The subject of this study is to investigate the marketing campaigns of organizations operating in the German market that were among the German Effie awards winners in the year 2016 and 2017. The focus of this thesis is on content marketing, more precisely storytelling content marketing, hence only the companies that won the award in the category Content Hero will be considered. The six campaigns analysed are among the companies: *HORNBAACH*, *EDEKA*, *Mammut*, *Bundeswehr*, *Volkswagen*, and *Telekom*. The size of the companies examined will not be taken into account; neither will the industry be of any importance. Content Marketing is a broad strategy in marketing. Therefore, the concentration of this study will be on content marketing in the business-to-consumer market, not taking into account the business-to-business market in the theoretical analysis.

1.5 Limitations

As a matter of fact, there is always the possibility given that limitations will arise during the investigation of this study. The empirical part contains a qualitative content analysis which requires external and internal resources. Moreover, the experience of the researcher is also a part of the analysis. This entails the risk that the results may be biased.

1.6 Theoretical framework

The theoretical framework of this bachelor's thesis is based on the theory of marketing, especially content marketing. In order to gain an insight into content marketing there will be an explanation of the difference between classical and content marketing. Furthermore, implementation models and success factors will be presented and the distribution process of content will be outlined.

Moreover, the strategy of storytelling content marketing will be explained, with models that were already showed in detail by previous researchers and experienced marketers. Firstly there is an explanation of storytelling in general, followed by essential components of stories, like the structure, archetypes and important elements. Subsequently, the relation between storytelling and marketing is explained and a presentation how storytelling content marketing

can be implemented. The last chapter of the theoretical part provides details of the Effie awards.

The information used for the theoretical framework was acquired from academic literature comprising books, electronic books, business journals and scientific articles. Furthermore, some of the data is also acquired from internet sources like webpages that are created by experts in content marketing.

1.7 Structure of the study

The study starts with the theoretical part, where it will first focus on content marketing. The following chapter contains first information about storytelling in general and then leads more and more to storytelling in marketing more precisely to storytelling content marketing. Both of the chapters follow the character of a guide. It explains how content marketing and storytelling content marketing can be implemented. Whereas the empirical part of the study makes use of the given models from the theoretical part in order to analyse the given campaigns.

2 Content Marketing

2.1 Definition of content marketing

Marketing in general can be defined as a strategy that aligns companies with the needs of a market while also having the emphasis on the customer benefit in order to make profits (Heinrich 2017, p. 3). Due to high intensity of competition in the markets, businesses are depending on marketing. Marketing can be split into strategical and tactical marketing. Tactical marketing focuses on the detailed planning regarding the four marketing P's: Product, Price, Place and Promotion, whereas strategical marketing deals with philosophies, marketing instruments and models. (Bruhn 2012, p. 13.)

In accordance with Kotler et al. the transparency that came with the internet gave birth to the concept of content marketing. The relationship of trust between customers and traditional advertising decreased due to the fact that customers prefer to ask friends and family for advice concerning their customer experience with brands rather than solely listening and believing the product promises made

by the brands and companies (Kotler et al. 2016, p. 86). Nowadays there is an increased flow of content through a multitude of platforms and appliances. Digitalization entailed that the use of social and mobile web enables information access, content sharing and publishing on a next level. (Odden 2012, p.5.) By looking at the figure depicted below (Figure 1), it can be seen which amount of content is published on various online platforms every minute worldwide. Taking the example of YouTube, in 60 seconds 500 hours of videos are uploaded on the platform, this means that there are 30.000 hours of content uploaded every hour on YouTube worldwide.



Figure 1. What happens online in 60 seconds? (Allen 2017)

In order to remain competitive, companies have to react to the change of connectivity in today's world. Not only does this mean that consumers are all interconnected but it also implies the fact that all markets are interlinked. Firms can undergo these changes, if they concentrate on content as a conversation (Leibtag 2013, p.1).

According to Hilker (2017), content marketing is an innovative approach in marketing, it is especially used in order to place useful content on the internet (Hilker 2017, p. 4). Content that is supposed to be useful for the targeted audience has to address the interests and needs of them (Theobald 2017, p. 396). Furthermore, these topics should not only fulfill their needs and address their interests, but also go along with an added value for the customer (Hargut, Kirsch & Steinbach 2015, p.9). Moreover, Hilker (2017) defines that the content presented should be mostly inspiring, informative, stimulating and entertaining for the customers. The main characteristic is that content is more relevant and informing than just presenting facts and figures of the product or service. (Hilker 2017, p. 4.) The focal point of content marketing is the brand itself, meaning the need to distinguish one's own brand from the competitors by presenting relevant topics (Hilker 2017, p.6). Corresponding to Heinrich (2017), in order to perform a successful content marketing, the content should describe a problem that affects the target group followed by a solution for this problem (Heinrich 2017, p. 26). This problem-solution idea helps the customer to identify himself with the brand.

Hilker (2017) defines content marketing as a communication policy, were a firm offers informative, advisory and entertaining content that is just indirectly encouraging the customers to purchase the products or services (Hilker 2017, p. 44). Pulizzi (2014) goes even further, he says content marketing is a communication measure between companies and their customers or potential customers without actually selling. It is not about advertising your product or service; it is a lot more about delivering information and entertainment to the targeted audience. (Pulizzi 2014, p. 6.) In conclusion content marketing can be seen as any kind of marketing that comprises content that is created, shared and published for acquiring and retaining customers (Gupta n.d.).

2.2 Classical marketing vs. content marketing

When distinguishing classical and content marketing, one has to take a closer look at the two different forms of marketing: inbound and outbound marketing. The main difference between the two types of marketing is that the outbound marketing strategy concentrates on sending news to interested parties, whereas

companies using the inbound strategy intend to be found by the customers via research. (Hilker 2017, p. 227.) Furthermore, it can be observed that the classical outbound marketing as well as conventional advertising belong to the so called push strategy. The aim of this strategy is to encourage the customer to buy the product or service, while primarily emphasizing the product itself. Inbound marketing or content marketing, on the other hand, follows the pull strategy, where the customer shall find the product which provides them added value. The focus of this strategy is on the customers and the topics that appeal to them. As a rule of thumb for content marketing it can be said that the fewer the marketing measures request the actual purchase, the greater the attraction and the interest of the customer will be. (Hilker 2017, p.4, 34.) Another specific difference is also the role the marketers are playing. In classical marketing their role is more a promoting role. On the contrary, in content marketing marketers have to become storytellers, in order to attract their target group (Kotler et al.2016, p. 86).

For a better understanding of the main differences between classical marketing and content marketing, those differences are listed in the table below.

	Classical marketing	Content marketing
Focus	Push-strategy	Pull-strategy
Messages	Advertising	Needs orientation
Targets	Direct sales	Indirect sales
Approach	Direct appeal for sales	Customer centricity
Effect	Advertising fatigue	Relevance

Table 1. Difference between classical and content marketing (Hilker 2017, p. 4)

2.3 Implementation of content marketing

In the following part there will be the description of a step-by-step model for the implementation of content marketing. The popular American marketing author Philip Kotler developed a step-by step model for content marketing. With his 8 steps he wants to help marketers with their content marketing strategy. (Kotler et al.2016, pp. 126-131.)

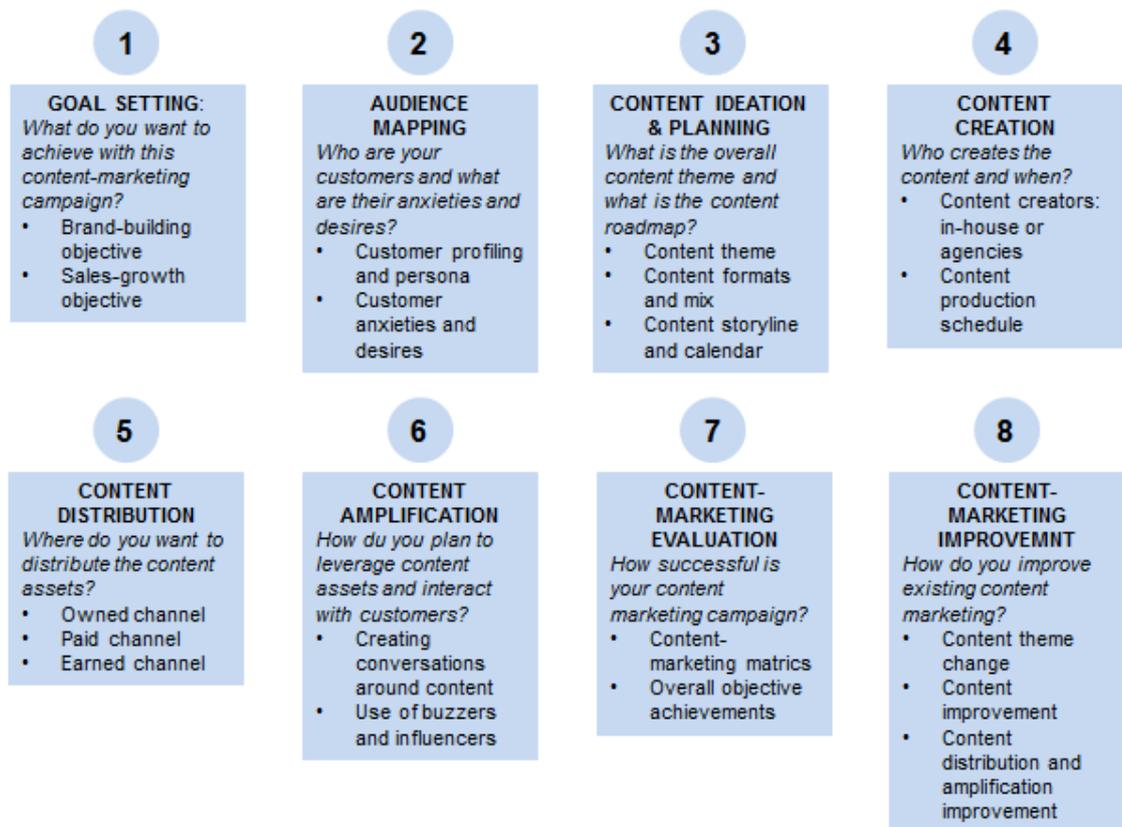


Figure 2. Step-by-Step Content Marketing (Kotler et al. 2016, p. 127)

The first step mentioned by Kotler et al. is **Goal Setting**, here Kotler addresses the importance of setting the goals. With a well-defined goal in mind it is easier for the marketers to stay on track. Moreover the American author classifies the goals into, sales-related goals and brand-related goals. This classification is of high importance. If a sales-related goal was chosen, it has to be ensured that the content distribution channels are well adjusted with the given sales channels. Whereas a brand-related goal requires that the content presented is unified with the brand's character. These examples present the high importance of setting the goal right in the beginning of the process, due to the fact that the goal can influence any further decision. (Kotler et al. 2016, p. 127.)

The second step is **Audience Mapping**, in order to attract their focus audience, marketers should determine them. This determination can be done with a traditional segmentation regarding geographic, demographic, psychographic and behavioral factors. After those differentiation factors are set, the audience has to be profiled and described in so-called personas. (Kotler et al. 2016, p. 128.) Personas are semi fictive characters, which represent the target audience. In order to get a realistic picture of the customers the firm is targeting,

marketers come up with possible biographical details. Those details are for instance, name, marital status and job. (Ansari & Müller 2017, p.60.) The creation of personas will help the marketers to imagine their target audience in real life. Moreover, their fears, wishes and needs have to be researched, to properly define the specific content that is needed. In order to attract the targeted audience the content has to correspond to their interests and needs. (Kotler et al. 2016, p. 128.)

