



# Bachelor Thesis Viral Campaign and Video for Hi,hi Guide

By  
Irma Harms

Supervisor:  
Dr. Kasia Zalewska-Kurek

Critical observer:  
Dr. Randy Klaassen

Creative Technology  
EEMCS  
University of Twente  
P.O. Box 217  
7500AE Enschede  
The Netherlands

Academic Year 2018-2019

## Abstract

This bachelor graduation project aimed to find the answer to the research question of ‘How to develop a viral campaign for *Hi,hi Guide* to make their service more known among millennials’ and to create the corresponding products: a viral campaign including a viral video that portrays the company’s vision. The need for this campaign arose from the company’s wish to get more known among their target audience. Before the creation of the product, a literature research into virality, sharing behaviour, and marketing was done. Then, according to the Creative Technology Design Process the final product was created. In the Ideation phase several ideas were explored after which one was chose. In the specification phase the chosen ideas was worked out into a storyboard and storyline with accompanying final requirements. The product was created in the realization phase and evaluated in three different ways in the evaluation phase. The video, and thus indirectly the campaign, was overall perceived well by the participants of the campaign and the company was amazed by the video. It met all crucial requirements and most of the additive requirements and thus the result of this project is that it succeeded, even though the video did not go viral. The thesis is concluded by a conclusion including future works that recommend on improving the current product but also on the extension of the current campaign.

## Acknowledgements

I would like to thank my supervisor Kasia Zalewska-Kurek and critical observer Randy Klaassen for their continued support and feedback throughout the whole process. I would also like to thank Tom Groeneveld and Hubert Nijmeijer from *Hi,hi Guide* for giving me the opportunity to work on this amazing bachelor graduation project and for their input and feedback throughout the crucial phases of the project. Next, I would like to thank Steven van Eck and Kaj de Hoop for their input during the main brainstorm session. Not to forget, I would like to thank my awesome friends for helping me throughout this sometimes difficult process with their undying support and honest feedback. Lastly, I want to thank the actors for wanting to perform in the video, the HMI Lab of the University of Twente for lending me the needed technology, and the Theatercafé of the University of Twente for letting me film in their restaurant. Thank you all for providing me with the opportunity and the support to work on this project that will hopefully help *Hi,hi Guide* grow and help me finish my bachelor’s degree.

# Contents

List of figures.....	6
List of tables.....	8
Chapter 1: Introduction .....	9
1.1 Current situation.....	9
1.2 Hi,hi Guide objective, challenges and goal.....	9
1.3 Research Question.....	10
1.4 Outline .....	10
Chapter 2: Background research .....	11
2.1 Viral Campaign.....	11
2.2 Viral Video.....	12
2.3 Content of a viral message.....	13
2.4 Emotions in sharing behaviour .....	14
2.5 Advantages of using social media marketing .....	15
2.6 Disadvantages of using social media marketing.....	16
2.7 Comparing the advantages and the disadvantages .....	16
2.8 Raising brand awareness for a start-up company.....	17
2.9 Components of a marketing campaign.....	18
2.9.1 Key marketing campaign components.....	18
2.9.2 Successful strategies .....	19
2.10 State of the art.....	19
2.10.1 The dress.....	19
2.10.2 Old Spice Campaign .....	21
2.10.3 ALS Ice Bucket Challenge .....	22
2.11 Contributing factors to virality, a summary .....	22
2.11.1 Content .....	23
2.11.2 Functional .....	23
2.12 Conclusion .....	24
Chapter 3: Methods and techniques .....	25
3.1 Creative Technology Design Process.....	25
3.1.1 Ideation.....	26
3.1.2 Specification.....	26
3.1.3 Realization .....	26
3.1.4 Evaluation .....	26

3.2 PACT analysis .....	26
3.2.1 People .....	27
3.2.2 Activities.....	27
3.2.3 Context .....	27
3.2.4 Technologies.....	27
3.3 MoSCoW method .....	27
3.3.1 Must have .....	28
3.3.2 Should have .....	28
3.3.3 Could have .....	28
3.3.4 Won't have .....	28
3.4 Brainstorming .....	29
3.5 Measuring success.....	29
3.5.1 Questionnaire .....	30
3.5.2 Short term goals.....	30
Chapter 4: Ideation .....	31
4.1 PACT analysis .....	31
4.1.1 People .....	31
4.1.2 Activities.....	39
4.1.3 Context .....	39
4.1.4 Technologies.....	40
4.2 Preliminary Concepts.....	41
4.2.1 Campaign .....	41
4.2.2 Video.....	43
4.3 Preliminary Ideation Requirements .....	53
4.3.1 Content requirements campaign .....	53
4.3.2 Functional requirements campaign .....	54
4.3.3 Content requirements video.....	54
4.3.4 Functional requirements video.....	55
4.4 Conclusion .....	55
Chapter 5: Specification.....	56
5.1 Video.....	56
5.1.1 Final storyboard .....	56
5.1.2 Technical aspects .....	60
5.2 Final requirements.....	61



5.2.1 Content requirements campaign .....	61
5.2.2 Functional requirements campaign .....	62
5.2.3 Content requirements video.....	63
5.2.4 Functional requirements video.....	64
5.3 Conclusion .....	64
Chapter 6: Realization.....	65
6.1 Tools .....	65
6.1.1 Camera.....	65
6.1.2 Adobe Premiere Pro.....	65
6.2 Campaign .....	65
6.3 Video.....	67
6.3.1 Filming .....	67
6.3.2 Audio.....	68
6.3.3 Editing.....	68
6.4 Posting of the video .....	69
6.6 Conclusion .....	70
Chapter 7: Evaluation .....	71
7.1 Method.....	71
7.1.1 Checking requirements method .....	71
7.1.2 Questionnaire evaluation method .....	71
7.1.3 Short term goals evaluation method .....	71
7.2 Results.....	71
7.2.1 Checking requirements evaluation .....	71
7.2.2 Questionnaire evaluation.....	74
7.2.3 Short term goals evaluation.....	79
7.2.4 Opinion of the company .....	81
7.3 Conclusion .....	81
Chapter 8: Conclusion.....	82
8.1 Conclusion .....	82
8.2 Future work .....	82
References .....	84
Appendices .....	88
Appendix A, Creative Technology Design Process .....	88
Appendix B, Personae .....	89

Appendix C, Brainstorm images and write out .....	91
Appendix D, Storyboards ideation first iteration .....	102
Appendix E, Storyboards ideation second iteration.....	108
Appendix F, Storyboards ideation final version .....	113
Appendix G, Questionnaire for millennials about the video .....	117
Appendix H, Screenshots of the video .....	122

## List of figures

Figure 1 Arousal-valance model (Munoz-de-escalona & Cañas, 2017).....	15
Figure 2 Adoption of Innovation Life Cycle (Rogers, 1962).....	17
Figure 3 The dress (Cimons & Zacharias, 2015) .....	20
Figure 4 Tide's twist to The dress (UploandMobileMessaging, 2015).....	20
Figure 5 Old Spice Campaign (Trembach, 2017) .....	21
Figure 6 ALS Ice Bucket Challenge (ALS Blogger, 2014) .....	22
Figure 7 Creative Technology Design Process.....	25
Figure 8 MoSCoW technique including time boxes (Sydeek, 2017).....	28
Figure 9 Growth of locals connected to Hi,hi Guide (Nijmeijer & Groeneveld, 2019b) .....	32
Figure 10 Guided tours market (Nijmeijer & Groeneveld, 2019b).....	33
Figure 11 Persona Millennial Molly.....	37
Figure 12 Persona Cooking Connor.....	38
Figure 13 Influence/importance matrix.....	39
Figure 14 User sharing activity for social networks (Lim et al., 2015).....	40
Figure 15 Polaroid frame idea.....	43
Figure 16 Quote on a stick idea .....	43
Figure 17 Brainstorm session 1.....	44
Figure 18 Brainstorm session 2.....	44
Figure 19 Brainstorm session 3.....	44
Figure 20 Brainstorm session 4.....	45
Figure 21 Storyboard polaroid frame flip/pass-on.....	46
Figure 22 Storyboard selfie circle.....	46
Figure 23 Storyboard walk through a street .....	46
Figure 24 Storyboard vibe.....	47
Figure 25 Storyboard meet the locals/community .....	47
Figure 26 Storyboard How to... (book a guide) .....	47
Figure 27 Storyboard sketch humans are better than robots.....	47
Figure 28 Storyboard sketch humans are better than robots part 2 .....	48
Figure 29 Storyboard sketch humans discover .....	48
Figure 30 Storyboard sketch cultural differences .....	48
Figure 31 Storyboard sketch cultural differences part 2.....	49
Figure 32 Storyboard Humans vs. technology part 1.....	51
Figure 33 Storyboard Humans vs Technology part 2 .....	51
Figure 34 Storyboard Humans vs Technology part 3 .....	51
Figure 35 Storyboard Humans vs Technology part 4 .....	52
Figure 36 Storyboard Humans vs Technology part 5 .....	52
Figure 37 Storyboard Humans vs Technology part 6 .....	52
Figure 38 Storyboard Human emotional experiences part 1 .....	52
Figure 39 Storyboard Human emotional experiences part 2.....	53
Figure 40 Storyboard Human emotional experiences part 3.....	53
Figure 41 Storyboard humans vs technology, final version part 1.....	56
Figure 42 Storyboard humans vs technology, final version part 2.....	57
Figure 43 Storyboard humans vs technology, final version part 3.....	57
Figure 44 Storyboard humans vs technology, final version part 4.....	58

Figure 45 Screenshots of the video.....	69
Figure 46 Outcome of first half of questionnaire statements.....	75
Figure 47 Outcome of second half of questionnaire statements.....	75
Figure 48 Follower growth company .....	79
Figure 49 Website clicks company .....	80
Figure 50 Profile views company .....	80
Figure 51 Instagram Story results .....	81

## List of tables

Table 1 Contributing factors for a viral video.....	13
Table 2 Marketing components.....	19
Table 3 Characteristics of millennials.....	37
Table 4 Table 4 Preliminary Ideation content requirements for the campaign .....	54
Table 5 Table 4 Preliminary Ideation functional requirements for the campaign.....	54
Table 6 Table 4 Preliminary Ideation content requirements for the video .....	54
Table 7 Table 4 Preliminary Ideation functional requirements for the video .....	55
Table 8 Storyline of the video .....	60
Table 9 Content requirements campaign .....	62
Table 10 Functional requirements campaign .....	63
Table 11 Content requirements video .....	63
Table 12 Functional requirements video .....	64
Table 13 Filming schedule.....	68
Table 14 Content requirements campaign check .....	72
Table 15 Functional requirements campaign check .....	73
Table 16 Objective content requirements video check .....	73
Table 17 Objective functional requirements video check.....	74
Table 18 Describing and summarizing numbers of questionnaire.....	76
Table 19 Subjective content requirements video check .....	78
Table 20 Subjective functional requirements video check .....	78

# Chapter 1: Introduction

## 1.1 Current situation

*“Millennials don’t just see travel as something we do, we identify with it. We consider ourselves citizens of the world and we have an enthusiastic desire to immerse ourselves in another place and return rejuvenated, inspired, and ready for our next adventure. We are travellers.” – Tara Cappel (Fromm, 2018)*

People are travelling more than ever (Smith, 2017). Also, nowadays the travel industry is no longer a service industry in which you get a flight, a room and food; it has changed into an experience economy (Gilmore & Pine, 1998). This causes travellers to want more than just a vacation to enjoy. They are looking for more adventure and they want to learn, not only about the place they visit but also about themselves. The biggest group experiencing this phenomenon are the millennials: people born between 1981 and 1996.

However, the current industry does not always go with this trend. One example is the tours that you can take when you are visiting a foreign place. These tours are organized by tour guides and usually consists of a group of over 10 people who together visit several highlights of a city by following the guide. The guide has a flag, so he or she is easily recognizable, and tells the rehearsed story that goes with the highlight. This stereotypical type of tour is not what current travellers are looking for. They are looking for the hidden gems of a country, which cannot be found easily and are mainly only known among the locals.

Therefore, the company *Hi,hi Guide* helps travellers connect with locals so they can experience unique and personalized trips and see the spots they would otherwise not have found. They became an online platform that brings people wanting to book a local guide, as well as become a local guide, together. Their service is a huge success among the users, but to be successful they need to expand their user base as not many people know about *Hi,hi Guide* and their possibilities yet. So, they want to raise brand awareness among potential customers by a viral campaign. A viral campaign generates interest for a product or service through messages that spread like a virus. So, for something to go viral, it must be shared by many people.

## 1.2 Hi,hi Guide objective, challenges and goal

Since *Hi,hi Guide* is a start-up company, advertising and promotion is a necessity to gain brand awareness among their target audience. Currently, the company is on all social media platforms, but active primarily on Instagram. Nowadays, the best way for a company or business to become well-known is by creating online content, like a video, that goes ‘viral’ (Ferguson, 2008).

To make their company more known, *Hi,hi Guide* made a challenge in the shape of a graduation project for the study Creative Technology: design a viral campaign, including video material. This campaign has to match their brand identity and should go viral. The target group of the campaign is the millennials: people born between 1981 and 1996. This group is using social media and other online services most (Lenhart, Purcell, Smith, & Zickuhr, 2010) and they also travel a lot. “[M]illennials are better travelled than many of their parents” (Valentine & Powers, 2013 as cited by Siegel & Wang, 2019, p. 161). This makes them perfect for the service that the company provides. The preferable platform is Instagram, as this is where most of their followers are, but also because the target group uses this platform on a daily basis. However, if other platforms are found to be interesting as well, these should be taken into consideration as well for the campaign.

### 1.3 Research Question

To reach the aforementioned goal, a research question decomposed into four sub-questions has been defined:

How to develop a viral campaign for Hi,hi Guide to make their service more known among millennials?

- (a) What makes something go viral?
- (b) What is the message that the company wants to convey in their campaign?
- (c) What are the components of a viral campaign for the company, besides a viral video?
- (d) What elements should be in the viral video?

### 1.4 Outline

Chapter 2 of this thesis explores the background research conducted on relevant topics. The first part is a literature review that explores the aspects of a viral campaign and video, including a more in-depth research into the content of a viral message and the emotions involved in sharing behaviour. Following that, the advantages and disadvantages of using social media marketing are discussed and compared. After that, the subjects of raising brand awareness for a start-up company, and the components of a marketing campaign are examined. Furthermore, the state of the art will be given as well as an summary of the contributing factors to virality. Rounding up this chapter is the conclusion.

Chapter 3 delves into to method for designing the campaign by presenting the Creative Technology Design Process and will explain the PACT analysis method, the MoSCoW method, the brainstorm format and information about how I will measure the success of my campaign and video.

The following chapters cover the four phases of the Creative Technology Design Process: Ideation, Specification, Realization and Evaluation. Succeeding this, the conclusion summarizes the key findings and lastly discusses the limitations of the research and discusses suggestions for future work.

## Chapter 2: Background research

To be able to answer the research questions and in the end help Hi,hi Guide, some background knowledge is acquired. This chapter starts with explaining the concept of a viral campaign and viral video, including contributing factors. Then, the content of the message and the influence of emotions in sharing behaviour will be explained. After that, the advantages and disadvantages of social media marketing will be set out and compared. To tackle another important angle, the aspects of raising brand awareness for a start-up company will be explained. Next, the state of the art will be handled, by discussing several successful campaigns. To round up the chapter, preliminary requirements for the graduation project will be set out and a conclusion of this chapter will be made. All research in this chapter will be based on academic literature.

### 2.1 Viral Campaign

There are countless definitions trying to explain the concept of a viral campaign and viral marketing. One of them is by Porter and Golan (2006, as cited by Southgate, Westoby, & Page, 2010). They suggest the following definition of viral advertising in the context of video: "Viral advertising is unpaid peer-to-peer communication of [provocative] content originating from an identified sponsor using the Internet to persuade or influence an audience to pass along the content to others." A similar definition, but this time on the generality of viral marketing, is given by Michael Bryce: "Viral marketing is a marketing technique that aims to exploit the network effects on the internet by offering a selected target audience an incentive relevant to their needs that encourages them to voluntarily pass on an electronic message to peers with similar interests, thereby generating growing exposure to the message" (2005, as cited by Guyot, 2016).

Executing this might sound easy, but unfortunately there is no guarantee for success. Most viral marketing campaigns fail. However, if they do succeed, the reward is high (Markowitz, 2011). But to be able to achieve this, there is one big hurdle that a company has to overcome that requires some courage: letting go of the control of their marketing and messaging, Markowitz adds. Once the message is put forward on social media, the company does not have any control over it anymore as the audience takes over the spread of the message. The company does not have any control anymore over what is done with the message, as people can change it and share it with whomever they like.

However, there are elements that the company does have control over: what they put in the campaign themselves. Even though the advice varies and is sometimes even contradictory (Pirouz, Johnson, Thomson, & Pirouz, 2015), some common ground can be found among literature. Firstly, that the content should not be about the service or the product, as Markowitz points out, but about what the target audience cares about. This can be done by creating a persona that fits the target audience. This persona entails the main characteristics and desires of the target audience. This can be used to tailor the service to the customer's needs. Pirouz et al. (2015) add to this that this can be done through a storyline throughout the campaign with a leading component that stands out. So, it does not matter if the content conflicts with the company's culture, as long as it is in line with the culture of the target audience. However, this story should be real, as viral marketing relies on the well-known concept of Word of Mouth (WOM) in which trusting the person you receive messages from is the core. This means that there should not be any exaggeration or lies within the message that is conveyed. The message itself, as well as the source, should be considered trustworthy by the receiver. This argument about WOM is also supported by Guyot (2016). She adds to this that WOM is not more power than ever as it lowers the risk of making the wrong purchase decision, while also saving time and money possibly. These are nowadays important aspects for possible buyers. Secondly, Markowitz (2011) adds that the content



must be culturally relevant and forward thinking. This means again that it should fit with the audience, but that the idea that is put forward should be new to them and thus not used before. To support this, Botha and Reyneke (2013) highlight that “the relevance of the content in the video also plays a key role in determining viral campaign success”(p. 163).

Markowitz’s last addition to this is that, thirdly, the campaign should fit even the smallest screen size, like a smartphone, to make it possible for all people to view the campaign, no matter their preferred use of technology or location. Fourthly, Mochalova and Nanopoulos (2014) highlight that, before designing a campaign, one should know the specific subsets within the target audience. The target audience of a company can be divided into smaller subsets where “any subset may conceivably be selected as a target market to be reached within a distinct marketing mix” (Kotler, as cited by Adventureadagency, 2016). With this approach, the company can better serve its customers by targeting their specific needs and wishes in the campaign. In this way, a company knows how to design their campaign, but also so they are able to seed their campaign more effectively by seeding within these specific target groups. In this context, seeding means distributing the campaign at the most influential parts so that, if that person or groups shares the message, many other people will trust it and share it as well.

Two other important components that contribute to the success of a viral marketing campaign are the content of the viral message and the emotions that occur in sharing behaviour. These components are explained in-depth in sections 2.3 and 2.4.

Guyot (2016) did extensive research into the anatomy of a viral campaign and reviewed several steps and characteristics of viral marketing campaigns set up by experts in this field and in the end suggested a combined version of those, which is the following:

- Create a good message which includes the values of the brand and the service/product. This message should be interesting and useful for the target audience.
- Use emotions and common behaviours in the campaign.
- The campaign needs to be easily shared and be worth the click.
- Be prepared for success, for example make sure the website can handle a large number of visitors.
- Use the right social media.
- Identify the target audience.
- Use powerful keywords (such as ‘free’ or ‘giving away’). Reward customers when they share your campaign or buy your product or service. This can be done with for example a contest.

## 2.2 Viral Video

Determining when a video is viral has been up for debate ever since the concept existed. Some people say a video has gone viral once you have reached one million views (Kevin Nalty, as cited by Wynne, 2018), while other say 100,000 views is enough (Aaron Rockett, as cited by Wynne, 2018). However, hard numbers do not say everything about virality, as a company could have paid large amounts of money to have their video placed on various websites. Also, “[m]any so-called viral sensations are far from organic. They are ‘seeded’ with millions of emails and paid support such as digital ads. And don’t forget the dark side of social media influence – likes, views and followers can be purchased.” (Wynne, 2018) So, rather than stating a hard number, it is better to say that a video went viral if it gained distinct popularity within the target audience. This could, for example, be when your video is ‘trending’ on social media.

Same as for the campaign, for the viral video there is no guarantee for success. Stanford University and Microsoft discovered that your chances are as little as one in a million (Wynne, 2018). However, there are elements that contribute to success. The list and their sources can be found in Table 1 Contributing factors for a viral video. The key words of the factors are italicized in this table.

Source	Contributing Factor
Pirouz et al. (2015)	There should be an <i>element of surprise</i> in the video
	There should <i>not be any exaggeration</i> of the situation
	<i>Positive emotions</i> should be either in the video or should be conveyed
West (2011)	There should be <i>irony</i> in the video
	Creativity and visual branding are key
	The video should have a <i>short title</i> , preferably no more than three words
	The video should be less than three minutes
	The video should contain music or reference to a popular song
(Vogelbacker, Dillahun, & Mccollum, 2014)	The video should <i>showcase talent</i>
	The viewer should be engaged via <i>positive emotions</i>
	The <i>popularity and reputation of the sharer</i> is of major importance to the shareability of the video
(Guadagno, Rempala, Murphy, & Okdie, 2013)	The video should be <i>relevant</i> , and the <i>timing</i> of the post must be good
	<i>Positive emotions</i> should be either in the video or should be conveyed
	<i>Creativity</i> of the video is key
(Southgate et al., 2010)	<i>Positive emotions</i> should be either in the video or should be conveyed
	The <i>involvement and engagement</i> of the audience is key
	If possible, try to have a <i>celebrity</i> in the video
	<i>Structure of campaign</i> and peer-to-peer information impact the success, including <i>channels</i> and <i>technologies</i> used to spread the message
	The <i>source</i> of the video should be <i>credible</i>
	If the <i>campaign</i> , in general, is more successful, the video will have a higher possibility of being successful as well
(Markowitz, 2011)	The <i>title</i> of the video is important from two aspects: 1) random surfers need an intriguing name so it catches their attention, 2) focused searchers need a more obvious name to be able to search for the video
	Luck plays an important factor in whether the video goes viral or not
	Even though it is usually advised that advertisement should be shorter than <i>30 seconds</i> , viral campaigns and videos are generally <i>longer than that</i>
	Make sure it <i>fits on small screen sizes</i> , like a smartphone

Table 1 Contributing factors for a viral video

## 2.3 Content of a viral message

The content of a message plays a crucial role in whether a message or video goes viral. There are five key components that contribute to this. Firstly, both Cvitić and Plenковиć (2018) and Borges-Tiago, Tiago,

and Cosme (2018) agree that the message being passed along should be meaningful. They describe meaningful as “the extent to which a person perceives a stimulus to be relevant and important” (p. 5) and use this on a seven-point scale in their research. They find several connections to the meaningfulness of a message by testing their hypotheses, resulting in the following: users feel emotions when the content is meaningful, which results in a positive attitude towards sharing.

Another key component is that, as established by both Cvitić and Plenković (2018) and Nadda, Dadwal, Mulindwa and Vieira (2018), consumer-generated content is trusted more than content created for advertisement. Consumer-generated content supported through social media is “a mixture of fact and opinion, impression and sentiment, founded and unfounded tidbits, experiences, and even rumour” (Blackshaw & Nazzaro, 2006:4 as cited by Xiang & Gretzel, 2010, p. 6). This is because, as Burgess, Sellitto, Cox, and Buultjens (2011) state, “there is a perception that consumers are considered relatively more reliable and honest as an information source” (p. 224), although consumers do question if the information is “skewed towards promoting the interest of the creator of that information” (p. 224).

Thirdly, for online messages, the content should be visually attractive as “visual content gets 94 per cent more total views and is 40 per cent more likely to be shared on social networks than text content” (Cvitić & Plenković, 2018, p. 4). Especially since many of the social media channels, for example Instagram, use visual representation where the visuals are extremely important to the users (Usin, 2017). Also, “[a] picture is worth a thousand words, and what better way to tell the company’s story than a thousand words at a time” (Usin, 2017, p. 19).

## 2.4 Emotions in sharing behaviour

Emotions in a viral campaign or video is also a topic that comes up regularly, but the exact meaning or application is not extensively discussed. However, by combining several sources from literature, a more comprehensive view of this can be made.

There are three angles concerning how emotions affect our sharing behaviour: the emotions in the content, the emotional gain of the sender, and the emotions the receiver has when receiving the content. As for the emotions in the content, Botha and Reyneke (2013) argue that people need to be familiar with the content of the message, which includes the emotions transmitted in the message. Psychologically, humans “prefer things we’re familiar with whether they’re words, products, or experiences” (Balboni, 2019). This is also called the familiarity principle. These emotions in the content have the effect that the content will be shared more often (Dobele et al., 2007 as cited by Botha & Reyneke, 2013; Stieglitz & Dang-Xuan, 2013) and faster (Stieglitz & Dang-Xuan, 2013). Also, content that evokes emotion has a higher viral potential than content that does not do this (Berger & Milkman, 2010 as cited by Borges-Tiago et al., 2018), especially when this is positive (Tubenchlak, Faveri, Zanini, & Goldszmidt, 2015; Zhang, Zhang, & Law, 2014, as cited by Borges-Tiago et al., 2018). Emotions have two basic dimensions: valence (positive/negative) and arousal (low/high) (Munoz-de-escalona & Cañas, 2017). Every emotion can be placed on this two-dimension graphic called the arousal-valence model, see Figure 1 Arousal-valence model (Munoz-de-escalona & Cañas, 2017). However, Botha and Reyneke (2013) argue that the content is a bigger determinant than emotion in sharing videos when the content is familiar, but when the content is unfamiliar the emotion is a more important determinant than the content. In this last case, the “emotional reaction that people have to viral content causes them to pass on these videos to their social network” (p. 168).

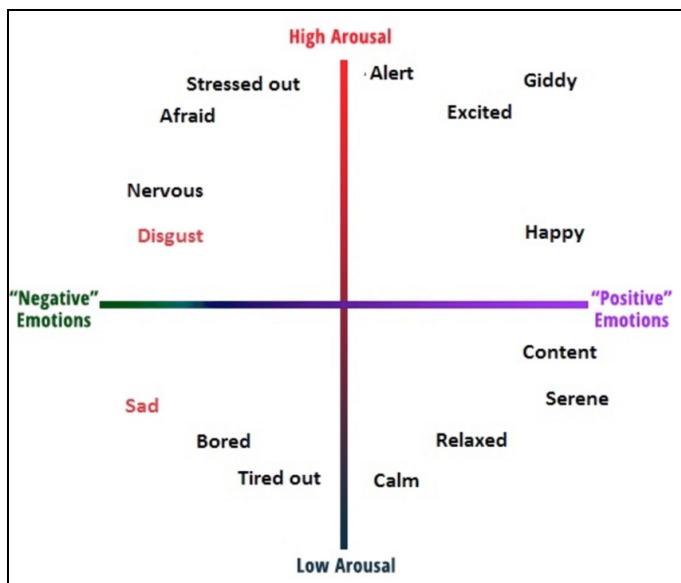


Figure 1 Arousal-valance model (Munoz-de-escalona & Cañas, 2017)

Botha and Reyneke (2013) note that people want to share their experiences. These experiences contain emotions for the sender. By sharing these experiences, Khoo (2014) argues, they can obtain socio-emotional support from others. Madinga and Maziriri (2018) observe on this matter that this support makes people feel better. How this message is then perceived by the receiver, Madinga and Maziriri (2018) add, depends on his or her mood. Thirdly, Botha and Reyneke (2013) extend this by arguing that if the receiver is familiar with the content, he or she will have a stronger emotional reaction to the message and is then more willing to share the content. To confirm, as also argued by Dobelet al. (2007, as cited by Botha & Reyneke, 2013), “emotions play a key role in viral behaviour” (p. 168). So, emotions in the message that is sent are key as this contributes to the receptiveness of the receiver, the shareability and the support for the sender. The emotional aspect is thus a crucial component for any campaign.

## 2.5 Advantages of using social media marketing

The advantages of using social media marketing, for people as well as for companies, cover a wide range. The emotional support a person can get from a message (Khoo, 2014) is only one of the many benefits that people get from companies using social media marketing. There are three other main benefits that a person gets from social media marketing. Firstly, as Tiago and Veríssimo (2014) point out, the information that people get from the messages from social media marketing is richer, meaning it contains more information than the messages people get from traditional marketing. Secondly, they add that the information is also more participative, as online it is easier to respond to the information. Thirdly, they establish that people benefit from the peer judgement, also known as comments. These comments influence the decisions made by the reader (Guzel Sahin & Sengün, 2015) because this way a person knows if a product or service is what they are looking for. Based on the information given by peers, a person can make an informed decision that they trust more than a decision based on the information provided by the company. In sum, people get support and feedback from the social media marketing strategy used by companies.

For the companies using social media marketing, there are four main advantages with each their positive consequences. The first important advantage identified by Madinga and Maziriri (2018) and Nadaraja and Yazdanifard (2013) is that using social media marketing is the most cost-effective way to

distribute messages to large groups of people. The second advantage, especially for start-up companies, is that they can present their brand image (Cvitić & Plenković, 2018). The brand image is influenced by comments on social media. These comments, like mentioned in the previous paragraph, influence the decisions of younger people using social media (Guzel Sahin & Sengün, 2015). So, if the comments on the brand are positive, the brand image gets a positive boost while the company did not have to do anything for this push besides presenting themselves well. The third advantage, as stated by Nadaraja & Yazdanifard (2013), is that the reach of social media marketing is bigger. This makes it easier to target the right audience, while also giving “unlimited information to customers without human intervention” (p. 3). Lastly, better interaction with the customer is created because the information is personalized for the individual customer. This interaction creates a more individual-oriented and dynamic relationship, as stated by Tiago and Veríssimo (2014) which makes that customers enter a long-term relationship more easily and thus stay loyal to the company. All these elements create an environment in which a company, especially a start-up company, can grow as well in brand image as in reach.

## 2.6 Disadvantages of using social media marketing

As for the disadvantages of social media marketing, there are no clear disadvantages for people, but there are four main disadvantages for companies. The first disadvantage is image loss. The brand image is influenced by the -in this case negative- comments on social media (Guzel Sahin & Sengün, 2015). However, comments are not the only factor influencing the brand image. Madinga and Maziriri (2018) point out that, since the digital world is constantly changing, the strategies and messages that companies use will have to be analyzed and revised continually. This could mean that, due to time pressure, the message or strategy is not optimal and could cause the brand image to not be reflected in the message in a good fashion. This would again lead to a negative impact on the brand image of a company.

The second disadvantage of using social media marketing is that this user-generated content on a product or a service has a negative impact on the actions of the people reading them (Nadaraja & Yazdanifard, 2013). For example, if a comment gives advice to not use a product or service, this suggests that the product or service is not good, which in turn reflects badly on the brand. In this case, not only the reputation of the brand is negatively impacted, but also the sales as people will buy the product or service less. The third disadvantage for companies is that social media marketing is very time intensive (Nadaraja & Yazdanifard, 2013) compared to other marketing strategies. Yet, since there is no indication of how much more time intensive it is, it could be argued that the benefits of putting more time in this strategy is outweighed by the benefits and thus negligible. The last disadvantage, stated by Nadaraja and Yazdanifard (2013), is that companies could experience trust, privacy and security issues while using social media marketing. They should make sure that customers stay loyal to them and that they never misuse or distribute the data of their customers. In all, these four contributing factors should be taken into account when starting on social media marketing, as they can have a serious impact on the company.

## 2.7 Comparing the advantages and the disadvantages

To compare the advantages with the disadvantages, some overlap can be found. The brand image is used in both categories, depending on if the comments of the users are positive or negative. So, as long as the company provides a good service or product, the advantage for this point overshadows the disadvantage. The same goes for loyalty and trust: as long as a company handles information and communication well, no problems should arise, and the company can profit from customer loyalty. As

for reach versus negative actions, this is a logical consequence: when reaching more people as well the positive impacts, like reaching the full target group, as the negative impacts, like more giving bad feedback and thus affecting the sales negatively, grow. So, whether the advantage overshadows the disadvantage depends on the quality of the service or product: if the quality is good, the actions of the wide range of people will also be positive. The arguments for cost-effective versus time intensive is not a matter on which an immediate conclusion can be drawn. Depending on the company's resources, one or the other is better. Thus, it can be said the advantages overshadow the disadvantages, as long as the company provides a good service or product.

## 2.8 Raising brand awareness for a start-up company

Branding is important (Bresciani & Eppler, 2010; Drakoulis & Lipovsek, 2015; Usin, 2017) as "it accounts for 50% of the success" (Bresciani & Eppler, 2010, p. 5). In the tourism sector, in which we can categorize *Hi,hi Guide*, social media plays a significant role in promotion, as it promotes the company as well as providing the opportunity for the company to improve based on feedback left in the shape of comments (Nadda et al., 2018). However, a start-up company should not try to keep up with multinational firms and their branding strategies (Bresciani & Eppler, 2010). Their strategies are made by specialized teams and a lot of money is available for marketing. Yet, this does not mean that a start-up can never raise brand awareness because they lack the resources. They just have to use a different strategy; they have to be creative, innovative and unconventional (Bresciani & Eppler, 2010).

The target group for raising brand awareness is the group that constantly look for innovative products or services because they want to be up to date with the newest trends (Guyot, 2016). This group is called the early adopters, based on the classification of the market as explained by Roeger (2003, as cited by Guyot, 2016). They account for on average 13,5% of the target population, as can be seen in Figure 2 Adoption of Innovation Life Cycle (Rogers, 1962). The contribution of this group is described by Guyot (2016) as the following:

Early adopters are particularly important for marketers and should be the initial target of a viral marketing campaign. Some of them might not actually make any contribution to the diffusion of the viral message (perhaps because they don't make use of word--of--mouth referrals or they don't have developed an active social media presence), but some others will (and are those who will be called e-influencers). If they are satisfied with the product, they can play a crucial role in beginning the diffusion process among the majority of the target population.

(p. 26)

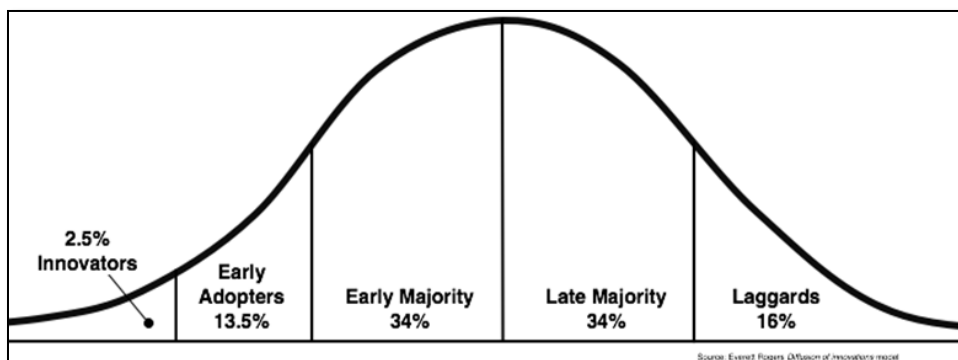


Figure 2 Adoption of Innovation Life Cycle (Rogers, 1962)

To understand who this group of customer consists of and thus to create a fitting marketing campaign for them, a persona should be created (Papatheodorou, 2017). With this, a strong value proposition can be created for them. This can be included in the message to engage this group into your campaign. Zhang, Guo, Hu, and Liu (2017) state that “customer engagement has a direct and positive influence on customer value creation” (p. 235) in which “customer value creation refers to the process by which producers and consumers, as peer subjects, co-create value for themselves and each other” (p. 231). This means that this group will help distribute the message and identity of the company to their peers, making the company more known in the target audience of the company.

The concept of brand identity is described by Drakoulis and Lipovsek (2015) as “[t]he brand’s vision and mission, the promise and its core values” (p. 16) and it is defined as “what the brand stands for and what gives it meaning” (p. 16). By creating a strong brand identity at the establishment of the brand and by using this as a guide in all decisions and activities, potential customers know what your brand is about (Drakoulis & Lipovsek, 2015). If they identify with your brand, they will become customers of your brand and will stay loyal to it as long as it still fits within their values. Roper and Fill (2012, as cited by Drakoulis and Lipovsek, 2015) add to this: “Factors such as trust, reliability, credibility and responsibility can be the key elements for a favourable corporate reputation” (p. 24).

In Drakoulis' and Lipovsek's (2015) conclusion, they sum several factors contributing to building a brand in the business-to-customer sector:

- Use various social media platforms to reach all potential customers
- Use own website actively by posting videos ore relevant information
- Use a blog “in effort to attract customers interested in the field of [your] expertise as well as to create trust for the brand” (p. 64)
- Use advertisement only if it is favourable to the company, as it is a very expensive medium
- Use the concept of Word-Of-Mouth (WOM) and electronic Word-Of-Mouth (e-WOM)
- Make use of the free publicity given when being picked up by magazines and newspapers
- Give away products through competitions
- Sponsor events or people
- Be present at relevant events
- Use Search Engine Optimization (SEO) tactics
- Invest in Google AdWords

## 2.9 Components of a marketing campaign

When composing a marketing campaign for a company, several aspects should be included besides the content to make the campaign all-inclusive and successful. Besides the components for the marketing campaign, there are also some strategies that the company should integrate in their day-to-day business. These two segments will be described below, while keeping in mind that this can be applied to the campaign for *Hi,hi Guide*. The components will be shown in a table-style manner, giving each component a number, a short name, and a description. After that, several strategies will be mentioned that could influence the campaign positively and thus make it a success.

### 2.9.1 Key marketing campaign components

#	Name	Description	Source
1	Goal/mission	Know the goal/mission of the campaign and the company	(Decker, 2019)
2	Market	Identify the market (target audience) and know how to reach them	(Jacobs, 2014; Levisay, 2012)

3	Buyer personas	Have buyer personae to design your campaign for	(Reachforce, 2017)
4	Value proposition	Have your value proposition of your campaign and your product or service clear so your message can be better shaped	(Jacobs, 2014; Levisay, 2012)
5	Visual identity	Include the visual identity of the brand in your campaign	(Decker, 2019)
6	Call-to-action	Have a call-to-action in your campaign to make your customers perform the desired action	(Levisay, 2012)
7	Budget	Include a budget to create a campaign fit to the desired monetary input	(Linton, 2019)
8	Publishing	Know when and how to publish your campaign	(Decker, 2019)
9	Measure	Include how your will measure the successfulness of your campaign	(Decker, 2019)
10	Follow-up	Have a follow-up campaign so your customers stay engaged	(Levisay, 2012)

Table 2 Marketing components

### 2.9.2 Successful strategies

There are several strategies that can be applied on the marketing campaign to make it more successful. These strategies should be applied, if possible, to increase the chances of success. The first strategy is the use of influencer marketing over the use of celebrity endorsement (Duggan-Herd, n.d.). Influencers are perceived more trustworthy than celebrities so, by making use of this trait, the campaign will be trusted more than when the more used strategy of celebrity endorsement is used. The second strategy that can be applied is the use of social media to connect the audience to the brand (Duggan-Herd, n.d.). Social media is nowadays the way to connect to your audience as almost everyone has a social media account. It is also a very easy way to direct your campaign at your target audience. The third strategy is to speak your customer's language (Jacobs, 2014). It is very important that your target audience understands what you are trying to tell them through your campaign, if they do not understand what you are selling them, they think it is not for them. The last strategy is to have a good customer service (Jacobs, 2014). As Henry Ford (as cited by Jacobs, 2014) once said: "A business absolutely devoted to service will have only one worry about profits. They will be embarrassingly large." By honoring the relationship you have with your customer, you will make them loyal to your brand.

