

Final Assignment

★ June ————— 2026



RoHaus & Co, Paper Trails

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Introduction

About the Client

We live in an era of constant connectivity, yet genuine connection is becoming increasingly rare. Screens fill the silences, notifications interrupt conversations, and the moments that once brought people together are quietly disappearing. RoHaus & Co, a newly founded lifestyle brand based in the Netherlands, is responding to exactly this tension. The brand develops tools, content, and rituals that foster deeper self-connection and human connection, and its key product right now is Paper Trails, a conversation card experience designed to spark storytelling, curiosity and authentic connection in everyday moments. The first edition is themed around travel and exploration, and the product is positioned both as a personal purchase and as a meaningful gift (A. Jammali, personal communication, April 27, 2026).

Despite having a clear and coherent brand identity built around coziness, intentional living, and meaningful human connection, RoHaus & Co faces a central challenge. These values are not yet effectively translated into content that its target audience can easily understand and engage with. As the brand prepares to launch Paper Trails in the Dutch market through an upcoming Kickstarter campaign and its website, the central challenge becomes building visibility and communicating the brand's values in a way that resonates with and engages its target audience. This assignment develops a content and media strategy to support that launch, targeting women aged 24 to 35 living in the Netherlands, including both Dutch and international residents, who are actively seeking more intentional, offline connection in their lives (A. Jammali, personal communication, April 27, 2026).

The strategy is grounded in both primary research, including client and target audience interviews, and secondary research covering the macro environment, competitive landscape, brand identity, and relevant academic literature. It also connects to SDG 3 (Good Health and Well-being) and SDG 11 (Sustainable Cities and Communities), as Paper Trails directly contributes to emotional well-being and stronger interpersonal bonds in a digitally saturated society (United Nations, 2015).

Mission

To help people slow down, ask better questions and create more intentional moments of connection through beautifully designed conversation tools that help people feel better about themselves and more genuinely connected to the community around them.

Vision

To build a recognized brand around meaningful offline connection in the Netherlands and beyond, where people feel more present within themselves and more genuinely connected to the community around them.

Marketing Environment Analysis

To develop a grounded content and media strategy, the marketing environment of RoHaus & Co was analyzed across three levels: micro, meso, and macro.

Micro Level

Brand Identity Prism

To understand how RoHaus & Co positions Paper Trails and communicates its identity to its target audience, Kapferer's Brand Identity Prism was applied (Kapferer, 2012). This model maps six dimensions that together shape a brand's identity and influence how it is perceived by the outside world: Physique, Personality, Culture, Relationship, Reflection, and Self-image.

During the client interview, founder Alexandra Jammali described RoHaus as a cozy lifestyle brand centred around intentional living, authentic connection, wellness, and community. She emphasized that the brand is not merely focused on selling products but on creating meaningful experiences that encourage people to slow down, reflect, and connect with themselves and others (A. Jammali, personal communication, April 27, 2026). The analysis reveals a brand with a clear and coherent identity across all six dimensions. Paper Trails has a warm, tactile visual world built on earthy tones, founder travel photography, and handcrafted typography that together evoke slow living and authenticity. Its personality is that of a curious, warm and thoughtful friend, conversational without being casual, intentional without being forceful. The culture is rooted in lived experience and deliberate design, with values around human connection, intentional living and depth over speed running through every decision. The relationship the brand builds is peer-like and trust-based, creating space for genuine dialogue rather than one-sided communication. The product reflects a customer who is curious, intentional and open to new experiences, and using it makes the customer feel present and genuinely connected. When someone uses Paper Trails, they feel present. They feel like the kind of person who puts their phone down and actually shows up for the people around them. Using the product is a small but deliberate act of choosing connection over distraction, depth over small talk and memory-making over scrolling. For the target audience of women aged 24 to 35 in the Netherlands, this self-image is deeply motivating because it reflects not just who they are but who they are actively trying to become. This self-image works on two levels that mirror the brand's own purpose. The first is personal: using Paper Trails helps someone feel more present and at ease with themselves. The second is relational: from that more grounded place, they become more genuinely available to the people around them. RoHaus & Co describes this as two doorways into one house, one leading toward self-connection and one opening toward community (A. Jammali, personal communication, April 27, 2026).

The key challenge identified through this analysis, and confirmed by the client in the interview, is that these values are not yet effectively translated into content that people can easily understand and engage with. The full analysis and argumentation can be found in Appendix A. It is worth noting that at the time of this analysis, RoHaus & Co is preparing to redesign its logo and update its website in early June 2026, which will strengthen the brand's online presence and visual identity (A. Jammali, personal communication, April 27, 2026).

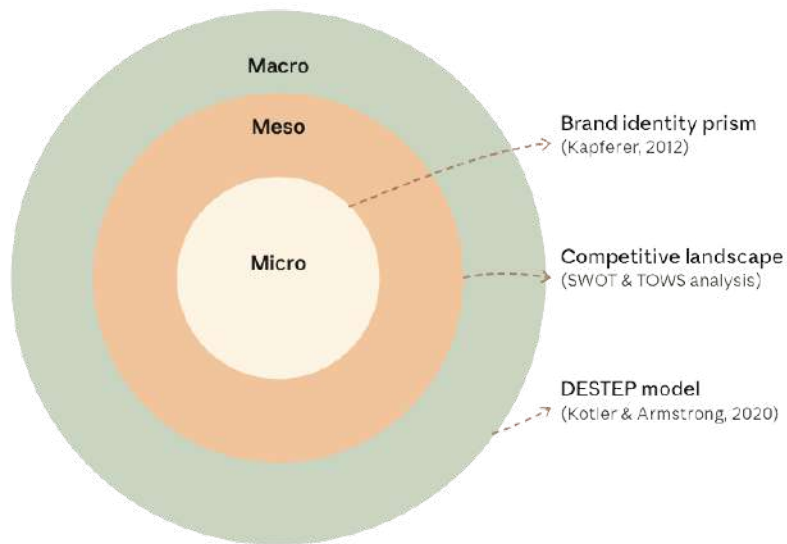


Figure 1. Marketing environment analysis of RoHaus & Co.

Meso Level

At the meso level, a competitive analysis was conducted of three direct competitors: “Diep’r”, “Vertellis” and “We’re Not Really Strangers (WNRS)”, as well as two indirect competitors, “Esther Bennink” and “The School of Life”. The analysis shows that founder visibility is the single most powerful driver of engagement across this category, and that no competitor has claimed the specific combination of travel, offline connection, and cozy lifestyle aesthetic that Paper Trails is positioned around. This confirms a genuine and available differentiation opportunity. A SWOT and TOWS analysis were conducted to translate these insights into strategic directions (Kotler & Keller, 2016; Weihrich, 1982). The full competitive analysis, SWOT matrix, TOWS matrix, and positioning map can be found in Appendix B. The competitive analysis also reveals a clear white space in the Dutch market. No competitor currently occupies the intersection of warm, human content and a lifestyle-driven brand identity rooted in travel and offline connection.

Macro Level

At the macro level, the DESTEP framework (Kotler & Armstrong, 2020) was applied to examine the broader environmental context in the Dutch market. The analysis reveals several relevant trends for Paper Trails. Dutch consumers are increasingly digitally oversaturated and actively looking for more offline and meaningful experiences. Dutch cultural values around togetherness and slow living make the product a natural fit for this market. However, consumer confidence in the Netherlands has remained deeply negative (CBS, 2026), meaning the brand needs to justify its price through emotional value rather than product features. Offering both a physical deck and a downloadable print-at-home version addresses this directly by making the product accessible at different price points. The product is also intentionally physical and device-free, which quietly aligns with growing sustainability awareness among consumers. The full analysis can be found in Appendix C.

Trends & Implications

The macro trends are directly relevant to Paper Trails. The demand for meaningful connection and offline experiences already exists among the target audience, which means the content and media strategy does not need to create awareness of the problem. It simply needs to make Paper Trails visible as a response to something people are already experiencing. Primary research conducted for this assignment reinforces this: gifting emerged as the second strongest theme across eight target audience interviews, with 122 coded quotes pointing to a consistent struggle to find gifts that feel personal and meaningful. Paper Trails sits naturally at this intersection, suited both for personal use and as a gift, which creates content opportunities across both purchase motivations. At the same time, with consumer confidence remaining deeply negative (CBS, 2026), the content cannot rely on product messaging alone. People need to feel that buying Paper Trails is worth it, and that means leading with the emotional and relational value of the experience rather than its features.

Current & Channel Audit

RoHaus & Co maintains an active presence across Instagram, TikTok, Facebook, Pinterest and its website at rohausandco.com. To evaluate the strategic effectiveness of this presence, the See-Think-Do-Care framework (Kaushik, 2013) was applied, examining whether current content supports each stage of the audience journey from first discovering the brand to becoming genuinely connected to Paper Trails. This model maps how audiences move from passive discovery toward active engagement and long-term connection through four intent-based stages: See, Think, Do and Care.

The table below provides an overview of channel activity at the time of this audit and reveals a brand with a strong and coherent visual identity but limited strategic visibility for Paper Trails specifically across all channels.

See: Strong brand world, invisible product

The brand's visual identity is immediately recognizable and emotionally resonant across all channels. The 30 Days of Glimmers series on TikTok and Instagram demonstrated genuine campaign capability, with the top TikTok video reaching 9,475 views organically (RoHaus & Co., 2026). The website is polished and on-brand, with founder storytelling and a dedicated Paper Trails navigation page. However, despite 108 Instagram posts (RoHaus & Co., 2026) and consistent TikTok activity, Paper Trails is virtually absent from the content. None of the channel bios mention it, and a first-time visitor would have no way of knowing it exists (see Picture A).

Channel	Followers	Activity Level	Content Focus
Instagram	292	Active	Cozy lifestyle, Cozy Corner Post
TikTok	128	Active	Founder lifestyle, slow living
Facebook	258	Low	Repurposed Instagram content
Pinterest	3	Low	Repurposed Instagram content
Website	-	Active	Cozy Corner Post focused

Table 1. Channel audit summary of RoHaus & Co.'s digital presence (May 2026)

Think: Values communicated, product not explained

The brand communicates the why behind its world effectively, but not the what of Paper Trails. The website homepage is entirely dedicated to Cozy Corner Post, with Paper Trails appearing only as a bonus postcard element buried within the subscription box description (see Picture B). No content across any channel shows what the cards look like, how they are used, or what kind of conversations they spark. The emotional promise is present in the brand identity but the product itself remains invisible. It is worth noting that the website is currently being updated to better reflect the full RoHaus & Co product range including Paper Trails, which makes this an opportune moment to align the content strategy with that transition (A. Jammali, personal communication, April 27, 2026).

Do: No conversion pathway for Paper Trails

Since Paper Trails has not yet launched, direct sales content is not expected. However, there is currently no content across any channel that invites interested visitors to take a next step, whether that is learning more, signing up, or staying connected. Facebook engagement averages 3 to 11 reactions per post and Pinterest with 3 followers plays no strategic role (RoHaus & Co., 2026). The website has no dedicated Paper Trails page with a clear call to action, and no mechanism for capturing the interest of people who are already drawn to the brand world. Motivated visitors currently have nowhere to go (RoHaus & Co., 2026).

Care: Community exists, but not around Paper Trails

The Glimmers series and the community warmth across all channels show RoHaus knows how to build belonging (see Picture C). The website's core values page names connection and community as central to the brand, and the brand does maintain an email newsletter for its existing Cozy Corner Post subscribers (RoHaus & Co., 2026). However, none of this community infrastructure is currently connected to Paper Trails. There is no content touchpoint that invites people into the Paper Trails story specifically, and no way for someone who discovers the brand through social media to signal their interest in the product or stay close to what is coming.

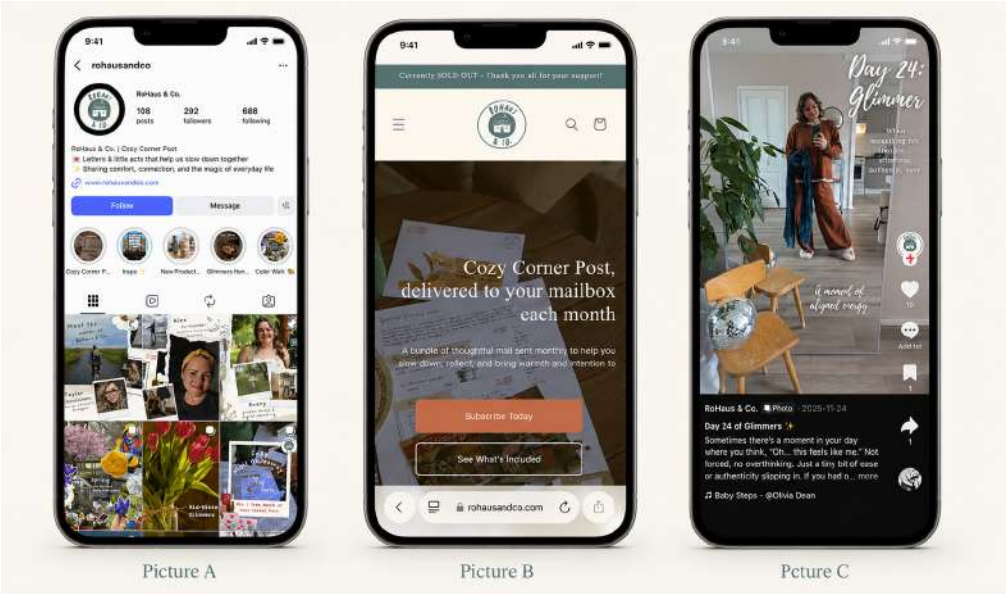


Figure 2. RoHaus & Co. channel screenshots, May 2026, showing active presence across platforms with Paper Trails absent.

Client Problem & Target Audience

Client Problem

RoHaus & Co has a coherent brand identity, a well-developed product, and a positioning that aligns naturally with Dutch cultural values around togetherness and meaningful shared experiences. The challenge is not the product itself, but the absence of a content and media strategy to build awareness and attract early adopters. While the brand is currently in the process of updating its channels to better reflect Paper Trails (A. Jammali, personal communication, April 27, 2026), no dedicated content strategy yet exists to introduce the product, communicate its value, or invite people into its story. The content audit conducted in the previous section confirms this gap. Despite consistent activity across channels, Paper Trails currently lacks a content identity and an engaged audience of its own.