The third step is **Content Ideation and Planning**. This step is about planning the content, which is going to be created. Here, the finding of the right theme is of high importance. The author calls to consider two things. First of all, the content should have a relevance to the customers' lives. Therefore, it must appeal to their fears and wishes. This means that the content should link the brand stories with the feelings of the customers'. Moreover, the stories used should reflect the character and code of the brand. Also the different types that can be used to present content should be taken into account. (Kotler et al. 2016, pp. 128-129.)

The fourth and most important step is **Content Creation**, all the steps mentioned before should lead to this special step. To create a content of great success it requires dedication of time and budget, as well as internal abilities for creating content in the long term. If the content is not of high quality and inventive, the creation was just a waste of time. This process of the model has no start and end date and is rather an ongoing process. However, the content creation process can also be outsourced to professionals in the content production, like journalists and screenwriters. (Kotler et al. 2016, pp. 129-130.)

The fifth step is **Content Distribution**. Here, marketers have to find the best way to reach their target audience. It has to be ensured that the created content can be found by the customers through a proper content distribution, for instance through the three categories of media channels like owned, paid, and earned media. Moreover, it has to be decided if the content is spread through digital or non-digital-channels. (Kotler et al. 2016, p. 130.)

The sixth step is called **Content Amplification** and explains that in order to improve the coverage of their content, marketers have to identify their

influencers. Influencers have a considerable number of followers and are regarded as professionals in their communities. (Kotler et al. 2016, p. 131.) They are people that promote products on social media pages with their own contents. When interacting with influencers, marketers have to create a relationship on a win-win basis. It is of high importance for the Influencer group to enhance their reputation and to strengthen their scope and broaden their audience group. (Kotler et al. 2016, p. 131.)

The penultimate step is **Content-Marketing Evaluation**, implicating strategic and tactical performance measures. The goals set in the first step have to be examined, either sales-related goals or brand-related goals. Tactically the key content-marketing metrics should be investigated. For the marketers it is of high importance to retrace the performance of their content with analytic tools and social listening. For measuring the reach and performance marketers are given five metric categories. It can be measured whether the content is visible, relatable, searchable, actionable and shareable. When measuring the visibility, the reach and awareness of the content have to be taken into account. This can be done with the metrics of impressions and brand recall, meaning that it measures how many times the content was viewed and how many viewers can recall the name of the brand afterwards. Relatability is about figuring out how well the content arouses interest, here page views per visitor and time on site are under examination. The search metrics analyses how easily the content can be found when using search engines. For this analysis search engine routings and search engine positions are taken into consideration. When measuring actions, the click-through-rate and the call-to-action conversation rates are metrics that are typically used. When measuring the shares, the engagement rate and the share ratio are metrics that are commonly used. (Kotler et al. 2016, pp. 131-132.)

The eighth and last step is **Content-Marketing Improvement**. Content marketing allows tracking the performance by content theme, content format and the distribution channel. When evaluating their content marketing approach the marketers should also decide when they should modify their approach. But it has to be kept in mind that content marketing needs time to have an effect, therefore perseverance and consistency in the implementation are needed.

All these steps mentioned before are essential when creating a content marketing strategy and should all be taken into consideration.

2.4 Different content types

When deciding on their content marketing strategy, companies have to decide which type of content matches the best with the objectives they have for their marketing strategy.

Those content types can either be published in digital channels or non-digital channels. There is a great number of various content types. Therefore, not all of them are going to be mentioned in detail in the following, besides the majority will be digital content types. This is due to the fact that the content which is analyzed in the analytical part is also of digital nature.

One example for various types of contents is the article. Articles are a great part of traditional marketing, however, nowadays they can either be published online or in printed form, a newsletter is another type where online and non-online channels can be used. Blogs, an abbreviation for weblog, is another way to present content online, in form of thoughtful and lively discussions with the audience. Furthermore, there are digital magazines, which are the online version of a traditional printed magazine and contain the same features as the printed versions. With digitalization also mobile application came in to everybody's life. There are apps that come with the factory setting of the device, whereas others can be downloaded from the online marketplace. (Pulizzi 2014, p. 183.) Due to the fact that devices like smartphones, tablets, smartwatches etc. are a big part of people's daily lives, it is also very convenient to consume content on mobile applications.

One more type of content, and the most important one for this thesis, is videos. Platforms like Vimeo and YouTube have simplified over time uploading, watching and sharing videos. (Pulizzi 2014, p. 173.) In addition, videos are also a vital element of other social media networks like Facebook and Instagram, which also enable an easy uploading and sharing of them. Furthermore, video can be embedded in webpages or blogs. This easy spreading is an important benefit for videos as a content type in content marketing. However, companies

nowadays need a multiscreen video strategy oriented towards so-called micro-moments. According to Weller (2016), micro moments are the intersection points between the user experience, the customer journey and the mobile usage. For instance, the moment a person takes out his or her smartphone is a micro-moment. There are four different types of micro moments, which need to be distinguished: *The I-want-to-know-moments*, these are the moments when people want to know more or better concerning a specific issue. *The I-want-to-go-moments*, the moments when people check their location on their phone in order to find for example a shop. The third moments are the *I-want-to-do-moments*, when the person decides to look online for a solution to a given problem. The last type of moments is the *I-want-to-buy-moments*, here the user decides to actually purchase something online. (Weller 2016.) It has to be kept in mind that decisions are often made in less than five seconds therefore, True View is very popular. True View is a format that allows the audience to skip the pre-roll after five seconds. (Hilker 2017, p. 58.) It is for instance a promotion video that occurs in the beginning of chosen video. However, the audience can skip it after five seconds, if they are not interested to see more. It is mostly present on YouTube.

2.5 Success factors of content marketing

According to Franca Borst in Theobald (2017) there are factors that have to be taken into account when aiming for successful content marketing. First of all, it has to be provided that the delivered content is of **relevance** and **interest** to the target customer group. At the same time, the content has to go along with the image, the products and the corporate communication of the company. If this is not ensured the content will not be credible for the customer, this, in turn, leads to a negative impact on the brand. In order to be credible the content also has to be of a high **quality**. User-Generated-Content is also of great relevance, it enables the users to comment on the content that is provided for them or further create the content through uploads. (Theobald 2017, pp. 402-403.) Furthermore, the audience believes that User-Generated-Content is more trustworthy due to the fact that the content is not paid for spreading (Wong An Kee & Yazdnifard 2015, p.1056). Not only the world and the society are fast moving nowadays, but also digitalization is proceeding fast. Therefore, it is important to produce

content on a regular and continuous basis. In this era of digitalization, people have already undergone a learning process and are not easily manipulated. This means for the marketers they have to generate content that is accurate and not a manipulation of information (Wong An Kee & Yazdnifard 2015, p.1062). Furthermore, Borst mentions that the instrument storytelling helps companies to bond emotionally with the customers (Theobald 2017, pp. 402). Another key factor for success is images especially moving images. Case examples have shown, that these images are of a particular importance for content marketing. Not solely because they are easier to consume than a pure word document, but also because they address the audience emotionally. Pictures appeal to the emotions of the viewers easier than a pure text ever can. Furthermore, their briefness makes it easier to disseminate them virally. (Hilker 2017, p. 38.)

Prof. Dr. Clemens Koob in Hilker (2017) conducted an international study "Content takes the lead. Content Marketing international auf dem Vormarsch" in 2016. During this study 700 communication executives were questioned on their opinion regarding the future of content marketing. These executives were categorized according to their origin in the DACH-region (Germany, Austria, Switzerland), as well as United Kingdom. One of the statements the respondents had to comment on was regarding Storytelling and the importance of the contents "Eine Marke ist nichts ohne Inhalte: Wer Menschen für seine Marke begeistern will, muss Geschichten nutzen" ("a brand is nothing without the content: If you want to excite people for your brand, you have to use stories"). As a result 96 percent of the persons consulted from the DACH-region totally agreed with this statement. (Hilker 2017, p, 61.) These results show that storytelling in content marketing is already highly considered and valued.

Especially businesses that are interacting globally have to take special features, like localization, personalization and individuality into account when distributing content to their audience. One feature of high importance is localization. When operating on a global level, marketers have to modify the content so that it is culturally germane, but also keep it suitable and correct in order to retain a unified brand image. (Wong An Kee & Yazdnifard 2015, p. 1056.) Moreover, personalization is essential, clients want to be treated as individuals as well as

they desire the feeling of belonging to a group. This need is named inclusive individuality. People want to be independent and interdependent simultaneously, just as they want themselves as individuals to be respected. (Wong An Kee, Yazdnifard 2015, p. 1057.) If companies get their audience engaged through content, it is much easier to affect their behavior. Personalized messages enable companies to reach a target audience of high quality. The feeling of familiarity makes the audiences trust in the brand. Furthermore, a customer who is loyal to a brand will more likely share a positive word of mouth. (Wong An Kee & Yazdnifard 2015, pp. 1057-1058.) The described content should also appeal to the audience's emotions, here applies that a positive message is more likely to go viral, than a message with a negative content. Secondly it is said that a customers will more likely act upon the presented content, if the emotion is higher. For instance, content that evokes anger will be shared with a higher possibility than content causing disappointment or sadness. In addition to these features, brands should consider to partner up or hire out their content creation process (Wong An Kee & Yazdnifard 2015, pp. 1058-1062).

2.5.1 Objectives

Not only is a unique selling point (USP) important when planning a new content marketing strategy, but also the strategic objectives should be defined. Strategic objectives are long-term objectives (Ansari & Müller 2017, p. 62). Hereafter, some examples for potential objectives, which can be reached with content marketing, are going to be mentioned.

The first potential aim may be "client acquisition" with the objective to reach a new target group through the production of focused content. Besides, in order to attract this new target group the content has to be published in their preferred channels. Another given objective is "positioning", meaning that the brand needs to position itself as an expert for particular products or services. This can be done with germane content that is distributed through appropriate channels. One other potential objective is "customer loyalty", marketers can achieve this aim through the creation of relevant content for their existing customers. As a result, these customers might return to the brand. (Ansari & Müller 2017, p. 33.)

Further business goals are either educational, revenue generating or with regard to customer experience. When a company strives for the educational business goal, their content objectives are to grow the brand awareness, develop the thought leadership and brand sentiment. Thought leadership stands for the establishing of trust and a great reputation as an industry leader, whereas brand sentiment focuses on enhancing the opinion of the target group. When looking at the aim of revenue generation, content objectives will be lead generation, and lead nurturing. Having the goal of customer experience the intention is to retain customer loyalty and deliver a great customer service. (Lazauskas & Snow 2018 p. 108.)

2.5.2 Key Performance Indicator

Depending on the objective that was chosen before (objectives 2.5.1) there are different Key performance Indicators, which correspond with those aims. Key Performance Indicators are used to measure the success of the content marketing strategy.