## 2.10 State of the art

For the state of the art three viral objects were examined. First, the dress that appeared either black and blue or white and gold to people, as can be seen in Figure 3 The dress (Cimons & Zacharias, 2015). Secondly, the Old Spice campaign, as can be seen in Figure 5 Old Spice Campaign (Trembach, 2017). Lastly, the ALS Ice Bucket Challenge, as can be seen in Figure 6 ALS Ice Bucket Challenge (ALS Blogger, 2014). For each, the components that made them viral were pointed out and then applied to this graduation project.

### 2.10.1 The dress

In 2015 the internet went crazy when Scottish singer Caitlin MacNeill posted a photo online of her dress, asking for consensus on the colour of the dress: is it black and blue or white and gold? (UploandMobileMessaging, 2015)





Figure 3 The dress (Cimons & Zacharias, 2015)

Her post went viral as people were debating over the colour and disagreed with one another. People on social media gave their opinion as well as national news stations and even brands started to give their point of view. Some brands even gave a twist to the discussion by applying the colour to their own products. For example, Tide, a washing detergent company, posted a tweet on twitter that can be seen in Figure 4 Tide's twist to The dress (UploandMobileMessaging, 2015).



Figure 4 Tide's twist to The dress (UploandMobileMessaging, 2015)

The reason this post went viral is that “we’d rather debate something positive, like the dress, than ISIS and Department of Homeland Security” (Robbins, 2018). This is supported by several aspects that back up this statement. First, by a study at the University of Vermont and Mitre Corporation where they analysed the emotional content of the news we share online. The outcome of this research was that we share positive stories more than negative news, no matter the source. This particular angle is also supported by the literature research from section 2.4, where it is also proven that positive and high arousal content is shared most by people. Second is the aspect of mystery and strange phenomena that feed our curiosity (McCoy, 2015). We like to talk about what these phenomena are about, and we want to know what others think. Last is the uniqueness. This kind of post has never been posted online before

and it fuels our need for fun while also being challenging (McCoy, 2015). This makes it a great conversation starter.

For the campaign for Hi,hi Guide we can learn from this that, even though this is not a video, giving people something to talk about helps an item go viral, especially if it is something we have not encountered before.

### 2.10.2 Old Spice Campaign

The Old Spice campaign started off with, as Dave (2018) calls it, a humorous and out-of-the-box video advertising a body wash, calling it 'The Man Your Man Could Smell Like'. He explains that it appealed mostly to the female audience, but at the same time also gave a subtle hint to the male audience to buy Old Spice. On YouTube alone, it garnished more than 54 million views and a lot of positive reviews. After a few months, more than 200 video advertisements were released where the Old Spice Man, Isaiah Mustafa, responded to comments and questions posted on social media (Dave, 2018).



Figure 5 Old Spice Campaign (Trembach, 2017)

There are several contributing factors as to why this campaign went viral. Firstly, the campaign caught and engage customers in a creative and interactive way without pushing them to buy their product; they merely suggest it (Dave, 2018). This makes people want to buy the product as they do not feel forced. Secondly, by replying to comments and questions on social media they interact with their audience through customization, which helps the brand loyalty as well as keep the campaign alive (Dave, 2018). Thirdly, the campaign was spread via several channels, including television and social media (Dave, 2018). For each channel they made small changes to fit that platform best. Lastly, celebrities were involved in their campaign, although indirectly: the company replied comments of celebrities on their brand. They then share that response from Old Spice, making the brand even more known as the audience grows.

To apply this to the graduation project for *Hi,hi Guide*, we can point out several import possible requirements for a viral campaign or video:

- Engage customers so they watch the campaign/video
- Be creative with the content
- Catch the attention of your audience
- Respond to comments for brand loyalty
- Use various channels, but personalize to that channel
- Personalize (elements of) the campaign to the customers/audience
- Either use celebrities in your campaign or involve them in some other way

### 2.10.3 ALS Ice Bucket Challenge

The ALS Ice Bucket Challenge was an online effort in 2014 to raise funds and awareness for people with Amyotrophic Lateral Sclerosis (ALS) disease (Dave, 2018). The campaign challenge people to pour a bucket with ice water over their head, challenge at least three other people to do so and make a donation to The ALS Association. Many celebrities took part in this challenge.



Figure 6 ALS Ice Bucket Challenge (ALS Blogger, 2014)

What we can learn from this campaign about going viral is that, firstly, creating a challenge that does not require too much effort by keeping the objective simple and clear creates an environment where people will participate (Dave, 2018). By then, secondly, including an element in the campaign that asks the participants to share it with multiple others, the reach of the campaign grows exponentially. This is also called a viral loop (Dave, 2018). Also, the campaign created a sense of urgency by stating that you have to do the challenge within 24 hours. Fourthly, the campaign struck the “right emotional chord with the audience” by evoking positive and high arousal emotions as it was funny (Dave, 2018). Lastly, this campaign, like the Old Spice campaign, was unique and attracted celebrities, making it go more viral than without those elements.

So, what we can learn from this campaign that can possibly be applied to the campaign for *Hi,hi Guide* are the following points:

- Have a simple and clear objective
- Include a challenge that does not take too much effort
- Include a viral loop
- Create a sense of urgency
- Include positive and high arousal emotions
- Be unique
- Attract celebrities

### 2.11 Contributing factors to virality, a summary

By combining and selecting the elements mentioned in the previous sections, a conclusion can be drawn with regards to the content of the campaign and video and the functionalities. Not all elements from the literature sections above are included as it is impossible to include all of them in the same campaign or video, so only the ones applicable to this project are included.

### 2.11.1 Content

For the content of the campaign and video, it should not be about the service the company provides but about the meaningful message that the company wants to convey with it. This can best be done with positive and high arousal emotions that are honest. This means there should not be any lies, no pretending and no exaggeration. The content that is used should be relevant to the target audience by making sure the audience can relate to it but should also be new and unique to them. To grab the attention of the target audience, in this case thus the millennials, an element of surprise can be used. By personalizing the content to the millennials liking, it is possible to keep their attention to the campaign and video. To make sure that the audience does what is expected of them, the objective of the campaign and video should be clear and simple. By adding a call-to-action in the end, a short but clear reminder enhances the chance that the audience performs this action. Furthermore, by including giving away free products or services in the campaign, people are more willing to listen as people like free things. Moreover, to see how well the campaign is doing, there should be a clear campaign plan including how to measure the success of the campaign and the video.

### 2.11.2 Functional

There are also some functional requirements that should be taken into account when creating the campaign and video as a conclusion to the sections above. Before designing the campaign and video, the goal should be clear. This not only includes the message that will be spread with it, but also the brand identity should be included. The campaign and video should be spread on the channels that the target audience uses, so most of the audience is reached. Most of these channels nowadays are accessible by mobile phone, but some are still only on TV or even bigger screens. Thus, the campaign and video should fit all the screen size's that they can be seen on. Keeping in mind that the campaign and video that will be designed in this project have as target audience the millennials and that they mostly use Instagram, the size of screen that will have to be designed for is mobile phone screens. Also, the video should be between 30 seconds and three minutes to keep the attention of the audience. Spreading the campaign and video can be increased in time by the use of influencers, as they have a great network of peers that trust them. Something shared by them thus reaches many people that will also have the power to share it. This is also known as the concept of word of mouth (WOM), or in this case, as it is online, electronic word of mouth (e-WOM). By using more channels than one, even more people can be reached. However, knowing when to publish is hard as this is not an exact science. Timing comes down to not only being up-to-date to the current affairs, but also down to luck. Since this is hard to master, it is important to focus on the aspects that can be controlled more easily. This not only includes creating the campaign and video like mentioned above, but also what happens after it. It is important to respond to the comments that customers give, so they will feel heard and stay with the company, also known as brand loyalty. These comments can also include feedback, that the company can use to improve their service or any other actions involved with their service. By launching a new campaign, the company's website can get an increase in visitors. To be able to meet all their needs and to make sure the site does not go down due to too many requests, the company should prepare for this. Furthermore, to keep the upward trend going, a follow-up campaign should be kept at the ready to this can be launched once the first is done. By keeping the audience engaged at all times, the brand awareness and the brand message will not falter.

## 2.12 Conclusion

From this chapter, we can extract two elements. The first being an answer to sub-question a: What makes something go viral? The answer to this is that there is no clear formula that describes what makes something go viral. However, there are many contributing factors that could influence the possibility of virality positively. This is the second element that can be extracted from this section. These can be found in section 2.11. As mentioned, 2.11 does not include all possible requirements from the literature section preceding it, but not all components can be included. The elements mentioned in 2.11 are feasible for this project and increase the chance of going viral significantly.

However, a note should be made about the literature review incorporated in chapter 2: there are some limitations to take into consideration. First, a lot of literature can be found on the subjects of this review. This means that not all literature is used in this review. Second, not all the literature, however, is specially focused on either start-up companies or on millennials. This means that maybe not all findings can be applied to them. However, I felt that this was not strongly the case as the literature is applicable to people in general and should thus also be applicable to millennials. Lastly, some of the literature that was used is more than five years old and thus might be outdated, but most components mentioned in this have developed over time and proven themselves to be correct so this will still be applicable to the campaign and video for *Hi,hi Guide*.

## Chapter 3: Methods and techniques

This chapter explains all the techniques, models and methods used throughout the rest of the graduation project process. This includes the Creative Technology Design Process, the PACT analysis, the MoSCoW method, the brainstorm format and evaluation process of how to measure success.

### 3.1 Creative Technology Design Process

In this section the Creative Technology Design Process, as created and described by Angelika Mader and Wouter Eggink (Mader & Eggink, 2014), is explained. It is then also applied to this graduation project to explain what each phase means.

The Creative Technology Design Process is a process specifically designed for the study Creative Technology, a relatively new bachelor program at the University of Twente. Creative Technology is based on combining several studies like Industrial Design, Human-media Interaction, Graphic Design, Technical Computer Science, and many more. The study focusses on creating new solutions using existing technologies for human usage. For this a design process is design, consisting of four main phases: Ideation, Specification, Realisation, and Evaluation. Each phase is based on diverging and converging within that discipline while incorporating feedback loops, ending with an intermediate result. The process can be found in Figure 7 Creative Technology Design Process as well as in Appendix A, Creative Technology Design Process. The next sections explain each phase in more detail.

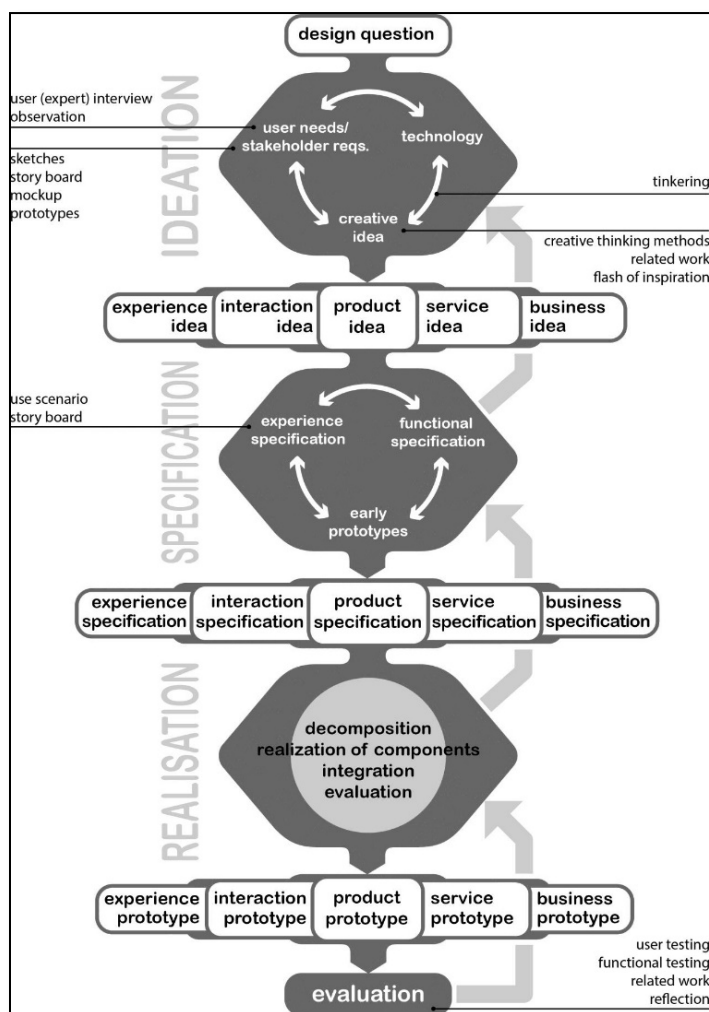


Figure 7 Creative Technology Design Process

### 3.1.1 Ideation

The phase known as Ideation is based on taking technology as starting point for answering a design process, also known as “tinkering” (Mader & Eggink, 2014, p. 4). Tinkering bridges technology with the user needs. In this phase several components will be addressed: the problem definition, the acquisition of relevant information, and the idea generation. The early ideas will be evaluated with the clients or users by using mock-ups, sketches, user scenarios, or story boards. The result of this phase is an elaborated project idea including problem requirements.

For this project this means the following: the problem definition and relevant information are already given in chapter 2. So, the Ideation as described in this report in chapter 4 contains the idea generation for the campaign and the video, including several iterations based on feedback of the company, and problem requirements.

### 3.1.2 Specification

The phase known as Specification is based on exploring the design space by testing the prototype(s) to see if the functionalities of the prototype(s) fit the user experience and vice versa. Testing and evaluating the prototype(s) leads to several functional requirements that form the basis for the end product. The result of this phase is product specification.

For this project the following components will be included in this section, which can be found in chapter 5: the final idea will be presented, based on the brainstorm sessions from chapter 4. After that, the specifications for measuring the successfulness of the campaign of the campaign and the video will be explained. In the end, by combining the requirements found in chapter 2, Background Research, and chapter 4, Ideation, a full set of requirements will be given for the campaign and video.

### 3.1.3 Realization

The Realization phase, which can be found in chapter 6, is the phase where the product gets created. After creating the product, it gets evaluated by checking if it meets all the requirements.

For this project that means that the video and the campaign will get their final design, will be created, and then evaluated. The requirements that should be met are listed in chapter 5.

### 3.1.4 Evaluation

In the Evaluation phase, the product functionalities will be tested by the designer by checking if the product complies with the MoSCoW subdivision of requirements, if this has not been done yet in the previous phase. To complete the evaluation, besides functionality testing, user testing can be done for checking if the product serves the needs of the user. Also, personal and academic progress reflection can be done “to make implicit decision explicit and to reconsider one’s own (implicit) standards” (Mader & Eggink, 2014, p. 5)

For this project this means that user testing will be done before the launch of the video and campaign, and an analysis on the technical aspect of the video and campaign. This could, for example, entail the amount of views or raise of traffic to the company website. Also, personal and academic reflection will be included in this chapter.

## 3.2 PACT analysis

In this section the PACT analysis, which is an acronym for People, Activities, Context, and Technology, is described. The PACT analysis is a tool with as goal to analyse situations to scope design projects (Hvannberg, 2019). This enables you to maximize the use of the opportunities laying around between

activities and technologies. By doing this, the PACT analysis can be used to create a more detailed design brief, and/or specifications, and/or user requirements, and/or key points for evaluation (Trulock, n.d.). The following sections explain each sub-component of the analysis and describe how this applies to the project.

### 3.2.1 People

The People aspect of the PACT analysis describes all the relevant user characteristics and skills of the important stakeholders. This can, for example, entail cognitive/psychological abilities like level and duration of attention, perception, memory, learning abilities, but also physical descriptions can be a part of this section, just like experiences, expectations, language, culture, special needs, and any other characteristics that describe the stakeholders (Trulock, n.d.).

For this project this means that the two main stakeholders will be explained: *Hi,hi Guide* and the millennials. After explaining both, there is a third section that includes two personae based on the information gathered about millennials.

### 3.2.2 Activities

The Activities section describes all the relevant activities of the client and user. This includes, for example, their goal, tasks, meetings, but also: continuous or interrupted style of work, multi-tasking or serial task, passive or active, quality or quantity trade-off, data input requirements, length of time on tasks, coping with errors, and many more (Trulock, n.d.).

For this project it is important to understand what activities the millennials undertake when wanting to travel or book a tour, but also what activities the company offers and what their daily tasks are. With this knowledge, the campaign can be designed to fit both stakeholders best.

### 3.2.3 Context

The Context element of the PACT analysis includes all other relevant information surrounding the operations of the stakeholders. This involves among others the physical environment, social environment, and organizational context (Trulock, n.d.).

For the project this means that the channels, structure, and the relationship between the company and the travels will be discussed.

### 3.2.4 Technologies

The Technology segment explains all relevant technology involved. This could consist of the input data, output data, communications, screen size, sound, network type, used systems, etcetera (Trulock, n.d.).

For this project this means that the current state of technology use will be described, including what technology is currently used to attract customers, which type of connection is established between the company and the audience, and their type of system that is used.

## 3.3 MoSCoW method

MoSCoW is a prioritization technique and it is an acronym derived from the first letters of each category: Must have, Should have, Could have, Won't have (Sydeek, 2017). The technique makes use of timeboxes with set limits of time, as can be seen in Figure 8 MoSCoW technique including time boxes (Sydeek, 2017). Below, each section is shortly explained.



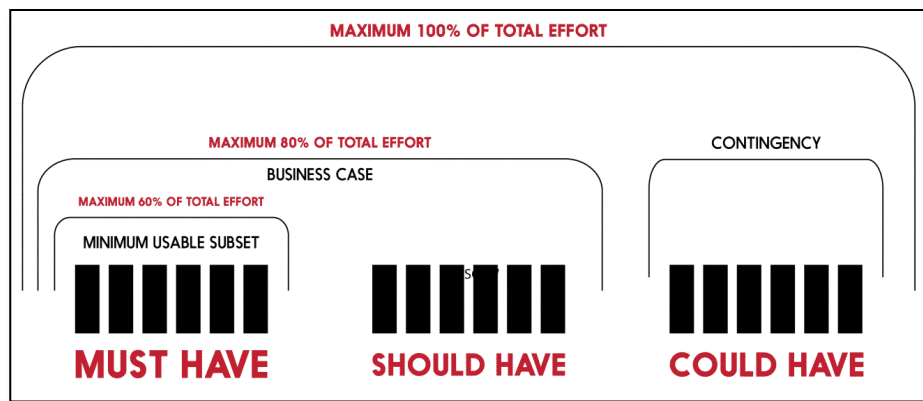


Figure 8 MoSCoW technique including time boxes (Sydeek, 2017)

### 3.3.1 Must have

MUST is an acronym for the Minimum Usable SubseT. The MUST requirements are “essential to the delivery timebox and are non-negotiable”(Sydeek, 2017). There are several elements that can be checked to see whether a requirement of the project is a MUST:

- Not possible to deliver on target date without this.
- If it were not delivered on the target date, then there is no point in deploying the solution on the intended date.
- Legally not true or possible without it.
- Unsafe and insecure without it.
- Impossible to deliver the business case without it.

### 3.3.2 Should have

The Should have requirements are not as crucial as the Must have requirements, but they are still essential. If they would be left out, they would “change the entire viewpoint of the business” (Sydeek, 2017), thus they should not be left out of the end product. The factors that differentiate requirements for this section are:

- Essential but not crucial.
- Unpleasant to leave out, but the solution is still feasible.
- Need some kind of workaround to bypass.

### 3.3.3 Could have

By incorporating the Could have requirements, the customer satisfaction or user experience can be improved (Sydeek, 2017). They are wanted, but not imported and thus should only be included if time and resources permit it. The factors that differentiate them are:

- Essential or desirable but less important than the rest.
- Don't create much impact if left out.

### 3.3.4 Won't have

The Won't have requirements are the least critical requirements, meaning that they will not be strived for in this timebox but rather at a later time or they will be dropped. If the Won't have requirements would be included the product would be, due to impracticalities in the requirement, launched late or

over budget. The requirements that fit in this box usually end up as Could have or Should have requirements in the next timebox.

### 3.4 Brainstorming

There are many brainstorm techniques. The most suitable for the purpose of this project is the Six Thinking Hats Method developed by Edward de Bono. He developed a simple method that is based on the perspectives people have when brainstorming. He calls this method the *Six Thinking Hats method*. Each hat represents a different perspective. At the start of and during a (brainstorm)session, or even a meeting, it can be established which type of perspective, which are related to coloured hats, will be taken. A brief description of the hats:

**White Hat:** The neutral White Hat offers objective facts and figures and is used near the beginning of the meeting to establish relevant facts and information about the issue to be discussed.

**Red Hat:** The emotional and intuitive Red Hat is used to get people's gut reactions to an idea or when you want the team to express their emotions freely.

**Black Hat:** The cautious Black Hat is used when you want to get the critical viewpoint of an idea or situation. The "devil's advocate" hat helps decrease the chances of making a poor decision.

**Yellow Hat:** The sunny and positive Yellow Hat helps identify the value of ideas and plans. The Yellow Hat helps counterbalance the judgmental thinking of the Black Hat.

**Green Hat:** The creative Green Hat comes on when you want to generate fresh ideas and new directions. This is a very powerful hat each player needs to wear.

**Blue Hat:** The organizing Blue Hat sets objectives, outlines the situation, and defines the problem in the beginning of the meeting and returns at the end to summarize and draw conclusions.

(Jeffrey, n.d.)

For the brainstorm session for idea generation in the ideation phase of this project, the green hat will be used by all participants. After the sessions, the ideas will be discussed with the company by using the white, red, black and yellow hat. With this input, the final decisions will be made. This could either be the setup for the next session keeping in mind the outcome of the last, or the final idea and/or requirements.

### 3.5 Measuring success

To be able to tell if this viral campaign and video succeeded, a goal and measuring plan has to be made for both. However, as this project only has a small timeframe to do so after the campaign and video are launched, this will only contain a short-term measuring plan. Also, to increase the accuracy, a questionnaire about the campaign and video that will be distributed among millennials to assess what they think of the campaign and video.

Currently, the company gains about 50 followers on Instagram per week and has an average of 90 profile views of their Instagram profile per day. The goals set in 3.5.2 will be set higher than this, as this will indicate that the campaign has an impact on these components.

### 3.5.1 Questionnaire

To give an indication of how successful the campaign and video can be in the long run, a questionnaire will be handed out to several millennials. This questionnaire will test what they think of the video using several five-point Likert scales and an open question at the end for any further comments. The questionnaire can be found in Appendix G, Questionnaire for millennials about the video. The outcome will be discussed in 7.2.2 Questionnaire evaluation.

### 3.5.2 Short term goals

Since the video will be shot in the middle of June and then still has to be edited, the earliest it will be posted will be Monday 17<sup>th</sup> of June. This leaves about one week before the evaluation section of the report should be finished. For this week, the following are the goals to be reached by the campaign and video:

- 75 new followers on Instagram in one week
- 10 link clicks (from link in bio) to website
- 110 profile views on Instagram on the day of the release of the video or the day after

## Chapter 4: Ideation

In this section, five main subjects will be discussed: the PACT analysis, preliminary concepts of the campaign and the video, preliminary ideation requirements and conclusion of this section. The PACT analysis is done first as this serves as the basis for the main analysis of the circumstances and present, among others, the stakeholder needs. These needs are required for the brainstorm as this is the focus point of the campaign and video: serve the needs of the stakeholders. The PACT analysis will also give us our first set of requirements. The preliminary concepts follow as the main part of Ideation by describing all the ideas that came up during the brainstorm sessions. This will also bring forward requirements for the campaign and the video. Afterwards all requirements from this chapter and from chapter 2 will be set out to give a clear overview of all requirements. At the end, the chapter is concluded.

### 4.1 PACT analysis

The PACT analysis, as described in section 3.2, will be used to distinguish user-based and company-based requirements for the campaign and video.

#### 4.1.1 People

For the People aspect of the PACT analysis, the three major stakeholders to take into consideration are *Hi,hi* Guide, their target audience which are the millennials, and the university of Twente. All are key players in the design process of the campaign. For the company it is important that their message and identity is conveyed in the campaign, but this has to suit the millennials. However, this graduation project would not have been assigned to a Creative Technology student if the University of Twente was not involved. For this reason, all parties are explained in this section.

##### 4.1.1.1 Hi,hi Guide

###### **Identity and message**

For the company it is very important that they are able to portray their identity, thus their vision and mission, in the campaign and video. This also answers sub-question b of this project: what is the message that the company wants to convey in their campaign?

Their vision and mission are: bringing people together, because humans are important in our lives, as humans can feel and show empathy. This is the human touch we will always need in our lives, especially as technology is invading more and more. The founders of *Hi,hi* Guide state in their presentation (Nijmeijer & Groeneveld, 2019b) that “humans are awesome” because “the human touch will be the remedy to a lot of future diseases (such as loneliness)” and “empathy will be the only think which will distinguish humans from robots” (Nijmeijer & Groeneveld, 2019b). Their service, an online peer-to-peer marketplace platform where travellers book local people who function as private guide, already serves this mission. They support this currently with their hashtag #justsayhihi, stating that:

Saying Hi,hi means interacting with the people and cultures around you. We believe this is what makes a trip memorable. Insights from other cultures will let you look at the world differently and like-minded people from all over the globe can become your friends. You only have to say Hi,hi.

(Nijmeijer & Groeneveld, 2019a)

## Local Guides

Currently, they have over 2800 local guides in 50 cities, in 34 countries, which has grown steadily over the years since they started. This can also be seen in Figure 9 Growth of locals connected to Hi,hi Guide (Nijmeijer & Groeneveld, 2019b). Of this, as Nijmeijer and Groeneveld (2019b) state, 58% is female and 42% male. The occupation of these locals is for 40% student and 3% part-time worker. Their characteristics are travel enthusiasts, they are open-minded and passionate.

The average traction of a booking is the following:

- Average booking: €95.00
- Number of people: 3.3 persons
- Number of hours: 4.69 hours
- First local to reply: 58 minutes
- Time before tour: 10 days

The top destinations of these bookings made at *Hi,hi* Guide are Paris, Barcelona, Seoul, Lisbon, and Amsterdam.

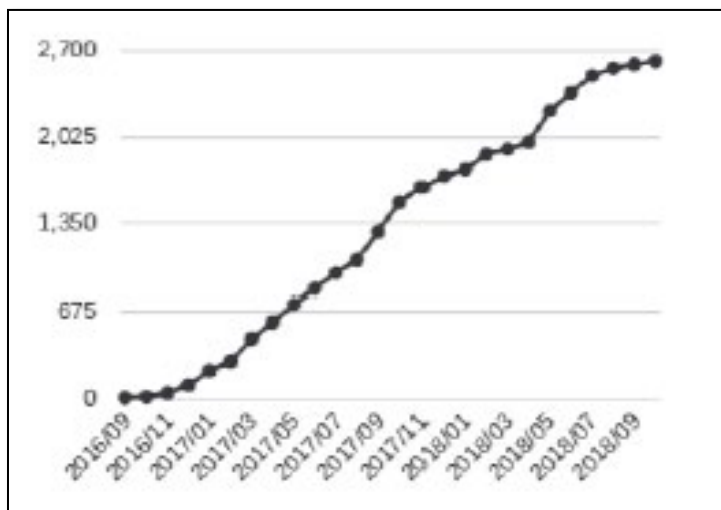


Figure 9 Growth of locals connected to Hi,hi Guide (Nijmeijer & Groeneveld, 2019b)

## Market

The current market of tours and activities is worth 135 billion dollars and the guided tours market is worth 8 billion dollars (Nijmeijer & Groeneveld, 2019b). *Hi,hi* Guide is part of this guided tours market and competes in both these markets with several other (big) companies, as can be seen in Figure 10 Guided tours market (Nijmeijer & Groeneveld, 2019b).

Also, there are several trends arising among travellers: 59% of travellers prefer experiences over material items when on holiday, 57% of travellers want their trip tailored based on personal preferences, and 43% of travellers want to 'get off the beaten path' (Nijmeijer & Groeneveld, 2019b).

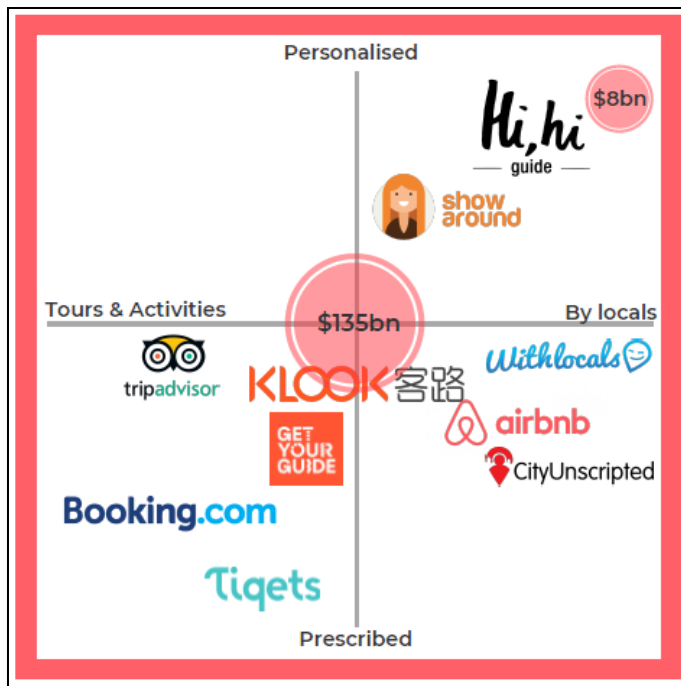


Figure 10 Guided tours market (Nijmeijer & Groeneveld, 2019b)

### Customers

The customers of *Hi, hi Guide*, of which 69% is female and 31% is male, are mainly between 24 and 45 years old, namely 73% (Nijmeijer & Groeneveld, 2019b). This group is called the millennials. Their demands of tours, as Nijmeijer and Groeneveld (2019b) researched, are unique experiences that are shareable with their peers, and it should be personalized to them.

### Media

*Hi,hi Guide* has been building their network ever since their start in 2014. They do this mainly online. The current statistics of this are the following:

- Facebook: 863 likes of their page
- Instagram: over 16,000 followers
- Twitter: 130 followers
- Pinterest: 21,000 monthly unique viewers and 28 followers
- LinkedIn: 198 followers

### Ambition

The ambition of *Hi,hi Guide* for the future is to have 100,000 local guides which get at least one booking a month. They hope to have these guides situated in 4,500 destinations. Also, they would like to have 10,000 influencers in their network. These people help the growth of the company and the spread of their message by telling others about their experiences in person or online.

#### 4.1.1.2 Millennials

##### Millennials and travelling

In the tourism and travel industry, one thing stays stable: consumers want to experience “the enjoyment and benefits of travel” (Shields, 2011, p. 369). Companies should focus on the target audience that not only has the desire to travel, but the ones that find it really compelling and crave it. They should create

something for them that encourages them to spend money on travel and not on something else. The concept of the impulse to travel is also called wanderlust and some people experience this more than others (Shields, 2011). Shields (2011) investigated the college student travel market in combination with the wanderlust concept. The college students are what we would now place within the millennials group. They not only call the college students a vast segment in the leisure travel market as they make up 20% of the international travellers, but also economically important (Chen & Kestetter, 1999 as cited by Shields, 2011). During spring and summer breaks, they have enough time to travel. Even after they graduate, this desire to travel stays. “They have the proclivity to have both leisure and business travel as a component of their lifestyles” (Shields, 2011, p. 384).

However, to be able to create something, in this case a campaign and video, that interests them, one should know who the millennials are. As stated in the quote in the introduction, millennials travel in a different way than their ancestors: they don’t see travel as something they do, but they identify with it (Fromm, 2018). They want to learn from the places they visit, but also get enriched by it. This feeling is so strong for them, that they even put major life stages like marriages and children off so they can travel, leading to them traveling three or four times a year instead of three or four times per lifetime like their ancestors. “Frequent travel is the new normal for millennials” (Fromm, 2018). This travelling, and especially prove thereof, gives status to that person, Fromm (2018) adds, but there is a drawback to giving this evidence: by documenting everything on social media, the millennials miss out on the full experience of the travel.

Another experience important to travelling millennials is to try the local food (Fromm, 2018). The local food of a country is usually they have never experienced before: it is novel to them, and novelty is what millennials are looking for when travelling. It is “the possibility to evade the quotidian, to try a different lifestyle, to live new experiences, to visit new places and to acquire new knowledge” (UNWTO and WYSE Travel Confederation, 2016 as cited by Cavagnaro, Staffieri, & Postma, 2018, p. 34). In addition, millennials do not mind spending the money on it as they spend less on accommodation and travel cost than what they buy on destination (Cavagnaro et al., 2018). This is not only important now, but also in the future. Millennials will not only have a great impact on the current tourism industry, but also on the future tourism industry as they keep looking for tourism experiences even when they get older for the reason that travelling stays an important component in their lives (Cavagnaro et al., 2018). So, it is not only important to reach them for a current boost in brand awareness for *Hi,hi Guide*, but as the millennials will keep travelling, they will also be the future customers. Therefore, the characteristics of millennials serve as an important basis for the campaign and the video.

### **Characteristics of millennials**

Cappel explains well in an interview with Fromm (2018) how travel brands can attract millennials:

It helps to have a great story, be socially conscious, and have really good reviews. But I think the number one way to attract millennials is to offer and execute well on something so unique that people feel compelled to share it on their social media. Millennials respect and rely on the opinion of their peers and if we see something super cool in a friend’s feed, that is way more credible than any magazine ad or sponsored blog post. In an overwhelming online world, the one post we know we can trust is our friends.

From this we can learn several things for the campaign and video for *Hi,hi Guide*, like have a good story and make your material shareable online. This is already based on the characteristics of millennials. However, these are not the only characteristics of millennials. An extensive list of characteristics can be found in Table 3 Characteristics of millennials. This list is not exhaustive, as not all characteristics are of use for this project. This thus gives a limited view on the connection between millennials and travelling or millennials' characteristics that influence their travels.

Characteristics of millennials	Source
Millennials appreciate a great (well thought out and full) story	(Fromm, 2018)
Millennials like offers that are unique	(Fromm, 2018)
Millennials trust peers more than anyone else. Make your material shareable online so other millennials can rely on peer reviews	(Fromm, 2018)
Execute your campaign in more than one kind of media on your page (text, video, gifs). This appeals to the millennial multitasking-mind.	(Brian, 2019)
Have an interactive format so the audience engages more with the material than just watch	(Brian, 2019)
Be honest in your material, millennials like the truth.	(Brian, 2019)
Millennials are good at multi-tasking: they get mass quantities of information at a time, so content should capture their attention and keep them. They are good at juggling several tasks at once to be efficient and practical.	(Brian, 2019) (LuckyAttitude, 2018)
Millennials are browsers not buyers: they browse the internet more for products than actually buying them, meaning that it is hard to convince them to buy your service or product as they enjoy the browsing in itself.	(Brian, 2019)
Millennials are creative problem-solvers: they reach decision fast and on their own terms	(Brian, 2019)
Millennials are advice seekers: they do not trust a brand's message, so they seek opinions of friends, family and even strangers	(Brian, 2019)
Millennials are frank: they are not afraid to go for what they want and are very direct in their means of doing so	(Brian, 2019)
Millennials strive for transparency: they want to know everything by having open and honest relationships with others	(Brian, 2019) (LuckyAttitude, 2018)
Millennials are price picky: they search for the best price by comparing products and services	(Brian, 2019)
Millennials are socially conscious: they believe they can change the world in a pseudo-optimist/realist way. They are pragmatic in supporting causes and will give it their all	(Brian, 2019)
Millennials make four to five trips a year	(Cavagnaro et al., 2018)
60% of millennials see travel as an important part of their lives	(Cavagnaro et al., 2018)
Millennials look for new experiences when travelling	(Cavagnaro et al., 2018)
Millennials are tech-savvy: they rely on technology, like internet and cell phones and thus are constantly connected to the world	(Kane, 2019) (LuckyAttitude, 2018)



Millennials are family-centric: their work/family balance is shifted more to the family side than with the previous generations. They have less pay, but they have more flexible schedules and better work/life balance. This includes, for example, working from remote locations with non-traditional hours.	(Kane, 2019) (LuckyAttitude, 2018)
Millennials are achievement-oriented: they are confident, ambitious achievement-oriented, they like challenges and they are not afraid to question authority.	(Kane, 2019) (LuckyAttitude, 2018)
Millennials are team-oriented: they seek input and affirmation of others, they are the no-person-left-behind generation, and they are loyal, committed and want to be included and involved. They want to build relationships.	(Kane, 2019) (LuckyAttitude, 2018)
Millennials crave attention: they crave feedback and guidance, want to be involved, and they need frequent praise and reassurance.	(Kane, 2019)
Millennials are hopping: they always want something new and better	(Kane, 2019)
Millennials are open-minded and liberal: they are open to new ideas and ways of living, they are more supportive of minority rights. They view diversity as a way to create unity.	(Main, 2017) (LuckyAttitude, 2018)
Millennials are self-expressive: they want to portray who they are and what they stand for	(Main, 2017)
Millennials are upbeat: they are cheerful and optimistic	(Main, 2017)
Millennials are currently the largest generation	(LuckyAttitude, 2018)
Millennials are the most educated generation in western history	(LuckyAttitude, 2018)
Millennials are civic oriented: they have a strong sense of community	(LuckyAttitude, 2018)
Millennials are conscious: socially, economically, environmentally and health-wise	(LuckyAttitude, 2018)
Millennials are global citizens: they feel they have the responsibility to make the world better, less patriotic, more globally minded, respect and value diversity	(LuckyAttitude, 2018)
Millennials are entrepreneurial: 2/3 want to start their own business	(LuckyAttitude, 2018)
Millennials are pragmatic idealists: they believe in their dreams and make them reality as it is in their own hands	(LuckyAttitude, 2018)
Millennials are frugal: they know what they have and what they can spend, and they want to spend as little as possible. In this way, they live a minimalistic life which complies with wanting experiences over possessions.	(LuckyAttitude, 2018)
Millennials are compassionate: they want to help others and address social or political problems	(LuckyAttitude, 2018)
Millennials are progressive: they challenge the systems if it can be improved, think independently, move the country forward, advocate change, advance new ideas and policies	(LuckyAttitude, 2018)
Millennials are practical and results-oriented: they are interested in processes and services that work and speed their interactions. They expect evaluation and promotion of their work based on its outcomes.	(LuckyAttitude, 2018)
Millennials are non-religious; some even see religion as the cause of evil in the world and only a minority of the group still believes in a God.	(LuckyAttitude, 2018)
Millennials are nomadic: they do not want to feel restricted	(LuckyAttitude, 2018)

Millennials are impatient: they are impatient about becoming recognised as valuable contributors. Time is a valuable resource that should not be wasted	(LuckyAttitude, 2018)
Millennials are adventurous: they desire to travel abroad and are willing to encounter danger in pursuit of excitement	(LuckyAttitude, 2018)
Millennials are authentic: they want to be real, stay true to who they are and their values and individuality	(LuckyAttitude, 2018)

Table 3 Characteristics of millennials

## Personae

Based on the characteristics mentioned in Table 3 Characteristics of millennials, two personae are created so they can serve as guideline for the campaign and the video. They can be found in Figure 11 Persona Millennial Molly and Figure 12 Persona Cooking Connor. The full-size version can be found in Error! Reference source not found..