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Target Audience Research

To ground this strategy in real audience insight, qualitative primary research was conducted with the target audience. Eight semi-structured interviews were carried out with women aged 24 to 35 living in the Netherlands, selected based on demographic and psychographic alignment with the target audience profile developed in collaboration with the client (A. Jammali, personal communication, April 27, 2026). Interviews took place between May 6 and 22, 2026, averaging 35 minutes each. The interview guide was developed using a mix of deductive and inductive approaches, drawing on desk research and existing literature to inform the thematic structure while keeping questions open enough to follow the participant's own direction. Concepts from Uses and Gratifications Theory (Katz et al., 1973) were used to explore how participants use media and digital platforms to satisfy social, emotional, and informational needs. Interviews followed a semi-structured format and incorporated laddering techniques (Reynolds & Gutman, 1988) to explore the underlying values and motivations associated with participants' behaviors and attitudes. All interviews were transcribed and analyzed using open, axial, and selective coding, producing 766 coded quotes across seven themes. Thematic saturation was reached after eight interviews, with no new themes emerging in the final two sessions. To deepen interpretation, the final selective codes were mapped against established behavioral and motivational theories, including Self-Determination Theory (Ryan & Deci, 2000), the Theory of Planned Behavior (Ajzen, 1991), and Schwartz's Theory of Basic Human Values (Schwartz, 1992). This process helped identify the underlying motivations and values shaping participant behavior and informed the strategic recommendations presented throughout this report. The full interview guide, interview transcripts, coded interview dataset, and theoretical coding framework are available as separate files submitted alongside this document.

Key Research Findings

The strongest finding, making up 34% of all coded quotes, is that authentic social connection matters deeply to this audience. Participants consistently described a longing for conversations that go beyond the surface, moments where they feel genuinely present and close to the people around them. As one participant put it: "I would love to see my friends more spontaneously, but I kind of accept that that's not possible" (Lotte, 31). Gifting and intentional living came through as strong secondary themes, accounting for 18% and 16% of coded quotes respectively. When it comes to gifts, participants wanted to give something that felt genuinely personal and meaningful, and described the challenge of finding gifts that go beyond the generic. When it comes to living more intentionally, nearly all described trying and abandoning journals, planners or screen time apps within a week or two. What they were looking for was not another system to follow, but small rituals that fit naturally into their lives. As one participant noted: "Putting effort into it is what makes a gift special" (Nienke, 26). Phone use came up in every single interview. Participants felt guilty about how much time they spent scrolling and wanted to disconnect, but consistently struggled to follow through. As one participant described: "I'm doom scrolling without even realizing how much time I'm wasting. It didn't give me anything" (Viktoria, 24). Smaller themes around conscious consumption and valuing experiences over objects rounded out the picture, confirming that this audience thinks carefully about what they buy and what it means. **What this means for Paper Trails is clear: the product should not be positioned as a digital detox solution. It should be positioned as something that makes the time people already spend together feel more worth it. The full thematic breakdown is presented in Table 2.**

User Persona

Based on the primary research findings, a composite persona was developed to represent the core target audience. Luna, aged 28, brings together the most consistent patterns, motivations, barriers and behaviors identified across all eight interviews. Her age reflects the mean age of all participants. By synthesizing the most common audience insights into a single profile, the persona provides a practical foundation for the content, messaging and channel decisions outlined in this strategy.

Theme	Coded quotes	Share
Authentic Social Connection	237	34%
Meaningful & Thoughtful Gifting	122	18%
Intentional Living & Mindfulness	113	16%
Digital Overuse & Compulsive Use	72	10%
Conscious Consumer Behavior	69	10%
Digital Detox & Self-Regulation	56	8%
Experience over Material Things	22	3%

Table 2. Coded themes from target audience interviews (n=774)

Limitations

While this research provides useful insights into the target audience, two limitations should be noted. First, most participants were recruited from the researcher's immediate network and student environment. Although all participants matched the target audience profile, they likely share a similar educational background and way of life. This means the findings may not fully represent all women aged 24 to 35 living in the Netherlands. Second, because the interviews covered personal topics such as phone use and human connection, some participants may have answered in a way that reflects how they want to live rather than how they actually live. This is common in qualitative research on these kinds of topics. These limitations do not take away from the value of the findings, but future research could benefit from a wider and more varied group of participants to build on these conclusions.

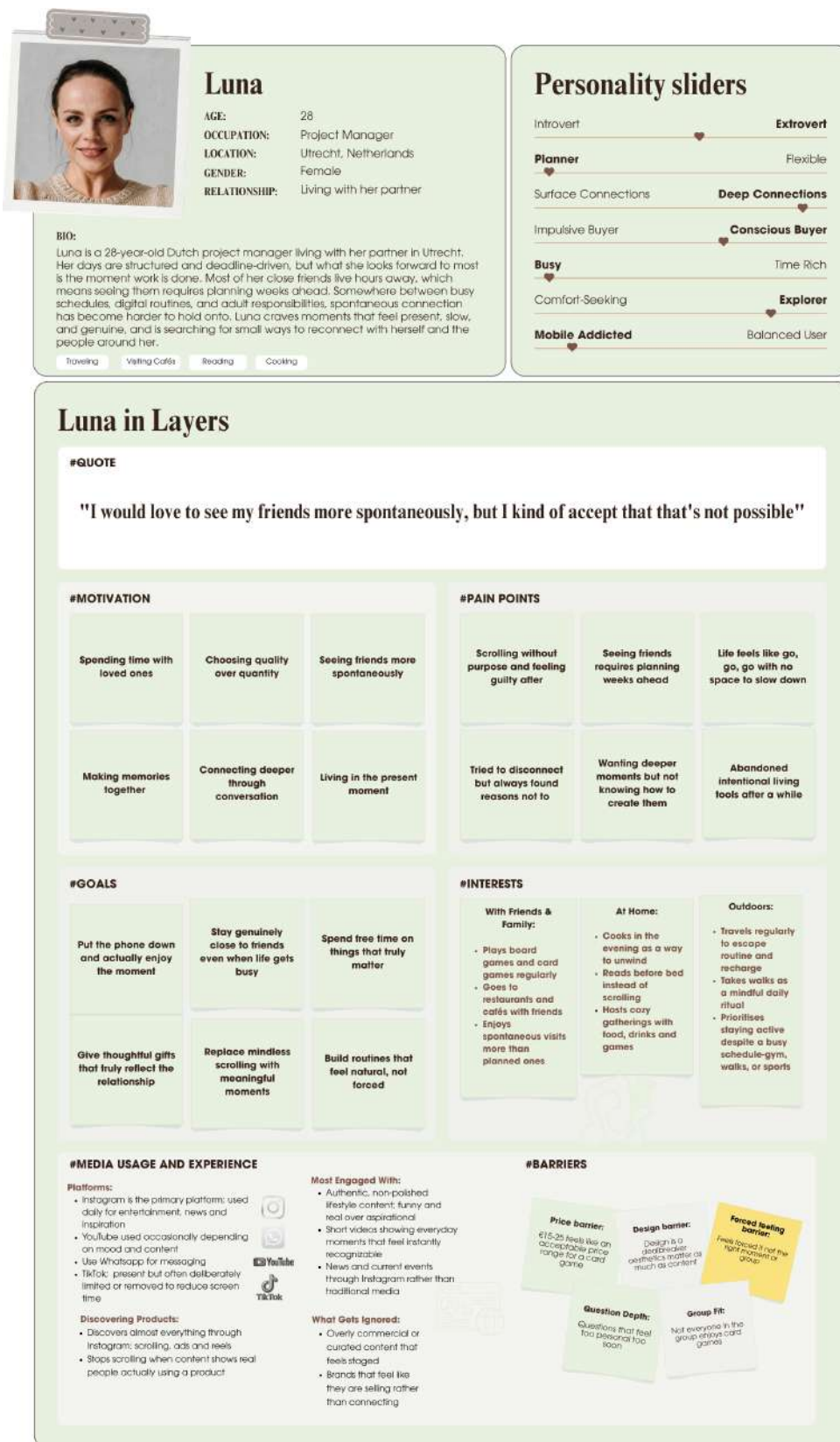


Figure 3. User persona “Luna”, developed from primary research findings across eight target audience interviews.

Customer Journey

To map how the target audience currently experiences RoHaus & Co and how the proposed content strategy can improve that experience, two customer journey maps were developed. The framework builds on the consumer decision-making model by Cetina et al. (2012), which identifies five stages consumers move through when making purchasing decisions. Since Paper Trails has not yet launched and no product is currently available for purchase, the framework was adapted to reflect the current conversion goal of building a warm and engaged audience ahead of the Kickstarter campaign. The purchase stage was therefore replaced with a Sign Up stage, representing the micro-conversion of a first-time visitor becoming a newsletter subscriber or waitlist member. This adaptation is supported by Lemon and Verhoef (2016), who argue that customer journey frameworks should be tailored to the specific brand context rather than applied rigidly. The first map reflects the current state of the brand as observed in May 2026, prior to the website restructuring. The second map presents the ideal journey that the content strategy proposed in this assignment is designed to create.

The current state map can be found in Figure 4. Despite an initial moment of curiosity at discovery, the absence of Paper Trails across all content channels means motivated visitors currently have nowhere to go, resulting in disconnection before any conversion can take place.

CUSTOMER JOURNEY MAP 1-CURRENT REALITY



Figure 4 presents the current customer journey.

CUSTOMER JOURNEY MAP 2-IDEAL STATE

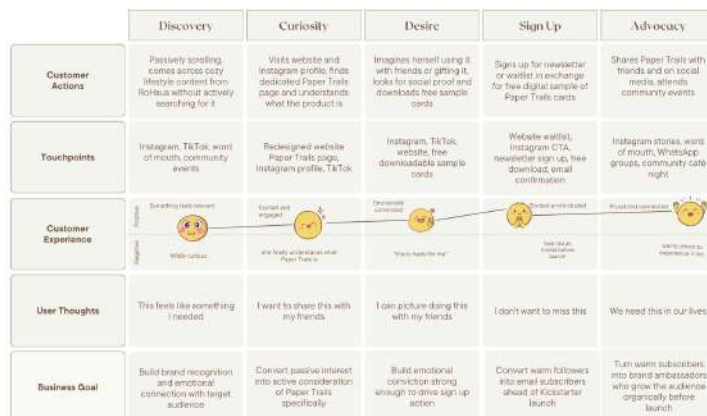


Figure 5 presents the ideal customer journey enabled by the proposed content strategy.

Figure 4 presents the current customer journey. Despite an initial moment of curiosity at discovery, the absence of Paper Trails across content channels means motivated visitors currently have nowhere to go, resulting in disconnection before any conversion can take place. Figure 5 presents the ideal customer journey enabled by the proposed content strategy. The strategy is designed to meet the audience at every stage with the right content at the right moment. The central conversion goal is moving first-time visitors into an engaged pre-launch audience, thereby building a warm and engaged community ahead of the upcoming Kickstarter launch.

Strategic Foundation

Sweet Spot

To identify the strategic direction of this content strategy, a sweet spot analysis was conducted. Building on Pulizzi's (2014) argument that effective content emerges from the overlap between audience interests and brand value, this analysis incorporates a third dimension: the environmental context identified through the macro analysis. Together, these three factors define the strategic sweet spot for Paper Trails, as visualized in Figure 6. This intersection reveals a clear and timely opportunity. The audience wants what the brand authentically offers, and the broader cultural context makes this the right moment to make it visible. Primary research further confirmed that gifting is a key purchase motivation, with 122 coded quotes relating to meaningful gifting. Participants consistently expressed a desire to give gifts that create meaningful experiences rather than simply provide another object. The content domain defined in the following section translates this opportunity into a focused strategic direction.

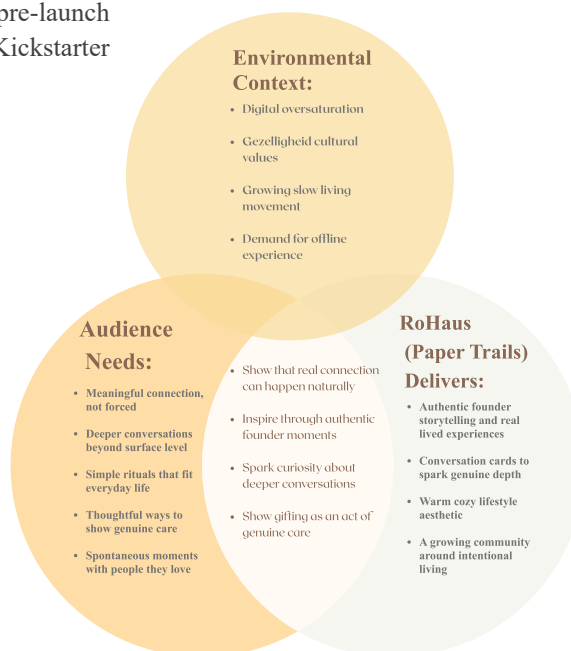


Figure 6. Strategic sweet spot analysis for Paper Trails, illustrating the intersection of audience needs, brand strengths and environmental context.

Content Objective

To increase awareness of Paper Trails among women aged 24 to 35 living in the Netherlands and build an engaged community of early adopters ahead of the Kickstarter launch by positioning the product as both a meaningful shared experience and a thoughtful gift that helps people strengthen their relationships.

Content Mission Statement

RoHaus & Co creates story-driven content that inspires women aged 24 to 35 living in the Netherlands to slow down, connect more genuinely with the people around them, and discover that meaningful moments are often found in the everyday conversations and experiences they already share.

Creative Guideline

The visual and tonal guidelines that inform the execution of this content strategy, including typography, color palette, tone of voice and design principles, are documented in the creative guidelines in Appendix D.

Content Domain

This content domain defines the space in which all content for Paper Trails exists. It sits at the intersection of what the target audience is looking for and what RoHaus & Co can genuinely offer, as identified through the sweet spot analysis above. Primary research confirmed that authentic social connection is the most important theme across all eight interviews, accounting for 34% of all coded quotes. Participants were not simply looking for more connection, but for connection that feels natural within the moments they already share. As one participant explained: "I would love to see my friends more spontaneously, but I kind of accept that that's not possible" (Lotte, 31, Project Manager). This domain exists to show that it is possible, and that it does not have to be complicated. Every piece of content within this domain should feel like an invitation rather than an instruction. Not a tool to fix something, but a reminder that the people and moments that matter are already there.

“Making Real Connection Feel Natural, Not Forced”

Creative Concept

The research kept returning to the same feeling. People were spending time with the people they cared about, but something was missing. Not the relationships themselves, but the moments that make them feel real. As Marzieh (33) described: "Sometimes you spend an entire night with people and still come home feeling disconnected." The most revealing insight came when participants reflected on conversations that had actually felt meaningful. After using conversation cards with close friends, **Viktoria (24) described: "We knew everything about each other and we would never have thought to ask those questions ourselves."** This captures something important. People often assume they already know the people closest to them. Over time conversations settle into routines, circling around work, plans and everyday updates. Not because people stop caring, but because nobody asks a different question. Many meaningful stories remain undiscovered simply because the right moment never comes.

“We Thought We Knew Each Other”

The creative concept is built around the belief that every relationship holds more than what everyday conversations reveal. Paper Trails creates the conditions for those conversations to happen. Not by fixing something that is broken, but by sparking curiosity between people, whether they have known each other for years or are just getting to know each other. This is the feeling the concept is built around and the experience Paper Trails is designed to create.