The first Key Performance Indicators (KPI) that correlate with the aim of “client acquisition” are new visitors with regard to a given timeframe and channel. Furthermore, the number of page views per new visitor is another indicator that shows if new visitors were acquired or not. When looking at the KPI’s of “positioning” the unique visitors with regard to a given timeframe and channel should be taken into consideration, as well as the social signals like shares, comments, likes and downloads. When marketers want to find out how well they reached their objective “customer loyalty”, they have to consider the returning visitors regarding a specific timeframe and channel. Another key performance indicator is the number of page views per returning visitor or the time on site, meaning the time the potential customer spends with the given content. (Ansari & Müller 2017, p. 33.) However, is the business goal educational, the KPI’s are the total attention time, the share of voice and the sentiment by channel. Analyzing the revenue generation, the return visitor rate and the click-through rate of lead nurture emails are of importance. Having the goal customer experience, the marketers have to analyze the email subscription rate and the rating of service tools. (Lazauskas & Snow 2018, p. 180.) If the Key

Performance Indicators reveal that the marketing strategy is not successful, marketers need to evaluate their strategy again and act upon the results of the evaluation.

2.6 Content marketing distribution

When distributing content the so called touchpoints or points of contact, the moments when the potential customer has the first encounter with the brand or company, are of great importance (Heinrich 2017, p. 47). These touchpoints can be reached through the use of different kind of media, various channels and content tools. In the following subsections there will be more details about those tools and channels.

There are three different kinds of media for distributing content to the audience. It is paid media, owned media and earned media. Paid media is when the content is fee-based published on another platform that is not owned by the company or brand. Some examples for paid media would be traditional advertising either printed, on television or in the radio. Owned media, on the other hand, is published on one's own platform and is therefore more or less fee-less. A component of owned media is for instance, content posted on the corporate website. Earned media is content that is published fee-less on another platform, though it needs one's own and paid media in order to generate coverage. In this type of media the consumer distributes the content further. Furthermore, this type of media has a high news value, examples would be word-of-mouth, content spread by influencers or media coverage. (Hilker 2017, p. 108.)

Beyond that Hilker (2017) adds social media to the three other media channels mentioned above. As seen in Figure 1 above, a high number of content is published in social media, like Facebook, YouTube and also in google research every minute. This shows how significant the role of social media is when distributing content. In social media, content is generated by the user itself in social networks. (Hilker 2017, p. 108.)

3 Storytelling Content Marketing

3.1 History of Storytelling

Stories and storytelling are distributed worldwide. From birth on, human beings are attracted to stories, not only listening to stories but also spreading them. Storytelling is in our genes, we have a natural cinema that is going on in our heads. We remind ourselves of things that we have experienced, we dream about the future and we have our own specific ideas about upcoming events. (Fordon 2018, p. 47.) It is obvious that people are made for stories, however, humans also have it in their genes to seek wrong information. As in the past stories may also have been used for evil, it is of great importance to present a true story that is a mirror image of the reality. (Lazauskas & Snow 2018, p. 21.) Even brain research confirmed the importance of stories for people. The amygdala, a part of the brain, is responsible for sorting out unnecessary information. Due to the fact that since the Stone Age people have spread knowledge via stories, the amygdala accepts stories as important sources of information. (Blanchette, Budtz, Fog & Munch et al.2010, p. VII.) At the time when there was no paper to write on, people told stories to bear incidents and actions in mind (Schach 2017, p. 93). The fact that storytelling can be dated back in the ancient history makes it so mighty. Telling stories is something every human being already did in the past and will most likely still do it in the future.

Stories can do more than any kind of data. Stories can attract people's hearts and imagination and with that they can convince them to change and act. (Monarth 2014) Since the dawn of mankind stories were told to remember and survive, but however, their main purpose was to make people actually care and build relationships. As a matter of fact, the oxytocin people receive from stories will make people care even if they may not want it. (Lazauskas & Snow 2018, p. 14.) As said before storytelling has a long history and importance in the society. Therefore, media made use of it in order to establish a bond with the consumer. In the following subchapters, there will be detailed examples of elements that are essential for every story.

3.1.1 Typical story structure

A typical story follows a given structure in order to successfully grab the audience attention. Blanchette et al. (2010) created the Fairy-tale model, this model is intended to analyze if a story contains the needed characters that a successful story needs.

The model includes the hero who wants to reach his goal. Furthermore, the story contains a benefactor and beneficiaries. There is also a supporter helping the hero to reach his goal. However, there is an adversary who wants to hinder the hero from succeeding. All in all, the characters that are mainly needed to perform a story of great success are the hero and his enemy. A personal involvement of the audience requires that they can identify themselves with the presented characters. When the readers or listeners comprehend the motivation of the presented characters, it enables them to feel sorrow, despair, joy, hope or fear. (Blanchette et al. 2010, pp. 39-41.)

The last important element is the plot. The flow and the events of the story are essential for the experience the audience is gaining. In general, a story can be split into three parts: the beginning, the middle and the end. In the first part there is the setting of the scene, while processing the change and the conflict will occur. Both give an insight into the sequence of the following scenes. The conflict will most probably intensify itself, until it comes to the point where it will be clarified. This will then finally indicate the end of the story. (Blanchette et al. 2010, pp. 39-41.)

Etzhold and Ramge (2014) break the whole plot down into three acts. During the first act the hero and the enemy are introduced to the audience. Besides that, the goal the hero wants to achieve is presented. This helps the audience to understand the story in general, what is going on and who are actually involved. Hereafter, something unexpected happens, the story changes and a problem occurs. The audience interest arises, they want to find out how this problem is going to be solved and whether there will still be a Happy End at the end of the story. (Etzhold & Ramge 2014, p. 62.) In the second act, confrontation happens and more facts about the factors that have created the conflict are presented. This act will most likely end in a disaster. (Etzhold & Ramge 2014, p. 62.) It seems that the hero has only a small chance left to defeat the enemy and all the

barriers he is facing. The audience is curious about the following happenings. Finally, in the third act the solutions to all the problems, which happened before, are offered. However, before it comes to the final Happy End the hero has to face all of his fears and challenges for the last time. (Etzhold & Ramge 2014, p. 62.)

Another model for great storytelling is “The Hero’s Journey” by the American author Joseph Campbell (Figure 4) in Lazauskas & Snow (2018). This model is an eternal cycle and describes the structure of a story. The model can be divided into the known and the unknown part of the journey.

The known journey starts when the hero gets challenged to go on an adventure, when he crosses the threshold the transformation begins and the unknown journey starts. In the following the hero is facing challenges and temptations until he plummets into the abyss. However, this abyss is also revelation at the same time. From this point on the hero transforms and expiates. After he receives the final gift of the goddess he returns back, here also the known journey continues again. Due to the fact that the model is an eternal cycle, this journey will be repeated. (Lazauskas & Snow 2018, pp. 44-45.)

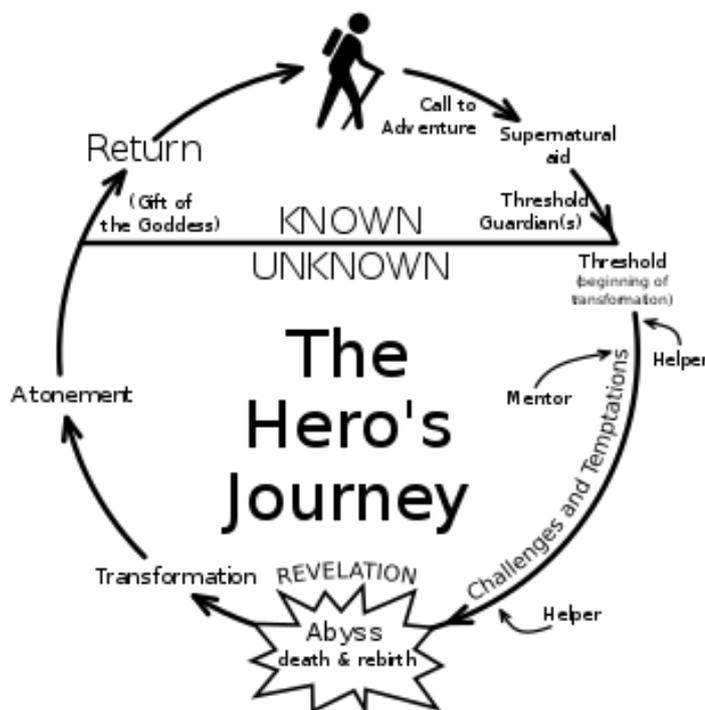


Figure 3. Joseph Campbell- The Hero’s Journey (Lazauskas & Snow 2018, p.44)

3.1.2 Archetypes of a story

In order to appeal to the readers or listeners, storytelling makes use of archetypes, which means there are certain patterns the stories are following. The seven most common and successful archetypes according to Content Marketing are going to be mentioned in the following.

Heroes, from early childhood on people are attracted by heroic stories. There is this hero that masters obstacles and adventures, people emphasize and cheer with him. In these stories either the prince saves the princess, or succeeds against the dragon. Generally speaking, in most of the heroic stories the hero has to fight some trouble before the story finally ends with a Happy End. (Content-Marketing n.d.) Characteristic attributes for the hero archetype are courage, unperturbability and luck (Fordon 2018, p. 81).

David against Goliath, the little man against the giant, is a fight that seems from the beginning on more or less hopeless. Everyone is convinced to know already that the chance to win for the little man is impossible. But as David against Goliath proved, in the end the little man who seemed to have no chance at all won. This wants to invite the audience to have courage. Even though the chance to succeed might look unpromising, people should always try their luck. (Content-Marketing n.d.)

From rags to riches, is another basic pattern for a story. It is the so-called American Dream, someone who achieves success in his life through hard work. This type of story appeals to the audience's dreams and wishes, and wants to motivate them to follow their dreams. (Content-Marketing n.d.)

Like phoenix from the ashes, human beings like positive transformations, the change from something old into something new. This type of story wants to demonstrate that there are secrets everywhere in the world. (Content-Marketing n.d.)

Big wide world and domestic bliss, some people have the wish to set out and explore the world. However, the message this type of story wants to bring across is that in the end the most beautiful place for yourself is always where you feel comfortable. (Content-Marketing n.d.) *Tragedies*, these types of stories appeal to our emotions, especially to our empathy, justice and generosity. Stories where the actors are in a hopeless situation, should motivate the

audience to keep their head up and keep going even though the situation might look hopeless. (Content-Marketing n.d.) *Comedy*, these stories are all about entertaining people and making them laugh. The message of these kinds of stories is that with a smile things might be easier in life. (Content-Marketing n.d.)

Category	Archetypes
Order	The creator, the emperor, the caregiver
Connection	The everybody, the fool, the lover
Change	The rebel, the wizard, the hero
Fulfillment	The innocent, the wise, the discoverer

Table 2. Story Archetypes

Furthermore, archetypes represent pictures of heroes with which the audience should recognize itself. They can be transferred to people, companies and brands and help to determine the basic direction, for instance how to position the firm. (Pyczak 2017.) Besides, they are models that reflect universal options for action, which can be used in different situations (Fordon 2018, p. 80). There is for instance the archetype of the *creator* who presents all kind of creativity and innovation (Fordon 2018, p. 79). He belongs to the archetype category **order** (see Figure 2), an example for a company following this archetype would be the German stationary manufacturer Faber Castell, all of their products help people to be creative. Other archetypes belonging to this category are *the emperor* and *the caregiver*. *The emperor* is respected, he seeks power. A company example is the German car manufacturer Mercedes Benz, which as an excellent reputation worldwide. (Pyczak 2017.) Whereas *the caregiver* is empathic, he can read others' minds and knows their feelings, he creates trust and safety (Fordon 2018, p. 79). An example for this archetype would be the brand Dove, their hallmark is that they care about everybody, no matter what their color or body type is.