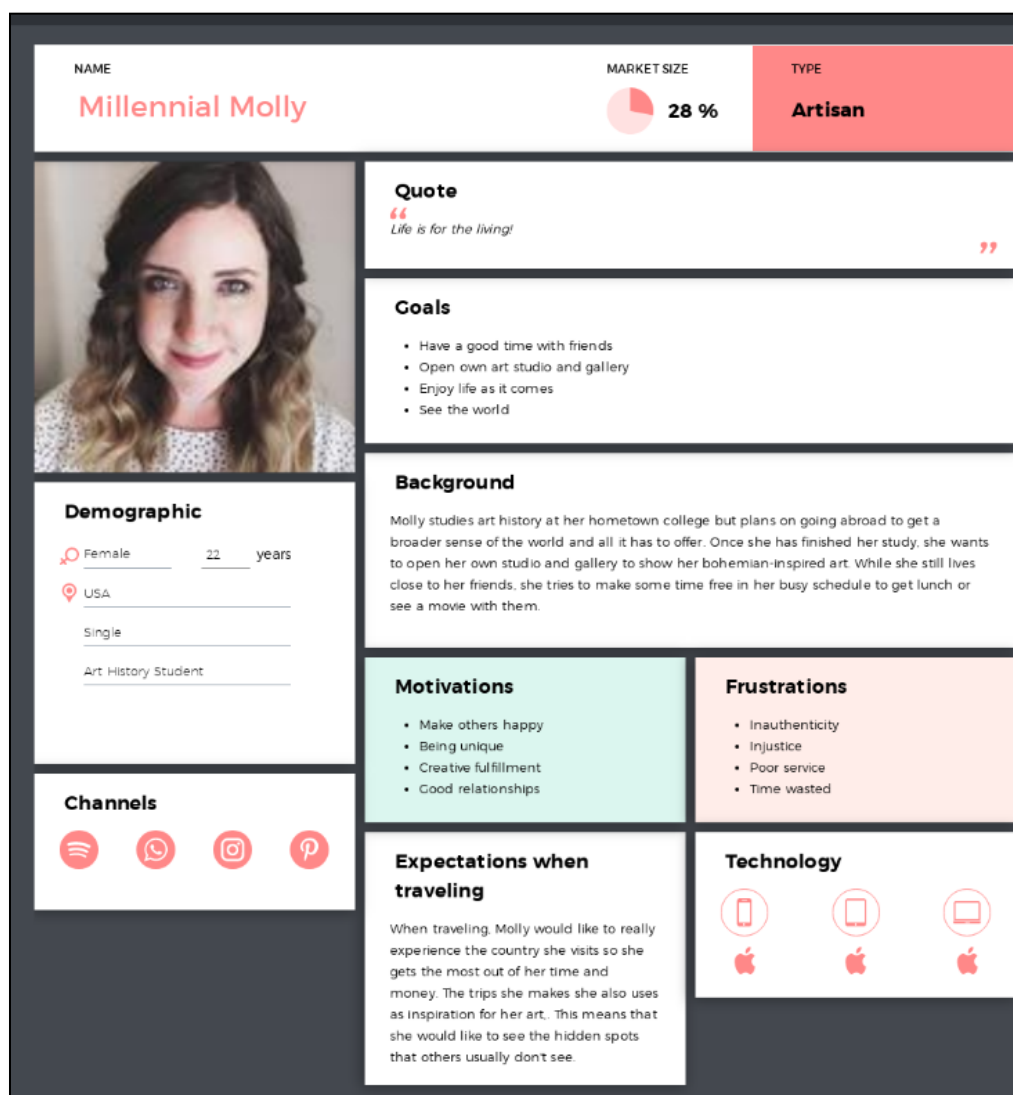


Figure 11 Persona Millennial Molly

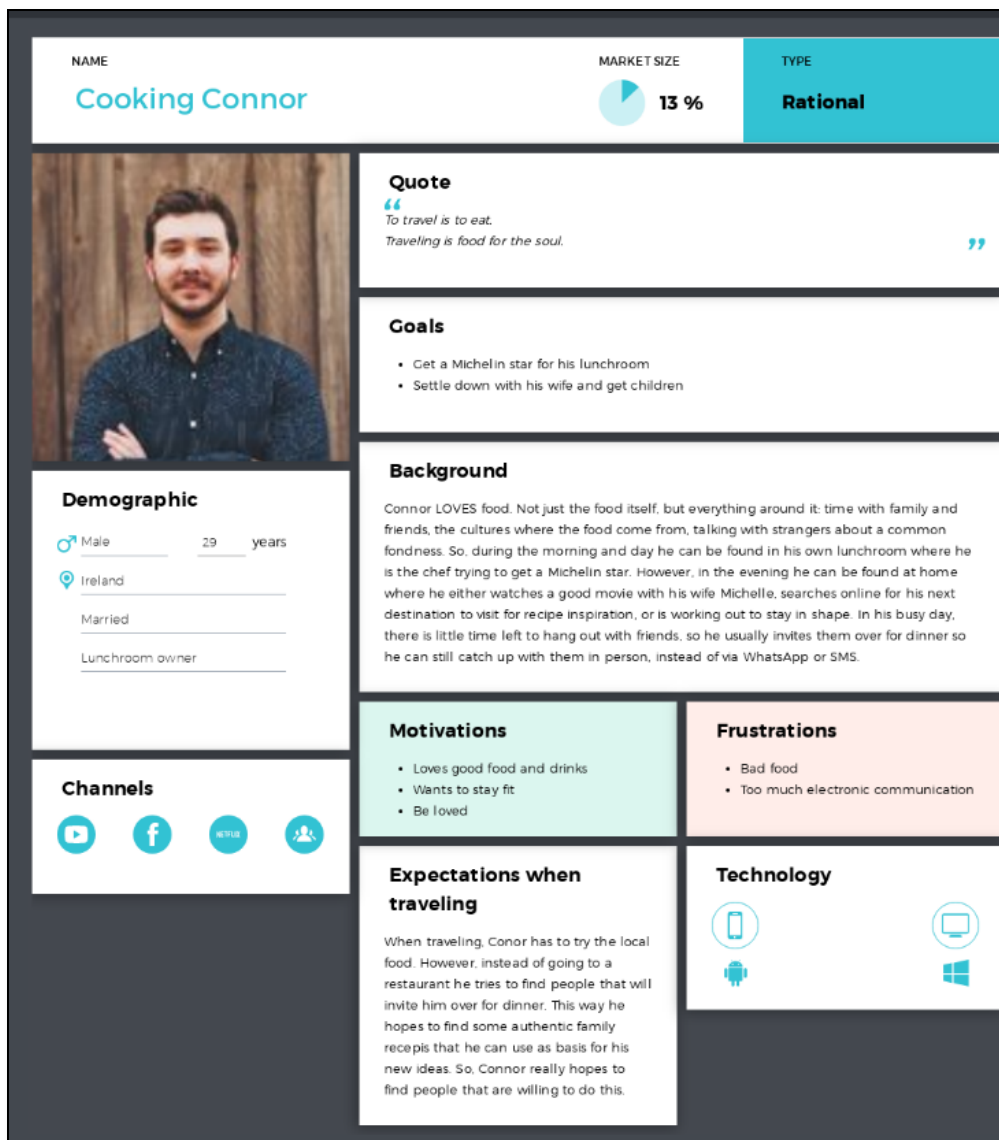


Figure 12 Persona Cooking Connor

#### 4.1.1.3 University of Twente

The University of Twente represents another stakeholder in this project, especially the supervisor, Kasia Zalewska-Kurek, and the critical observer, Randy Klaassen. They both are continually involved in the progress of the project. Kasia Zalewska-Kurek ensures that the university-based requirements are met while Randy Klaassen, besides having the role of the second check, helps arrange any technology needed for filming via the Human Media Interaction Lab (HMI Lab). Together they also provide useful feedback on the report and on the campaign and video throughout the whole process.

#### 4.1.1.4 Influence against importance

To keep a clear overview of whose interests are most important in this process, a stakeholder matrix is made to place them on both influence- and interest-axes. This can be seen in Figure 13 Influence/importance matrix.

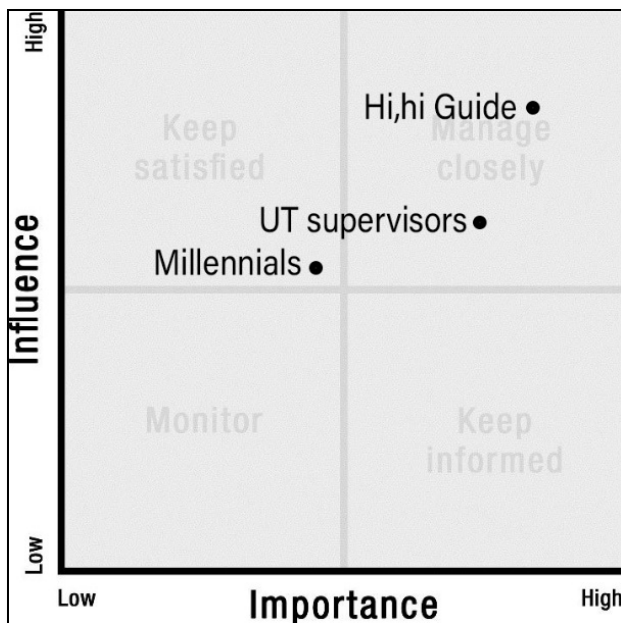


Figure 13 Influence/importance matrix

#### 4.1.2 Activities

Like already described in the previous section, millennials are independent thinkers that love to travel, however they do want the best price for their money so they can make the best out of their time. These and the other characteristics have to be taken into account, as these characteristics describe the way of action and thinking of millennials. When travelling, millennials are looking for the untold stories so they have something to tell their friends and family. This is already what the service of *Hi,hi Guide* provides, but the campaign will have to add to this to convince the millennials that this is the service they should choose by having a strong message. Only once they are convinced, they will make use of the service.

As for the company, their activities differ much: from having the platform up and running, to promoting the brand, and from giving out assignments to student, traveling the world. The founders, even though they have help, are very busy so the campaign should not take up all their time, but it should reach its goal.

#### 4.1.3 Context

The social environment is important to take into consideration for this project, as this concerns the distribution of the campaign and the video. The most used channel by the company is Instagram and this is also the social medium where they have the most followers and thus the biggest reach. Instagram is a photo and video-sharing social network service owned by Facebook, Inc. As this is mostly used on mobile phones, the content shared is usually in a square framed format (1:1 ratio) or portrait style. Besides sharing photos and video, it is currently also possible to include multiple images or videos in a single post and to create 'stories', which is a sequential feed that is accessible by other for 24 hours. Videos posted currently have a time limit to 60 seconds if posted on your Instagram profile and 15 seconds if posted to your Instagram story.

The best time to post online was analysed by Lim, Lu, Chen and Kan (2015). They discovered that for Instagram the best time to post is in the weekend, as can be seen in Figure 14 User

sharing activity for social networks (Lim et al., 2015), as this is when people have the highest sharing activity.

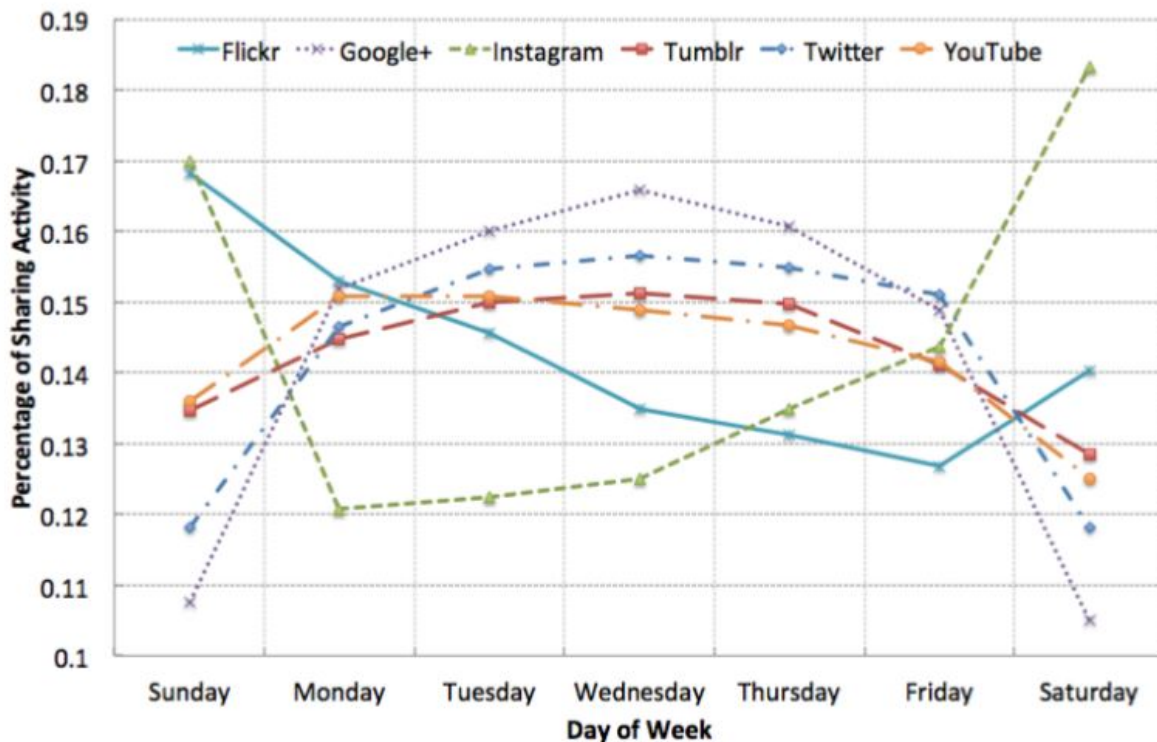


Figure 14 User sharing activity for social networks (Lim et al., 2015)

ShareThis (2019) adds to this that it is good to focus on three groups of people during the weekdays: the morning commuters (8:00 a.m. to 9:00 a.m.), the late-nighters (2:00 am), and the end of the 9-to-5 workday people (5:00 p.m.).

Another important context to point out is the organisational context, specifically the relationship between the company and the customer. *Hi,hi Guide* pointed out that they want to be sure that the customers don't feel just as customers, but as part of a community. This community is between all people booking guides and all the local guides. However, this is interchangeable, as "locals become customers and customers become locals" (Nijmeijer & Groeneveld, 2019b, p. 6).

As already stated before, *Hi,hi Guide* is an online platform and thus has a website that provides the service to the customers. This website also contains a step-by-step written walkthrough of how to book a guide. Currently this is the only support, besides their Frequently Asked Questions section.

#### 4.1.4 Technologies

The current state of technology use for the company is mostly based on their website. This is the platform that provides the service, as well as support, and their newly introduced influencer program. To bring people to their website, they mostly use Instagram as channel to reach their target audience. The target audience, the millennials, can use either their PC/laptop for this, but most of them will use their phone for this as they carry it around everywhere. Therefore it is important that the campaign and video fits all of these screen sizes in a reasonable manner. Also, as millennials are also on their phone when they are in public, they will not always have the possibility to play sounds. This means that the especially the video should be designed in such a way that the message and story will still come across

if it is played without sound. This could, for example, be that there is not spoken text or that spoken text is subtitled.

## 4.2 Preliminary Concepts

Through several meetings ideas progressed for the campaign as well as the video. The ideas were brought about by several brainstorming sessions, of which the setup is explained in section 3.4 Brainstorming, which took place in different moments in time. The first brainstorming sessions were with the founders of the company, to see which direction they prefer for their video and campaign. However, before deciding which campaign and video idea to go with, some more brainstorming sessions were held with peer students with an interest in traveling to widen the scope of ideas. Once this was all collected, several ideas were picked to work out into concepts or storyboards.

### 4.2.1 Campaign

The main idea of the campaign is to convey who *Hi,hi Guide* is, so it is very important to portray their identity, as set out in section 4.1.1.1 Identity, throughout the whole campaign. This identity is also the mission and vision of the company that they want to portray in their message. The message is, like already mentioned in section 4.1.1 Hi,hi Guide identity and message: bringing people together, because we can never do without humans as humans can feel and show empathy. However, they would like to incorporate some other key elements in this. These elements are explained below.

For the atmosphere of the campaign, the company wants to stay authentic to brand, meaning it should stay close to what they stand for. For this they pointed out that they want to convey that they are a community and want to share this communal feeling towards and among the guides and the users. In this, they want to share the feeling of ‘a human touch’, meaning that, because humans are involved and, in this case specifically, privately, their experience will be better than it would have been in a group tour or a tour guided by technology.

To get accustomed to the current way the company shares their message, namely Instagram, and to get into the mood of the company, several possible hashtags were created. The full list of hashtags can be found below:

- WanderWithLocals
- UncoverMore
- LocalFriends
- DiamondsInTheRough
- SeeMoreWithALocal
- OpenYourEyesWithALocalGuide
- RoamWithTheLocals
- FeelLikeALocal
- ThereIsMoreBelowTheSurface
- YourStoryTeller
- HiHiLocal
- HiHiGuided
- HiHiToured
- GoLocal
- GoLocoWithALocal

After discussing this with the founders, several hashtags were left that they liked and that were usable. This list could be a good addition to the current hashtag they are using: #JustSayHiHi.

- WanderWithALocal
- LocalFriends
- RoamWithTheLocals
- FeelLikeALocal
- GoLocal
- GoLocoWithALocal

After these first few meetings, the content and type of the campaign (and video) were discussed further. As a start-up company, *Hi,hi Guide* has already several ideas of how they could grow. To be able to design a successful campaign for them, these should be taken into consideration. What they currently are looking at for their growth strategy is (Nijmeijer & Groeneveld, 2019b):

- Influencer marketing
  - Affiliate program
  - Sponsorship
  - Ambassadorship
- Advertisement
  - Referral program
  - Instagram advertisement
  - Geo Targeting
- Strategic partnerships
  - OTA
  - Metasearch
  - Promotional partnerships
- Organic
  - Media
  - Content Marketing
  - SEO
  - Social Media

To create more brand-awareness among the audience, several ideas can be included in the campaign. For example, welcome packages for the guides. These could include items like a t-shirt, wrist band, hat or other merchandise with the company slogan or logo that the guide can wear to be recognizable but also to promote the brand in pictures or videos. Photo-friendly items for this package could be a polaroid frame in Instagram style with the company name or a quote on a stick, see Figure 15 Polaroid frame idea and Figure 16 Quote on a stick idea, respectively. A fun item that was later thought of in a brainstorm are socks, which would then be called 'My Guide Socks', which sounds like 'my guide sucks', which could create a laugh about the company but in the end also increase the brand awareness.

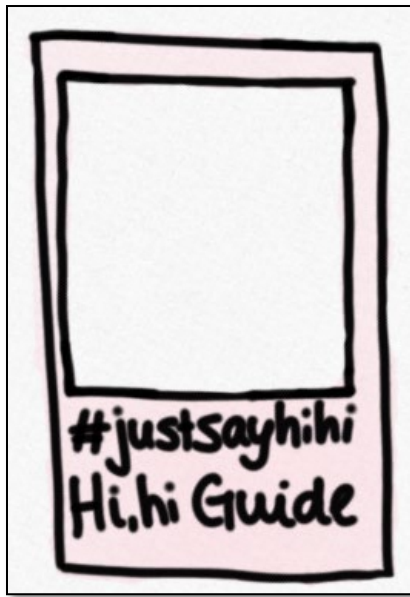


Figure 15 Polaroid frame idea



Figure 16 Quote on a stick idea

Another idea that could be included is a competition for the guides as well as the users. The type of competition could be 'best photo', 'best video', 'best local per city' or 'local of the month', for example. The reward for this could be, for example, a special Hi,hi Package with limited edition merchandise, get your photo or video shared on the company's page or get discount on your next trip with a guide.

#### 4.2.2 Video

For the content of the video, four brainstorm sessions were held over a timespan of about two months with several groups with people. The first session was in the first half of the semester with the company, while the other three sessions were in the second half of the semester with the company, with sets of student peers. Each session took into account the outcome of the last session to be able to progress the interesting ideas. The sessions will be displayed in a word web style. Larger images of these can be found in Appendix C, Brainstorm images and write out. This appendix also shows the written-out version of that brainstorm. The outcome of each session will be shown below in 4.2.2.1 First iteration brainstorms. After that, storyboards were drawn of the best options, these can be found in 4.2.2.2 First iteration storyboards. Still, the ideas and storyboards were not up to par yet, so another iteration can be found after this including new storyboards of the remaining two ideas. Finally, one conclusive idea was chosen. This can be found in 5.1.1 Final storyboard.



Below, all the brainstorm sessions that took place in the ideation phase.

Brainstorm session 1, with the two founders of the company:

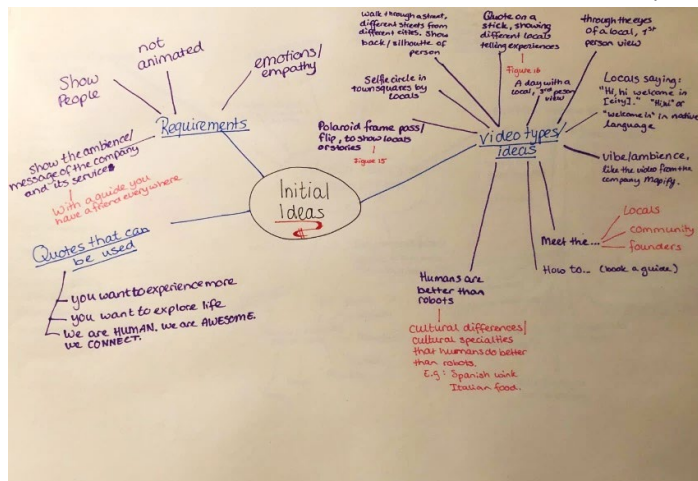


Figure 17 Brainstorm session 1

Brainstorm session 2, with the two founders of the company and two interns of the company:

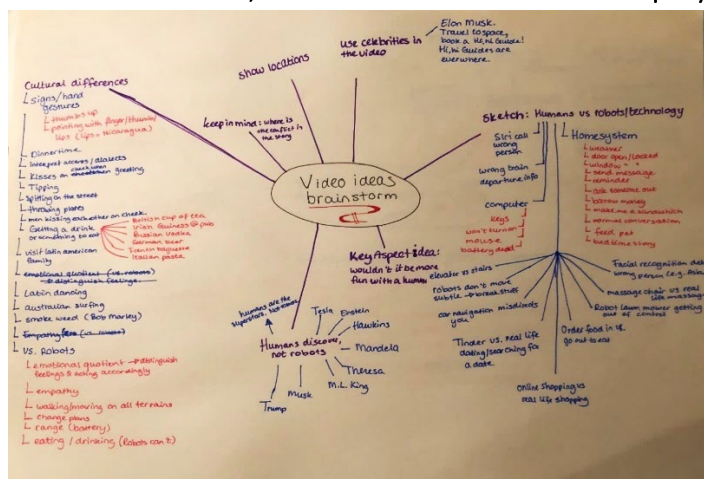


Figure 18 Brainstorm session 2

Brainstorm session 3, with two student peers, about robots/technology:

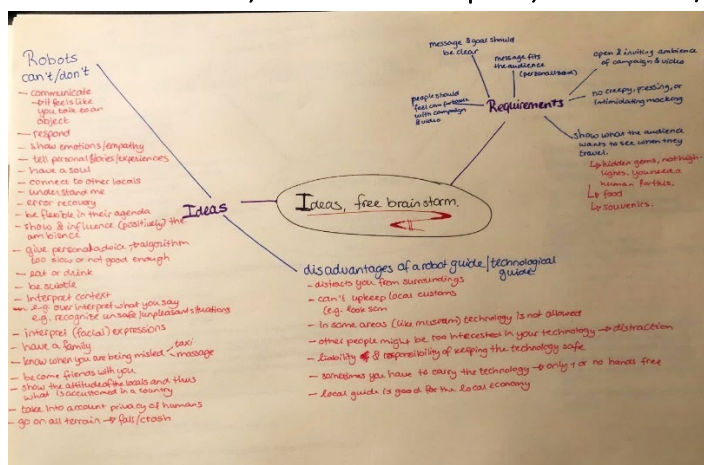


Figure 19 Brainstorm session 3

[illegible]

Figure 20 Brainstorm session 4

Out of these four brainstorm sessions, ten ideas came forward that were options for the videos. Six alone standing ideas and three sketch-type ideas. These can be found below.

The usable ideas from discussing with the company and reflection on virality:

1. Polaroid frame flip/pass-on to show locals or stories: Locals saying “Hi, hi. Welcome in [city]”. “Hi,hi” or “welcome in” in own language
2. Selfie circle in town squares by locals: Locals saying “Hi, hi. Welcome in [city]”. “Hi,hi” or “welcome in” in own language
3. Walk through a street, composed of different alleys from different city. Maybe see the back of the local (silhouette)
4. Vibe/ambience, like the video from the company *Mapify*
5. Meet the locals/ Meet the community. Tourists. The real life.
6. How to... (book a guide)
7. Sketches:
  - a. Humans are better than robots/technology, you always need a human touch. Show what robots/technology can't do and humans can (related to traveling)
    - i. Show emotions/empathy: Spanish wink
    - ii. Communications: Interpret accents or dialect, have a good/deep conversation with a human
    - iii. Eat/drink: Have British cup of tea, drink in an Irish pub, drink Russian vodka, drink German beer, eat French baguette, eat Italian food (pizza, pasta, etc)
    - iv. Have a life: Personal experiences, family, (local) friends
  - b. Humans discover: Tesla, Einstein, Hawkins, Mandela, Theresa, Martin Luther King, Musk, Trump
  - c. Cultural differences that humans do better than robots: Spanish wink, Italian food, active tour (hiking, skiing), Austria, drink Irish Guinness in bar , Brazilian carnival (dance, dress-up), survive Antarctic cold

#### 4.2.2.2 First iteration storyboards

For the usable video ideas, storyboards were created to see if the ideas were feasible to make and to see what they would look like. With these storyboards, that are shown in the same order as the list above, the best idea can be chosen to go with for the final video. Larger versions of these storyboards can be found in Appendix D, Storyboards ideation first iteration.

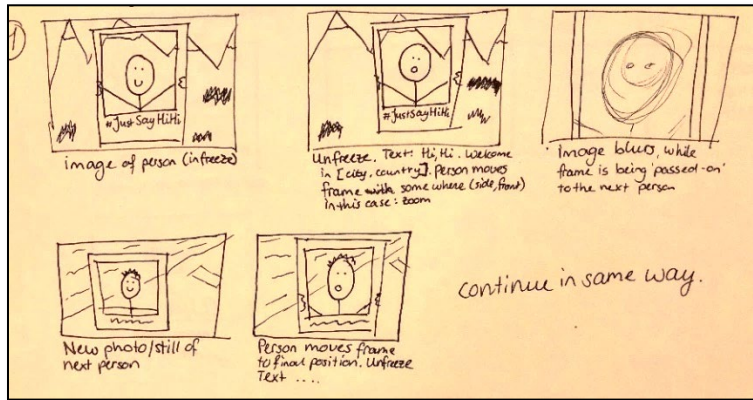


Figure 21 Storyboard polaroid frame flip/pass-on

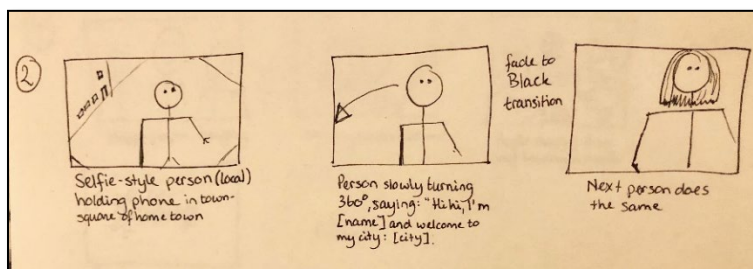


Figure 22 Storyboard selfie circle

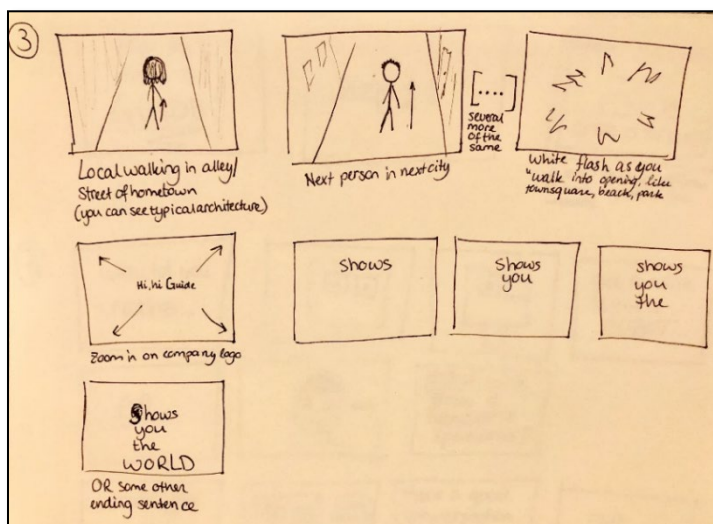


Figure 23 Storyboard walk through a street





Figure 24 Storyboard vibe

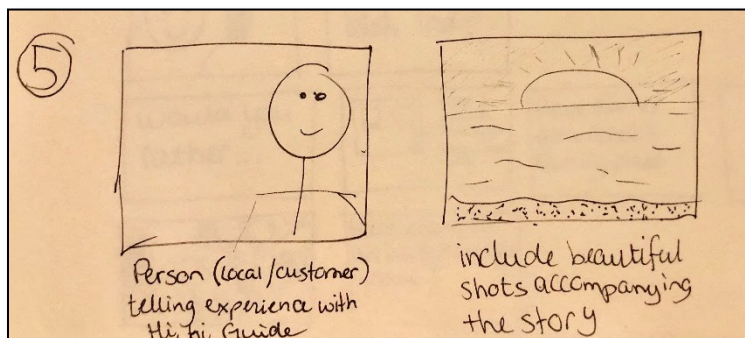


Figure 25 Storyboard meet the locals/community

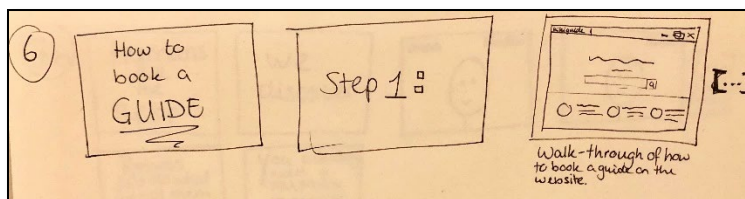


Figure 26 Storyboard How to... (book a guide)

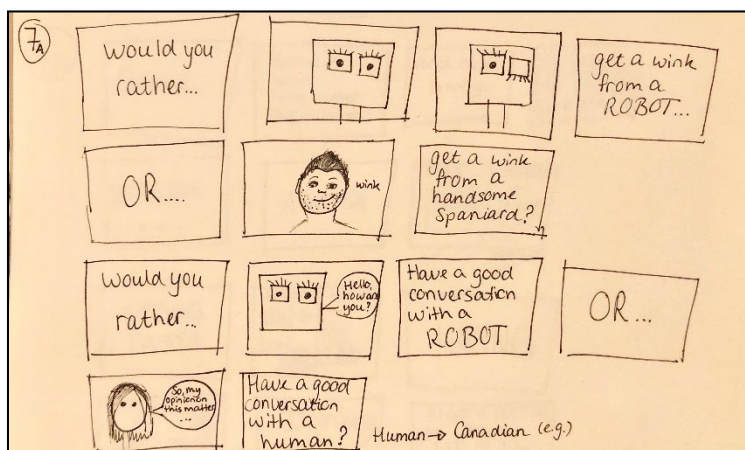


Figure 27 Storyboard sketch humans are better than robots

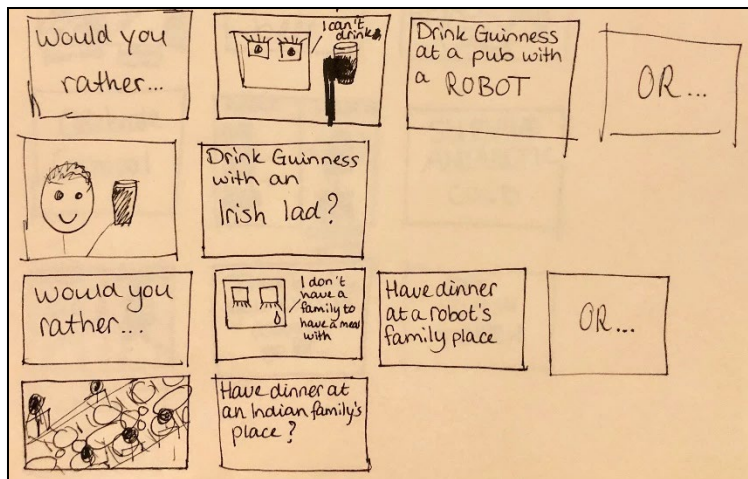


Figure 28 Storyboard sketch humans are better than robots part 2

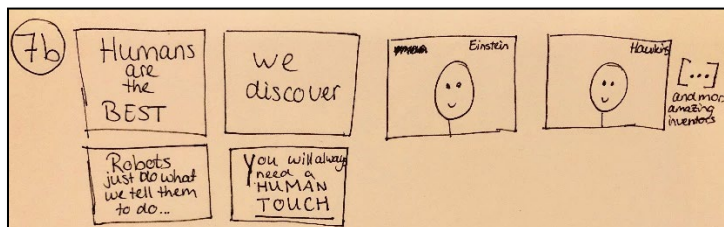


Figure 29 Storyboard sketch humans discover



Figure 30 Storyboard sketch cultural differences

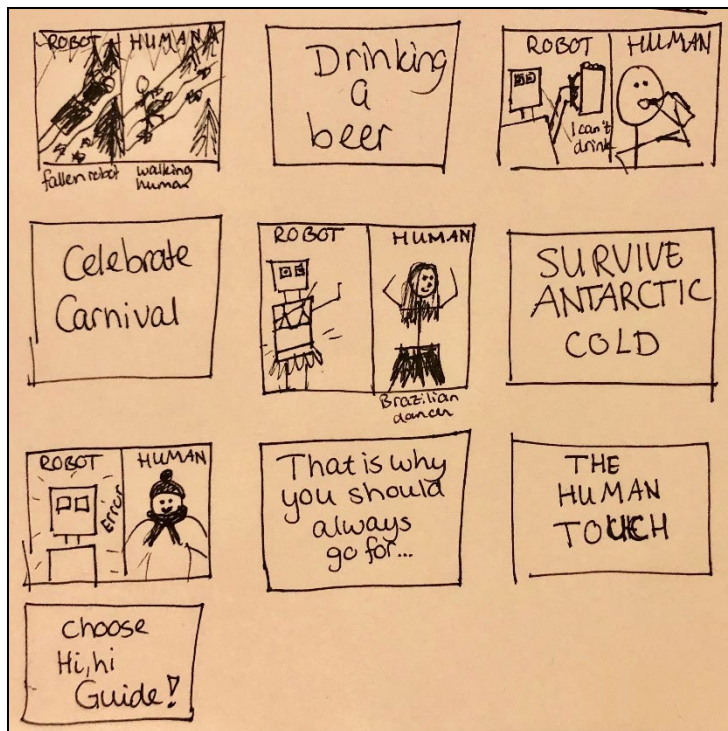


Figure 31 Storyboard sketch cultural differences part 2

#### 4.2.2.3 Second iteration brainstorms

While discussing the first iteration of brainstorms and storyboards with the company, one thing stood out: the ideas are one step too far away from their identity and thus their message. So, for the next iteration it was important to keep this in mind but still stay close to successful ideas of the first iteration. For this iteration, there first was another brainstorm to see what could be done with the previous one. The conclusion of this is that the robot of last few ideas are too abstract to represent technology in general, so it was chosen to change this into a mobile phone. Also, what the concept of the human touch is, was unclear so this needed alteration as well.

During the discussion about these storyboards with the supervisor Kasia Zalewska-Kurek and the critical observer Randy Klaassen, another idea was formed: battle between countries. However, this idea is the exact opposite of the company identity (bringing people together), so this idea was not pursued. Below are the three ideas, including the battle between countries, that were left after these discussions.

- Battle between countries
  1. Beer
  2. Wine
  3. Lunch
  4. Carnival
- Humans vs technology (phone) (digital contact vs human contact)
  1. Type 'ha ha' vs actual laughing about a joke (with friends)
  2. Trip advisor vs asking a stranger for where to eat
  3. Beer emoji vs real life going for a drink with friends
  4. Siri telling a story vs human experience story

5. Virtual hug vs human hug
  6. Music from phone vs. live concert
  7. Skype vs. real life conversation
  8. High five emoji vs. real high five
  9. Alarm on phone vs someone waking you up gently
  10. Send a message to grandparents vs visiting grandparents
- Human emotional experiences that technology can't take over
    1. 1<sup>st</sup> Birthday
    2. Christmas
    3. Birthday drinking age
    4. Graduating
    5. Engagement/ wedding
    6. Anniversary
    7. Getting a child
    8. Funeral

To be able to stay close to the message and portray this in a clear way, several slogans were created that could serve as the opening or ending shots of the video. These can be found below.

1. Technology is taking over our lives and everything around us. However, there is one thing it will not be able to do... display empathy. For that you will always need a human touch
2. Technology is taking over, but it will never be able to take over everything. You will always need a human touch.
3. Even though technology is taking over, they will never take over the one thing humans do best: show empathy
4. The human touch, the one thing technology will never master
5. In your life you will never be able to do without humans. [...] You will always need the human touch
6. Life is insignificant without the human touch, even in the future
7. For decades, technology has been invading our lives, but.... It will never take over our human touch!
8. Imagine your life without the love of our human touch. [...] Boring, right? Choose Hi,hi Guide.
9. Technology has tried, but it can't take over Hi,hi Guide. We have the human touch.
10. Technology has one big downside: it lacks the human touch. Go with Hi,hi Guide.
11. Technology doesn't have the human touch.
12. Humans forever.
13. Empathy: the human touch technology will never have!
14. Hi, hi guide: focusing on emotion
15. Hi, hi guide, hi-tech with human emotion

#### 4.2.2.3 Second iteration storyboards

For the last two ideas from the previous section, storyboards were created. During this, it was found out that the last idea, the human emotional experiences, would be too hard to execute within the few weeks that were left for this project and too expensive since there is no budget. So, the final idea that was left in the end is the humans vs. technology idea. The storyboards of both ideas can be found below. Bigger version of the storyboards can be found in Appendix E, Storyboards ideation second iteration.