Content Pillars

The content pillars translate the creative concept into two interconnected content directions informed by audience research. Participants expressed a strong desire for deeper connections while also struggling to create space for them in everyday life. The strategy therefore recognizes that meaningful conversations begin with the time, attention, and presence needed for them to happen.

Pillar 1: The Stories Between Us

This pillar focuses on conversations, storytelling, and the discoveries that emerge when people become genuinely curious about one another. It is the most direct expression of what Paper Trails was designed to facilitate. Content within this pillar explores the stories people carry, the questions they rarely get asked, and the unexpected insights that can emerge even between people who know each other well.

The research confirmed that the target audience is not looking for more social interaction but for greater depth in the interactions they already have. With 237 coded quotes relating to authentic social connection, this was the strongest theme across all eight interviews. Participants consistently described how deeper conversations emerged not from spending more time together, but from asking better questions and paying closer attention to the person in front of them.

The travel theme of the first edition makes this pillar particularly relevant, as travel naturally creates openness and curiosity. A road trip, a café in a new city, or a shared adventure are often moments when people feel most present and willing to engage more deeply. Gifting also connects naturally to this pillar. With 122 coded quotes relating to meaningful and thoughtful gifting, participants consistently described wanting to give experiences rather than simply objects. Paper Trails responds directly to this desire, positioning the product as both a personal purchase and a thoughtful gift that creates a memorable shared experience.

Content formats may include conversation-based videos, founder and community stories, interviews, user-generated experiences, reflective prompts, and storytelling-led social content. Rather than focusing on product features, this pillar places people, conversations, and experiences at the center, reflecting the insight that authentic human presence is increasingly valuable in a digitally saturated world.

Pillar 2: Shared Rituals

This pillar focuses on the small rituals, habits, and intentional moments that create space for connection in everyday life. While Pillar 1 explores what happens when meaningful conversations take place, Shared Rituals focuses on the conditions that make those moments possible.

The research confirmed that this tension is deeply familiar to the target audience. Participants described a gap between the life they wanted and the one they were actually living. As Marzieh (33) explained, "I want a slower lifestyle than the one I actually have. I want to feel more present and less distracted." Others expressed a similar desire, imagining long conversations with friends uninterrupted by phones or daily distractions. Yet despite this aspiration, participants consistently described how difficult it was to create space for these moments. As Lotte (31) noted, "I try to have at least one moment each day to just sit and stare at nothing, not look at my phone, not actively do something." Rather than seeking strict routines or productivity systems, participants wanted small rituals that fit naturally into their lives, such as making tea in the evening, cooking at home, taking a walk, or spending uninterrupted time with someone they care about. Content within this pillar explores themes such as intentional attention, digital habits, balanced living, and everyday rituals. Through reflective storytelling, practical inspiration, and relatable observations, RoHaus & Co positions itself as a brand that understands the realities of modern life while encouraging a more present and intentional way of living. What makes this pillar distinctive is its grounding in authentic founder storytelling and Dutch cultural values around *gezelligheid*. Rather than approaching slow living through educational or product-focused content, RoHaus & Co brings these ideas to life through real moments, travel experiences, and everyday observations, making them feel attainable rather than aspirational.

Content Implementation

The following section translates the strategy into three content prototypes. Each prototype is grounded in the research findings, creative concept, and content pillars developed in the previous sections. Together, they are designed to support different stages of the audience journey, from initial awareness to deeper engagement and community building ahead of the Paper Trails Kickstarter launch. Each prototype includes a rationale, distribution strategy, promotion and amplification plan, and performance metrics.

Content Model: Hero, Hub, Help

The three prototypes are structured around the Hero-Hub-Help model (OMCBase, n.d.), which organizes content according to its role within the audience journey. Together, the prototypes create a connected content ecosystem that moves audiences from discovery to engagement and ultimately toward community participation. To maintain alignment with the customer journey framework developed earlier in this strategy, the prototypes are labeled according to three stages: Awareness, Engagement, and Community. **Together, the prototypes create a connected content ecosystem in which each channel contributes a different layer of the audience experience, moving audiences from discovery to community participation.**

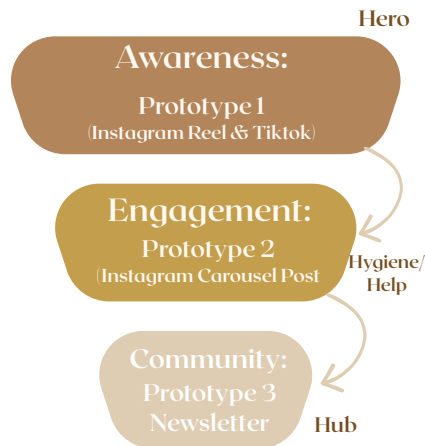


Figure 7- Audience Funnel-Design by Canva

- Prototype 1:** Hero- Instagram Reel and TikTok Designed to reach the widest possible audience through a single emotionally resonant moment, attracting new people to the brand who may never have heard of Paper Trails before.
- Prototype 2:** Hygiene/Help- Instagram Carousel Post Provides practical and saveable value that keeps the audience engaged, answers a specific need and encourages saves and shares, extending the brand's reach organically.
- Prototype 3:** Hub- Stay a While Newsletter builds a deeper and more consistent relationship with the audience over time, moving warm followers from social media into a more intimate and owned communication channel.

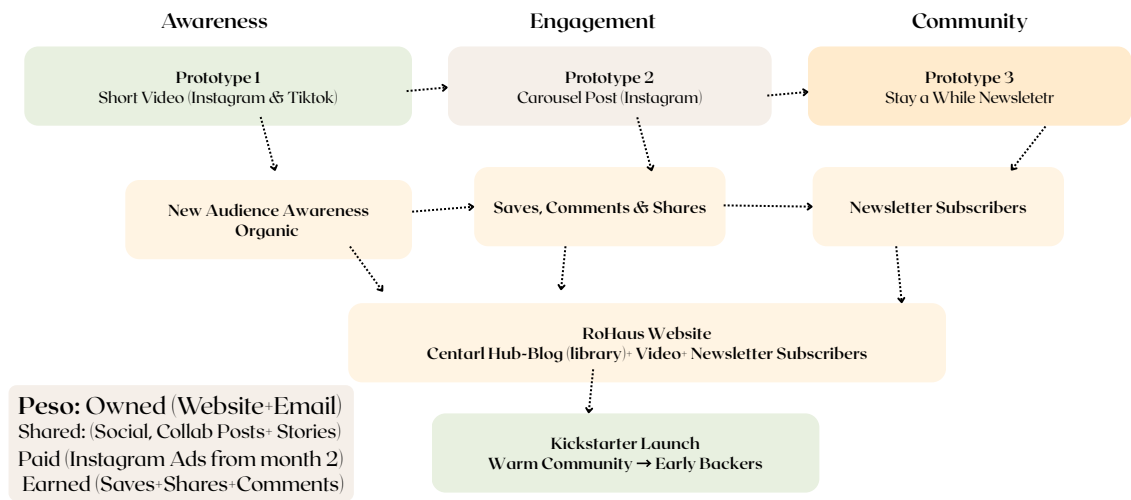


Figure 8- Integrated Content Ecosystem and Audience Journey for the Paper Trails Pre-launch Kickstarter Campaign

Distribution Strategy

The distribution strategy incorporates elements of the PESO model (Dietrich, 2014), combining owned media (website, social media, and newsletter), paid media (Meta advertising), shared media (social sharing and collaboration opportunities), and earned media (saves, shares, comments, and word of mouth) to support audience growth throughout the customer journey.

Transmedia Content Ecosystem

The strategy adopts a transmedia approach in which each content format contributes a different part of the Paper Trails story. The We Thought We Knew Each Other video generates awareness, the carousel series encourages reflection and engagement, and the Stay a While newsletter deepens community relationships through longer-form storytelling. Together, these touchpoints create a connected audience journey from discovery to community participation ahead of the Kickstarter launch.

Prototype 1: Short-Form Video

Content Description:

This prototype is a short-form storytelling video of approximately 50 seconds, created for Instagram Reels and TikTok. The content is built around the creative concept "We Thought We Knew Each Other" and brings it to life through a single, relatable scene.

The video opens with two women sitting at a café table. Both are distracted, one scrolling on her phone, the other working on a laptop. The atmosphere is familiar and instantly recognizable: two people physically together but not truly present with each other. Without any setup, one of them naturally picks up a Paper Trails card from the table and reads the question aloud: "What's a moment you wish lasted longer?" The moment of picking up the card is casual and unforced, as if it simply happened to be there. The scene then shifts. The laptop closes, the phones go down and what follows is a warm, genuine conversation full of deep listening and laughter. The video closes with a text overlay on screen: "We thought we knew each other." The video is accompanied by soft background music throughout. The only spoken words are the question read aloud from the card. The conversation that follows is shown visually rather than heard, with the music continuing underneath as the scene shifts from distraction to genuine connection. The focus is entirely on the human moment rather than the product itself. The scene carries the message naturally, without close-ups of the cards or any explicit product promotion.

Instagram was identified as the primary platform through primary research, with participants describing it as their main channel for discovering new products and brands. TikTok was added as a platform given its strong organic reach potential for this type of authentic short-form content.

Rationale:

The decision to lead with short-form video as the first prototype is grounded in the target audience research conducted for this assignment. Participants consistently identified Instagram as their main channel for discovering new products and brands, and described stopping their scroll for content that feels real and relatable rather than polished or promotional. A short, emotionally resonant video that shows a familiar moment is more likely to capture attention than any product-focused post. The narrative choice of showing two people distracted before a card sparks a genuine conversation directly mirrors the tension identified as the strongest finding across the research, with 237 coded quotes relating to authentic social connection. By opening with a scene the audience immediately recognizes as their own reality, the video creates emotional identification before any brand message is communicated. The founder of RoHaus & Co is in the video. This was a deliberate decision. The competitive analysis showed that content featuring a real person consistently drives more engagement than brand-only posts in this product category (see Appendix B). Across all three direct competitors, authenticity and human presence outperformed polished product promotion, confirming that leading with a real person rather than a brand message is the right approach at this stage. The closing text overlay "We thought we knew each other" was chosen over a product name or call to action because it names the feeling rather than the product, making the content more likely to resonate personally and encourage sharing.

Promotion:

The video is posted on Instagram Reels and TikTok with a bilingual caption in Dutch and English. This is a deliberate strategic choice rooted in the competitive analysis finding that no competitor has built a bilingual content strategy that specifically speaks to both Dutch residents and the international and expat community in the Netherlands as equally valued audiences. By leading with Dutch, the brand signals local relevance and cultural belonging. The English version that follows ensures the content is equally accessible to the large and underserved international community living in the Netherlands. While the video itself is in English, the bilingual caption ensures the content feels locally relevant to Dutch speakers while remaining accessible to international residents. This bilingual approach is not simply a translation. It is a positioning statement that Paper Trails belongs here and speaks to everyone who calls the Netherlands home.

The caption leads with a feeling rather than a product, opening with something most people immediately recognize and ending with a question that makes them pause: "We denken allemaal dat we de mensen om ons heen kennen, simpelweg omdat ze al zo lang in ons leven zijn. Maar wat als we dat eens echt zouden testen? Denk jij dat je een diepe of uitdagende vraag over de belangrijkste mensen in jouw leven zou kunnen beantwoorden? Paper Trails is precies hiervoor gemaakt. Link in bio om als eerste te weten wanneer het lanceert."

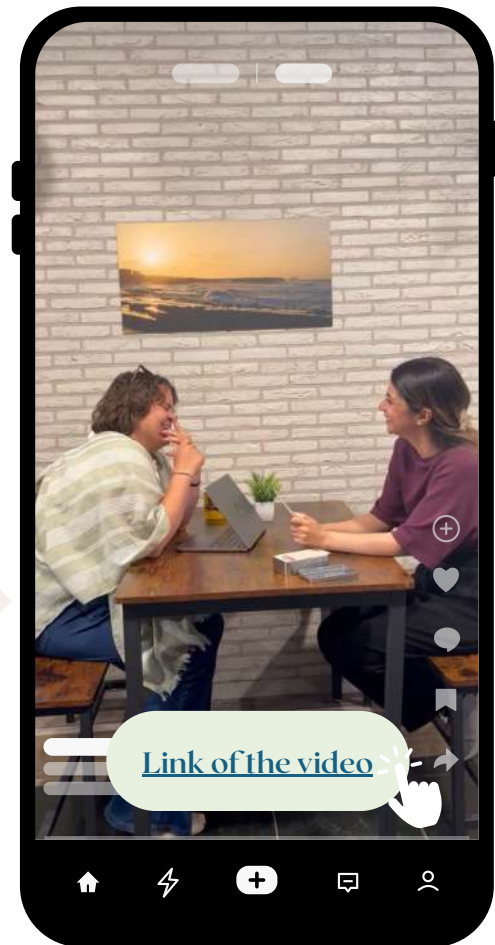


Figure 9. Prototype 1: Short-Form Video "We Thought We Knew Each Other" for Instagram Reels and TikTok.

We all think we know the people around us, simply because they have been in our lives for so long. But what if we actually tested that? Do you think you could answer any deep or challenging question about the most important people in your life?

Paper Trails was made for exactly this. Link in bio to be the first to know when it launches."The question at the end is intentional. It invites people to answer in the comments, tag a friend or simply stop and think, all of which help the video reach more people organically. A focused set of five hashtags is used to keep the content discoverable without appearing spammy: #papertrails #rohausandco #dutchlifestyle #slowliving #gezellig. These cover both branded recognition and audience targeting, including the brand name, Dutch lifestyle, slow living values and cultural identity. As the content series develops, additional hashtags such as #cadeauidee #nederlandse vrouwen #travelwithfriends and #meaningfulgift can be introduced to extend reach toward gifting, travel and audience-specific discovery. The call to action directs viewers to the link in bio to be the first to know when Paper Trails launches. Rather than encouraging an immediate purchase, the objective is to invite interested viewers to stay connected to the brand and continue following the story behind Paper Trails as it develops. The café where the video was filmed is tagged as a location to increase local discoverability in the Netherlands and to make the content feel grounded in a real and recognizable everyday moment. A custom cover image is created for the Reel using a still frame from the video showing the two women laughing together, with the text overlay "We thought we knew each other" in the brand's typography. This cover signals the emotional outcome of the video immediately, creating curiosity and encouraging viewers to watch. It also ensures the post fits naturally within the overall visual identity of the brand when viewed on the profile grid.



Figure 10. Prototype 1: Cover Image and Bilingual Caption for the Short-Form Video.

Atomization:

This video is the first in a planned series of short-form videos built around the same creative concept but not limited to the same format. Future videos can take different forms, from a narrative arc like this one, to an interview-style video where someone answers a Paper Trails question on camera, to a real unscripted moment of connection between two people, to the founder asking a question to someone new in a café or travel setting. What stays consistent across all formats is the feeling: warm, authentic and genuinely human. The series creates a recognizable content identity that audiences can come to expect, while giving the brand the flexibility to explore different relationships, settings and contexts over time, for example two sisters at a dinner table, a couple cooking together at home, new friends meeting at a hostel, or a conversation sparked during a trip. Examples of content atomization for this prototype are presented in Appendix E.

