NTNU – Trondheim
Norwegian University of
Science and Technology

Guerrilla Marketing: A low-cost strategy for startups

Mari Bergan Hæreid
Solveig Indregård

NTNU School of Entrepreneurship
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Supervisor: Roger Klev, IØT

Norwegian University of Science and Technology
Department of Industrial Economics and Technology Management

Aim of the thesis

Startups at an early stage typically have few financial resources available which limits their marketing possibilities. An alternative for startups may be the low cost strategy of guerrilla marketing. As theory on the phenomenon is limited, a more precise understanding of the concept should be developed.

The following areas will be addressed:

1. A presentation and discussion of existing theory on guerrilla marketing, along with theories on traditional marketing
2. An empirical study of the phenomenon
3. An analysis and discussion based on the empirical findings and theoretical propositions
4. A critical discussion of the research method

Preface

This master thesis is the result of a theoretical and empirical study conducted as part of a Master of Science degree at the Norwegian School of Entrepreneurship (NSE), at the Norwegian University of Science and Technology (NTNU). The study was initiated in January 2015 and completed July 3rd, 2015. The study has enabled us to understand a phenomenon in depth by applying theoretical knowledge acquired through our academic courses with practical cases.

The paper addresses the subject of guerrilla marketing from the perspective of the startup company. Our goal is to contribute to the theory in this area, and educate fellow entrepreneurs on the subject. In addition, the subject personally motivates us, as we both are responsible for the marketing of our separate startups. Thus, we hope to gain greater insight into how to use guerrilla marketing in order to create awareness about our respective products and startups.

We would like to thank our supervisor, Roger Klev, from the Department of Industrial Economics and Technology Management at NTNU, for his guidance on this thesis. Gratitude is also given to the interviewees who took the time to share valuable knowledge, experience and insight, making this thesis possible.

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Solveig Indregård	Mari Hæreid
Solveig Indregård	Mari Bergan Hæreid

Abstract

A reason as to why many startups fail is poor marketing. Due to scarce financial resources, startups are restricted from using traditional marketing methods that are associated with high costs. An alternative strategy that does not require extensive financial resources and can help break through the endless clutter of marketing campaigns is guerrilla marketing.

The aim of this paper is to contribute to the research on the subject by addressing the following: *What is guerrilla marketing and how can startups use it in the promotion of their products?* In order to answer this research question, a theoretical and empirical study has been performed. The work of Hutter and Hoffmann (2011) is used as a foundation for the theoretical study. Other sources are used to supplement their views, in addition to theory on traditional marketing where theory on guerrilla marketing is limited.

A multiple case study exploring the unconventional campaigns of six different companies is used as a basis for the analysis and discussion of the thesis. Data regarding the campaigns was mainly collected through in-depth interviews. The campaigns possess several characteristics similar to those of guerrilla marketing and are studied to gain a better understanding of the phenomenon and how guerrilla campaigns can be created. Findings from each case are compared and contrasted, and further linked to the theory presented.

Based on the analysis and discussion, the following revised definition of guerrilla marketing is proposed: *Guerrilla marketing is an alternative, low-cost advertising method that exclusively utilizes unpaid channels by creating an unconventional campaign that causes an unexpected reaction, motivating recipients to distribute the message.* The precise definition should not be used as a strict set of requirements that must be met, but rather as guidelines for where focus should be directed. The low cost aspects force the startup to consider alternative strategies differing from those of traditional advertising. This may contribute to making a campaign unconventional. This is important in order to elicit a reaction in recipients, which may motivate them to further distribute the message. The media and influencers can also be encouraged to distribute the message. These strategies eliminate the distribution costs of the campaign.

A framework regarding how startups can create a guerrilla marketing campaign to promote their products is also proposed. The framework consists of the following steps: (1) set the goals for the campaign, (2) identify the target audience, (3) design the message and campaign, (4) prepare the

distribution, (5) establish the budget, and (6) measure the results. Similarly to the definition proposed, the framework serves as a set of guidelines, rather than steps that must be followed.

The proposed definition challenges existing theory. Based on a framework used in traditional marketing, the steps were revised and adjusted to better fit the context of guerrilla marketing. A framework addressing how a guerrilla campaign can be created does not exist in theory, and is therefore viewed as a possible new contribution to theory.

Sammendrag

En årsak til at mange oppstartsbedrifter mislykkes er manglende fokus på og ekspertise innenfor markedsføring. Grunnet begrensede økonomiske ressurser, er bruken av tradisjonelle markedsføringsmetoder, som er forbundet med høye kostnader, vanskelig. En alternativ strategi, som krever mindre omfattende økonomiske ressurser og kan bidra til å skille seg ut i mengden av markedsføringskampanjer, er geriljamarkedsføring.

Målet med denne avhandlingen er å bidra til forskning på feltet ved å studere følgende spørsmål: *Hva er geriljamarkedsføring, og hvordan kan oppstartsbedrifter bruke strategien til å promotere produktene sine?* Et teoretisk og empirisk studie har blitt gjennomført for å besvare problemstillingen. Det akademiske arbeidet til Hutter og Hoffmann (2011) brukes som et grunnlag for det teoretiske studiet. Andre kilder, i tillegg til teori om tradisjonell markedsføring der teori om geriljamarkedsføring er begrenset, er benyttet for å supplere deres synspunkter.

Et studie med flere "case", der ukonvensjonelle kampanjer fra seks ulike selskaper er forsket på, er brukt som grunnlag for analyse- og diskusjonsdelen. Data om kampanjene ble i hovedsak samlet inn gjennom dybdeintervjuer. Kampanjene innehar flere egenskaper som ligner på geriljamarkedsføring. De er studert for å få en bedre forståelse av både fenomenet og hvordan geriljakampanjer kan planlegges og gjennomføres. Resultatene fra hvert "case" er sammenlignet og analysert i lys av teorien som er presentert.

Basert på analysen og diskusjonen, er følgende revidert definisjon av geriljamarkedsføring foreslått: *Geriljamarkedsføring er en alternativ lavkost reklameform som utelukkende benytter seg av ubetalte kanaler ved å lage ukonvensjonelle kampanjer. Kampanjen forårsaker en uventet reaksjon, som motiverer mottakerne til å distribuere budskapet videre.* Den nøyaktige definisjonen bør ikke anses som krav som må oppfylles, men heller som retningslinjer for hvor fokus bør rettes. Lavkost-aspektet tvinger oppstartsbedriften til å vurdere alternative strategier som avviker fra tradisjonelle reklameformer. Dette kan bidra til å gjøre en kampanje ukonvensjonell. Dette er viktig for å framprovosere en reaksjon hos mottakerne, som igjen kan motivere dem til å dele budskapet videre. Mediene og personer med stor påvirkningskraft kan også bli oppfordret til å distribuere budskapet. Disse strategiene eliminerer distribusjonskostnadene ved kampanjen.

Et rammeverk om hvordan oppstartsbedrifter kan planlegge og gjennomføre en geriljamarkedsføringskampanje for å promotere sine produkter er også foreslått. Rammeverket består av følgende trinn: (1) sett mål for kampanjen, (2) identifiser målgruppen, (3) utform budskapet og

kampanjen, (4) forbered distribusjonen, (5) fastsett budsjettet, og (6) mål resultatene. I likhet med den foreslåtte definisjonen, bør rammeverket anses som retningslinjer, fremfor en oppskrift som må følges til punkt og prikke.

Den foreslåtte definisjonen utfordrer eksisterende teori. Basert på et rammeverk som brukes i tradisjonell markedsføring, ble trinnene i rammeverket revidert og justert for å bedre tilpasses geriljamarkedsføring. Et rammeverk, som tar for seg hvordan en geriljakampanje kan planlegges og gjennomføres, eksisterer ikke i teorien, og forslaget kan derfor anses som et potensielt bidrag til teorien.

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1 Introduction

The aim of this master thesis is to explore the phenomenon of guerrilla marketing entails and how startups can use it in the promotion of their products. This introduction presents a challenge met by many startups and the importance of the field of study.

Context

According to Timmons and Spinelli (1999), over 20 percent of new ventures fail within the first year, and 66 percent fail within 6 years. Based on a study of 32 startup failures, thirty percent of failures are due to poor marketing (Shah, 2011). Many startups focus all their time and effort on product development, and fail to develop strategies for marketing and customer acquisition. In order to acquire customers, a company has to effectively communicate the value of their product (Armstrong et al., 2012). According to Godin (2003), we are living in a century of idea diffusion: *"People that spread ideas, regardless of what those ideas are, win."* It is not what is offered that's of importance, but how it is marketed (Godin, 2003). However, marketing is associated with high costs and is therefore deterrent for startups with limited financial resources. Regardless of this, several experts argue that traditional marketing is diminishing and that more personalized efforts are preferable (Richardson and Domingos, 2002; Levinson, 1984; Ries and Trout, 1986; Hutter and Hoffmann, 2011; Armstrong et al., 2012; Rust and Oliver, 1994). Thus, startups should use alternative marketing methods - not only because they are limited by their budget, but because alternative methods can prove to be more effective.

Baker (2010) describes a gap between all the information people are exposed to and the information they actually absorb. Massive amounts of information are left unnoticed when on average people are only able to digest 134 bits of information out of the 2 million bits they are bombarded with every second. This implies that only 0.007% of all available information is processed, and marketing communications represent only a fraction of this. It is said that consumers are faced with up to 3000-5000 advertising campaigns daily (Johnson, 2006). When you think about it, how many of these do you remember by the end of the day? According to Hutter and Hoffmann (2014), this massive information overload causes a wear out effect. *"Advertising is seen by a lot of people. And there was a time when it worked. But it certainly doesn't work now nearly as well as it used to,"* (Levinson, 2011, p. 10). In addition, people these days have more choices, but less spare time, which is another reason why traditional marketing is less effective (Godin, 2003). It is becoming more and more difficult to break through the clutter and get noticed by target customers. This forces firms to be more creative in order to grasp people's attention.

Based on the above introduction, it is evident that startups have to think differently when marketing their products. They need to utilize their available resources, by using innovative and unconventional methods to gain traction. Guerrilla marketing is an approach that emphasizes the use of non-financial resources. Hutter and Hoffmann (2011, p. 4) define guerrilla marketing as *"an umbrella term for unconventional advertising campaigns which aim at drawing the attention of a large number of recipients to the advertising message at comparatively little costs by evoking a surprise effect and a diffusion effect."* Others generally emphasize that it is an umbrella term for unconventional advertising at low cost (Bigat, 2012; Hospes, 2007). In other words, monetary resources is not in focus, but rather creativity (Daft, 1983).

The California-based startup ParkMe, a provider of parking information, has successfully used guerrilla marketing in the promotion of their service (Severn, 2012). To create awareness about their service, they attached bright orange cardboard wheel clamps to hundreds of cars. This, together with a fake parking ticket and a free quarter for parking, left drivers surprised. The stunt required a relatively low monetary investment, and created a lot of attention, both through online publicity and viral YouTube-videos of hidden camera footage. Hence, by focusing on intangible resources, such as creativity, rather than monetary resources, ParkMe were able to differentiate themselves from competitors and gain traction. Not only startups such as ParkMe use the strategy of guerrilla marketing. Large corporations, such as Coca-Cola, Nestlé and Volkswagen, have also begun to use elements of the strategy due to their effectiveness. As larger corporations' use of guerrilla marketing is more visible due to their established brand, it may appear that guerrilla marketing is a strategy suited for large corporations, rather than startups. However, Bigat (2012) argues that guerrilla marketing is particularly suitable for small business organizations and a powerful means of marketing in today's fiercely competitive markets. A study performed by Dahlén et al. (2009) shows that guerrilla marketing is more suitable for startups than high-reputation brands as the latter one is more sensitive to the perceived appropriateness of the non-traditional activities and the use of low cost methods could have a negative effect as consumers expect more from the company. Hence, it is interesting to study how startups can use this relevant marketing strategy in the promotion of their products.

The Focus of The Paper

Guerrilla marketing is increasingly applied in marketing practice, but there is a lack of accompanying research on the subject (Hutter and Hoffmann, 2011; Bigat, 2012). Thus, several areas for further research have been proposed by various authors. Success drivers for and managerial implementation of guerrilla marketing are topics presented by Hutter and Hoffmann (2011) that have served as inspiration for this study.

It is apparent that startups must increase focus on marketing efforts. Due to limited financial resources and decreased effectiveness of traditional marketing, they must also become more creative in their efforts. This leads to the following research question:

What is guerrilla marketing and how can startups use it
in the promotion of their products?

The two parts of the research question will be addressed separately as a thorough understanding of the phenomenon is required in order to answer the second part of the question. The two parts are elaborated on below:

1. What is guerrilla marketing?

In addressing this question, definitions and elements of the term, instruments used in guerrilla marketing and the placement of the phenomenon in the complex web of marketing will be studied. As there are different opinions regarding the definition of guerrilla marketing, it is crucial to establish an understanding of the phenomenon in order to answer the subsequent question. Thus, a definition of the term that is applicable to startups will be proposed.

2. How can startups create a guerrilla marketing campaign to promote their product?

A framework for this does not exist as of today. Thus by implementing theory on guerrilla marketing in an existing framework within traditional marketing, an adapted and adjusted framework is suggested.

The Structure of The Paper

In the first chapter, existing theory on guerrilla marketing is presented. Where such theory is limited, theory on traditional marketing is included to gain a more thorough understanding of the subject. Further, the theory presented is discussed in the second section of the chapter. To conclude, a revised definition of the term is suggested, summarizing the collective and complementary views on the phenomenon. The method used in the study will be addressed next. Included here are descriptions of and the reasoning for the various methodological choices made. Further, the results from the empirical study are presented case by case, followed by a cross case analysis and discussion of the results in light of the theory, in the next chapter. The propositions suggested, based on the theoretical discussion, will be revised based on the empirical findings presented in this chapter. Finally, theoretical and practical implications, as well as suggestions for further research and limitations of the study, will be addressed in the conclusion.

2 Theory

Firstly, in section 2.1 of this chapter, existing theory on guerrilla marketing is presented. Secondly, in section 2.2, this is further discussed. Parts of the chapter are developed from Indregård and Hæreid's (2014) specialization project on the subject.

2.1 Existing theory on guerrilla marketing

Presented in this section is the theory forming the foundation of a theoretical framework. The section is meant to help develop an understanding of the different parts related to the research question, and is the basis for the discussion later in this thesis. Firstly, theory on guerrilla marketing is presented. Secondly, theory on how to create a marketing campaign is presented. Where theory on guerrilla marketing falls shorts, theory on traditional marketing is included to provide more detailed explanations. As the number of academic articles on the subject of guerrilla marketing is limited, bestselling books and online articles, have been used as supplementary sources.

2.1.1 What is guerrilla marketing?

In this section, the origins, different definitions and descriptions of guerrilla marketing by various authors are presented. Included in this presentation are different "instruments" that can be used in guerrilla marketing.

In this section, Hutter and Hoffmann's (2011) work on guerrilla marketing will be emphasized, as it is one of few academic papers on the subject, and the most extensive of them. In addition, Hutter and Hoffmann (2011) provide a more recent view on the subject, which will be compared and contrasted to the work of several authors, including Levinson, who introduced the term in 1984. In addition, two other views will be emphasized.

2.1.1.1 Guerrilla "enters" Marketing

The concept of guerrilla marketing was first introduced by Jay Conrad Levinson in his book *Easy and Inexpensive Strategies for Making Big Profits for Your Small Business* in 1984. Through teaching a course in entrepreneurship at the University of California Berkeley, he was inspired to write a book about simple, low-cost methods of marketing (Levinson, 1984).

Initially, the term *guerrilla* stems from the Spanish word for war, *guerra,* and is a form of irregular warfare fought by a small and independent group, using military tactics to fight bigger and less-mobile military (Bigat, 2012, Ries and Trout, 1986).

The psychology and tactics behind guerrilla warfare were later transferred to the field of marketing, giving small companies a way of competing with larger firms that had greater amounts of human and financial resources (Bigat, 2012; Levinson, 1984; Ries and Trout, 1986). As strategy and tactics are important elements in both marketing and war, Ries and Trout (1986), argue that marketing *is* war.

2.1.1.2 Definitions

Levinson (2007), the father of guerrilla marketing, describes the phenomenon as a generic term for eye-catching, low-cost marketing activities. Assets such as imagination, creativity and time are required in guerrilla marketing, rather than financial resources (Bigat, 2012; Levinson, 2007). Further, Levinson (2007) describes guerrilla marketing as an alternative way of marketing and aligns it to traditional marketing. Marketing is defined by Armstrong et al. (2012, p. 27) as *"the process by which companies create value for customers and build strong customer relationships in order to capture value from customers in return."* Similarly, the American Marketing Association (2013) defines marketing, as *"the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large."* Levinson (2007, p. 3), however, defines it more vaguely, as *"the art of getting people to change their minds - or to maintain their mindsets if they're already inclined to do business with you."*

In contrast to Levinson (2007), Boone and Kurtz (2009) assert that guerrilla marketing is a promotional tool. Traditional promotional tools include advertising, public relations, sales promotion, personal selling and direct marketing (Armstrong et al., 2012). According to Armstrong et al. (2012), these are used by a company to persuasively communicate customer value and build customer relationships to create awareness about a product or brand, create brand loyalty and generate sales. By categorising guerrilla marketing as a separate promotional tool, Boone and Kurtz (2009) align it the with advertising, public relations, sales promotion, personal selling and direct marketing. These promotional tools are also referred to as the promotional mix (Armstrong et al., 2012; Belch and Belch, 2003) and the marketing communications mix (Armstrong et al., 2012). Promotion is one of the four P's of the marketing mix, along with product, price and place, and is used to create value for the customer (Armstrong et al., 2012).

Hutter and Hoffmann (2011, p. 4) define guerrilla marketing more specifically as *"an umbrella term for unconventional advertising campaigns which aim at drawing the attention of a large number of* *recipients to the advertising message at comparatively little costs by evoking a surprise effect and a diffusion effect."* Based on their descriptions of the phenomenon, Hospes (2007) and Reidl (as cited in Choudhary, 2013, p. 25) also categorize guerrilla marketing as an advertising method. Advertising is defined as *"any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor"* (Armstrong et al., 2012, p. 429). The Advertising Association of the UK describes it as a message that intends to inform or influence people that receive it (Times, 2014). Armstrong et al. (2012) mention broadcast, print, Internet, mobile and outdoor as examples of advertising tools.

Figure 1 below illustrates the process of guerrilla marketing described by Hutter and Hoffmann (2011).

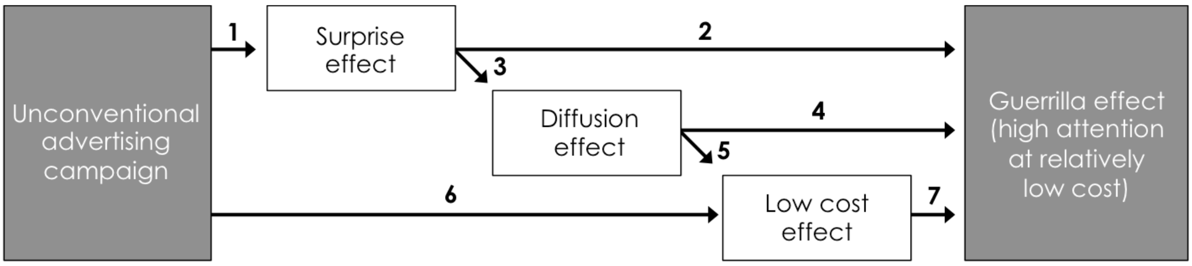


Figure 1: "The Basic Guerrilla Effect" (Hutter and Hoffmann, 2011, p. 4)

By executing an unconventional advertising campaign that deviates from people's expectations, a surprise effect is created (path 1 in Figure 1). This effect is the core principle of guerrilla marketing, which is used to get people's attention (path 2). If the campaign succeeds in surprising its audience, they may be stimulated to spread the advertising message (path 3). This diffusion effect is another characteristic of guerrilla marketing (path 4). The greater the diffusion effect, the more people the message reaches, making the relative cost of the campaign per person lower (path 5). In addition, the low-cost effect often results from the initial low investment in planning the campaign (path 6). The low-cost effect is the third characteristic contributing to the guerrilla effect (path 7). The guerrilla effect is about obtaining high attention at relatively low cost (Hutter and Hoffmann, 2011). Before further descriptions of guerrilla marketing are introduced, the three effects in Figure 1 will be elaborated on below. General theory on the effects will be included to gain a better understanding of these.

The surprise effect

The surprise effect builds on the rationale that a guerrilla campaign needs to be worth a second look (Hutter and Hoffmann, 2011). *"Surprise is the result of the divergence of perceptions and expectations,"* (Hutter and Hoffmann, 2011, p. 4). Levinson (2007) asserts that guerrilla marketing, with its element of surprise, may be more effective in attracting people's attention, as traditional marketing is losing its effect. According to Levinson (2007), guerrilla marketing should cause amazement, similarly to Hutter and Hoffmann's (2011) surprise effect. Hutter and Hoffmann (2011) further explain that a guerrilla campaign should be unexpected, which is supported by Reidl (as cited in Choudhary, 2013, p. 25) and Bigat (2012), while Levinson (2007) and Hospes (2007) assert that it should be eye-catching.

Certain characteristics are required in order to create a surprise effect. In order for perceptions to exceed expectations, a campaign should be different from what already exists (Hutter and Hoffmann, 2011). In his webinar on the *Future of Marketing,* Schefren (2014) says that *"It's better to be different than to be better,"* because "better" is subjective, whilst "different" is a matter of fact. "Different" draws attention (Schefren, 2014). Similarly, Levinson (2007) describes guerrilla marketing as unconventional, and Bigat (2012) describes it as non-traditional. According to Hutter and Hoffmann (2011), humor can be used to create a surprise effect. Reidl (as cited in Choudhary, 2013) states that a campaign must be humorous in order to actually qualify as guerrilla marketing. However, Levinson (2011) notes that marketers should be careful with the use of humor. If humor is the most fascinating part of a campaign, people will remember this, rather than the product being marketed (Levinson, 2007). Different, unconventional and non-traditional, and perhaps humorous, are characteristics of a guerrilla campaign that may cause a surprised reaction. This reaction is what further motivates individuals to distribute an unexpected message (Hutter and Hoffmann, 2011). Kirby and Marsden (2006, p. 177) argue that, *"The temporary emotional state of being surprised tends to motivate people to talk about the product this surprise is associated with."*

The diffusion effect

The diffusion effect refers to the spreading of the message, and Hutter and Hoffmann (2011) explain that this can be done through recipients of the message. Though what initiates the guerrilla effect is often a surprising event, the diffusion effect happens over a period of time (Hutter and Hoffmann, 2011). Likewise, Levinson (2011) states that guerrilla marketing isn't an event, but rather a process. *"Guerrilla marketing works consistently and eventually. It hardly ever works immediately,"* (Levinson, 2011, p. 6). It is this diffusion of the marketing message that gives value back to the company (Levinson, 2007). Hospes (2007) refers to this aspect as "reach" and includes both direct and indirect reach. Direct reach implies that a campaign is communicated to an audience by the company itself, whereas indirect reach implies a two-step flow of communication, where for example the audience further distributes the message (Hospes, 2007; Armstrong et al., 2012). Several authors also mention that the media is a possible distributor of the message Hutter and Hoffmann, 2011; Levinson, 2011; Hospes, 2007; Choudhary, 2013). Reidl (as cited in Choudhary, 2013) describes guerrilla marketing as drastic, entailing that for a campaign to qualify as guerrilla marketing, the total distribution of the campaign has to be large.

The spreading of a message between individuals is referred to as word-of-mouth. In the context of marketing, this involves transmitting of information between a non-commercial communicator and a receiver concerning a product or a brand (Dichter, 1966). It can be viewed as the process of people becoming natural brand advocates (Kirby and Marsden, 2006). According to Dahlén et al. (2009), most of the word-of-mouth communication happens face-to-face. In 2009, 80 percent of such communication was face-to-face (Dahlén et al., 2009). The remaining 20 percent happens online, through social media, blogs, forums and reviews, and is referred to as word-of-mouse (Levinson, 2011) or electronic word-of-mouth (eWOM) (Kietzmann and Canhoto, 2013). While Hutter and Hoffmann (2007) refer to eWOM and word-of-mouth as effects, Levinson (2007) categorizes the two as *weapons of guerrilla marketing*. In this paper, word-of-mouth refers to face-to-face communication, while eWOM refers to online communication. However, according to Godin (2003), something needs to be remarkable in order to be worth making a remark about - this is the essence of diffusion. Kirby and Marsden (2006) differ between positive and negative word of mouth. When experiences are positive, recommendations can result in great success simply by snowballing (Kirby and Marsden, 2006). Thomas (2004, p. 65) notes that when the information comes from a friend *"there is an implicit level of trust and credibility to the recommendation."* However, Holmes et al. (1977) argue that negative WOM is more potent than positive WOM, and one should therefore have good routines for handling negative WOM to avoid negative effects. WOM entails sharing of information between small groups of individuals, whilst eWOM enables high scalability and reach (Hung and Li, 2007). As the information one receives through WOM often comes from someone familiar the level of trust is higher, compared to eWOM where the sender not necessary is someone one knows (Cheung and Thadani, 2010). However, eWOM communication usually comes in the form of text and is stored online, making the information accessible, and much easier to measure (Hung and Li, 2007).

The low-cost effect

The low-cost effect entails that "*the advertising message is placed and diffused in a flexible and unconventional manner that avoids typical advertising costs,"* (Hutter and Hoffmann, 2011, p. 5). The effect is created in two ways, according to Hutter and Hoffmann (2011): either a campaign requiring little expenses is planned, or a more expensive campaign obtains a large diffusion effect, implying a low cost per person reached. Guerrilla marketing was initially introduced as an inexpensive marketing method, and this second characteristic has recently been introduced (Hutter and Hoffmann, 2011). Reidl (as cited in Choudhary, 2013) expresses that a guerrilla marketing campaign has to be cheap in order to qualify as guerrilla marketing. As previously mentioned, Levinson (2007) considers low cost as a fundamental characteristic of guerrilla marketing.

Additional elements of guerrilla marketing

In addition to being eye-catching and obtaining reach, Hospes (2007) argues that a guerrilla campaign succeeds due to right timing, clarity and relevance. Right timing implies that the guerrilla campaign is exposed to the target audience when they are watching and receptive. This is supported by Levinson (2011), who explains that guerrilla marketing is only effective when targeted to the right audience, at the right time. In addition, Hospes (2007) emphasizes that the message should be easy to interpret (clarity) and in accordance with the company or product being promoted (relevant). These conditions, regarding clarity and relevance, correspond with the importance of succeeding in connecting the consumer's association of the a marketing activity to the focal company, in order to reap the benefits from the campaign (Hutter and Hoffmann, 2011; Levinson, 2007; Armstrong et al., 2012).

Alexander Reidl, former marketing director of Volvo Cars Middle East, asserts that guerrilla marketing does not only imply a shocking or innovative campaign (as cited in Choudhary, 2013). He argues that six characteristics need to be present in order to properly qualify as guerrilla marketing. In addition to claiming that guerrilla marketing is completely unexpected, humorous, drastic and cheap, Reidl (as cited in Choudhary, 2013, p. 25) claims that it is a "one-shot game" and that it shows goodwill. A one-shot game implies that the campaign is only shown once and for a very short time, a characteristic of guerrilla marketing that is also mentioned by other authors (Hutter and Hoffmann, 2011; Hospes, 2007). Goodwill implies that the company reflects good intentions (as cited in Choudhary, 2013). Similarly, Levinson (2007) and Hutter and Hoffmann (2011) both mention the importance of expressing a positive message through a guerrilla campaign.

2.1.1.3 Instruments

Bigat (2012) notes that guerrilla marketing differs from traditional marketing, not in the objective of increasing profits and selling more goods, but in terms of the methods or marketing instruments used. Hutter and Hoffmann (2011) address six instruments that will be the focus of this section, and presented separately below. Several of these are also mentioned by Levinson (2007), but are referred to as *weapons of guerrilla marketing.* These span over a wide specter, and include computers, business cards, television commercials, billboards, neatness and networking (Levinson, 2011). Where theory from the above mentioned authors falls short, additional theory will be included to describe the instruments in greater detail.

Hutter and Hoffmann (2011) describe six instruments that can be applied to maximize the effects presented in the previous section. In addition, they present a framework with the objective of categorizing these instruments with the effect that it mainly focuses on. Although they assert that each instrument consists of all three effects, they argue that certain instruments are primarily used to maximize one of the effects. This framework is summarized in Table 1. It should be noted that the term "instrument" is not defined, making the topic difficult to fully comprehend.