## Humans vs Technology

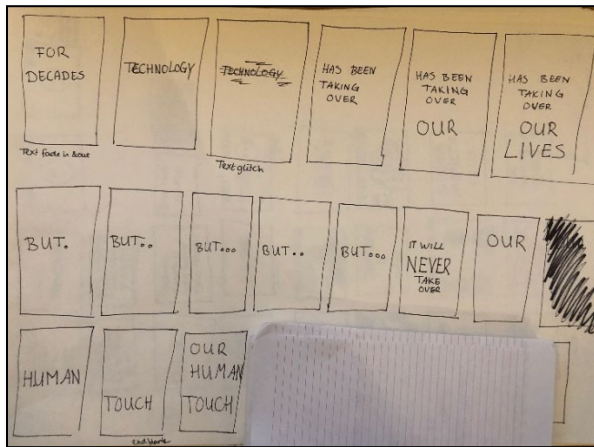


Figure 32 Storyboard Humans vs. technology part 1

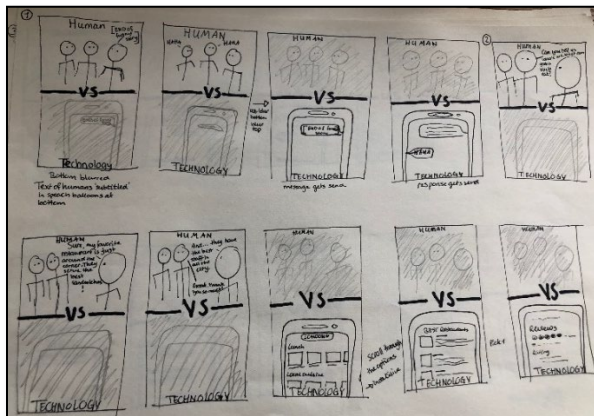


Figure 33 Storyboard Humans vs Technology part 2

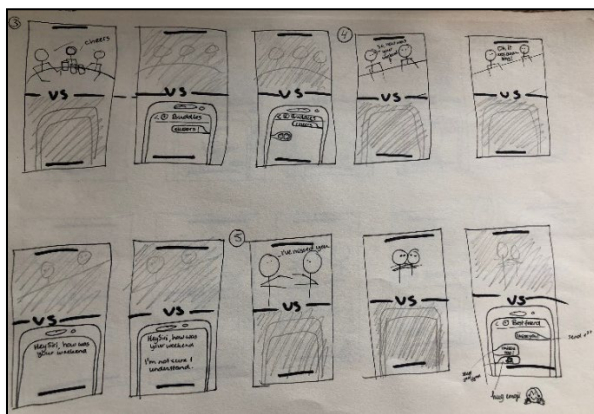


Figure 34 Storyboard Humans vs Technology part 3





Figure 35 Storyboard Humans vs Technology part 4

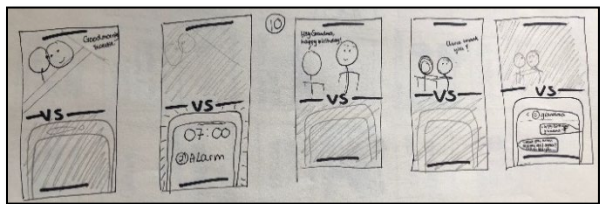


Figure 36 Storyboard Humans vs Technology part 5

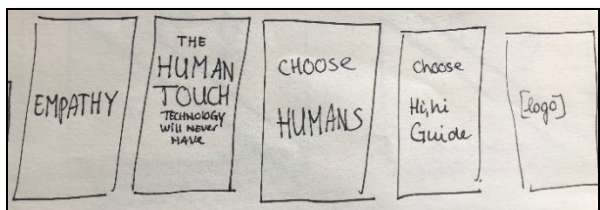


Figure 37 Storyboard Humans vs Technology part 6

## Human emotional experiences

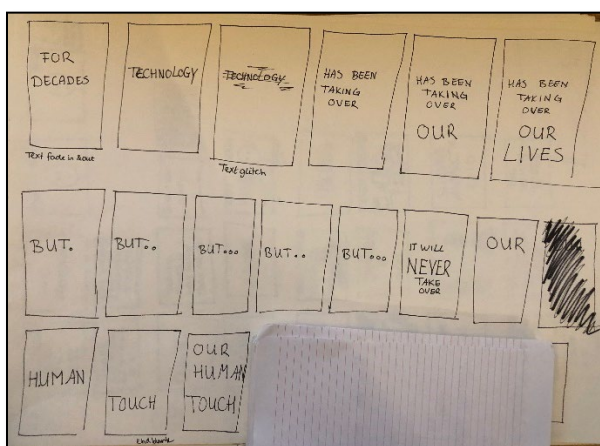


Figure 38 Storyboard Human emotional experiences part 1

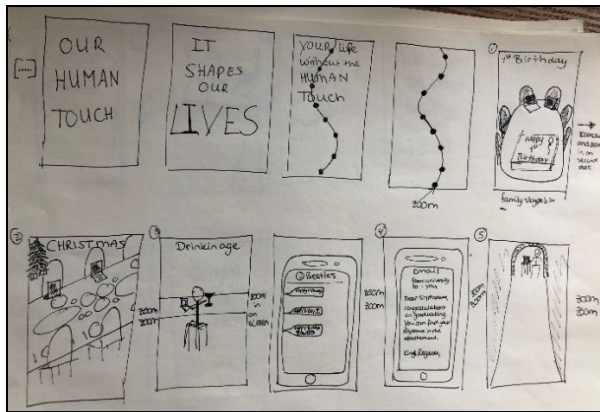


Figure 39 Storyboard Human emotional experiences part 2

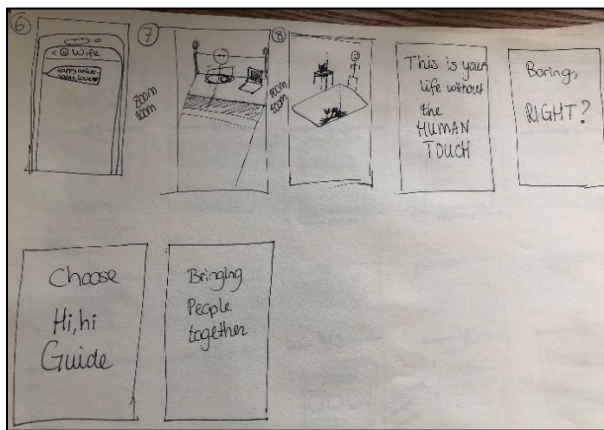


Figure 40 Storyboard Human emotional experiences part 3

### 4.3 Preliminary Ideation Requirements

The preliminary ideation requirements are put together from two previous main sections, the PACT analysis and the preliminary concepts, and the literature review done in chapter 2. For both the campaign and the video all applicable requirements are divided in accordance with the MoSCoW method. This is done for the content, as well as for the functional requirements for both the campaign and for the video. There is some overlap between the campaign and video, as some requirements are applicable to both. In chapter 5 it will be explained how these requirements apply to this graduation project.

#### 4.3.1 Content requirements campaign

Must	Should	Could	Would
Not about the service of the company, but about the message and identity	Use positive and high arousal emotions	Include add-ons, like free products (welcome package)	
Include clear campaign plan including how to measure success	Use meaningful hashtags as they are a key component	Include the current growth strategy in the campaign	

Use channels the target audience uses	Respond to comments of customers and use the feedback to improve	Have a follow-up campaign	
Have meaningful message	Personalized to audience		
Clear and simple objective	Be new and unique		
	Call-to-action		
	Include when to post the content		

Table 4 Table 4 Preliminary Ideation content requirements for the campaign

#### 4.3.2 Functional requirements campaign

Must	Should	Could	Would
Do not make the campaign too big to handle as the company also has other daily tasks	Use the concept of electronic word of mouth for spreading the campaign	Use influencers that spread the campaign	Execute your campaign in more than one kind of media on your page
Be honest in what you say	Have website ready for success	Use several channels to spread the campaign	Let people interact with the content
Be relevant to the audience	Grab and hold the attention of the target audience		
	Make sure the materials are in a format that other people can share		

Table 5 Table 4 Preliminary Ideation functional requirements for the campaign

#### 4.3.3 Content requirements video

Must	Should	Could	Would
Not about the service of the company, but about the message, identity and vision/objective	Use positive and high arousal emotions	Use element of surprise to catch attention	
Have meaningful message	Be new and unique	Work in sets of 3	
Clear and simple objective	Call-to-action		
Use real people when the topic is humans	Have a great story (well thought out and full)		

Table 6 Table 4 Preliminary Ideation content requirements for the video

#### 4.3.4 Functional requirements video

Must	Should	Could	Would
Fit all applicable screen sizes	Not too much content	Use influencers to spread the video	
No spoken text or use subtitles if the audience might watch without sound	Use the concept of electronic word of mouth for spreading the video	Use several channels to spread the video	
Use channels the target audience uses	The audience should feel comfortable with the content	A title with at most 3 words	
Between 30 seconds and 3 minutes			
Be honest			
Be relevant to the audience			

Table 7 Table 4 Preliminary Ideation functional requirements for the video

#### 4.4 Conclusion

In this chapter, four main points were discussed for the ideation phase: the PACT analysis, the preliminary concepts consisting of brainstorm and storyboards for the campaign as well as for the video, and preliminary ideation requirements. The PACT analysis described the identity and the message of *Hi,hi Guide*, thus also answering sub question b of this thesis, but also the characteristics of the millennials. It also included the activities, context and technologies of both stakeholders. These four aspects give a great basis for the requirements for the campaign and the video.

In the preliminary concepts, the basis for the campaign was laid out. The company wants to build on what they already have in place, but expand with some other elements, for example influencer marketing or a welcome package. However, this campaign will be based around the viral video that will be created, thus this concept will have to be decided upon first before the full campaign can be designed. As for the video, many ideas led to one successful idea in the end about humans vs technology, which will be worked out in the next chapter.

The whole chapter also worked towards requirements that could be taken from the ideation. These requirements are taken from the PACT analysis and the brainstorm. In chapter five, these will be combined with the requirements from chapter two and will be subdivided into the compartments of the MoSCoW method.

## Chapter 5: Specification

In this chapter the final idea for the video will be presented and the specifications for it. Then, the final requirements will be given by applying the requirements from section 4.3 to this graduation project and explaining what this entails.

### 5.1 Video

After the second iteration in section 4.2.2.3, it became clear that the idea about humans vs technology would work best as it is relatable for the audience, but also doable to make in relatively short timeframe. However, some improvements can still be made towards this idea. The final storyboard for this can be found in section 5.1.1 as well as in , after which the technical aspects for the video will be set out.

#### 5.1.1 Final storyboard

During the discussion of the humans vs technology idea with the supervisors, a comment was made that restricting technology to just a mobile phone would maybe be too exclusive for all technology that the target audience knows. So, after some talking and exchanges of ideas it was decided that it would be best to represent technology by several other types of technology as well, for instance: the double (a tablet on wheels), pepper or another type of robot, and VR goggles. These technologies are, besides the mobile phone, also known among the millennials. The idea to keep close to daily life situations was kept in this as this will be relatable for the audience. This created the following final storyboard:

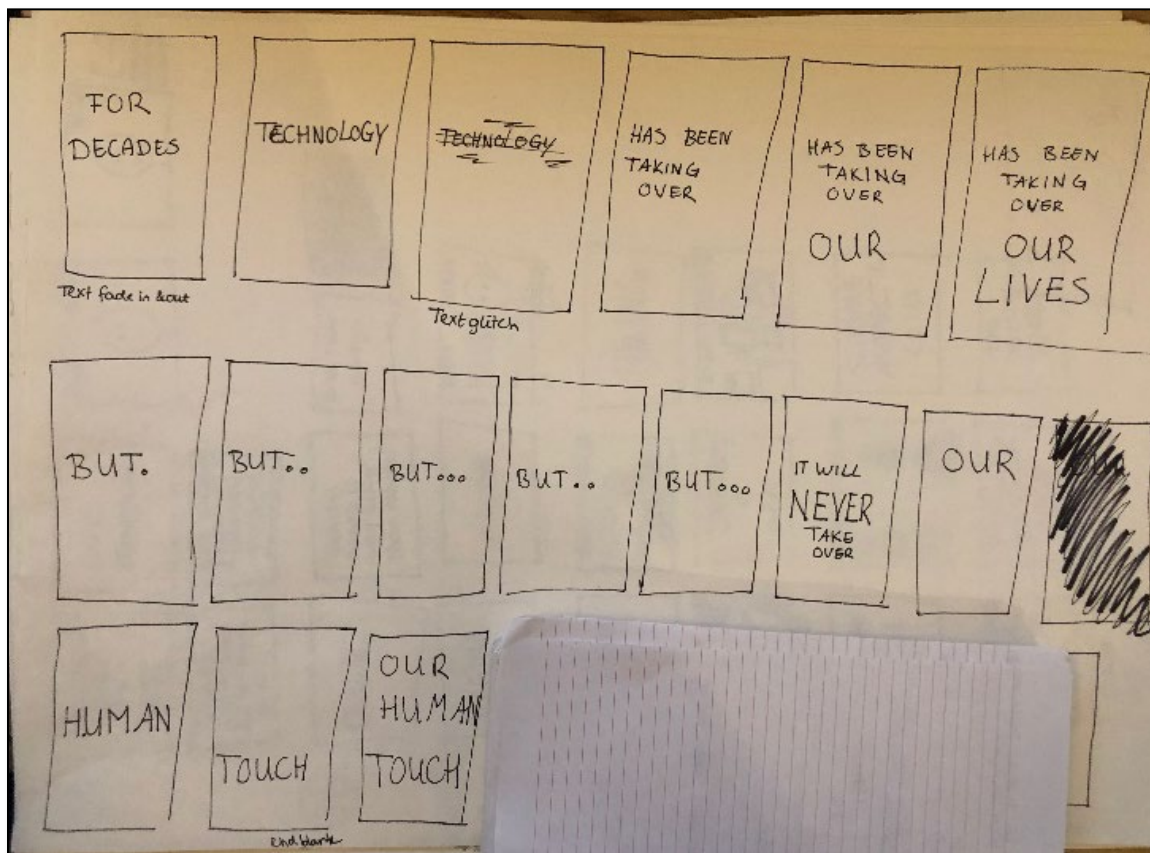


Figure 41 Storyboard humans vs technology, final version part 1



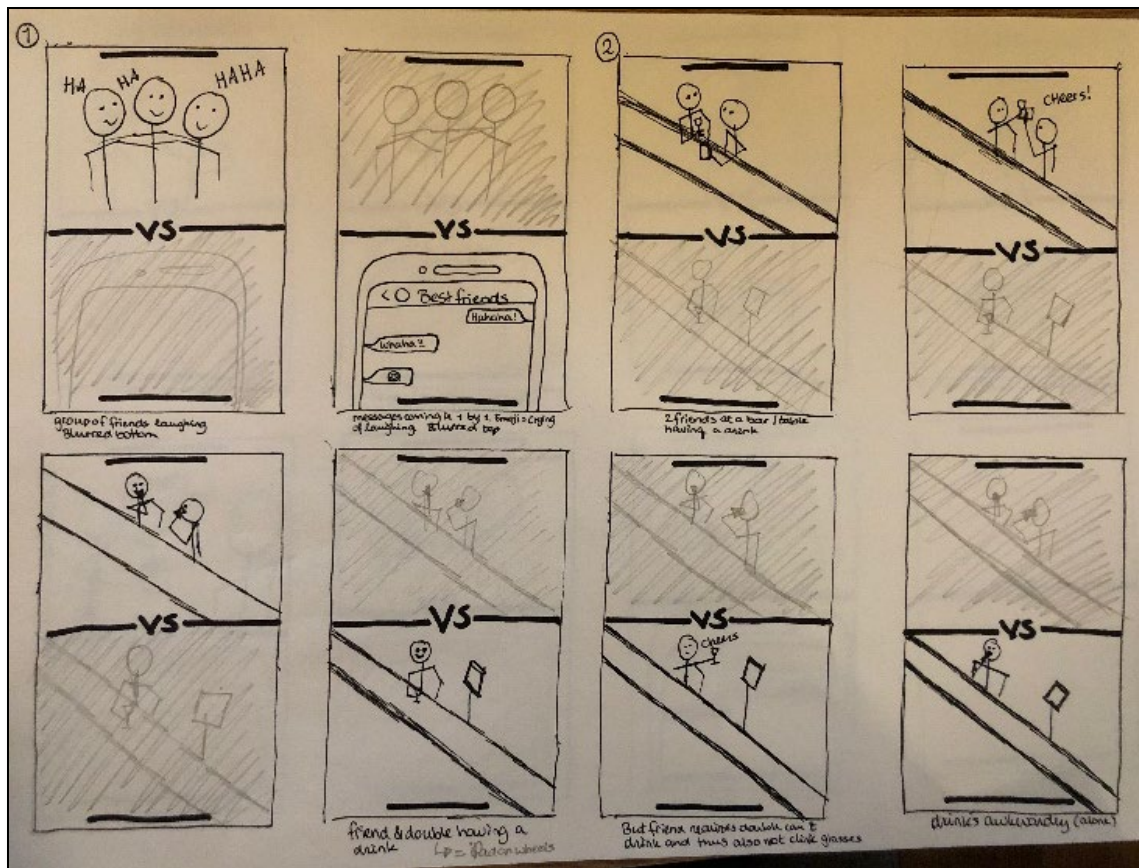


Figure 42 Storyboard humans vs technology, final version part 2

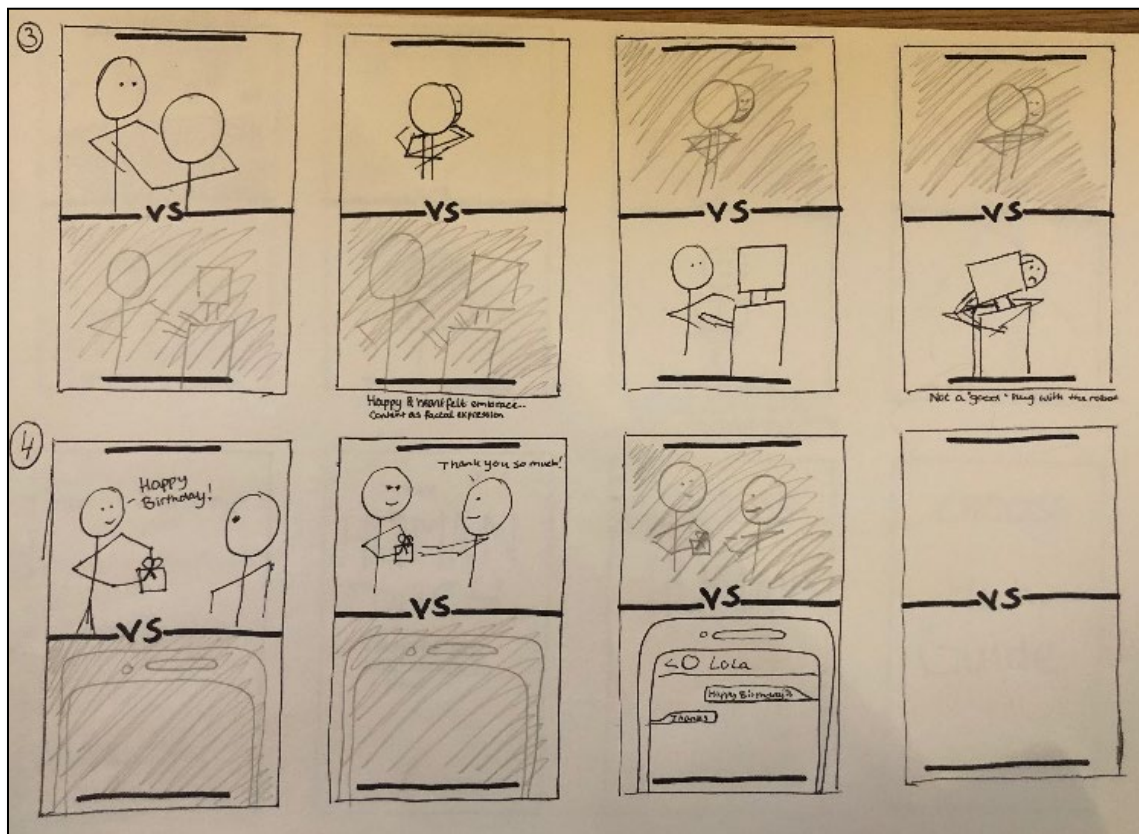


Figure 43 Storyboard humans vs technology, final version part 3

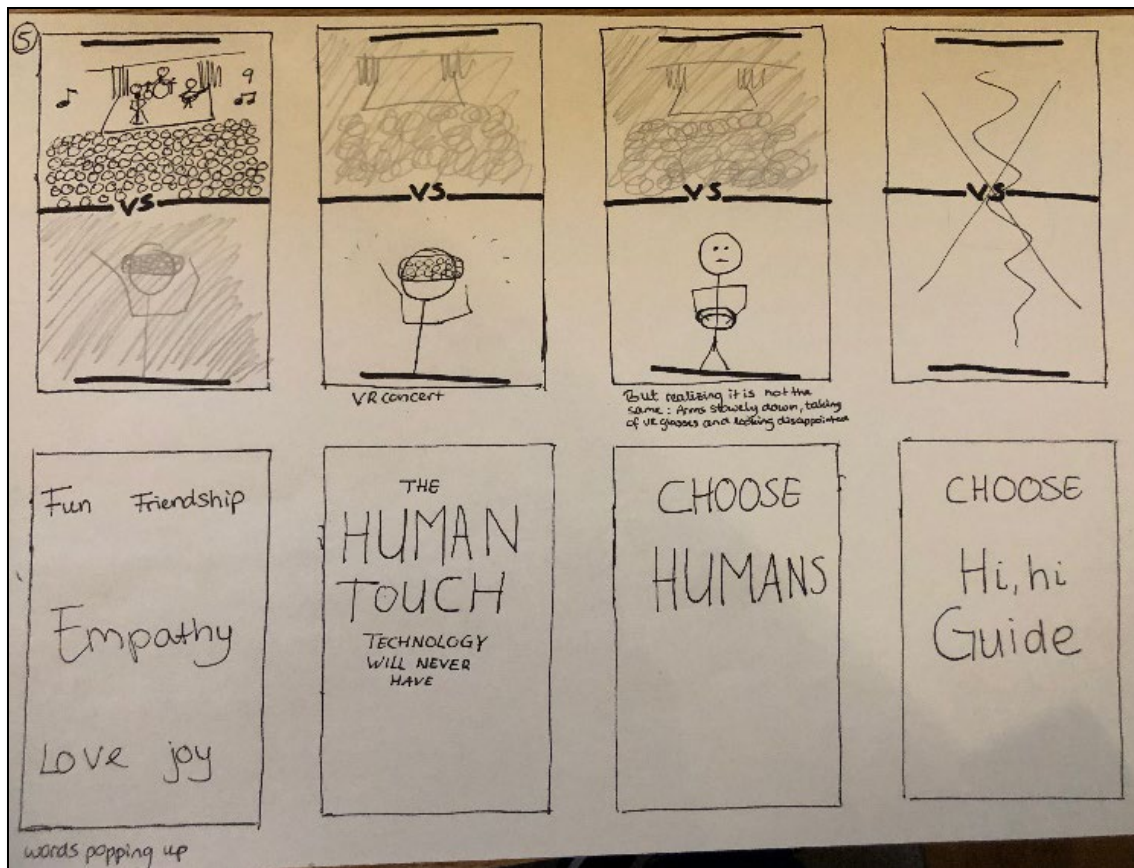


Figure 44 Storyboard humans vs technology, final version part 4

To put this storyboard into words, the following is the storyline:

Section	Function and content	Image	Needed actors/equipment:
Intro	This introduction includes the message of the story and makes the audience curious so they will watch the rest	The intro consists of only text on a screen, most probably red (the colour of the company) with white letters. The text: ' For decades, technology has been invading our lives. But... it will never take over our human touch'. By adding effects, adding suspense, differencing in font size and other visually attractive details it will grasp the audience.	None
Sketch 1	Title: laughing	Human: Three people are standing/sitting close, like	Human

	<p>You are having a laugh with your friends. However, in the future, instead of really meeting up in person, you only use your phone for personal contact.</p>	<p>friends do, and are laughing about something.</p> <p>Technology: Laughing about something only goes by text. The text in the message goes accompanied by emoji to try to express emotions.</p>	<p>Location: grass in front of vrijhof</p> <p>People: 3</p> <p>Technology</p> <p>A phone</p>
Sketch 2	<p>Title: getting a drink</p> <p>You are getting a drink with a friend</p> <p>However, in the future, your friends do not have time to meet up in person because they are busy, so they accompany you using a telepresence system so they lose as little time as possible.</p>	<p>Human: Two friends meeting somewhere to get a drink and toast to good times together.</p> <p>Technology: The telepresence system takes the spot of the friend, but cannot toast or drink, as technology can not handle liquids.</p>	<p>Human</p> <p>Location: a bar or other place where you can get a drink like educafe of the university</p> <p>Props: Two drinks</p> <p>People: 2</p> <p>Technology</p> <p>Location: same as previous location.</p> <p>Props: double, two drinks</p> <p>People: 1</p>
Sketch 3	<p>Title: hugging</p> <p>You hug a good friend after not seeing them for a while. However, in the future, you won't have many human friends as they get replaced by robots.</p>	<p>Human: A friend hugs another friend and is happy. The hug gives the person good feelings</p> <p>Technology: Person hugs a robot. However, hugging a robot does not feel good as the robot cannot convey the same empathy humans can. The person looks dissatisfied and slightly disgusted.</p>	<p>Human</p> <p>Location: O&amp;O square of university</p> <p>bad weather location: hallways of zilverling</p> <p>People: 2</p> <p>Technology</p> <p>Location: same as previous location</p> <p>People: 1</p> <p>Props: pepper or other robot</p>
Sketch 4	<p>Title: birthday</p> <p>It's your friends birthday, so you give him/her a present. However, in the future, you won't have time to visit your friend so you wish them a happy birthday via text.</p>	<p>Human: A friend hands another friend a birthday gift while saying happy birthday. The other friend smiles and says thank you.</p> <p>Technology: A friend sends another friend a text</p>	<p>Human</p> <p>Location: patio of sky building on campus</p> <p>People: 2</p> <p>Props: a present</p> <p>Technology</p> <p>Props: phone</p>



		message wishing him/her a happy birthday. However, that person is sad that you did not have time, so just text back: 'thanks, when will you visit?' You, sadly, don't know when you will have time and respond: 'I don't know...'	
Sketch 5	<p>Title: at a concert</p> <p>You are going to a concert and enjoy the music. However, in the future, these events will be held digitally as the technology has evolved enough to replicate it. Sadly, this does not give the same experience as being there with your friends.</p>	<p>Human: People dancing to the music of a concert, seeing other people and enjoying yourself.</p> <p>Technology: A person dancing to concert music via VR headset. However, when taking it off, the person realizes that it was not real and there is no one around to enjoy it with so he looks sad/disappointed.</p>	<p>Human</p> <p>Props: Stock video of a concert</p> <p>Technology</p> <p>Location: ganzenveld of university, where otherwise also concerts would be given.</p> <p>People: 1</p> <p>Props: VR headset</p>
Outro	The outro confirms the feeling that people had while watching the video and re-establishes the message. At the very end a call to action to choose hi,hi guide.	<p>A screen with words appearing that relate to the sketches: fun, friendship, love, joy, empathy. Each comes in and slowly disappears. Empathy will be the last word to appear and also have a bigger font size to stress the importance of this word.</p> <p>Then the rest of the message in addition to the words: 'the human touch technology will never have.'</p> <p>Closing: 'choose humans. Choose Hi,hi Guide'.</p>	None

Table 8 Storyline of the video

In between the section, the transition will be a fade to black. This is to keep it simple and not too overwhelming for the audience.

### 5.1.2 Technical aspects

There are some technical aspects to take into consideration for the video with regards to their mostly used channel Instagram and the use of the mobile phone by the millennials. First of all, the video should

have a maximum length of one minute so it can be posted to the Instagram profile, but since the idea of the video can be split up in separate sketches, this could also be done so they can fit on their Instagram story with its maximum length of 15 seconds. Also, since people using mobile phones mostly have their sound turned off, the video should not contain essential sound. Spoken text by the actors should be supported by subtitles, and the background music should only support the video but not be leading. This is to make sure the video is still attracting to its audience even when watched without sound.

As for the quality of the video, this should be high enough that people can watch it on their laptop, computer or even TV, as currently it is very easy to stream videos to larger screens. For this, 4k with its resolution of 3840x2160 would be preferred, but as most people will still watch it on their phone HD with its resolution of 1920x1080 should be enough. However, as the video will be created with Instagram as the main distribution source and most people use Instagram on their phones, the video will have to be in portrait style instead of landscape style.

The colours in the video should have a high enough contrast so that the video is still watchable even in low-light situations. Also, if subtitles are added, these should be legible by adding a black trim around the white letters, or vice versa. Furthermore, the colour scheme that will be used must match the colour of *Hi,hi Guide*, which is a shade of red with the colour code FB4640.

## 5.2 Final requirements

In this section, the applicable requirements from chapter 4 will be explained by applying them to this project. The requirements then serve as purpose that the campaign and video can be checked if they comply with the requirements and thus if it was successful. By comparing the campaign and video with these requirements, the success of this project is not only based on if it goes viral or not.

### 5.2.1 Content requirements campaign

Category	Description	Explanation
Must	About the message, identity and vision/objective	The content of the campaign must be about the message that <i>Hi,hi Guide</i> wants to convey, which is not the service itself but the idea behind the service: bringing people together (as humans are better than technology, and technology is invading our lives).
Must	Describe to use channels the target audience uses	By using Instagram, as this is the channel that many millennials use, as the main source of distribution, a large amount of the target audience gets reached with the campaign.
Should	Include positive and high arousal emotions	By using positive and high arousal emotions, like being excited, the millennials will more easily take over these emotions and choose for <i>Hi,hi Guide</i> .
Should	Use hashtags	As Instagram is the main distributing channel for the campaign, all the content that is posted for this campaign should contain hashtags that are in line with the company's message and service, like mentioned in 4.2.1 Campaign.
Should	Respond to comments of customers and use the feedback to improve	By responding to comments of customers, either about the campaign or about the service, a connection between the customer and the company is created. This connection could turn into brand loyalty from the customer to the company. By acting on the feedback that is given in these comments, not only the

		company and their service itself can improve, but this also makes the customer feel heard. This, again, increases brand loyalty.
Should	Target to audience	The content of the campaign should be targeted at the millennials, as they are the target audience. This means that the content must fit with their personality. This way the millennials will have an easier time recognizing the content that is discussed and they will identify with it. This creates brand loyalty.
Should	Include when to post the content	There are times in the day when people are more online than other times. These are during the weekend any time, or weekdays on the following times: 8:00 a.m. to 9:00 a.m., 5:00 p.m., and 2:00 a.m. By posting in this timeframe or right before it, there is a higher chance the people see the campaign and thus the reach increases.
Could	Include add-ons, like free products (welcome package)	As people in general like stuff that is free, they will stop what they are doing to accept the offer. Once this is done, there is an opening to tell more about the company. These add-ons could also include merchandise from the company, so the logo or slogan is also seen by others, increasing the reach of the campaign.
Could	Have a follow-up campaign	By having a follow-up campaign ready, this can be published right after the last campaign. This way there is no gap in time that people will not hear about the company and thus people will remember the company more easily.

Table 9 Content requirements campaign

## 5.2.2 Functional requirements campaign

Category	Description	Explanation
Must	Do not make the campaign too big to handle as the company also has other daily tasks	The campaign for the company must not include too many tasks to accomplish, as this might result in them not being to do their other daily tasks. The company should spend a maximum of one hour on the campaign. This could include answering to comments, (re-)posting videos, talking to influencers, etcetera.
Should	Grab and hold the attention of the target audience so they will want to watch the rest of the campaign	The campaign will not serve its purpose if the audience does not get the full message of the campaign. By getting and holding their attention, you can engage them in your whole campaign and convince them to choose for <i>Hi,hi Guide</i> . This can be done by not only showing the one-minute video, but also by uploading separate sketches that link back to the full video and thus campaign.
Should	Make sure the materials are in a format that other people can share	By making sure that the components, like the video or other digital content, are shareable, the content spreads faster. This can be done by including a share button for the elements on the website or social media page, or have it as a single post online which is already instantly shareable.

Could	Use influencers that spread the campaign	Influencers usually have a large number of followers. Usually these influencers post about a specific subject. By asking the influencers, that post about traveling, to help spread your campaign, you can reach a large audience.
Could	Use several channels to spread the campaign	By using several channels to spread the campaign instead of just one, the reach of your campaign increases as not all people from the target audience are on Instagram.
Would	Execute your campaign in more than one kind of media on your page	Instead of just using video or just text, it would be a useful instrument to post the same kind of message in several formats. This way, people are able to get this message in their preferred style.
Would	Let people interact with the content	If the content of the campaign is interactive, for example a small game or quiz, people are curious what the outcome is. This encourages them to interact. This curiousness causes that people are their own catalyst of hearing the message of the campaign.

Table 10 Functional requirements campaign

### 5.2.3 Content requirements video

Category	Description	Explanation
Must	Include the message, identity, vision/objective	The content of the video must not be about the service of the company, but about the message that they want to spread. This message is the idea behind the service: bringing people together (as humans are better than technology, and technology is invading our lives). This is done by stating: choose humans, choose <i>Hi,hi Guide</i> .
Must	Use real people when the topic is humans, not animations	The topic of this video is that humans are better than robots, thus humans have to be represented by 'real humans', and not by animations or other representations of humans as this might not come across as real.
Should	Use positive and high arousal emotions	By including these emotions, like being excited, the millennials will more easily take over these emotions and choose for <i>Hi,hi Guide</i> .
Could	Use element of surprise to catch attention	Catching the attention of the audience can be helped by surprising them. This can be done in several ways, for example show them something they have never seen before or create something they can't get around.
Could	Work in sets of 3 for actors or props when using multiples	When working in with multiples the magic number is three. Three is not too much and not too little.

Table 11 Content requirements video

#### 5.2.4 Functional requirements video

Category	Description	Explanation
Must	Fit all applicable screen sizes: computer, laptop, phone	The technology used by the millennials all have different sizes: computer, laptop, phone. Even within the phone category the size of the screen differs a lot. However, phones are the most used technology when it comes to using Instagram. Thus, the font size used in the video should be large enough that it is legible on phone screens and the sketches should be zoomed-in enough to make sure the image is clear.
Must	Use subtitles if applicable, as the audience might watch without sound	Since millennials are on their phone a lot, but this is usually in public, they don't have the sound of their phone on. Thus, to be able to let the message and story come across, the video should not rely on sound as the main source for this. If there is spoken text, this should be subtitled.
Must	Between 30 seconds and 3 minutes in general, for Instagram maximum 1 minute	For a viral video to be successful, it should be between 30 seconds and 3 minutes. However, Instagram has a limit of 1 minute for videos to be posted to your profile, so this is the limit for the Instagram video.
Should	Not too much content	The human mind can only handle a limited amount of new information in a small timeframe. Thus, there should at most be five sketches and these sketches should only contain the focus of that sketch. This means that the video must show only what is important in that scene and not the surrounds or other footage that can confuse the watcher.
Could	A title with at most 3 words	By using not too many words in the title, it is easier to remember and refer to.

Table 12 Functional requirements video

### 5.3 Conclusion

In this chapter, the final idea for the video was worked out in the shape of a storyboard and storylines. With the addition of the technical aspects, the foundations for filming have been laid. The final requirements were also discussed in this chapter, by applying the ideation requirements to this project. These requirements form the form the basis for the evaluation in chapter 7.

## Chapter 6: Realization

In this chapter, the tools for realization will be described, after which the video and campaign will be created. This will be done by explaining the full campaign and by describing the process of the creation of the video.

### 6.1 Tools

There are two tools used in the creation of the video: the camera and Adobe Premiere Pro.

#### 6.1.1 Camera

The camera that was used for filming the sketches is a Nikon D5600 with a AF-P DX Nikkor 15-55 mm f/3.5-5.6G VR lens. It is able to film Full HD videos with 60 frames per second which creates an image format of 1920x1080. The maximum length of one video is twenty minutes, as it is not a film camera but a photo camera. Thus, even though it is not an official film camera, it is highly capable of achieving what is needed for this project.

#### 6.1.2 Adobe Premiere Pro

The software that was used for editing the recorded video clips to the final version of the video, including visuals and sound etcetera, is Adobe Premiere Pro. This software is the leading video editing software for film, TV, and the web. With its many additional features, like video effects and template titles, it is the perfect tool to create a professional-like video. The software was used to cut and edit the recorded video clips, put the clips together including transitions, add sound, add video-overlay effects, and add texts.

### 6.2 Campaign

Below the full campaign plan can be found that supports and uses the video that was also created for this project. This plan is based on the components from Table 2 Marketing components, but has one added component: The main campaign component. This can be found between the budget section and the publishing section. Some components have already been created in previous chapters. These will not be repeated here; there will only be a reference to the corresponding section in this report.

#### Goal

The goal of this campaign is to raise brand awareness for *Hi,hi Guide* so they get more known among their target audience. With this, they will hope to get more guides and customers so they can grow. The message that they want to convey to do this is the following:

*Bringing people together, because humans are important in our lives, as humans can feel and show empathy. This is the human touch we will always need in our lives, especially as technology is invading more and more.*

#### Market

The market that *Hi,hi Guide* is in, is described in section 4.1.1.1 *Hi,hi Guide*. The audience that they are targeting are the millennials. They are described in section 4.1.1.2 Millennials.

#### Buyer personas

Two buyer personas were created and can be seen in section 4.1.1.2 Millennials.

### **Value proposition**

Currently, taking a tour in a city consists of you and many other people following a person with a flag. This is, however, outdated, as many people feel like this is not personal enough and the information about the highlights is commonly known or easily findable. Together with taking into account that technology is taking over the jobs of the humans, the personal contact between humans is disappearing. These two problems are fixed with the service of *Hi,hi Guide*. *Hi,hi Guide* brings people together by offering a private tour guide that is a local of the city that you would like to visit. Together you can personalize your tour and you can profit from the knowledge of your guide. Besides the highlight, your tour guide also knows the hidden gems of a city and thus you get the opportunity to explore the city like a local.

### **Visual identity**

Most of the identity has already been described in 4.1.1.1 *Hi,hi Guide*, however, to let the campaign fit their identity, it is also crucial to stay close to the brand's visual identity. The colour palette should stay close to their main colour or should complement it: FB4640. It is also important to use the same font, which is Josefin Sans, and of course the logo of the company should be used as this is the landmark of the company.

### **Call-to-action**

The call-to-action to include is based on the message that the company wants to convey. By showing what technology can never replace in humans, the following call-to-action comes about: (happiness, closeness, touch, warmth, empathy: 'the human touch technology will never have.) Choose humans, choose *Hi,hi Guide*.'

### **Budget**

There is no budget available for the campaign.

### **The main campaign component**

The most important part of the campaign is a video, of which the storyboard can be found in 5.1.1 Final storyboard. This video is realized mid-June and will be published as main part of the campaign.

### **Publishing**

The video will be published on the Instagram profile of the company, as Instagram is the main channel of the company but is also widely used by the target audience. In this post, several hashtags will be included. The following are the current hashtags of the company that apply to the campaign and video and thus should be included: #justsayhihi, #hihiguide, #globetrotter, #travelgram, #travel\_drops, #igtravel, #roamtheplanet, #traveladdict, #passportready, #letsgoeverywhere, #travelmore, #travelawesome, #worldtravelbook, #locallove, #visualsoflife, #letsgoplaces, #suitcasetravels, #passionpassport, #travelwithlove, #traveldeeper, #meettheworld, #awesomedreamplaces, #openmyworld, #vacations #travellocal, #lovetotravel, #offthebeatentrack, #offthebeatenpath, #travelpassion, #wanderlove, #wanderlust, #travelholic, #livethelittlethings, #tourtheplanet, #travellingthroughtheworld, #worldtravelbook, #hiddengem, #goexplore, #localguide. These are included to make sure the current audience that follows these hashtags will see the new video.

Also new hashtags that fit the message of the video and campaign will be included. They are the following: #wanderwithalocal, #localfriends, #roamwiththelocals, #golocal, #feellikealocal,

#golocowithalocal, #technology, #technologytakingover, #technologyinvading, #humansarethebest, #millennial, #likamillennial, #millennials, #choosehumans, #choosehihiguide, #humantouch, #humansvstechnology #humanvstechnology, #empathy.

Besides the above-mentioned hashtags, there should also be a small section of text posted alongside the video. This text should include positive and high arousal emotions, as this will inspire the audience to act upon the call-to-action but also convey the message of the company. The text will be: *Technology is invading our day-to-day life. However, this is not the case with Hi,hi Guide. We still trust our human capacities and focus on the human interaction between you and your guide. This human touch is what makes your tour special. So, get excited for booking your next trip! Choose humans, choose Hi,hi Guide! For our website, check the link in our bio.*

The posting of the video will be done on the best times possible, as already described in section 4.1.3 Context and in section. These are during the weekend any time, or weekdays on the following times: 8:00 a.m. to 9:00 a.m., 5:00 p.m., and 2:00 a.m.

## Measuring of success

How the campaign and video will be measured, is explained in section 3.5 Measuring success. However, it is important to also keep the growth going and keep the customers happy and loyal to the company. This should be done by responding to the comments given by the audience, but also act upon the feedback that is given.