Amplification:

The video is published as an Instagram Collab Post, appearing on both the RoHaus & Co brand account and the founder's personal account at the same time. With the founder's account at 613 followers and the brand account at 292 followers at the time of the audit (May 2026), this immediately more than doubles the organic reach of the content without any additional budget, while reinforcing the founder-led identity of the brand from day one. After publishing, both accounts reshare the video to their Instagram Stories with a question sticker that mirrors the caption, inviting followers to respond directly. This creates a second layer of engagement and makes followers feel personally invited into the conversation rather than just passive viewers.

Distribution Strategy:

Distribution follows the PESO model (Dietrich, 2014). **Owned media:** The RoHaus & Co website functions as the central hub, with the video embedded to reach visitors who discover the brand through search or word of mouth. Instagram Reels serves as the primary social media channel and TikTok as a secondary owned channel through simultaneous cross-posting. **Shared media:** The video is published as an Instagram Collab Post, appearing simultaneously on both the brand account and the founder's personal account. Both accounts also reshare the video to their Stories with a question sticker after publishing. **Earned media:** Saves, shares, comments and question sticker responses may be generated organically through the reflective caption question. These forms of audience engagement can contribute to increased visibility and reach by signaling relevance and interaction to the platform's algorithm. **Paid media:** From the second month onward, awareness ads using this video are introduced on Instagram to reach people who have not yet heard of Paper Trails and encourage them to sign up to be the first to know when it launches. Once enough people have shown interest in the brand, retargeting ads are added to stay visible to those who have already engaged with the content but have not yet signed up. Two short-form videos per month are recommended during the launch phase.

Prototype 2: Carousel Post Series – The Life We Keep Looking For

Content Description:

This prototype is a static Instagram carousel post series titled "The Life We Keep Looking For." Each episode explores a different angle of the same theme: that meaningful moments are often not found by doing more, but by being more present in the moments we already have. The first episode is titled "Maybe We Don't Need More Time." The carousel uses the same warm, earthy colors as the rest of the Paper Trails world: soft beiges, natural browns and muted neutrals. Each slide works on its own, but together they tell a story that slowly unfolds slide by slide. The cover slide features a photograph of the founder alongside a short handwritten note that introduces the episode theme, giving the series a personal and intimate entry point before the main content begins. Instagram serves as the primary publishing platform, with the content also adapted for Facebook and TikTok carousel formats where supported. Each episode can additionally be repurposed as a long-form article in the RoHaus & Co blog, extending its lifespan and reach across the brand's owned channels.

Rationale:

The carousel format was chosen because it is well suited to content that people may want to sit with, return to and share with someone they care about. A carousel invites the audience to slow down, swipe through and read at their own pace, which aligns naturally with the brand's message of slowing down and being more present. Research suggests that carousel posts tend to generate higher engagement than single-image posts, making them particularly effective for content designed to encourage deeper interaction and saving behavior (Socialinsider, 2024). The content within this series is designed to be educational and emotionally inspiring rather than promotional. Each episode offers the audience a new way of looking at something familiar, gently shifting a belief or habit that many people recognize in themselves. The first episode "Maybe We Don't Need More Time" does exactly this. With 113 coded quotes relating to intentional living and mindfulness, participants consistently described feeling like they did not have enough time for the moments that mattered to them. Rather than validating that feeling, the carousel offers a different perspective: that meaningful connection does not need more time, just more presence. This kind of content is worth saving, worth sharing and worth coming back to. The series format "The Life We Keep Looking For" gives the brand a recognizable and sustainable content direction. Each episode explores a different angle of the same theme, building a library of reflective and educational content over time that audiences can discover, save and return to long after it was first posted. This serves the Hygiene role within the 3H model, providing consistent value that keeps the audience engaged and connected to the brand between larger Hero content pieces.

The cover slide features a photograph of the founder alongside a short handwritten note introducing the episode theme. This was a deliberate choice. It makes the carousel feel personal and human from the very first slide, turning what could easily be a generic graphic into something that feels worth reading. It also keeps the founder visible in the content, directly applying the finding from the competitive analysis that content featuring a real person consistently performs better than brand-only posts. **This prototype supports the creative concept "We Thought We Knew Each Other" by encouraging audiences to reflect on the assumptions and routines that often prevent deeper conversations from taking place.**

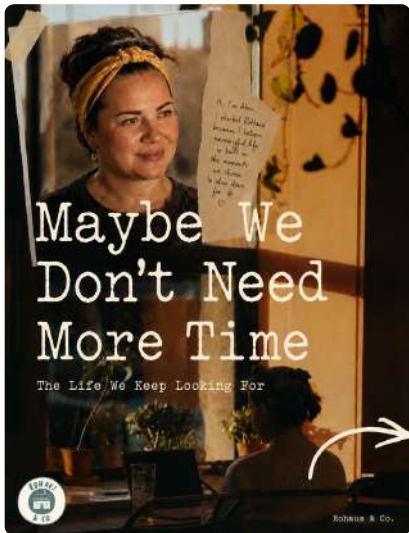


Figure 13. Prototype 2: Cover Slide of the Carousel Post (generated using AI).

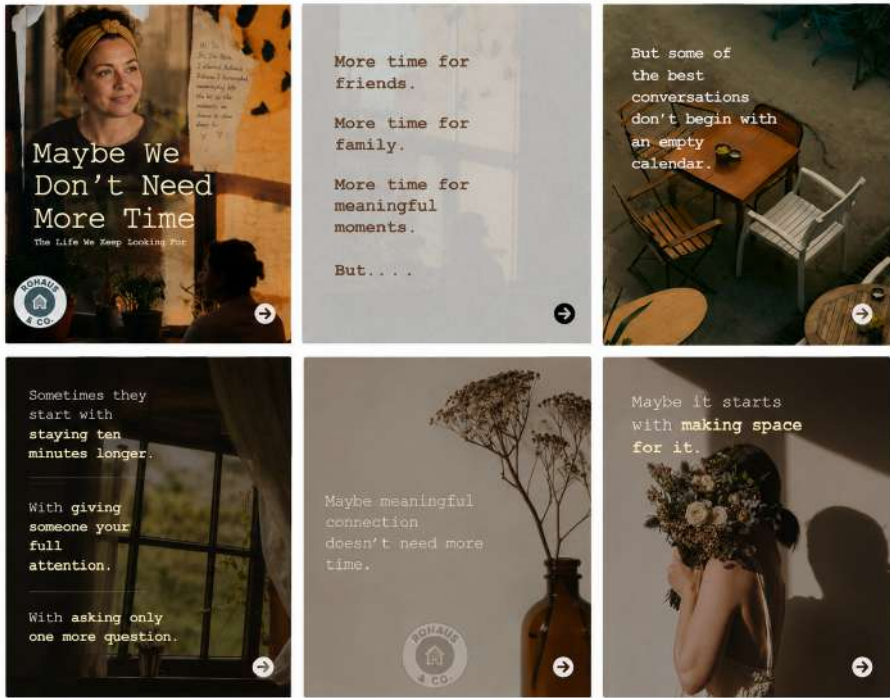


Figure 11. Prototype 2: Carousel Post Series "The Life We Keep Looking For" (designed using Canva).

Promotion:

The carousel is posted on Instagram with a bilingual caption in Dutch and English, following the same approach as Prototype 1. The caption leads with a relatable and honest observation rather than a brand message, opening with something the audience immediately recognizes in their own life. This can be seen in Figure 12 below. The question at the end is intentional. It invites the audience to answer in the comments, creating a conversation around a feeling that many people share but rarely talk about openly. This type of reflective question consistently generates meaningful comments rather than simple reactions, building a sense of community around the brand. The post includes a focused set of hashtags balancing brand identity, content theme and audience targeting: #papertrails #slowliving #gezellig #nederlandse vrouwen.



Figure 12. Prototype 2: Bilingual Caption for the Carousel Series "The Life We Keep Looking For".

A custom cover image featuring the founder's photograph and handwritten note is used to make the carousel immediately recognizable on the profile grid and signal to returning visitors that a new episode in the series has been published. The carousel is enhanced with light background music through Instagram's native audio feature, creating a warm and ambient atmosphere that aligns with the brand's slow living identity. Subtle text overlays are incorporated throughout the slides to improve readability and accessibility while maintaining the clean and minimalist visual style of the brand.

Atomization:

Each episode of "The Life We Keep Looking For" is designed to be atomized across multiple formats and channels without requiring additional production effort. Individual slides from the carousel are extracted and posted as standalone Instagram Stories, giving the content a second life and reaching followers who may have missed the original post. The same content is cross-posted as a carousel to TikTok and Facebook, extending its reach to audiences on those platforms without any additional design work. Each platform receives the same visual content with the bilingual caption adapted slightly to fit the tone and character limits of each platform. As part of the content strategy, each episode is repurposed as a blog post on the RoHaus & Co website, allowing the content to remain discoverable beyond social media and supporting the brand's owned media presence. The carousel slides are embedded as images within the post, surrounded by additional text that provides context, depth and a personal reflection from the founder. This approach extends the lifespan of the content beyond social media while supporting search engine optimization, making the brand discoverable to people actively searching for topics like slow living, meaningful connection and intentional relationships in the Netherlands. The series format itself is the most powerful atomization strategy. Each new episode of "The Life We Keep Looking For" builds on the same recognizable format while exploring a different angle of the theme, creating a growing library of content that compounds in value. Examples of content atomization for this prototype are presented in Appendix F.

Amplification:

The carousel is published as an Instagram Collab Post, appearing simultaneously on both the RoHaus & Co brand account and the founder's personal account. As with Prototype 1, this extends the organic reach of the content beyond the brand account to the founder's personal following, without any additional budget, while keeping the founder visibly connected to the content. After publishing, both accounts reshare individual slides to their Instagram Stories, inviting followers to respond to the question at the end of the caption. This creates a second layer of engagement and extends the visibility of the carousel beyond the initial post.

Distribution Strategy:

Distribution follows the PESO model (Dietrich, 2014). **Owned media:** The RoHaus & Co website library functions as the central hub, hosting each episode as a blog post with embedded slides and additional text to support search engine discoverability. Instagram serves as the primary social media channel, with the carousel also cross-posted to TikTok and Facebook as secondary owned channels. **Shared media:** The carousel is published as an Instagram Collab Post, appearing simultaneously on both the brand account and the founder's personal account. Both accounts reshare individual slides to their Stories after publishing. **Earned media:** Saves, shares and comments are generated through the reflective caption question, signaling strong engagement to the algorithm and extending the organic reach of each episode. **Paid media:** From the second month onward, retargeting ads using carousel content are introduced on Instagram to stay visible to people who have already visited the profile or engaged with the content but have not yet signed up. One carousel post per week is recommended.

Prototype 3: Stay a While Newsletter

Content Description:

Stay a While is a bi-weekly newsletter by RoHaus & Co, sent every other Friday evening. Each edition opens with a short personal story from the founders, leads into a Paper Trails question to carry into the weekend, includes a real community moment from someone who has used the cards, and closes with a gentle call to action inviting readers to explore the Paper Trails questions for themselves. No product push, no hard sell. The newsletter itself is the experience. A full-size version of the first newsletter edition is presented in Appendix G.

Rationale:

The newsletter was chosen as the third prototype because it does something the Reel and the carousel cannot. Where Prototype 1 reaches new people and Prototype 2 deepens engagement on social media, the newsletter moves the warmest part of the audience into a channel that no algorithm controls. This approach also aligns with Pulizzi's (2014) argument that brands should invest in owned media channels rather than relying solely on platforms they do not control. By building a direct relationship with readers through email, RoHaus & Co reduces its dependence on social media algorithms while creating a more stable and valuable community ahead of the Kickstarter launch. This is particularly important before a Kickstarter launch, where community engagement and early supporter participation play a critical role in crowdfunding success (Hui et al., 2014). The newsletter also provides a dedicated space for founders to share updates, reflections and behind-the-scenes moments from the development of Paper Trails. This helps readers feel involved in the journey toward launch and strengthens the sense of connection between the brand and its community. Findings from the primary research support this approach. Participants consistently described wanting small rituals that fit naturally into their lives rather than another system to follow. A bi-weekly Friday evening newsletter is exactly that. It arrives in a quieter space than a social feed and does not demand anything from the reader except a few minutes of attention. The decision to end each edition with a gentle invitation to explore the Paper Trails questions rather than a direct sign-up or sales message was made deliberately. This approach keeps the focus on curiosity, reflection and connection rather than conversion. By inviting readers to experience the questions for themselves, the newsletter extends the conversation beyond the inbox and encourages meaningful engagement with the brand. A reader who has already connected with the questions and the experience behind them is more likely to become an engaged supporter when the Kickstarter campaign launches. The competitive analysis showed that while competitors such as Vertellis have invested in email marketing and founder-led communication, newsletter content is often used to support product launches, updates and broader brand communication. Stay a While takes a different approach by positioning the newsletter itself as a standalone content experience centered on storytelling, reflection and conversation rather than product promotion (see Appendix B). The newsletter gives RoHaus & Co an opportunity to build stronger relationships with its audience through writing that reflects the brand's values rather than focusing primarily on product promotion. The brand's existing email platform (Substack) makes this entirely feasible within the available budget, with no additional tool investment required. The newsletter extends the creative concept "We Thought We Knew Each Other" by creating a space for reflection, storytelling and curiosity that encourages readers to discover new perspectives about themselves and others.

Promotion:

Stay a While is promoted primarily through the social media channels already activated by Prototypes 1 and 2. Each new edition is announced on Instagram Stories on the Friday it is sent. The Story includes a short quote, reflection or question taken from the newsletter and directs followers to learn more or subscribe. This approach keeps the promotion feeling personal and editorial rather than sales-focused. Rather than directly asking people to subscribe, the Story introduces the newsletter as something already happening. For example, the message might simply say, "This week's Stay a While is out." This creates curiosity and encourages interested followers to learn more without feeling pressured. In addition, a newsletter sign-up box is prominently featured across key pages of the RoHaus & Co website, including the homepage, blog and Paper Trails pages. This supports the brand's owned media strategy by providing visitors with multiple opportunities to subscribe and stay connected with the RoHaus & Co community. The newsletter is designed to feel like an invitation rather than an obligation. Readers can unsubscribe at any time through a clearly visible link included in every edition, ensuring participation remains entirely voluntary.