Another category of archetypes is the category **connection**, which focuses on relationships. Examples would be *the everybody*, who is pleased with his life, radiates peace and safety. Furthermore, *the fool* is another example, who is not taking himself or others seriously, he has always fun and joy. *The lover* would be the third example for this archetype category and presents feelings, integration and peace. (Fordon 2018, pp. 81-83.) Company examples for *the everybody* are the Swedish furniture company IKEA and the German car

manufacturer Volkswagen, as the name Volkswagen in German says it is a car for the nation so to say for everybody. An example for *the fool* would be the cosmetic products brand AXE, due to the fact that they like to amuse people with their products. Chanel is an example brand for the lover. (Pyczak 2017.)

The third category of archetypes is the **change** category which includes *the rebel*, *the wizard* and *the hero* archetype that was already mentioned above. *The rebel* is critical, a free spirit, he questions everything and he bravely revolts given conditions. An example would be the American company Tesla. *The wizard* is an archetype for somebody who stands for transformation, revolution and changes in given habits. Here the example company would be the American technology company Apple, with their introduction of their products that revolutionized the technology sector. The example of the hero would be the German high class car manufacturer Porsche. (Pyczak 2017.)

The last archetype category that is going to be mentioned is the **fulfilment** category, including *the innocent*, *the wise* and the *discoverer*. *The innocent* stands for something naive, bona fide and for somebody who is carefree but honest. An example for a company is the French company Evian that sells water. The American conference show TED follows the archetype of *the wise* who knows everything and teaches thoughtfulness. The last archetype is *the discoverer* who likes to plunge into the new and is inquisitive. An example of this archetype would be American outdoor clothing company North Face. (Pyczak 2017.)

3.1.3 Elements of storytelling

According to Lazauskas and Snow (2018) there are four components every great story has to imply. The first element is **reliability**, if a story seems unfamiliar to human beings they will not invest in it. However, if a person can see coherences between the story and his or her own life, this person is going to be fascinated by the story. The more people can relate to the story the more they feel connected to it. The second element is **novelty**. Besides, one has to pay attention to the balance between reliability and novelty. If people are too familiar with a story, it will forfeit their attention, likewise, if it is way too strange for them. It can be said that relatability helps to attract the audience, however, in order to keep their interest novelty is the key. The third and penultimate element

is **tension**, the authors mentioned it was earlier also called a conflict. It is the moment in a story that grabs the audience's interest. The last important element of a story is **fluency**. A story has to be written on a level that is understandable for everybody, a language that does not demand to wonder about the vocabulary. If a person has to worry all the time about unknown words it will get hard for him or her to get carried along by the story. (Lazauskas & Snow 2018, pp. 25-39.)

Blanchette et al. (2010) also defined four elements of a traditional story: a **main message**, a **conflict**, the **characters** and a **plot**. The key message is of high importance when telling a story. The message can either be an ideological or moral statement, which is the key issue that follows throughout the whole story. (Blanchette et al. 2010, p.34.) For grabbing the audience's full attention, the conflict is of great importance. As human beings always strive for harmony and balance in their lives, any kind of harmony disturbance leads to an inner request for a restoring action. This, however, leads to an emotional involvement of the audience. (Blanchette et al. 2010, pp. 34-37.) Furthermore, the characters are of great importance in a story. Characteristically every story involves a main character, in most of the cases it is the so-called hero, who tries to succeed. Moreover, the hero either has some support of other characters or eventually he or she even has some exceptional skills that help him or her on the mission. In order to keep the audience's attention, the hero's journey to reach his aim is not within easy reach. In most instances, the main character comes across an enemy, who tries to obstruct him or her. This has the effect that a conflict occurs in the presented story. (Blanchette et al. 2010, pp.34-38.)

3.2 Storytelling in marketing

As already mentioned before, storytelling is a part of the human nature; however, it can also be used to communicate your business and your products or services. Especially when companies try to communicate with their customers it is hard for them to get the communication content remaining in their audience's memory. And here storytelling comes into play, storytelling is not only about telling stories. Furthermore, storytelling is also about communicating business to a target group. Stories allow that knowledge is kept in humans brains, because they compress the presented information to general

patterns, and this makes it easier to keep the information in people's mind. (Hargut et al. 2015, p. 28.) When using storytelling we communicate with the brain, which enables to activate feelings. When communicating business it has to be kept in mind that feelings and emotions are also of great importance. In order to make rational decisions emotions are a prerequisite. So to say, if marketers manage to link their products and services with emotions that are of great importance for the target audience, they most likely remember the services or products. (Hargut et al. 2015, p. 29.) As a result a positive association is saved in the audience's memory. These associations also act as a benefit for the company. (Hargut et al. 2015, p. 30.) If people think positively about a company it is more probable that they share their positive feelings with others for example via word of mouth. This on the other hand, has an impact on the company's reputation. Having said this, it can also have a bad reputation, when stories evoke the contrary feelings the company was not aiming at. In order to minimize this risk, firms have to know their buyer personas in detail. Therefore, marketers have separated the different reception processes. The first one is *perceive* and focuses on what people see and hear. The second one is *interpret*, this means to give the perceived things a meaning. The third reception process is *feeling*, after the interpretation and the perceiving both of them are converted to feelings. (Hargut et al. 2015, p. 31.) How important stories are especially in the advertising sector, is outlined in a study in the Johns Hopkins University. In their research they wanted to analyze the difference between the advertising that was loved by the audience and the one that was not. As a result they found out that the ones that were preferred by the audience were the ones that told stories. (Lazauskas & Snow 2018, p. 69.) Companies can learn from media firms that in order to convince people to buy your product, they have to care about your company's story (Lazauskas & Snow 2018, p. 18). Therefore, storytelling should be seen as an important strategy when promoting a product or service.

3.3 Implementation of storytelling content-marketing

The process of creating a storytelling content marketing strategy corresponds with nearly every creation process. The following example is a potential guideline for the implementation of storytelling content marketing. However, it is

for sure not the only given one, but the author of thesis decided to display this one, due to the fact that it is unambiguous, understandable and will follow the figure depicted below (Figure 4)

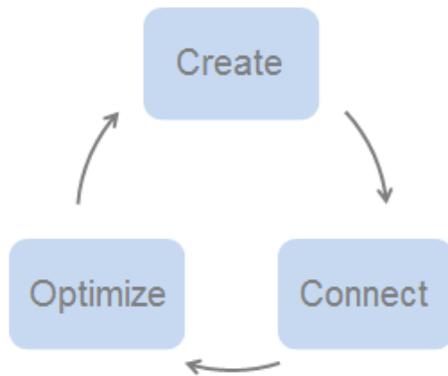


Figure 4. Storytelling content marketing implementation model (Lazauskas & Snow 2018, p. 89.)

It starts with the story-creation and continues with the need for marketers to find out how to distribute the newly created content to the audience. In the following the creation process and delivery process will be optimized. (Lazauskas & Snow 2018, p. 89.) When creating your story it is of high importance that you know how you are actually going to reach your audience. For this reason, it is easier to start with the **connection** process. Nowadays, it is simpler and in most cases free of charge to publish content online thanks to all the social platforms. The barriers between creators and readers or viewers are gone and as a result the demand for content has increased. (Lazauskas & Snow 2018, p. 95.) When deciding upon the goals of stories in business-to-consumer companies, there are two categories that can be taken into consideration. The first category is branding, here the focus is on the thoughts people have about the company, or if they even think about it in the first place. The second one is conversation, here marketers want to examine if people are taking actions such as a purchase or the request for a talk with a salesperson. (Lazauskas & Snow 2018, p. 96.) Without considering categories, aiming for one's own website is the most thriving way to connect with the customers. The next powerful place to connect with the audience is their email address. When sending emails you can control the branding as well as the conversation. (Lazauskas & Snow 2018, p. 97.) In

the event that the marketers do not have their target group's email addresses, they have to attract them in the networks and platforms where they are interacting. Marketers have to determine where they can find the audience; in which social networks, websites and channels. When focusing on branding the best online platforms to find business-to-customers businesses are Instagram, Facebook and YouTube. However, Pinterest and Instagram are the better platforms, when the goal is conversations. (Lazauskas,& Snow 2018, p. 98.) After the channels are found, it is way easier to plan the type of stories that fit to your channels and audience. This leads to the **creation** process. Stories should help your target audience to get closer to your company's website. (Lazauskas & Snow 2018, p. 99.)

After finding out on which channels your audience is spending time, you have to somehow get their attention. After you have caught your target group's attention you have to convince them to do business with you. However, you have to adapt your stories to your current relationship status with the audience. (Lazauskas & Snow 2018, p. 101.) In the beginning of the relationship, the stories should tell about the shared values and interests, which you share with your audience. Hereinafter, when you have a closer relationship, the stories can focus on your people, like your customers and your employees. Moreover, stories can be divided into three different categories in regard to time. There are timely stories that are focusing on current events and the latest news. The second category is seasonal stories, their relevance is based on a special season of the year. Whereas, evergreen stories are useful for the audience every time they are coming across these stories. (Lazauskas & Snow 2018, p. 102.) The last step of the story creation process is **optimization**. Optimization means modifying the steps of creation and connection. First of all, you can simply eye the given successful stories and then ascertain which the successful joint elements are. In the future you can then make more use of these elements. (Lazauskas & Snow 2018, p. 106.) Furthermore, if you already know the objectives of your content, you can find out which are the analytics that are of high importance. Therefore, it is of a great value to know your objectives when determining for example Key Performance Indicators. (Lazauskas & Snow 2018, p. 107.) These indicators will then show you how well your stories have

performed and what you have to improve in the future when creating another story. In order to get an insight how a good implanted content marketing strategy looks like, there will be the Coca Cola Concept mentioned in the following chapter.

3.4 The Coca Cola Concept

The brand Coca Cola is known as an excellent international content marketer, they are also using storytelling as their marketing strategy. Their website's slogan is "Taste the feeling", it is all about entertainment. Coca Cola wants to create a positive brand image, as well as they want to establish and remain relationships with their customers. (Hilker 2017, p. 129.)

There is the Coca Cola concept that tries to explain the success the brand has with its storytelling content marketing strategy. It contains three important elements, the mission, the aim and the conversation model. The mission is to develop content that is so creative that it infects others. Coca Cola calls this the Liquid Content. The aim is to represent the corporate objectives, the brand promise and the consumer interests. The brand calls this Linked Content. Through storytelling, Coca Cola triggers conversations and thereby becomes a part of people's lives. Part of the conversation model of Coca Cola is that the stories should deliver ideas. Furthermore, the stories should lead to conversations. (Hilker 2017, p. 130.)