Effect	Definition	Instruments that mainly focus on this effect
Surprise	Consumers direct their attention to the advertising message because they are surprised by the unconventional guerrilla action	Ambient Marketing Sensation Marketing
Diffusion	Consumers voluntarily diffuse the advertising message because they are surprised by or interested in the guerrilla action	Viral Marketing Buzz Marketing
Low-cost	The guerrilla action requires relatively little expenses because the advertising message is placed and diffused in a flexible and unconventional manner that avoids typical advertising costs	Ambush Marketing

Table 1: The definitions of the surprise, diffusion and low-cost effect and corresponding instruments (Hutter and Hoffmann, 2011, p. 5)

Ambient Marketing is defined as *"the placement of advertising in unusual and unexpected places (location) often with unconventional methods (execution) and being the first or only ad election to do so (temporal),"* (Luxton and Drummond, 2000, p. 735). It is about placing advertisements in places or on items where people normally would not see them. In other words, advertisements are placed in unconventional locations, often in the direct social environment of the target group (Luxton and Drummond, 2000). The size and form of this advertising type largely varies. It can range from small stickers being placed in bathrooms to art covering an entire building. An example is redecorating an airport baggage claim into a roulette for the promotion of a new casino (Hutter and Hoffmann, 2014).

Sensation Marketing is explained by Hutter and Hoffmann (2011) as trying to dumbfound passersby in public places with actions that exceed their expectations. A subtype of sensation marketing is a flash mob, where a group of people gathers in a public place and unexpectedly performs an unconventional act. It can be anything from a rehearsed dance routine to a public pillow fight (Lum, 2010). People at the scene stop to look at this spectacular and attention-drawing performance, where they are the only ones to see this irreproducible one-time action in real life. Sensation marketing does not require any prior installations, and is an example of a "hit and run" action (Lum, 2010). A benefit is that the action is often perceived as entertainment, rather than pushy advertisement (Hutter and Hoffmann, 2011).

Viral Marketing at its core tries to trigger a diffusion effect (Hutter and Hoffmann, 2011). "*It builds on a surprise effect to make the message worth telling and, thus, to gain the attention of a high number of recipients. The fact that consumers themselves diffuse the message within their social networks saves advertising costs,"* (Hutter and Hoffmann, 2011, p. 4). Levinson (2007) also mentions the use of viral marketing, and includes it in his *200 weapons of guerrilla marketing.* Lis and Schultz (2014) define viral marketing as *"an advertisement that is in some way tied to an electronic message. It can be attached to an e-mail, video spot or posted in any form of social media. It is a form of advocacy or word-of-mouth endorsement marketing, where one customer passes along the message to other potential buyers, creating the potential for exponential growth in the message's exposure and influence."* They compare the phenomenon's use of spreading the message through social networks to viruses; both a message and a virus are forwarded from one participant to another (Lis and Schultz, 2014). Online social networks are referred to as social media, which is defined as*"Websites and applications that enable users to create and share content or to participate in social networking,"* (Oxford Dictionaries, 2015). Just like eWOM, viral marketing can be seen as a further development of traditional WOM referral marketing (Armstrong et al., 2012). Hutter and Hoffmann (2011) mention that video clips, with the embedded advertising message, are a frequently applied method of viral marketing that are moderately priced compared to classical TV advertisements.

Buzz Marketing is an extension of word-of-mouth, where the messenger is incentivized to forward information, but often still appears as an authentic fan of the product (Kirby and Marsden, 2006). Hutter and Hoffmann (2011) add that buzz marketing does not require substantial spending. Levinson (2007) also supports the use of buzz marketing in guerrilla marketing, and categorizes it as a "weapon". Dye (2000) argues that some people have a greater ability to shape public opinion. Ahuja et al. (2007, p. 152) define buzz marketing as a *"multi-dimensional communication process that involves sending persuasive messages out via buzz agents (senders) to buzz targets (receivers) in the form of WOM (offline and online) conversations, and retrieving market research information from buzz agents on the particulars of these buzz marketing experiences".* Examples of buzz agents are celebrities or popular kids in school, as they are looked up to and often start trends (Dye, 2000). These examples are more commonly known as influencers. Influencers can be contacted directly with the objective that they will further distribute the message to their peers (Kirby and Marsden, 2006). Kirby and Marsden (2006) mention opinion leaders, market mavens and innovators as important influencers that express trustworthiness. Opinion leaders are personally interested in the product category, market mavens have a more general marketplace expertise, whilst innovators are the first ones to try new products (Kirby and Marsden, 2006). Carl (2006, p. 630) concludes that *"effective WOM and buzz marketing is not rooted in the marketing of a particular brand, product, or service, but rather is based in the everyday relationships of people discussing other matters."* It should be noted that there is also some scepticism to the use of buzz agents. Kirby and Marsden (2006, p. 176) say that *"where word of* *mouth is directly influenced by paid-for agents acting as if they were unbiased 'friends', there is a conflict between economic interest and ethical considerations."*

Ambush Marketing is defined as the practice where a company uses an event or arena, often its competitor's, to deflect attention towards themselves, and away from the sponsor (Meenaghan, 1994), explicitly building on the free riding effect without having legal permission (Payne, 1998). Fiat, for instance, parked one of their signature cars on the doorsteps of Volkswagens headquarters when they noticed that a Google car was in the area, taking pictures for Google's Street View (Minato, 2012). Such an action transfers the attention to the guerrilla marketer at little expense, and weaken the sponsor's image (Meenaghan, 1994, Payne, 1998; Hutter and Hoffmann, 2011).

Guerrilla PR is also mentioned by Hutter and Hoffmann (2011) as an instrument for creating a diffusion effect. However, it is not categorized in the table together with the instruments described above. Hutter and Hoffmann (2011) define guerrilla PR as a method for spreading a message via the editorial section of the media, and consider it a subtype of public relations (PR). Traditional PR is defined as the practice of managing the distribution of information between an organization and the public (Grunig and Hunt, 1984). According to Armstrong et al. (2012, p. 429), PR concerns *"building good relations with the company's various publics by obtaining favorable publicity, building up a good corporate image, and handling or heading off unfavorable rumors, stories, and events."* In contrast to advertisement, the presentation and distribution of a message using PR is not usually paid for (Armstrong et al., 2012). Similarly to Hutter and Hoffmann (2011), Levinson (2007) categorizes public relations as a "weapon". Levinson (2007) emphasises the importance of working hard and continuously with establishing and maintaining media relationships. Further, Levinson (2007) explains that entrepreneurs should use a great amount of time and determination on contacting media sources and following up on these, rather than hiring a PR agency to handle this with their existing media network. According to Levinson (2007), the key is to provide the media with publishable stories.

Publicity is a subtype of traditional PR, and its definition corresponds to the definition of guerrilla PR. It is the process or technique of using the mass media to attract public attention to products, companies or people (The Free Dictionary, 2009). Several authors emphasize the importance of publicity in diffusing a message due to the credibility that news stories portray (Armstrong et al., 2012; Boone and Kurtz, 2009; Hutter and Hoffmann, 2011). Another advantage is the low cost associated to publicity: *"Guerrilla PR markedly improves the guerrilla effect since media reports increase the number of addressees at hardly any financial efforts,"* (Hutter and Hoffmann, 2011, p. 45). Hutter and Hoffmann (2011, p. 45) also argue that *"marketers need to plan the campaigns in such a manner that they are appealing for the journals (e.g., eye-catching ambient installations or* *activities of sensation marketing)."* However, two disadvantages of publicity are that the message is highly visible for only a short period of time and not possible to control (Levinson, 2007). In addition to publicity, PR tools include sponsorships, events and websites (Armstrong et al., 2012). Levinson mentions websites as a weapon, together with PR.

2.1.2 How to create a (guerrilla) marketing campaign

Theory on guerrilla marketing, beyond that which is presented in the previous section, is scarce. Thus to understand how a guerrilla marketing campaign can be created, theory on how to create a general marketing campaign will be presented and serve as inspiration. This will take the form of a template. Relevant theory on guerrilla marketing is included where applicable. To understand the importance of the template's use, models of communication are presented first.

According to The American Marketing Association (2013), communication is one of the four main aspects of marketing. Thus, understanding the communication process between a company and its customer is essential in creating any promotional material. Armstrong et al. (2012) present a revised version of the *Basic Model of Communication* first introduced by Shannon and Weaver in 1949, a revision which is also supported by Belch and Belch (2003). The elements in this model, and how they are connected (displayed in Figure 2) will be explained in detail below.

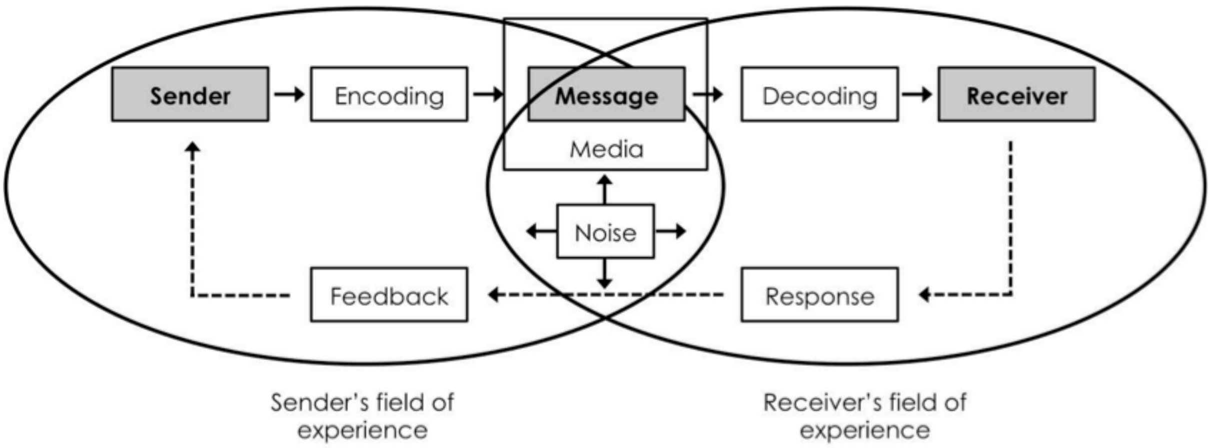
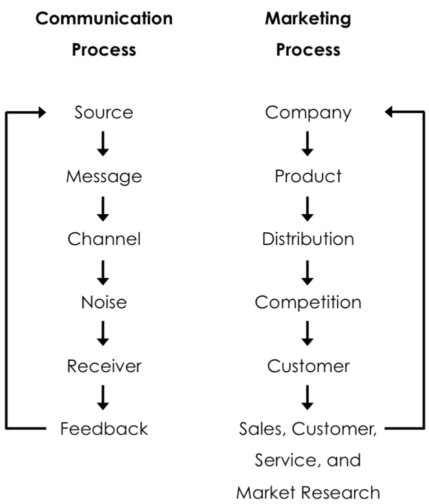


Figure 2: Elements in the Communication Process (Armstrong et al., 2012, p. 435)

To effectively communicate a set of symbols (message) it is crucial that the company's (sender or source) intention is explicitly translated into a symbolic form (encoding) so that the customer (receiver) can easily interpret the message (decoding) in the intended way. In order for this message to become clear, the sender's field of experience needs to overlap with the receiver's, as this is the area of common ground. There should be a clear link between the message and the company to ensure that it is not mistakenly connected to a competitor or missed due to distractions (noise). The reach of the message is related to choice of channel (media) and should be carefully selected relative to the target audience, as people react differently to different types of media and messages (response). Whether or not the response is positive or negative, some of the impressions are communicated back to the company (feedback) (Armstrong et al., 2012). In guerrilla marketing, the receiver's response implies more than simply feedback to the company, but also further distribution of the message (Hutter and Hoffmann, 2011; Levinson, 2007; Hospes, 2007; Choudhary, 2013).



Duncan and Moriarty (1998) describe the communication process similarly and align it with the marketing process. This is illustrated in Figure 3. They argue that communication, when properly done, is the integrative element that helps close the distance between the company and its customers. Zinkhan et al. (1996) even argues that communication and marketing are two complementary metaphors.

Figure 3: Parallel Communication and Marketing Processes (Duncan and Moriarty, 1998, p. 3)

Several of the elements described above also serve as a foundation in Armstrong et al.'s (2012) fundamental *Eight steps in creating an effective marketing communication program*. These steps are elaborated on below to provide an indication of how to create a guerrilla marketing campaign.

1. Identify the target audience

According to Horky (2009), one of the most important parts of preparing a marketing campaign is the process of segmenting and profiling the target audience properly. An explicit understanding of who the target audience is and how they think and act, is a necessity in planning several of the other steps, and in order to know what to say, how to say it, and where to say it (Horky, 2009; Lum, 2010; Armstrong et al., 2012). It is important that the target audience is not confused with the target customer. For instance, the target audience could be a specific group amongst the target customers, current users or the general public (Armstrong et al., 2012). Influencers, such as opinion leaders, are often targeted with the intention that they will further distribute the message to their peers, through a two-step flow of communication (Armstrong et al., 2012). Godin (2003) emphasizes that marketers should target innovators because they'll listen, they'll get obsessed, they'll tell their friends, and the message will spread. Hutter and Hoffmann (2011) emphasise that one should make the campaign appealing for the media as well, in order to gain publicity. Bigat (2012) mentions determining the target audience as part of the second step in creating a guerrilla advertisement.

2. Determine the communication objectives

It can be argued that the ultimate objective of a marketing campaign is to increase profits (Armstrong et al., 2012; Bigat, 2012). Regardless of what the specific goal of a marketing campaign is, it is only a piece of this larger puzzle (Bigat, 2012). The AIDA model suggests that an ideal message should achieve the following: gain *Attention*, hold *Interest*, arouse *Desire* and elicit *Action* (Belch and Belch, 2003; Armstrong et al., 2012). According to Horky (2009), these are fundamental elements of guerrilla marketing. According to Yemm (2012), goals should be *S.M.A.R.T.*: specific, measurable, achievable, relevant and time-bound. A specific goal implies addressing not just what should be achieved, but also *how* it should be achieved. A measurable goal should specify criteria to evaluate progress and results. An achievable goal is one that is realistic and can be achieved with the given set of resources available. Being relevant concerns fulfilling purpose, and seeing how the objectives are relevant for the role of an individual, the direction of a team or the overall objectives of an organisation. Time-bound is about setting deadlines, which creates focus and help prioritise and elicit action (Yemm, 2012). These five criterias are also supported by Frey and Osterloh (2002). Bigat (2012) also emphasizes the importance of setting an objective for a guerrilla campaign, and argues that it is the first step in creating the campaign.

3. Design the message

This step consists of deciding what to say and how to say it (Armstrong et al., 2012). Firstly, when it comes to content ("what to say"), three factors can be used to make a message appealing to the audience according to Armstrong et al. (2012): rational (relating to the audience's self-interest), emotions (evoking negative or positive feelings) and moral (making sense of what's right). The first factor implies identifying the overlapping area of the sender's and the receiver's field of experience. This field is illustrated in Armstrong et al.'s (2012) model, *Elements in the Communication Process* (section 2.1.2).

Secondly, the structure needs to be set ("how to say it"), by (1) drawing a conclusion or leaving it to the audience to interpret, (2) presenting the strongest argument first or last, and (3) only mentioning the strengths (one-sided argument) or by also admitting its flaws (two-sided argument) (Armstrong et al., 2012).

Ultimately, the marketer must decide on the format of the message and the details of it, for example the font on a poster (Armstrong et al., 2012). Examples in guerrilla marketing are flash mobs, subordinate to sensation marketing, and an installation of an enlarged product dummy, subordinate to ambient marketing (Lum, 2010).

4. Select the communication channels

This step addresses "where to say it." Armstrong et al. (2012) differ between personal and non-personal communication channels. Personal channels refer to direct communication between two or more people. This is effective as it is customized to the receiver to a larger extent. Through personal channels, it is more likely that the sender is provided with useful feedback. Non-personal channels include media (print, broadcast, electronic and display) and events (Armstrong et al., 2012).

5. Establish the total communications budget

There are several methods for determining the total budget of a marketing campaign. Armstrong et al. (2012) criticize the *affordable method*, where management sets the budget relative to what they can afford, as ignoring the role of promotion as an investment. However, they applaud the *objective-and-task method* for matching the budget to the objectives to be achieved, which challenges the management to reflect upon relations between money invested and predicted result. Even though the financial resources are constrained for startups, some expenses are likely to occur (Lum, 2010). Levinson (2007) recommends startups to establish budgets to gain control and to avoid unexpected expenditures.

6. Decide on the marketing communications mix

In this step, the marketing communications mix, or which promotional tools to utilize, should be decided on, whether it's advertising, PR, sales promotion, personal selling and/or direct marketing (Armstrong et al., 2012). Similarly, one can choose between the 200 weapons of guerrilla marketing, including advertising and PR (Levinson, 2007). Boone and Kurtz (2009), however, categorize guerrilla marketing as a separate promotional tool. Similarly, other authors have limited guerrilla marketing to advertising (Hutter and Hoffmann, 2011; Hospes, 2007; Choudhary, 2013). This decision depends on which definition of guerrilla marketing the marketer chooses to follow.

7. Measure the communications result

Lum (2010) emphasizes the importance of tracing the effectiveness of a plan as well as refining and improving it along the way. There are three main ways of tracking the effectiveness of a campaign (Communications, 2013). Firstly, a company can measure the difference between pre and post sales results. Secondly, a company can conduct an assessment of the target audience prior to and after the campaign to track changes in awareness, perception or preference. Thirdly, a company can measure response through for example landing pages, coupons and order codes (Communications, 2013). Although some outcomes can be isolated and measured, there are challenges related to the measurement of promotional efforts due to the many factors affecting the effectiveness (Armstrong et al., 2012). If the objective of the campaign is to increase sales, sales numbers from different time periods can serve as the metric in determining the success of the campaign. However, it is not guaranteed that a change in sales is exclusively related to the campaign, as there are many other factors affecting demand, such as weather, seasonality, income, expectations, tastes and preferences, amongst others (Case and Fair, 1994).

8. Manage the integrated marketing communications process

This step is closely linked to step six, *Deciding on the marketing communications mix*. The emphasis here is rather on integrating and coordinating the different techniques of communication and ensuring that all of them focus on the same goal and communicate consistent messages (Belch and Belch, 2003). By doing so, maximum impact of the promotion can be achieved. This is referred to as *Integrated Marketing Communications* (IMC) (Belch and Belch, 2003). Lum (2010) supports using multiple channels to maximize effectiveness, and advises marketers to focus on reach and frequency rather than just trying one tactic.

2.2 Discussion of theory

In this chapter, the two subordinate questions of the research question will be discussed based on the theory presented in the previous section. First, the phenomenon of guerrilla marketing will be explored. Second, the framework presented for creating a guerrilla marketing campaign will be discussed. Where theories are inconsistent or lacking substance, a revised definition or framework will be proposed.

2.2.1 What is guerrilla marketing?

In this section, the elements and instruments of guerrilla marketing will be discussed, along with the placement of the phenomenon in the complex web of marketing. The total of these aspects will be used to answer the first part of the research question.

2.2.1.1 Effects and characteristics

The effects and characteristics of guerrilla marketing will be discussed in order to evaluate whether or not the existing definitions and descriptions of guerrilla marketing are applicable. In the previous chapter, four different views of guerrilla marketing were emphasized, these will be elaborated on below. Where additional theory is relevant, it will be included in the discussion.

The surprise effect

The surprise effect is necessary to trigger the desire and action to distribute the marketing message. Surprise implies that perceptions exceed expectations (Hutter and Hoffmann, 2011). Hence, it can be argued that the term "unexpected" is equivalent to "surprise." Several authors argue that guerrilla marketing is unexpected (Hutter and Hoffmann, 2011; Choudhary, 2013; Bigat, 2012). Similarly, Levinson (2007) argues that it amazes people. These reactions are variations of Hutter and Hoffmann's (2011) surprise effect. However, the extent of the reactions vary. For example, Riedl (as cited in Choudhary, 2013) argues that a guerrilla campaign should be completely unexpected and shocking, while Levinson (2007) and Hospes (2007) assert that it should be eye-catching, implying that attention is attracted. It can be argued that "unexpected" is a common term for the reactions discussed above. In addition, it is the term that recurs the most. Hence this term is used further to describe the surprise effect and similar reactions.

Unconventional (Hutter and Hoffmann, 2011), non-traditional (Bigat, 2012), different (Hutter and Hoffmann, 2011) and alternative (Levinson, 2007; Hospes, 2007) are characteristics used to describe guerrilla marketing. These are characteristics that may cause an unexpected reaction. The only author that does not specify that a guerrilla campaign is an alternative method is Reidl (as cited in Choudhary, 2013). Schefren (2014) argues that "different" is objective. However, not every aspect of a guerrilla campaign is able to differ from existing campaigns. For example, the form a guerrilla campaign takes or the channel it uses may have been experienced by the audience before. Hence, the extent to which something qualifies as different, depends on what the audience has been exposed to in previous settings. Nonetheless, it can be argued that guerrilla campaigns tend to be more unconventional than traditional marketing campaigns in one way or another. Thus the characteristic should deserve a place in the definition of the term.

It can be argued that three of the other characteristics presented contribute to making the campaign unexpecting. Reidl (as cited in Choudhary, 2013) specifies that a campaign must be a humorous, one-time occurrence in order to qualify as a guerrilla campaign. More often than not, marketing is not humorous, hence a humorous campaign may seem unexpecting. An occurrence that it is rare and appears out of nowhere also makes it unexpecting. Reidl's (as cited in Choudhary, 2013) emphasis on this last characteristic is presumably linked to the examples of guerrilla marketing one would immediately think of, such as sensation marketing with flash mobs and theatrical appearances on the street. However, his definition excludes several ambient marketing campaigns that use for example sticker bombing and graffiti, as these span over a longer period of time. Hospes (2007) and Hutter and Hoffmann (2011) support this "one-time" element, but do not limit the definition to it as it excludes many types of campaigns. Similarly to this characteristic, Hospes (2007) mentions timing in his description of guerrilla marketing. However, he does not elaborate on what is meant by timing. The timing of a campaign may be planned such that the chance of attracting the attention of a greater audience increases. Or the timing of a campaign may be planned to make it more relevant to the audience, and thus attracting the attention of the individual to a larger extent. These are all interesting characteristics, and vital in some types of guerrilla marketing campaigns. However, they do not appear to be fundamental for all types of guerrilla campaigns. In addition, the characteristics are not supported by many of the authors. Thus it can be argued that they are not fundamental elements of guerrilla marketing and are not required in the definition of guerrilla marketing.

The diffusion effect

The diffusion effect can be viewed as the process or result of people forwarding the message (Hutter and Hoffmann, 2011). Several authors focus on the way in which the message spreads, which will be commonly referred to as the distribution of a message. The first step of communicating the message is the direct meeting between the guerrilla campaign and the exposed audience (Hospes, 2007; Hutter and Hoffmann, 2011; Levinson, 2007). If the people who were exposed to the guerrilla campaign further spread the message, a two step flow of communication is achieved, according to Armstrong et al.'s (2012) explanation of the process. There is a common use of the terms WOM and eWOM in describing how the message is shared, either offline face-to-face or online (Hutter and Hoffmann, 2011; Levinson, 2011; Kirby and Marsden, 2006; Kietzmann and Canhoto, 2013; Thomas, 2004; Cheung and Thadani, 2010; Hung and Li, 2007). Gaining natural brand advocates that talk or write about a product or company is, according to several authors, an effective and trustworthy form of communication (Hutter and Hoffmann, 2011; Levinson, 2007; Kirby and Marsden, 2006; Kietzmann and Canhoto, 2013; Thomas, 2004; Cheung and Thadani, 2010). This is because people tend to listen to advice from known people in their network rather than that of a company with an economic incentive (Kirby and Marsden, 2006; Thomas, 2004; Cheung and Thadani, 2010).

Riedl (as cited in Choudhary, 2013), on the other hand, focuses on determining whether something qualifies as guerrilla marketing or not by achieving "drastic" reach. However, the number of messages shared or people exposed are not specified. Hence, determining whether a campaign is an example of guerrilla marketing based on this vague description of "drastic" proves difficult.

The low-cost effect

Levinson (2011), Reidl (as cited in Choudhary, 2013) and Hutter and Hoffmann (2011) all emphasize the low cost element. However, Levinson (2007) is not consistent in his explanation. His motivation for developing guidelines regarding guerrilla marketing was to help businesses that had few financial resources with marketing. Despite this, he mentions television commercials and billboards among his *200 weapons of guerrilla marketing*. These are neither low cost nor very innovative methods, but rather expensive, traditional forms of advertising. Although Hutter and Hoffmann (2011) do not emphasize these costly methods, they do not put any constraints on the budget to be used on a guerrilla campaign. They argue that if the diffusion effect is large, the marketing cost per person reached will be low (the overall cost objective), despite a large investment (Hutter and Hoffmann, 2011). However, startups do not have an unlimited marketing budget. Hence strategies that correspond to Hutter and Hoffmann's (2011) definition of guerrilla marketing that imply a large budget will not be financially possible for startups.

Hospes (2007) does not present a precise definition of guerrilla marketing, but rather it's success factors. Hence, he does not directly address the low-cost element, as this is not a requirement for success. However, it is possible that Hospes (2007) considers it as a fundamental element, as it is the reason for the origin of the term.

According to Hutter and Hoffmann's (2011) definition of the low-cost effect, the campaign costs, whether high or low, only incur in the planning phase of a guerrilla campaign. They emphasize that a guerrilla message is placed and diffused in such a manner that typical advertising costs are eliminated. This is not specified by other authors of guerrilla marketing. When using traditional advertisements, the placement of them must be paid for. Examples include a commercial showed on television or an ad on a billboard. However, in guerrilla marketing, some costs may incur in the planning phase, but costs should not incur in the presentation of the message created. For example, the placement of graffiti on a public wall or the presentation of a flash mob on a public street are not paid for. This specification is included in Hutter and Hoffmann's (2011) definition of the low-cost effect, however it is never elaborated on or emphasized elsewhere. The specification clearly differentiates guerrilla marketing from traditional advertising, and thus it can be argued that it deserves to be included in the definition of guerrilla marketing. Therefore, in the context of a startup, it can be argued that low-cost is rather a constraint and the reason for choosing guerrilla marketing as an alternative method to traditional marketing. However, as the method has proven to be highly effective, large companies have started to utilize elements of guerrilla marketing. But when they use substantial amounts of financial capital on creating the campaign, and possibly on the placement and distribution of it, it cannot be characterised as guerrilla marketing, according to the fundamental basics of guerrilla marketing and the origins of the term. Hence, it can be argued that the low-cost *effect* should not be included in the proposal of a revised definition.

Other characteristics

Beyond the above effects and related characteristic, two other characteristics are mentioned as fundamental in guerrilla marketing: relevance and goodwill. Hospes' (2007) "relevance" characteristic is partly supported by Hutter and Hoffmann (2011) and Levinson (2007). It can be argued that relevance is a requirement of guerrilla marketing - if not relevant, the campaign is merely entertainment, rather than promotion. Since guerrilla marketing may tend to be more entertaining than informative, it is important to emphasize that the campaign must be able to be traced back to the company. However, that a campaign should be relevant to a product and/or company, may be apparent. In addition, relevance is a fundamental element in Armstrong et al.'s (2012) communication process presented in section 2.1.2. Another characteristic that Reidl (as cited in Choudhary, 2013) categorizes as a requirement for guerrilla marketing is goodwill. This characteristic is also mentioned, but not emphasized, by Levinson (2007) and Hutter and Hoffmann (2011). It can be argued that goodwill is a fundamental element of all marketing efforts in order to create positive associations of a brand.

Summary

Summarized, it is evident that guerrilla marketing is an *unconventional, low-cost campaign* that *outsources distribution* by causing an *unexpected reaction*. These elements are central in defining guerrilla marketing and are also referred to using various other terms. As for the six remaining elements, it is suggested that these should not be included in a definition, but rather mentioned as possible supplementary elements of a guerrilla campaign. These elements are only supported by some of the authors, and it can be argued that they are either not suitable for certain campaigns or fundamental for any marketing campaign, and not specific to guerrilla marketing.

Table 2 below lists the characteristics and effects (referred to collectively as elements) highlighted by the different authors. This serves as a brief summary of the theory on guerrilla marketing elements, and is further used to discuss the definition of the term.