Atomization:

Each edition of Stay a While is designed to generate multiple content assets from a single newsletter. The featured Paper Trails question can be repurposed as an Instagram Story or social media post, directing audiences back to the full newsletter or the Paper Trails collection. Key reflections from the founder's story can be adapted into blog content on the RoHaus & Co website, extending the lifespan of the original content and improving discoverability through search. Community moments featured in the newsletter can be shared as standalone social posts, highlighting authentic experiences and reinforcing the brand's values. The call to action can also direct readers toward other owned content, such as the free Paper Trails question download, blog articles or future newsletter editions, creating a connected content ecosystem across channels. Examples of content atomization for this prototype are presented in Appendix G.

Amplification:

Stay a While is amplified through the wider RoHaus & Co content ecosystem. Each newsletter edition is announced on Instagram Stories, increasing awareness among existing followers and directing interested audiences toward the newsletter sign-up page. Related blog posts and website content can also link to the newsletter, creating additional pathways for visitors to discover and subscribe. As the subscriber base grows, the newsletter becomes a valuable owned audience that can be re-engaged with future editions, content releases and Kickstarter-related communications. From the second month onward, Instagram retargeting ads can be used to promote newsletter sign-ups and the free Paper Trails questions to individuals who have previously visited the website or engaged with RoHaus & Co content. To maximise engagement, subject lines and preview text can be tested and refined over time through A/B testing. This helps identify which messages generate higher open rates and ensures future editions continue to resonate with the audience.

Distribution Strategy:

Distribution follows the PESO model (Dietrich, 2014). **Owned media** forms the foundation of this prototype. Stay a While is distributed directly through the brand's email platform (Substack) every other Friday evening. This timing aligns with the brand's focus on slowing down, reflection and meaningful connection, while also matching insights from the primary research that highlighted the importance of small rituals and intentional moments in everyday life. The newsletter is also archived on the RoHaus & Co website, allowing readers to access previous editions and supporting long-term discoverability through search engines. Newsletter sign-up opportunities are integrated across key website pages, including the homepage, blog and Paper Trails sections. **Shared media** is generated when newsletter content is referenced through Instagram Stories and other social media content, helping existing followers discover and subscribe to the newsletter. **Earned media** may result from readers engaging with newsletter content, clicking through to explore additional resources or recommending the newsletter to others.

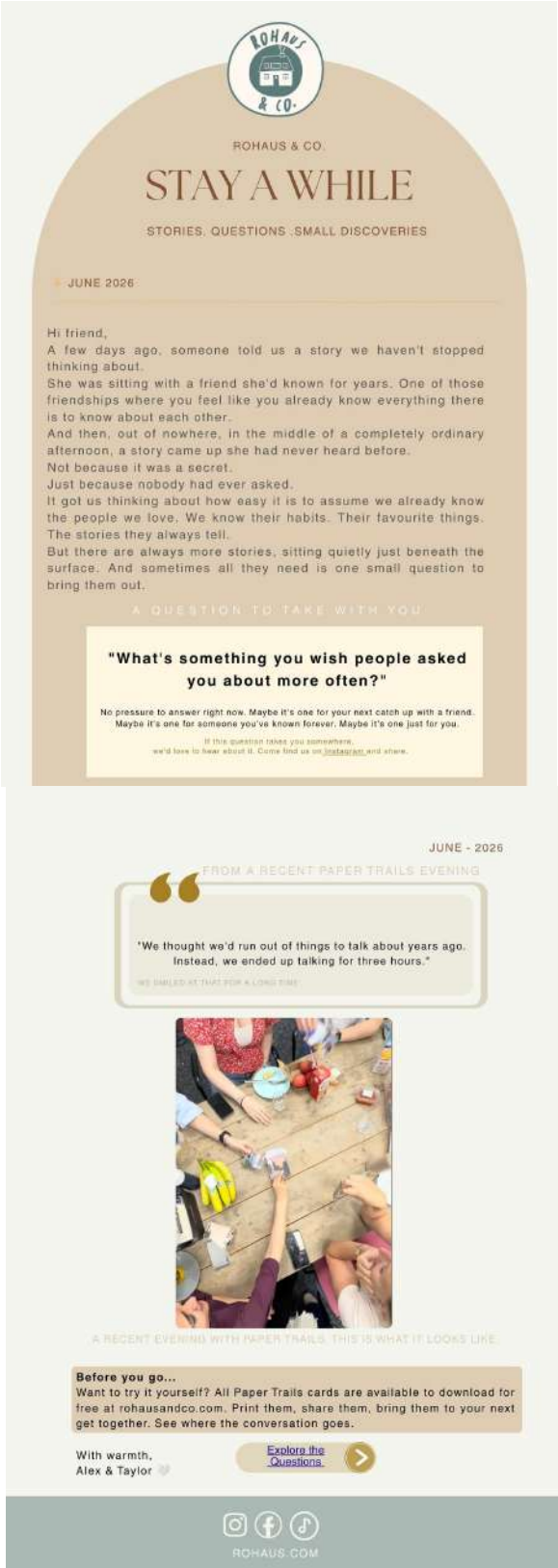


Figure 14. Prototype 3: "Stay a While" Newsletter (designed using Canva).

Paid media is introduced from the second month onward, as outlined in the distribution strategies for Prototype 1 and Prototype 2, and can also be used to promote newsletter sign-ups to people who have already engaged with the brand's content. One newsletter every two weeks is recommended, as this frequency is manageable for a small founding team and matches the audience's preference for intentional and meaningful content rather than frequent communication.

Metrics:

To evaluate the effectiveness of the content strategy, metrics are organized across three levels: awareness, engagement and conversion. Each prototype serves a different role within the audience journey and is therefore measured using different indicators. Together, these metrics provide insight into how effectively the content attracts attention, encourages engagement and supports the development of an engaged community ahead of the Kickstarter launch.

For Prototype 1, the Instagram Reel and TikTok short video, the primary awareness metrics are video views and reach, which indicate how widely the content is spreading beyond the existing follower base. Watch completion rate is also monitored, as a high completion rate suggests that the content is engaging enough to hold viewers' attention until the end. Profile visits after viewing indicate whether the content is moving audiences from passive viewing toward genuine curiosity about the brand. Shares, saves and follower growth per video are tracked as secondary indicators of resonance and audience interest.

For Prototype 2, the carousel series, reach and impressions per episode measure overall visibility, while saves are treated as the most important engagement metric. A saved carousel suggests that the content provides lasting value and is worth revisiting. Comments are evaluated not only in volume but also in quality, as meaningful responses reflect the type of reflection and conversation the content is designed to encourage. Shares per episode are also monitored because they help extend organic reach without additional media spend.

For Prototype 3, the Stay a While newsletter, open rate is the primary engagement metric and indicates whether the content is reaching the right audience and generating enough interest to be opened. Click-through rate measures whether readers are motivated to take a next step, such as exploring the Paper Trails questions or reading additional content on the RoHaus & Co website. Subscriber growth and website traffic generated through newsletter links are tracked over time to assess audience development and engagement with owned media channels. Unsubscribe rate is also monitored closely to ensure that each edition continues to feel valuable and relevant to readers. Target benchmarks should be reviewed at the end of each month and adjusted based on audience response and content performance.

Overall KPIs & Objectives:

The KPIs below were developed to measure progress toward the strategy's primary objectives of increasing brand awareness, encouraging audience engagement, driving website traffic, and building an engaged subscriber community ahead of the Paper Trails Kickstarter launch. The targets represent expected outcomes for a two to three month prelaunch campaign and were informed by industry benchmarks from Hootsuite (2025), Sprout Social (2025), and MailerLite (2025), while also taking into consideration the campaign scope, available budget, and RoHaus' current audience size.

While KPIs provide a measurable way to evaluate campaign performance, success for RoHaus is also reflected in the quality of audience engagement. Meaningful comments, thoughtful responses to Story prompts, and genuine community interactions help indicate whether the content is encouraging the type of connection and reflection that Paper Trails is designed to inspire.

To ensure the strategy remains effective, performance should be reviewed at the end of each two-week content cycle. If Prototype 1 videos consistently reach fewer than 500 views after two weeks of posting, the content direction should shift toward more founder-facing storytelling, as the competitive analysis showed that personal and authentic content drives stronger engagement in this category. If carousel saves remain below 5 per post after four weeks, the topic or opening slide should be tested with a different angle or a more direct question to increase relevance. If the newsletter open rate drops below 30%, subject lines should be tested through A/B testing to identify which tone or format better connects with the subscriber base. If overall follower growth stalls below 10 new followers per week during the organic phase, it is recommended to introduce paid awareness ads earlier than planned rather than waiting until month two. These trigger points give the Rohaus team a clear and practical basis for making content decisions without needing to wait for the full campaign period to end.

Objective	KPI	2-3 Month Target	Measurement Tool	Benchmark Basis
Brand Awareness	Reach	5,000+ accounts	Instagram Insights	Based on content
Brand Awareness	Video Views	500-1500 views per Reel	Instagram & TikTok	Realistic for small accounts
Brand Awareness	Follower Growth	+75 -150 followers	Instagram Insights	Campaign projection
Engagement	Engagement Rate	3-5% average	Instagram Insights	Hootsuite social media
Engagement	Carousel Saves	5-10 saves per carousel	Instagram Insights	Scaled to current
Engagement	Story Sticker Responses	5-15 responses per Story	Instagram Insights	Scaled to audience size
Engagement	Shares	10+ shares per content piece	Instagram Insights	Based on content volume
Website Traffic	Website Visits from Social	100-200 visits	Google Analytics	Based on content volume
Subscriber Community	Newsletter Subscribers	50-100 new subscribers	Substack Analytics	Campaign objective
Subscriber Community	Open Rate	40-50%	Substack Analytics	MailerLite benchmark
Subscriber Community	Click Through Rate	5-8%	Substack Analytics	MailerLite benchmark

Table 3. KPI Measurement Framework

Budgeting & Feasibility:

One of the strengths of this content strategy is its feasibility for a brand in the pre-launch stage. The three prototypes were intentionally selected to maximize impact while keeping production costs relatively low, making the strategy realistic for a small founding team. Production requirements are modest, as much of the content can be created in-house using equipment already owned by the founders (A. Jammali, personal communication, April 27, 2026). The carousel series can be produced using Canva, while the Stay a While newsletter can be distributed through Substack, both of which are already integrated into the brand's workflow and would require minimal additional investment (A. Jammali, personal communication, April 2026). The client indicated that an initial budget of approximately €1,000 to €1,500 is available to support the implementation of this strategy (A. Jammali, personal communication, April 27, 2026).

The largest portion of the budget is allocated to Instagram advertising, including awareness and retargeting campaigns introduced after an initial period of organic content activity. This approach allows paid promotion to amplify content that has already demonstrated audience interest rather than relying solely on advertising to generate attention. The remaining budget can be used for design subscriptions, visual assets, user testing, and other content-related expenses as needed. To reduce risk and support optimization, the strategy should be implemented as a two to three month trial period. This provides an opportunity to test content formats, measure audience response and identify the channels and content types that generate the strongest results. These insights can then inform future content decisions and resource allocation ahead of the Kickstarter launch.

Feasibility is further strengthened through content atomization, with each prototype generating multiple assets that can be adapted across channels and formats. This increases content output while minimizing additional production time and costs. Combined with founder-led content, newsletter growth, social media engagement, and the free Paper Trails questions, the strategy creates multiple opportunities to build awareness and attract subscribers without relying entirely on paid media. Overall, success depends primarily on consistent execution. Table 4 provides a summary of the estimated budget, while a sample week from the content calendar illustrates how the strategy would be executed in practice. The detailed budget breakdown and complete four-week content calendar are provided in Appendix H and Appendix I. Implementing this strategy requires approximately 25 to 35 hours per month for content creation, community management, and newsletter writing (see Appendix H). To keep this manageable, content creation should be planned in dedicated work sessions rather than spread across every day. If time becomes a constraint, it is recommended to reduce the frequency of content rather than dropping any format entirely. For example, posting one short-form video every three weeks instead of two, or sending the newsletter once a month instead of every two weeks. This keeps all three content formats active and the audience journey intact. If budget runs short, retargeting ads should be paused first before reducing awareness advertising or organic content activity.

Category	Description	Cost (€)
Graphic Design Tool (Canva Pro & Capcut Pro)	Design and video editing software (2-3 months)	50
Photography & Props	Travel expenses, café purchases, stationery and printing materials for content creation	100
Meta Ads (Awareness)	Social media advertising to increase brand awareness and reach	400
Meta Ads (Retargeting)	Conversion-focused advertising to drive website visits and newsletter sign-ups	250
Newsletter Platform (Substack)	Free plan for newsletter publishing and subscriber management	0
Content Marketer	Content planning, copywriting, community management and newsletter creation (approx. 25-35 hours)	500-700
Contingency	Miscellaneous costs	100
Total		1400-1600

Table 4. Summary Budget for the Pre-launch

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Platform		Instagram & TikTok		Instagram & Website	Instagram Stories		
Visual							
Content Type		Short Video		Carousel Prototype 2 - Library Article	Instagram Story Question Sticker		
Content Topic		We Thought we Knew Each Other- two friends		The Life We Keep Looking For: Time	What is something you wish you had more time for?		
Time		17:00-18:00		13:00-16:00 (fb/IG web)	17:00-18:00		
Hashtags		#papertrails #humanos #relationships #authenticstyle		#papertrails #humanos #relationships #modernandromance			
Objective		Awareness		Engagement	Community Building		

Figure 5. Sample Week of the Proposed Content Calendar (Week 1)

Conclusion:

This project developed a content strategy for RoHaus & Co to help build awareness and community before the Paper Trails Kickstarter launch. The research made one thing very clear: the target audience is not looking for more social interaction. They are looking for better moments within the connections they already have. Across eight interviews, authentic social connection was the strongest theme, making up 34% of all coded quotes. Participants talked about wanting conversations that go deeper, small rituals that feel natural, and gifts that actually mean something. These were not abstract ideas. They were real feelings that came up again and again, and they became the foundation of everything in this strategy.

The strategy responded to these findings with a content ecosystem built around the creative concept We Thought We Knew Each Other. Through a short-form video, a carousel series, and the Stay a While newsletter, the strategy guides the audience from discovering Paper Trails to becoming part of its community. Each piece of content was designed with the target audience in mind, grounded in what the research actually showed, and designed to be realistic for a small founding team to produce and sustain over time.

Success will not only show up in follower numbers or newsletter subscribers. It will show up in the quality of conversations the content starts, the people who feel seen by it, and the community that forms around Paper Trails before the Kickstarter even launches. For RoHaus & Co, success goes even deeper than that. As Alexandra shared, true success means people feeling better about themselves and feeling more genuinely connected to the people around them. That is what Paper Trails is designed to create, and that is what this strategy is designed to support.

Beyond the marketing goals, this strategy is about something bigger. Paper Trails is not a product you simply buy and put on a shelf. It is an experience that creates space for real conversations and genuine moments of connection between people. Every piece of content in this strategy works toward that same goal. In doing so, it supports SDG 3 by contributing to emotional well-being and deeper human connection, and SDG 11 by helping strengthen the relationships that make communities feel more connected. The real impact of Paper Trails goes beyond a single conversation. It lives in how people feel afterward, and in how one genuine moment of connection can bring people closer, not just to each other, but to the communities around them.