The plan of Coca Cola is to transport deepened emotional experiences via stories and also create new relations. One-Way-Storytelling is disused these days, the trend goes more and more towards Dynamic Storytelling. Dynamic Storytelling is a step-by-step creation of elements of a brand idea, which is then distributed over various channels in order to create a uniform and coordinated brand experience. The editorial system contains different types of stories, like Serious Storytelling, Multi-Faced Storytelling, Spreadable Storytelling, Immersion and Discovery Storytelling as well as Engagement Stories. The purpose of those various stories is to show that Coca Cola is engaged to make the world a better place. (Hilker 2017, p. 131.)

4 Effie awards

The Effie awards was introduced in 1968 by the New York American Marketing Association, it honors the most impactful advertising efforts. Nowadays the award honors various kinds of effective marketing communications, as well as the creative work of individuals and companies on six continents and more than 40 countries. The award is held every year in the different countries. Effie Worldwide represents effectiveness in marketing communications, outstanding marketing concepts which lead to a conversation about the driving forces of effective marketing. (Effie worldwide n.d.) The German Effie Award is carried out by the Gesamtverband Kommunikationsagenturen (GWA) in Frankfurt am Main. In order to analyze the campaign more precisely, the campaigns are divided into twelve different categories, concerning their content and aims. The categories are Activation, Brand Campaign, Brand Experience, Brand Partnerships, Comeback, Content Hero, Customer Value, David vs. Goliath, Doing Good, Evergreen, Media and New New (GWA n.d.). Companies can either receive a gold, a silver or a bronze award. Every year the GWA publishes a GWA Effie Award book, this book contains background information and analyses regarding the honored cases. The books of 2016 and 2017 are also used in the content analysis of this thesis.

The category that is of great importance for this work is the category Content Hero, due to the fact that this thesis focuses on the content of the campaigns. In this category the GWA honors the platforms that edit content on a regular basis. A sign that such a Content Hero campaign is of great success is when the content is consumed regularly and permanently. Moreover, it also has a positive effect on the brand awareness. The possible Key Performance Indicators that are used in the Content Hero category are: Visits or visitors per day, Eyeball-Minutes per Euro, and image- items user versus non-user. (GWA Effie 2017 Teilnahmebedingungen.)

5 Empirical part

The empirical study of thesis is a content analysis of six campaigns that were honored with the Effie award in the category Content Hero in 2016 and 2017.

The content is presented in detail and analyzed in accordance with the given theoretical frameworks. More accurately it is a qualitative content analysis that in the end of the empirical study enables to compare the theory and the practice.

One method to obtain qualitative data from interviews, pictures, moving pictures and written open questions is a content analysis. When conducting a qualitative content analysis, external and internal resources have to be determined. Furthermore, the person that is researching also has to take into account his or her experience of the topic that is going to be analyzed into account. The objective of a content analysis is to filter out and organize value from the collected data and to reach a conclusion from it in the end. (Bengtsson 2016.)

The empirical study commences with a detailed description of the campaigns. Followed by the content analysis that is divided into different subchapters.

5.1 Analysed campaigns

The campaigns that are analyzed in the following chapter were among the Effie award winners Germany in the category Content Hero in the years 2016 and 2017. The following list of the six campaigns will be in chronological order in relation to the year and the ranking achieved. There will be company details as well as details of the content of the given campaigns.

The first campaign from 2016's award is the *HORNBACH Herrenzimmer* campaign, the agencies that created the campaign were *Heimat Berlin* and *For Sale Digital EASYdoesit* and they received a silver Effie award for it. The *HORNBACH Holding AG & Co. KGaA* is the mother company of the *HORNBACH* group and has many subsidiaries. The most important one for this analysis and also the largest one is *HORNBACH Baumarkt AG.*, which is a hardware and DIY megastore. *HORNBACH Baumarkt AG.* is located in nine countries including Germany, Luxembourg, Sweden and the Netherlands. (Hornbach Holding n.d.) Their slogan is "es gibt immer was zu tun"- (There is always something to do), this slogan also corresponds with the **Herrenzimmer** campaign. The campaign video available is online: <https://www.hornbach.ch/herrenzimmer/> (Accessed on 20.08.2018)

In the videos the do-it-yourself enthusiast Herold Vomeer designs and builds inventive, creative and crazy construction projects. *HORNBACH Herrenzimmer* consists of five episodes with five different projects. The projects are: “der Waldlaufsimulator” (Forest-run-simulator), the “Anti-Spa”, the “Angeloase” (oasis for fishing), the “Bierbach” (beer river) and in the last episode he builds a “Hoversessel” (hover armchair). In order to get a better understanding how crazy and inventive those campaigns are, a precise description of one of the episodes called “Bierbach” will follow. Here, Herold Vomeer decides to build a bar. However, a standard bar where you order from the waiter and then receive a beer out of the fridge is not his ideal idea of his own Herrenzimmer-bar. Therefore, he builds a high striker that transports a bottle of beer in a rain gutter. This rain gutter represents the river which then transports the beer bottle in a fish tank that is installed in the bar. Guests only have to take the chilled beer bottle out of the tank and enjoy it.

The second campaign is **#heimkommen** (#cominghome) by the company *EDEKA*, the campaign was compiled by the agency *Jung von Matt* and received like the previous mentioned campaign a silver Effie award. *EDEKA* is a German supermarket cooperation. The campaign video is available online: <https://www.youtube.com/watch?v=V6-0kYhqoRo> (Accessed on 20.08.2018).

The story is about an old man that celebrates every Christmas by himself. He does have children however, all of them live further away and have either children themselves or a busy job. Therefore, none of them has the time to spend Christmas with their solitarily father. When looking out of the window the old man can see that other families celebrate Christmas together, but not his. The video shows with time jumps all the years the old man celebrates Christmas on his own at his long dining table. Every year his family puts him off by promising that they would appear next year for a joint Christmas celebration. Suddenly the story changes and every child receives either a letter or a message on their mobile phone, it is the obituary of their dad. All of them rush to the funeral, the atmosphere is sad and depressed. However, when they enter the old man’s home the dining table is all set for a Christmas celebration. Suddenly the old man appears in the door all alive. The only sentence that he says is “Wie hätte ich Euch denn sonst alle zusammenbringen sollen?” („How

else was I supposed to get you all together?”) After the shock the whole family celebrates Christmas happily together. The music that is played during the whole campaign is a sad kind of music that goes along with every scene of the campaign.

The last campaign analyzed from the German Effie award 2016 is **#project360** from the *Mammut Sports group*. The campaign that was created by the agencies *Heye* and *quattro media Concept360* was given a bronze Effie award. *Mammut* is an innovative Swiss company that designs and produces alpine-, outdoor and snow sport products. (Soq n.d.) The campaign video is available online: <http://project360.mammut.ch/#home> (Accessed on 20.08.2018).

This campaign contains interactive climbs of the world's most famous climbing tracks in a 360° perspective. So to say the audience can virtually climb the mountains from the bottom to the top. At the moment there are 20 climbs available online, including the climbs on the famous Mount Everest climb, the Mont Blanc and the Matterhorn.

The campaign that was honored the golden Effie award in 2017 was the “**Die Rekruten**” campaign of the *German Bundeswehr*, it was created by the agencies *castenow communications Crossmedia* and *Tacsy*. *Bundeswehr* is the armed forces of Germany and one of the main employers in Germany. The campaign video is available online: <https://www.bundeswehrkarriere.de/> (Accessed on 20.08.2018).

The campaign consists of more than 80 episodes of a YouTube-Reality-documentation. The aim is to get young adults enthusiastic about working for the *Bundeswehr*. In the story the audience can follow twelve new soldiers from saying goodbye at home to facing any danger abroad in the field. The *Bundeswehr* wants to show the potential soldiers exactly how the twelve weeks of basic training works.

The fourth analyzed campaign is called “**lachende Pferde**” (laughing horses) by the German car manufacturer *Volkswagen (VW)*. *Volkswagen* hired the agency *Grabarz & Partner Werbeagentur* to create their silver Effie award-winning campaign. The *Volkswagen Corporation* is one of the popular car

manufacturers from Germany, their brand promise is “Wir bringen die Zukunft in Serie” (we bring the future into series production) (GWA 2017, p. 85). Volkswagen owns several brands like Audi, Seat and Porsche. However, this campaign is focusing on the brand *Volkswagen* itself, more precisely on the car model Tiguan and its Trailer Assist Feature. The campaign video is available online: <https://vimeo.com/217144587> (Accessed on 20.08.2018).

The video starts with a couple of horses laughing out loud. The reason for their amusement is a man who tries to park his car backwards with a horse trailer. It is hard for him to get the trailer backwards into the parking lot and the laughter of the horses makes him even more nervous. After the third attempt the man is way too stressed and drives angry away. All at once the horses calm themselves as another man with a *Volkswagen* Tiguan including the Trailer Assist Feature wants to park his horse trailer. With a few handgrips he perfectly parks the trailer in the parking lot. None of the horses laughs anymore and the man leaves his parked car with a smile.

The last campaign that is analyzed in the following part is the “**Der magische Adventskalender**” (The magical advent calendar) of the *Deutsche Telekom plc*. This campaign received a bronze Effie award in the year 2017. *Telekom* is a German telecommunications company. The campaign was designed by the agency *DDB Group*. The campaign video is available online: https://www.youtube.com/watch?v=0--87q5PT_o (Accessed on 20.08.2018).

The video starts with a little boy who steals his sister’s cake and milk, thereupon he is sent to his room by his father. Staring out of the window he sees an old lady dressed in black with a stick walking on the street dropping something on the ground. The little boy walks out on the street to figure out what the lady dropped. He picks it up and opens it, it is like a book with different little doors with numbers and pictures on them. Unfortunately, the boy cannot open the little doors himself. Then he notices that the picture on door number one looks like a building straight in front of him. When he meets the person living in the building the little door automatically opens and the person receives a chocolate treat. In the following he brings every day of December another person, that was referred to by the picture on the little door, a treat. It was the butcher, the

conductor and the blind guy. But then he falls down and drops the calendar over the bridge into the river. In shock he goes into the water and tries to dive for the calendar. Sadly he cannot find it and walks back home, there he cannot believe his eyes when he sees the calendar in front of his house. Having the calendar back he continues bringing the other people their treats. The 24th and last little door depicts the old scary lady with her cat. When he arrives at the old lady's door, she does not look that scary as expected. Like the other doors before, also the 24th door opens in front of the lady, only this time the old lady rejects the treat and offers it to the little boy with a smile. Happily the little boy walks back home where he offers the chocolate treat to his sister. The girl then shares the treat with her brother and both are happy. Afterwards the text "Das Leben schenkt uns mehr, wenn wir teilen"(life gives us more when we share) appears. The whole story is supported by music that adapts to the situations presented in the campaign.

5.2 Campaign strategies

Hornbach Herrenzimmer:

Part of the strategy that is used in the **Herrenzimmer** campaign was the general attraction of young males at the age of 25 to 39 years, who are not only present in the social web, but are also interested in DIY projects. *HORNBACH* wants to show what passion for projects means in an extreme kind of form and they want to convey project competence online. Furthermore, their goal is to strengthen their brand with entertainment in series format. The company conquer the web with their five episodes stepwise, more specifically in three steps, starting with teasers on Facebook and Instagram, followed by 2.5 minutes long episodes uploaded every Friday at 5 pm on the social media platforms Facebook, YouTube and the Microsite. The third step was that every channel that was used for the campaign also links to the Microsite. The Microsite then enables the audience not only to watch the DIY-tutorials but also to participate. The objective the company is aiming at, by using the mentioned strategy, is the strengthening of the brand and the image. Moreover, they want to gain their target audience's attention and increase their sales. (GWA 2016, pp. 74-75.)