	Elements of a guerrilla marketing campaign	Authors			
		Hutter and Hoffmann	Levinson	Hospes	Reidl
Effects	Surprise effect, eye-catching, unexpected, amazement	⊙	⊙	⊙	⊙
	Diffusion effect, drastic, reach	⊙	⊙	⊙	⊙
	Low cost effect	⊙			
Characteristics	Unconventional, different, non-traditional, alternative	⊙	⊙	⊙	
	Low cost, cheap	○	⊙		⊙
	Humorous	○	○		⊙
	Relevant	○	○	⊙	
	Timing		○	⊙	
	One time	○		○	⊙
	Goodwill	○	○		⊙

⊙ Supported
○ Partly supported

Table 2: The different elements of guerrilla marketing, according to different authors

2.2.1.2 Instruments

In this section, mainly Hutter and Hoffmann's (2011) instruments of guerrilla marketing will be discussed. The relation between the different instruments and the previously discussed effects and characteristics are studied in trying to evaluate whether or not Hutter and Hoffmann's (2011) placement of the instruments in table 1 (section 2.1.1.3) should be supported.

Ambient marketing / Sensation marketing / Ambush marketing

According to Hutter and Hoffmann (2011), ambient marketing and sensation marketing include the placement of advertisements in unexpected places. Hence, it is apparent why they are categorized as instruments evoking a surprise effect. Based on examples of the two, it appears that the main difference is the format of the advertisement. While ambient marketing typically uses objects, actions are used in sensation marketing, implying the use of people. Ambush marketing uses someone else's arena to attract attention, indicating that it is not paid for. Thus Hutter and Hoffmann's (2011) argument that ambient marketing particularly contributes to the low-cost effect is convincing. However, based on Hutter and Hoffmann's (2011) definition of the low-cost effect, the placement and distribution of a campaign should not imply any costs. Hence the placement of ambient and sensation marketing should not imply any costs either, if it should qualify as guerrilla marketing. Thus it can be argued that ambient and sensation marketing evoke a low-cost effect, on an equal basis as ambush marketing.

Hutter and Hoffmann (2011) neglect to define what is meant by the term "instrument", and their choice of the term is unclear. The instruments discussed above seem rather like categorizations of, or umbrella terms for, campaigns with specific similarities. These range from where and for how long a campaign is presented to what form a campaign is presented in. For example, all guerrilla campaigns that occur over a period of time at an unexpected place with the use of only objects, qualify as ambient marketing. Hence, it can be argued that ambient, sensation and ambush marketing should rather be classified as *types of guerrilla campaigns*.

Buzz Marketing

Hutter and Hoffmann (2011) describe buzz marketing as using influencers to spread a message. Hence, it is apparent why the term is categorized as an instrument that mainly focuses on the diffusion effect. It certainly does not contribute to the low-cost effect, as Hutter and Hoffmann (2011) specifies that buzz marketing is a paid method of distribution. It should be noted that Hutter and Hoffmann (2011) are inconsistent when they first imply that spending is not to be used on the placement or distribution of a guerrilla campaign, and later argue that paid buzz marketing is a guerrilla instrument used to stimulate the distribution of a message. As this description does not correspond to Hutter and Hoffmann's (2011) definition of the low-cost effect, which is partly what defines guerrilla marketing, it could be argued that buzz marketing does not qualify as a guerrilla marketing instrument. However, if a campaign uses, but does not pay for the methods of buzz marketing, it could be argued that it qualifies as guerrilla marketing. For example, one might know a celebrity figure or an opinion leader that is willing to talk about the product being marketed. There are several practical examples of this, both paid and unpaid, on for instance blogs. It can therefore be argued that when an influencer shares the message as a favor or by free will, and the gesture is not paid for, it qualifies as guerrilla marketing. However, these views are not presented in guerrilla marketing theory.

Viral Marketing

Stimulating a diffusion effect is the core of viral marketing, thus the reason for Hutter and Hoffmann's (2011) placement of the instrument. However, they explain that a surprise effect is necessary to stimulate the desire and action of sharing a message. Hence, it can be argued that without a surprise effect, the diffusion effect is not evoked. Thus, it can be further argued that viral marketing should focus an equal amount of effort on stimulating a surprise effect, and could be categorized together with this effect. However, Lis and Schultz (2014) do not limit the cause of the diffusion to a surprise effect. Thus there are other ways to stimulate the desire and action of sharing a message. For example, this can be done by building on trends or using incentives. Nevertheless, a campaign without a surprise effect does not qualify as guerrilla marketing, according to the definition of the term (Hutter and Hoffmann, 2011).

Hutter and Hoffmann (2011) explain that video clips are a common method used in viral marketing that is moderately priced compared to classical TV-spots. The inconsistency elaborated on in the section addressing buzz marketing is repeated here: Hutter and Hoffmann (2011) recommend yet another paid method to initiate the distribution of a message. The ultimate goal of both guerrilla marketing and viral marketing is to achieve virality through the diffusion of recipients. In contrast to guerrilla marketing, the online distribution of viral marketing is initiated by the company itself and paid for, according to the definition of the term (Hutter and Hoffmann, 2011). Though not specified in guerrilla marketing theory, it is possible to distribute the message on social media sites, free of charge, to ensure that quality footage or content is available online for further sharing.

Guerrilla PR

Hutter and Hoffmann (2011) describe guerrilla PR as a method used to spread a message. Hence, it is apparent why they categorize the term as an instrument that explicitly tries to stimulate a diffusion effect. They explain that guerrilla PR can be used "at hardly any financial efforts", implying that the method requires at least some financial capital (Hutter and Hoffmann, 2011). This is perhaps why they emphasize it as an instrument evoking the diffusion effect, more than the low-cost effect. Again, this does not correspond to their definition of the low-cost effect. What is meant by "financial efforts" is not explained, but can be interpreted as wages. This implies that the actual placement of the "advertisement" does not require capital expenditure, and thus the explanation does not deviate from their definition of the low-cost effect. However, it can be argued that using the media to distribute a message should not imply any costs. This would imply that the instrument contributes to the low-cost effect on an equally basis as for example ambush marketing.

Hutter and Hoffmann (2011) do not include guerrilla PR in the table where the different instruments are categorized (section 2.1.1.3). The reason for this is unclear. However, while Hutter and Hoffmann's (2011) descriptions of viral and buzz marketing are very superior, they do manage to narrow down the field of PR to publicity. Thus, it could be argued that guerrilla PR should rather be referred to as *guerrilla publicity*.

Levinson (2007) specifies that businesses should contact the media in order to gain publicity. However, he only mentions this in a larger context, and says that the media can be used in order to gain general publicity about the company in focus. It can be argued that it is unlikely that the media will write about a marketing campaign upon request, as it is a form of advertisement which should rather be paid for if using their channel. In addition, Hutter and Hoffmann (2011), Hospes (2007) and Reidl (as cited in Choudhary, 2013) do not specify whether or not the media should be directly contacted in the context of guerrilla marketing. Hence, it is further assumed that direct contact with media to initiate the distribution of a message is not part of the diffusion process of a guerrilla campaign. However, it is apparent that the media has a central role in diffusing the message of a guerrilla campaign (Hutter and Hoffmann, 2011; Levinson, 2007; Choudhary, 2013; Hospes, 2007). But instead of categorizing PR as an instrument, it could rather be considered as a result of an unexpected campaign that further contributes to the diffusion effect, similarly to WOM and eWOM.

Other instruments

Although Levinson (2007) mentions several relevant "weapons" of guerrilla marketing, he is not consistent in what types of weapons are described. Mentioned is everything from personal characteristics and objects to processes and strategies. Many of the weapons listed, such as a computer, are necessary assets of a startup, but are not specific to a guerrilla campaign. Others are expensive and may not be realistic for a startup to use, such as television commercials, as previously discussed under the low-cost effect (section 2.2.1). Other weapons span from "neatness" to business cards, which address far more general things. Hence, many of these tools do not provide much guidance in creating a guerrilla marketing campaign.

Summary

It is unclear what is meant by the term "instrument" as Hutter and Hoffmann (2011) neglect to define what is meant by the term. Further, Hutter and Hoffmann (2011) emphasize that all of the instruments contribute to evoking all three effects discussed previously in this section. Hence, their categorization of the instruments does not seem to serve any purpose. It is not apparent why sensation marketing, ambient marketing and ambush marketing are referred to as instruments, and it can be argued that they should rather be referred to as *types of guerrilla campaigns* that subsume certain campaigns with specific similarities. It can also be argued that guerrilla PR should be described as an effect, rather than an instrument. The descriptions of viral marketing and buzz marketing are not consistent with Hutter and Hoffmann's (2011) definition of the low-cost effect. These are not widely discussed in theory on guerrilla marketing, and thus should not be concluded on before empirical studies can provide a better indication of their relevance. Hence, Hutter and Hoffmann's (2011) table, where effects and corresponding instruments are categorized, is more confusing than helpful, and the categorisation is not supported.

2.2.1.3 Placement of the term

Based on the above discussions and clarifications, it should be possible to generalize where in the complex web of marketing guerrilla marketing belongs. As details regarding the characteristics, effects and instruments of guerrilla marketing have been addressed, a more holistic view of the term will be emphasized in this section. First, a figure illustrating a hierarchy of marketing terms, where the terms discussed in this section are emphasized (figure 4), is presented.

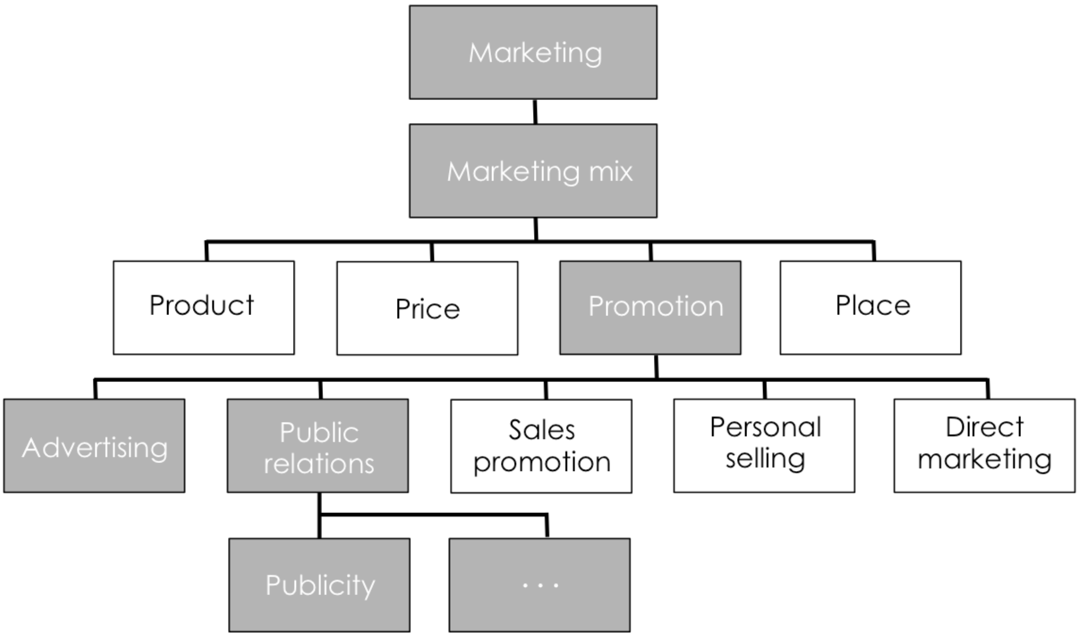


Figure 4: Hierarchy displaying umbrella terms in marketing theory and related sub-categories

Over the years, the boundaries of guerrilla marketing have become more clearly defined. Initially, Levinson (1984) introduced the term as an alternative way of marketing. However, Levinson (2007) presents guerrilla marketing as a boundless and unorganized strategy for businesses with few financial resources, extracting bits and parts from every aspect within traditional marketing theory. Levinson (2007) aligns everything from extreme strategies to small, tangible objects as methods to use in the marketing of a business or product. Later authors on the subject, however, have tried to collect the term and more precisely define it and its placement in traditional marketing theory.

Boone and Kurtz's (2009) define guerrilla marketing as a separate promotional tool. It can be argued though, that it might be excessive to introduce guerrilla marketing as a separate promotional tool when there are so many similarities between guerrilla marketing and advertising. It may seem as though advertising, originally described as just one of Levinson's (2007) *200 weapons of guerrilla marketing*, has subsumed the entire term. Hutter and Hoffmann (2011) imply that guerrilla marketing is a subset of advertising. Hospes (2007) and Reidl (as cited in Choudhary, 2013) neglect to explicitly place the term. However, based on the interpretation of their descriptions of guerrilla marketing, it is apparent that their views are very similar to those of Hutter and Hoffmann (2011). The same applies for the numerous blog posts and articles that have been written about guerrilla marketing in recent years.

According to Armstrong et al. (2012, p. 429) advertising is *"any paid form of nonpersonal presentation and promotion of ideas, goods, or services."* However, in creating a guerrilla campaign, the focus does not lie on the investment of money, but rather effort. Though Armstrong et al.'s (2012) definition seems applicable otherwise, guerrilla campaigns differ from examples of traditional advertising in form and content, location, and/or distribution method. Guerrilla campaigns tend to be unconventional and more creative in form and content. They also tend to appear in unexpected locations. Instead of distributing the message on numerous billboards across the country, guerrilla campaigns rely on the audience and the media to distribute the message to the masses. However, a guerrilla campaign is more advertising than any other form for marketing or promotion as it is a visual effect that is meant to appeal to the customer in order to evoke a response, just like traditional advertising. Thus, guerrilla marketing can be considered an alternative way of advertising.

As publicity, a subcategory of PR, is frequently mentioned in guerrilla marketing theory, it is natural to discuss to what extent it is a fundamental aspect of guerrilla marketing. However, as theory on the use of publicity is divided, either categorising publicity as an organic effect or a tool to achieve media coverage, it is uncertain how this relates to guerrilla marketing. As planned publicity is only mentioned by Levinson (2007), who addresses the entire field of marketing, it can be argued that it is not a method of diffusion, but rather a possible effect of an unconventional campaign as several authors emphasise (Hutter and Hoffmann, 2011; Hospes, 2007). Thus, publicity can be used to increase the distribution of a guerrilla campaign, but the use of it is not a requirement for a campaign to qualify as guerrilla marketing. Hence PR or publicity is not taken into account when placing the term in the web of marketing theory.

Summary

Summarised, all authors, except Levinson (2007) limit guerrilla marketing to promotion. Boone and Kurtz's (2009) argue that it is an individual promotional tool, aligning it with advertising and PR. Hutter and Hoffmann (2011), Hospes (2007) and Riedl (as cited in Choudhary, 2013), on the other hand, describe guerrilla marketing as a subset of advertising, hence limiting the phenomenon to one of the traditional promotional tools presented by Armstrong et al. (2012). This latter view will be emphasized further in this thesis.

2.2.1.4 Propositions

The previous sections in this chapter have addressed the available theory on guerrilla marketing, with the objective of gaining a clear understanding of what the phenomenon specifically entails and what is generally agreed upon amongst the different authors addressing the subject. In this section, the essence of the phenomenon which is presented by the majority of the authors is collected in a revised definition of the term. In addition, Hutter and Hoffmann's (2011) explanation of the low-cost effect has been thoroughly studied, and details that clearly differentiate the phenomenon from traditional advertising have been included. A revised definition of the term *guerrilla marketing* is proposed:

Guerrilla marketing is an alternative, low-cost advertising method that exclusively utilizes unpaid channels by creating an unconventional campaign that causes an unexpected reaction and relies on the audience, the media and the masses to further distribute the message.

Due to a startup's financial constraints, the budget to be used on a guerrilla campaign is limited. This forces the startup to be creative in creating an unconventional campaign and use alternative, unpaid channels for the placement and distribution of the campaign. These unconventional aspects of the campaign are partly what differentiate guerrilla marketing from traditional advertising and cause unexpected reactions amongst the recipients. This reaction motivates the recipients to further distribute the message. Guerrilla marketing relies on this in order to eliminate the distribution costs of the campaign.

Summarized, the main aspects of guerrilla marketing consist of the following:

- An unconventional campaign
- Unexpected reactions
- Outsourced distribution
- Low-cost advertising

2.2.2 How to create a (guerrilla) marketing campaign

In this section, the framework presented in section 2.1.2 will be discussed. Its relevance for guerrilla marketing will be discussed on a basis of what has been concluded on in the previous section. Summarizing the section is a proposed framework consisting of the most relevant steps in creating a successful guerrilla campaign.

2.2.2.1 Steps in creating a (guerrilla) marketing campaign

1. Identify the target audience

As a guerrilla campaign is typically different from existing marketing and advertising campaigns, the audience's reactions to it can be difficult to predict. Hence, it is essential that a startup understands the target audience identified to increase the campaign's probability of success. According to Armstrong et al. (2012), a target audience includes much more than the target customer. For example, a guerrilla campaign should also be targeted at the media, in order to increase the chance of obtaining publicity. However, when discussing guerrilla marketing in this thesis, the media is distinguished from the audience as it has a significant role in the distribution of a guerrilla marketing message. In traditional marketing, Armstrong et al. (2012) argue that influencers should be targeted with the intention that they will further distribute the message to their peers, through a two-step flow of communication. This is also mentioned by Hutter and Hoffmann (2011) and Levinson (2007) in the context of guerrilla marketing. In contrast, influencers discussed in guerrilla marketing theory are contacted directly and offered incentives. However, this does not comply with the revised definition of guerrilla marketing. Hence, guerrilla marketers should rather consider targeting influencers indirectly through the campaign, such as suggested in traditional marketing theory. It can be argued that guerrilla marketing also enables making "ordinary" people or the media natural ambassadors, as the unconventional guerrilla campaign gives them something worth talking or writing about.

2. Determine the communication objectives

The ultimate goal of a business' communication is usually to take the customer all the way from recognition through purchase, as the AIDA model suggests (Belch and Belch, 2003; Armstrong et al., 2012). It can be argued that this is the ultimate goal of guerrilla campaigns, as well. In addition, it can be argued that all guerrilla campaigns have a minimum goal of getting the audience, and perhaps the media, to further spread the message. Further, startups may have goals other than sale and goals that are beyond just distribution of the message. This is dependant on the desired outcome the individual startup seeks, and should be formulated accordingly. As opposed to "just" gaining attention for a guerrilla campaign, startups can benefit from the awareness this entails to a larger extent than large corporations, as they do not have an established brand. However, it can be argued that the awareness a guerrilla campaign often generates should point towards a possible point of sales, as the limited marketing budget of the startup might be running out. When the objectives of the campaign are clear, S.M.A.R.T. goals should be formulated in order to show direction and focus by being specific, measurable, achievable, relevant and time-bound (Yemm, 2012; Frey and Osterloh, 2002). Bigat (2012) argues that setting objectives is the first step in creating a guerrilla campaign. As the goal of the campaign may lead to the selection of the target audience, this should be addressed before identifying the target audience. To better fit the context of guerrilla marketing, it is also suggested that this step is renamed *Set goals for the campaign.*

3. Design the message

In order to differentiate a guerrilla campaign from traditional advertisements, a great deal of effort must be put into designing the campaign and the message to be communicated. Understanding the target audience is essential in deciding on the content of a message ("what to say") in order to create a campaign that is appealing to them. It can be argued that the three approaches mentioned by Armstrong et al. (2012) that are used to do this vary in relevance for guerrilla campaigns. Firstly, a message can be designed such that it relates to the recipients' self-interest (Armstrong et al., 2012). In addition, the message should relate to the media's interest. The message should be designed such that it is appealing for the media, in order to increase the diffusion of the campaign. The importance of this should be emphasized as it can be argued that the media is more concerned about the message communicated rather than the format of the campaign.

Secondly, according to Armstrong et al. (2012), evoking feelings and reactions is effective in appealing to the audience. This is a fundamental element of guerrilla marketing, as it is what triggers the audience to further distribute the message. In addition to informing the audience about a product, a guerrilla campaign often manages to entertain the audience. Reidl (as cited in Choudhary, 2013) notes that humor can prove effective when gaining attention. However it is important that the campaign is not perceived as merely entertainment, to ensure that also the commercial aspect of the campaign is further distributed by the recipients.

Thirdly, morality should be taken into account when designing the message (Armstrong et al., 2012). It can be argued that all of the three approaches discussed should be evaluated when designing the message in a guerrilla campaign.

Regarding *how* to communicate the message, Armstrong et al. (2012) argue that the structure of the message must be decided on. It can be argued that the first dilemma presented by Armstrong et al. (2012), regarding "drawing a conclusion or leaving it to the audience to interpret", is important to consider. This dilemma implies that a startup can leave it to the audience to interpret the message. However, it can be argued that the *sender* of the message should be clearly communicated. This enables drawing an intuitive connection between the campaign and the startup's brand. Hospes (2007) considers this relevance as a fundamental characteristic of guerrilla marketing. If the brand is not apparent, the organic distribution of the message will have no value for the startup. A second factor to consider is whether to present the strongest argument first or last. Further, Armstrong et al. (2012) present the dilemma of only communicating the strengths of a startup or product, or also admitting to flaws. Either way, in order to compete against expensive advertising campaigns, it can be argued that startups should *use* its strengths and emphasize the aspects of their product that differentiate it from others on the market.

Ultimately, the marketer must decide on the message format and the details of it. The aspects concerning content and structure addressed above, should be carefully integrated.

As this step concerns both the campaign and the message to be communicated, a title better suited for the step could be *Design the message and campaign.*

4. Select the communication channels

As a goal of guerrilla marketing is to cause an unexpected reaction in those who are exposed to the campaign, further eliciting a desire to spread the message, it can be argued that a two-step flow of communication is always encouraged. In the first step, one must select the communication channel the campaign should be presented through. In guerrilla marketing, channels used to execute an action, stunt or installation are often a physical location. According to Hutter and Hoffmann (2011), the location where a guerrilla campaign is placed is often unusual, for example at a competitor's event. It can be argued that guerrilla marketing utilizes non-personal communication channels in the first step. Although some campaigns have a more personal approach, like a pop-up act or a flash mob on the street, the campaign usually isn't receptive to two-way communication.

Where the campaign succeeds in being forwarded by the recipients (the audience, the media, and eventually the masses), the two-step flow of communication is achieved. Whilst the first communication channel can be selected, the second and further communication channels are determined by the recipients. The second and further steps can consist of both personal and nonpersonal channels. Examples of non-personal communication include articles written about the campaign or mentions of it on TV, while an individual in the audience telling their friend about the unexpected campaign is an example of a personal communication channel.

An aspect regarding communication channels that is not emphasized in Armstrong et al.'s (2012) framework, is planning *when* to say it. However, Hospes (2007) argues for the importance of this in guerrilla marketing. It can be argued that timing the message is important in order to better reach the target audience. For example, in ambush marketing, a campaign is planned to occur at an arena where a large crowd including the target audience is already present.

5. Establish the total communications budget

The objective-and-task method is applauded by Armstrong et al. (2012), whereas the affordable method, where management sets the budget relative to what they can afford, is criticised for ignoring the role of promotion as an investment. As few financial resources are used in creating a guerrilla campaign (however, none are used on the placement and distribution of it), it can be argued that the constraint of keeping it low-cost relates to the affordable method. However, as these few monetary resources are combined with a great deal of effort, for example time and creativity, bold goals are just as relevant in guerrilla marketing. The lack of financial capital is not viewed as a weakness. The focus is rather on the strength of other resources. Hence, it can be argued that guerrilla marketers utilize the objective-and-task method, where the objective determines the investment of money and time.

As some expenses are likely to occur in creating the campaign, these should be budgeted in advance so that the startup knows whether or not they can actually afford to create the campaign.

To simplify the name of this step, it is suggested that it is renamed *Establish the budget.*

6. Decide on the marketing communications mix

Guerrilla marketing is defined as an advertising method that potentially achieves publicity. However, publicity, which is subordinate to the promotional tool PR, is viewed as an effect rather than a tool, and therefore addressed in the step addressing the target audience. The remaining promotional tools are not in focus. However, they are important to consider when a startup grows and has the resources required to pursue several promotional efforts simultaneously. It is therefore suggested that this step is excluded in the revised framework presented below to better fit the theory of guerrilla marketing.

7. Measure the communications result

According to Armstrong et al. (2012) measuring key performance indicators or metrics is crucial to any company. It can be argued that this is especially important for startups in order to get an indication early on as to what works and not. The communications objective can serve as a guideline as to what should be measured. Startups do not necessarily have prior sales numbers they can compare the most recent sales numbers with. However, they should be thorough in documenting these, as these metrics are highly relevant to measure future development. As guerrilla marketing explicitly encourages further distribution of the message, likes, shares and comments on social media posts and news articles can be measured and used to determine the effect in terms of online reach. Tracking the response offline demands surveys prior to and after the campaign in order to track changes in awareness, perception and/or preference. This can also be done, but requires significant work. However, the startup should always listen to the feedback provided and take it into account. To simplify the name of this step, it will be further referred to as *Measure the result*.

8. Manage the integrated marketing communications process

According Belch and Belch (2003), Armstrong et al. (2012) and Lum (2010), a company should integrate and coordinate the different promotional tools in order to achieve maximum impact of the communication. It is important that the message in a guerrilla campaign is consistent with the image and values of the startup. However, the flexibility of utilizing several promotional tools is limited for startups. It can be argued that the importance of consistency in and the integration of communication is connected to ensuring that the campaign is relevant, which is discussed in the third step, *Design the message*. It is therefore suggested that this step also is excluded in the framework adjusted to guerrilla marketing theory.

2.2.2.2 Propositions

Table 3 below provides a summary of the suggestions proposed in the previous section. The table provides an indication of how a guerrilla campaign can be created, based on traditional marketing theory and the limited guerrilla marketing theory that exists. Armstrong et al.'s (2012) framework, *Eight steps in creating an effective marketing communication program,* serves as the foundation for the table. However, the order of the steps has been slightly changed and the names of the steps have been simplified and adjusted to better fit the context of guerrilla marketing.

Step	Description	Examples
1. Set goals for the campaign	The campaign needs to engage the audience and the media to further distribute the message. It should also trigger a second response from the audience (see examples).	• Diffusion • Awareness • Sales
2. Identify the target audience	Determine who the message should be directed towards and understand how these people think, feel and act. Target through a two-step flow of communication.	• Target customer • The media • Influencers
3. Design the message and campaign	Ensure to differentiate the message through content, structure and format. Ensure to relate the message to the audience, evoke reactions and take into account morality. Make it relevant to the brand and preferably use an unconventional format.	• Humor, goodwill, evoke positiveness (content) • Interpretations and strengths (structure) • Flash mob, graffiti, enlarged dummy (format)
4. Select the communicati on channel	Determine the channel of the message (often a physical location) and the time of the execution. The campaign should appear at an unexpected place at an unexpected time. The channel in the second step of the communication flow cannot be predetermined as this is chosen by the recipient.	• The *streets* during *rush hour* • In a *park* during *lunch on a Sunday*
5. Establish the budget	Plan for expenses to avoid any surprises. Although guerrilla campaigns do not require large financial investments, some expenses are likely to occur.	• Affordable method • Objective-and-task method
6. Measure the result	Key performance indicators are essential to measure development. The goals of the campaign can serve as indicators of what metrics to be tracked.	• Sales numbers • Media coverage • Sharing on social media

Table 3: Six steps in creating a guerrilla campaign

3 Method

Method involves *"techniques and procedures used to obtain and analyze data,"* (Saunders et al., 2012, p. 4). In this chapter, explanations of the methodological choices that were taken when working with this dissertation are presented. First, reasoning for the choice of research approach and research design are elaborated on. Further, how empirical data was analyzed is explained. Lastly, an evaluation of the method is included.

3.1 Research approach

Saunders et al. (2012) differentiates between two types of research approaches: inductive and deductive. The amount of existing theory is essential to the choice of approach. If there is an extensive amount of existing theory on a research topic, it is most appropriate to select a deductive approach, where established theory is used as a foundation to formulate new hypotheses that are further tested using collected data. In this approach, the aim is to find causal relations between concepts and variables. If there is little theory on the research topic, an inductive approach is best suited. In this approach, a phenomenon is explored based on data collected, and on the basis of this, a theory or a framework is built (Saunders et al., 2012). The phenomenon of guerrilla marketing has existed for several years, but there are few academic studies conducted on the topic. Therefore, alternative sources of information, including online articles and best selling books on the subject, have been used to get an overview of what guerrilla marketing is. In this study, propositions on what guerrilla marketing entails have been suggested based on the limited theory available. These propositions are further evaluated based on the empirical data that is collected and explored. Hence, this study combines an inductive and deductive approach as the limited theory available is exploited and empirical findings are explored.

3.2 Research design

According to Yin (2014, p. 24), "a research design is the logic that links the data to be collected (and the conclusions to be drawn) to the initial questions of the study." The complete set of research design of a case study should indicate the data to be collected, which is determined by the research question, its propositions, and the unit of analysis (Yin, 2014, p. 34).