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Appendix A

Micro Research: Brand Identity Prism Model

This model identifies six key dimensions that together shape a brand's identity and influence how it is perceived by the outside world (Kapferer, 2012). These dimensions are Physique, Personality, Culture, Relationship, Reflection and Self-image.



Figure A1. RoHaus logo and brand color palette.

Physique

Paper Trails has a warm, tactile and intentionally physical visual identity. The brand's colour palette consists of earthy tones including blush, brown, deep red, mustard yellow, hunter green and teal, all of which evoke warmth, slow living and a sense of unhurried travel. The RoHaus logo features a small house illustration within a circular frame, reinforcing the idea of home, belonging and return. Typography uses Dreaming Outloud as the display font and Courier PS and Courier Prime for body text, giving the brand a handcrafted, personal quality. All photography used by the brand comes directly from the founders' own travels, making the visual world feel authentic rather than staged. This travel identity extends beyond aesthetics into the product itself: the first edition of Paper Trails is themed around travel and exploration, making travel not just a visual direction but the core of what the product is about (A. Jammali, personal communication, April 27, 2026). At the time of this analysis, the brand is preparing to redesign its logo and update its website in early June 2026, which will further strengthen its visual identity (A. Jammali, personal communication, April 27, 2026).

Personality

Paper Trails has the personality of a curious, warm and thoughtful friend who has been everywhere and always comes back with the best stories. The brand is conversational without being casual, intentional without being forceful, and cozy without being passive. It does not shout or perform. It invites. The tone is sincere, gently playful and grounded in real experience, reflecting the founders' belief that good conversation is a skill worth practising and a gift worth giving. The brand is also values-driven and honest, preferring to collaborate with small and women-owned businesses rather than outsourcing to the cheapest option, which adds a human and ethical dimension to its personality (A. Jammali, personal communication, April 27, 2026).

Culture

The culture of RoHaus is rooted in lived experience, research and intentional living. The brand was created by two founders whose own travels, stories and educational backgrounds informed the product from the ground up. This is not a brand that assembled a card game from a trend report. The prompts are research-backed, the design choices are deliberate and the values around sustainability, human connection and life-centered design run through every decision (A. Jammali, personal communication, April 27, 2026). The brand aligns with SDG 3 (Good Health and Well-being) and SDG 11 (Sustainable Cities and Communities) (United Nations, 2015), positioning itself at the intersection of personal wellness and community building. The culture is one of depth over speed, quality over volume and meaning over metrics.

Relationship

The relationship Paper Trails builds with its audience is one of trust and shared experience. The brand does not talk at people, it creates moments where people talk to each other. Every card is an invitation to slow down, be present and connect with whoever is sitting across from you, whether that is a travel companion, a dinner guest or a new friend. For the expat and international community in the Netherlands, the brand also offers something more specific: a way to bridge languages and cultures through conversation, making the relationship feel personally relevant rather than generic. The founders are visible and accessible, which means the relationship between brand and audience is human and peer-like rather than corporate and distant (A. Jammali, personal communication, April 27, 2026).

Reflection

Paper Trails reflects a customer who is curious about the world and the people in it. They travel not just to see things but to feel things. They host dinners where the conversation matters as much as the food. They are the one who brings something thoughtful rather than something expensive. They value experiences over objects and choose products that align with how they see themselves: intentional, warm, and open to new experiences.

Self-image

When someone uses Paper Trails, they feel present. They feel like the kind of person who puts their phone down and actually shows up for the people around them. Using the product is a small but deliberate act of choosing connection over distraction, depth over small talk and memory-making over scrolling. For the target audience of women aged 24 to 35 in the Netherlands, this self-image is deeply motivating because it reflects not just who they are but who they are actively trying to become.

This Kapferer analysis reveals a brand with a clear and coherent identity across all six dimensions. The challenge, as the client acknowledged in the interview, is that these values are not yet effectively translated into content that people can easily understand and engage with (A. Jammali, personal communication, April 27, 2026). The content and media strategy developed in the following sections address this gap directly.

Appendix B

Meso: Competitive Analysis

To understand the competitive landscape relevant to Paper Trails, three direct competitors were analyzed: Diep'r, Vertellis and We're Not Really Strangers (WNRS). All three operate in the conversation card game market and target overlapping audiences seeking meaningful connections. The analysis focused on product range, pricing, content strategy and social media presence.

Diep'r

Diep'r is a Dutch conversation card brand founded by influencer Elise Boers, selling card decks at €19.95 across a wide range of themes including relationships, self-love and family. The brand is active on Instagram and TikTok and runs Google Ads to drive search visibility. Despite having 22k Instagram followers, organic engagement is low unless content is connected to the founder's personal account, which has 319k followers (Diep'r, 2026). Content is primarily product-focused and occasion-based, with limited storytelling or educational posts.

Vertellis

Vertellis is the most established player in the Dutch market, operating for ten years with a broad product range spanning card games, journals, planners and books. Prices range from €18 to €26. The brand has 21k Instagram followers and 130k Facebook followers, and its products are available on bol.com (Vertellis, 2026). Despite its reach, content is visually flat and lacks warmth and lifestyle aesthetic. Similarly to Diep'r, founder-led content dramatically outperforms brand-only posts, with one founder TikTok video reaching one million views (Vertellis, 2026).

We're Not Really Strangers

We're Not Really Strangers (WNRS) is a US-based brand with over 10 million followers globally on Instagram and TikTok, positioning itself as a purpose-driven movement rather than just a product (We're Not Really Strangers, 2026). Prices range from €10 to €25. It reaches the Dutch market through Amazon and bol.com but produces no Dutch-language content and has no local presence.

Competitive Insights

Several patterns emerge from this competitive analysis that are directly relevant to the content and media strategy for Paper Trails. The most consistent finding across all three competitors is that founder visibility is the single most powerful driver of engagement. Both Diep'r and Vertellis show a clear pattern where brand-only content generates low interaction, while posts featuring a real person, whether the founder or a collaborator, dramatically outperform everything else. Vertellis confirmed this with a founder TikTok video reaching one million views, and Diep'r relies heavily on its founder's personal following of 319k to compensate for low organic brand reach. For Paper Trails, this means building founder presence into the content strategy from the very beginning rather than treating it as an optional layer.

A second insight is the gap in warm, lifestyle-driven and travel-themed content in this space. Diep'r's content is primarily product-focused and occasion-based. Vertellis is educational but visually flat and impersonal. Neither brand has claimed the slow living, cozy travel or offline connection revival aesthetic in any meaningful way. WNRS operates as a global movement but has no local Dutch identity. This represents a clear differentiation opportunity for Paper Trails, which already has the visual identity, the travel theme and the gezellig positioning that none of the competitors have fully developed.

A third insight concerns distribution and discoverability. Both Diep'r and Vertellis use Google Ads to appear in search results, and Vertellis has extended its reach through bol.com. For a new brand launching via Kickstarter with a limited budget, paid search is less viable in the short term. However, the competitor analysis confirms that organic social content built around authentic human presence and strong visual storytelling can generate significant reach without paid media, provided the content strategy is deliberate and consistent.

Indirect Competitors

Beyond direct competitors, two indirect brands are relevant to Paper Trails.

Esther Bennink is a Dutch illustrator and lifestyle brand with 78k Instagram followers, built entirely around coziness, slow living and seasonal rituals (Esther Bennink, 2026). Her strong organic following on low posting frequency confirms genuine Dutch market demand for this aesthetic. However, she sells objects to look at rather than shared experiences to participate in, and has no community strategy, travel dimension or interactive content.

The School of Life operates internationally with a physical location in Amsterdam, offering books and cards around self-knowledge and emotional intelligence, primarily in English (The School of Life, 2026). A number of smaller private-label products such as Talkiez and So Cards also appear on bol.com, competing on price and availability rather than brand identity or community (bol.com, 2026).

None of these indirect competitors occupies the specific intersection of travel, offline connection and gezelligheid that Paper Trails aims to own. The cozy lifestyle aesthetic exists in the Dutch market, as Esther Bennink demonstrates, but no brand has combined it with a social and experiential layer built around travel and meaningful conversation. This confirms that the positioning space Paper Trails is targeting remains genuinely available.

These competitive insights, combined with the macro-level analysis, inform the strategic positioning opportunities identified in the following TOWS analysis.

SWOT Analysis

Strengths

- Travel-rooted brand identity that no competitor has built their entire positioning around
- Intentional bilingual strategy specifically targeting the expat and international community in the Netherlands, which competitors treat as secondary at best
- Unique combination of warm cozy lifestyle aesthetic and shared social experience that no single competitor currently owns
- Founder presence available to drive content from day one, which competitor analysis confirms is the single most powerful engagement driver in this product category

Weaknesses

- Minimal social media presence at launch stage, with approximately 292 Instagram followers and limited TikTok content, meaning the brand is starting from near zero in terms of organic reach
- No track record, reviews or social proof yet
- Limited budget, particularly for paid media and advertising
- Product not yet launched, meaning no user generated content exists
- No established distribution channels or retail presence
- Small team with limited capacity

Opportunities

- Growing consumer demand for offline, screen-free experiences as a response to digital oversaturation
- Dutch cultural emphasis on gezelligheid creates a naturally receptive audience for a product built around shared moments and togetherness
- Travel-themed and occasion-based gifting represents an underserved niche, as no competitor has built a gift positioning specifically around travel, exploration and shared experiences
- Clear content gap in the market for warm, human and story-driven lifestyle content, as all direct competitors produce either product-focused, visually flat or impersonal content
- Large and underserved expat and international community in the Netherlands
- The School of Life Amsterdam stocks card games in its physical store, representing a potential distribution and visibility opportunity
- Slow living and cozy aesthetic has proven organic demand in the Dutch market as demonstrated by Esther Bennink's 78k followers on low posting frequency

Threats

- Established competitors with existing audiences, especially Vertellis with ten years in the market and Diep'r with a founder who has 319k personal followers
- Diep'r has already explored the travel theme through one edition, meaning the angle is not entirely uncontested
- Deeply negative consumer confidence in the Netherlands making discretionary purchases harder to justify
- WNRS has 10 million global followers and could increase its Dutch market presence at any time
- Low switching costs mean consumers can easily choose a competitor product
- GDPR and EU Digital Services Act add compliance requirements for email and ad campaigns
- The conversation card market is relatively easy to enter, meaning new competitors with similar positioning could emerge at any time

TOWS Analysis

SO strategies: use Strengths to capture Opportunities

The biggest opportunity for Paper Trails right now is the space that competitors have simply left empty. No competitor in this market has built their entire brand identity around the combination of warm, travel-rooted and genuinely human content. Individual competitors touch on one or two of these elements, but none has committed to all three as a coherent brand direction. Leading with founder-driven storytelling around travel, cozy moments and shared experiences is not just a content choice, it is the fastest way to occupy a space that nobody else has fully claimed. The Dutch market is culturally primed for this kind of content, as the macro research confirms that values like gezelligheid and slow living are deeply embedded in how Dutch consumers make consumption decisions. The bilingual strategy should come in early too, because the expat and international community in the Netherlands is large, underserved and not being spoken to directly by any competitor. Gezelligheid should run through everything, not as a buzzword but as a genuine cultural anchor that makes the brand feel like it belongs here rather than like something imported.

WO strategies: overcome Weaknesses by exploiting Opportunities

Starting from near zero in terms of followers and social proof is a real challenge, but the content gap in the market actually works in Paper Trails' favor here. Because competitors are producing flat, product-heavy or impersonal content, there is room for a new brand to stand out immediately just by showing up differently, with real people, real moments and real stories. This means organic growth is genuinely achievable without a big paid media budget. From the very first events and café nights, capturing user generated content should be a priority, because nothing builds social proof faster than real people sharing their own experience of using the product. The expat and international community in the Netherlands is also a concrete growth opportunity that requires no budget at all, just intentional bilingual content and a willingness to speak directly to an audience that no competitor is currently addressing.

ST strategies: use Strengths to counter Threats

The travel identity is Paper Trails' clearest competitive advantage and its strongest protection against bigger, more established players. Vertellis has been around for ten years and Diep'r has a founder with hundreds of thousands of followers, and Diep'r's visibility is further amplified through paid search and consistent founder-led content across multiple channels. Paper Trails cannot compete on volume or spending at this stage, but it does not need to. What it can do is go deeper and be more specific, with a brand identity that Diep'r's broad product range and Vertellis's educational tone simply cannot replicate. Neither of them has built their brand around travel and slow exploration as a core direction. Diep'r tested the idea with one travel edition, which confirms the appetite exists, but never committed to it. That space is still open. Owning it fully and consistently, before anyone else decides to, is the strategic priority. The founder story matters here too, because in a market where switching costs are low, emotional connection to a brand and its people is what keeps someone loyal. A product people feel something for is much harder to replace than one they just happened to buy once.

WT strategies: minimise Weaknesses and avoid Threats

With a limited budget and a Dutch consumer base that is currently cautious about spending, trying to compete through paid advertising or aggressive pricing would be the wrong move. The smarter path is to go deep rather than wide, building a small but genuinely engaged community from the start and letting the quality of the content and the product do the work. With a small team, the focus should always be on doing fewer things really well rather than spreading too thin across too many channels or content formats. In a market where established competitors have more resources and reach, consistency and authenticity are the most sustainable competitive tools available to a new brand like Paper Trails.

White Space Opportunity:

Paper Trails has the opportunity to own this space by positioning itself not just as a conversation card experience, but as something that makes the time people already share feel more meaningful, whether you buy it for yourself or as a gift for someone you care about. Its authentic founder travel photography and the genuine stories behind the brand give it a unique storytelling angle that competitors simply cannot replicate. Paper Trails' first card edition is specifically themed around travel and exploration, directly occupying this white space from day one.