## Follow-up

As this campaign had to be created in a limited amount of time, the follow-up campaign will consist of the other elements that the company should add to make this a full campaign. As the video is made out of sketches, these can also be posted separately in the Instagram story of the company. Besides this main video, one component that should be added to this campaign is other videos. This should include the 'How to... (book a guide) video, but also personal stories by local guides or by customers on tour. This could be done in story-telling-style, but also in the polaroid flip/pass-on style or the selfie circle in town squires style, like mentioned in section 4.2.2.1 First iteration brainstorm. The videos posted by the company, thus also including the one from this campaign, should not only be spread by the company alone, but also by its influencers. They will help a faster and wider distribution of the videos and thus also the message and brand identity. Also, by not only posting it to Instagram, but also other social media the company uses, like their website or Facebook, the reach will increase.

Also, a competition should be added where the company chooses the best photo, best video, best local per city, or local of the month and gives some kind of reward to the winner. This could be either merchandise from the company (a t-shirt, wrist band, hat or socks), a special package (including the previously mentioned merchandise, the polaroid frame, or the quote on a stick), or discount on a trip if the winner is a customer. These components should be added to the company's already consisting growth strategy which is used as current low-key campaign.

## 6.3 Video

In this section, the realization of the video will be explained.

### 6.3.1 Filming

The filming of the video was done on three consecutive days: Wednesday the 12<sup>th</sup> of June 2019, Thursday the 13<sup>th</sup> of June 2019, and Friday the 14<sup>th</sup> of June 2019. For the scenes, a total of seven actors



was used. As there were ten separate roles in the scenes, three people doubled in the laughing scene. Below is a table that indicates what scene was filmed when, where, and what props were needed. All locations were on the campus of the University of Twente, as this was easiest with arranging (insurance wise) and moving the technology.

Day	Time	Scene	Props	Location	# of actors
Wed 12th	10.30-11.00	Birthday	Present	Patio of building sky	2
	15.00 – 15.30	Hugging	Pepper	Coffee corner of building Waaier	2
Thu 13th	10.15-10.45	Laughing	-	Outside near building Vrijhof	3
	18.30-19.00	Concert	VR headset	On the Carillon field	1
Fri 14th	12.00-12.30	Phone scenes	The double	At home of Irma Harms	-
	15.00-15.30	Getting a drink		Theater Café of the Vrijhof	2

Table 13 Filming schedule

All filming went as planned and succeeded within the given time frame. Most scenes only took five or ten minutes to film. The scenes were shot multiple times from several angles to ensure there was enough footage to work with during the editing stage.

### 6.3.2 Audio

The audio component consists of only one part: the background music. The music was found on YouTube and was part of an account that has royalty and attribution free music. The track is called 'Lights' by *Sappheiros*. This track was chosen as it was perceived as a fitting background music that did not distract too much from the video but did support the experience of the video when it is played with sound. However, the video is still conveying the story without the addition of the background music. The track contains a beat that could be interpreted as the human heartbeat, which supports the feeling of the importance of human presence in your everyday life.

### 6.3.3 Editing

The editing of the video was done on Saturday the 15<sup>th</sup> of June with Adobe Premiere Pro. The program was used to select the preferred parts from the shot footage and to combine these into the humans vs technology scenes as described in the storyboard in section 5.1.1 Final storyboard. Due to the limited time that was available for each scene, namely less than ten seconds, the footage had to be sped up to be able to portray the key components of each scene within the available amount of time. This resulted in an overall average of a speed of about 140 to 150 percent. Adobe Premiere Pro was also used to create the text intro and outro of the video.

A custom setting for the format of the screen was used to ensure the video will fit also on phone screens. The frame size was set to 864 by 1080 pixels, which is a custom portrait setting that is widely used as a standard for phone-sized portrait style videos.

After the completion of the video, it was sent to the actors for approval. They all approved. Then it was checked by the supervisor and critical observer, as well as the company on Monday the 17<sup>th</sup> of June. This resulted in minor changes in the text sections of the video. The 'take over' that is used twice in the intro part is changed to 'invade' and 'replace', respectively, as this is more truthful. In the

outro the four words surrounding empathy were changed from 'fun friendship love joy' to 'happiness touch warmth closeness'. This change was made as this explains better what empathy entails and thus also clarifies the purpose of the scenes and video more to the audience. In the end the video was approved by everyone and was given the title: 'Humans vs Technology'. Screenshots of the video can be found below in Figure 45 Screenshots of the video as well as in Appendix H, Screenshots of the video.

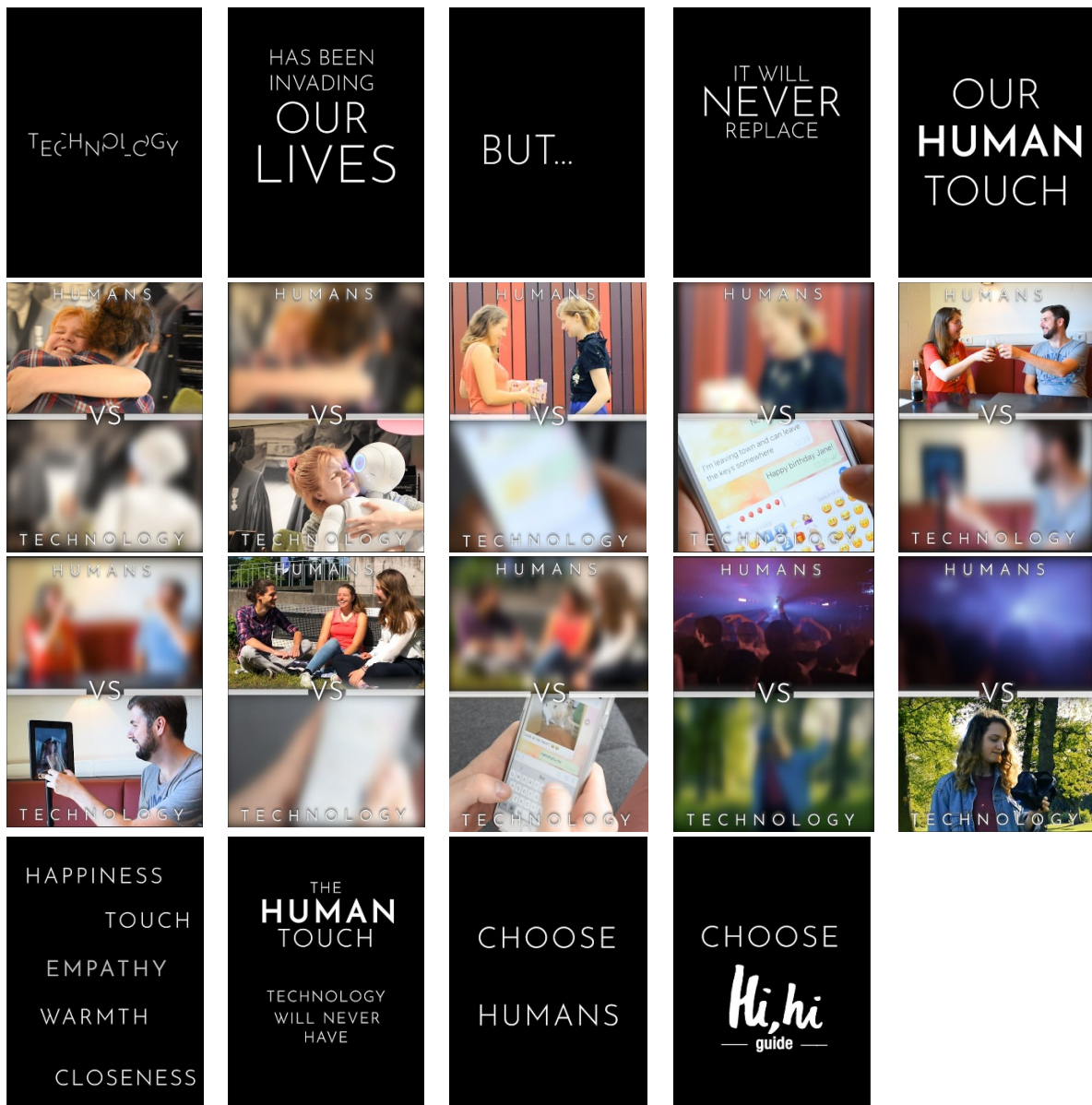


Figure 45 Screenshots of the video

## 6.4 Posting of the video

The video was posted by *Hi,hi Guide* to their Instagram profile on Wednesday June 19<sup>th</sup> at 17.00. However, this post was cropped. A new version was supposed to be uploaded on Saturday 22<sup>nd</sup> of June, but due to a technical error in the system, this was cancelled. A new version was uploaded on Monday 24<sup>th</sup> of June at 13.00. The success of both these postings will be discussed in chapter 7 to see if they reached the goals set out in 3.5.2 Short term goals.

## 6.6 Conclusion

In this chapter the campaign and video were created. The creation of the video was successful as the video is finished and everyone approved. It was then posted twice on the Instagram profile of *Hi,hi Guide*; thus, the realization of the campaign is also a success for this stage.

## Chapter 7: Evaluation

For the evaluation of the video and campaign, three approaches will be used: checking the requirements made in chapter 5, user testing by means of a questionnaire, and an analysis on the short-term goals. The video was also showed to the company and their opinion is included. The chapter will be concluded with a conclusion.

### 7.1 Method

In this section, the three methods that are used in this chapter are explained.

#### 7.1.1 Checking requirements method

The requirements set in section 5.2 Final requirements will be checked by stating the requirement by its name in the description, giving it a red cross if the requirement was not met, an orange tile (wave-like shape) if it is unsure if the requirement is met, and a green checkmark if the requirement is met. After that the explanation will explain why the assessment was chosen. This will be done for all the campaign requirements and for the objective requirements of the video. The subjective requirements for the video will be evaluated by the questionnaire. After this, the results will be discussed.

#### 7.1.2 Questionnaire evaluation method

A questionnaire was distributed among 16 millennials. The questionnaire they filled in can be found in Appendix G, Questionnaire for millennials about the video. It evaluates the subjective components of the video, as well as some other aspects that can contribute to the evaluation, by letting the participants rate the statement on a 5-point Likert scale. The five points, currently stated with words from strongly disagree to strongly agree, will be converted to scale from one to five. In this case, one is equal to strongly disagree, two is equal to disagree, up until five equals strongly agree. With these numbers, several graphs and analytics will be given like the mean, standard deviation, variance and mode. These numbers will be evaluated.

#### 7.1.3 Short term goals evaluation method

In section 3.5.2 Short term goals, several short-term goals were set for the video to meet within one week. These goals will be compared to the results of the posted video and then discussed.


### 7.2 Results

In this part, the results of the methods will be discussed. This is the main part of the evaluation.

#### 7.2.1 Checking requirements evaluation

This section checks the campaign requirements and the objective video requirements as mentioned in 5.2 Final requirements.

##### 7.2.1.1 Content requirements campaign check

Category	Description	Check	Explanation
Must	About the message, identity and vision/objective		The campaign is centred around spreading the message of the company.






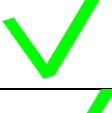




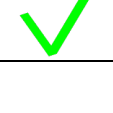
Must	Describe to use channels the target audience uses		The publishing part of the campaign plan explains the channel that is used (Instagram) and this is used by the target audience.
Should	Include positive and high arousal emotions		As this requirement is subjective, it is hard to decide if it is met. However, in the publishing part contains the text that should be included in the Instagram post and it was endeavoured that this contains the positive and high arousal emotions.
Should	Use hashtags		As can be seen in the publishing section, hashtags are included in the post of the video.
Should	Respond to comments of customers and use the feedback to improve		It is described in the measuring the success part of the campaign plan that the company should respond to comments and act upon the feedback that is given. However, this can only be checked in the long run and thus not at this point.
Should	Target to audience		The campaign, and thus also the video, is designed for millennials. The channel as well as the scenes are what will speak to the target audience.
Should	Include when to post the content		The publishing part of the campaign plan includes the best time for the video to be posted.
Could	Include add-ons, like free products (welcome package)		The follow-up campaign in the campaign plan includes add-ons to the current campaign.
Could	Have a follow-up campaign		A follow-up campaign is included in the campaign plan.

Table 14 Content requirements campaign check

#### 7.2.1.2 Functional requirements campaign check

Category	Description	Check	Explanation
Must	Do not make the campaign too big to handle as the company also has other daily tasks		The campaign will not take more than half an hour of the company's time per day. This will leave enough time for them to do their other daily tasks.
Should	Grab and hold the attention of the target audience so they will want to watch the rest of the campaign		This requirement is subjective. However, with the suspense that was created in the video it was attempted to include this requirement. Also, the company will also get the separate scenes that they can post to their story, which will also create a suspense for the rest of the video that will grab and hold their attention possibly.
Should	Make sure the materials are in a		The video is .mp4 format on Instagram, which is shareable for other people.





	format that other people can share		
Could	Use influencers that spread the campaign		Since there was a limited time left at the end of the project, it was not possible to make use of influencers. However, it is included in the follow-up campaign.
Could	Use several channels to spread the campaign		This campaign describes only the use of Instagram. However, the company will also post the video on other channels like Facebook, so it will be spread using different channels.
Would	Execute your campaign in more than one kind of media on your page		This has not happened. The campaign only contains a video.
Would	Let people interact with the content		The content is not interactable.

Table 15 Functional requirements campaign check

#### 7.2.1.3 Objective content requirements video check





Category	Description	Check	Explanation
Must	Use real people when the topic is humans, not animations		No animations of people were used, only real people acted out the scenes.
Could	Work in sets of 3 for actors or props when using multiples		The scene with the laughing friends has a set of 3 friends. This is the only scene that uses more than 2 people.

Table 16 Objective content requirements video check

#### 7.2.1.4 Objective functional requirements video check

Category	Description	Check	Explanation
Must	Fit all applicable screen sizes: computer, laptop, phone		The video can easily be watched on phones, as well as on laptop, computers and even TVs.
Must	Use subtitles if applicable, as the audience might watch without sound		No subtitles were used as the images of the scenes already portrayed the core clearly enough.



Must	Between 30 seconds and 3 minutes in general, for Instagram maximum 1 minute		The video is 58 seconds.
Could	A title with at most 3 words		The title of the video is 'Humans vs technology' which is exactly 3 words.

Table 17 Objective functional requirements video check

#### 7.2.1.5 Discussion of results

All the Must requirements for the campaign as well as the video are met. Thus, the minimum usable subset has been achieved. This means that the basis of the campaign and the video is a success.

Four out of seven of the Should requirements are met, the remaining three are all unsure, as they are subjective campaign requirements. However, there are positive signs that these will also be met as described in the explanation. As conclusion for this, we can say that at least half of the requirements are met but this could increase to 100%.

Four out of the six Could requirements are met, the remaining two are orange. This is because these requirements are part of the follow-up campaign and thus are described but it is unsure if this will be executed by the company. However, when saying that they do to follow-up campaign as extension of this current campaign, these last two requirements are also met and thus all Could requirements are met.

There were two Would requirements part of the campaign and these were not met. This is okay, as integrating this would have led to a delay in release of the campaign. These two components can be incorporated in a future campaign of *Hi,hi Guide* should they want to include this.

Overall it can be said that, based on the requirements discussed in this section, the video and campaign are a success. Nonetheless, this conclusion is not complete until the other two evaluation are also included to evaluate the remaining requirements and to see if the short term goals are met.

### 7.2.2 Questionnaire evaluation

A questionnaire was filled in by 16 millennials to score the subjective video requirements on a 5-point Likert scale and to assess some other related statements. At the end of the questionnaire there was an open question where any further comments or explanations could be written down. These participants were all millennials from the University of Twente Below with different ages, nationalities, sex, and studies. Some of these studies are: Creative Technology, Electrical Engineering, Technical Computer Science, Psychology, and Educational Studies. This was not a screening done specifically for this project and was not incorporated in the questionnaire. However, this was a deliberate choice by choosing different types of groups of people to fill it in, as to ensure that the results are not skewed too much to the preference of one group. Below are the outcomes of the statements, the comments given, and a discussion of these results.

#### 7.2.2.1 Outcome of the statements

This section shows the outcomes of the Likert scale statements. As already mentioned in section 7.1.2 Questionnaire evaluation method, the Likert scale is converted to numbers. This gives the outcomes that can be seen in Figure 46 Outcome of first half of questionnaire statements and Figure 47 Outcome

of second half of questionnaire statements. Figure 46 gives answers to the subjective video requirements that were not yet answered in section 7.2.1 Checking requirements evaluation and figure 47 gives answers to other supporting statements. From these numbers two other describing and summarizing numbers can be concluded: the mean and mode. Since the graphs do not have a normal distribution, but a skewness either to the left or the right or a more general spread, the variance and standard deviation cannot be applied to these numbers. The mean and mode can be found in Table 18 Describing and summarizing numbers of questionnaire. All numbers in this table are rounded off to once decimal. The discussion of the meaning of these graphs and numbers will be in section 7.2.2.3 Discussion of the results.

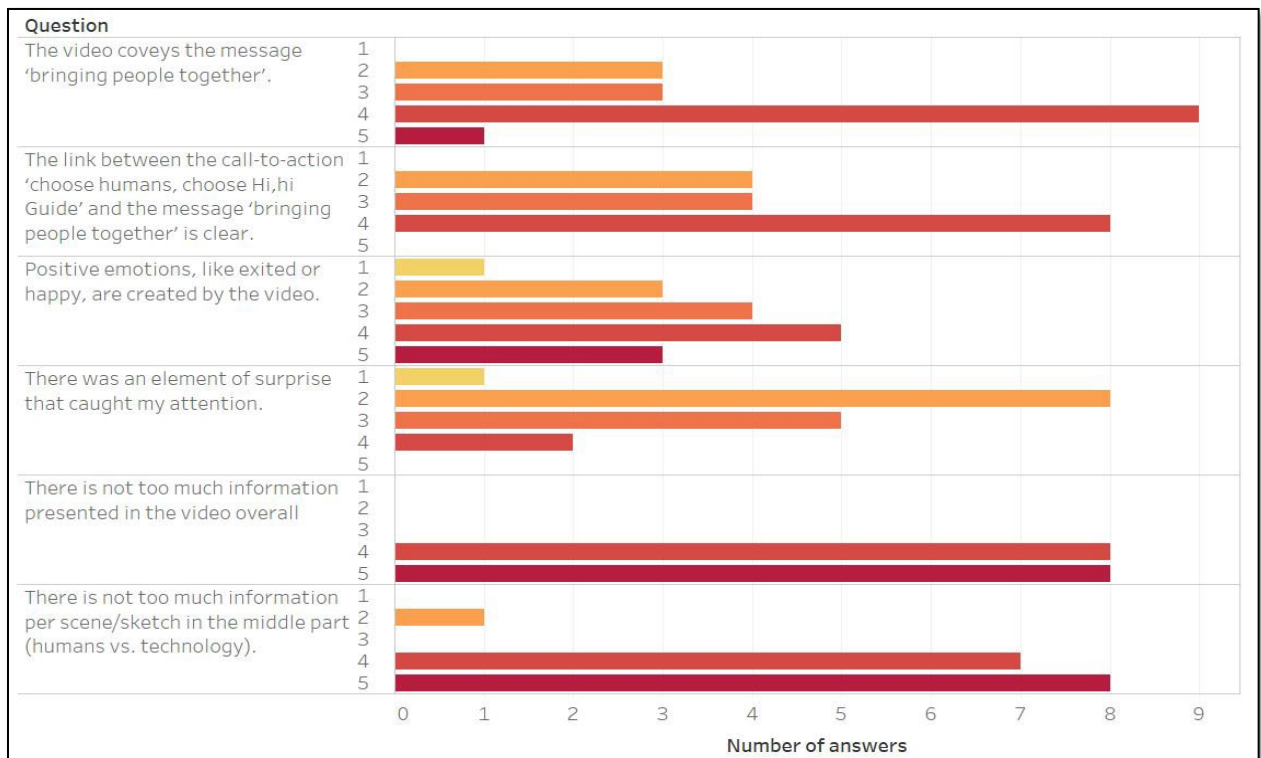


Figure 46 Outcome of first half of questionnaire statements

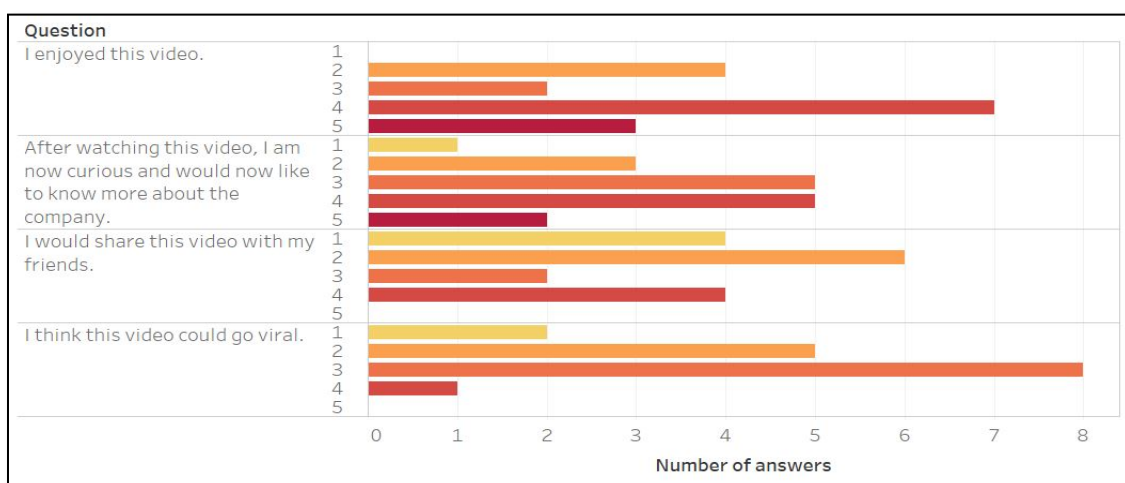


Figure 47 Outcome of second half of questionnaire statements



#	Statement	Mean	Mode
1	The video conveys the message 'bringing people together'.	3,5	4
2	The link between the call-to-action 'choose humans, choose Hi,hi Guide' and the message 'bringing people together' is clear.	3,3	4
3	Positive emotions, like excited or happy, are created by the video.	3,8	4
4	There was an element of surprise that caught my attention.	2,5	2
5	There is not too much information presented in the video overall	4,5	4 and 5
6	There is not too much information per scene/sketch in the middle part (humans vs. technology).	4,4	5
7	I enjoyed this video.	3,6	4
8	After watching this video, I am now curious and would now like to know more about the company.	3,3	3 and 4
9	I would share this video with my friends.	2,4	2
10	I think this video could go viral.	2,5	3

Table 18 Describing and summarizing numbers of questionnaire

#### 7.2.2.2 Further comments given by the participants

The last section of the questionnaire was an open question where the participants could fill in their comments. This resulted in some explanations of their answers and sometimes some other general feedback on the questionnaire or video. These are the (anonymous) results of that question, split up in positive and negative comments:

##### Negative:

- 2 Persons expressed that the text goes too fast.
- 1 Person would share the video with friends mainly because he/she is in it.
- 1 Person expressed that the element of surprise was maybe not there for that person as he/she had already seen the storyboard before the questionnaire.
- 5 Persons missed the connection between the video and the company. What is the company about and what do they do?
- 1 Person got a different message. More along the lines of prioritizing humans/people over technology. And that technology may not bring you as much happiness as you might think. Also, the power of human interaction and/or touch.
- 1 Person felt that the video felt very biased in favour of personal conversation, instead of presenting both options and letting the viewer decide on their own.
- 1 Person expressed that there was no information in the middle of the screen with the two videos in one screen setting. This might be too small for a mobile screen.
- 1 Person expressed that the technology is portrayed too negatively.
- 1 Person did not enjoy the video's heavy bias towards technology.

##### Positive:

- 1 Person expressed that there was a clear and understandable message.
- 1 Person expressed that the video underlines the fact that technology may take over human contact and questions if that is okay. We as a society should question this more.
- 1 Person likes the funny 'humans vs technology' part.
- 1 Person likes the absurd contrast between the scenes. This causes a comedic effect.
- 1 Person thinks the video fits the social media platforms like Facebook.

- 1 Person likes that different people were used for each sketch. This gave the idea that it was a widely accepted school of thought which helps to convince the audience of the message.
- 1 Person liked the scene where the male clicked his drink against the iPad. It was an awkward scene which this person found humorous.

### 7.2.2.3 Discussion of the results

When combining the results from the two previous parts, the following is the outcome:

#### **Subjective requirements for the video**

The first six statements give an indication of how to score the subjective requirements for the video that were not answered in 7.2.1 Checking requirements evaluation. To categorize these, the mean will be used. A mean from 1 to 2.4 will be scored as not reached (red cross), a mean from 2.5-2.9 will be scored as unsure (orange tilde), and a mean from 3.0 until 5.0 will be scored as reached (green checkmark). This rating is chosen as this relates closely to the grade scoring used in schools, where everything, on a scale from one to ten, below a five is a fail, between a five and a six is an unsure pass/fail depending on other grades, and everything above a six is a pass. Using this categorization of the numbers, it can be concluded that five out of the six statements will get a green checkmark, and one, statement number 4 about the element of surprise, will get an orange tilde. This is also mostly supported by the mode of the corresponding statements. This is only not the case for statement 4. For this statement the mode is 2, which would categorize it in the fail section. On the other hand, as can be seen in Figure 46 Outcome of first half of questionnaire statements, more people gave this statement a three or a four than a one on the scale, which can be interpreted as a pass for this statement.

However, comments about these statements should also be taken into account. The comments that are applicable to these statements are:

1. 1 Person expressed that the element of surprise was maybe not there for that person as he/she had already seen the storyboard before the questionnaire.
2. 1 Person got a different message. More along the lines of prioritizing humans/people over technology. And that technology may not bring you as much happiness as you might think. Also, the power of human interaction and/or touch.
3. 1 Person felt that the video felt very biased in favour of personal conversation, instead of presenting both options and letting the viewer decide on their own.
4. 1 Person did not enjoy the video's heavy bias towards technology.
5. 1 Person expressed that there was a clear and understandable message.
6. 1 Person likes the funny 'humans vs technology' part.
7. 1 Person likes the absurd contrast between the scenes. This causes a comedic effect.
8. 1 Person liked the scene where the male clicked his drink against the iPad. It was an awkward scene which this person found humorous.

Comment one could have had a negative impact on statement 4 as the person could have experienced the element of surprise if the storyboard was not shown to the actors before the shooting of the sketches. This would result in a higher scoring for statement 4. Comment 2 could have had an impact on statement 1, as this person might have given a lower scoring on this statement. Comments 3 and 4 could have had an overall negative impact on the questionnaire as this might have influenced their general perspective on the video and questionnaire. This could have the effect that they score the statements relatively low. Comment 5 could have had a positive impact on statement one as he/she

understood the message. Comments 6 through 8 could have had a positive impact on statement 3, as funny, comedy and humour could have been interpreted as positive emotions by the participant.

Overall, the comments support the answers that were given, thus the categorization mentioned in the first paragraph can be concluded as correct. For statement 4 this means that it will stay in its original category: unsure pass/fail (orange tilde). This would give the following assessment of the subjective video requirements:




Category	Description	Check	Explanation
Must	Include the message, identity, vision/objective		The video contains the message of the company and was clear for the participants of the questionnaire.
Should	Use positive and high arousal emotions		The participants of the questionnaire scored this on average a 3,8 on a scale from 1 to 5, stating in the comments that the video was funny and contains humorous and comedic parts.
Could	Use element of surprise to catch attention		The outcome of the questionnaire was not conclusive on this statement, as the mode and mean were low, but there are more assessments above the mode and mean than beneath it.

Table 19 Subjective content requirements video check


Category	Description	Check	Explanation
Should	Not too much content		The participants of the questionnaire were mostly unanimous about this statement and all but 1 person scored this a 4 or 5.

Table 20 Subjective functional requirements video check

### Other statements of the questionnaire

Statements 7 through 10 were statements that do not directly relate to the requirements but could give an insight in other important aspects of the video. The statements will be discussed one by one to discuss their relevance and impact.

Statement 7 (I enjoyed this video) got a mean of 3,6 with a mode of 4. This gives us an overall interpretation of the likings of the video by the participants, which is relatively high. We learn from this that people generally enjoy the video.

Statement 8 (After watching this video, I am now curious and would now like to know more about the company), with a mean of 3,3, gives us an indication of how many people would look up the company after watching the video if they don't know yet what the company does. This would be a great start for the company to attract new customers. The 3,3 indicates that they would gain a significant amount of new possible customers, but this could be improved.

Statement 9 (I would share this video with my friends), with a mean of 2,4, indicates the shareability of the video. If this statement scores high, it would indicate that the video gets shared by many people. However, 2,4 indicates that it scores mediocre on this and thus the video does not get shared optimally.

Statement 10 (I think this video could go viral), with a mean of 2,5, tells us that people are unsure whether this video would go viral. However, since the mode is 3, we can say that the possibility of going viral is not completely gone.

### 7.2.3 Short term goals evaluation

In section 3.5 Measuring success, subsection 3.5.2 Short term goals, several goals were set for the published video to be reached. This included 75 new followers on Instagram in one week, 10 link clicks (from link in bio) to website in one week, and 110 profile views on Instagram on the day of the release of the video or the day after the release. The first post of the video was on June 19<sup>th</sup> and the second on June 22<sup>nd</sup>, so one week after the first post on June 25<sup>th</sup> the measurements were assessed.

On June 19<sup>th</sup>, the company had 16.080 followers. This has grown slightly over the last week with its peak on June 24<sup>th</sup>, as can be seen in Figure 48 Follower growth company. The amount of follower on June 25<sup>th</sup> is 16.099 so the growth is 19 followers. This means that the goal of 75 new followers has not been reached. However, this statistic does not show exactly how many new people started following the company on Instagram and how many people unfollowed them, but on estimation this would not have the significant impact that the goal of 75 new followers would have been reached.

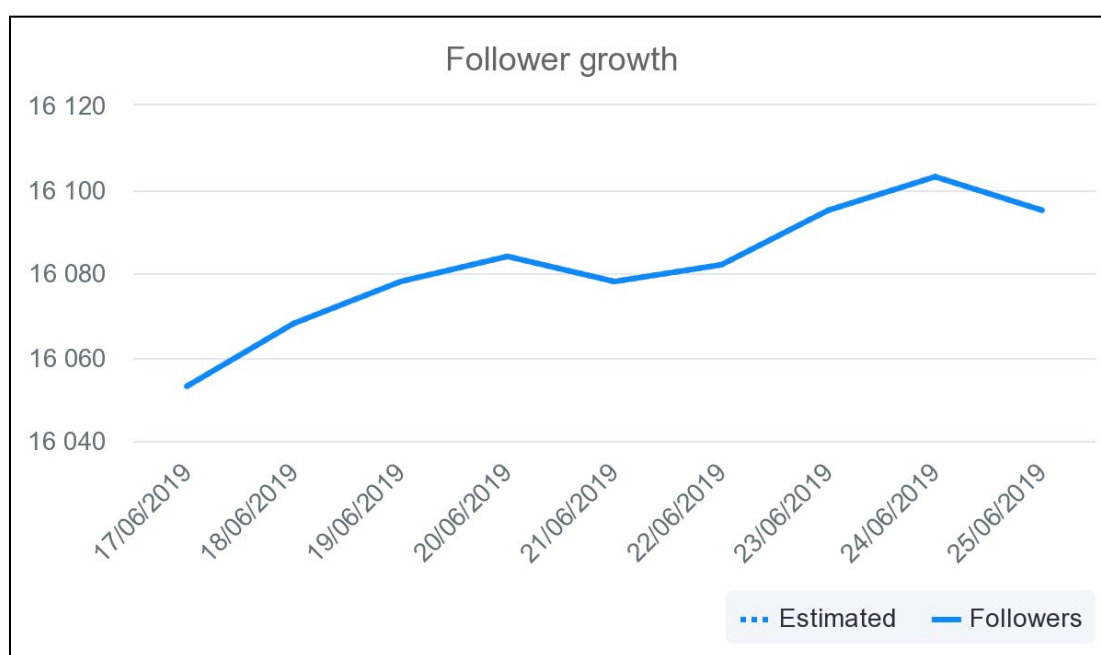


Figure 48 Follower growth company

As for the link clicks, this increased significantly after the posting on June 19<sup>th</sup>. Between the 22<sup>th</sup> and the 21<sup>st</sup> there was an increase of 10 clicks, as can be seen in Figure 49 Website clicks company. The total amount of clicks from the 19<sup>th</sup> until the 25<sup>th</sup> is 45. However, these might not all be attributed to the video, but if we assume that at least half are related to the video, the goal of 10 link clicks was reached.

As can be seen in Figure 50 Profile views company, the profile views on the Instagram of the company increased by 170 views on the release day of the video compared to the day before. Since the average of the company is about 90 views and the peak at the 19<sup>th</sup> is 230 views, this increased by 140 views. Also, the 20<sup>th</sup> of June is above this average of 90 views with in total 160 views. Thus, the goal of 110 profile views on the day of the release or the day after has been reached.

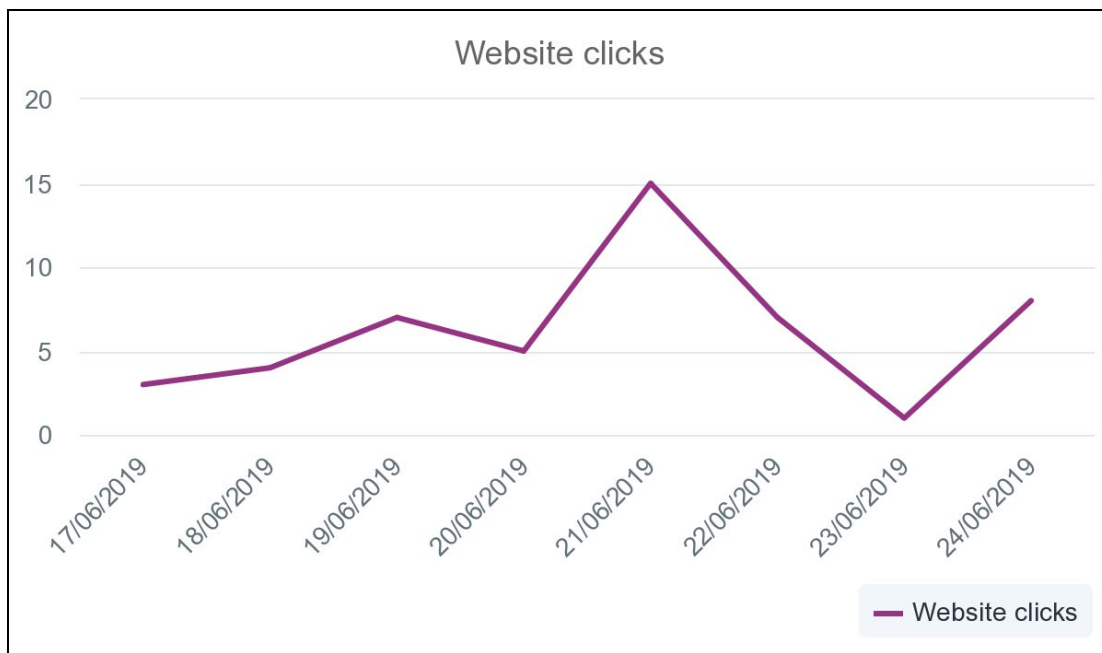


Figure 49 Website clicks company

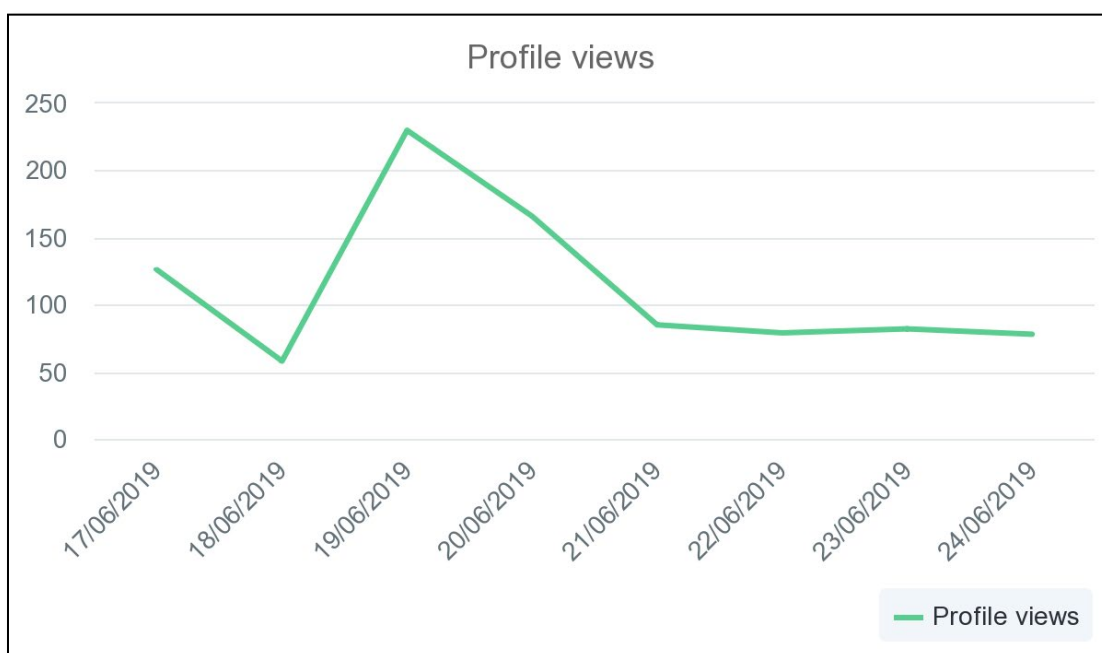


Figure 50 Profile views company

Besides these statistics that were used for measuring the success of the campaign and video, the company had some more numbers that are interesting. The first video got 121 views and 26 likes in seven days, and the second post got 117 views and 17 likes in 1 day. The company also posted the video to their Instagram story, which cut it up in four 15 second pieces. In Figure 51 Instagram Story results, the results of this can be seen. This figure should be interpreted as follows: start looking at the most right video, as this is the first 15 seconds of the video, and then work to the left. The most left video is the last 15 seconds of the video. Below the four videos there are two icons: an eye and a checkmark in

a circle. The eye stands for how many people started watching this story. The checkmark in the circle stands for how many people that started watching the video actually finished watching it. The average amount of views the company gets on a posted Instagram story is 250, thus the first 15 seconds of the video goes over this average. However, the rest of the videos is slightly beneath this average.



Figure 51 Instagram Story results

In sum, two out of the three goals were met. While these two goals had room to spare, the other one that did not reach its goal was significantly lower than the goal. However, keeping in mind that the video was also a success on the Instagram story it can be said that the campaign and video was a success based on this evaluation.

#### 7.2.4 Opinion of the company

The video was also presented to the company to get their opinion on the video. This was their response:

‘When Irma presented the video, we were amazed by the result. It clearly showed the vision of our brand ‘choose humans’. Next step was to go viral. We think the video contained enough humor and a message in which many could recognize themselves. Unfortunately, the campaign did not reach millions of people, but the ones who did see the video now know what Hi,hi Guide stands for even more.’

(Groeneveld & Nijmeijer, 2019)

### 7.3 Conclusion

Combining all three measurements for success, we can say that the campaign and the video was a success. This is because in the requirements section all the Must requirements were met, at least four out of seven of the Should requirements were met, and at least four out of the six Would requirements were met. The evaluation of the questionnaire gave the last answers to the requirements: one more Must requirement met, two more Should requirements met, and one Could requirement unsure. Also, the other statements of the questionnaire and the comments gave the indication that the campaign and video were a success. As for the short-term goals, two out of the three goals were met and some other numbers from, for example, the posting of the video to the Instagram story gave another positive indication for success. Also, the company was very amazed with the video. They liked that the video clearly showed the vision of their brand.

## Chapter 8: Conclusion

Following the completion of the Creative Technology Design Process, resulting in a video and executed campaign, this chapter aims to reflect on the previous chapters to see whether the research question stated in section 1.3 Research Question has been answered and whether the project reached its goal. Furthermore, recommendations for future work will be discussed.