The research question, which is further addressed in section 3.2.1, seeks to explore the phenomenon of guerrilla marketing and how such a campaign can be created. As the topic is the subject of "exploration," the study does not require any propositions (Yin, 2014). In exploratory studies, the purpose is to explore new areas or to get a better understanding of an issue or topic. In cases where there is little or no knowledge about the subject, such a study is often the most effective. In explanatory studies, the research question aims to explain the relationship between variables to establish causal relationships. In descriptive studies, the purpose is to describe an event, person or situation. As limited research has been conducted on the phenomenon being studied, an exploratory study provides the foundation for this thesis.

Yin (2014) distinguishes between four types of case study designs based on two dimensions: a holistic versus an embedded case approach and single versus multiple case design. When it is desirable to study several units of analysis, such as multiple departments within a company, an embedded case design is preferable (Yin, 2014). When the theoretical basis of the study is the holistic character, or if several units of analysis are not natural or necessary, a holistic design, where one unit of analysis is in focus, is recommended (Yin, 2014). In cases where the study is unique or extreme, or if it is typical and offers the opportunity to observe and analyze a phenomenon that few have studied earlier, a single case design is well suited. When the purpose is to analyze whether or not findings are applicable across cases, or to find correlations between overall cases, a multiple case design may be more appropriate (Yin, 2014). Based on the research question, it is apparent that the unit of analysis is the guerrilla marketing campaign. As the campaign is the only unit of analysis studied, a holistic approach is emphasized. Six cases are explored in order to properly understand the phenomenon and to analyze whether findings are applicable across cases. As several campaigns are studied, a multiple case design is emphasized.

3.2.1 Research method

Social sciences methodologies differ between quantitative and qualitative approaches (Johannessen et al., 2008). Quantitative research is often used in studies where the purpose is to get an overview of a phenomenon. This method often uses data collection techniques and analysis procedures that generate or use numerical data (Johannessen et al., 2008; Saunders et al., 2012). Standardized responses from a large number of respondents is a fundamental characteristic of quantitative studies, where the goal is to identify causal relationships, similarities or differences between variables (Yin, 2014). Moreover, quantitative research often aims to generalize the findings. When collecting and analysing non-numerical data, with the purpose of getting an in depth understanding of a phenomenon, qualitative research is preferable (Johannessen et al., 2008; Saunders et al., 2012). Methods that provide thorough information about a small number of people or cases is then appropriate. In order to explore the phenomenon of guerrilla marketing in depth, a qualitative study has been emphasized.

Johannessen et. al. (2008) differentiate between two major directions in social science research, namely positivism and interpretivism. The direction of interpretivism has been selected for this study, implying that the researchers attempt to emphasize an interpretive approach to people and society (Johannessen et. al., 2008). By pursuing this direction, impressions will be formed when interpreting the data, and transferred to the master thesis.

A case study was chosen as the research method in order to explore multiple events through detailed, in-depth data collection involving multiple sources of information (Creswell, 2012). Case studies are appropriate when answering questions like "Why?" and "How?" (Yin, 2014, p. 2), and is thus often used in explanatory and exploratory studies (Saunders et al., 2012). Case studies are a preferred method when the researchers do not have control of the events being analyzed. This is the case for this study as past events will be analyzed. Guerrilla marketing is also a contemporary phenomenon, which is prefered when performing a case study (Yin, 2014).

Saunders et al. (2012) differentiate between cross-sectional and longitudinal studies, and one or the other should be chosen based on the time available. A cross-sectional study is appropriate when the researcher wants to investigate a phenomenon at a specific time. This type of study is suitable for survey strategies, as well as for case studies where interviews are conducted within a short time period. Longitudinal studies are appropriate when a phenomenon is studied over a longer period of time, and when change and development are the focus of study (Saunders et al., 2012). This study had a limited timeframe of five months. Hence, it can be categorized as a cross-sectional study. The time limit affects the scope of the study, and the study is therefore limited to six cases, where twelve in-depth interviews were carried out.

3.2.2 Selection process

This section describes how the cases were found and how the cases and interviewees were selected.

How the cases were found

To start off, the term “guerrilla marketing” was searched for on Google. From this, pictures on Google and articles on creativeguerrillamarketing.com served as inspiration for further research. In addition, the term was searched for on Twitter and Instagram to see if people or companies had referred to any campaigns related to guerrilla marketing. This gave a good sense of what a typical guerrilla campaign was. However, few Norwegian cases were found using this method.

As guerrilla marketing is a strategy with the goal of getting the attention of potential customers, who better to ask than customers themselves? What stunts had they been exposed to? Hence, people in the researchers' network were approached, including the supervisor of this study (who has a good understanding of the term), classmates, coworkers, family and friends. The phenomenon was described to them and they were asked if they had come across any examples.

Professionals working in marketing agencies were contacted to see whether they had worked on or come across any relevant cases. When potential interviewees were contacted, they were asked if they knew of any relevant examples, as they may have better insight to the topic than the average person.

How the cases and interviewees were selected

According to Saunders et al. (2012) cases and interview objects can be chosen based on either probability or non-probability sampling. Probability sampling is most useful for survey research strategies. Non-probability sampling is more useful for this study, as the cases should not be chosen at random. Different techniques in this category include quota, purposive, volunteer and haphazard sampling. Quota is suitable for structured interviews (elaborated on in section 3.2.3), and therefore not used for this study. A technique subordinate to purposive sampling that was used in this study is typical case sampling in order to illustrate to the reader what is "typical" for the phenomenon being studied. Snowball sampling, a technique subordinate to volunteer sampling, was also used as it was initially difficult to identify members of the desired population. Convenience sampling, the most common form of haphazard sampling, was not used as the sample found using such a technique has a very low likelihood of being representative and lacks credibility (Saunders et al., 2012).

Drageset and Ellingsen (2009) argue that it is important to define clear inclusion and exclusion criteria that indicate who or what should be included and excluded from a research population. Usually in social sciences, only inclusion criteria are used (Yin, 2014). The initial plan was to study campaigns that included the four main elements of guerrilla marketing presented in section 2.2.1.4. Whether the campaign was low-cost or not, could not be determined based on the limited public information available. The reactions recipients had to campaigns was not possible to evaluate in all cases either. Hence these were not criteria for the cases chosen. An additional criteria for choosing a case was initially that the campaign was carried out by a startup. The examples of startups using guerrilla marketing that were found were few and mainly based in the United States. Learning from companies abroad can be inspirational and useful as similar stunts can be introduced to the Norwegian market. However, due to time constraints and a low budget, performing interviews abroad proved difficult. The interviews could be done on Skype, but due to the advantages of performing the interviews in person (described in section 3.2.3), this was not preferable. Hence, Norwegian cases became the focus of this study. An advantage of this is that it is more relevant for Norwegian startups who wish to learn from this study to look at how companies address the Norwegian market. However, few examples of Norwegian startups were found. Hence, a decision to include more established companies and organizations was made as startups can learn from such cases.

Summarized, the following criteria were used in selecting cases to study, with the latter two covering two of the three main components of guerrilla marketing: characteristics of the campaign and the distribution of the message:

- The entrepreneur/company/organization in focus is based in Norway, and the case campaign was executed in Norway.
- The campaign should be unconventional, or have characteristics similar to this that can be further analyzed.
- The campaign should have been distributed on a social media site by recipients and/or through other channels by official media sources.

Nine of the campaigns that were suggested were screened and met the above criteria - a quick Google search verified media distribution of several of the campaigns, and the remaining campaigns proved to be shared on various social media sites. Employees from six of the nine campaigns agreed to be interviewed. In case the results from these six campaigns did not prove to be sufficient, the interviewees were always asked at the end of the interview if they knew of any other cases that could be of relevance for this study.

A weakness in the method that may lead to some inconsistency is the number of levels of companies involved in the planning and execution of the campaign. Only one of the six cases were entrepreneurs working for themselves, and did not hire external help for marketing. However, a decision was taken to include the case as the results proved to be of interest. In the remaining cases there were either one or two additional agencies involved (e.g. the main client hired a marketing agency that further hired an event agency to carry out specific tasks). When there was only one additional agency involved, the head project manager (an employee at the client firm) was interviewed, as they had the greatest responsibility for the campaign. In addition the employee at the hired agency with in-house responsibility for the campaign was asked to be interviewed. When a second agency was involved, the employee here with in-house responsibility for the campaign was interviewed instead of the project manager from the client firm as they have more knowledge and experience regarding marketing. In total, employees from seven different marketing agencies were interviewed. In two of the cases, the employees with in-house responsibility for the campaign were not available. Hence other employees from these agencies volunteered instead. This is a slight inconsistency in the method. However, it did not seem to affect the results in any way. Where information regarding a topic lacked, the employee with in-house responsibility was contacted via e-mail.

In table 4 below are short descriptions of the six cases, including the reasons for choosing these:

Case 1: Stop The Wedding To raise awareness for child marriage in less developed countries, *Plan Norge* created a fake blog of a 12-year-old girl from Norway writing about the preparations for her wedding with a 37-year-old man. Why the case was chosen: *Characteristics of the campaign:* The message and channel used to communicate the message (a blog) were controversial compared to traditional marketing strategies of NGOs. Before recipients understood that it was a PR stunt, the message was very surprising and provoking. *Distribution of the campaign:* The campaign was shared by the public on social media, mentioned in newspapers, and mentioned by international celebrities.
Case 2: Fresh Squad To promote their fresh chocolate milk, *Q-Meieriene* surprised people waiting at a bus stop with a live band and servings of chocolate milk. Why the case was chosen: *Characteristics of the campaign:* The stunt was in the format of a band and crew, and staged outdoors in public. The stunt was entertaining and surprised the audience that was exposed to it. *Distribution of the campaign:* The video of the stunt has over 145,000 views on YouTube.
Case 3: Gif-iti To promote their energy drink, *Battery* created a large graffiti in Oslo that was repainted four times. Photographs were taken of the different paintings and used to create a GIF that was posted online. Why the case was chosen: *Characteristics of the campaign:* The stunt was in the format of graffiti, which is a "typical" example of guerrilla marketing. However, the format of the resulting campaign was more advanced, both due to the size of the graffiti and the fact that a GIF was produced as a result. *Distribution of the campaign:* The GIF was used in a video on YouTube that has been viewed over 288,000 times.
Case 4: Freezing Boy To raise awareness for children in need in Syria, *SOS Children's Villages* had a Freezing Boy sit at a bus stop to encourage strangers to lend him their jacket. Hidden camera footage of this was posted

online, encouraging people to donate money for warm clothes to children in Syria. Why the case was chosen: *Characteristics of the campaign:* The format (a video with hidden camera footage) and message of the campaign differed from that of traditional NGO campaigns. People that were exposed to the young boy were perplexed. *Distribution of the campaign:* The video of the campaign has over 19 million views on YouTube and the campaign was mentioned in numerous newspapers and international media.
Case 5: Theater Line To promote their new theater production, *Nasjonaltheatret* staged a line outside the ticket booth to attract customers. Why the case was chosen: *Characteristics of the campaign:* The stunt was staged outdoors, open to the public. The campaign was in the format of a line of students, differing from that of traditional advertisements of theater productions. *Distribution of the campaign:* The line gained media coverage.
Case 6: Chinese Graffiti To promote their release concert, *Tre små kinesere* sprayed graffiti with their logo and a catchy slogan around the city of Trondheim. Why the case was chosen: *Characteristics of the campaign:* The campaign was in the format of a graffiti, a typical example of guerrilla marketing differing from traditional advertising formats. *Distribution of the campaign:* The campaign slogan was featured in several newspapers.

Table 4: Descriptions of and reasonings for choosing the cases

3.2.3 Data collection

Yin (2014) emphasizes six sources of evidence that are commonly used in case studies: documentation, archival records, interviews, direct observations, participant-observation, and physical artifacts. Although many studies are entirely based on utilizing only one data collection method, Yin (2014) highlights the great opportunity case studies has to combine different sources of evidence, also referred to as triangulation. The primary source of evidence in this study is interviews. A good case uses as many sources as possible (Yin, 2014). Hence, additional complementary sources, including documentation and films, were used when available and needed to supplement the findings.

Interviews

According to Kvale (1996, p. 124), the purpose of conducting interviews in the case study is to obtain *"qualitative descriptions of the life-world of the subject with respect to interpretation of their meaning."* Tjora (2011) emphasizes that the goal of an interview is to create a situation for a relative free conversation regarding a few specific topics that the researcher has determined in advance. Semi-structured interviews enable this to a larger extent than structured interviews. In addition, semi-structured interviews are advantageous when there is limited knowledge concerning the phenomenon being studied (Tjora, 2011), which is the case for guerrilla marketing. Hence, a semi-structured form was chosen in order for the interviewee to speak partly freely and partly within a framework of predetermined themes. This was enabled through the use of an interview guide (Appendix 1) that consists of a list of possible themes and key questions (Saunders et al., 2012). The order in which these were discussed and asked varied between interviews. Questions were asked in a natural order to enable a flow more similar to that of a conversation, rather than an interview. As questions were asked, they were checked off to ensure that everything had been covered by the end of the interview.

All interviews were conducted in person. Saunders et al. (2012) emphasize the importance of establishing personal contact when collecting qualitative data. By meeting in person, the interviewee may trust the researcher to a larger extent. They may feel more safe, and thus be more open to sharing sensitive information. This also enabled the researchers to observe the nonverbal communication of the interviewees, which enriches the total impression and influences one's interpretation (Saunders et al., 2012).

During the interview, the two researchers had separate roles. One was responsible for asking questions, actively listening and paraphrasing the respondent, while the other was responsible for the tape recorder and taking notes. Saunders et al. (2012) argue that this is beneficial, as the researchers get better at their designated tasks with practice, and the process is carried out more efficiently and flawlessly. Questions were divided into three categories: warm up questions, reflection questions and rounding questions (Tjora, 2011). General questions about the respondent's background and the case were emphasised in the beginning of the interview to create a relaxed situation where the respondent could talk freely. When the interviewee seemed comfortable, reflection questions around the case were asked. Lastly, rounding and practical questions were asked to clear the air of any misunderstandings. Each interview lasted approximately one hour.

Interviewing two people from each case was prioritized rather than researching more cases and only interviewing one person. This was also done to gain a more thorough understanding of each case. After conducting two interviews within each case, the respondents' answers were compared to see whether or not the information communicated corresponded. The difference in answers were minor. More interviews were therefore not undertaken.

The quality of data collected from a semi-structured interview depends on the degree of reliability, generalisability and validity (which will all be discussed further in section 3.4), in addition to forms of bias (Saunders et al., 2012). Interviewer bias is one of three biases and is where the interviewer's behavior affects the interviewee's response. Interviewee bias includes misperceptions the interviewee may have and that the interviewee may wrongly portray themselves. Several measures can be carried out to overcome interviewer and interviewee bias. The following measures, suggested by Saunders et al. (2012) and adapted to this context, were taken:

- Background information on the campaigns, interviewee and company was researched to increase knowledge about the context.
- Information was clearly communicated by e-mail in advance of the interview. The purpose of the interview and study was explained and the structure of the interview was described. To prepare the interviewee, they were asked in advance if they could be recorded during the interview. They were also asked to book or set aside an office or closed room where the interview could be carried out in private in order to avoid any disturbances.
- To make it as convenient as possible and to ensure that the interviewee felt comfortable, the interview was held at the interviewee's office. This also gave the researchers an impression of the interviewee's work environment.
- The researchers were dressed appropriately to reflect the importance of the interview, but slightly casual to let the interviewee feel relaxed.
- Upon introduction during the interview, information about the interviewers and the layout of the interview was clearly communicated.
- Leading questions were avoided.
- The behavior of the interviewers was calm, collected, positive, open and interested.
- Attentive listening skills were demonstrated by the interviewers.
- When dealing with more reserved participants, the interviewer responsible for taking notes was more active and supportive of the interviewer responsible for asking questions.
- Data was recorded using a laptop in order to do this more efficiently and correctly. All interviews were also recorded using a tape recorder, in case certain written recordings had to be double checked.

- All interviewees agreed not to be anonymized, and full names and titles are exposed in this thesis. It can be argued that the respondents would be more cautious in their answers due to such exposure. Hence, asking about anonymity was done at the end of the interview to avoid this.

Documents

To corroborate and augment evidence from the interviews, documents were used (Yin, 2014). News clippings and articles, proposals, reports and other internal records were collected and analysed. Prior to carrying out the interviews, systematic internet searches on the unique cases were conducted to get an overview of the publicly available information.

Films and photographs

According to Marshall and Rossman (1989), additional sources beyond the six mentioned by Yin (2014) can be used. For this study, films and photographs were a source of inspiration, and were used both to evaluate which cases to study and to obtain information about and an understanding of the individual cases. According to Marshall and Rossman (1989), these sources are complementary to the main sources used as they convey information in a different way. Films and photographs are visual and very descriptive, and hence an effective way of communicating information. Table 5 below shows the sources of evidence used in each case.

Case	Interviewees	Documents	Film/Photo
Stop The Wedding	• Gørill Husby Moore • Andreas Ziener	• News articles • Internal results report • Social media posts	• Film • Photo
Fresh Squad	• Anniken Sletten • Jens Gundersen	• Public results report • Social media posts	• Film
Gif-iti	• Ola Winsnes • Nicolai Engesvik	• Internal results report • Social media posts	• Film • Photo
Freezing Boy	• Erik Bakken • Henning Sverdrup	• News articles • Internal results report • Public results report • Social media posts	• Film
Theater Line	• Ba Clemetsen • André Jåtog	• News articles	• Photo
Chinese Graffiti	• Ulf Risnes • Øystein Hegge	• News articles	• Photo

Table 5: Sources of evidence used in each case

3.3 Data analysis

After each interview, the researchers sat down and discussed their impressions and interpretations and included these findings in the field notes. The tape recordings were replayed and listened to by both researchers in two iterations. The purpose of this was to ensure that the data was correctly interpreted. In cases where the researchers were uncertain about an answer or lacked information, follow up emails were sent to the interviewee to clarify the issue.

As all of the campaigns are analyzed in retrospect, with four cases from 2014 and two older cases from 2002 and 1986, documents from the time being were collected and used as a source of information to supply and augment the interviews. Qualitative analysis usually involves the researcher interpreting the empirical data, whether it is what interviewees say, what the documents consist of or what the researcher has observed (Tjora, 2011; Kvale, 1996). Documents can often provide detailed descriptions of past events, which can compensate for the selective memory and retelling that an interview in retrospect is characterized by (Tjora, 2011). Unlike a survey, the analysis of qualitative data takes place whilst collecting the data. This enabled the researchers to refine questions and allow new areas of interest to develop during the interview. This process is known as both sequential and interim analysis (Pope, 2000).

Cross-sectional based and categorical classification of data were used for the purpose of data reduction and filtering out the essentials from the extensive amount of information (Johannessen et al., 2008). The relevant information was then structured into a matrix with the cases and interviewees on one axis and categories and sub themes on the other. Color coding was used to highlight similarities (green) and differences (red) across cases and interviewees. Interesting quotes were highlighted in yellow. This data set served as a foundation for the analysis of this dissertation.

3.4 Evaluation of method

The quality of the data collected may vary due to external factors affecting the respondents' answers and the interpretations of these. The reliability and validity of the data collected is discussed in order to asses the quality of the results of this thesis (Saunders et al., 2012). More specifically, construct validity, external validity and reliability will be the focus of this section. Internal validity is not discussed as it is not relevant for exploratory case studies, according to Yin (2014).

3.4.1 Construct validity

A weakness regarding case studies is that data may be collected using "subjective" judgments, affecting the construct validity of the study (Yin, 2014). To increase construct validity, multiple sources of evidence were used. The different sources, including interviews, documents, films and photos, tended to converge on the same facts and findings, increasing the validity of the data (Yin, 2014). When this was not the case, the interview objects were confronted, the issue was looked further into and reasonable conclusions were drawn. To further increase construct validity, the interview objects reviewed the researchers' interview notes and a draft of the thesis. This was done in order to verify that the information collected during the interview was properly interpreted.

3.4.2 External validity

An issue regarding case studies is knowing whether the findings are generalizable (Yin, 2014). Would the same results be found in similar cases? To provide an indication of this, multiple cases were studied for this thesis. According to Herriot and Firestone (as cited in Yin, 2014, p. 53), *"the evidence from multiple-case studies is often considered more compelling, and the overall study is therefore regarded as being more robust."* Case studies, such as the ones used in this study, rely on analytic generalization, where the results are generalized to some broader theory. To increase the external validity in multiple-case studies, replication logic can be used. This implies selecting cases based on the prediction that they will provide similar results. This is known as literal replication (Yin, 2014), a strategy that was used in this study.

However, the cases had some apparent different characteristics, and hence it was predicted that they would provide some different results. It should be noted though that these cases were not chosen *because* of their differences, which is the case for theoretical replication (Yin, 2014). None of the cases were chosen to pursue different patterns of theoretical replications. Before more specific areas within guerrilla marketing are studied, the fundamentals of the phenomenon have to be understood to a greater extent.

According to Yin (2014), if some results are contradictory, the hypotheses should be revised and retested with a new set of cases. Some of the results from this study differed from case to case. However, this was expected as there is no correct answer for how to promote a product. The main characteristic of guerrilla marketing is that it is different. Thus it can be expected that the planning and execution of such a campaign also differs. Hence the different results serve as inspiration, rather than a fault in the methodology, as most of them are complementary, rather than contradicting.

Important discoveries may occur during the conduct of an individual case study. Such discoveries did occur, but none that required reconsideration of theoretical propositions (Yin, 2014). This did not occur in this study, and hence extensive redesign was not necessary. However, parts of the interview guide proved superfluous, and were not used beyond the first interview. The extent of this was also minimized by conducting a test interview with an acquaintance with a professional marketing background. As the candidate had a similar background as the interview objects, he was expected to react similarly to the questions asked. After the test interview, the candidate provided feedback regarding the questions and overall procedure. These evaluations were further processed and the interview guide was slightly revised.

Deciding on the number of cases to study depends on the certainty of the results desired (Yin, 2014). Two of three literal replications may be sufficient if relevant theory is straightforward. However, since theory on guerrilla marketing is subtle, six replications were chosen. More cases could have been studied in order to further increase certainty, though restricted time did not allow for this. In addition, additional cases were not needed, as it was not expected that another case would provide very different results after evaluating the results from the sixth and last case that was carried out.

The development of a theoretical framework is an important part of replication procedures (Yin, 2014). This framework must state the conditions under which guerrilla marketing is likely to be found. The criteria for choosing cases that are described in section 3.2.2 are based on this theoretical framework.

Figure 5 below shows the replication approach to multiple-case studies (Yin, 2014, p. 57). First, theory was developed, followed by case selections and the design of documents similar to that of a data collection protocol (described in further detail in section 3.4.3). The different case studies were then conducted, mainly through the use of interviews, and individual reports for each of these were written. The cases were then analyzed, resulting in cross-case conclusions. Where conclusions diverged from the existing theoretical framework, theory was perhaps modified. Lastly, cross-case conclusions and modified theory were collected in this thesis.

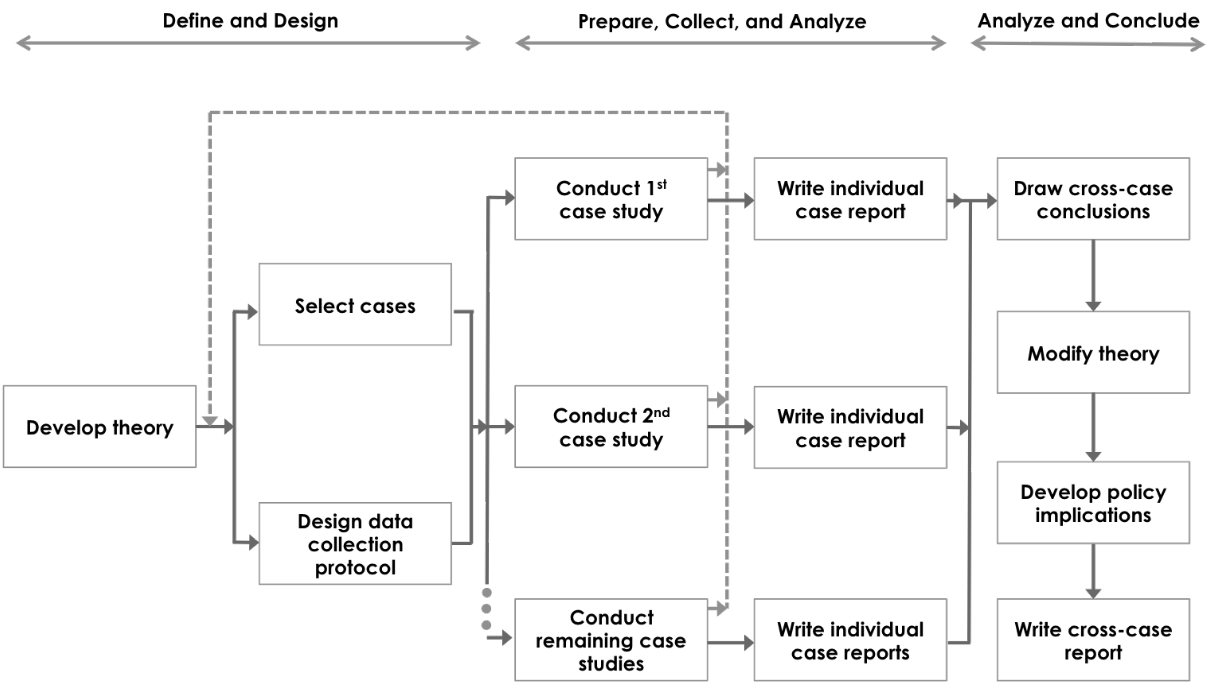


Figure 5: Multiple-case study method (Yin, 2014, p. 57)

3.4.3 Reliability

Reliability addresses the consistency of a procedure, and the goal of it is to minimize errors and biases (Yin, 2014). Another researcher should arrive at the same findings and conclusions if the procedure is repeated using the same cases. To increase reliability, certain elements of a *case study protocol* and a *case study database* were used (Yin, 2014).

Case study protocol

A case study protocol is used to document the procedures of a case, so that the work can be repeated (Yin, 2014). A formal protocol was not used for this study. However, certain procedures have been documented. For instance, several measures to overcome interview bias were taken (discussed in section 3.2.3). In addition, the following documents were developed and used, several of which are recommended by Yin (2014):

- *Theoretical framework*: This was created to serve as a guideline for what empirical evidence to search for.
    - *Overview of the case study project:* This covers the background information about the study and relevant readings.
    - *Letter of introduction:* A statement about the study (including its purpose and setting) was written, adapted and sent to potential interviewees that were contacted and other persons of interest.

    - *Interviewee documents*: These included information regarding the interviewees' experience, their contact information, and when and where to meet them for the interview.
- *Case documents*: The different cases were researched online, and relevant information (including date, links to online news paper articles, links to videos on YouTube, mentions on Twitter, etc.) was collected in a systemized document. This document was reviewed in advance of the interviews as preparation.
- *Field procedures:* These documents emphasize the tasks in collecting data.
    - *List of required resources:* A list including a laptop, a laptop charger, a phone (instead of a tape recorder, for recording the interview), a printed interview guide, a highlighter and a pen, was made to ensure that the required resources were brought to an interview.
    - *Schedule of data collection activities:* An overview with the time slots for the different interviews was produced and printed out. Between some interviews a time slot of a couple of hours was left vacant, in case some of the interviewees needed to reschedule.
- *Case study questions:* This is an important part of a protocol and should reflect the researchers' line of inquiry. A document including this set of questions was not developed, which may decrease the reliability of the results. However, content typical of that in a set of case study questions was discussed regularly between the two researchers of this study. In addition, a "table shell" was created.
    - *Table shell:* An outline of a data array was created in advance of the interviews. The table specified what should be the content of the rows and columns, giving an indication of the data to be collected.
- *Guide for master thesis:* A tentative outline for the master thesis was developed in advance of the interviews. Inspiration was drawn from several reports with similar research designs and adjusted to the context of this study. Such an outline helped facilitate the collection of relevant data (Yin, 2014).

Case study database

A case study database is a second tool that increases the reliability of a study. A database consists of raw data, enabling other investigators to review the evidence directly (Yin, 2014). Two of four components typical of a database were used in this study: case study notes and case study documents. The second two components are tabular materials and narratives. These are not included as quantitative data is not collected for this study and formal case study questions have not been documented. The case study notes and documents include recordings of the interviews, notes from the interviews, links to online articles and videos, and other background information about the case and interviewee contact information. This data is organized, categorized and complete, requirements of a case study database, according to Yin (2014), and has been safely stored by the researchers. Yin (2014) also argues that editing and making this database presentable should not be prioritized. Due to this, and the fact that the database contains an extensive amount of documentation, it has not been included in the appendix of this study. According to Yin (2014, p. 119), this is not required: *"The existence of an adequate database does not preclude the need to present sufficient evidence… Every report should still contain enough data so that the reader can draw independent conclusions."* Hence, an objective summary of the relevant results is presented in Chapter 4 instead. In addition, the researchers of this study can be contacted if one desires to explore the database.