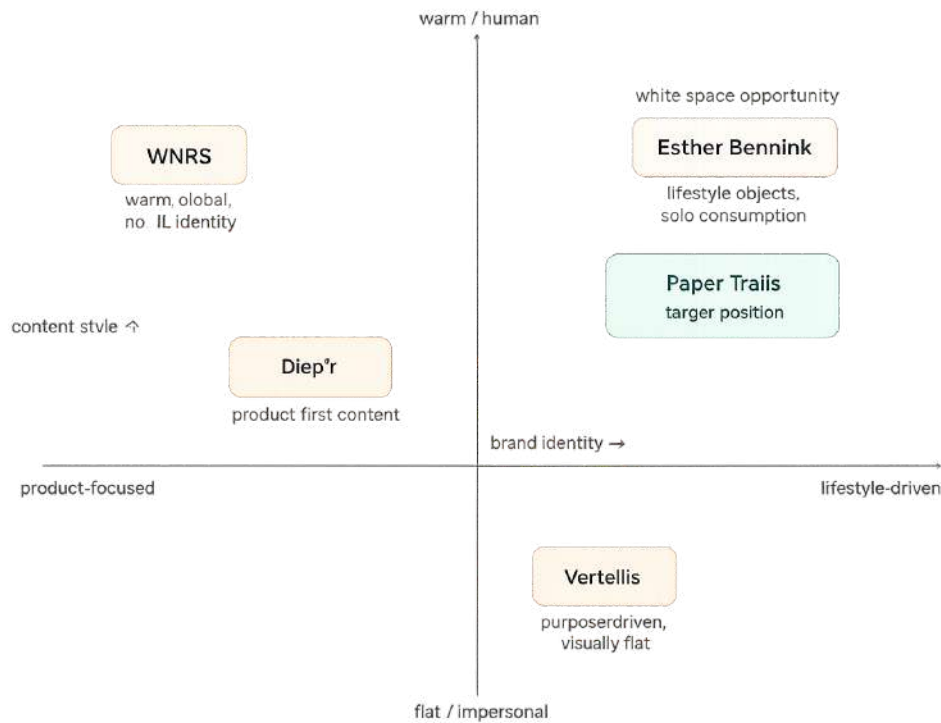


Figure B1. Competitive positioning map of the Dutch conversation card market illustrating Paper Trails' target white space.

Appendix C

Macro analysis

The following macro-level analysis applies the DESTEP framework (Kotler & Armstrong, 2020) to examine the broader environmental context relevant to the development of a content and media strategy for Paper Trails in the Dutch market.

D - Demographic

Women aged 24-35 represent the primary target demographic for Paper Trails. This group is experiencing high levels of stress, financial uncertainty and digital fatigue, which significantly influence their consumption patterns (Deloitte, 2024). In response, they actively seek balance, authenticity and meaningful experiences. They show a strong preference for products and brands that foster emotional engagement, personal relevance and social connection. Furthermore, women in this age group are more responsive to brands that create a sense of belonging or shared identity rather than those that focus solely on product functionality (Trivedi et al., 2025). This indicates that successful products within this segment are those that enable interaction, storytelling and emotional resonance, positioning Paper Trails as directly relevant to this demographic.

E - Economic

Economic conditions in the Netherlands are shaping consumer behavior in ways directly relevant to Paper Trails. Consumer confidence has remained deeply negative over an extended period, averaging -24 in 2024 and deteriorating further to -30 across 2025, before a modest recovery to -27 in Q1 2026 (CBS, 2026, Consumer confidence). This indicator runs on a scale from -100 to +100, where 0 means an equal share of optimists and pessimists. The fact that the Netherlands has been sitting well below that midpoint for two consecutive years reflects a genuine and lasting sense of uncertainty among Dutch consumers about both the economy and their own financial situation.

What this means in practice is that Dutch consumers are not spending carelessly. They are thinking harder about what they buy and why. A purchase is much easier to justify when it feels meaningful, when it connects people or creates a memory, rather than when it is just another object to own. This is exactly the kind of market where Paper Trails can find its footing, but only if it communicates its emotional and relational value clearly and consistently. The economic climate does not close the door for a product like this. It simply raises the bar for how the story is told.

S - Sociocultural

Three interconnected sociocultural trends are directly relevant to Paper Trails.

Shift toward intentional living. **Consumer behavior** is increasingly shifting toward more intentional and value-driven lifestyles, where individuals prioritise meaning, simplicity and emotional well-being over excessive material consumption. The concept of slow living reflects this transition, emphasising mindfulness, quality of life and conscious consumption choices (Botta, 2016). This cultural shift is especially visible among Millennial women who are actively seeking products that slow things down, whether that is a quiet evening at home, a meaningful dinner with friends, or a travel experience that feels deliberate rather than rushed. Paper Trails sits directly at the intersection of these desires, offering something to do together that does not involve a screen.

Gift-giving as social meaning. Gift-giving is a fundamentally social practice driven by emotional connection and interpersonal relationships. Research shows that gift givers often prioritise gifts that create immediate emotional reactions such as happiness or excitement, a pattern described as the smile-seeking effect (Yang & Urminsky, 2017). This means gifting is not a rational act but an emotional one. People want to give something that lands, that starts a conversation, that gets used. For a new brand like Paper Trails, the gifting context represents a clear positioning opportunity. A product that delivers a shared emotional experience rather than a purely functional object aligns naturally with what research shows gift givers are looking for (Yang & Urminsky, 2017), making occasions like birthdays, dinners or travel a relevant entry point into the market.

Gezelligheid and social connection. Dutch culture places strong emphasis on social interaction and shared experiences, captured in the concept of *gezelligheid*, which refers to warmth, togetherness and the enjoyment of being with others (Peeters, 2021). This is not just an aesthetic preference but a deeply embedded social norm that shapes how people spend their time and what they choose to buy. A product that gives people something to talk about, something to do together around a table or on a trip, fits naturally into this cultural value. Paper Trails, starting with its first card pack centred on the theme of travel and exploration, is designed for exactly these moments: the café evening, the road trip, the dinner where nobody wants to just scroll.

T - Technological

The rapid expansion of digital technologies has led to increased awareness of their negative effects on mental well-being and social interaction. In response, behaviors such as digital detox are becoming more prevalent, with individuals actively reducing screen time to regain control over their attention and improve quality of life (Anandpara et al., 2024). This reflects a wider behavioral shift toward offline, real-life experiences that feel more authentic and emotionally fulfilling.

Consumers are increasingly seeking moments of presence, connection and meaningful interaction beyond digital environments. This technological saturation creates a direct market opportunity for Paper Trails as an analog, screen-free product that fulfills the social connection need that digital tools consistently fail to deliver.

At the same time, social media and immersive digital experiences remain powerful discovery channels. Contemporary consumers are heavily influenced by storytelling, social media and participatory content (Capgemini Research Institute, 2025), suggesting that while Paper Trails is an offline product, its awareness and discovery strategy should be primarily digital.

E - Ecological

The ecological environment works in favor of Paper Trails. There is a growing awareness among consumers, especially younger generations, that the choices they make have an environmental impact. Research shows that making more conscious and low-impact consumption choices is increasingly linked to personal well-being (García-Rodríguez et al., 2025). This creates a positive context for products that are simple and physical by nature.

Paper Trails is a paper-based product that needs no electricity, produces no digital waste and has a small environmental footprint. While Dutch consumers tend to prioritize price and personal health over sustainability as their main reasons to buy, sustainability still plays a supporting role in how they judge a brand (PwC, 2025). For RoHaus, this means that simply being a quiet, low-impact product in a world full of screens and digital noise is already something worth mentioning in its content and brand positioning.

P - Political

The political and legal environment in the Netherlands is relevant to how RoHaus can build and grow its audience online. Since the launch of Paper Trails relies on digital channels like social media, email marketing and a Kickstarter campaign, data protection rules directly apply. The General Data Protection Regulation (GDPR), enforced in the Netherlands by the Autoriteit Persoonsgegevens, requires businesses to collect and use personal data only with clear consent from the person (Autoriteit Persoonsgegevens, 2025). For RoHaus, this means being transparent about how it collects emails, runs ads and handles backer data.

On top of that, the EU Digital Services Act, which came into full effect in 2024, sets new rules for how platforms like Instagram and TikTok handle advertising (European Commission, 2024). For a small brand like RoHaus, understanding these rules is important, but they also create an opportunity. A trust-based and honest approach to marketing fits naturally with what Paper Trails stands for as a brand.

Overall Insight:

The macro-environment presents a clearly favorable context for Paper Trails. The most strategically significant factors are sociocultural, technological and demographic. Together, they point to a generation of Dutch consumers who are digitally oversaturated, actively seeking offline connection, and culturally primed, through *gezelligheid*, to value shared experiences. The economic climate adds nuance, with consumer confidence at -27 in Q1 2026 (CBS, 2026), meaning the product must justify its price through emotional and relational value rather than functional features. The ecological and political factors are supportive rather than driving; they reinforce brand trust but are unlikely to be primary purchase motivators. For the content and media strategy, this means Paper Trails should position itself at the intersection of offline connection, meaningful gifting and slow living, using digital channels for discovery while the product itself delivers the real-life experience people are craving.

Appendix D

Creative Guideline

The creative concept, “We Thought We Knew Each Other,” is built on the insight that people often assume they know those closest to them, yet meaningful conversations can reveal unexpected stories, perspectives and emotions. All content should encourage curiosity, reflection and connection while demonstrating how Paper Trails helps make these conversations feel natural and accessible.

The tone of voice should be warm, human and conversational. Content should feel reflective and thoughtful while remaining relatable and authentic. Rather than instructing or persuading audiences, content should invite participation and curiosity. The brand should speak as a trusted companion that encourages meaningful conversations rather than as an authority figure providing advice or solutions.

Across all channels, content should consistently communicate that meaningful conversations do not have to feel forced, that the people closest to us still have stories left to tell, and that small moments of reflection can strengthen relationships. Paper Trails should be presented as a tool that helps create space for these moments by making connection feel more natural, accessible and enjoyable.

Content should prioritize emotional resonance over product promotion. Stories, questions and real experiences should be used to demonstrate the value of meaningful conversations rather than relying on direct sales messages. Content should show connection rather than explain it, encourage reflection through storytelling, and reinforce the idea that curiosity and presence can strengthen relationships. Authenticity should always be prioritized over perfection.

Examples of language that align with the creative concept include phrases such as “We thought we knew each other,” “When was the last time you asked this?”, “There is always more to discover,” “A simple question can change a conversation,” and “Connection starts with curiosity.” These messages reinforce the emotional positioning of the brand and encourage audiences to reflect on their own relationships.

Content should avoid aggressive sales language, overly corporate messaging, forced inspirational quotes, fear-based appeals or guilt-driven communication. The focus should remain on human connection rather than product features. Likewise, visuals should avoid highly staged or overly polished imagery that may reduce authenticity.

The visual style should feel calm, intimate and inviting. Content should use natural lighting, warm and neutral colour palettes, authentic interactions between real people and minimalist layouts with generous white space. Photography and video content should focus on genuine moments of connection, conversation and presence rather than product-focused imagery. The overall aesthetic should communicate warmth, reflection and emotional closeness.

The desired effect of the creative concept is for audiences to pause, reflect and feel emotionally connected to the content. In the short term, this should encourage engagement through saves, shares, comments and profile visits. Over time, the content should strengthen brand awareness, increase newsletter subscriptions and contribute to the development of an engaged community around meaningful conversations and human connection.

Appendix E

Atomization Content Examples of Prototype 1

To get more value from existing content, the short video “We Thought We Knew Each Other” was adapted into a Library page on the RoHaus website. This content atomization approach helps extend the life of a single piece of content by turning a social media Reel into a deeper website experience.

While the Reel is designed to attract attention and encourage engagement on Instagram, the Library page explores the topic in more detail through storytelling and reflection. It focuses on a common experience: being physically present with a friend while feeling distracted by phones, notifications, or other interruptions.

By embedding the Reel within the page and adding written reflections, RoHaus creates a richer experience that encourages visitors to spend more time on the website. It also reinforces the brand's mission of helping people build meaningful connections and provides a natural introduction to related resources such as the Paper Trails conversation cards.

This approach supports audience engagement, encourages visitors from social media to explore the website further, and ensures content remains aligned with RoHaus' purpose of encouraging deeper and more intentional conversations.

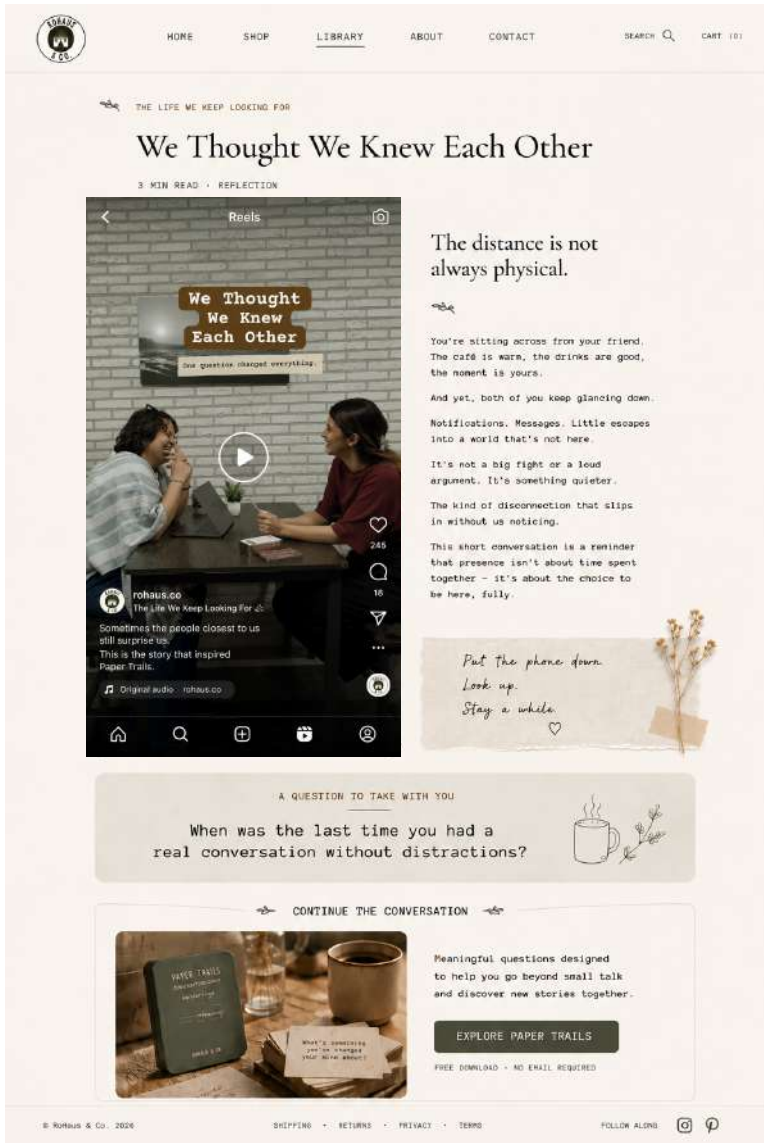


Figure E1. Atomization Content Examples of Prototype 1 (Website Blog Page)

Appendix F

Atomization Content Examples of Prototype 2

To extend the reach and lifespan of Prototype 2, selected messages from the carousel post were repurposed into Instagram Stories. This content atomization approach allows RoHaus to reinforce key themes from the original post while adapting them to a more interactive and engaging format for Instagram Stories. The first Story uses a question sticker to invite audience participation and gather insights from the community, encouraging users to reflect on what they wish they had more time for. The second Story transforms a key quote from the carousel into a visually engaging morning reflection, creating an opportunity for audiences to pause and engage with the message in a more personal way. By repurposing existing content into Stories, RoHaus increases touchpoints with its audience, encourages meaningful interaction, and strengthens community engagement without requiring the creation of entirely new content.