EDEKA #heimkommen:

The challenge the creators of the campaign are facing with their campaign is the establishment of a touching experience by using social media. Furthermore, they want to beat *EDEKA*'s successful "Kassensymphonie"-campaign from the previous year. The company stands for the love of food and with that for the love of dishes and their consumption. Moreover, the company knows that communal meals are important for maintaining relationships. Therefore, *EDEKA* decides to address the topic of community. Their idea is to make people think and moreover point them out how important the time is that is spent together with the family. (GWA 2016, pp 38-39.)

Mammut #project360:

In order to prove their brand essence "Absolute alpine" and to create relevance for people who are interested in mountaineering, the access to mountain climbing has to become easier. Their success formula is to make the fascination of this kind of sport available for those who are not practicing it. The idea behind the campaign is to give the audience the experience of climbing a mountain with 360° pictures and videos from the ascent of world famous mountains. The climb of the world famous Mount Everest marks the highlight of *Mammut's* campaign. (GWA 2016, pp. 44-45.)

Volkswagen-Lachende Pferde:

The challenge for the company *Volkswagen* is to find a solution for presenting the innovation of the new Tiguan model and the Trailer-Assist feature, in order to strengthen the sympathy and the trust in the brand, instead of only using product communication. *Volkswagen* wants to attract people's hearts, like they have already done in the past. Their strategy is to focus on emotions. For them it is more about laughing instead of specific product understanding. Therefore, the scene with the horses was created in order to present the *Volkswagen* Tiguan and its Trailer Assist feature in a humorous way. (GWA 2017, pp. 88-89.)

Bundeswehr-Die Rekruten

There are four central questions the company is facing while creating the **Rekruten** campaign. One of the questions is: how the *Bundeswehr* can create a lifelike and first hand communication that gives the audience the feeling of participation. Secondly, how can the company get young adults out of their comfort zone and get them enthusiastic about a job that is way different than others. Furthermore, the last questions are concerning the distribution of the campaign, how the company can orientate itself on the media consume patterns of their target group, and how the company can present itself in a channel that consists mostly of User generated content. The company's answer to all those questions is a reality documentation on YouTube, that presents the *Bundeswehr* as an attractive employer for young adults and in general helps young adults to imagine the work, which they have to expect when working for the company. Due to the fact that the viewers could influence the topics of the episodes with their comments below the videos, the audience feels integrated in the campaign. Furthermore, all episodes are linked to each other, in order to create a long watch time. (GWA 2017, pp. 46-47.)

Telekom-Der magische Adventskalender:

Storytelling has already been a strategy successfully used by the *Telekom*, especially when they are facing the power of sharing. They use three facts to differentiate themselves from the competitors. Firstly, their aim is to be more classical by presenting a traditional Christmas fairytale. Having said this, also relevance was of importance, the time before Christmas is more and more considered as a stressful time and giving becomes rather a commitment. The real meaning of Christmas gets lost: the giving, the making others happy and enjoying the moments together. *Telekom* not only wants to be more classical and relevant than the competitors, they also wanted to be more consistent. The campaign should not only be a 30 second long spot. The core was a 2.5 minute long film on YouTube, a 30 second spot presented on television and an interactive calendar audio book on Soundcloud, that offered daily episodes. The Microsite however, offered the audience to step into the role of the little boy with interactive elements and the daily opening of another calendar door in a 360° space.(GWA 2017, pp. 176-177.)

5.3 Content analysis

The following content analysis will be conducted in different subchapters. The first chapter provides a persona for each campaign. As noted before, marketers need to know their target group in order to produce content that is relevant for them. Personas are a known tool for identifying the target group. In most of the cases content marketing also has to appeal to people's problems and needs. As a reason the second subchapter will focus on the problems that are presented in the campaigns and also the needs the campaigns appeal to. The third chapter of the content analysis deals with the content of the campaigns. It analyses the content type, the archetype the content is following and which story elements are used. Furthermore, it is determined how apparent the brand and products are. The last chapter addresses the distribution channels of the campaigns.

5.3.1 Target group/Personas

The creation of buyer personas is of great importance for the success of the content marketing strategy, since it helps the company to determine and understand the target group they are aiming to reach. Companies have to realize that it is not possible to address all people at the same time. Due to the fact that, relevance, an important factor for the content creation, is individual from person to person. Therefore the more precisely defined the target group, the easier it is to identify the relevant topics. A customer persona is a detailed character description of a person that belongs to the target group. The person's job, hobbies and the problems he or she is facing are described. (Hilker 2017, p. 89.) The following personas (Table 3) are self-created by the author of this thesis and the gender and name are chosen by random. For a better overview the personas are created in a table.

Company-Campaign	Persona
HORNBAACH-Herrenzimmer	Name: Alexander Hahn Gender: male Age: 37 years Relationship status: married, 2 kids Job: lawyer Characteristics: creative, handicraft enthusiast, passion for DIY-projects Interests: Handicraft, catching up with his

	<p>friends</p> <p>Problem: has an office job therefore he seeks to live out his creativity on the weekend and after work</p>
EDEKA #heimkommen	<p>Name: Helga Schneider</p> <p>Gender: female</p> <p>Age: 54 years</p> <p>Relationship status: widow, 2 kids</p> <p>Job: secretary</p> <p>Characteristics: family-oriented person, harmony seeking</p> <p>Interests: cooking, gardening</p> <p>Problem: her children are all grown up and only one is still living at home with her right now, she is afraid of living all alone in the big house</p>
Mammut #project360	<p>Name: Benedikt Scherer</p> <p>Gender: male</p> <p>Age: 34 years</p> <p>Relationship status: engaged</p> <p>Job: Police officer</p> <p>Characteristics: adventurous, keen to travel, athletic, loves challenges</p> <p>Interests: running, biking, hiking, traveling</p> <p>Problem: he and his fiancé are both police officers that like to spend their vacations in the mountains; however, their vacation time is limited and they never have enough time to fulfill their dream and climb their favorite mountain Mont Blanc.</p>
Bundeswehr-Die Rekruten	<p>Name: Marten Schneider</p> <p>Gender: male</p> <p>Age: 19 years</p> <p>Relationship status: single</p> <p>Job: graduated college student</p> <p>Characteristics: sportive, open-minded, loyal</p> <p>Interests: running, gym, hanging out with his friends</p> <p>Problem: He just graduated from school, now he has to find out what he wants to do next either study sport management or join the German Bundeswehr. But he is not yet sure what he prefers.</p>
VW-Lachende Pferde	<p>Name: Eva Maier</p> <p>Gender: female</p> <p>Age: 43 years</p> <p>Relationship status: married, 3 kids</p> <p>Job: bank manager</p> <p>Characteristics: Sportive, family-oriented,</p> <p>Interests: running club, cooking, Nordic walking</p> <p>Problem: Her two boys started sailing last year,</p>

	<p>so their grandfather bought both of them a boat. However, now the kids have to travel from race to race around the country on the weekends. Eva's husband works as a sales representative and has to travel a lot sometimes also on the weekend. Eva has not a lot experience with driving with a trailer, especially not parking a trailer with two boats on it. Moreover, her current car is too small for all the equipment her children need to take with them. Now she is looking for a car that has enough space but is still easy to park with a trailer.</p>
Telekom- Der magische Adventskalender	<p>Name: Hanna Kloster Gender: female Age: 24 years Relationship status: in a relationship Job: preschool teacher Characteristics: seeking harmony, open-minded, social, sportive Interests: Zumba, swimming, reading, going out Problem: she actually loves her job but young children can be demanding and they love to fight about everything which can be very annoying for the teachers.</p>

Table 3. Personas

5.3.2 Problems and needs

As already mentioned in the theoretical part above, useful content has to address the needs of the target group. Furthermore, the content should present a problem that the target group is facing in order to be relevant for them. In the following, the problems and needs the observed campaigns are dealing with will be presented. For the identification of those two factors the GWA Effie® Award 2016 and 2017 book was used.

Company-Campaign	Problem/ Need
HORNBACH-Herrenzimmer	<p>Problem: unfulfilled passion for DIY-projects Need: crazy creative DIY-building-projects</p>
EDEKA #heimkommen	<p>Problem: aging society, disintegration of family bonds, loneliness Need: community</p>
Mammut #project360	<p>Problem: not everyone is able to climb the high mountains like for example the Mount Everest</p>

	Need: an option to bring everyone who is having the dream to climb a big mountain closer to this dream
Bundeswehr-Die Rekruten	Problem: young adults do not actually know about the work there (After the abolition of conscription it became less attractive to work for the Bundeswehr) Need: grant an insight into the work
VW-Lachende Pferde	Problem: difficulties with parking a trailer, especially backwards parking with spectators Need: A feature that makes it easier to park a trailer
Telekom-Weihnachtskampagne	Problem: pre-Christmas period is considered stressful, making somebody a present becomes more an obligation Need: reflecting on the true spirit of Christmas-a joyful giving and sharing

Table 4. Problems and needs

5.3.3 Content of the stories

This category of the content analysis focuses on the main content of the campaigns, which type of content it is and which archetype the story follows. Furthermore, it will be analyzed how apparent the company, brand or products are. This analysis was implemented while viewing the campaigns and comparing them to the theoretical part, the guideline, of this thesis.

***HORNBACH* Herrenzimmer:**

Content type: The campaign is a DIY-web tutorial consisting of five creative projects released in five episodes. The Content type is a video shared on a digital channel.

Archetype and Story elements: The archetype of this story is the creator. In the videos it can be seen what can be achieved with creativity and a talent in handcrafts. Every episode of the tutorial presents another creative project. Furthermore, the story utilizes novelty. All the projects are something quite unique, new and kind of crazy. The story is an evergreen story, all year around people can make use of DIY handcraft videos.

Product placement: The tools and products that are used for the projects are visible, whereas the brands are not directly presented. So to say there is no direct promotion of the *HORNBAACH* products in the videos. However, the audience can download a construction plan and a material list on the webpage.

EDEKA #heimkommen:

Content type: The campaign consists of a video that was shared on a digital channel.

Archetype and story elements: This story is a typical hero story that ends with a Happy End. The hero of this story is the old man who manages to get everyone together for Christmas. The element that is used is reliability. Some people may rely to the feeling of being alone for Christmas. They can empathize with the old man that decides to actually fake his death in order to get everyone of his family together to celebrate. The audience will come into an emotional conflict seeing the old man sitting on his long table all by himself. Others may relate to the grownup kids that cannot find the time to celebrate Christmas with their parents. The tension occurs when the obituary arrives at the children's homes. A Happy End seems to be impossible until the moment when the old man appears alive at the door. The sad music that is used in the campaign also appeals to the audience's feelings and emotions. It is a seasonal story, more precisely a Christmas story.

Product placement: Neither the product, nor the brand are visible in the video. The audience cannot really associate the video with the company *EDEKA*, until the final end when the brand name is presented.

Mammut #project360

Content type: The content is presented in 360° pictures and videos that are published on a digital channel.