4 Results

In this section, the results from the data collected (including interviews and additional sources) are presented. First, some facts about the case and interviewees are introduced. Further, the campaign is described in more detail, including the effects of the campaign, such as reactions people had to it and how organic distribution occurred. Finally, how the campaign was planned is presented, followed by the results of the campaign. The role the interviewees had in the campaign is mentioned, which is not necessarily the job title they have in their organization. Figures collected from social media sites were retrieved in May 2014.

4.1 Case 1: Stop the Wedding

Client: Plan Norge
Time of campaign: September 2014
Interviewee 1: Gørill Husby Moore, *Project Manager* from NGO *Plan Norge*
Interviewee 2: Andreas Svanes Ziener, *Content provider* for *Thea's blog* from the Communications agency *Trigger*

The Campaign

To raise awareness for child marriage, the non-governmental organization (NGO) *Plan Norge,* together with *Trigger*, launched a fake blog ("Thea's Wedding Blog"), where 12-year-old "Thea" wrote about her thoughts and feelings about her upcoming wedding with a 37-year-old man. The campaign ended with a wedding ceremony staged in a church in Oslo. The campaign encouraged the public to donate money to support Plan's work against child marriage.

The promotion of *Stop The Wedding* was initiated on September 14th. People were shocked and concerned before they knew who the real messenger was, according to Moore. Some people even contacted the police and the child protection services. Other comments and responses implied that this could not be real. Already at 1pm this day, it was the most read blog in Norway.

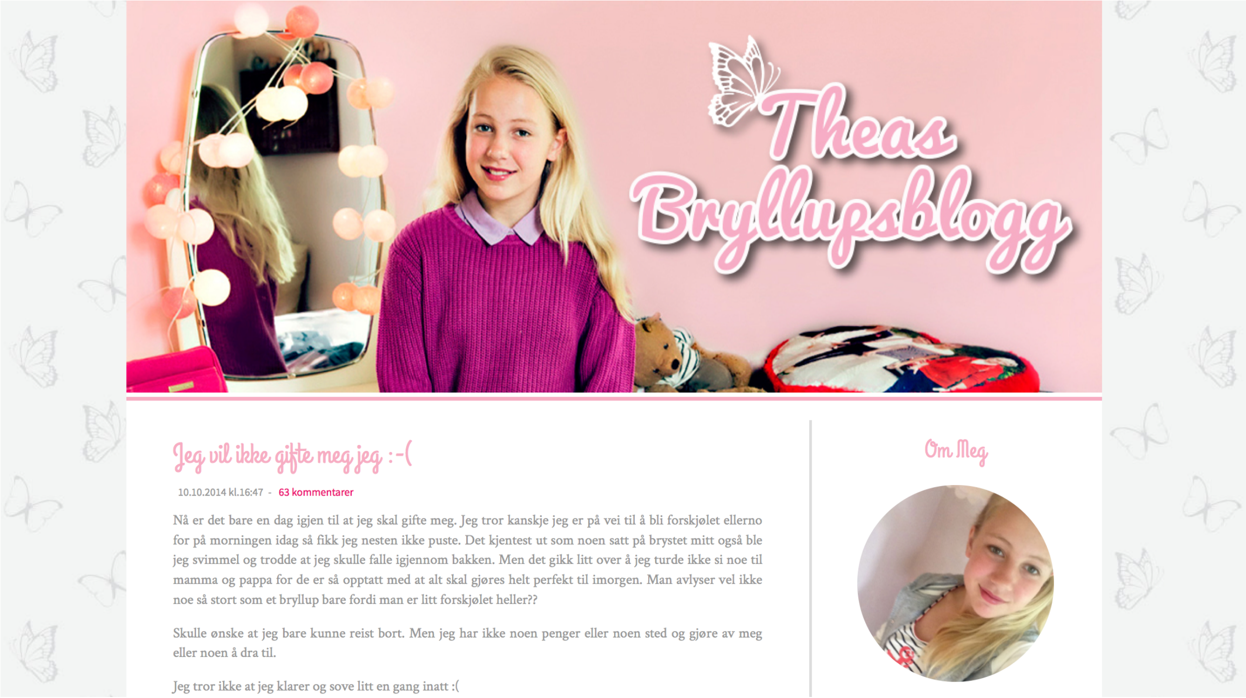


Figure 6: A screenshot from Plan's blog (Plan Norge, 2014)

6 hours after the promotion of the blog was initiated, the cover photo of the blog was changed, clearly stating that *Plan* was behind the campaign. When this information came to light, people were surprised. There were some people who reacted negatively to the stunt and thought it was wrong to fake such a situation. However, other viewers acted as ambassadors and defended the sender. Massive support quickly grew: *"At first I felt angry and ill over an idiotic campaign. But eventually I understood that the real reason for my anger was the realisation of how sick it is that this is happening daily in other countries. Great campaign."* This is a comment that was posted on Facebook and an example of a reaction that several people had.

The Norwegian press in general was sceptical to cover the story as it was a PR stunt, but *"when it gained so much attention, they did not have any choice but to cover it,"* Moore said. Social media sites, both interviewees' responses and internal result reports supported these occurrences.

Discussions about the campaign in the media and on social media peaked during the first few days after the promotion of the blog was initiated. *Plan* experienced a second peak a few days prior to the staged wedding. Celebrities such as Ashton Kutcher and Melinda Gates saw the campaign and fronted it on their social media profiles. Kutcher posted a link to an article with *"#stopthewedding"* on his Facebook status, whilst Gates wrote the following on Twitter: *"A 12-year-old girl should never have to marry a 37-year-old man - no matter where she lives. #stoppbryllupet*." Several politicians shared the campaign on Twitter, and the Norwegian Prime minister, Erna Solberg, supported the campaign live on BBC radio. These engagements were not under the influence or control of *Plan* or *Trigger*, but helped the campaign spread even further.

On October 11th, the *UN's International Day of The Girl Child*, about a month after the blog was launched, *Plan* staged an actual wedding in a church in Oslo. 1,560 people showed up at the wedding. Ziener described that they had planned to get people to shout *"Stop The Wedding"*, but this happened without *Plan*'s interference.

Planning the Campaign

The campaign, which lasted over a period of four weeks, required many resources and several months of planning. The Project Manager from *Plan Norge*, Moore, started working with the campaign in February of 2014, whereas Ziener from *Trigger* was involved in late March. They worked with other projects in parallel the first few months, but full focus was on the case campaign when the release date approached, and they worked several late nights. Moore explained that everything was planned down to the smallest detail. Ziener said that even though they had a well thought out plan, many things emerged along the way.

Different sources of evidence, including interviewee responses, internal reports and films, support that specific **goals** for the campaign were predetermined. The superior goal of the campaign was to raise awareness and create engagement around the issue of child marriage. Secondly, *Plan* had an ambition to recruit 2000 new "*Plan*-faddere" (people supporting their cause by donating a fixed amount each month), which had never been done for one of their girl campaigns before. They also had a goal of obtaining 200-500 press coverages. Additionally, *Plan* wanted to increase political awareness about the issue, trying to engage the Norwegian government to take international action.

Plan's **target audience** was young females in the age range 20-40. These are women who can easily relate to the issue in focus. They have gotten or will possibly get married, but for them it is a choice, and a happy moment in their lives. Ziener explained that this creates an emotional bond between the target audience and the campaign. Moore added that the campaign was also directed towards politicians to create a public debate.

In *Plan's* work against child marriage to set girls' right to education on the agenda, three agencies were engaged in a pitching round, where the communications agency *Trigger* ultimately made it to the top, Moore and Ziener explained. Preben Carlsen, the CEO of *Trigger* and Ziener's boss, originally had the idea for *Stop The Wedding.* However, Ziener explained that skilled employees at *Trigger* were participative in the further development of the **idea**.

Plan had a **budget** of 3 million NOK for the entire campaign. Moore explained that some ideas that were generated could not be executed due to the budget. She added that *Trigger* worked partly pro bono as the effects of the campaign were more extensive than expected.

Stop The Wedding was a huge campaign, where several channels were used to evoke responses from the audience. Moore and Ziener explained that they negotiated an exclusive agreement with the newspaper *Dagbladet,* which entailed that they were the first ones to receive inside information about the campaign. When the campaign generated massive attention, *Plan* and *Trigger* contacted international news sources, such as *Huffington Post* and *Buzz Feed*. Ziener explained that this was done to further help the **distribution** of the campaign message.

Plan and Trigger had expected a large reach and disturbed reactions. Hence, Moore had contacted both the police and child protection services in advance to warn them about possible concerns, as child marriage is illegal in Norway. If these institutions had not been warned in advance it could have created problems for *Plan*.

A Sunday was strategically chosen to start promoting *Stop The Wedding*, because it is a day where people have more time to relax and read, Ziener argued. This promotion was initiated on Twitter by celebrity and blogger Jenny Skavlan, who wrote the following: *"Came across this blog theasbryllup.blogg.no. A 12 year-old girl who is getting married… Is this happening in Norway in 2014?"* She was involved in the planning and execution of the campaign. Recent blog posts from Skavlan's own wedding made her followers a relevant audience, as it is similar to *Plan*'s. Other bloggers and celebrities were encouraged to engage in the campaign. Ziener argued that because this was an NGO campaign, such ambassadors could promote themselves as caring and socially responsible people, which was incentive enough compared to a paycheck.

Plan used Facebook and Twitter to share posts from the blog. Moore and Ziener added that they utilized channels such as Instagram and Snapchat, which are less commercial compared to Facebook and Twitter, to communicate with their target audience.

Plan also sent out physical invitations to the wedding to both random and predetermined people. Thunderclap, a crowd-speaking service used on social media posts simultaneously, was used on the day of the wedding. Ziener stated that more than 7,000 people got engaged in the Thunderclap, which was confirmed on Thunderclap's website. This, together with the shouting of "Stop The Wedding" by attendees at the staged wedding, created a powerful statement. Ziener emphasised the potential in building bridges between physical and digital engagement, as they reinforce each other. The wedding was filmed to make a short promotional video. Ziener said that they paid to help spread it online.

Results of the campaign

The campaign was extremely effective and Ziener argued that it had much to do with them making *"a campaign that was real, organic and sharable."* Moore expressed that the results exceeded all expectations. Internal and external results reports, both interviewees and social media sites support these results.

Reach:

- 5 million Youtube views
- Over 400 mentions in Norwegian media
- 2.5 million blog readers
- 3.6 million reached via Thunderclap
- 30 million views (#stoppbryllupet) on Facebook, Instagram and Twitter
- 25 million people were reached through opinion leaders
- 1560 attendees at the physical wedding

Other results:

- More than 2500 new "*Plan*-faddere"
- 140.5 million NOK in donations to *Plan*
- Political engagement around the issue of child marriage

4.2 Case 2: Fresh Squad

Client: Q-Meieriene
Date of campaign: July 2014
Interviewee 1: Jens Gundersen, Project Manager from the Advertising agency *MK Norway*
Interviewee 2: Anniken Sletten, Planner and Executor from the Communications and Event agency *JCP*

The Campaign

Q-Meieriene is a Norwegian producer of dairy products. As a kick-off for a summer campaign for their chocolate milk, *Q-meieriene* teamed up with *MK Norway* and *JCP* to rig a band behind a bus stop poster. The poster encouraged waiting passengers to twist the cap on the poster for a refreshing surprise. When people acted on this, the poster dropped and the band appeared and started playing.

Simultaneously, a crew called the "Fresh Squad" appeared in a car. The crew rigged a lounge at the bus stop for people to relax in and handed out chocolate milk to everyone waiting. Hidden cameras captured people's reactions and the footage was put together in a short promotional video.

Figure 7: A screenshot from Q-Meieriene's *promotional video* (QMeieriene, 2014)

The video shows that people were surprised when the poster dropped and the band started playing. People were laughing and recorded the happening. However, there were few people at the bus stop, and Gundersen missed more real reactions. Sletten asserted that executing the stunt and recording the video took half a day. Gundersen applauded *JCP* for utilizing their network whilst gathering the resources needed to perform the stunt.

Planning the Campaign

Sletten explained that whilst also working with other projects, the planning for this campaign started two months prior to the stunt, excluding the ideation process. Specific goals and a budget was set prior to the campaign. Gundersen expressed that the budget was relatively low and that they exceeded it slightly. However, further details regarding this were not shared due to confidentiality.

Sletten explained that there is a lot going on behind the scenes of a campaign; bending the rules a little can also occur. *JCP* used own "actors" to ensure that they got good footage of the stunt, in case there were not enough people at the scene or if people did not dare to twist the cap on the poster ad.

Gundersen and Sletten both said that the **target audience** was young people. More specifically Gundersen elaborated on the subject and said that young people aged 12-25 were their focus, but due to regulations that prohibit companies to target children, their target audience was people in the age range 16-25.

Gundersen explained that the purpose of the kick-off stunt was to create a short promotional video that would generate attention for the summer campaign and *Q-Meierienes* brand. *MK Norway* developed the *Fresh Squad* concept and generated several different ideas for a stunt during an internal workshop that they later presented to *JCP*. Sletten said that *JCP'*s role was to evaluate *MK's* **ideas** and see what would be possible and realistic to perform within the project frames. The buss stop band stunt was eventually selected. The argumentation behind this, according to Gundersen, was that *Q-Meieriene* was the only producer of fresh chocolate milk, which MK Norway wanted to clearly communicate, by freshening up people's daily lives. Both Gundersen and Sletten mentioned that inspiration was drawn from a similar stunt in Belgium.

The promotional video was distributed by *Q-Meieriene* on YouTube and Facebook. This **distribution** was paid for to get the ball rolling. Gundersen expressed that *"you have to pay to push your content on Facebook, even to reach the people who already like your page."* Further, the interviewees explained that they considered contacting the media, more specifically *VGTV*. However, they decided not to do so, as they did not think the media would write about such a commercial campaign. The stunt did not get any press coverage. However Gundersen and Sletten said that this was not a goal in the first place.

Results of the Campaign

The kick-off stunt at the buss stop contributed to obtaining new followers on Facebook. However, as the stunt was part of a series of initiatives in the summer campaign, this result was also due to other promotional efforts.

Reach:

- 145 000 Youtube views

Other results:

- 3000 new Facebook followers

4.3 Case 3: Gif-iti

Client: Battery Energy Drink
Time of campaign: March 2014
Interviewee 1: Ola Winsnes, Managing Director from the Marketing agency *Yellow Banana*
Interviewee 2: Nicolai Engesvik, Planner and Executor from the Advertising agency *Ren Reklame*

The Campaign

Battery is the third market leader of energy drinks in Norway. To promote the release of their larger 0.5L Original can, *Battery* collaborated with *Yellow Banana*, *Ren Reklame* and local street artists to create the world's largest animated street art ("Gif-iti"). This was done by painting an 18 metre high wall in central Oslo. The design was slightly changed and the wall was re-painted, a process that was repeated four times. Pictures of the four iterations were put together to create a GIF (Graphics Interchange Format).

Figure 8: A screenshot from Battery's promotional video (Batterydrinkcom, 2014)

Spraying the large wall took a total of nine days - three days more than expected. *Battery's* logo was displayed in the corner of the wall, but was painted over after three weeks as part of the agreement with the residents of the building. The work process was filmed, and footage was used for a promotional video. The video showed urban artists spraying the wall and energizing themselves with the energy drink. A GIF was included, showing an assembly line producing spraycans where the machinery was energized by *Battery Original*. *Battery*'s slogan *"Keeps you going"* was also displayed.

While being on set every day during production, Engesvik observed how people reacted to the graffiti on the wall. He said that there were hundreds of people passing by every day and that the majority of them noticed the work and were curious about it. People wondered what they were working on, and some people came back as the graffiti progressed. Winsnes said that he liked the campaign because it was not perceived as commercial and a gif-iti was new to Norwegians. The niche magazine *Splitcity*, covered the case at own initiative.

Planning the Campaign

Engesvik said that he and *Yellow Banana* started talking about the idea around the summer of 2013, and estimated that the planning and execution of the campaign took about two months. *Yellow Banana*'s internal results report show that *Battery* wanted to use a unique promotional method in order to differentiate themselves from their two largest competitors. They had clear **goals** for the campaign, including stimulating an emotional connection to the brand that would ultimately lead to sales and increased market shares (by a minimum of 9% for Battery Original and 7% for Battery in general). Their **target audience** was 15-20-year-old males. Information about the **budget** was not shared due to confidentiality issues.

Winsnes explained that it was his colleague at *Yellow Banana*, Nick Sampson, who came up with **idea** for the gif-iti. He also mentioned that Sampson had a personal interest for urban art and that this was an important source of inspiration. Winsnes emphasised the importance of using personal interests in one's professional work to make tasks more engaging. Sampson had been inspired by the British street artist Insa, who invented the concept of gif-iti. Even though *Yellow Banana* had strong opinions about how the campaign should be, Winsnes said they had a workshop with the client, *Battery*, to give them a sense of ownership.

Finding the right location for the graffiti was important, and Winsnes said that this was challenging. Eventually they found an apartment building whose residents liked the idea of urban art on their wall. This was a win-win situation as it was a less expensive channel. Engesvik involved street artists, who prepared and presented three sketches to *Battery* who took the final decision.

The gif-iti started spreading before the campaign period officially started. This was initiated by the artists who distributed the campaign through their personal channels, because they were proud of their work. This benefited *Battery*, as many of their followers corresponded with the campaign's target audience. Further, Winsnes explained that *"the idea drove the distribution of the campaign, instead of just push communication, thanks to interesting content that engaged the target audience."* Push communication of the message was done through paid, online **distribution** to get the ball rolling. Winsnes mentioned that they utilized digital distribution channels like Beyond, Youtube and Facebook ads. Further, he explained that they continuously evaluated the effectiveness of the different channels with A/B testing and reallocated resources where the effect was greatest. Winsnes explained that during the production, they realised that the campaign could be interesting for VGTV to cover. This media coverage was also mentioned by Engesvik and found online. From the gif-iti campaign, Winsnes learned that "*things can be done locally, and distributed internationally".*

Results of the Campaign

Reach:

- Over 500,000 video views (288,000 of which are on YouTube)
- Coverage on VGTV (over 11,000 views) and in Splitcity Magazine
- Over 5,000 social engagements (90% of the core target audience was reached)

Other results:

- Outperformed competition on sales volume growth and increased market share
- An increase in sales volume of 19% in April 2014

Engesvik and Winsnes both remarked that a few weeks after the graffiti was finished, Insa, the inspirational source, answered with producing an even bigger gif-iti, defending his title as the artist behind the world's largest gif-iti.

Winsnes explained that he believed that the campaign could have had an even larger distribution, and could have easily been implemented in *Battery's* Finnish and Swedish markets. This was not supported by the client, and the focus and budget stopped *Yellow Banana* from initiating distribution of the gif-iti in these markets, according to Winsnes.

4.4 Case 4: Freezing Boy

Client: SOS Children's Villages **Time of campaign:** February 2014 **Interviewee 1:** Erik Bakken, Project Manager from *SOS Children's Villages* **Interviewee 2:** Henning Sverdrup, Planner and Executor from the PR agency *Släger*

The Campaign

SOS Children's Villages is a global NGO that helps people in need. Together with PR agency *Släger*, they created a campaign to shed light on the conflict in Syria. To do this, they staged a little boy freezing at a bus stop, hoping to encourage strangers observing the situation to give their jacket to the little boy.

Figure 9: A screenshot of SOS's promotional video (SOSbarnebyer Norge, 2014)

People who observed the little boy were puzzled by the situation. After some thought, they showed compassion by lending their jacket to the little boy. People's reactions were shot on candid camera and short footages were put together to create a promotional video. The video was meant to encourage people to donate money, which would provide children in Syria with warm clothing to keep them warm throughout the winter. Donations were to be given using *SOS MAYDAY*, a new mobile donation concept.

One of the people caught on tape was a Syrian man who offered his jacket to the little boy. The team behind *Freezing Boy* chose not to highlight this video footage as it would seem too cliché when the campaign was meant to engage Norwegians to donate jackets to children in Syria. This scene was presented just as the other footage to decrease the chance of being accused of staging reactions, as such a rumour can be hard to defend, even if it is underserved, according to Sverdrup.

Several employees from *SOS* working on the campaign argued that the company's brand should be exposed during the entire video. However, both Bakken and Sverdrup did not want to reveal the messenger of the video before at the end of it. They wanted to surprise people. If the logo was visible from the beginning, people would probably be sceptical to the commercial video and less likely to act on the message.

Sverdrup reflected on whether it is right to use a hidden camera and if it is ethical to let a boy freeze to create such a campaign. Some people commented on this matter. However, Bakken and Sverdrup explained that they had several breaks during the execution of the campaign so that the boy could warm up inside. The people who were filmed were informed of this and about the purpose of the campaign. Sverdrup said that there were only three people who did not help the boy during the two days of filming.

Norwegian comedian Odd Magnus Williamson and author Bjarte Arneson, who manage a popular twitter account with almost 250,000 followers, voluntarily encouraged people to donate money through the *SOS Mayday* programme.

Planning the Campaign

Both Bakken and Sverdrup said that the planning phase took between two and three weeks of full work days. Sverdrup argued that "*A lack of time can be advantageous as it may lead to a more focused process with a clear goal. If one has all the time in the world, more people can be included in the process, and one can be more democratic. With a small amount of time and a lot of pressure, one is forced to take decisions and move on. As a result, one is often more true to the original idea, instead of changing it when there is time for adjustments.*"

The official **goal** was to raise 180,000 NOK, enabling *SOS* to donate 2200 jackets to Syria. This was something they shared with the public. When *SOS* were approaching this goal, they adjusted it to 300,000 NOK, because they were afraid that people would stop donating when they saw that the initial goal was reached. Another goal *SOS* had was to primarily use the press and social media to promote the campaign due to the limited budget they had.

SOS wanted to try different channels to reach a younger audience, something which Sverdrup's idea contributed to. Bakken explained that the **target audience** for this campaign was young adults in the age group 20-34 who were not fully established yet. In a previous campaign targeted at the same segment, results were worse than expected because *SOS* did not understand the needs of their target audience. They wanted to make donations using their mobile phones, and did not want to commit to a monthly payment plan or a specific organization. Bakken explained that *"this segment is more impulsive in the way they donate, and they often donate smaller amounts."* They wanted to utilize this insight in the *Freezing Boy* campaign.

Bakken expressed that *"a limited budget prevented us from using traditional marketing methods, which forced us to think differently."* The initial **budget** for the campaign was approximately 70 000 NOK, in addition to Släger's agency costs. Sverdrup said that the cost for using their PR-agency and producing the film was approximately 136 000 NOK. Bakken added that *SOS* had additional expenses of 50,000 NOK related to various activity after the release of the video.

Bakken explained that *SOS* was the last NGO addressing the situation in Syria. They had to do something different and they had to work fast. Bakken mentioned *SOS's* traditional view on marketing and argued that their communication is very predictable, often resulting in people filtering it away. Bakken discussed this issue with Sverdrup. One day, Sverdrup was reading *The Little Match Girl* to his daughters, a story about a freezing, little girl who passed away because nobody helped her. Later that night, Sverdrup came up with the **idea** to make a version of this related to the situation in Syria. It was winter, and children in Syria were freezing due to a lack of housing and clothing. But how could they make Norwegians relate to this situation? If someone were to see a child freezing in Norway, one of their own people, they might better understand the suffering in Syria. Sverdrup came up with the idea of filming people's reactions on hidden camera when they saw a freezing child. He saw potential in building a campaign people could relate to rather than focusing on enormous disaster figures. Sverdrup further explained this reasoning: *"People feel helpless, and they are not able to see how 200 kroner can make a difference in all the hopelessness."*

Bakken arranged a three hour long workshop with several co-workers to generate alternative ideas. Although sceptical at first, out of the 40 ideas that emerged, Bakken evaluated Sverdrup's to be the most interesting. Some of Bakken's colleagues were unsure about the idea, but along with Sverdrup's convincing pitch, he managed to get approval within the organisation. He said that they were *"open to testing new things."*

Sverdrup's initial thought on **distribution** was to have the people that were filmed on hidden camera share their own video on social media, resulting in more personal communication. However, the editor argued that the combination of unique videos put together would be more powerful. By doing so, Sverdrup explained that they had more control of how the message was communicated.

Sverdrup contacted different newspapers to negotiate an exclusivity agreement. At first they had an agreement with one newspaper, who later withdrew as they did not want to publish commercial content. However, Sverdrup managed to present different angles from which the journalist could write the article. Eventually, they got an agreement with *Aftenposten,* entailing that they could publish the story in the morning on February 19th. *SOS* and *Släger* were not to make any statements to other media sources or distribute the message themselves before 12 PM the same day. Sverdrup mentioned that 40% of all news articles originate from suggestions that media sources receive from external, independent sources, such as companies and private persons. The news article displaying the promotional video quickly gained many views. Sverdrup then contacted other newspapers, including *Huffington Post*, who found the escalating number of views intriguing and fronted the campaign. Sverdrup mentioned that they utilized their international PR network to help distribute the campaign. Eventually they got press requests from several international media corporations, leading to a much larger workload than originally expected.

One of *SOS's* international ambassadors, Manchester City's captain, Vincent Kompany, shared the campaign with his 2.2 million Twitter followers. As *SOS* and *Släger* had not estimated such great international response, they had not organised or planned an international donation solution, which could have raised substantial greater sums for the crisis in Syria. Both interviewees, internal and external results reports, as well as the actual news articles and Twitter sites, support these statements.

Sverdrup mentioned that he decided what everyone working on the campaign was and was not to say to the press when contacted by them. Everyone was to just talk about the crisis in Syria. PR was not supposed to be an opportunity to promote *SOS* or *Släger*. Bakken added that, although they primarily relied on unpaid PR and social media distribution (using *#SOSmayday)*, they also paid to push posts on Facebook to initiate the diffusion of the video. Bakken meant that the campaign could have spread even further if they had made a social media plan beyond this. Banner-ads on online newspaper sites, such as VG, were not used due to their high cost.

Results of the Campaign

Reach:

- 25 million video views (19 million views on YouTube)

- National PR in Aftenposten, Dagbladet, NRK, TV2, Se og Hør
- International PR in Time, Huffington Post, ABC World News, Al Jazeera, Telegraph
- International PR in 74 countries
- 1330 digital news articles
- Aftenposten's most read article ever with 1,6 million views
- 2.37 million NOK in donations (corresponding to 26,355 jackets)

Other results:

- Increased awareness regarding the conflict in Syria
- The most shared commercial video ever in Norway
- Släger won the "Jury Excellence Award for Best Campaign" at the European Excellence Awards, in addition to several other prizes at other award shows.

Internal and external results reports, both interviewees and social media sites support these results.

4.5 Case 5: Theater Line

Client: Nasjonaltheatret
Time of campaign: August 2002
Interviewee 1: Ba Clemetsen, Project Manager from *Nasjonaltheatret*
Interviewee 2: André Jåtog, Planner and Executor from the Communications agency *DnC*

The Campaign

Nasjonaltheatret is the National Theater in Norway. To promote their theater production *Vild-måken*, a line was staged outside the theater. The interviewees explained that they engaged drama students to take part in the stunt. In return they got free tickets the production. Around 50 students brought their sleeping bags, got settled outside the theater and spent the night. According to Jåtog, they arrived at 7PM the night before the ticket release at 11AM the next day, and stayed until the evening rush.

Figure 10: A picture of the staged line (Teaternett, 2002)

Both Clemetsen and Jåtog said that people were curious and astonished to see a line in front of the theater. Jåtog explained that no one had seen a line in this setting before, and Clemetsen said that people were asking a lot of questions. Jåtog added that there was also some scepticism around the authenticity of the stunt. Eventually someone leaked information about the stunt, admitting that it was staged. Jåtog said that it was probably one of the students. In retrospect he regrets that they were not transparent about it to the press as this negatively affected their client's, *Nationaltheatret,* reputation. Clemetsen mentioned that they received some negative publicity due to this, but rather emphasised the significant number of positive press coverages. She added that *"all PR is good PR."* Both Clemetsen and Jåtog mentioned that they received a lot of publicity, impressing even the Swedish Theater Manager in Stockholm. A Norwegian actress, Wenke Foss, coincidently observed the line outside the theater while NRK was there to cover the story. The short interview of her was then broadcasted on national radio.

Clemetsen explained that the *Theater Line* stunt was appropriate for its time. *"As things become more common, you have to come up with something new and innovate yet again,"* she continued. She didn't think that it has gotten any easier over time, but rather the opposite. *"It is hard to break through the clutter,"* Clemetsen concluded.