### 8.1 Conclusion

The goal of this graduation project was to create a viral campaign including a viral video for *Hi,hi Guide*. The aim in this campaign was incorporate components that make a campaign and video go viral and to include the vision of the company in the message. Therefore, the research question of this graduation project was: 'How to develop a viral campaign for Hi,hi Guide to make their service more known among millennials?'

The need for this campaign arose from the company's wish to get more known among their target audience. They have been active since 2014 and have been growing ever since, but they notice that their service is not yet well known among people all over the world. Therefore, the goal of the campaign was to go viral, so they could reach their target audience, and to let them know what their company stands for. This vision is not about the service itself, but the underlying message of bringing people together. In the video this is shown by comparing humans and their interaction now (humans vs humans) and in the future (humans vs technology).

This video was then posted, according to the campaign plan, to Instagram and evaluated in three ways. First by checking the requirements set in the realization, second by a questionnaire that evaluated the subjective questions and gave additive information, and last by checking if the short-term goals set in chapter 3 were met. This, as well as the opinion of the company on the video, were positive and thus the video and campaign are considered a success. To assess whether the campaign and video would have gone viral, the evaluation time should be longer. Thus, at this point it can only be concluded that the required elements are incorporated in both the campaign and the video and that this will hopefully lead to virality.

### 8.2 Future work

This last part of the conclusion entails a reflection on the experiences made during the creation process of the product and on other components that should be taken into account when looking at the future of this project. It builds upon the feedback that is received during the process and provides an outlook on possible improvements that could be made.

The first component that should be taken into consideration is the direct follow-up campaign designed in Chapter 6: Realization subsection 6.2 Campaign which serves as support and extension of the current campaign. Once this is executed by the company, the current video but also the future videos and distribution channels enhance all current and future components and could increase the possibility of going viral.

The previous component could be enhanced by doing further research into when the target audience is online on the used channels. Once this is known, the timing of the posts can be more precise and thus the posting will be done more efficiently. This could again enhance the possibility of going viral.

Also, the current video should be improved according to the comments given by the participants of the evaluation in section 7.2.2.2 Further comments given by the participants. Of course, it should be taken into account that this evaluation was done with a relatively small sample, namely 16 participants, thus the company should research first which comments to incorporate. This can be done through a

more extensive evaluation on the current video with more participants and focus on the current negative comments. This outcome is more reliable to improve the current version of the video.

Also, when working on a similar product or going through a similar process, the Ideation phase should be more structured. Once this part of the design process is more streamlined and organized, the phase will go much smoother and faster. Once the final idea is set sooner, the filming and editing can be done earlier as well. This results in the video being done several weeks before the deadline and thus having more time to improve on the video by means of an evaluation. This could smooth out any mistakes made before the publishing of the video.

Lastly, in this specific project the short-term goals set in chapter 3 were based on previous posts of the company. However, these posts were only photos and thus not videos. This is not a true comparison as people will react differently to videos than to photos. This could be solved by either posting more videos and evaluate these or by looking at comparable companies that do post video and see what the statistics are of their videos compared to photos.

When comparing the outcomes of the comments of the questionnaire with the literature from chapter 2, there are some inconsistencies. The main inconsistency is the comment by five people that they missed the connection between the video and the company as Markowitz (2011) stated that the content should not be about the service or the product but about what the audience cares about, which is the message. Secondly, there was two persons that felt that the video was very biased in favour of personal conversation and another person that expressed that the technology is portrayed too negatively, while Pirouz et al. (2015) point out that the story should be real and that there should not be any exaggeration or lies.

On a positive note, there are also two consistencies that can be found based on these comments by the participants of the questionnaire. One person expressed that the video underlines the fact that technology may take over human contact and questions if that is okay and questions if that is okay and that we as a society should question this more, and this accomplishes what Borges-Tiago et al. (2018) point out about the message being meaningful. Also, three people liked the fact that there was humour included in the video, which is also supported by literature as this is a positive emotion (Guadagno et al., 2013; Pirouz et al., 2015; Southgate et al., 2010; Vogelbacker et al., 2014; West, 2011).



## References

- Adventureadagency. (2016). Segmentation : How to Identify Your Target Audience. Retrieved March 2, 2019, from [www.adventureadagency.com/segmentation-how-to-identify-your-target-audience/%0D](http://www.adventureadagency.com/segmentation-how-to-identify-your-target-audience/%0D)
- ALS Blogger. (2014). Have You Heard about the ALS “Ice Bucket Challenge?” Retrieved from <https://als-nny.org/blog/2014/08/12/heard-ice-bucket-challenge/>
- Balboni, K. (2019). User psychology. Retrieved April 18, 2019, from <https://www.appcues.com/blog/user-psychology-ux-design-principles>
- Borges-Tiago, M. T., Tiago, F., & Cosme, C. (2018). Exploring users’ motivations to participate in viral communication on social media. *Journal of Business Research*, (November), 1–9. <https://doi.org/10.1016/j.jbusres.2018.11.011>
- Botha, E., & Reyneke, M. (2013). To share or not to share: the role of content and emotion in viral marketing. *Journal of Public Affairs*, 13(2), 160–171. <https://doi.org/10.1002/pa.1471>
- Bresciani, S., & Eppler, M. (2010). Brand New Ventures? Insights on Start-Up’s Branding Practices. *Journal of Product & Brand Management*, 19, 356–369. <https://doi.org/10.1108/10610421011068595>
- Brian. (2019). Personality traits of millennials: how to market to this generation. Retrieved from <https://www.morriscreative.com/personality-traits-millennials-market-generation/>
- Burgess, S., Sellitto, C., Cox, C., & Buultjens, J. (2011). Trust perceptions of online travel information by different content creators: Some social and legal implications. *Information Systems Frontiers*, 13(2), 221–235. <https://doi.org/10.1007/s10796-009-9192-x>
- Cavagnaro, E., Staffieri, S., & Postma, A. (2018). Understanding millennials’ tourism experience: values and meaning to travel as a key for identifying target clusters for youth (sustainable ) tourism. *Journal of Tourism Futures*, 4(1), 31–42. <https://doi.org/10.1108/JTF-12-2017-0058>
- Cimons, M., & Zacharias, M. C. (2015). Was the dress gold and white or blue and black ? Retrieved April 14, 2019, from [https://www.nsf.gov/discoveries/disc\\_summ.jsp?cntn\\_id=135527&org=NSF&from=news](https://www.nsf.gov/discoveries/disc_summ.jsp?cntn_id=135527&org=NSF&from=news)
- Cvitić, F., & Plenковиć, M. (2018). Attracting User’s Attention for Travelling Purposes via Visual Messages. *Academica Turistica*, (1), 3–18. <https://doi.org/10.26493/2335-4194.11.3-18>
- Dave, N. (2018). Top 3 Viral Marketing Campaigns to Take Inspiration From. Retrieved April 16, 2019, from <https://www.semrush.com/blog/viral-marketing-campaign-inspiration/>
- Decker, A. (2019). The ultimate guide to marketing campaigns. Retrieved May 3, 2019, from <https://blog.hubspot.com/marketing/marketing-campaigns>
- Drakoulis, A., & Lipovsek, S. (2015). *Exploring branding practices of Swedish start-ups*. Lund University, School of Economics and Management. Retrieved from <http://lup.lub.lu.se/luur/download?func=downloadFile&recordId=7508979&fileId=7508980>
- Duggan-Herd, T. (n.d.). 10 Tips For Creating A Powerful Marketing Campaign Strategy. Retrieved March 5, 2019, from <https://www.campaigncreators.com/blog/10-tips-for-creating-a-powerful-marketing-campaign-strategy>
- Ferguson, R. (2008). Word of mouth and viral marketing: taking the temperature of the hottest trends in marketing. *Journal of Consumer Marketing*, 25(3), 179–182. <https://doi.org/10.1108/07363760810870671>
- Fromm, J. (2018). How Millennials Travel And What It Means For Business. *Forbes*. Retrieved from <https://www.forbes.com/sites/jefffromm/2018/04/17/how-millennials-travel-and-what-it-means-for-business/#269329c873d5>
- Gilmore, J. H., & Pine, J. (1998). Welcome to the Experience Economy. Retrieved March 22, 2019, from <https://hbr.org/1998/07/welcome-to-the-experience-economy>
- Groeneveld, T., & Nijmeijer, H. (2019). Opinion of Hi,hi Guide on the video.
- Guadagno, R. E., Rempala, D. M., Murphy, S., & Okdie, B. M. (2013). What makes a video go viral? An analysis of emotional contagion and Internet memes. *Computers in Human Behavior*, 29, 2312–

2319. <https://doi.org/10.1016/j.chb.2013.04.016>
- Guyot, M. (2016). *Viral Marketing -- How can a campaign succeed in going viral? What are the pros and cons of viral marketing?* Helsinki Metropolia University of Applied Sciences. Retrieved from <https://www.theseus.fi/bitstream/handle/10024/125755/Maelle-Guyot-thesis.pdf?sequence=1>
- Guzel Sahin, G., & Sengün, G. (2015). The Effects of Social Media on Tourism Marketing : A Study among University Students. *Management and Administrative Sciences Review*, 4(5), 772–786. <https://doi.org/Article>
- Hvannberg, T. E. (2019). People, Activity, Context, Technologies. Retrieved April 30, 2019, from <https://studylib.net/doc/5568977/people-activities-context-technologies>
- Jacobs, L. (2014). The Key Elements of a Successful Advertising Campaign. Retrieved May 3, 2019, from <https://createhype.com/key-elements-successful-advertising-campaign/>
- Jeffrey, S. (n.d.). Use the Six Thinking Hats to Improve Brainstorming and Collaboration. Retrieved May 22, 2019, from [https://scottjeffrey.com/six-thinking-hats/#ImprovingTeam\\_Brainstorms](https://scottjeffrey.com/six-thinking-hats/#ImprovingTeam_Brainstorms)
- Kane, S. (2019). The Common Characteristics of Millennial Professionals. Retrieved May 11, 2019, from <https://www.thebalancecareers.com/common-characteristics-of-generation-y-professionals-2164683>
- Khoo, C. S. G. (2014). Issues in information behaviour on social media. *Libres*, 24(2), 75–96. Retrieved from <https://www.libres-ejournal.info/1399/>
- Lenhart, A., Purcell, K., Smith, A., & Zickuhr, K. (2010). *Social Media & Mobile Internet Use Among Teens and Young Adults* (Vol. 01). Retrieved from <https://files.eric.ed.gov/fulltext/ED525056.pdf>
- Levisay, B. (2012). Marketing Matters, the 6 essential elements of a successful marketing campaign. Retrieved May 3, 2019, from <https://rcpmag.com/Blogs/Marketing-Matters/2012/01/6-Essential-Elements-of-Successful-Marketing.aspx>
- Lim, B. H., Lu, D., Chen, T., & Kan, M.-Y. (2015). #mytweet via Instagram: Exploring User Behaviour across Multiple Social Networks. In *ASONAM '15 Proceedings of the 2015 IEEE/ACM International Conference on Advances in Social Networks Analysis and Mining* (pp. 113–120). <https://doi.org/10.1145/2808797.2808820>
- Linton, I. (2019). What are the elements of an advertising plan and an advertising strategy. Retrieved from <https://smallbusiness.chron.com/elements-advertising-plan-advertising-strategy-14601.html>
- LuckyAttitude. (2018). The ultimate list of millennial characteristics. Retrieved May 11, 2019, from <https://luckyattitude.co.uk/millennial-characteristics/>
- Mader, A., & Eggink, W. (2014). A design process for creative technology. In *International conference on engineering and product design education*. Retrieved from [https://www.researchgate.net/publication/265755092\\_A\\_DESIGN\\_PROCESS\\_FOR\\_CREATIVE\\_TECHNOLOGY](https://www.researchgate.net/publication/265755092_A_DESIGN_PROCESS_FOR_CREATIVE_TECHNOLOGY)
- Madinga, N. W., & Maziriri, E. T. (2018). Why do Generation Y's Share Viral Advertisements? Implications for the Sustainability of a Business. *Journal of Reviews on Global Economics*, 7, 934–945. <https://doi.org/10.6000/1929-7092.2018.07.91>
- Main, D. (2017). Who Are the Millennials? Retrieved May 11, 2019, from <https://www.livescience.com/38061-millennials-generation-y.html>
- Markowitz, E. (2011). How to Launch a Viral Marketing Campaign. Retrieved April 5, 2019, from <https://www.inc.com/guides/201107/how-to-launch-a-viral-marketing-campaign.html?cid=search>
- McCoy, J. (2015). Is The Dress Blue and Black or White and Gold ? How It Went Viral. Retrieved April 16, 2019, from <https://expresswriters.com/is-the-dress-blue-black-white-or-gold-how-it-went-viral/>
- Mochalova, A., & Nanopoulos, A. (2014). A targeted approach to viral marketing. *Electronic Commerce Research and Applications*, 13(4), 283–294. <https://doi.org/10.1016/j.elerap.2014.06.002>
- Munoz-de-escalona, E., & Cañas, J. J. (2017). Online Measuring of Available Resources. In *H-workload 2017: the first international symposium on human mental work*. <https://doi.org/10.21427/D7DK96>
- Nadaraja, R., & Yazdanifard, R. (2013). Social media marketing: advantages and disadvantages., 1–10. Retrieved from <http://repositorio.ucp.pt/handle/10400.14/16944>

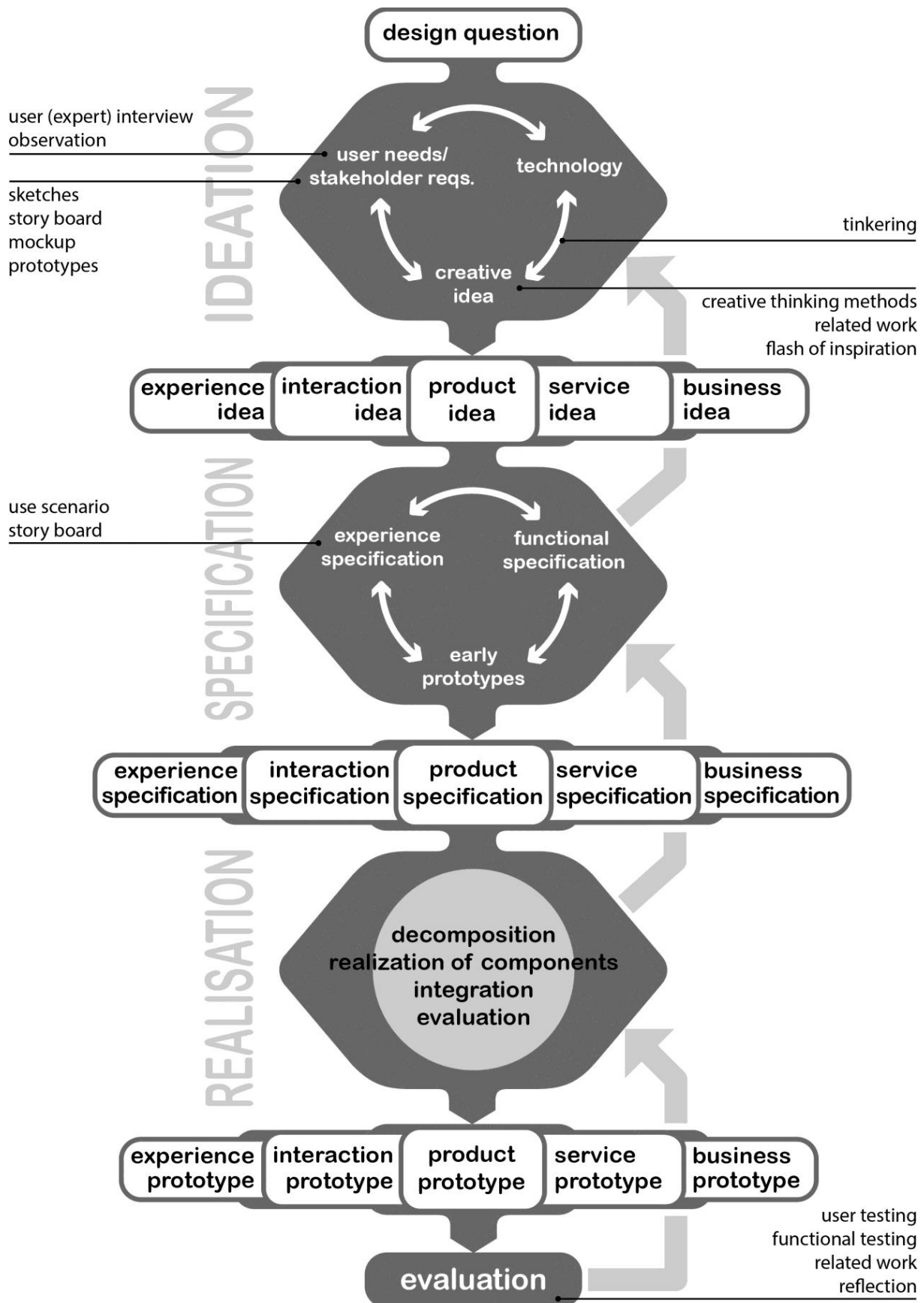
- Nadda, V. K., Dadwal, S. S., Mulindwa, D., & Vieira, R. (2018). Role of Social Media in Tourism. *Social Media Marketing*, 5(November), 1318–1339. <https://doi.org/10.4018/978-1-5225-5637-4.ch061>
- Nijmeijer, H., & Groeneveld, T. (2019a). Hi,hi Guide. Retrieved March 7, 2019, from <https://www.hihiguide.com/>
- Nijmeijer, H., & Groeneveld, T. (2019b). Presentation for UT about Hi,hi Guide.
- Papatheodorou, G. (2017). 7 Steps to Build Brand Awareness for Your Startup. Retrieved February 23, 2019, from <https://growthrocks.com/blog/build-brand-awareness-for-startup/>
- Pirouz, D. M., Johnson, A. R., Thomson, M., & Pirouz, R. (2015). Creating Online Videos That Engage Viewers Creating Online Videos That Engage Viewers. *MIT Sloan Management Review*, 56(4). Retrieved from <https://sloanreview.mit.edu/article/creating-online-videos-that-engage-viewers/>
- Reachforce. (2017). 7 Components of Effective Marketing Campaigns. Retrieved May 3, 2019, from <https://blog.reachforce.com/blog/7-components-of-effective-marketing-campaigns>
- Robbins, M. (2018). Why blue/black/white/gold dress went viral. Retrieved April 16, 2019, from <https://edition.cnn.com/2015/02/27/opinion/robbins-llamas-dress/index.html>
- Rogers, E. M. (1962). *Diffusion of Innovations. Environmental Monitoring and Assessment* (3rd ed., Vol. 186). <https://doi.org/10.1007/s10661-014-3885-4>
- ShareThis. (2019). The best time of day to post on Instagram by day, niche, and more. Retrieved June 17, 2019, from <https://sharethis.com/best-practices/2018/03/best-time-to-post-on-instagram/>
- Shields, P. O. (2011). A Case for Wanderlust: Travel Behaviors of College Students. *Journal of Travel and Tourism Marketing*, 28:4, 369–387. <https://doi.org/10.1080/10548408.2011.571572>
- Siegel, L. A., & Wang, D. (2019). Keeping up with the joneses: emergence of travel as a form of social comparison among millennials. *Journal of Travel and Tourism Marketing*, 36(2), 159–175. <https://doi.org/10.1080/10548408.2018.1499579>
- Smith, A. (2017). We're travelling even more than ever, according to the World Tourism Organisation. Retrieved from <https://www.lonelyplanet.com/news/2017/01/19/travelling-world-tourism-organisation/>
- Southgate, D., Westoby, N., & Page, G. (2010). Creative determinants of viral video viewing. *International Journal of Advertising*, 29(3), 349–368. <https://doi.org/10.2501/S0265048710201221>
- Stieglitz, S., & Dang-Xuan, L. (2013). Emotions and Information Diffusion in Social Media—Sentiment of Microblogs and Sharing Behavior. *Journal of Management Information Systems*, 29(4), 217–247. <https://doi.org/10.2753/mis0742-1222290408>
- Sydeek, R. M. (2017). What is MoSCoW method? Retrieved May 1, 2019, from <https://www.feedough.com/moscow-method-explained/>
- Tiago, M. T. P. M. B., & Veríssimo, J. M. C. (2014). Digital marketing and social media: Why bother? *Business Horizons*, 57(6), 703–708. <https://doi.org/10.1016/j.bushor.2014.07.002>
- Trembach, D. (2017). Old Spice 's Rebranding Success Story. Retrieved April 14, 2019, from <https://insightrixcommunities.com/old-spices-rebranding-success-story/>
- Trulock, V. (n.d.). PACT Analysis. Retrieved April 30, 2019, from <http://hci.ilikecake.ie/requirements/pact.htm>
- UploandMobileMessaging. (2015). Blog: 5 Insanely Clever Marketing Campaigns That Went Viral. Retrieved April 16, 2019, from <https://uplandsoftware.com/mobile-messaging/resources/blog/5-insanely-clever-marketing-campaigns-that-went-viral/>
- Usin, L. (2017). *Online Marketing For Start-Up and Small Companies: Getting The Word Out There*. Retrieved from [https://mi.ee/sites/default/files/liis\\_usin.pdf](https://mi.ee/sites/default/files/liis_usin.pdf)
- Vogelbacker, K., Dillahunt, X., & Mccollum, D. (2014). The Path from New to Viral : Understanding What Makes Videos Go Viral. *IConference 2014 Proceedings*, 1145–1148. <https://doi.org/10.9776/14406>
- West, T. (2011). Going Viral: Factors That Lead Videos to Become Internet Phenomena. *The Elon Journal of Undergraduate Research in Communications*, 2(1), 76–84. Retrieved from <https://www.elon.edu/docs/e-web/academics/communications/research/vol2no1/08west.pdf>
- Wynne, R. (2018). There Are No Guarantees -- Or Exact Statistics - - For Going Viral.
- Xiang, Z., & Gretzel, U. (2010). Role of Social Media in Online Travel Information Search. *Tourism*

*Management*, 31(2), 179–188. <https://doi.org/10.1016/j.tourman.2009.02.016>


Zhang, M., Guo, L., Hu, M., & Liu, W. (2017). Influence of customer engagement with company social networks on stickiness: Mediating effect of customer value creation. *International Journal of Information Management*, 37, 229–240. <https://doi.org/10.1016/j.ijinfomgt.2016.04.010>


## Appendices

### Appendix A, Creative Technology Design Process



## Appendix B, Personae

NAME	MARKET SIZE	TYPE
Millennial Molly	 28 %	Artisan



**Quote**  
“  
Life is for the living!  
”

**Goals**

- Have a good time with friends
- Open own art studio and gallery
- Enjoy life as it comes
- See the world

**Background**

Molly studies art history at her hometown college but plans on going abroad to get a broader sense of the world and all it has to offer. Once she has finished her study, she wants to open her own studio and gallery to show her bohemian-inspired art. While she still lives close to her friends, she tries to make some time free in her busy schedule to get lunch or see a movie with them.


**Demographic**

Female 22 years

USA

Single

Art History Student

**Channels**

**Motivations**


- Make others happy
- Being unique
- Creative fulfillment
- Good relationships













**Frustrations**

- Inauthenticity
- Injustice
- Poor service
- Time wasted

**Expectations when traveling**

When traveling, Molly would like to really experience the country she visits so she gets the most out of her time and money. The trips she makes she also uses as inspiration for her art. This means that she would like to see the hidden spots that others usually don't see.

**Technology**

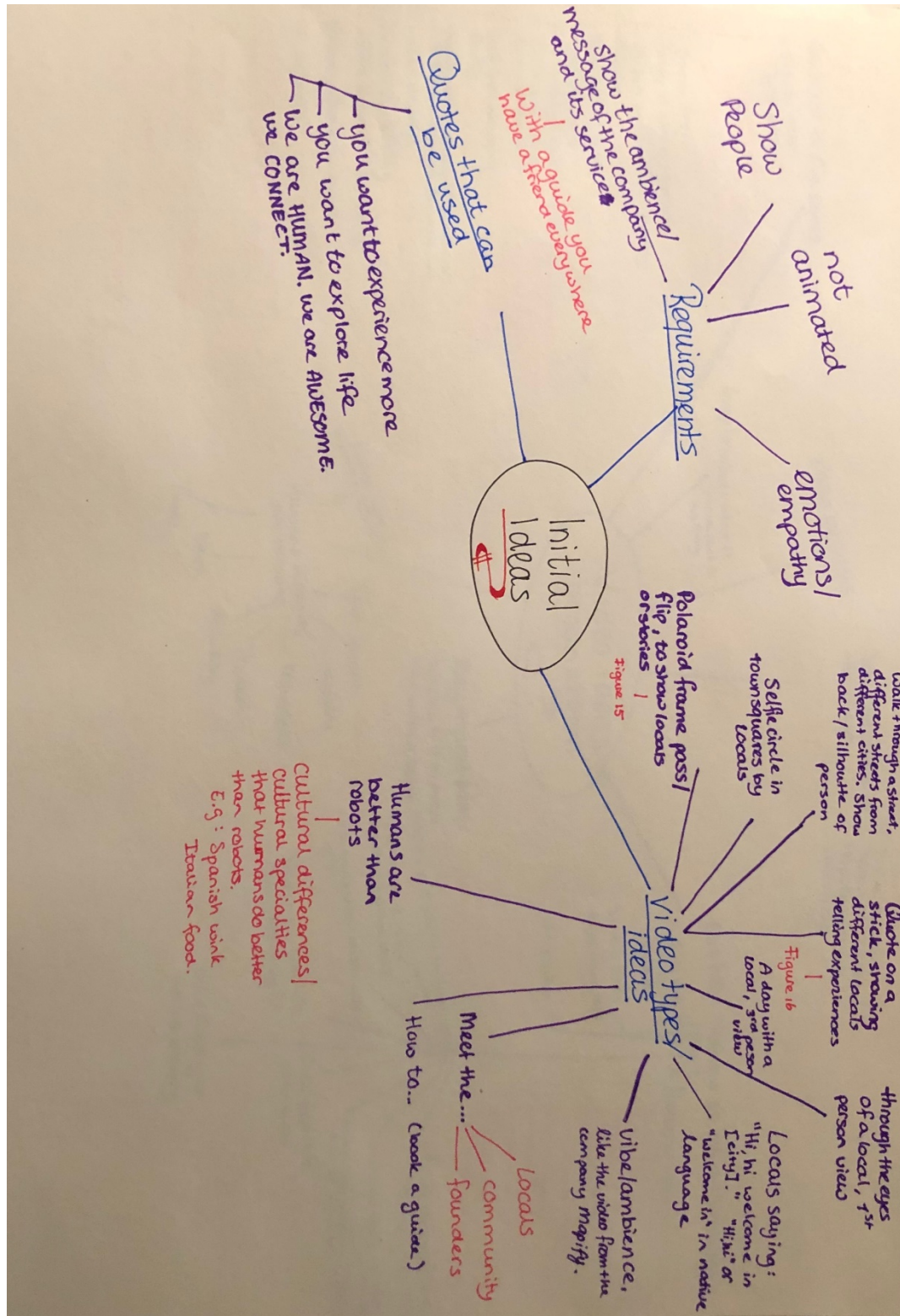
NAME		MARKET SIZE	TYPE
Cooking Connor		 <b>13 %</b>	<b>Rational</b>
	<b>Quote</b> <i>To travel is to eat. Traveling is food for the soul.</i>		
	<b>Goals</b> <ul style="list-style-type: none"> <li>• Get a Michelin star for his lunchroom</li> <li>• Settle down with his wife and get children</li> </ul>		
	<b>Background</b> <p>Connor LOVES food. Not just the food itself, but everything around it: time with family and friends, the cultures where the food come from, talking with strangers about a common fondness. So, during the morning and day he can be found in his own lunchroom where he is the chef trying to get a Michelin star. However, in the evening he can be found at home where he either watches a good movie with his wife Michelle, searches online for his next destination to visit for recipe inspiration, or is working out to stay in shape. In his busy day, there is little time left to hang out with friends, so he usually invites them over for dinner so he can still catch up with them in person, instead of via WhatsApp or SMS.</p>		
	<b>Demographic</b> <div> <div>  Male         </div> <div>           29 years         </div> </div> <div>  Ireland       </div> <div>         Married       </div> <div>         Lunchroom owner       </div>		
<b>Channels</b> <div>     </div>		<b>Motivations</b> <ul style="list-style-type: none"> <li>• Loves good food and drinks</li> <li>• Wants to stay fit</li> <li>• Be loved</li> </ul>	<b>Frustrations</b> <ul style="list-style-type: none"> <li>• Bad food</li> <li>• Too much electronic communication</li> </ul>
<b>Expectations when traveling</b> <p>When traveling, Connor has to try the local food. However, instead of going to a restaurant he tries to find people that will invite him over for dinner. This way he hopes to find some authentic family recepis that he can use as basis for his new ideas. So, Connor really hopes to find people that are willing to do this.</p>		<b>Technology</b> <div>     </div>	



## Appendix C, Brainstorm images and write out

The sections below contain the brainstorm sessions from the ideation phase of chapter 4. First it shows the word web of the brainstorm, after which the written-out version is given.

Brainstorm session 1, with the two founders of the company:





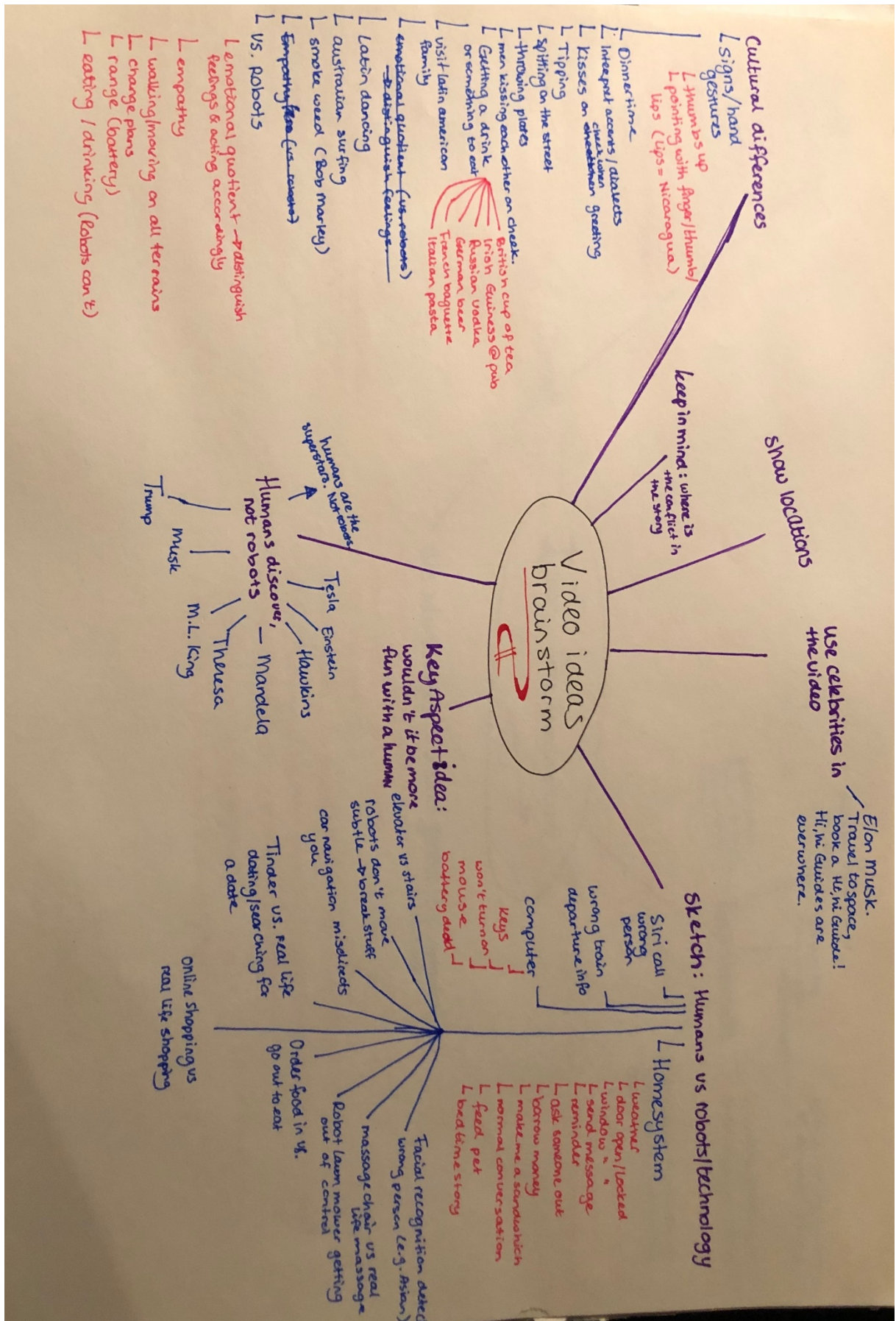
#### Requirements:

- Show people
- Not animated
- Emotions/empathy
- Show the ambience/message of the company and its service
  - E.g.: With a guide you have a friend everywhere

#### Ideas:

- Polaroid frame flip/pass-on to show locals or stories
- Selfie circle in town squares by locals
- Walkthrough a street, composed of different alleys from different city. Maybe see the back of the local (silhouette)
- Quote on a stick, as can be seen in Figure 16 Quote on a stick idea, telling stories or introducing local guides
- A day with a local, third person view
- Through the eyes of a local, first person view of a local
- Locals saying “Hi, hi. Welcome in [city]”. “Hi,hi” or “welcome in” in own language
- Vibe/ambience, like the video from the company *Mapify*
- Meet the locals/ Meet the community. Tourists. The real life.
- Meet the founders
- How to... (book a guide)
- Humans are better than robots
  - Cultural differences that humans do better than robots, for example:
    - Spanish wink
    - Italian food
- Quotes that can be used:
  - You want to experience more
  - You want to explore life
  - We are Human. We are awesome. We connect.

Brainstorm session 2, with the two founders of the company and two interns of the company:



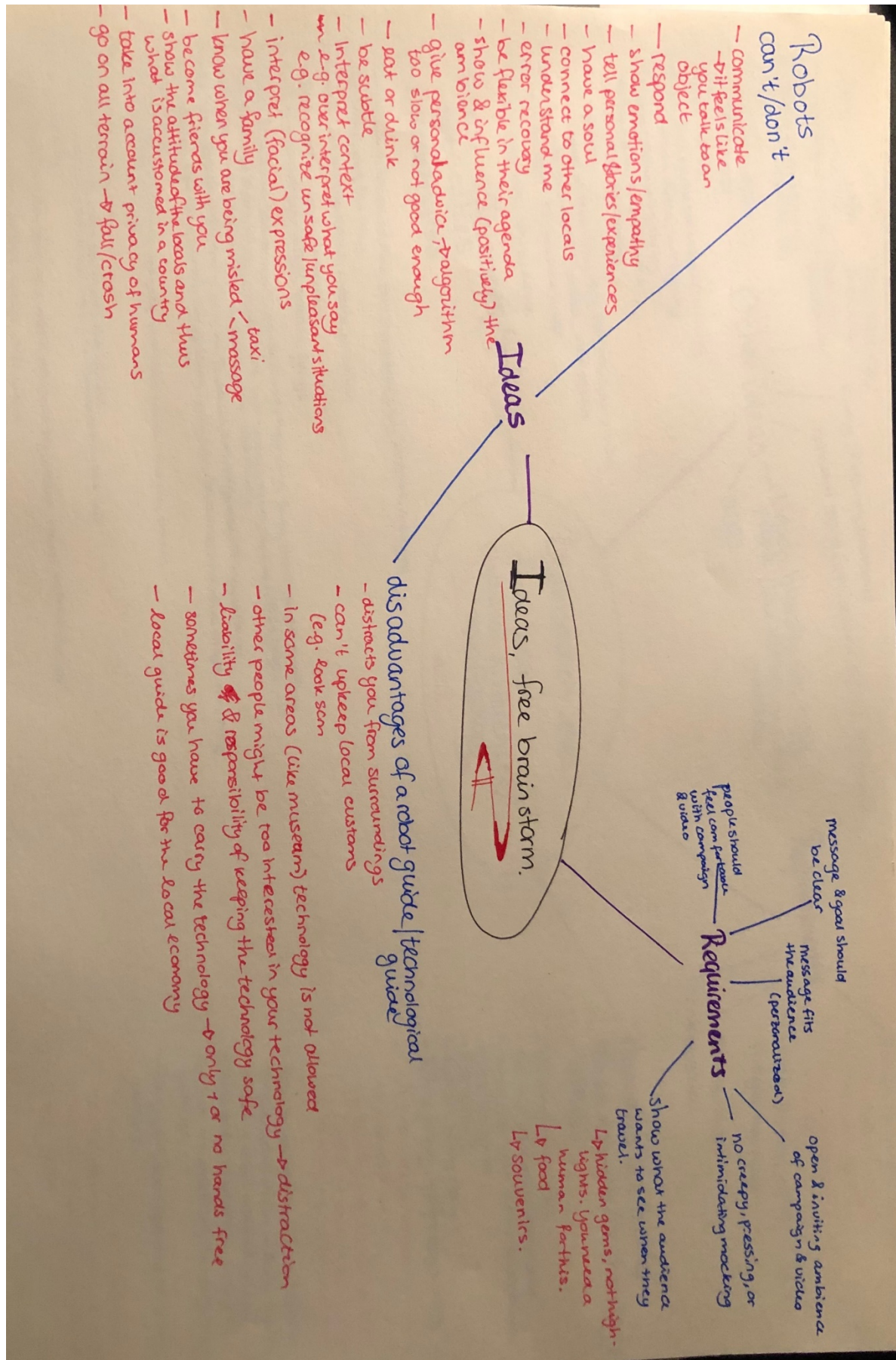
#### Ideas:

- Showing locations
- Use celebrities in the video
  - Elon Musk, travel to space, book a Hi,hi Guide. Hi,hi Guides are everywhere
- Sketches
  - Humans vs robots/technology
    - Home system:
      - Weather
      - Door open/locked
      - Window open
      - Send message
      - Reminder
      - Ask her out → I like you.... As a friend
      - Borrow money
      - Make me a sandwich → okay, you are a sandwich
      - Normal conversation
      - Feed the cat → alexa/system doesn't have arms
      - Bedtime story → child to mom "who is that?"
    - Computer
      - Keys
      - Won't turn on
      - Mouse
      - Battery dead
    - Siri
      - Call wrong person
    - Train
      - Wrong info about departures
    - Elevator vs stairs
    - Robots don't move subtle → break stuff
    - Car → navigation doesn't navigate you to your destination
    - Tinder vs real life dating/search for date
    - Order pizza via internet or go out to eat
    - Shopping online or real life
    - Robot lawn mower getting out of control
    - Massage chair vs. real life massage
    - Facial recognition (especially in Asia this might be difficult)
  - Cultural differences
    - Signs/hand gestures
      - Thumbs up
      - Pointing with finger or thumb or lips (Nicaragua)
    - Dinnertime
    - Interpret accents or dialect
    - Kisses on cheek when greeting

- Tipping
- Spitting on street
- Throwing plates (Greek vs Chinese)
- Men kissing each other on the cheek
- Have British cup of tea/ drink in an Irish pub/ Russian vodka/ German beer/ eat French baguette/ eat Italian food (pizza, pasta, etc)/ → robots don't eat or drink
- Visit Latin-American family → robots don't have a family
- More general: EQ (emotional quotient) = the power to discriminate between different feelings, to label them appropriately, and to use the emotional information you gather to guide your thinking and behaviour.
- Latin dancing
- Australian surfing → robots and water and balancing
- Smoke weed (Bob Marley)
- Empathy (if something happens in a tour (someone falls))
- Walking/moving around comfortably on difficult terrain or in crowded areas
- Change plans
- Interpret feelings/expressions/irony/comedy
- Range (battery)
- Robot can't eat
- Humans discover, not robots
  - Tesla
  - Einstein
  - Hawkins
  - Mandela
  - Theresa
  - Martin Luther King
  - Musk
  - Trump
  - → Humans are superstars.
- Not on the sketches: Where is the conflict? What makes the sketch funny?
- Key aspect: wouldn't it be more fun with a human?