Archetype and story elements: The archetype of this story is the discoverer, who belongs to the archetype category fulfilment. It is about experiencing something new and being curious. Novelty is an element that is mainly used in these stories belonging to the campaign. A video or picture enabling the

audience a 360° view of a mountain climb is something new and extraordinary. It allows the viewers to virtually climb mountains like the Mount Everest. These kinds of stories belong to the category evergreen stories, due to the fact that a virtual mountain climb is something not depending on the season or the current events.

Product placement: The brand *Mammut* is visible on the equipment of the climbers that are depicted in the videos and pictures.

Bundeswehr-Die Rekruten:

Content type: The stories are presented as a YouTube-reality documentation with videos.

Archetype and story elements: The campaign is a hero story and one could say that the story follows the Hero's journey model. First the young adults, the so-called Rekruten leave their home (Call to adventure). In the following their lives will most definitely change and they have to get used to the life in the barracks, the drills, the use of weapons. All this might be a cultural shock for them (threshold, challenges). One day it may be the case that the soldier has his first time out in the field (challenges and temptation). However, after sometime the soldier might have arrived in the soldier's everyday life and has the feeling that he or she belongs there. That is when the transformation process happens. Everything that was new when he or she arrived in the barracks belongs now to the everyday life (transformation). After a time as a soldier he or she might come back home (return). For some people it might be something really new to see how working for the *Bundeswehr* actually is. For others however, it might be something they can relate to. The campaign is an evergreen story, since there is no right timing or season of the year to occupy oneself with working with the *Bundeswehr*.

Product placement: The whole *Bundeswehr* life is presented in the stories, the barracks, the soldiers and the commission officers etc. Due to the fact that the campaign was created to attract more people especially young adults to work for the *Bundeswehr*, they have to present the reality. However, it is important to mention that the *Bundeswehr* is offering a service not a product.

Volkswagen-Lachende Pferde

Content type: For their promotion campaign, for the *Volkswagen* Tiguan and the Trailer Assist feature, *Volkswagen* used as content type a video shared on digital channels.

Archetype and story elements: This story has a comedy character, horses making fun of people, seeing that it is surreal that horses can laugh like presented in the story. However, it is also a kind of hero story with the hero being the Volkswagen Trailer Assist Feature. When applying the Fairy-tale model, the small parking spot can be seen as the enemy. The first guy tries to park his car and the trailer. However, he is not able to do it. The fact that the horses are laughing intimidates him and makes him even more insecure. He has an inner conflict and is embarrassed. It is the inner tension that grabs the audience's emotions and leads to another important element: reliability. People may feel related to the stressful situation of parking backwards with an audience, as well as the difficulties to park with a trailer. When the story changes and also the laughter of the horses fall silent, novelty attracts the audience's attention. The fact that with help of the Trailer Assist Feature it is no problem for the other man to park changes the whole story. The Trailer Assist feature defeats the enemy, more specifically the small parking lot. This represents the novelty element of the story, it shows the audience that there is something new that can help with the trailer parking problem. The story is an evergreen story, which is attractive for the customers all over the year.

Product placement: Because it is a promotion campaign of the brand, the car type (*Volkswagen* Tiguan) and the Trailer Assist Feature are visible for the audience.

Telekom-Der magische Weihnachtskalender:

Content type: For their campaign *Telekom* decided to use the content type video as well as audio book, presented on digital channels.

Archetype and story elements: This story is a typical Fairy-tale hero story with a Happy End. In this story the Hero's journey model can be identified. It all starts when the little boy is sent to his room as a punishment for stealing his sister's

food. While looking out of the window, he sees the old lady dropping the calendar and picks it up from the road. After he has identified that the pictures on the little doors correspond with buildings and people from the village his journey starts (call to adventure). The first time the calendar door opens, he crosses the threshold into a magical world. When he is walking through the village to see other people, in order to give them their treat, he is facing challenges. The boy that stole his sister's cake in the beginning is now walking around to share the calendar treats with others (challenges and temptations). When he drops the calendar in the river and it looks like he lost it, it seems like a disaster. Afterwards he finds the calendar that he had lost in the river again in front of his home (revelation). A transformation happens with the little boy, now that he is actually enjoying making other people happy by bringing them a chocolate treat. The fact that in the end he gives the treat that he received from the old lady to his sister on his return home also marks his transformation and his return home. The story is fluent, every day the boy wakes up and delivers the treat to somebody. But there are also tensions that arise, especially when the little boy loses the calendar and when he has to face the old woman, who seems to look like a bad witch. These tensions call the audience's attention. It is a seasonal story, a Christmas story that wants to make aware of the fact that Christmas should still be about sharing and giving others a treat. In order to support the spirit of sharing and caring, the artist sings in the background "You can't always get what you want [...] But if you try sometimes you might find again what you need."

Product placement: In the beginning of the video the logo of the company *Telekom* is visible for a short period of time, as well as the company's melody can be heard, implicated in the background music. However, the logo disappears again, until the end of the campaign.

5.3.4 Publishing

As mentioned in chapter 2.4 there are four different types of media: owned media, paid media, earned media and social media. Owned media is when the content is published on one's own webpage, whereas paid media is when content is published fee-based on another webpage. Earned media however, is

when the content is further distributed by other platforms or customers. The last media type that is included in this analysis is social media, here the content is generated by the user itself on social media platforms. The assessment of this analysis part is conducted with the help of the GWA Effie® Award 2016 and 2017 books.

Company-Campaign	Distribution channels
HORNBAACH-Herrenzimmer	<ul style="list-style-type: none"> • HORNBAACH.ch webpage (owned media) • HORNBAACH Facebook page and Instagram account (social media) • HORNBAACH.ch YouTube channel (social media)
EDEKA #heimkommen	<ul style="list-style-type: none"> • EDEKA Facebook page (social media) • EDEKA YouTube channel (social media) • Influencer in social networks (Facebook and YouTube) (earned media) • TV spot (paid media)
Mammut #project360	<ul style="list-style-type: none"> • Mammut.ch webpage (owned media) • Mammut Facebook page (social media) • Mammut YouTube channel (social media) • TV reporting (earned media)
Bundeswehr-Die Rekruten	<ul style="list-style-type: none"> • Bundeswehr webpage (owned media) • Bundeswehr YouTube channel (social media) • Poster, print advertising, TV spot, cinema advertising, radio advertising, events (paid media) • Snapchat, Instagram, Facebook (social media) • TV reporting, newspaper reporting, radio reporting (earned media)
VW-Lachende Pferde	<ul style="list-style-type: none"> • TV spot (paid media) • YouTube and Facebook (social media)
Telekom-Weihnachtskampagne	<ul style="list-style-type: none"> • Telekom webpage (Owned media) • YouTube (social media)

	<ul style="list-style-type: none"> • TV spots and SongCloud (audio book) (paid media)
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Table 5. Distribution channels

5.3.5 Output

In this part of the analysis the Key Performance Indicators and the objective they represent are mentioned. All the given data was acquired from the GWA Effie® Award 2016 and 2017 books. Moreover, this chapter corresponds to the chapter (2.5.2) dealing with Key Performance Indicators in the theoretical part above.

Company-Campaign	Objectives and KPI's
HORNBAACH-Herrenzimmer	<p>Client acquisition:</p> <ul style="list-style-type: none"> • 125% increase of the positive brand recognition (Webmonitoring Report, 2016) • Great interest of the targeted age group (25-39 years) • Every post on social media reaches over 3 million people (GfK Werbettracking HORNBAACH 2016) <p>Educational:</p> <ul style="list-style-type: none"> • The time spent with the projects equals cumulated 500 flight to the moon (GfK Werbettracking HORNBAACH, 2016) <p>Revenue generation:</p> <ul style="list-style-type: none"> • Overall Click-Through-Rate to the Microsite is 450% higher than the average in the industry* (Werbettracking HORNBAACH 2016;) • Click-Through-Rate from the newsletter to the Microsite is 23% higher than the industry* average (Geschäftsbericht HORNBAACH 2015/2016) • Increase of the revenues: +2.5% per quarterly period (Geschäftsbericht HORNBAACH 2015/2016)
EDEKA #heimkommen	<p>Client acquisition:</p> <ul style="list-style-type: none"> • After two days more than 10. million views (Facebook+YouTube,

	<p>13.05.2016)</p> <p>Positioning:</p> <ul style="list-style-type: none"> • Increase in Likes by 1.047%, increase of comments by 2.027%, share increase by 2.137% (Facebook+YouTube, 13.05.2016) • media equivalent value of 11 million Euro (Unicepta) <p>Brand image:</p> <ul style="list-style-type: none"> • The viewers of the campaign are 27.9% more likely to say that EDEKA is likable, 27.1% more trusting in the company, 37.7% more likely to think that EDEKA is innovative compared to people that did not see the campaign. (EDEKA Werbettracking Januar 2016) • 85% of the viewers decided that EDEKA is relevant for them and chose the brand 35% more likely than other brands in the industry (EDEKA Werbettracking Januar 2016)
Mammut #project360	<p>Customer loyalty:</p> <ul style="list-style-type: none"> • 2016 viewers spend 5.27 minutes on the mammut.ch webpage, in total 3.8 million minutes (Mammut, Google Analytics, 16.06.2016) • On average, almost one in four sessions is spent by a returning visitor (Mammut, Google Analytics, 16.06.2016) <p>Revenue generation:</p> <ul style="list-style-type: none"> • Through the #project360 campaign Mammut was able to gain 19% more users (Mammut, Google Analytics, 31.07.2015) <p>Customer experience:</p> <ul style="list-style-type: none"> • 100% more people that visited #project360 page sign up for the newsletter (Mammut, Google Analytics, 31.07.2015)
Bundeswehr-Die Rekruten	<p>Client acquisition:</p> <ul style="list-style-type: none"> • 1 million views per day (Müller 2016) • 40% more accesses to the website (Müller 2016)

	<p>Revenue generation:</p> <ul style="list-style-type: none"> Over 4500 applications (Von Frauenberg 2017)
VW-Lachende Pferde	<p>Client acquisition:</p> <ul style="list-style-type: none"> 9 million clicks only in the first 72 hours online (Grabarz&Partner n.d.) YouGov BrandIndex in the dimension "Impression" (indicator for trust) increased by 29% from September 2016 to October 2016 (GWA 2017, p. 88) <p>Revenue generation:</p> <ul style="list-style-type: none"> The interest in the Trailer Assist Feature increased by 600% from August until September 2016 (Google Trends 2016) 59% increase in the configuration of the Trailer assist feature (Vertrieb und Marketing Volkswagen Deutschland 2016) 22% increase in the configuration of the VW Tiguan (Vertrieb und Marketing Volkswagen Deutschland 2016)
Telekom-Weihnachtskampagne	<p>Positioning:</p> <ul style="list-style-type: none"> Most viewed Christmas content online with 12.9 million views in 2016 (YouTube Ranking 01/2017) <p>Customer loyalty:</p> <ul style="list-style-type: none"> The interaction possibilities in the calendar had more than 1.47 million clicks during the period of the campaign (Kantar TNS/Telekom) The audio book had 13.500 listeners daily and became number one in the audio book charts (Kantar TNS/Telekom) <p>Revenue generation:</p> <ul style="list-style-type: none"> 75% higher sales than the category average (Kantar TNS/Telekom)

Table 6. Output

*Industry takes the competitors OBI, Bauhaus, Hagebau and Toom into account

5.4 Analysis of the results

The first research question was concerning the similarities of the theoretical framework of content marketing between the given practical example campaigns. In the theoretical framework it was said that the content has to be relevant for the audience in order to attract them. The problem and solution model helps to be relevant for the target audience. By looking at the problems and needs the campaigns are facing, it can be seen that problems are being pointed out, but are also appealing to the given needs. The greatest difference between classical marketing and content marketing is that content marketing follows the pull strategy. In content marketing the customer is indirectly encouraged to purchase the product or service. During the analysis of the campaigns it became obvious that in none of them was a direct purchase incitement, none of the campaigns even mentioned a price.