Planning the Campaign

Jåtog noted that the campaign took around three weeks of planning and that there was two people involved from *DnC*. Clemetsen explained that they started off with a **goal** and planned their way backwards in order to see what they had to do to reach this goal. She said that the goal was to fill the theater with a younger audience, and Jåtog added that they wanted to spread awareness about the production to the people of Oslo. Youth was not the ordinary **target audience** for *Nationaltheatret,* but Clemetsen knew that they actually had an interest for theater. However, she also knew they had to involve the target audience in order to create interest. Both interviewees said that the **budget** was relatively low and that it was in the range 45,000-50,000 NOK. Clemetsen added that they had to be very creative in order for the financial resources to suffice.

Clemetsen explained that there was previously little room for innovation when setting up *Ibsen* productions, but that the new employees had a different take on things at the theater. They drew inspiration from abroad, and when the response was positive, they had the courage to continue in this direction. She asserted that *"traditional marketing does not reach the younger audience well enough."* In setting up *Vild-måken,* Clemetsen explained that *Nationaltheatret* hired *DnC* to help them with an alternative marketing strategy, and that they invited *DnC* to an ideation process. However, she argued that one should also utilize internal knowledge, because *"you know how to communicate your message best."* Jåtog said that he came up with the **idea** for the staged theater line together with his colleague, Aleksander Herresthal. Clemetsen noted that they drew inspiration from the long cinema lines when Star Wars premiered, and said that they used ideas from an "existing toolbox". She was not certain that this was a good idea, but she knew that they had to do something different, something that made people stop and wonder.

Jåtog explained that they did not inform the media about the campaign in advance. However, they did know that a journalist was going to *Nationaltheatret* at 10 o'clock the same day for another purpose, and timed the stunt accordingly. In addition, they bought a small classified advertisement in *Aftenposten* that was published the day before the stunt was executed, promoting some free tickets. This was the only **distribution** of the campaign that was planned. Jåtog added that a few people showed up due to this. As the campaign happened in 2002, it was prior to the days of social media. Jåtog mentioned that if done today, they could have used Facebook to create engagement. However, he did not think it would be any easier to create the same amount of exposure today.

Results of the campaign

Reach:

- National PR in Aftenposten, Morgenbladet, Teaternett, TV2 and NRK

Other results:

- The first performance of *Vild-måken* was sold out
- Attention from Swedish theater

4.6 Case 6: Chinese Graffiti

Client: Tre Små Kinesere
Date of campaign: August 1988
Interviewee 1: Ulf Risnes, Idea generator from *Tre Små Kinesere*
Interviewee 2: Øystein Hegge, Designer and Executor from *Tre Små Kinesere*

The Campaign

Tre Små Kinesere is a Trondheim based band. To promote their release concert, they painted graffiti several places in Trondheim, using spraypaint and stencils shaped as three Chinese with the tagline *"The Chinese are coming"* (or in Norwegian: *"Kineserne kommer"*). Hegge, one of the band members, sprayed the design on 20-30 spots in public areas in downtown Trondheim. *Tre små kinesere* did not ask for permission to do this, nor did they come forward and explicitly say that they were behind the graffiti.

Figure 11: Hegge's personal photograph from one of the news articles

Figure 12: A photo of the graffiti several years later (Raanes, 2005)

Risnes said that people were curious about the happening, which stimulated intrinsic activity. Another local Trondheim band, Corporate Deathburger, painted a Pacman next to the *Chinese Graffiti*, symbolizing that they were eating them. Risnes and Hegge thought it was funny that someone answered to their graffiti. Hegge explained that although some of their pieces were painted over, they did not get any negative media coverage on the matter and they did not get in trouble.

The press picked up on the tagline (*how*, neither interviewees could explain), and eventually "The Chinese are coming" became a common title when writing about the band. Both interviewees and physical news articles that Hegge had collected supported this. Hegge and Risnes also noticed that a lot of people were talking about the graffiti. Hegge said that, even today, 27 years later, people still mention it. In 2005 one social media post of a photo of the graffiti appeared.

Planning the Campaign

Hegge emphasised that their **goal** was to stand out from the crowd and get press coverage, whereas Risnes expressed that the superior goal was to break through in the music industry and get signed by a record label. According to Risnes, the **target audience** for the stunt was their buddies and ideally anyone. Hegge said that it was primarily students and the press, as well as all other residents in Trondheim. They did not have a defined **budget**. As Hegge carried out the job himself, the campaign only cost them two boxes of spray paint.

Risnes had drawn inspiration from a large graffiti in Trondheim that dated from the cold war and stated "The Russians are coming." Next to it, someone had painted "The Americans are coming." Risnes wanted to build on this, and the **idea** behind the slogan "The Chinese are coming" originated. They wanted to create expectations about something that was about to happen. Hegge, with a background in design, further developed the idea and came up with the use of stencils, instead of just painting by free hand. Risnes explained that they also drew inspiration from a stickerbombing stunt that another band had done in Trondheim. He referred to it as underground marketing, and concluded that *"If you have an edge, use it."* Hegge added that *"there is a natural connection between graffiti and the music culture, which can be seen in many cities."*

Both Hegge and Risnes said that *Tre små kinesere* did not plan the **distribution** of the message. Hegge said that he planned on replicating the campaign in Oslo, but after finishing the first graffiti, he freaked out when he thought he heard the sirens of a police car near by.

Results of the Campaign

Reach:

- The slogan "The Chinese are coming" was referred to in about 10 articles in different Norwegian newspapers.
- One social media post in 2005 (17 years later)

Other results:

- Sold out release concert

5 Analysis and discussion

In this section, the subordinate research questions will be answered separately. This will be done by analyzing and discussing the empirical findings presented in Chapter 4 in light of the theory presented in Chapter 2. Different topics will be analysed separately, where relevant results from the different cases are compared and contrasted before a new topic is addressed. At the end of the section, the topics will be discussed together.

The aim of this chapter is to obtain a better understanding of guerrilla marketing by finding out whether the propositions formulated in section 2.2.1.4 and 2.2.2.2 are strengthened, weakened or further developed based on empirical findings. Where proposed models/definitions and empirical data do not fully correlate, fundamental theory will be revisited. Depending on the results of these discussions, revisions to the propositions may be suggested.

5.1 What is guerrilla marketing?

In this section, the elements of the different case campaigns will be analyzed and discussed. The results from this may provide an indication of whether or not the definition proposed in section 2.2.1.4 is valid.

5.1.1 Elements of the campaigns

The cases studied were chosen because they were unconventional and distributed via social media and/or traditional media. The details and extent of these elements, along with additional elements of the campaigns, will be analyzed and discussed in this section. The subordinate elements studied correspond to the main elements (in bold below) in the definition proposed in section 2.2.1.4 Characteristics and instruments that were not emphasized in the conclusion of section 2.2, but that are evident in several of the cases, will also be analyzed and discussed.

Guerrilla marketing is an alternative, low-cost advertising method that exclusively utilizes unpaid channels by creating an unconventional campaign that causes an unexpected reaction and relies on the audience, the media and the masses to distribute the message.

Guerrilla marketing can be explained using the definition above. The main aspects that differentiate the phenomenon from traditional advertising strategies are as follows:

- An unconventional campaign

- Unexepected reaction
- Outsourced distribution
- Low-cost advertising

How these aspects are addressed in practice will be studied using the results from the six cases and analyzing these in light of the theory discussed in section 2.2 in order to gain a better understanding of what guerrilla marketing is. Although the case campaigns may not necessarily qualify as guerrilla marketing, they are all characterized by at least the three first aspects, and are thus interesting to further study.

5.1.1.1 Unconventional campaigns

A reason for the recipients' distribution of a guerrilla campaign is their reaction to the unconventional aspects of it. Terms similar to unconventional that are used interchangeably are different (Hutter and Hoffmann, 2011), non-traditional (Bigat, 2012) and alternative (Levinson, 2007). Theory regarding typical characteristics that make guerrilla campaigns cause a surprise effect and different types of guerrilla campaigns are discussed in section 2.2.1. The choice of content, structure and format are factors that can make a guerrilla campaign unconventional, theory on which is discussed in *Step 3: Designing the message* in section 2.2.2.1. What makes the case campaigns unconventional, and further cause a reaction, will be analyzed and seen in light of this theory and discussed accordingly.

Content

Freezing Boy and *Stop The Wedding* were both very different campaigns compared to what competing companies and the case companies themselves usually create. *SOS* behind *Freezing Boy* tend to communicate messages where they appeal to the recipient's emotions. According to Armstrong et al. (2012), evoking emotions is a very effective way of gaining attention, and is one approach that can be used in creating the content of a message. However, when the recipient finds it hard to relate to the issue causing the emotions, or the messenger appeals to the same emotions in every campaign, the strategy loses its effect. For example, Bakken mentioned that *SOS's* way of communicating is very predictable, resulting in people filtering away the advertisement. With *Freezing Boy* however*, SOS* managed to better relate to the recipient's emotions by transforming a distant issue to something more understandable. This was done by communicating a message using a more understandable context. Resulting reactions can be described as small revelations. A similar strategy was used in *Stop The Wedding.* To increase the recipient's sense of what's right and what's *not* right, the message communicated by *Stop The Wedding* was made more relevant to the recipients. Such use of moral is another way of appealing to the audience, according to Armstrong et al. (2012). Instead of communicating facts about an issue so distant from Norwegian culture and society, the message was put into a more understandable context: a 12-year old Norwegian girl was getting married in Oslo. This shocked several recipients. According to Reidl (as cited in Choudhary, 2013), guerrilla campaigns are often shocking. Emotions more negative than this are not emphasized in guerrilla marketing theory. However, negative emotions, such as concern, were evoked by *Stop The Wedding*. This shows that it is possible to gain the audience's attention in other ways than evoking positive emotions, which is emphasized by Hutter and Hoffmann (2011) and Levinson (2007).

Structure

The extent to which the case campaigns reflected the corresponding company brand varies. According to Hospes (2007), relevance, or the visibility of a brand in a guerrilla campaign, is important in order for the company to reap the benefits of it. Hence it can be argued that the source of the campaign is not something that should be left to the recipients of the message to interpret. However, in deciding on the structure during the design of a message, Armstrong et al. (2012) mention this approach as an alternative to drawing a conclusion. Below, which strategy the case campaigns used will be analyzed, and whether this contributed to making the campaigns unconventional.

In *Fresh Squad* and *Gif-iti*, the company brands were clearly displayed. Thus, the campaigns qualify as relevant, according to Hospes' (2007) description of the term. Without the visibility of the brands, the campaigns would merely be perceived as entertainment or art. However, it can be argued that the use of brands in these two cases did not make the campaigns unconventional.

In contrast, the use of branding in *Chinese Graffiti* was not as apparent. A relatively unknown logo along with only a reference to the band name was used. Hence, recipients who did not already know of the band may have been confused as it was unclear what the graffiti referred to. Thus, it can be argued that this implicit message may not have been effective in communicating with recipients unaware of their brand. Those who already knew of the band were able to connect the dots between the above mentioned features and the messenger. The reference to the band name, "The Chinese are coming," made these recipients curious and left them intrigued, and some were perhaps able to correctly interpret the message. This implicit way of promoting a concert is unconventional and differs from traditional advertisements that explicitly state the performing band's name.

Initially, Sverdrup behind *Freezing Boy* suggested that the audience engaged in the stunt could distribute the footage of themselves. This strategy is emphasised in theory on guerrilla marketing, as it requires less resources of the company and increases the trustworthiness of the message (Hutter and Hoffmann, 2011; Levinson, 2007; Hospes, 2007; Choudhary, 2013). However, if this strategy were used, how the message would be communicated and the amount of focus on the brand could not be controlled by *SOS*. Hence, the team rather decided to edit all the footage together, making a more complete video with a unified message. This ensured that the content shared was properly connected to the messenger, making the campaign relevant to the organization. However, the brand was not communicated at the beginning of the video. Similarly, *Plan*'s brand was not apparent when the blog for *Stop The Wedding* was first launched. As the messages did not appear as an advertisement, recipients lowered their guard and were able to really process the stories. They were more receptive of the campaign when it was not perceived as advertisement. When the recipients understood that there were commercial brands behind the messages, they were caught off guard. In addition, recipients of *Stop The Wedding* were relieved to understand that a commercial brand was behind a stunt, and not a 12-year-old girl.

Whereas the presentation of the brand evoked reactions in recipients, it can be argued that the stories presented before this evoked deeper emotions in recipients. Hence these stories can be considered as the strongest argument in the message. The decision to present the strongest argument first or last in structuring a message is emphasized by Armstrong et al. (2012). It can be argued that if the strongest argument is saved for last, some recipients may be lost along the way as they lose the patience to wait for this moment.

In contrast to *Freezing Boy* and *Stop The Wedding,* the company behind *Theater Line* did not come forward as the messenger of the campaign. Present theory on guerrilla marketing mention that the campaign should be connected to the messenger (Hospes, 2007; Hutter and Hoffmann, 2011; Levinson, 2007), but how this can be done is not addressed. Whereas the NGOs displayed their brand in the campaign in order to reap the benefits from it, *Theater Line* was already relevant to the company as it was staged outside the theater. Hence, *Theater Line* enabled making the campaign relevant to the brand, without actually displaying the brand or specifying the messenger of the campaign, in comparison to more conventional advertising. As a result, the audience did not consider the stunt as advertising. Instead of ignoring the advertisement, people were receptive to the event and asked questions, wondering what was going on. However, some recipients were sceptical to the stunt and found out that the stunt was staged. As a result, the messenger was criticized. In retrospect, Jåtog emphasised the importance of transparency in marketing, as it is difficult to gain back trust.

Hutter and Hoffmann (2011) argue that guerrilla marketing is often perceived as entertainment. Similarly, Levinson (2007) mentions the use of humor, but expresses concern in such use as the commercial aspect of the campaign can easily disappear in all the commotion. For this reason, Hospes (2007) emphasizes the importance of making the campaign relevant to the company in focus. The empirical findings suggest that there exist different, unconventional ways in which this can be done. It appears that the more discrete a company is about the visibility of their brand, the more intrigued recipients become and the more receptive they are to the advertisement. However, this may imply a trade-off between an intriguing and relevant campaign, and ensuring both can be difficult.

Format

Guerrilla campaigns are distributed using several different channels, and therefore exist in various formats. The table below shows the channel and corresponding format during the initial and further distribution of the six case campaigns. Analyzed in this section is mainly the format of the end result of the campaigns (highlighted in bold), as this is what the majority of recipients reacted to. For example, the event in *Fresh Squad* was only part of the campaign, and not the end result that was distributed to and by the majority of recipients. The use of channels will be further analyzed in section 5.2.1 under *Step 4: Select the communication channel*.

Case	Initial public exposure		Example of further distribution	
	Channel	Format	Channel	Format
Stop The Wedding	**Blog**	Blogpost	Online news site	Article with screenshot of blogpost
Fresh Squad	Bus stop	Band, poster, car, crew	Facebook (social media)	**Video** of band, poster, car and crew
Gif-iti	Wall	Graffiti	YouTube (social media)	**GIF** of graffiti
Freezing Boy	Bus stop	Boy	Online news site	**Video** of boy
Theater Line	Street	**Line**	Radio	Interview
Chinese Graffiti	Wall	**Graffiti**	News paper (print media)	Article with slogan from graffiti

Table 6: The channel and corresponding format of the initial and further distribution of the case campaigns (the end result of the campaign is highlighted in bold)

The format of the *Fresh Squad* stunt included a band, poster ad and a car with a crew. Part of this poster ad was a large dummy cap of a milk carton, a typical tool in ambient marketing. This 3D effect was unconventional compared to traditional poster ads on a bus stop, and caught the eye of the audience. Some were intrigued to twist the cap. The result was the appearance of a band playing live music and the abrupt arrival of a *Q-Meieriene* car with a "Fresh Squad" providing a lounge for waiting passengers and handing out chocolate milk! This unexpected occurrence with the use of such unconventional formats surprised the audience - the primary effect of guerrilla marketing, according to Hutter and Hoffmann (2011). Based on the facial expressions of the audience, the event may also be considered humorous. Hutter and Hoffmann (2011) and Reidl (as cited in Choudhary, 2013) mention the effective use of humor in guerrilla campaigns as it can help diminish the barriers between the company and the customer. The freebies and entertainment can be regarded as forms of goodwill that reflect good intentions of the company - an essential characteristic of guerrilla campaigns, according to Reidl (as cited in Choudhary, 2013). *Fresh Squad*'s use of human interaction and generosity shows an amount of effort not usually present in traditional advertising campaigns, further differentiating the campaign from such.

Hutter and Hoffmann's (2011) theory on sensation marketing is reflected in the case of *Fresh Squad*, as people in a public place were dumbfounded by an action that exceeded their expectations. This also coincides with the description of *Freezing Boy* - the cold, little boy without a jacket on a bus stop in february seemed peculiar to the audience. The two stunts managed to attract the attention of passersby whose reactions were distributed to the masses in the format of a video using hidden camera footage. Recipients of the video had similar, but toned down, reactions compared to those that were exposed to the actual stunts. *Freezing Boy* caught the attention of recipients as they were curious about the outcome of the video. In addition, the use of such a format is not typical of NGOs, making it unconventional in its context. The reason the team behind *Fresh Squad* decided to film the stunt themselves is perhaps because they wanted to catch the immediate reactions of the audience when the band appeared, as the audience would be taken off guard and not think to film the stunt themselves. The audience participating in *Freezing Boy* were not to know that it was a stunt, hence they would not think to film it either. Hence in order to catch reactions on tape, the stunts had to be filmed by the companies themselves, and not left up to the audience to film and distribute.

To advertise their product, the commercial actor *Battery* made a GIF using graffiti. An advertisement using the combination of such formats differs from other campaigns of competing businesses. This is supported by Winsnes who mentioned that he *"hadn't seen anything similar in a commercial setting before."* According to Armstrong et al.'s (2012) description of the format of a message, a GIF can be considered an example this. The use of such a large and high quality graffiti put together in the format of a GIF was fascinating to recipients. Amazement, a typical reaction of guerrilla marketing, according to Levinson (2011), can be regarded as an enhancement of this. This format was also a response to the work of Insa, the British street artist who invented gif-iti. Recipients who noticed that *Gif-iti* surpassed the work of Insa in size were further impressed. When informed of this Norwegian artwork, Insa created an even larger gif-iti.

A similar dialogue occurred in the *Chinese Graffiti* campaign. The slogan, which is part of the format of the message, was a pun - an extension of the graffiti from the Cold War reading “The Russians are coming” and the graffiti next to it reading “The Americans are coming.” The *Chinese Graffiti* slogan may have seemed random, and had little effect on some recipients, while others were intrigued. Those who understood who the messenger of the graffiti was were impressed by the clever play of words. They were also impressed by their rebellious use of graffiti, as this format of advertisement is illegal. Several of the interviewees meant that this is a common characteristic of guerrilla marketing, similarly to risky and rebellious (Hegge; Gundersen; Winsnes). *Chinese Graffiti* draws parallels to ambush marketing, a rebellious method that uses someone else’s arena to advertise without paying. Hence, various factors can make a campaign rebellious, which certainly contributes to making the campaign unconventional, compared to traditional methods that use predictable, legal methods.

The team behind *Theater Line* gained inspiration from lines that form outside the cinema before movie premiers. However, this was unusual in 2002, according to Clemetsen. Hence a line of people outside a theatre was unheard of, and certainly unconventional to use as the format of an advertisement. A line of people camping outside *Nasjonaltheatret* made passersby, including people from the press that were exposed to the stunt, curious and astonished. The Swedish Theater in Stockholm that heard about the occurrence through the media was surprised and impressed. The press, however, was also sceptical to whether or not the line was staged. Faking stunts can be effective, but risky. Hence, it is important to evaluate the risks versus potential return. The use of a format such as a Theater Line also surprises people because it suddenly appears, and the next day it’s gone. A one-time occurrence such as this is a typical characteristic of guerrilla marketing, according to Hutter and Hoffmann (2011) and Hospes (2007). This Theater Line is unique and differs from traditional advertising, where the same ad is seen by the same people every day on their way to work. With the combination of this one-time occurrence, the use of people in the advertisement and curious passersby, *Theater Line* bears similar characteristics to sensation marketing, similarly to the initial formats of *Freezing Boy* and *Fresh Squad.*

In the case of *Stop The Wedding,* the message was communicated using a blog. Blogs are often used to post advertisements, but in this case, the entire channel was an advertisement. This can be considered as unconventional use of the channel. In addition, blogs are used by others to discuss things such as fashion and food - topics that can be considered completely unimportant in comparison. This casual way of communicating such a controversial occurrence, made the issue not only unconventional, but absurd, and certainly different from the campaigns of competing actors. It left the readers puzzled and concerned. The channels used in the other campaigns are not regarded as unconventional, and will be rather analyzed in section 5.2.1.

Summary

A fundamental aspect of guerrilla marketing is the unconventional campaign that is distributed. To better understand what guerrilla marketing is, this fundamental aspect has been analyzed in detail above. The case campaigns indicate that there are many different factors, such as content, structure and format, and often a combination of these, that contribute to making a campaign unconventional.

Below is a summary of factors emphasized in guerrilla marketing theory that made the case campaigns unconventional:

- Eye-catching objects (typical of ambient marketing)
- Surprising actions (typical of sensation marketing)
- Rebellious methods (typical of ambush marketing), compared to traditional advertisements that tend to use only legal methods
- Goodwill and humor to elicit positive reactions, compared to traditional advertisements that tend to use predictable methods without human interaction
- One-time occurrences
- Faked stunts (but this can be risky, hence one should evaluate risk versus return)

Below is a summary of factors *not* emphasized in guerrilla marketing theory that made the case campaigns unconventional:

- Hidden camera footage that shows authentic reactions (effective for sensation marketing actions)
- A message communicated using a more understandable context that better relates to recipients, making the message more appealing
- Combined formats that make new, creative ones
- (Partly) anonymous messenger so the campaign does not appear as advertising at first glance

The initial goal of an unconventional campaign is to evoke a reaction in those exposed to it. Typical reactions are not emphasized in guerrilla marketing theory, but rather descriptions of the campaign that cause a reaction. However, the case campaigns provided examples of how recipients of the message reacted. They were curious, intrigued, interested, impressed, astonished, sceptical, shocked, concerned, puzzled, dumbfounded, fascinated, confused, caught off guard or surely surprised. These reactions are the reason why the audience devoted their attention to the campaign once it caught their eye. Further, the reaction experienced by several recipients initiated a desire and action to distribute the message, which will be analyzed in the following section.

5.1.1.2 Distribution

According to the proposed definition, a campaign must comply with the following statement in order to qualify as guerrilla marketing: The audience, the media and the masses are relied on to distribute the message organically. In structuring the findings of the case studies, it is clear that all cases achieved organic distribution in several ways. However, the findings also revealed that five out of six cases were actively involved in initiating the distribution of the campaign in addition to the actual execution of it. To best be able to analyse and discuss these findings, the planned distribution will be addressed first, as this occurred first in most cases. Secondly, the organic distribution of the message will be studied in greater detail. Both where the campaign was communicated (channel) and who communicated it (distributor) will be addressed.

Planned distribution

Although some authors mention the use of planned distribution in the form of contacting the media (Levinson, 2007), using buzz agents and posting video clips online (Hutter and Hoffmann, 2011; Levinson, 2007), they explicitly say that these strategies require spending. This is inconsistent with Hutter and Hoffmann's (2011) low-cost definition, implying that financial investments should be avoided in the placement and distribution of the guerrilla campaign. These methods were therefore not included in the proposed definition. However, the empirical findings suggest otherwise, and the subject will be revisited accordingly.

Planned media coverage

Although not emphasised in guerrilla marketing theory, directly contacting the media and trying to get them to cover a story is an essential part of public relations and gaining publicity (Grunig and Hunt, 1984; Armstrong et al., 2012; Boone and Kurtz, 2009). This proactive approach is utilized in the cases of *Stop The Wedding*, *Freezing Boy* and *Gif-iti*. Agreements of exclusivity were negotiated on prior to the launch of the campaigns in the first two cases. As both *Trigger* and *Släger*, the agencies responsible for the respective cases, specialize in public relations, an existing media network could be utilized. Although this is an advantage, Levinson (2007) explains that by constantly working on establishing and maintaining good relations with the media, startups can also succeed with this. In the case of *Gif-iti,* the media was contacted during the execution of the campaign, as they gradually saw that their campaign could be of interest to the media. Hence, in this case, creating a campaign that was appealing to the media was not deliberate, as Hutter and Hoffmann (2011) reccommend. Instead, an opportunity emerged, and was acted upon. Although 40% of all news articles originate from suggestions that media sources receive from external, independent sources, as Sverdrup mentioned, the media might be hesitant to cover a commercial campaign, as this can easily be considered as product placement, according to Moore. Ziener explained that they made *"a campaign that was real,* *organic and sharable,"* which made it interesting for the media. Ensuring that the story is appealing to the media, is supported in guerrilla marketing theory (Hutter and Hoffmann, 2011; Levinson, 2007; Hospes, 2007; Choudhary, 2013).

In the *Theater Line* case, they did not want to warn the press, because they did not want them to know that the stunt was planned. They did however know that a journalist was coming to the particular location at the same time to interview someone else at the theatre, and utilized this information. In this situation, the journalist was surprised to see that people had spent the night in line in front of the theatre. Just as guerrilla marketing theory suggests, this divergence from normality motivated the media to spread the message (Hutter and Hoffmann, 2011; Levinson, 2007; Hospes, 2007; Choudhary, 2013).

It can be argued that the involvement of the press in initiating the diffusion of the message increases the number of recipients properly processing the message as the source is considered more credible. However, as Levinson (2007) mentions, the downside with publicity is that the message is not possible to control. The empirical findings from *Stop The Wedding, Freezing Boy* and *Gif-iti* challenge this claim. The interviewees explained that, when persuading the media to cover the case, their emphasis was not on the messenger or the commercial aspect, but rather on the story. By packaging the message in a way that was relevant and interesting for the media's audience, which could result in many views or clicks, they managed to better influence the media.

As the press usually does not cover stories with commercial motives, the story has to have an explicit alternative value for the media. Otherwise, it could rather be displayed in the advertising section. The unconventional aspect may trigger the recipients to click on the story, or perhaps the product can be made relevant to a current issue. The cases show that there are different ways of engaging the media:

- Cooperate with the media by giving them exclusive rights to information about the campaign for a certain amount of time. Value creation should be in focus, and propositions as to why this is relevant for the media source should be communicated to them (*Stop The Wedding*; *Freezing Boy)*.
- Identify connections between the interests of the recipients of a channel and the entertaining aspect of the campaign (*Gif-iti*).
- If the campaign in focus is staged, and should appear natural, the media can be included in the launch of it (*Stop The Wedding*) or one should ensure that the media is "coincidentally" present at the right place and at the right time (*Theater Line*).

The alternative to such planned distribution that is emphasised in guerrilla marketing theory is to hope that the press will pick up on the campaign due to the unconventional aspects of it (Hutter and Hoffmann, 2011; Hospes, 2007; Choudhary, 2013).

Social media

The empirical findings show that the more recent cases (*Stop The Wedding, Freezing Boy, Gif-iti; Fresh Squad)* shared content from the campaign on the messenger's social media sites. They all captured footage of the physical execution of the campaign and distributed it on the messenger's Facebook site and on YouTube. (Simply posting a video or other content on these sites does not require any financial investment.) This made it easy for the viewers to share good quality content further. *Freezing Boy*, *Gif-iti* and *Fresh Squad* started off with a physical stunt that was filmed, and followingly had it published online.

It could be argued that distribution such as that described above is perceived as advertisement to a greater extent, as it is sent from the messenger themselves, a commercial actor. In the case of *Fresh Squad*, the messenger initially distributed the message online. However, *Gif-iti, Freezing Boy* and *Stop The Wedding* did not initiate the online distribution themselves, but had the media or an influencer do so. Hence, the chances of recipients understanding that there was an underlying commercial aspect behind the campaign decreased.

Guerrilla marketing theory emphasizes that distribution should be carried out by the audience and the media (Hutter and Hoffmann, 2011; Levinson, 2007; Hospes, 2007; Choudhary, 2013). However, the case studies indicate that a greater involvement in the initiation of the distribution, by properly documenting the action to ensure that the message was further distributed, was effective. Ziener emphasised the importance of building bridges between the physical and digital world. Winsnes builds on this by saying that "*You can do something locally, and distribute it internationally.*" This is possible as the number of people being exposed to the physical stunt is often much more limited than that exposed to a digital format of the message. This priority is not emphasised in guerrilla marketing theory, but could be a sufficient strategy for guerrilla marketers as well.