Brainstorm session 3, with two student peers, about robots/technology:



#### Requirements:

- Message and goal should be clear
- Have a good message fitting the target audience
- Personalized message to the target audience
- People should feel comfortable with the campaign and video
- The ambience of the campaign and video should be good: open and inviting
- No creepy, pressing or intimidating mocking
- Show what the audience wants to see when they travel
  - Show the hidden gems, not the highlights. You need a human for these insights as they live there
  - Show food
  - Show souvenirs

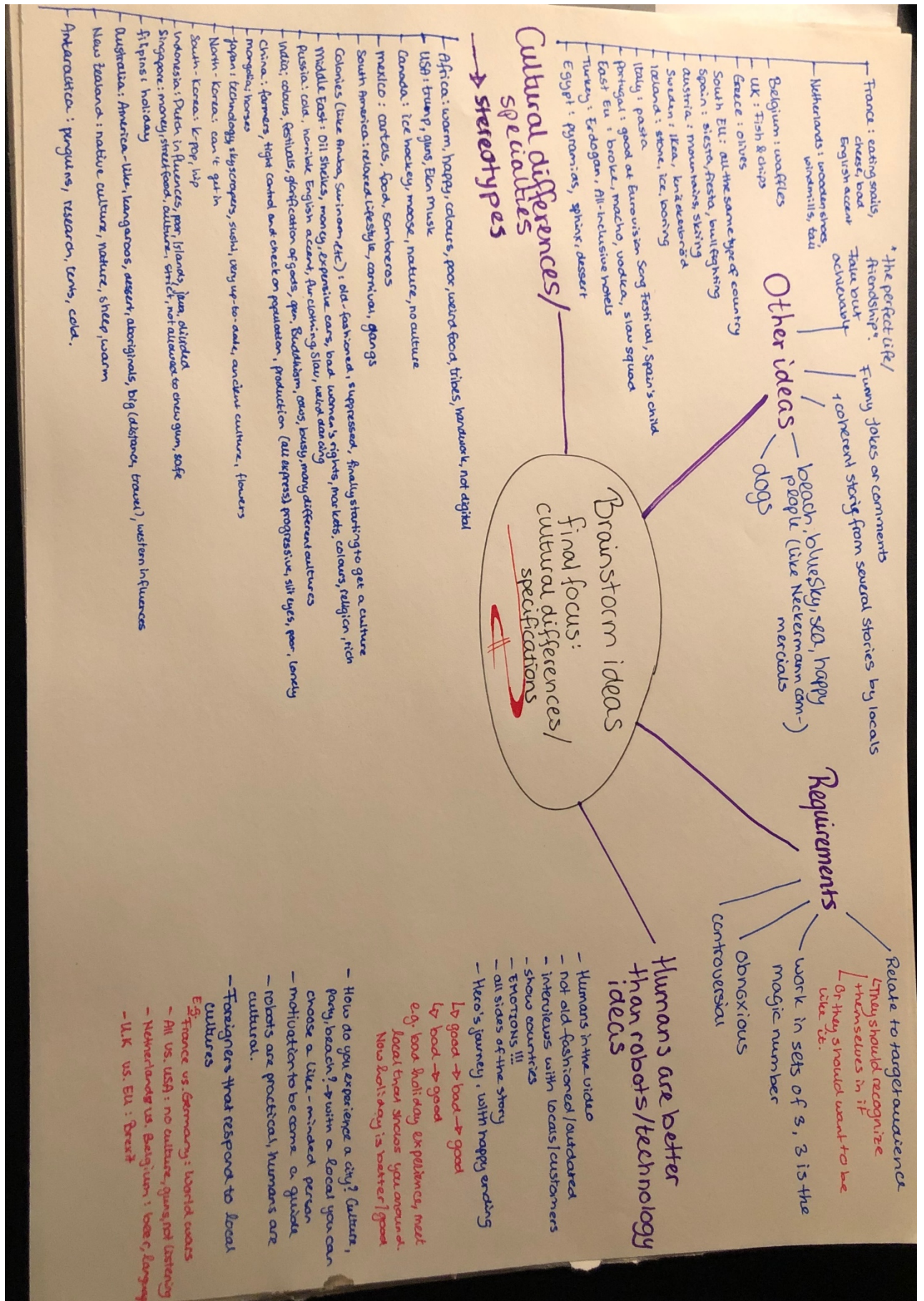
#### Ideas:

- Robots can't/don't:
  - Communicate
    - It feels like you talk to an object
  - Respond
  - Show emotions/empathy
  - They can't tell personal stories or experiences
  - Be personal
  - Have intonation in their voice
  - Have a soul (it is an object, not a person)
  - Connect to other locals, as they don't live there and thus don't have those connections to other locals
  - Understand me
  - Error recovery
  - Be flexible with their agenda
  - Show and influence (positively) the ambience
  - Give personal advice (algorithm is not good enough/ too slow)
  - Eat or drink
  - Be subtle
  - Interpret context
    - E.g. you say you like spicy food once, so all you get is (too) spicy food during the whole tour
    - E.g. recognize unsafe or unpleasant situations
  - Interpret (subtle) facial expressions
  - Have a family
    - So, you can't have a communal meal with their family as is sometimes accustomed in a country
  - Know when you are being misled by someone local
    - Taxi
    - Massage
  - Show the attitude of the locals and thus what is accustomed in a country
  - Become friends with you

- With robots you have to take into account the privacy of the humans it interacts with
- What happens if the robot ends up in an area with no internet? Crash?
  - Restricted to connected areas
- A robot distracts you
  - You focus on the technology instead of the culture around you
- In a conversation with locals it can sometimes be rude to not look them in the eye when they speak, but with technology you have to look at the technology (e.g. phone) to see what is going on
- In some areas you are not allowed to take pictures (e.g. museum), but with technology (phone) it looks like you might do that, so you get reprimanded for having it out in the open.
- Other people around you might be too interested in your technology/robot, so you don't get the experience you want from getting a tour
- With technology comes the responsibility to keep it safe (liability if it gets stolen)
- You sometimes have to carry the technology, so you don't have your hands free
- Having a local instead of a technology guiding you around is good for the local economy



Brainstorm session 4, with three other student peers:





#### Requirements:

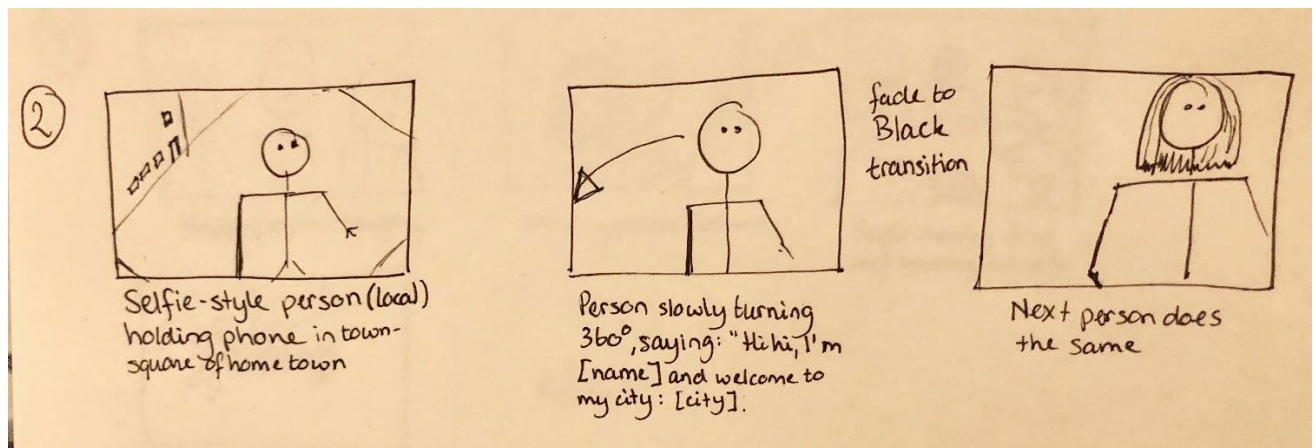
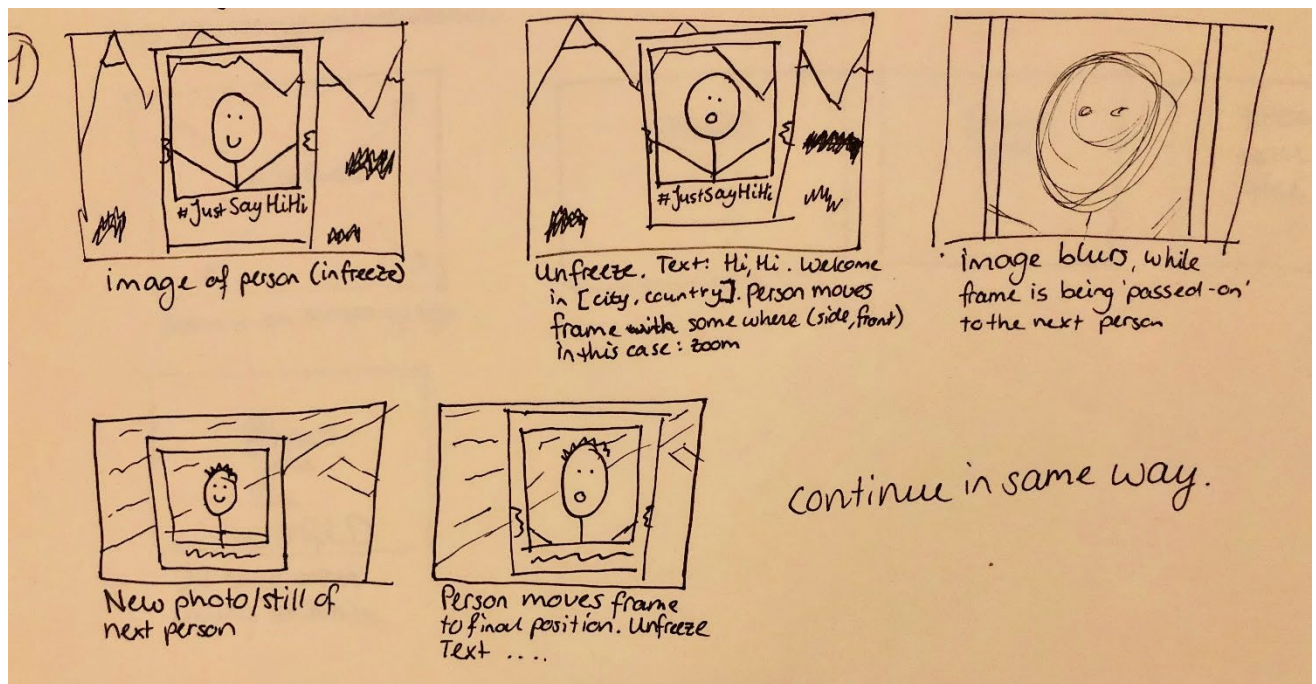
- Relate to the target audience
  - They should recognize themselves in the video/campaign
  - Or they should want to be like it
- Work in sets of 3 when showing more than 1 thing, 3 is the magic number for everything
- Be obnoxious
- Controversial

#### Ideas:

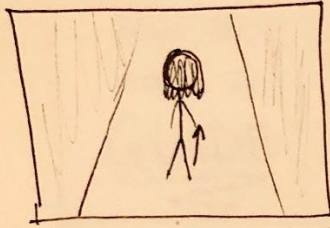
- Dogs
- Beach, blue sky, happy people (like the Neckermann commercials)
- Create a coherent story from several stories by several locals
  - “Hi, I am .... Do you want to travel here?”
- Funny jokes or comments
- The perfect friendship/life. Fake but achievable
- ‘Humans are better than robots’ ideas
  - Have humans in the video
  - Not old-fashioned/outdated
  - Interview with locals/customers
    - Their experiences
    - → be pulled into the community
  - Show countries
  - EMOTIONS!
  - All sides of the story
  - Hero’s journey, with happy ending
    - Good → bad → good
    - Bad → good
      - Bad holiday experience, but holiday becomes better once you meet a local and he/she shows you around
  - How do you want to experience a city? Culture, party, beach? A human has preferences, so a local guide works better than a robot
  - Motivation to become a local guide, why being or knowing locals is cool. Show passion.
  - Robots are practical, humans are culture (bring culture).
  - Foreigners that respond to local culture (stereo types).
    - FR, Germany: World wars
    - All → USA: no culture, not listening, guns
    - NL → BE: whose beer is better? Language. South NL or North BE?
    - UK, EU: Brexit
  - Cultural stereotypes
    - FR: eating snails, cheese, English accent
    - NL: wooden shoes, windmills, tall
    - BE: waffles
    - UK: Fish & chips
    - GR: olives

- South EU: every country somewhat the same
- SP: Siesta, Fiesta, Bullfighting
- Austria: mountains, skiing
- Sweden: Ikea, Knäckebröd
- Iceland: stone, ice, boring
- Italy: pasta
- Portugal: good at Eurovision, Spain's child
- Eastern EU: broke, macho, Slav squad, vodka
- Turkey: Erdogan, All-inclusive hotels
- Egypt: pyramids, sphinx, dessert
- Africa: warm, happy, colours, poor, weird food, tribes, handwork, not digital
- USA: Elon Musk, Trump, Guns
- Canada: Hockey, moose, nature, no culture
- Mexico: cartels, sombreros, food
- South-America: relaxed lifestyle, carnival, gangs
- Colonies (Surinam, Cuba, etc) : old-fashioned, suppressed, finally starting to get a culture
- Middle-East: Oil Sheiks, money, expensive cars, bad women's rights, markets, colours, religion, rich
- Russia: cold, horrible English accent, fur clothing, Slav, weird dancing
- India: colours, festivals, glorification of gods, open, Buddhism, cows, busy, many different cultures
- China: farmers, tight control and check on the population, production (ali express), progressive, slit eyes, poor, lonely
- Mongolia: horses
- Japan: technology, skyscrapers, sushi, very up-to-date but also very ancient culture, flowers
- North-Korea: can't get in
- South-Korea: K-pop, hip
- Indonesia: Dutch influences, poor, islands, Java, divided
- Singapore: money, street food, culture, strict, not allowed to chew gum, safe
- Filipins: holiday
- Australia: America-like, kangaroos, dessert, aboriginals, big (distances, travel), western influences
- New-Zealand: native culture, nature, sheep, warm
- Antarctica: penguins, research, tents, cold

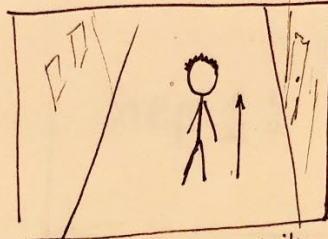
## Appendix D, Storyboards ideation first iteration



3

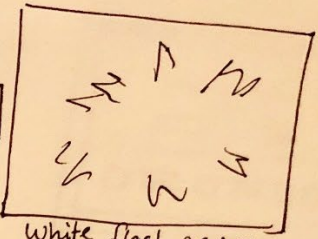


Local walking in alley/  
Street of hometown  
(you can see typical architecture)

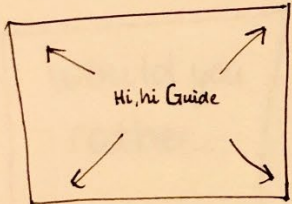


Next person in next city

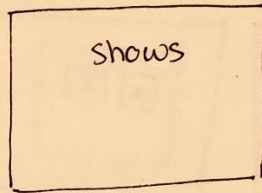
[...]  
several  
more  
of the  
same



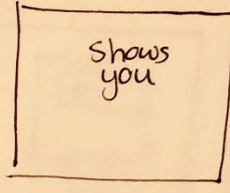
White flash as you  
"walk into opening, like  
townsquare, beach, park



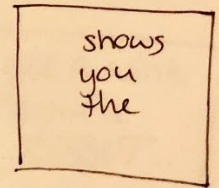
Zoom in on company logo



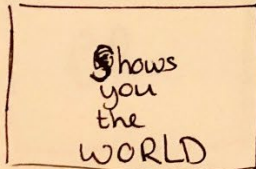
shows



shows  
you

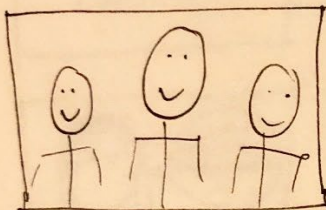


shows  
you  
the

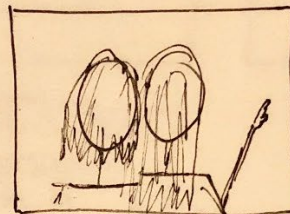


OR some other  
ending sentence

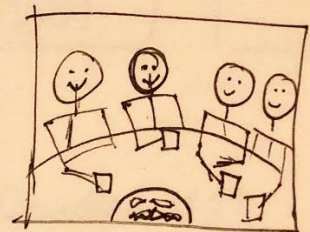
4



Happy people, laughing



showing people around



People sharing food  
and having a drink

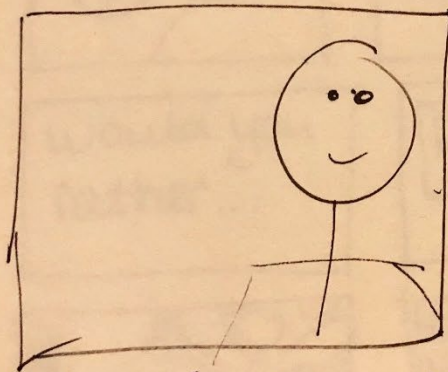


People having a good  
time @e.g. bonfire

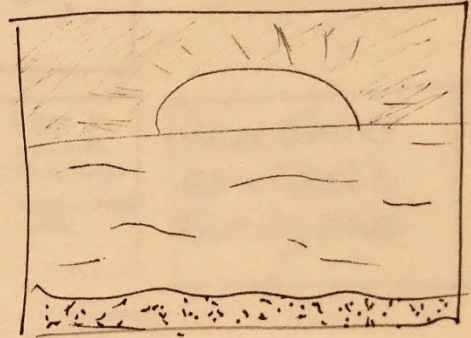
etc ...



5

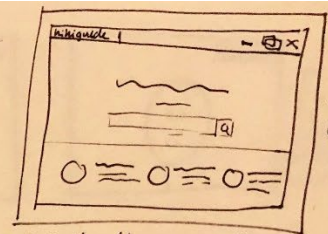
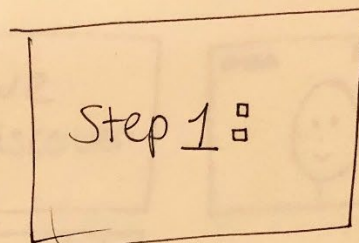
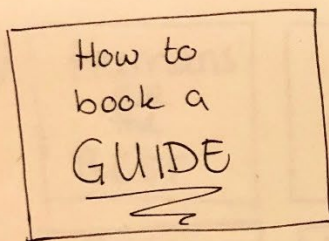


Person (local/customer)  
telling experience with  
Hi, hi Guide



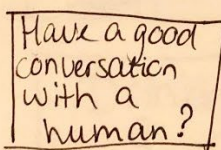
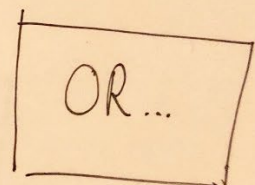
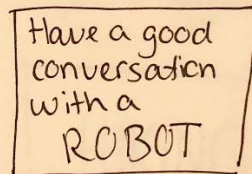
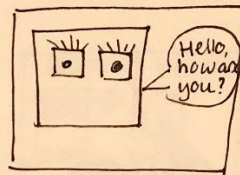
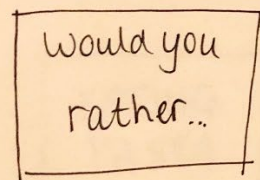
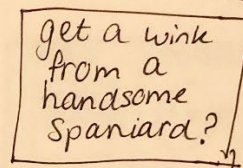
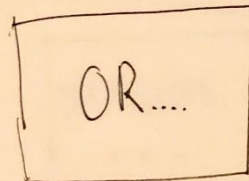
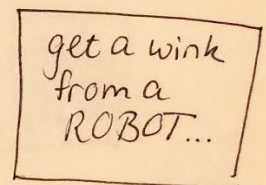
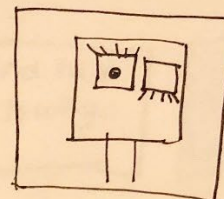
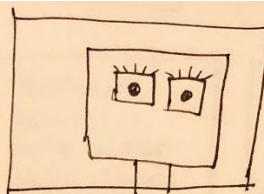
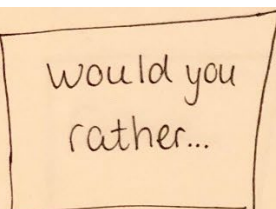
include beautiful  
shots accompanying  
the story

6

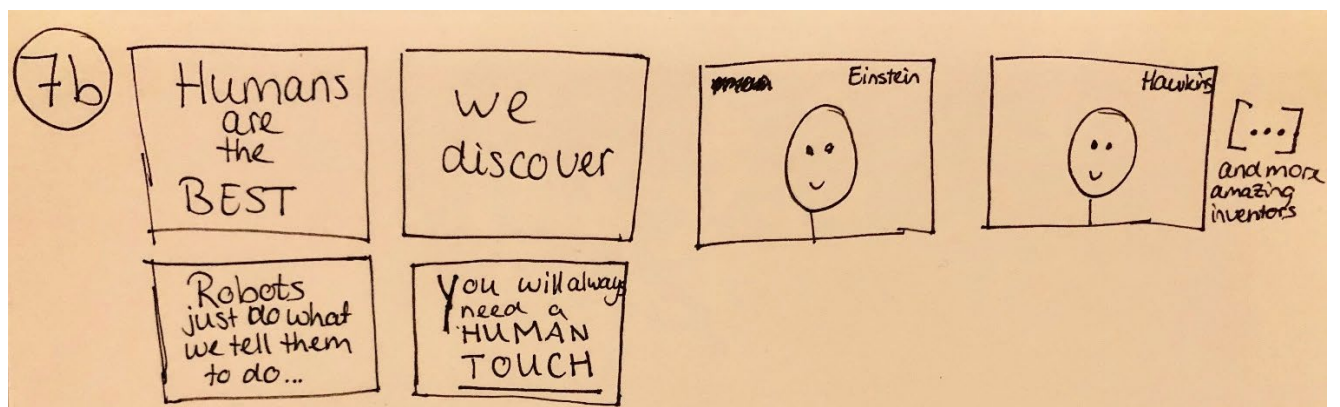
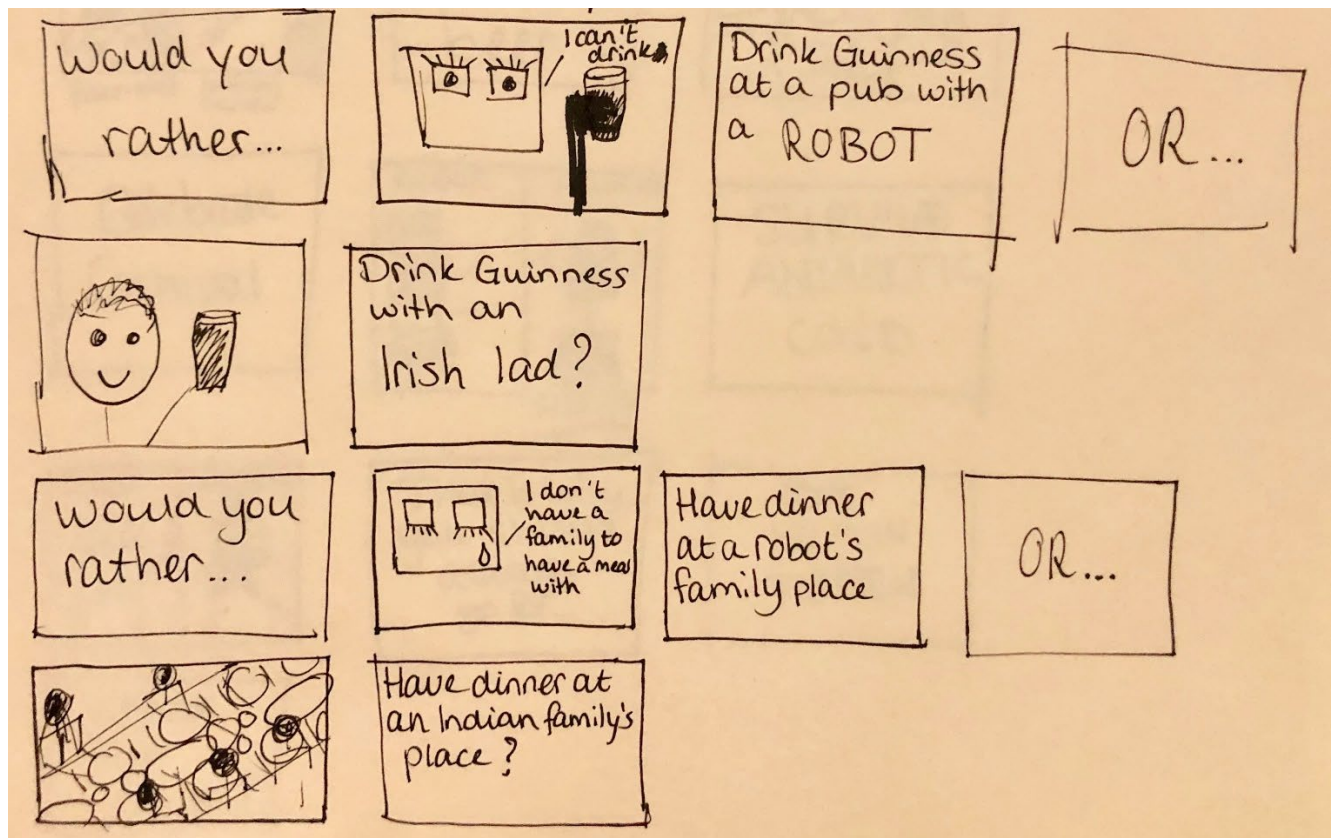


Walk-through of how  
to book a guide on the  
website.

7A



Human → Canadian (e.g.)





7c

Culture...

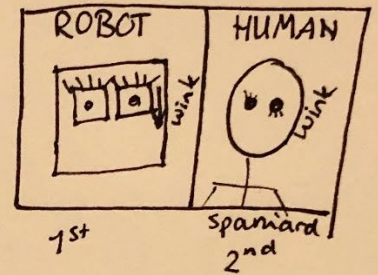
Humans  
handle it  
way better  
than robots!

And here  
is why...

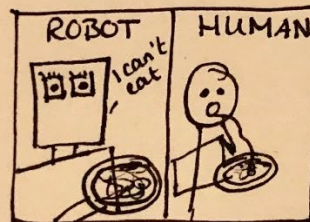


IMAGINE  
...

A WINK



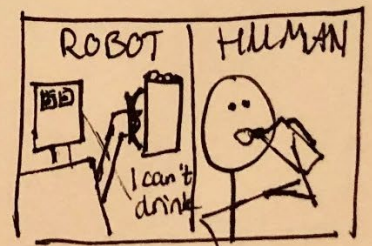
EATING  
PASTA



HIKING

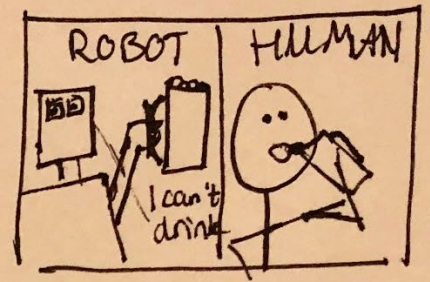


Drinking  
a  
beer

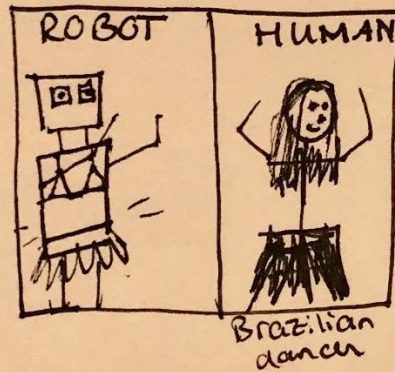




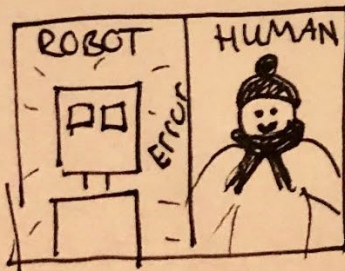
Drinking  
a  
beer



Celebrate  
Carnival



SURVIVE  
ANTARCTIC  
COLD



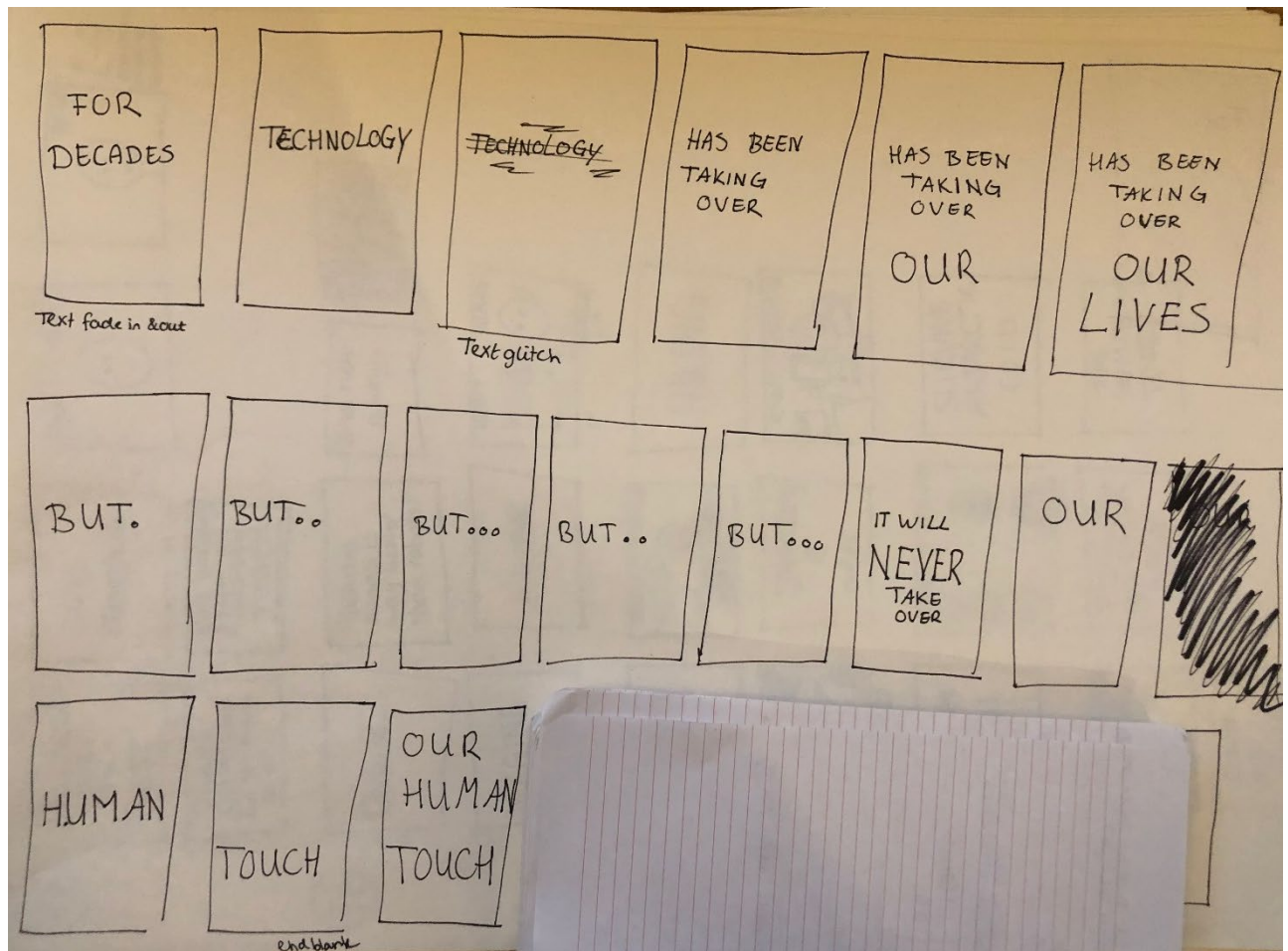
That is why  
you should  
always  
go for...

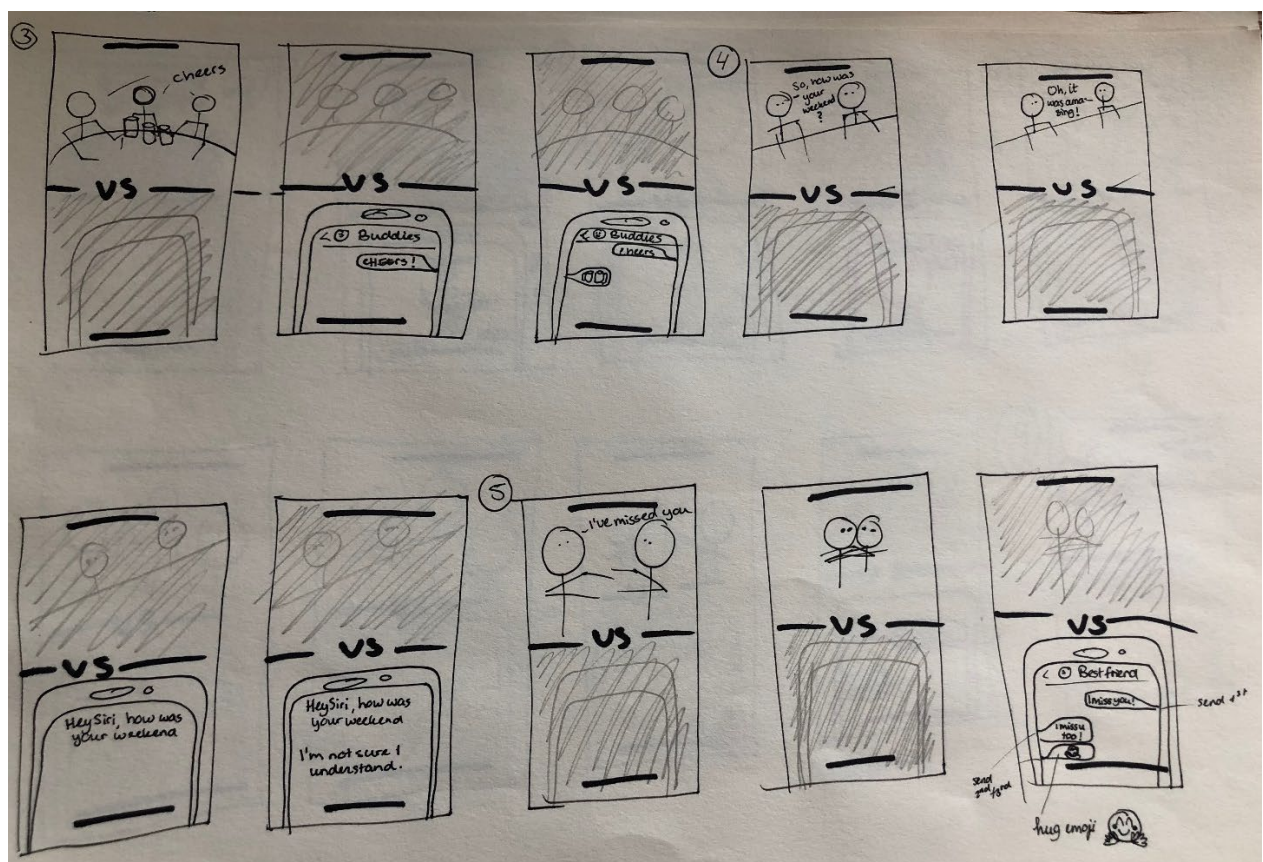
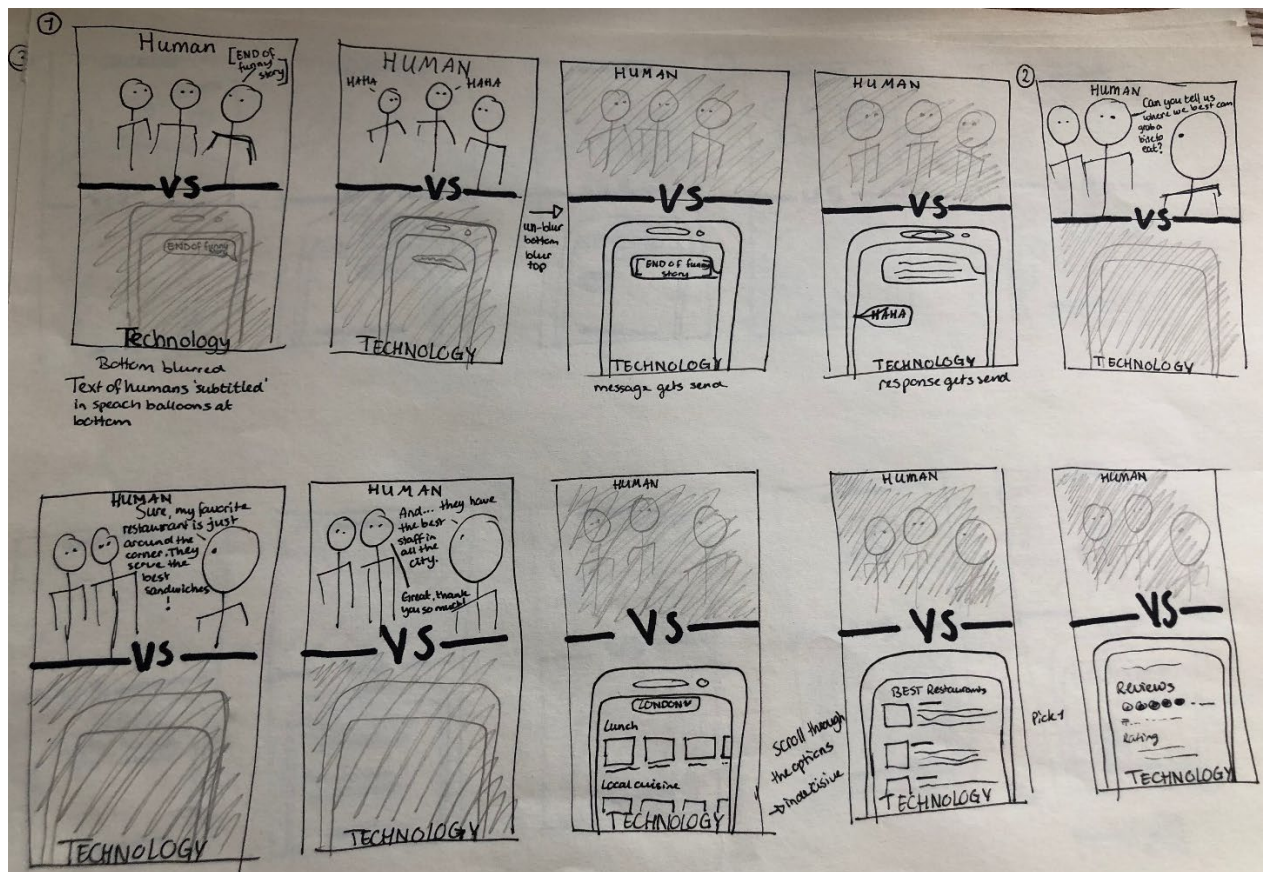
THE  
HUMAN  
TOUCH

choose  
Hi,hi  
Guide!