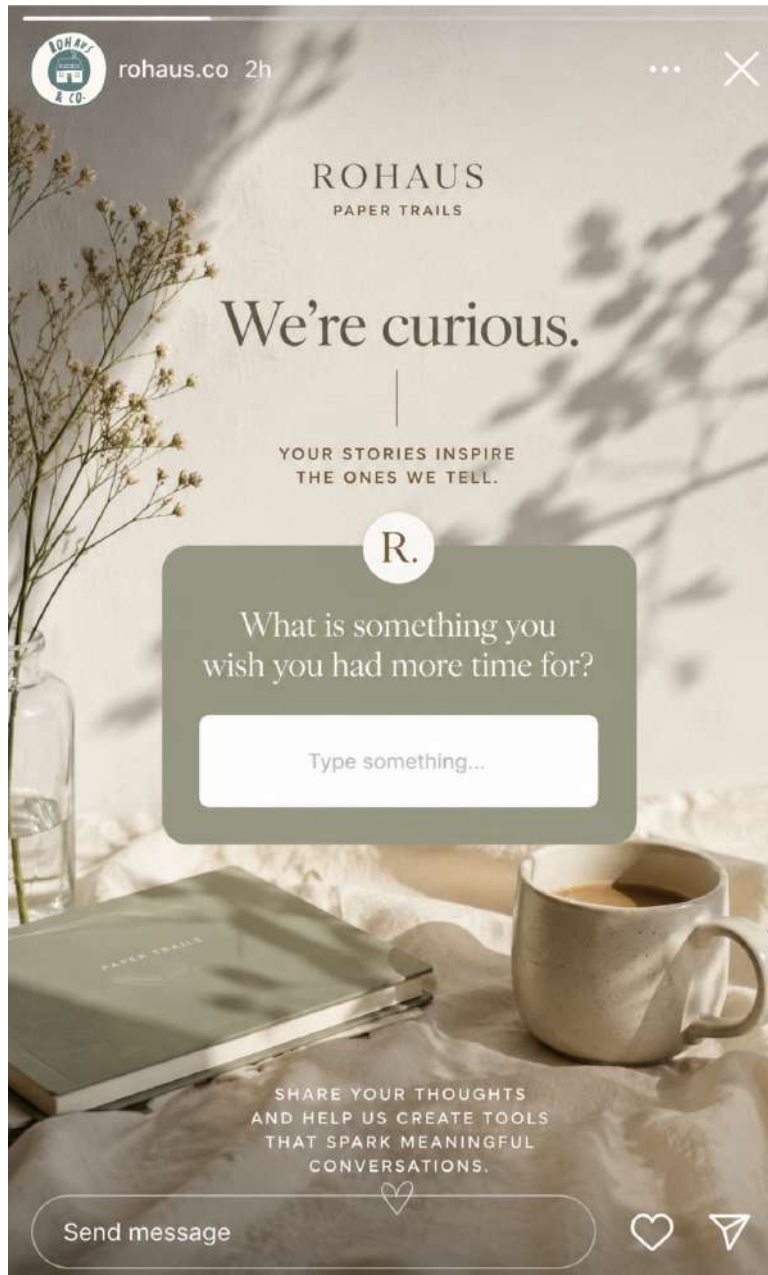


Figure F1. Atomization Content Examples of Prototype 2-Story

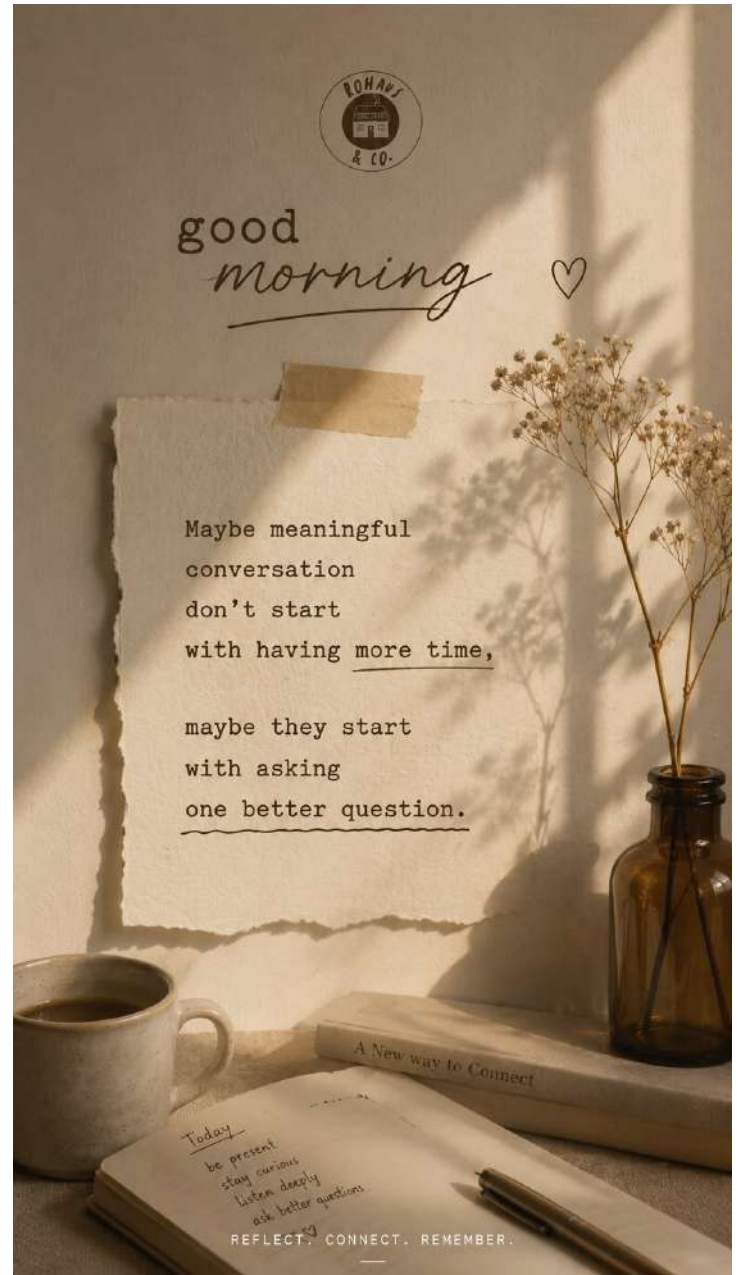


Figure F2. Atomization Content Examples of Prototype 2-Story

Appendix G

Prototype 3-Stay a While Newsletter & Atomization Content Example

This appendix presents the complete Stay A While newsletter alongside the six-slide Instagram Story series developed from it as part of the content atomization strategy.

To extend the reach of the Stay A While newsletter, key ideas and reflections from the original email were repurposed into a six-slide Instagram Story series. Rather than repeating the newsletter content word for word, the Stories adapt the narrative into a shorter, more visual format that is easier to consume on social media. Each slide gradually reveals the story, guiding audiences through the reflection while maintaining the calm and thoughtful tone of the RoHaus brand. The final slide invites participation through an interactive question sticker, encouraging followers to reflect on their own experiences and engage directly with the content.

In addition to being shared as Stories, the content is archived in RoHaus' Instagram Library/Highlights, allowing audiences to revisit the reflections after the initial 24-hour Story period. This creates a permanent content archive that extends the lifespan of the newsletter, increases discoverability, and provides ongoing value for both existing followers and new visitors to the profile. This content atomization approach allows RoHaus to share newsletter insights with audiences who may not be subscribed to the email list, while increasing engagement, reinforcing brand messaging, and creating additional touchpoints across channels.



Figure G1- Atomization Content Examples of Prototype 3

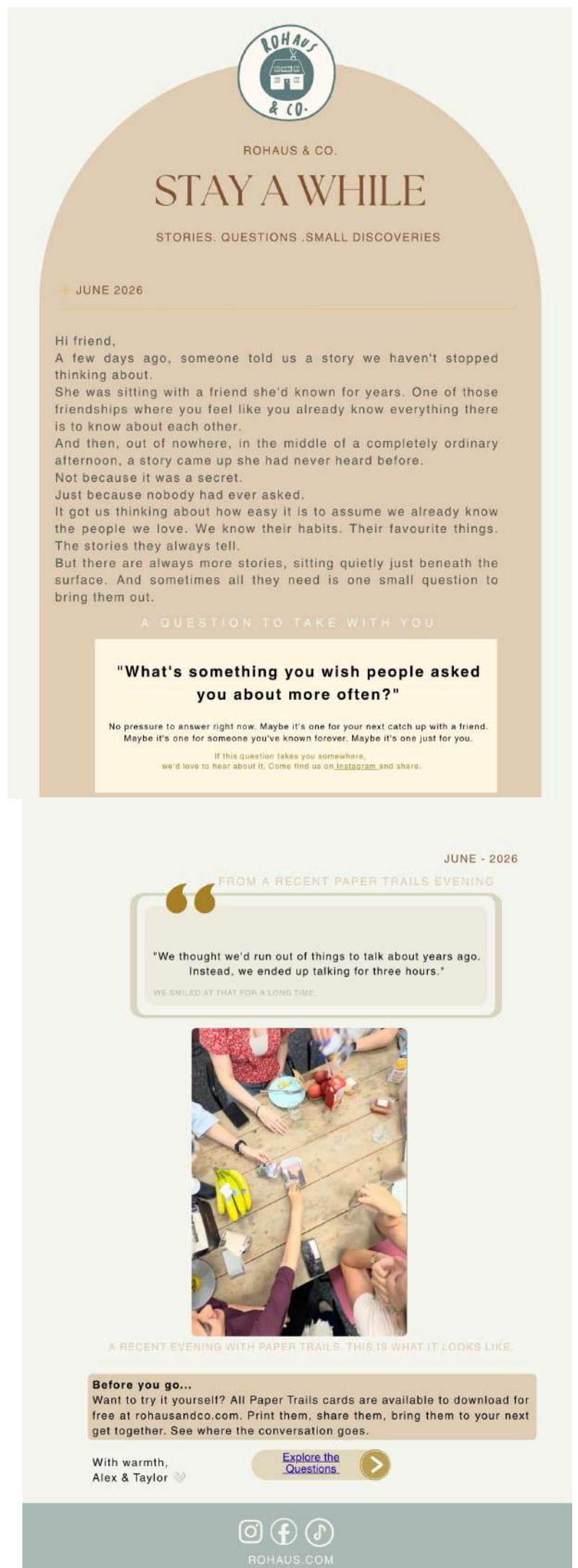


Figure G2- Prototype3- Stay a While Newsletter

Appendix H

Budget Planning- Pre-launch Phase (2-3 Months)

The proposed budget reflects the needs and resources of a small startup during the prelaunch phase. Rather than investing in large-scale marketing activities, the budget focuses on essential tools, content creation, targeted social media advertising, and community building efforts that support awareness, engagement, and subscriber growth for Paper Trails. Content production costs remain relatively low because the founders already own key equipment, including a camera and microphone, reducing the need for additional production expenses. As campaign performance and audience response may vary, budget allocations can be adjusted throughout the campaign to focus on the activities that generate the strongest results. A contingency budget has also been included to provide flexibility for unexpected costs or new opportunities that may arise during implementation.

Category	Description	Cost (€)
Graphic Design Tool (Canva Pro & Capcut Pro)	Design and video editing software (2-3 months)	50
Photography & Props	Travel expenses, café purchases, stationery and printing materials for content creation	100
Meta Ads (Awareness)	Social media advertising to increase brand awareness and reach	400
Meta Ads (Retargeting)	Conversion-focused advertising to drive website visits and newsletter sign-ups	250
Newsletter Platform (Substack)	Free plan for newsletter publishing and subscriber management	0
Content Marketer	Content planning, copywriting, community management and newsletter creation (approx. 25–35 hours)	500-700
Contingency	Miscellaneous costs	100
Total		1400-1600

Appendix I

Weekly Content Calendar- Week 1-Week 2

Posting days and times were selected based on current social media and email marketing engagement trends. According to Sprout Social (2025), audience engagement is highest during weekdays, particularly Tuesday to Thursday, with Instagram performing strongest on Tuesdays and Wednesdays and TikTok achieving peak engagement during weekday afternoons. Content was therefore scheduled within these peak engagement windows to maximise reach, visibility, and interaction.

The Stay A While newsletter was scheduled for Friday, as MailerLite (2025) identifies Friday as the strongest day for email engagement, generating the highest average open and click rates. A morning send time was selected to align with the reflective nature of the newsletter and encourage readers to engage with the content at a slower pace as they move into the weekend.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Platform		Instagram & Tiktok		Instagram & Website	Instagram Stories		
Visual							
Content Type		Short Video		Carousel (Prototype 2) + Library Article	Instagram Story Question Sticker		
Content Topic		We Thought we Knew Each Other- two friends		The Life We Keep Looking For: Time	What is something you wish you had more time for?		
Time		17:00-18:00		13:00(IG, fb)/ 11:00 (web)	17:00-18:00		
Hashtags		#papertrails #rohausandco #slowliving #gezellig #dutchlifestyle		#papertrails #rohausandco #slowliving #gezellig #nederlandsevrouw en			
Objective		Awareness		Engagement	Community Building		

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Platform		Instagram Stories	Instagram & Website		Substack		
Visual							
Content Type		Story	Better Questions Carousel		Newsletter (Prototype 3)		
Content Topic		Quote from previous carousel	Meaningful Conversations Start With Better Questions		Stay a while: a question that changed the conversation		
Time		09:00	17:00-18:00		09:00		
Hashtags			#papertrails #rohausandco #slowliving #gezellig #dutchlifestyle				
Objective		Engagement	Engagement		Subscriber Growth & Community Building		

Weekly Content Calendar- Week 3- Week 4

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Platform		Instagram & Tiktok	Instagram Stories	Instagram & Website			
Visual							
Content Type		Short Video	Multi-slide Story Series	Carousel Post			
Content Topic		Sometimes the Best Part of the Journey Is Who Sits Beside You	Stay A While -- The Stories We Haven't Heard Yet	A Gift Is Really a Way of Saying "I See You"			
Time		17:00-18:00	17:00-18:00	17:00-18:00			
Hashtags		#papertrails #rohausandco #slowliving #gezellig #trip		#papertrails #rohausandco #slowliving #gezellig #nederlandse vrouwen			
Objective		Awareness & Engagement	Engagement	Engagement			

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Platform		Instagram, & Website	Instagram Stories	Website Blog (library section)	Substack		
Visual							
Content Type		Carousel Post	Instagram Story Question Sticker	Blog Post	Newsletter (Prototype 3)		
Content Topic		Things Travel Has Taught Me About Connection	What's something travel helped you discover about yourself?	Presence Over Perfection	Stay a while: a question that changed the conversation		
Time		17:00-18:00	17:00-18:00	11:00	09:00		
Hashtags		#papertrails #rohausandco #slowliving #gezellig #traveling					
Objective		Awareness & Engagement	Community Building	Engagement & Website Traffic	Subscriber Growth & Community Building		