Another interesting social media tool that *Stop The Wedding* utilized was Thunderclap, a crowd-speaking platform. Thunderclap is an online petition, where people can donate their social media voice in terms of a timed post on Twitter, Facebook or Tumblr, which are all distributed simultaneously. Although *Stop The Wedding's* service required a small investment, there is a free version available with limited features, hence possible for startups to use. This tool is not exclusive to NGO's. However, it can be challenging to engage people using this method. As part of the goal or purpose with guerrilla marketing is to have its recipients diffuse the message (Hutter and Hoffmann, 2011; Hospes, 2007; Choudhary, 2013; Levinson, 2007), it can be argued that Thunderclap can be an effective tool in increasing reach. It can possibly result in trending topics, which are automatically promoted on social media sites.

Influencers

Stop The Wedding, *Freezing Boy* and *Gif-iti* utilized influencers to distribute the message. In *Stop The Wedding*, celebrity and blogger Jenny Skavlan, amongst others, was directly contacted to help distribute the campaign. According to Dye (2000), some people have a greater ability to shape public opinion as they are looked up to. The reason for choosing Skavlan to initiate the diffusion on Twitter, was not coincidental. There was an evident match between the campaign's target audience and Skavlan's followers. Additionally, the campaign message could easily be related to Skavlan's personal interests as she recently had gotten married herself, and is actively involved with and supports several good causes. Skavlan tweeted that she had come across the blog, and questioned if this could happen in Norway in 2014. This tweet, that appeared as common eWOM, triggered the masses and opened for discussion, without mentioning the messenger, *Plan*. These explicit connections are reflected in theory and emphasised by Carl (2006, p. 630): *"Effective WOM and buzz marketing is not rooted in the marketing of a particular brand, product, or service, but rather is based in the everyday relationships of people discussing other matters."*

Being one of *SOS's* international ambassadors, Manchester City's captain Vincent Kompany shared the *Freezing Boy* campaign. However, his tweet explicitly promoted a commercial motive as he mentioned *SOS* by name. Neither Skavlan or Kompany were incentivised materialistically. Ziener argued that the influencers were rather incentivised by the opportunity to build their personal brand as caring and socially responsible people. As both Skavlan and Kompany had direct contact with the messenger prior to getting involved with the campaign, their cases almost qualify as buzz marketing. However, as they were not paid, as Kirby and Marsden (2006), Hutter and Hoffmann (2011) and Levinson (2007) clearly note in their definition or explanation of buzz marketing, perhaps *unpaid* buzz marketing could be referred to as "engaging influencers".

In the case of *Gif-iti* the street artists that created the graffiti shared the campaign on their social media sites. However, they were not asked to do so by either the messenger *Battery*, or any of the agencies involved. They shared it by own initiative. A possible explanation of their motive for sharing the campaign could be to show off their own work. Similarly, the influencer Jenny Skavlan was actively involved in the planning and execution of *Stop The Wedding*. This engagement evidently created a sense of ownership to the campaigns. When influencers are not paid for sharing the message, there is arguably another form of underlying incentive or motivation. It may rather be the influencer's personal interest (opinion leader), marketplace expertise (market mavens) or obsession with innovations (innovators) that motivates them (Kirby and Marsden, 2006). Hence, startups should try to seek influencers with similar relations to their product. This may increase the effect of the use of an influencer, as they are more likely to have a similar target audience to that of the focal company. The empirical findings support the reflections questioning the theory on connecting buzz marketing and guerrilla marketing, and are practical examples showing that it is possible to engage influencers without paying them. Hence, the findings imply that the use of influencers is applicable, also in guerrilla marketing.

The table below summarises which forms of planned distribution that occurred in the different cases.

Planned distribution of the campaign	Cases					
	Stop The Wedding	Fresh Squad	Gif-iti	Freezing Boy	Theater Line	Chinese Graffiti
Planned media coverage	◉		◉	◉	○	
Social Media	◉	◉	◉	◉		
Influencers	◉		◉	◉		

◉ Distribution occurred
○ Distribution partly occurred

Table 7: Planned distribution of the campaigns

Organic distribution

Winsnes explained that *"The idea drove the distribution of the campaign, thanks to interesting content that engaged the target audience."* From a theoretical perspective, this is how the authors explain the most essential part of guerrilla marketing: effort is invested in creating a different campaign that is worth talking about (Hutter and Hoffmann, 2011; Levinson 2007; Hospes, 2007; Choudhary, 2013). When distribution of a message occurs naturally, it is referred to as organic distribution.

Organic media coverage

All cases, except *Fresh Squad,* gained organic media coverage. *Chinese Graffiti* and *Theater Line* exclusively gained organic media coverage, which is reflected in the majority of guerrilla marketing theory (Hutter and Hoffmann, 2011; Hospes, 2007; Choudhary, 2013). In the case of *Theater Line*, they knew that a journalist was passing by at the time of the stunt. However, there was no guarantee that the stunt would be covered, and it can therefore be argued that the press coverage gained was organic. As described earlier, three campaigns were initially covered due to agreements with a newspaper. However, other journalists also picked up on the campaigns and covered the stories. Moore explained that *"The Norwegian press was very sceptical as the campaign had a commercial value. But when it gained so much attention, they did not have any choice but to cover it."* The stories reached out to people through a more trustworthy source, which made it easier for the audience to lower their guards and process the message (Armstrong et al., 2012; Boone and Kurtz, 2009; Hutter and Hoffmann, 2011).

WOM and eWOM

In all of the cases, people talked about the campaigns through word-of-mouth (WOM) due to the unconventional aspects of them. A valid indicator supporting this is that all six campaigns were recommended to serve as cases for this study through the researchers' personal network.

The cases of *Theater Line* and *Chinese Graffiti* experienced WOM at the time of the campaign. A good example of how fast words can travel, even across borders, is the Swedish Theatre Manager who heard about *Theater Line*. As the press coverage on *Theater Line* was national, Clemetsen argued that the manager was informed by another person through WOM. Even 27 years later, Hegge had witnessed that people commented on the graffiti stunt. This is an indication that WOM was highly active and apparent in *Chinese Graffiti.*

According to Dahlén et al. (2009), most of the word-of-mouth communication happens face-to-face. He claims that only 20 percent happens online. There is good reason to believe that these figures have changed, due to higher online involvement in recent years. As *Chinese Graffiti* happened back in 1988, and *Theater Line* in 2002, social media and eWOM were not a part of most people's daily lives. This serves as a natural explanation as to why it did not occur. However, in the case of *Chinese Graffiti,* one social media post of a photo of the graffiti appeared several years later in 2005. This incident indicates that the campaign reached out to people and motivated them to share the campaign..

The four contemporary cases (*Freezing Boy; Stop The Wedding; Gif-iti; Fresh Squad*) on the other hand, experienced a high level of online engagement. The reach they had online is properly documented and supported by several sources of evidence, which relates to the benefit of easy measuring eWOM has (Hung and Li, 2007). It can be argued that the empirical findings support the existing theory on guerrilla marketing, claiming that WOM and eWOM are essential elements in diffusing a guerrilla campaign.

Influencers

In three of the cases, influencers naturally spoke about the campaigns, without being requested to do so. The influencers distributed the message through both the press and social media.

Theater Line and *Stop The Wedding* experienced that influencers shared their opinion regarding the individual cases on the radio. Actress Wenche Foss spoke positively about *Theater Line*, whilst Prime minister Erna Solberg shared her support to *Stop The Wedding*. As their statements were positive, theory implies that they served as natural brand advocates for the messengers, drawing additional attention to the campaigns (Kirby and Marsden, 2006; Thomas, 2004).

In addition to massive engagements from individuals, *Stop The Wedding* experienced eWOM from Norwegian politicians, as well as support from several celebrities, including Ashton Kutcher and Melinda Gates. Their high number of followers drastically increased reach, creating additional attention and awareness. *Freezing Boy* experienced eWOM from comedian Odd Magnus Williamson and author Bjarte Arneson on Twitter. These incidents occurred after the campaign had gone viral.

The table below summarizes which forms of organic distribution that occurred in the different cases.

Organic distribution of the campaign	Cases					
	Stop The Wedding	Fresh Squad	Gif-iti	Freezing Boy	Theater Line	Chinese Graffiti
Organic media coverage	⊙		⊙	⊙	⊙	⊙
WOM	⊙	⊙	⊙	⊙	⊙	⊙
eWOM	⊙	⊙	⊙	⊙		○
Influencers	⊙			⊙	⊙	

⊙ Distribution occurred
○ Distribution partly occurred

Table 8: Organic distribution of the campaigns

Summary

The empirical findings that are analyzed above support that some of the planned distribution methods do not necessarily imply any expenses. Although related topics are mentioned in guerrilla marketing theory, it is emphasized that costs are required in pursuing them (Hutter and Hoffmann, 2011;

Levinson, 2007). It could be argued that as long as the gesture is not paid for, engaging influencers, posting campaign content on social media and contacting the media should be considered methods to distribute a guerrilla marketing campaign. Nevertheless, it is not a requirement to plan the distribution of a campaign beyond the execution of the initial stunt, action or installation, although the empirical findings indicate that this can be even more effective, if handled the right way. For example, the empirical findings show that it is possible to exclusively gain organic media distribution.

5.1.1.3 Costs

The low-cost constraint

According to the proposed definition, a campaign must comply with the following requirements in order to qualify as guerrilla marketing: Expenses related to the planning of the campaign should be low, and the placement and distribution of a campaign should not imply any expenses.

Several of the interviewees said that they had limited budgets for their respective campaigns. However, the total expenses in five of the six cases spanned from ten thousands to millions of kroner. It is uncertain whether campaigns with expenses of these amounts qualify as guerrilla marketing according to Levinson (2007) and Reidl (as cited in Choudhary, 2013) as they neglect to specify what "low cost" implies. Regardless, total campaign expenses such as those above are still significant and perhaps unrealistic for financially scarce startups. However, some of the expenses will be further studied to discuss whether certain strategies could be carried out more cost efficiently. This may provide an indication of whether similar strategies are possible for startups.

Pre-campaign expenses

In five of the cases, professional agencies were hired due to their marketing expertise. A professional film crew was also hired for several of the campaigns. The external human resources related to this account for the most significant costs in all five cases. Levinson (2007) and Bigat (2012) argue for the use of assets such as effort and time, rather than financial resources, in the creation of guerrilla campaigns. Hence, it can be argued that startups with scarce financial resources can create similar campaigns to those of the case companies if they invest a similar amount of time and effort into the planning of it. Also, startups can capture decent footage using their personal equipment or receiving help from someone in their network. However, it is likely that startups do not have the required network or the necessary experience to manage campaigns with similar quality to that of the most comprehensive cases.

Nasjonaltheatret only had a small budget set aside for marketing efforts, and the budget for *Freezing Boy* was small compared to other campaigns planned by *SOS*. Both Clemetsen and Bakken explained that access to a limited amount of financial resources forced the teams behind the campaigns to think differently. Thus it can be argued that a small budget forces a business to consider alternative possibilities, instead of pursuing traditional marketing strategies. *Chinese Graffiti* was the only campaign that used few financial resources in the planning phase. The only materials that were paid for were spray paint and cardboard for a stencil, and the planning and execution of the campaign were carried out by the messengers themselves, implying that no external human resources were hired or paid for. Instead they used the few resources available to them, such as personal expertise. For example, Hegge used his experience with design to create the stencil for the graffiti.

The placement of the campaign

In the majority of the cases, the placement of the campaigns were not paid for. This is one of the more defined aspects of guerrilla campaigns that differentiate them from traditional advertising campaigns (Hutter and Hoffmann, 2011). For example, *Plan* did not pay to have the blog posted online, *SOS* did not pay to use the bus stop as a setting for the hidden camera scenes, *Nasjonaltheatret* did not pay to occupy the area outside the theater, and *Tre små kinesere* did not pay for the spots where their graffiti was painted.

Q-Meieriene paid to set up ads at the bus stop where they were executing their stunt. It could be argued that this integration of ads was not necessary as the execution of the stunt was supposed to take only a few hours. However, it should be noted that such "borrowing" of advertisement space is illegal. *Battery* also paid for the placement of the *Gif-iti* campaign, which took over a week to paint. As a gif-iti of this scale takes a great amount of time, one is likely to get caught if neglecting to pay for such an "ad placement". Thus a similar campaign may be difficult for financially scarce startups to execute, unless the startup has a network of artists willing to help out for free. It should be noted that this part of the *Gif-iti* campaign could have been much more expensive. However, Engesvik searched for low-cost alternatives and found a housing cooperative that desired art on their building. In light of the theory these empirical findings imply that the people behind *Gif-iti* had a clear guerrilla mentality, in terms of utilizing resources to a much more efficient extent (Hutter and Hoffmann, 2011; Levinson, 2007; Hospes, 2007; Choudhary, 2013). Hence, instead of only considering costly, traditional alternatives, startups should think of parties that can benefit from their campaign, which decreases own expenses and increases the total value for both parties.

The distribution of the campaign

Once videos of the campaigns were posted online, several of the case companies used page post ads on Facebook (*Stop The Wedding; Fresh Squad; Gif-iti; Freezing Boy*). In other words, they paid to push posted content in order to initiate and accelerate the diffusion of it. Gundersen emphasised that *"you have to pay to push your content on Facebook, even to reach the people who already like your* *page."* This does not comply with the proposed definition of guerrilla marketing, as distribution should ideally occur organically and without expenses. However, it is an effective method for reaching people with the profile of the target customer. A business can specify characteristics of their target customer, and based on user data, Facebook will serve the ad to a group of people with a corresponding set of characteristics. In the campaigns *Gif-iti* and *Fresh Squad* promotional videos on YouTube were paid for. However, this can be compared to traditional advertising as it is the online equivalent of a commercial on TV, only less expensive. For the campaign, *Theater Line*, a small ad in a national newspaper was paid for. This is an example of traditional advertising that was used to increase the distribution of the message (Levinson, 2007). However, the effect of this was not large. Beyond the initial graffiti work, distribution of *Chinese Graffiti* by *Tre små kinesere* themselves was nonexistent, and thus not paid for.

Cost aspect of the campaign	Cases					
	Stop the wedding	Fresh squad	Gif-iti	Freezing boy	Theatre line	Chinese graffiti
Low-cost campaign						⦿
No paid placement	⦿			⦿	⦿	⦿
No paid distribution						⦿

Table 9: Different costs that incurred in the case campaigns

The low-cost effect

Hutter and Hoffmann (2011, p. 7) argue that a campaign that requires "intensive investment" still qualifies as guerrilla marketing if a wide enough audience is reached such that the monetary effort per person reached is low. Several of the case campaigns seem to apply to this statement. For example, the budget for *Stop the wedding* was large compared to that of the other case companies, but this campaign also achieved the largest reach. It is difficult to draw a comparison between the low-cost effects of the different campaigns as the distribution results vary in form. Messages can be distributed using many channels, and the engagement related to them varies. For example, newspapers with media coverage are bought, but perhaps not read. Coverage on TV or the radio may be obtained, but not viewed or listened to. And the different values of these are uncertain. "Likes" on Facebook can be counted, but may not increase the distribution of the message. "Tweets" on social media can be also be counted, but only if the message marketed is referred to correctly using a unique hashtag.

In order to measure and analyze whether the low-cost effect applies to the case campaigns, data regarding distribution and expenses is required. However, this proves difficult due to the following reasons:

- Some of the distribution and engagement of the campaigns are known, but these are limited to the largest effects. Collection of more detailed data has not been prioritized as this is a qualitative study, and not a quantitative study.
- The relative value of the different variations of engagements is not known as this is not defined by Hutter and Hoffmann (2011), and determining this is beyond the scope of this thesis.
- The total expenses of several of the campaigns are not known.

As the theory and empirical data on this subject is limited, the topic will rather be discussed in the next section.

Summary

As the term "low-cost" is not quantitatively defined in theory on guerrilla marketing, it can be interpreted subjectively. It is therefore difficult to say whether or not some of the case campaigns were low-cost. In several of the cases, the placement of the advertisement was not paid for. However, the distribution of the campaign was not paid for in only one of the cases. It is possible that the low-cost effect was achieved in some of the cases that had larger budgets and high reach. Though this aspect is not relevant for startups with financial constraints, the subject will be shortly addressed in the discussion in the following section.

5.1.2 Discussion

Making an unconventional campaign is the primary area of focus in guerrilla marketing. Attention should be directed towards properly planning a campaign that differs from the traditional and that is worth talking about amongst recipients. And for something to be noteworthy today, an innovative aspect is required in order to break through the clutter. Although guerrilla marketing can be considered low risk, as the economic investment is low, the risk is rather taken on behalf of the company's reputation as the campaign utilizes unconventional aspects to trigger diffusion. What triggers an unexpected reaction differs from one person to another, based on their background, knowledge and experience. Although possible scenarios of how people will react can be predicted, it is not possible to know for sure. On one side, it can be argued that startups benefit over larger companies in this situation as they do not have a reputation to lose. They do, however, have a reputation to build.

Should the format of a campaign be unconventional in order to qualify as guerrilla marketing? The formats of *Theater Line* and *Chinese Graffiti* were rather unconventional. A "human advertisement" and graffiti are types of performances and art, which are typical examples of guerrilla marketing in existing theory, differing from the formats of traditional advertisements. In contrast, the end results of the campaigns of *Freezing Boy* and *Fresh Squad* were in the format of a video. It can be argued that an advertisement in the format of a video cannot be considered unconventional as this is a standard format of advertisements on for example TV. Hence, can a campaign that is distributed by a messenger to recipients in the format of a video qualify as guerrilla marketing? It should be noted that this format does not differ from that which the audience often distributes (although the content distributed by the audience may appear more personal and coincidental). By editing footage and creating a quality video ready made for recipients to distribute, it can be argued that the campaign becomes much easier and more desireable to share, increasing the distribution of it. Hence, by putting unconventional content in a format that is not necessarily unconventional, but rather effective, distribution may increase.

In contrast to *Freezing Boy, Fresh Squad* and *Theater Line*, campaigns with stunts that were executed in person, a stunt was rather executed online in *Stop The Wedding*. A stunt in the format of a blog is surely not mentioned or elaborated on in guerrilla marketing theory. Similarly, in the campaign *Gif-iti,* a format typical in guerrilla marketing (graffiti) was combined with a digital format (GIF), resulting in an unconventional gif-iti. Whether the case campaigns studied can be considered as guerrilla marketing or not can be discussed. Regardless, it may appear as though advertising is taking on new formats online and taking advantage of online opportunities to a larger extent. It appears that *new* unconventional formats are entering marketing arenas. Formats that once used to be unconventional and mentioned in guerrilla marketing theory as clever examples differing from traditional advertising are becoming less and less unique. As Clemetsen expressed: *"As things become more common, you have to come up with something new and innovate yet again."*

If influencers and media are requested to distribute a campaign, does the campaign still qualify as guerrilla marketing? In guerrilla marketing theory, there is great emphasis on motivating recipients to distribute the campaign. The empirical results in this study show that alternative methods are not only possible, but also very effective. For instance, two of the case campaigns contacted public figures directly and requested their help in distributing the campaigns. In guerrilla marketing theory, such alternatives are not emphasized and the theory appearingly suggests that recipients are fully relied on to distribute a guerrilla campaign. (Again, it should be noted that some additional methods are mentioned, but it is specified that these imply expenses). Similarly, in the same two case campaigns, the media was directly contacted. In guerrilla marketing theory, companies are encouraged to make campaigns appealing for the media, but a direct request to cover the campaign is not emphasised. So, if all other guerrilla criteria comply, but an influencer or the media is contacted to distribute a campaign, does it not qualify as guerrilla marketing? It can be argued that if the campaign is so great, influencers and the media should not have to be asked to distribute the message - they should be motivated to do this without being requested.

The reason such requests are not emphasized in theory is because focus is rather on encouraging the creation of an unconventional campaign. If all energy, time, effort and capital is invested here, the media and influencers should be motivated to distribute the campaign without a direct request. If some of the available resources are focused elsewhere, the guerrilla action or installation might lose some of its potential. This implies that full focus is no longer on motivating the audience to distribute the campaign, which is the primary goal of guerrilla marketing. However, the superior goal of guerrilla marketing is about obtaining a large distribution without an extensive use of financial resources. It can be argued that how this is done is irrelevant. In using influencers and media sources, a greater number of recipients can be reached, increasing the probability of further distribution - at no additional cost. Also, having a credible source communicate a message, increases the credibility of the actual message. So, if the use of influencers and media is more effective, should not some non-financial resources be invested here? Guerrilla marketing should not be limited to using the few resources available on creating an unconventional campaign, but using these in the most *effective* way - investing these few resources in what will provide the greatest return.

However, it may not be easy to persuade the media or an influencer to distribute a guerrilla campaign. For example, it is likely that the media will be reluctant to devoting any time and effort of their own to advertise a commercial product when companies normally have to pay for advertisement placement when using their channels. In this case, it is important to emphasize the creative characteristics of the campaign beyond the commercial aspect of it that will appeal to recipients. Also, there is a striking similarity between requesting an influencer to distribute a message and content marketing, where for example a blogger is asked to write about a product, and the interest in the product is communicated as genuine and not requested upon. There are ongoing debates regarding whether or not content marketing is ethically right or not. Hence it can be discussed whether or not it is ethically right to persuade an influencer to distribute a campaign. In addition, the more common it becomes to actively use influencers, the less the voices of natural brand ambassadors will be heard. The masses are well aware that content is often presented for other reasons than personal interest. Hence, infesting social media with incentivized posts may weaken the trustworthiness of those that are genuine. For this reason, it is important to note that influencers should not contribute due to incentives, but rather due to personal interests and contagious engagement.

If a messenger documented their campaign and distributed it online themselves, does the campaign qualify as guerrilla marketing? In the case of *Fresh Squad* and *Freezing Boy,* it can be argued that the further distribution of the message would lose much of its effect if the action was not properly filmed. This also applies to *Gif-ifi,* where the process was photographed and filmed. As there was no guarantee that the audience would capture quality content, the executors, rather than the audience, took this responsibility. Emerging technologies and new services are changing how online distribution works. For example, Snapchat only enables sharing photo/video content to followers, but recipients are not able to further share this. The case campaigns show the effectiveness of taking greater control of the content that is actually distributed. Firstly, planning the footage of a campaign increases the quality of it, which may appeal more to recipients and increase their motivation to distribute the campaign. Secondly, it is easier for the media and other recipients to distribute content that is in a shareable format. Thirdly, there is a higher probability of a campaign trending on social media if it originates from a single source (in contrast to a campaign that is distributed by multiple people in the audience using different content). Lastly, distributing a campaign in the format of a video makes it easier for the company to measure the progress and status of the distribution. Hence, if taking greater control of the content that is distributed increases the probability of distribution, it can be argued that campaigns in the format of a video should be considered guerrilla marketing. However, as the distribution of a message by the messenger themselves may increase the commercial aspects of the message, it may be advantageous to rather use a media source or influencer.

Does a campaign have to be low cost in order to qualify as guerrilla marketing? "Low-cost" is clearly stated as an aspect of guerrilla marketing in existing theory, but quantitatively not defined. It may therefore be considered as costs that are low relative to the financial resources available at hand or relative to amounts that are usually spent within a company or industry. This financial constraint sets direction towards alternative strategies - rather than accepting it as a restriction, alternative options are considered. A higher return or effect than a competitor cannot be expected if a similar strategy is used to a smaller extent and with fewer financial resources. Something different is required. Although there is no guarantee that a guerrilla campaign will be effective, as with any advertising campaign, the risk taken opens up for a potential larger return. Although the most impressive examples are campaigns where very few financial resources are used, and the effect achieved is still large, guerrilla campaigns will vary in costs and results.

If costs incur in the placement and distribution of a campaign, does it then not qualify as guerrilla marketing? An interesting finding that was discovered in Hutter and Hoffmann's (2011) definition of the low-cost effect was that no expenses should occur in the placement and distribution of the message. However, this specific detail was not consistent with some of the instruments presented in the same study. Although it can be argued that if a company for instance has 10,000 NOK to create a guerrilla campaign, it would not make any difference on what the amount was used, as long as the campaign was low cost relative to what the company can afford to spend. It may seem narrow minded and illogical that financial resources can be used on certain things and not on others. Say that an influencer offered to share the message in an intriguing way, such as Jenny Skavlan did for *Stop The Wedding*, but required 5,000 NOK to do so. If this influencer had followers with a profile matching the target audience of the campaign, would it then not be "allowed" to use financial resources on this strategy? Or would the campaign no longer qualify as guerrilla marketing due to this little detail? And do four of the campaigns studied not qualify as guerrilla marketing due to having used paid distribution to increase reach on social media? The purpose of guerrilla marketing is not to exclude unique and valuable methods or opportunities. However, although strict, by focusing on unpaid methods for placement and distribution, unconventional methods may be considered. By using unpaid channels where other commercial actors are not present, an advertisement may stand out even more as advertisements are not expected here. Using a paid channel implies that it is a regular advertising channel, which further implies that several other campaigns are competed against. It is this clutter that guerrilla marketing strives to avoid. In other words, channels that imply expenses should be avoided, not only because they are costly, but because they are traditional.

If a campaign is capital intensive, but achieves large distribution (implying that the campaign had a low-cost effect), does it then qualify as guerrilla marketing? The low-cost effect that Hutter and Hoffmann (2011) has introduced is not mentioned elsewhere in guerrilla marketing theory. It can be argued that the phenomenon fundamentally focuses on best possible utilization of available resources to create the largest possible effect, and should therefore be applicable to all companies as long as the effect is substantially larger than the investment. However, the original purpose of guerrilla marketing was to help entrepreneurs with scarce financial resources to compete with larger companies. As the method proved effective, larger companies started adopting various elements from guerrilla marketing and combined it with traditional means of marketing, as seen in several of the case studies. The phenomenon is therefore often mistaken as an umbrella term for creative marketing in general. However, if the financial investment was significant from the start, the achieved diffusion would have to be drastic in order for the low-cost effect to enter into force. In other words, the title of guerrilla marketing would be given as a result of the final achievement in retrospect, if successful, rather than serving as a strategy to help create a well thought out campaign. A drastic effect is never guaranteed, but rather a goal or a vision of guerrilla marketing. Regardless, as mentioned previously, startups are limited by few financial resources, hence the low-cost effect would not apply to them.

5.1.3 Revised propositions

In the previous sections in this chapter, the empirical findings have been analysed and discussed in light of the proposed definitions that were suggested based on the available theory on guerrilla marketing. With the purpose of answering the first part of the research question, *"What is guerrilla marketing*?", a revised proposal of the definition of the term is suggested below. This is accompanied by explanations of the most essential elements.

Guerrilla marketing is an alternative, low-cost advertising method that exclusively utilizes unpaid channels by creating an unconventional campaign that causes an unexpected reaction, motivating recipients to further distribute the message.

A **low cost** campaign implies that the budget and expenses are significantly small compared to those of competing companies. It can be argued that this constraint is useful in order to think of alternative, creative methods of advertising enabling the focal company to compete with more resourceful firms. The creation of an **unconventional campaign** is the main focus of guerrilla marketing. The case campaigns have shown several ways of doing this, including the use of formats differing from those of traditional advertisements and different strategies regarding the exposure of the messenger's brand.

Although the placement and distribution of several of the case campaigns were partly paid for, **utilizing unpaid channels** is encouraged, as the restriction may help financially scarce startups think of alternative, creative channels to distribute their campaign. However, an addition to this element is that planning the distribution of the campaign beyond the execution of it is encouraged, as long as it does not imply any expenses. The focal company can document the guerrilla action and distribute it through their own channels, but only after the footage has been "leaked" by another source. For example, the media and influencers can be requested to distribute the campaign. As publicity is only an option or a preferable effect, the use of public relations is not a requirement. Hence, guerrilla marketing still qualifies as a **subtype of advertising**.

Recipients include the audience that is exposed to the initial public exposure of the campaign and the masses that the audience further distributes the message to. The media and influencers may also be part of both the audience and the masses. In contrast to what is emphasized in the previously suggested definition, one does not have to *solely rely* on the audience to further distribute the campaign, but can also use additional unpaid channels, as described above. Hence **recipients are motivated** to further share the message, and not left the entire responsibility of further distribution.

Although this definition may seem strict and narrow-minded, one should bear in mind that the limits are set as *guidelines*. These suggest in which area attention should be directed in order to achieve the desired effects with a restricted budget. Guerrilla marketing is more of a *mindset* that is taken upon to direct creativity and effort rather than at set of requirements.

5.2 How to create a guerrilla marketing campaign

In this section, measures taken in creating the case campaigns will be analyzed and discussed. The results from this may provide an indication of whether or not the framework proposed in section 2.2.2.2 is valid.