The second objective was to analyze if the campaigns correspond with the theoretical models of storytelling content marketing. Whereas, the final aim of this thesis was to determine, if there is any kind of pattern between the campaigns that would explain their success. In order to reach this aim all the results have to be analyzed regarding the storytelling content marketing models and then be compared.

The first comparison will be done with the problems and needs the campaigns are targeting. The two campaigns **Herrenzimmer** by *HORNBAACH* and **#project360** by *Mammut* are facing problems concerning the hobbies and passions people can have, like building creative handcraft projects and climbing one of the highest mountains. Whereas, the problems like a fast aging society and the fact that Christmas lost its spirit of giving and sharing, which are represented by *EDEKA* and *Telekom* are affecting the whole population. However, *Volkswagen* appeals to an everyday problem and need, the fact that it is not that easy to park a trailer in a tiny parking space might be known by everyone who tried it before. The *Bundeswehr* **die Rekruten** campaign faces the problem that after the abolition of the conscription fewer young adults got to know the real *Bundeswehr* work and life. As a result it became less attractive to work for the *Bundeswehr*. This shows that they are not only facing the

audience's problem but also the *Budenwehr's* own problem of not having enough interested parties. In order to counteract this trend, the *Bundeswehr* wanted to show their actual actions. They want to make working for the *Bundeswehr* more attractive. The decision to work for the army is a decision people do not make overnight. The interested parties want to know what they have to expect from working there.

All of the campaigns use the content type video published on a digital channel. What makes videos special in storytelling content marketing is that it is easier for them to appeal to the audience's emotions and feelings, than it is for pictures or articles. Videos have the same effect as movies, they give the viewers the feeling of being involved. For the reason that in videos the gestures and facial expressions of the actors are more present than in pictures, it facilitates the emotional effect that storytelling brings with it. The combination of pictures and sound makes it easier to arouse feelings in the audience.

Looking at the archetypes and story elements it can be seen that four of the six analyzed campaigns are hero stories. As a matter of fact hero stories appeal to people's emotions, which can also be seen in the fairytales that have been handed down for thousands of years. The obstacles and risks the hero has to face catch the attention of the audience. And the Happy End appeals to their feelings. People can identify themselves with heroes, secretly everyone wants to be a hero, whether an adventure hero, a superhero or an everyday hero. This is the reason why heroic stories have always attracted people. Especially the *Telekom magischer Adventskalender* campaign has the character of a typical fairytale, the little hero, who walks from house to house on his adventure and in the end faces his biggest fear when he meets the scary witch. The *Volkswagen lachende Pferde* campaign is about a feature that acts as an everyday hero. The *die Rekruten* campaign was the only campaign analyzed that received a golden Effie award. As analyzed before this campaign also follows the hero model, however, it does represent reality, the real life of a person working for the German *Bundeswehr*. The factor reality is what differentiates this campaign from the other three campaigns using the hero archetype. Since the emergence of the military and also because of the long history, are people who work for the military highly respected. People in the military do good deeds for their country

and even sometimes sacrifice their lives for it. They are heroes for their countries. The **die Rekruten** campaign shows that real stories can be as successful as imaginary stories. The last story following the hero archetype is the **#heimkommen** campaign where the protagonist is the actual hero. He takes a radical step to get his family back together. Especially when the family and the audience experience that the old man has died, feelings of sadness and compassion are awakened. The spectators can identify themselves with the family and also suffer with them. It comes as a great surprise, when the man appears alive at the door, the feelings change to happiness and joy. These mood swings help that the audience can identify itself with the campaign. It is noticeable that both of the campaigns that are facing problems and needs concerning hobbies and passion are non-heroically stories (*HORNBACH, Mammut*). One could interpret this as follows: If you want to appeal to your audience's hobbies and passion you should animate their creativity and curiosity. The archetype of the creator that is used in the *HORNBACH Herrenzimmer* campaign as well as the discoverer archetype that is used in the *Mammut #project360* campaign have this effect on their audience.

Four of the stories are evergreen stories, whereas the other two stories are seasonal stories. Especially the two Christmas stories *EDEKA #heimkommen* and *Telekom magischer Adventskalender* are facing important changes and problems in the society. One is facing the aging society and the disintegration of family bonds. The other one is facing the problem that the Christmas period is more and more considered as a stressful time and the tradition of giving presents seems more like an obligation. Christmas is about being together and where are you more together than at a Christmas dinner with the whole family. Everyone knows that supermarkets like *EDEKA* make the most sales during the Christmas period, but in their campaign they do not present their products. They put emotions in the foreground and consumption in the background. They want to show that community and reunion should be more important for the society than consumption. Consumption is also the factor the *Telekom* appeals to. They want people to take more time in the Christmas season, to make others happy and to share with others.

The most common story element used in the analyzed campaigns was novelty (used in four of the six campaigns), as a matter of fact when something new and unusual happens it grabs the attention of the viewers. People are naturally curious and inquisitive. They want to know more about news and novelties. Just thinking of the attention a new product attracts to the society. Taking the new Iphone X as an example, people spend days camping in front of the shops to get it, and one reason for this is also that it is something new. Furthermore, reliability (used in 3 campaigns) has to be present as a counterpart. Some kind of familiarity has to be there in order to maintain the gained attention. Both campaigns of *EDEKA* and *Telekom* are facing given needs and problems of the society. As mentioned above, people have learned from the past and recognize false information. However, if a problem appeals to them, they are more likely to believe the story. Moreover, both of the campaigns have tension as an important element implemented in their story. When a conflict appears it attracts the attention and in this case helps to realize the problems everyone in the society might be facing.

Taking into account the factor product placement, here one half of the analyzed campaigns present their products and the brand (*Mammut*, *Bundeswehr* and *Volkswagen*). *Telekom* only gives a hint about the company in the beginning of the campaign. *EDEKA* however, does not give any details about the brand until the end when the story concludes. *HORNBAACH* does show some tools, but the brand is not visible. *Mammut*, however, shows its brand and its products obviously. The customer wants to see more than just price offers and a list of features that are included in the product or service. Storytelling is more than the classical incentive to buy, it is the emotions that lead to the purchase; to see how the climbers with the *Mammut* equipment climb the famous Mount Everest, or how easy it is to park the trailer with the *Volkswagen* Trailer Assist Feature. These are solutions to possible problems that viewers may have, or simply a practical benefit for the audience's life.

Coming to the content distribution factor, it definitely can be said that all campaigns use social media. Especially a company's YouTube channel is part of their social media distribution strategy. As depicted in Table 5, all six campaigns used their YouTube channel for spreading their content, whereas,

only five of the six analyzed campaigns have utilized their Facebook page additionally. Four campaigns chose to spread their content via TV spots, paid media, (*EDEKA*, *Bundeswehr*, *Volkswagen*, and *Telekom*). The only campaign that used print and cinema advertising, paid media, to draw attention to its campaign, was the *Bundeswehr Rekruten* campaign.

Regarding the last point Output that was mentioned in the empirical study above, it can clearly be seen that in most of the campaigns the KPI's for the objective revenue generation can be found. More precisely five of the six analyzed campaigns (*HORNBAACH*, *Telekom*, *Bundeswehr*, *Volkswagen* and *Mammut*) provided significant data according to revenue generation. It is well known, that generating value is an important topic in a company also in the marketing department. Revenues in this case are not only concerning sales, also the enhancement of the Click-Through-Rate to the Microsite and the gain of new users or applicants can be revenues. The second common objective that was represented by the given data was client acquisition. When a firm decides to create a new campaign one aim is for sure the acquiring of new customers. *Mammut* was the only company that had some Key Performance Indicators for the customer experience. However, the content of the campaign was providing a unique 360° mountain climbing experience for everyone. *EDEKA*'s campaign on the other hand had some indicators for an enhanced brand image, due to the fact that **#heimkommen** is a really touching and emotional campaign, it has a direct impact on the image of the company/brand. The company also used Influencers on social media for distributing their campaign which has as well a great impact on the brand image. *HORNBAACH*'s **Herrenzimmer** campaign is the only one with indicators for the educational aim, however, the campaign has the character of a building instruction.

5.5 Suggestions

Digitalization enables to be permanently online and connected. Moreover, social media is used by nearly everybody and is therefore the best tool to communicate products and services with the targeted audience. Content marketing is the best tool to communicate in those channels, especially storytelling content marketing helps to attract and connect with the targeted

audience. When a company decides to use storytelling content marketing as their strategy, there are some factors that will help them to succeed. As proven, by the qualitative content analysis of this thesis, an important element is the balance between reliability and novelty. A company has to create a campaign that appeals to the viewers with its novelty and then convinces them with its familiarity. When a company manages this balance it helps to attract the target group and more importantly keeps their attention. Furthermore, videos are a good content type for storytelling content marketing, they are easier to consume than pictures and text data. Moreover, the fact that videos contain gestures, facial expressions and music makes it simpler for them to appeal to people's emotions.

As seen before, majority of the analyzed stories were following the hero archetype and concluded with a Happy End. Most of the fairytales people were told from their early childhood on were heroic stories. This has led to some little girl dreaming of being saved by the hero on his horse, or the little boy dreaming of being a knight that saves the princess from the dragon. It does not have to be a fictive story about a hero, as also seen in the **Rekruten** campaign, it can also be the guy that saved the old lady from falling from the ladder. What these examples are intended to show is that this type of story attracts people and awakens feelings of familiarity in them. The fact that in heroic stories not everything goes according to plan and conflicts arise has the consequence that the feelings that might come up are even stronger when it comes to a Happy End. It is simply clever that companies make use of this when marketing their products and services.

6 Conclusion

Content marketing is the best way for marketers to communicate their products and services with their customers in times of digitalization. According to the research conducted in this thesis, storytelling is an important tool in content marketing, especially marketing through social media. It is particularly important, for companies that want to build a relationship with their customers, which is on an emotional relationship base. These kinds of companies want to inspire their customers to think and also convince them of their products and

services with emotions and feelings. If a company only wants to communicate facts and figures to their customers, storytelling content marketing is not a strategy they might want to implement. However, these firms have to keep in mind that the market is more or less saturated and customers want products and services that provide them an experience and also appeal to their dreams.

The literature that was used in the theoretical part presented the theoretical principles for the final aim of comparing theory and practice. The internet data that was used provided facts about statistics as well as general information about the companies whose campaigns were analyzed. The empirical part of the thesis focused on the step by step analysis of the content.

For further research it might be of interest to focus more on the factor Output and to take in particular the Key Performance Indicators into account. Moreover, the inclusion of the target group and their opinions towards storytelling content marketing could be another approach, in order to take a closer look at it from the consumer's point of view.

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