## Appendix E, Storyboards ideation second iteration

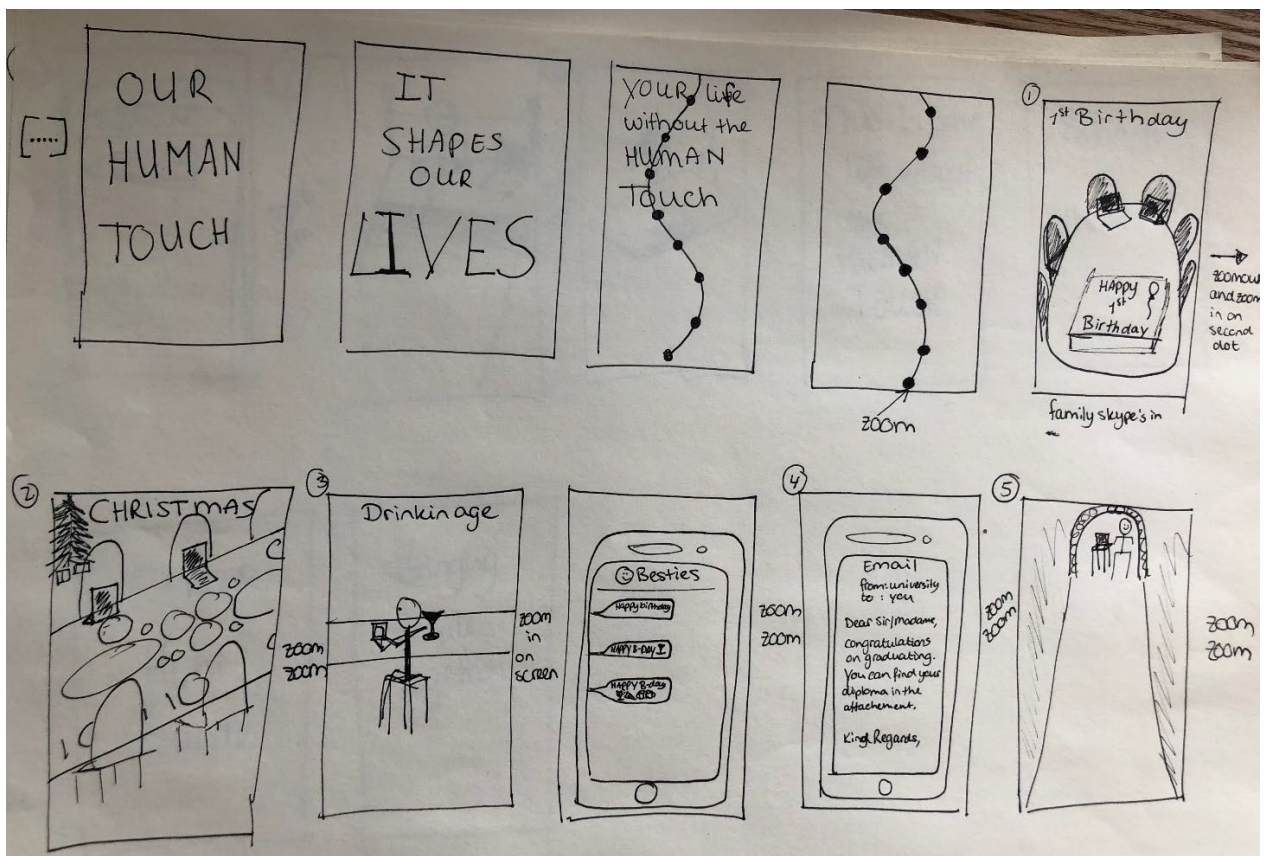
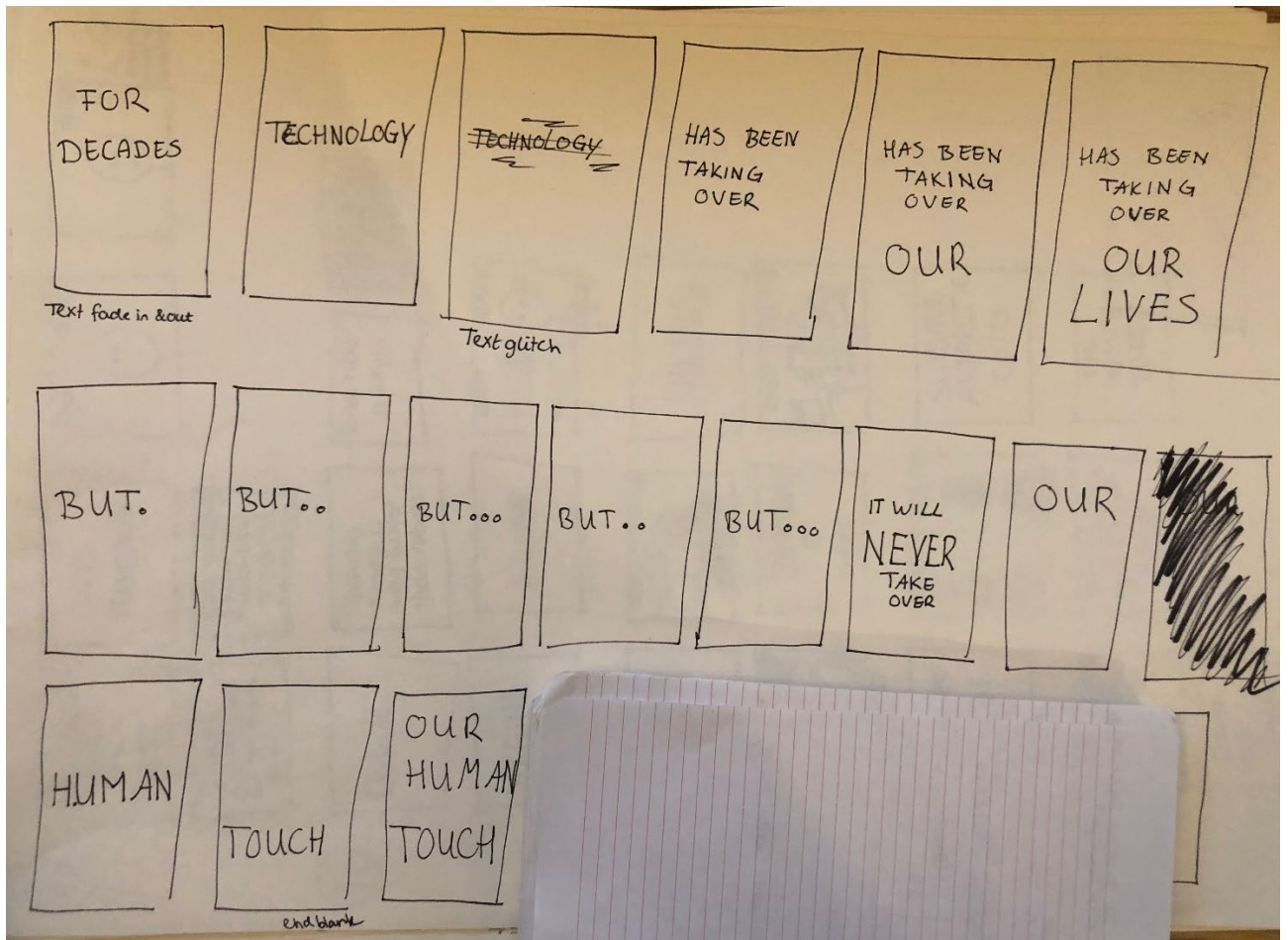


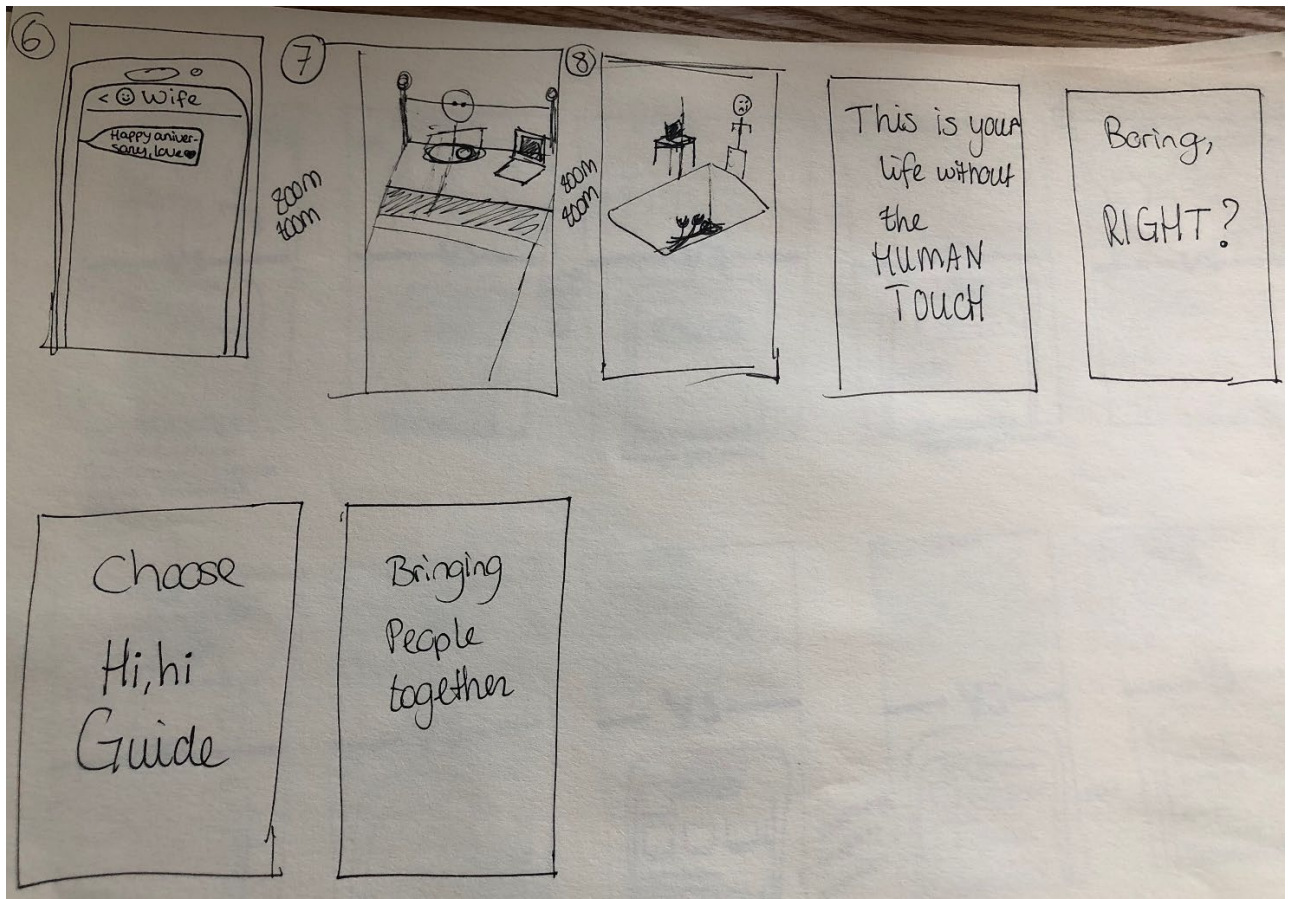




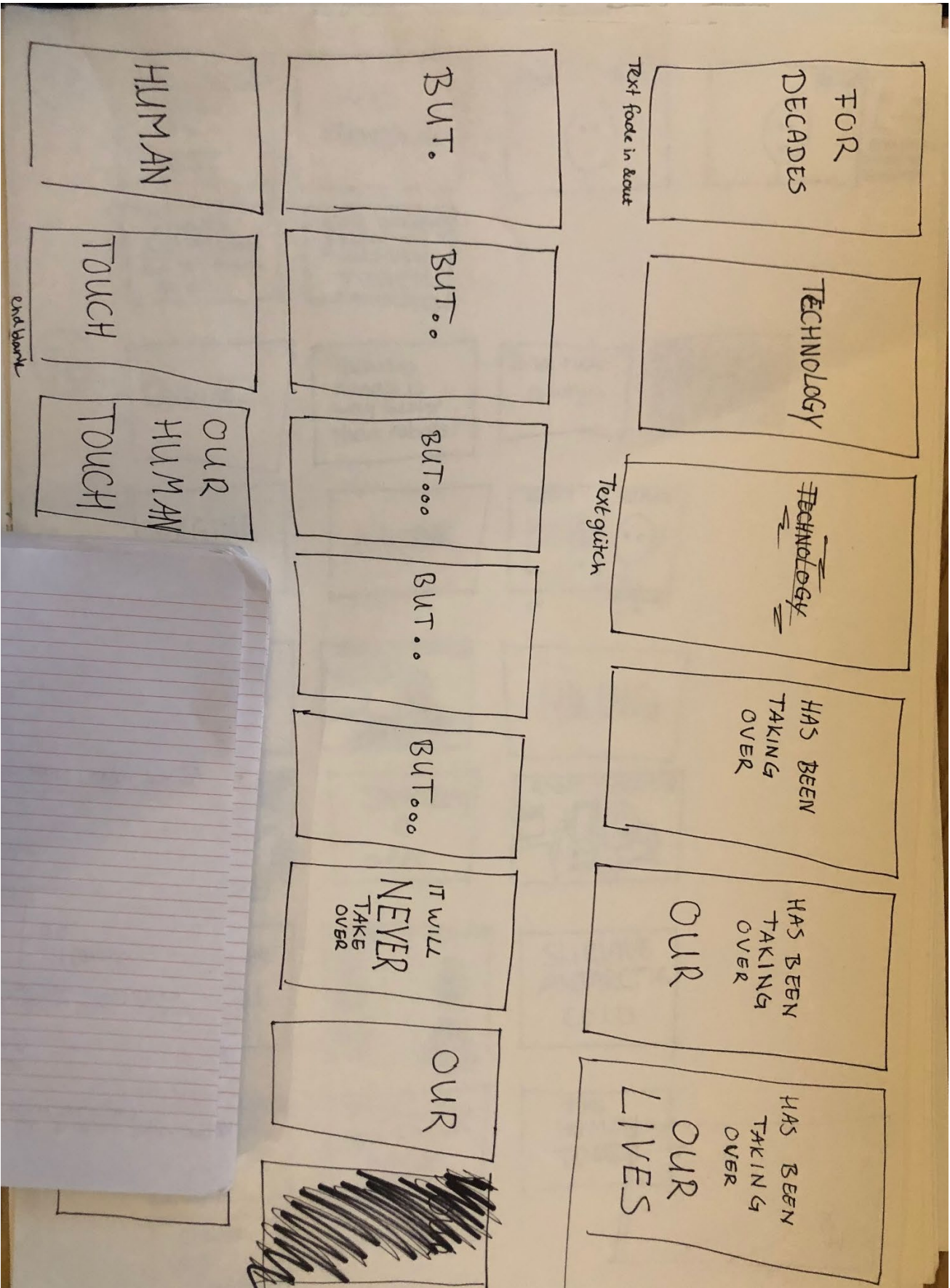




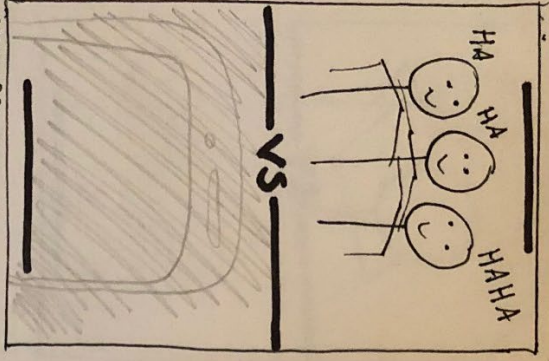




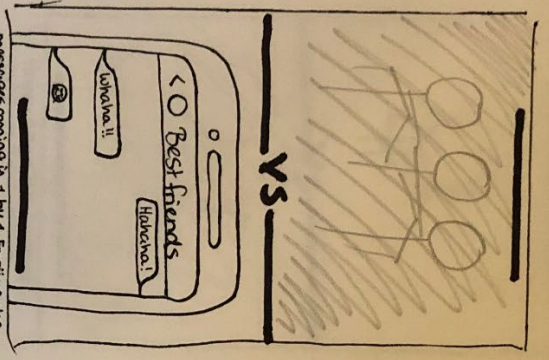
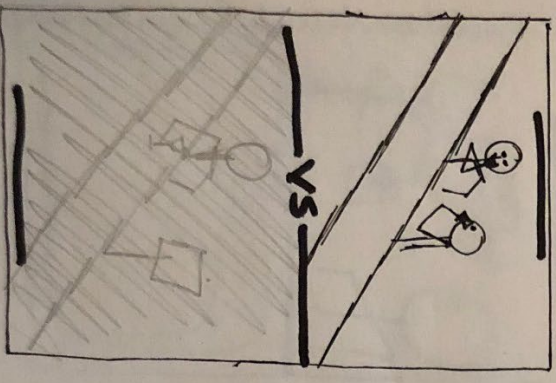




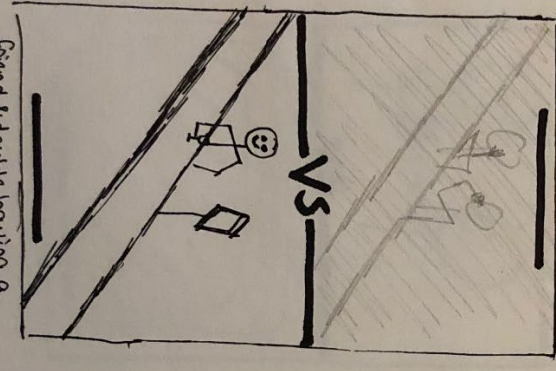
1



group of friends laughing  
burned bottom

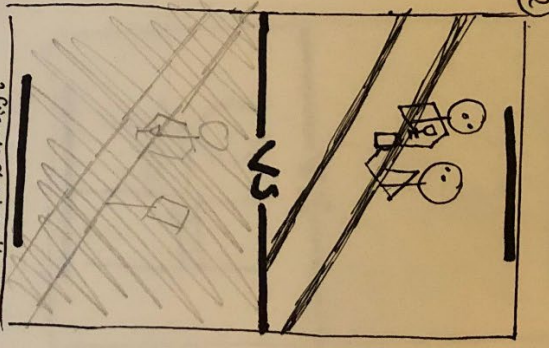


messages coming in 1 by 1, emoji = crying  
of laughing, burned top

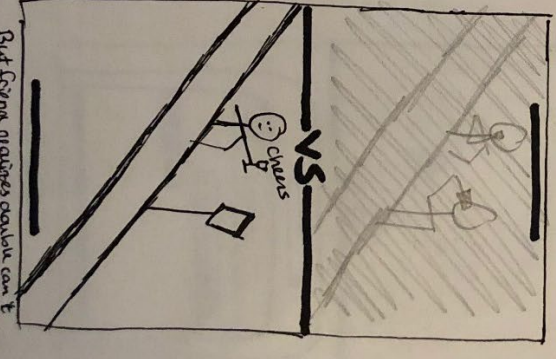


friend & double having a  
drink  
↳ = fiction wheels

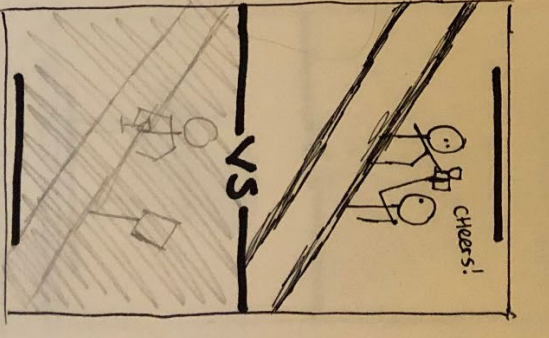
2



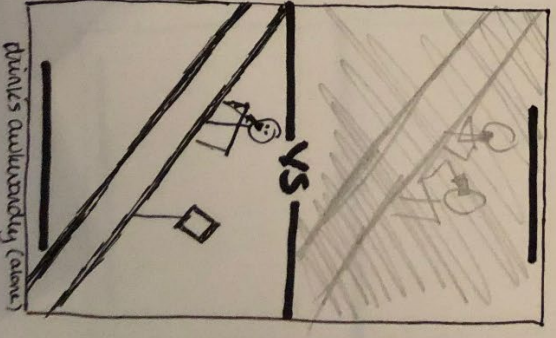
2 friends at a bar / table  
having a drink



But friend notices could be  
drunk and thus also not drink glasses



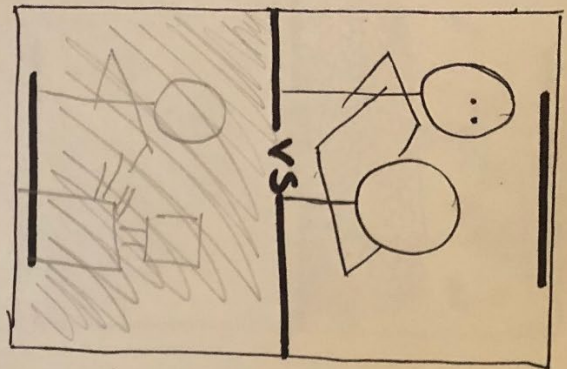
cheers!



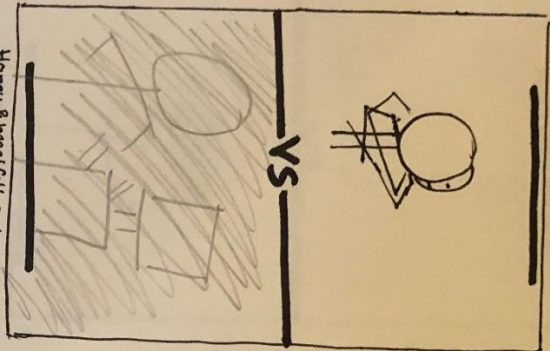
drinks awkwardly (alone)



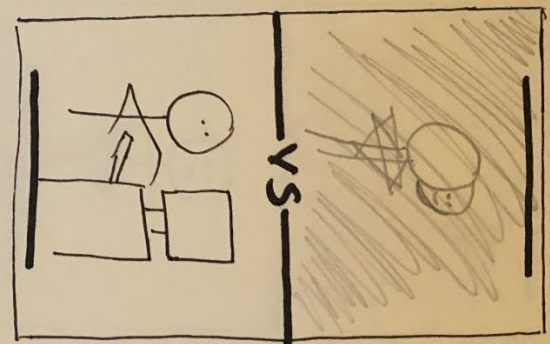
3



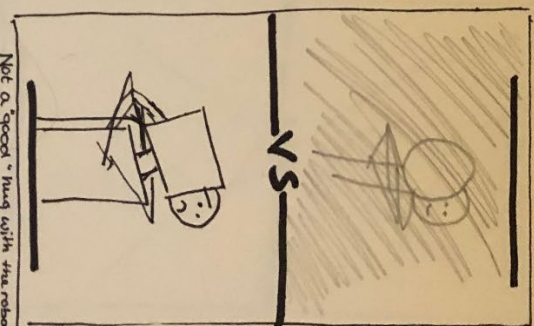
VS



VS



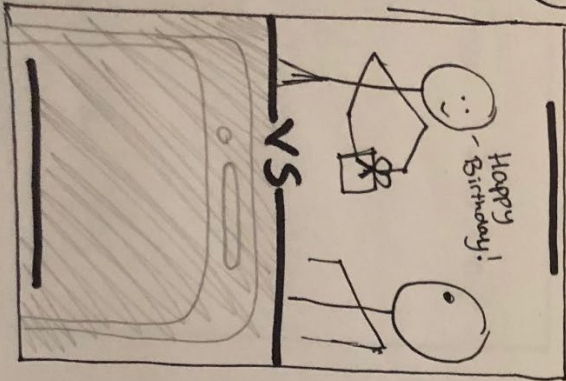
VS



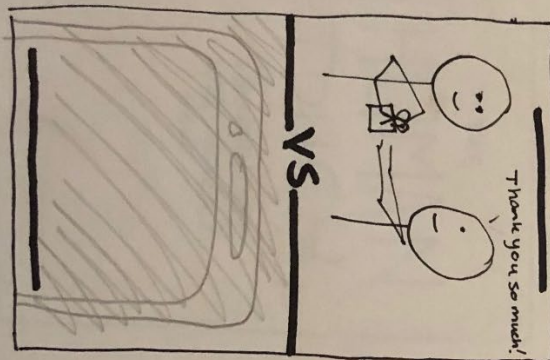
VS

Note a 'good' hug with the robot

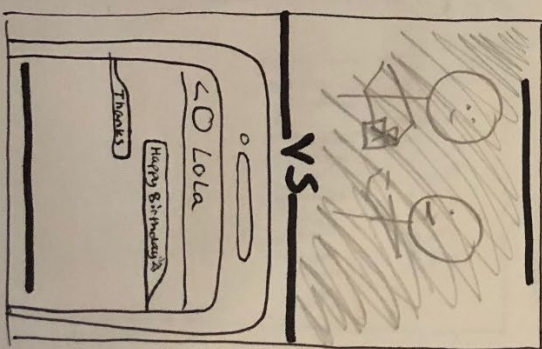
4



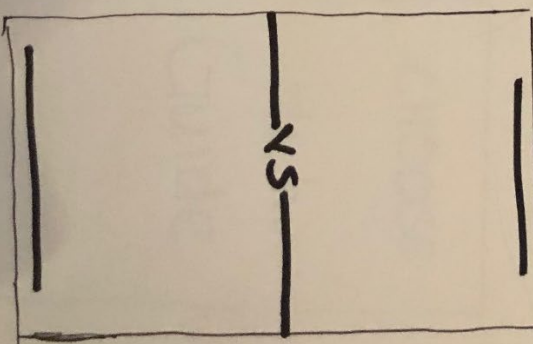
VS



VS



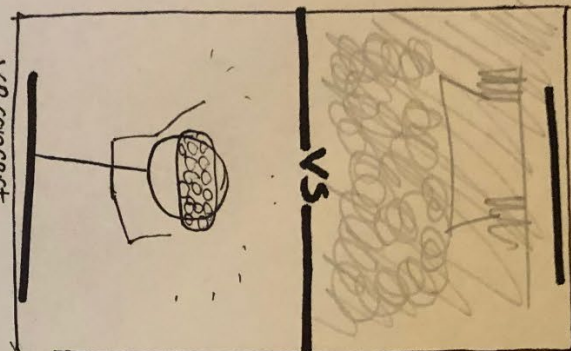
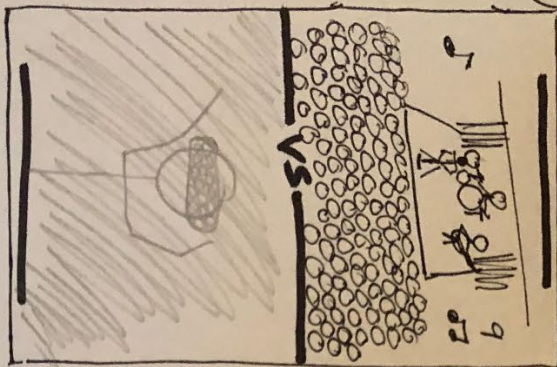
VS



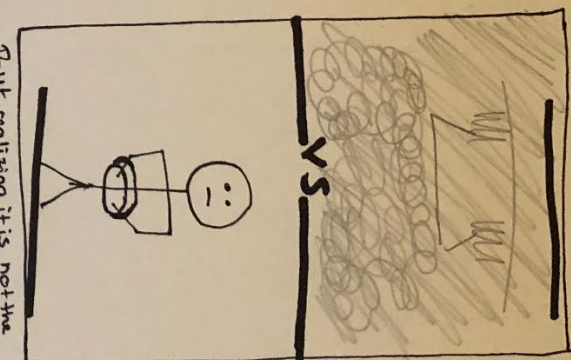
VS



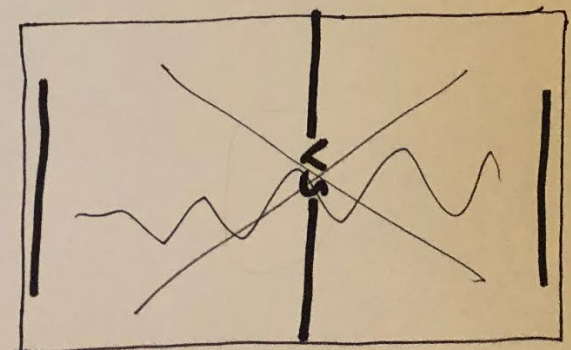
5



VR concert



But realizing it is not the same: Arms slowly down, taking of VR glasses and looking disappointed



Fun Friendship  
Empathy  
Love joy

words popping up

THE  
HUMAN  
TOUCH  
TECHNOLOGY  
WILL NEVER  
HAVE

CHOOSE  
HUMANS

CHOOSE  
Hi, hi  
Guide

## Appendix G, Questionnaire for millennials about the video

This appendix contains the information sheet, consent form, and the questionnaire that was used in the evaluation of the video.

### Information Sheet Research for 'Bachelor Thesis Viral Campaign for Hi,hi Guide by Irma Harms'

#### Researcher

Name: Irma Harms

Address: De Hems 16-62, 7522NL, Enschede

Telephone number: +31623920219

E-mail address: [i.harms@student.utwente.nl](mailto:i.harms@student.utwente.nl)

#### Research leader (supervisor)

Name: Kasia Zalewska-Kurek

Address: Zilverling room 1062, hallenweg 19, 7522NH Enschede

Telephone number: +31534895296

E-mail address: [k.zalewska-kurek@utwente.nl](mailto:k.zalewska-kurek@utwente.nl)

#### Critical Observer

Name: Randy Klaassen

Address: Zilverling room 2120, hallenweg 19, 7522NH Enschede

Telephone number: +31534893811

E-mail address: [r.klaassen@utwente.nl](mailto:r.klaassen@utwente.nl)

### Secretary of Ethics committee of the Faculty of Electrical Engineering, Mathematics and Computer Science at the University of Twente

Name: J.M. Strootman-Baas

Telephone number: +31534896719

E-mail address: [ethics-comm-ewi@utwente.nl](mailto:ethics-comm-ewi@utwente.nl)

#### Research procedure information

In this questionnaire, questions will be asked about a video that the participant will watch. The video will last about 1 (say: one) minute. The questionnaire will take approximately 5 (say: five) minutes. All questions, except the last one, will be in the shape of a five-point Likert Scale. The last question is an open question where other remarks can be filled in. There is no potential for discomfort or risk involved in the participation. There is no remuneration for the participation. You have to be 18 years or older to participate in this research.

The purpose of the research is for me, Irma Harms, to be able to identify if the video measures

up previously established requirements in ‘Bachelor Thesis Viral Campaign for Hi,hi Guide by Irma Harms’.

## Anonymity and GDPR

Your data will not be disclosed to third parties without your permission. As part of the University of Twente, I am obliged to comply with the General Data Protection Regulation (GDPR, or AVG in Dutch). For this I take measures with regard to the processing and inspection of personally identifiable data, such as your name, age, and signature.

## Participation

Your participation remains at all times voluntary and you may always, without giving any reason, refuse to participate in the research. You may also end your participation at any time and may also refuse afterwards (within 24 hours) to allow your data to be used for the research. This will not have any adverse consequences for you.

# Consent form for 'Bachelor Thesis Viral Campaign for Hi,hi Guide by Irma Harms'

I hereby declare that I have been informed in a manner which is clear to me about the nature and method of the research as described in the aforementioned information brochure 'Information Sheet Research for 'Bachelor Thesis Viral Campaign for Hi,hi Guide by Irma Harms' '. My questions have been answered to my satisfaction. I agree of my own free will to participate in this research. I reserve the right to withdraw this consent without the need to give any reason and I am aware that I may withdraw from the experiment at any time. If my research results are to be used in scientific publications or made public in any other manner, then they will be made completely anonymous. My personal data will not be disclosed to third parties without my express permission. If I request further information about the research, now or in the future, I may contact Irma Harms or Kasia Zalewska-Kurek. If you have any complaints about this research, please direct them to the secretary of the Ethics Committee of the Faculty of Electrical Engineering, Mathematics and Computer Science at the University of Twente, J.M. Strootman-Baas, telephone: +31 (0)53 489 6719; email: ethics-comm-ewi@utwente.nl).

Signed in duplicate:

.....  
Name subject

.....  
Signature

I have provided explanatory notes about the research. I declare myself willing to answer to the best of my ability any questions which may still arise about the research.

Irma Harms .....  
Name researcher      Signature

# Questions

The following questions are about the video 'Hi,hi Guide Viral Video, Humans vs Technology' you have just watched. The questions are to be answered by giving your opinion by colouring the corresponding 5 point Likert scale. The scale goes as follows: strongly disagree, disagree, neutral, agree, strongly agree.

Question number 0 (zero) is obligatory for my research, as only adults are allowed to participate. This question is followed by indicating if you belong to the group millennials (born between 1980 and 2000) In the end you can give any final remarks you have. This can be an important explanation of a question you have answered, or any other remark about the questionnaire or video.

0.	I am 18 years or older.	Yes	No			
		<input type="radio"/>	<input type="radio"/>			
	I am born between 1980 and 2000	Yes	No			
		<input type="radio"/>	<input type="radio"/>			
1.	The video conveys the message 'bringing people together'.	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2.	The link between the call-to-action 'choose humans, choose Hi,hi Guide' and the message 'bringing people together' is clear.	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3.	Positive emotions, like excited or happy, are created by the video.	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4.	There was an element of surprise that caught my attention.	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5.	There is not too much information presented in the video overall	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6.	There is not too much information per scene/sketch in the middle part (humans vs. technology).	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
7. I enjoyed this video.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. After watching this video, I am now curious and would now like to know more about the company.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. I would share this video with my friends.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. I think this video could go viral.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Any final remarks, like what did you like most about the video or what part was most memorable?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Appendix H, Screenshots of the video

TECHNOLOGY

HAS BEEN  
INVADING  
OUR  
LIVES

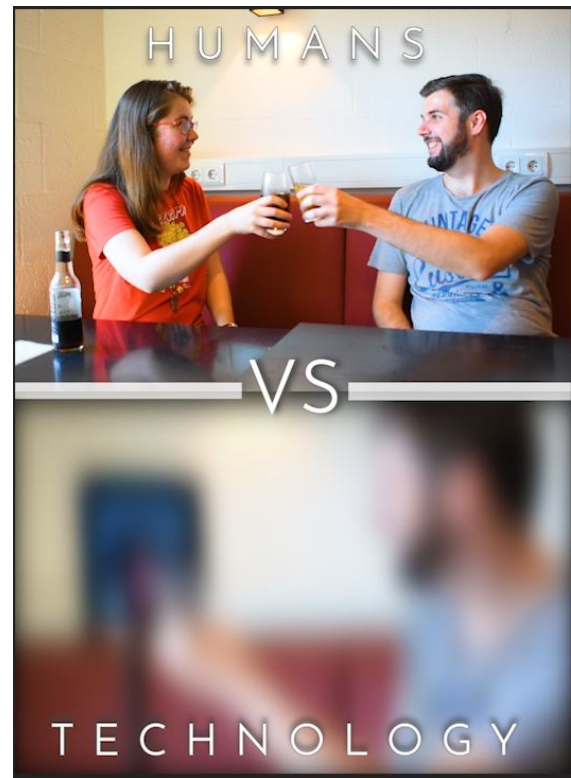
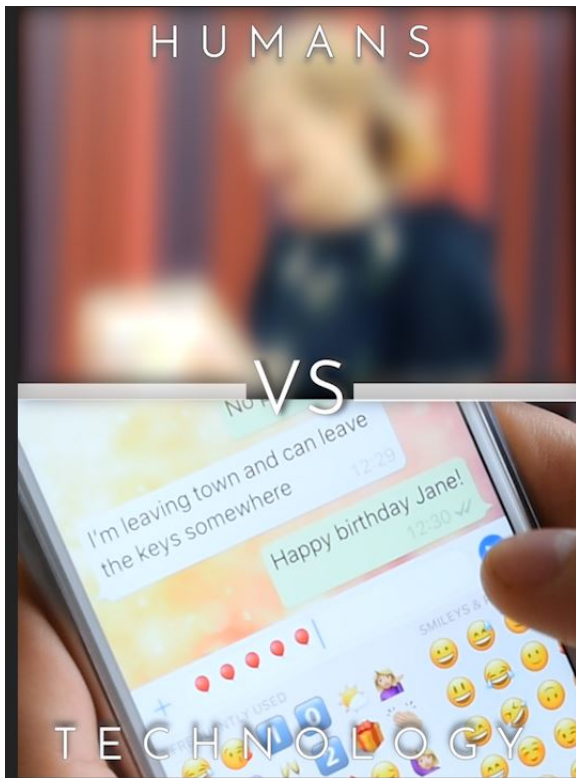
BUT...

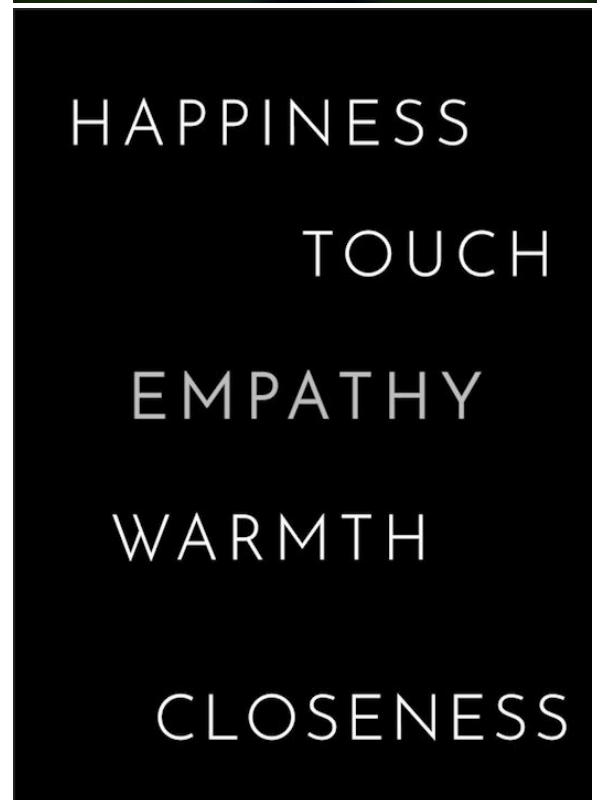
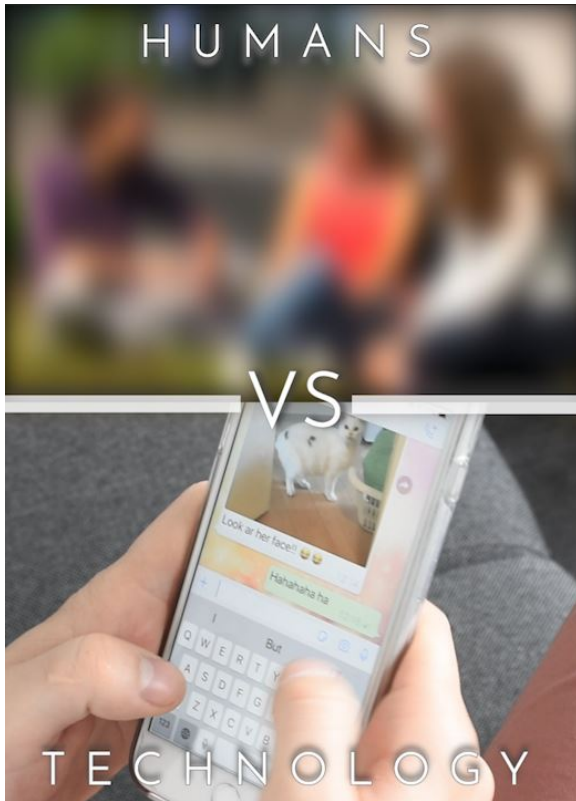
IT WILL  
NEVER  
REPLACE

# OUR HUMAN TOUCH









THE  
**HUMAN**  
TOUCH

TECHNOLOGY  
WILL NEVER  
HAVE

CHOOSE

HUMANS

CHOOSE

*Hi,hi*  
— guide —