5.2.1 Steps in creating a guerrilla marketing campaign

1. Set goals for the campaign

In all six cases, goals for the campaigns were set in the planning phase. However, the goals differed in how specific they were. Some had specified desired quantitative outcomes (*Freezing Boy; Stop the Wedding; Fresh Squad; Gif-iti*), whilst others were more concerned with reaching out to a local target audience (*Chinese Graffiti; Theater Line*). Based on this, it can be argued that the ambition levels differed. Not only were goals regarding actual sales in focus, reflecting the last attributes of the AIDA model, namely desire and action (Belch and Belch, 2003; Horky, 2009), but increased awareness was also an explicit goal for some of the case companies (*Chinese Graffiti; Stop the Wedding; Freezing Boy*). This focus implies that results regarding obtaining attention and interest, the first two attributes in the AIDA model (Belch and Belch, 2003; Horky, 2009), were also desirable. *Chinese Graffiti, Stop the Wedding* and *Freezing Boy* wanted to increase awareness about their brand, whereas the latter two cases also wanted to raise awareness about an issue.

In all the cases, there was an implicit use of *S.M.A.R.T.* goals (Yemm, 2012; Frey and Osterloh, 2002). In the case of *Freezing Boy*, the primary goal that was set was subtle compared to the actual results, implying that the goal was beyond achievable. However, this subtle goal cost *SOS* potential international sales as they did had not planned for a donation solution abroad. The goals in all the cases were relevant, as they were closely connected to the messenger and campaign, and they were time-bound, as the campaigns were active over a limited period of time. Specific goals were formulated to give a clear sense of direction. In addition, these were measurable in order to evaluate the progress. *Freezing Boy* had made their goal public when they launched the campaign, enabling the recipients to follow the progress. Similarly *Stop the Wedding* had a set goal for their *Thunderclap*, visualising the progress. As both campaigns achieved the set goals with drastic margins, it may imply that the recipients were intrigued by the visualisation of their contribution.

2. Identify the target audience

All cases had specified the target audience for their campaign. An interesting finding is that all cases targeted a younger audience, and for that reason chose an alternative method to reach this segment. Sverdrup stated that, *"Traditional advertising is not enough when reaching out to younger people."* Similarly, Clemetsen argued that, *"Traditional marketing doesn't have a great enough effect on the younger generation."* These views are partly reflected in the introduction of this thesis (Richardson and Domingos, 2002; Levinson, 1984; Ries and Trout, 1986; Hutter and Hoffmann, 2011; Armstrong et al., 2012; Rust and Oliver, 1994), but without emphasis on reaching a younger audience. This serves as an interesting area for further research.

As the messenger behind *Freezing Boy* had tried to reach out to a younger target customer segment in a previous campaign, and failed, they performed extensive research on the target audience this second time around. Traditional and guerrilla marketing theory emphasize this approach as it helps in understanding how to best reach out to, and in return reap possible benefits, from the target audience (Horky, 2009; Lum, 2010; Armstrong et al., 2012).

Although the companies behind *Stop the Wedding* and *Freezing Boy* directly contacted the media, they simultaneously targeted the media by creating campaigns that would catch their attention. The line of eager people in *Theater Line* was something that aroused curiosity amongst the media, causing them to cover the story. The initial journalist was however targeted as the team behind the campaign knew he was passing by at a specific time, and timed the stunt accordingly.

Freezing Boy, Stop the Wedding and *Theater Line* experienced organic distribution of the campaigns by influencers. In light of traditional marketing theory, this can be regarded as successful targeting of influencers, as the influencer forwarded the message in a two step flow of communication (Armstrong et al., 2012). It can be argued that an influencer does not have the ability to properly influence a target customer if they do not have a similar profile to that of the target customer. Hence, it can be further argued that by targeting a customer segment, natural influencers are targeted simultaneously.

3. Design the message and campaign

In designing a message and campaign, different ideas must be generated and evaluated. A similarity between all the cases is that the teams behind the campaigns had all gathered inspiration from something specific. The team behind *Theater Line* drew inspiration from a similar, relevant market abroad and a concept that was not marketing related, similarly to *Gif-iti, Freezing Boy* and *Chinese Graffiti*. When using the ideas in a different context or market, the idea may be perceived as completely different, making the campaign unconventional. In addition, the success of a similar campaign can serve as validation, partly assuring the quality and decreasing the risk of a possible risky guerrilla campaign. In three of the cases (*Gif-iti; Freezing Boy; Theater Line*), the external marketing agencies came up with the idea on their own, but had a joint idea generation workshop with the client in order to give them a sense of ownership to the idea. The use of a workshop and strategies for how to gain and use inspiration are not mentioned by Armstrong et al. (2012) in relation to the eight steps or in guerrilla marketing theory in relation to making a campaign unconventional. However, an internal workshop can be useful for startups in order to exploit as many sources of inspiration as possible.

According to Armstrong et al. (2012), this step entails deciding on the content, structure and format of a message. How these aspects were approached in the case campaigns is analyzed in detail in section 5.1.1.1 *Unconventional campaigns*. The analysis will be summarized below.

Content

Emotions can be used when determining what a message should communicate. This is an effective way of appealing to an audience (Armstrong et al., 2012) and is useful in evoking reactions, the secondary goal of guerrilla marketing. Reactions can be evoked by creating an unconventional campaign. The empirical findings show that an unconventional campaign can be created using different strategies related to content, structure and format. In order to evoke feelings, the messenger should try to better relate to the audience by communicating a more understandable context, as done in *Freezing Boy*. This should also be done if using **morals** to make a message appealing to the audience, as done in *Stop the Wedding.*

It should also be noted that in order to evoke reactions from the audience, actors were used in both *Fresh Squad* and *Theater Line*. These actors' positive reactions to the product being advertised initiated positive reactions from the audience.

Structure

The case campaigns showed the effectiveness of presenting the strongest argument first, and for some time, leaving it up to the recipient to interpret the messenger. This made the campaigns intriguing and caught the attention of recipients.

Stop the Wedding actively used a hashtag in their campaign (*#StopTheWedding* or *#StoppBryllupet*) in order to unify the discussions and distribution of the campaign online. It is important to note that *Plan* did not encourage the use of a hashtag connecting the campaign to the company. They managed to continuously keep focus on the larger cause. In light of the theory regarding the structure of a message and determining whether to present the strongest argument first or last (Armstrong et al., 2012), it appears that the strongest argument was the *only* argument presented in this case. In the campaign

Freezing Boy, the use of a hashtag (*#SOSMayday*) was also encouraged. However, *SOS* had a more commercial focus by including the name of the service, which easily connected the message to the messenger. In doing this, *SOS* did not leave the message up for interpretation, a possibility mentioned by Armstrong et al. (2012) when determining the structure of a message.

Format

Some of the campaigns used unconventional formats, such as a "human advertisement" (*Theater Line*) and graffiti (*Chinese Graffiti*). The end result of three campaigns was in the format of a video. Though perhaps not unconventional, the quality of the content distributed was increased by using such a format. In addition, by providing recipients with content in a format that is ready to further distribute, distribution was made easier for them.

4. Select the communication channel

According to Hutter and Hoffmann (2011), the location where a guerrilla campaign is placed is often unusual. However, the term "communication channel" is not emphasized in guerrilla marketing theory. By combining Armstrong et al.'s (2012) theory on communication channels and Hutter and Hoffmann's (2011) theory on guerrilla marketing instruments, it is possible to analyze what types of channels were used when executing the stunts in the case campaigns. Five stunts were executed outside, either on the street or placed on a wall. A competitor's event is an arena often used to execute ambush marketing stunts, and a public street is often used to execute sensation marketing stunts (Hutter and Hoffmann, 2011). According to Armstrong et al. (2012), an event is a type of channel. Hence, it can be argued that a public street also qualifies as a type of channel. The same applies to a public wall. Hence, a location in guerrilla marketing theory can be considered the equivalent of a channel in traditional marketing theory.

In *Fresh Squad, Freezing Boy* and *Theater Line*, the initial message was communicated on the street or a bus stop, which can be considered the primary channels of communication for the campaigns. In the cases of *Chinese Graffiti* and *Gif-iti,* the wall where the graffiti was painted on is considered the channel. Outdoor advertisements in public places, such as those in the case campaigns mentioned above, are not uncommon. The cases show that it is rather the format placed at a location, and not the location itself, that makes the campaigns unconventional and unexpected. It is uncommon to see a campaign in the format of graffiti, which was used in two of the cases. However, the placement of an advertisement on a wall is considered traditional. Regardless, the choice of location should be carefully considered. Depending on the scope of the idea and the desired outcome, one should take into consideration where the target audience typically occupy themselves, the likely number of passersby and people's agenda (if they are in a rush on their way to work or relaxing in a park on a sunday evening). The choice of location is closely related to the aspect of timing. It appears that especially *Freezing Boy* and *Fresh Squad* took people's agenda into careful consideration when choosing a location. People waiting for the bus are most likely not occupied by anything else, and hence, more receptive to a message being communicated. Similarly, *Stop the Wedding* launched the blog on a Sunday, when people have more free time, in addition to setting the date of the wedding on UN's International Day of The Girl Child, which is highly relevant to the message. *Theater Line* utilized the central and busy location of the messenger and timed the stunt just before the theater performance, and when a journalist was supposed to be in the area. The empirical findings support Levinson's (2007) and Hospes' (2007) view that timing is important in the execution of the campaign.

Planned channels other than physical locations were also used to distribute the case campaigns. In *Gif-iti*, a GIF was also produced, which can only be shown through electronic display. Similarly, *Freezing Boy* and *Fresh Squad* shared footage of the stunts on their own social media sites. In these cases, and *Stop the Wedding,* YouTube and Facebook were used as channels to distribute the campaign. *Stop the Wedding* was the only campaign that was directly launched online, by using a blog as the channel of communication. Snapchat and Instagram are additional channels that were used in *Stop the Wedding*.

Although three of the cases initiated the distribution of the message themselves through a chosen channel, as emphasised in guerilla marketing theory (Hutter and Hoffmann, 2011; Levinson, 2007; Hospes, 2007; Choudhary, 2013), the remaining three showed great results from having the campaign initially distributed by a trustworthy second party, namely the media or influencers *(Stop the Wedding; Freezing Boy; Gif-iti)*. Although it may seem like the media and the influencers themselves are the channel, Armstrong et al.'s (2012) theory on personal and non-personal channels helps explain that this would only be the case if the message was personally shared to a small, chosen group of people, and not an entire fanbase, for instance. The influencers and the media are rather considered types of communication sources, similarly to the company. Planned media coverage appeared on the publishers' online website channels, whereas the influencers distributed the campaign through social media channels, including Twitter and Facebook. Which channels these sources were to use was organized in advance. In light of the theory, it can be argued that the use of influencers and the media in these cases happened through non-personal channels. Table X below shows the channel and corresponding source of the initial distribution of the case campaigns, and an example of this regarding further distribution.

Case	Initial public exposure		Example of further distribution	
	Channel	Source	Channel	Source
Stop The Wedding	Blog	Plan	Twitter	Jenny Skavlan (influencer)
Fresh Squad	Bus stop	Q-Meieriene	Facebook (social media)	Q-Meieriene
Gif-iti	Wall	Battery	Online news site	VGTV
Freezing Boy	Bus stop	SOS	Online news site	Aftenposten
Theater Line	Street	Nasjonaltheatret	Radio	NRK
Chinese Graffiti	Wall	Tre små kinesere	News paper (print media)	Adresseavisen

Table 10: The channel and corresponding source of the initial and further distribution of the case campaigns.

As the cases show great effect in taking greater responsibility in planning the distribution, it is suggested that these planned methods of distribution should be included in this step, alongside posting content on the company's social media sites. However, it can be argued that Armstrong et al.'s (2012) sixth step regarding the use of additional promotional tools, such as PR, should be revisited and included in the framework in creating a guerrilla marketing campaign. However, as publicity, which is subordinate to PR, is the only relevant method here, it will rather be addressed in this step.

As this step has come to include where to (channel, which may be a physical location), when to (timing) and who should (source) distribute the message, a more suitable title for the step is suggested to better fit the context of guerrilla marketing: *Prepare the distribution*.

5. Establish the budget

Expenses regarding the campaigns are analyzed and discussed in detail in the previous section. However, the initial budget set for the different campaigns will be elaborated on below. As recommended in theory, the majority of the cases had set detailed budgets in the planning phase, although some were slightly exceeded.

A parameter that affected several of the cases in choosing an unusual method for reaching their target audience was their limited budgets. Although large amounts in the eyes of a startup, the restricted budgets, made the case companies think alternatively. In light of the theory, the case companies appear to have used the *affordable method*, where the budget is set based on the financial resources available (Armstrong et al., 2012). However, instead of considering the financial situation as a negative aspect, they looked to less expensive alternatives that could possibly create a large effect. This is reflected on in guerrilla marketing theory where it is stated that effort is invested rather than financial resources (Hutter and Hoffmann, 2011; Levinson, 2007; Hospes, 2007; Choudhary, 2013). Clemetsen explained that they had to be *"incredibly creative to stretch the few resources available."* Similarly, Bakken expressed that *"a limited budget prevented us from using traditional marketing methods, which forced us to think differently."* A great amount of effort from human resources was emphasised and strategies used to create organic distribution were evident in all cases. When identifying these aspects of the case studies, it can be argued that Armstrong et al.'s (2012) *objective-and-task method* is rather emphasised instead of the *affordable method,* as an objective was set and alternative methods were sought out in order to achieve a large effect, despite a low monetary investment. For example, Hegge emphasized that one should exploit the things that makes you unique or special. With a graphical background, Hegge utilized his skill-set and network and created a stencil for the graffiti, which only cost him a limited amount of time and effort. Sverdrup and Gundersen also mentioned the importance of utilizing their network. It can be argued that the use of networks can help decrease expenses, as favors can be made and searching costs are avoided.

6. Measure the result

In the cases of *Theater Line* and *Chinese Graffiti,* results were measured in terms of filling a venue and the number of press coverages, both metrics that were studied in retrospect. *Stop the Wedding, Freezing Boy* and *Gif-iti* also measured the numbers of press coverage. Additionally, they measured progress based on sales numbers. Few of the cases tracked changes in awareness, perception or preferences prior to and after the campaign, as theory suggests (Communications, 2013). Though the extent of WOM that occurred is difficult to measure, eWOM can easily be measured through analytical tools (Hung and Li, 2007). In both *Stop the Wedding* and *Freezing Boy,* official hashtags were used, making it easy to track online engagement of the campaign. Metrics that were commonly tracked were likes, views, shares and comments on Facebook, tweets, retweets, replies and favorites on Twitter, and views and shared on YouTube (*Stop the Wedding, Freezing Boy; Gif-iti; Fresh Squad*). Although, studying comments posted can be time consuming, there is great value in understanding both positive and negative feedback. As negative WOM is more potent than positive WOM, according to Holmes et al. (1977), extra effort should be directed towards handling these when necessary, especially online as the information is stored and can be further spread. One should therefore monitor the feedback flow continuously. Winsnes explained that they continuously evaluated the effectiveness of the different social media channels with A/B testing. They reallocated resources where the effect was greatest. This implies that it is important to not only measure the status prior to a campaign, and the results after a campaign, as described by Lum (2010), but also measure the progress during the campaign. By doing so, time and resources can be used more efficiently.

5.2.2 Discussion

As several of the topics in the previous section are already discussed in section 5.1.2, the focus in this discussion is on the steps regarding topics that have not been previously discussed and the use of the overall framework.

It is difficult to know what goal to set and how visionary it should be. If the aim is too high, measures that are taken may not be useful, and if the goal set is too low, great opportunities can be missed. Regardless of this, if the goals that were set for a campaign were achieved, can the campaign be regarded as successful? And if the goals are not achieved, is it then correct to say that the campaign failed? Although a goal and a plan is set, they are often revised and modified along the way, just as seen in the case of *Freezing Boy.* Plans, goals and budgets are made to help prioritize resources and set direction for a campaign. It can be argued that when financial resources are scarce, there is no need for a budget to keep track of all the expenses. On the other hand, it can be argued that the exploitation of the few monetary resources available should be carefully planned and prioritized. But if a great opportunity that diverges from the original plan arises, should it not be acted upon? It can be argued that flexibility is equally important in order to smoothly tackle changes and act on opportunities.

The importance of identifying the target audience is emphasised in traditional marketing. It can be argued that this is even more important in guerrilla marketing as the target audience is partly relied on to distribute the message further, whereas in traditional marketing the distribution of the campaign to the masses is paid for. Hence, exposure of the campaign to a large amount of people is secured. One thing is to affect the target audience, but having them further share the message sets higher demands for the campaign. A thorough understanding of the target audience is therefore encouraged in guerrilla marketing theory (Bigat, 2012). However, as the desired outcome in traditional marketing is also to elicit an action or have an impact on the recipient, it can be argued that understanding the target audience is equally important here, and that the specific action is rather what differs, being purchase or further distribution. Nevertheless, depending on the predetermined goals of a campaign, guerrilla marketing often demands more from their target audience than traditional marketing as multiple actions are often desired, both distribution and purchase.

Perhaps a reason why there does not exist a framework for creating a guerrilla marketing campaign is that the campaign should be unconventional, and by following a strict set of guidelines, creativity may be restricted. However, the steps describe how to communicate a message, and not what that message should be. Hence, it can be argued that these guidelines are equally relevant in guerrilla marketing as in traditional marketing as the primary goal of both strategies is to communicate a message to a target audience. Similarly to using an existing framework, all the cases drew inspiration from something already existing, and were still able to make the campaigns unconventional. Hence, it can be argued that using existing ideas and frameworks does not exclude creativity.

The suggested framework can be viewed as a summary of what to plan and execute. There are several advantages of planning. For instance, planning implies being future oriented, and provides a sense of purpose and direction. Thus, planning may help unify the entire startup team working on the campaign, as they are working endless hours to reach the same goal. When a plan and goals are set, progress can be more easily measured, which can also serve as motivation. Further, planning may reduces risk and uncertainty, as potential hazards are addressed in advance. Planning may also increase the effective use of resources. If the use of resources is not planned, the resources can be more easily misplaced and wasted. As startups have a limited amount of resources available, it is especially important for them to thoroughly plan the allocation of these.

However, it can be argued that detailed planning is an aspect that differentiates large and well established companies from startups. While larger companies have planned numerous campaigns before, a startup may not be experienced with this and use an excessive amount of time in organizing and planning a campaign. However, startups are small in size and thus more flexible. Hence, they should use this advantage to a larger extent. Certain aspects should surely be thoroughly planned, but a startup should also exploit their flexibility and opportunities that arise along the way. In an environment with constant change, it is important to be able to accommodate these changes, and not be hindered by a detailed plan.

All the steps from the proposed framework in section 2.2.2.2 were addressed in all cases. Thus, there is a clear indication that some fundamental elements are just as important in creating an unconventional campaign as a traditional campaign, though some elements should be slightly adjusted to better fit the context of guerrilla marketing.

5.2.3 Revised proposition

The steps that were proposed in section 2.2.2.2 were strenghtened by the empirical data. In addition, the suggestion to take greater responsibility in the distribution of a message has been included in the fourth step. With the purpose of answering the second part of the research question, *How can startups use guerrilla marketing in the promotion of their products*, a proposition to use the following framework to create a guerrilla campaign is suggested.

Step	Description	Examples
1. Set goals for the campaign	The campaign needs to engage recipients to further distribute the message. It should also trigger a second response from the audience (see examples).	• Distribution • Awareness • Sales
2. Identify the target audience	Determine who the message should be directed towards and understand how these people think, feel and act, and ensure to appeal to this. This is important in order to trigger a two-step flow of communication.	• Target customer • The media • Influencers
3. Design the message and campaign	Ensure to differentiate the message through content, structure and format. Ensure to relate the message to the audience, evoke reactions and take into account morality. Make it relevant to the brand and preferably use an unconventional format.	• Content: humor, goodwill, evoke positiveness • Structure: interpretations and strengths • Format: flash mob, graffiti
4. Prepare the distribution	Determine where to (channel/location), when to (timing) and who should (source) distribute the message. The campaign should appear at an unexpected place at an unexpected time, and the source, or the order in which source that first distributes the message should be strategically chosen.	• Channel: the street, a competitor's event, a social media site • Timing: during rush hour, on a Sunday, on holiday • Source: the startup itself, the media, an influencer
5. Establish the budget	Plan for expenses to avoid any surprises. Although guerrilla campaigns do not require large financial investments, some expenses are likely to occur.	• Affordable method • Objective-and-task method
6. Measure the result	Key performance indicators are essential to measure development. The goals of the campaign can serve as indicators of what metrics to be tracked.	• Sales numbers • Media coverage • Sharing on social media

Table 11: A revision of the six steps in creating a guerrilla campaign

The framework attempts to isolate and describe the most essential parts in creating a guerrilla campaign. Although the steps are addressed individually, it is crucial that the steps are developed in relation to each other. Similarly to the proposed definition in section 5.1.3, the framework is meant as guidelines to help startups in creating a guerrilla campaign rather than serving as a checklist where every proposal should be acted upon.

6 Conclusion

In this study, the phenomenon of guerrilla marketing and how startups can use the strategy in the promotion of their products have been explored, a field that has not been thoroughly investigated by researchers. Through analysis of theoretical articles, additional literature, company interviews, documents and videos, both a detailed and holistic view of guerrilla marketing have been presented. The definition in section 5.1.3 and the framework in section 5.2.3 are this study's contribution to the field of research. Section 6.1 summarizes the theoretical implications of the study, while section 6.2 summarizes the practical implications. Both sections will be based on the propositions in Chapter 5. Further, additional areas of research are suggested in section 6.3. Finally, limitations of the study will be presented in section 6.4.

6.1 Theoretical implications

Theory on guerrilla marketing has been thoroughly studied to gain a deeper understanding of the phenomenon. When existing theory was inconsistent, the empirical findings provided additional insight, clearing these inconsistencies. Further, existing theory is rather limited, and the focus is mainly on the effects and end result of a campaign. However, there is significant value in studying and learning about the process leading to this, which the empirical findings in this thesis address in greater detail. All the cases utilized elements of guerrilla marketing to a certain extent. In addition, new strategies for making a campaign unconventional have been identified, and different ways of initiating the distribution without any expences occuring have been discovered. For example, initiating the distribution of the message by using an influencer or the media can be highly effective, as a message communicated from such sources is more trustworthy and a large number of people is reached. In several of the cases, the end result of the campaign was distributed online, making further distribution of quality content easy for recipients.

The propositions based on existing theory were slightly amended by including interesting and relevant empirical findings. One of the resulting propositions is an alternative definition of guerrilla marketing to that of Hutter and Hoffmann's (2011):

Guerrilla marketing is an alternative, low-cost advertising method that exclusively utilizes unpaid channels by creating an unconventional campaign that causes an unexpected reaction, motivating recipients to further distribute the message.

The proposed definition challenges existing definitions and descriptions of the phenomenon. The term is more precisely defined, making it possible to evaluate whether or not a campaign can be defined as guerrilla marketing.

Another suggested contribution to the theory on guerrilla marketing is the framework regarding how to create a guerrilla marketing campaign. The framework suggests that (1) goals for the campaign should be set, (2) the target audience should be identified, (3) the campaign and message should be designed, (4) the distribution should be prepared, (5) a budget should be established, and (6) results should be measured. The framework is based on theory on traditional marketing and guerrilla marketing, in addition to the empirical findings from the case studies.

As there does not exist a framework explaining how to create a guerrilla marketing campaign, this framework serves as a contribution to theory on guerrilla marketing. However, the framework should be tested through additional studies of practical cases.

6.2 Practical implications

The proposed definition of guerrilla marketing can help startups gain an understanding of what the phenomenon entails and which elements should be focused on to possibly create a large effect with limited financial resources. The purpose of the rather strict definition is to clearly explain the core of the phenomenon and how it differs from traditional advertising. These guidelines help force startups to consider alternative methods to use in the promotion of their products.

The suggested framework regarding how to create a guerrilla campaign is rather practical in order to appeal to startups, as the purpose of the thesis is to help startups in the promotion of their products. This is further done by providing a simplified framework, including descriptions of the steps suggested, which are accompanied by examples. By evaluating the framework, the startup is able to consider whether or not they are capable of carrying out and pursuing such a strategy. If so, the details regarding the case campaigns that are addressed in this study can serve as further inspiration when creating a guerrilla campaign.

6.3 Further research

The propositions in this paper should be studied in more detail in order to falsify them or increase the validity of them. To better understand what guerrilla marketing is and how a campaign can be created, practical incidences of such should be studied continuously, rather than in retrospect. This may provide more objective and detailed data, compared to retellings of cases through interviewees and documents. As the Norwegian market is relatively small, campaigns abroad can be studied, if possible.

As previously mentioned, theory on the field of guerrilla marketing is rather limited. Hence, there are many areas that can be further studied in order to supplement existing theory and gain a better understanding of the phenomenon. The scope of the study withheld analysis of certain interesting findings, and the information collected limited the study of certain areas. Topics regarding guerrilla marketing that are not, or only partially, discussed in this study should be considered for further research.

It would be interesting to study what factors, in addition to the elements explored in this study, that make campaigns unconventional. This may provide additional inspiration for startups creating an unconventional campaign. A greater number of campaigns should be studied in order to explore whether there are any recurring factors that contribute in making campaigns unconventional. Based on this, perhaps a more detailed set of guidelines for designing an unconventional campaign or message can be developed.

Further in this study, several methods to distribute a campaign, that do not imply any expenses, have been elaborated on. Other channels mentioned imply very few expenses, but have become more traditional. It would be interesting to study whether there exists additional channels for distributing a campaign, that are low cost, but not usually used in an advertising context. Hence, with limited expenses, a campaign can be distributed without competing against similar companies for the attention of recipients.

Besides the fact that startups tend to have limited financial resources, there may be other aspects of guerrilla marketing that make the strategy suitable for entrepreneurs. Perhaps non-financial resources such as certain personal characteristics can be exploited to a greater extent. Hence, which typical characteristics of the entrepreneur that can be advantageous in using guerrilla marketing could be studied.

An interesting finding from the cases that was not analyzed in detail was the consistent targeting of a younger audience in all of the cases. The product promoted in all of the cases were consumer products, but other than this, the characteristics of the products varied to a large extent. It would be of interest to establish whether or not there are specific types of products or customer segments that guerrilla marketing is more suitable for, as this can further help guide startups in determining whether or not guerrilla marketing is a suitable method for them.

6.4 Limitations

As the theory available on guerrilla marketing is limited, this study attempted to address every aspect of the phenomenon. As this proved to be extensive, it could be argued that certain aspects should have been addressed in greater detail. Interesting findings from the empirical cases could have been exploited to a greater extent if the research field was narrowed down.

By including viewpoints from bestselling business books and online articles on the topic of guerrilla marketing, the credibility and reliability of the material presented may be weakened. However, by using such sources, a better understanding of more practical aspects of the phenomenon was gained. Certain use of traditional marketing theory may have been misleading in trying to understand the phenomenon. By using such theory in a partially different context, it may no longer be valid to the same extent.

The cases studied were chosen based on certain characteristics that complied with fundamental elements of guerrilla marketing. Additional elements of the campaigns that were not emphasized in theory were also evaluated, which may have colored the researchers' perception of the phenomenon. However, as the theory on the phenomenon is rather limited, this could rather be regarded as a contribution to the theory.

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8 Appendix

8.1 Interview guide

Roles of the interviewers: One interviewer is responsible for audio (authorization is clarified in advance through email correspondence) and taking notes. The other interviewer is responsible for asking questions. However, both interviewers participate in all tasks to engage the interviewee in more dimensional conversation.

Introduction

- To start off, we will tell you about ourselves, the purpose of the study and the structure of this interview.
    - Personal background
        - Master students at NTNU School of Entrepreneurship
        - Marketing responsibilities in separate startups
    - Purpose of the study
        - Our motivation is to gain an understanding of how startups can promote their products using a limited amount of financial resources.
        - Research question: What is guerrilla marketing and how can startups use it in the promotion of their products?
    - Structure of the interview
        - The role of the interviewers
        - General questions will be asked first, and follow-up questions will be asked where answers are too general
        - Wrap-up questions
- Tell us about yourself.
    - Educational background, work experience, marketing experience, entrepreneurial experience
- Tell us about the company you work in.

Description of the campaign and the creation of it

The campaign

- Can you tell us about the campaign?

(The following questions should be asked if the topic the question addresses is not mentioned when asking the above general question.)

Idea conception

- How did the *idea* for the campaign arise?
    - Where was *inspiration* drawn from?
    - Were any creative *workshops* used?

Planning

- How was the campaign planned?
- Can you tell us about the *goals* set for the campaign? (Explore why and how they were set, or why goals were not set.)
- Can you tell us how a *target audience* was identified? (Explore why and how this was done, or why it was not done.)
- Can you tell us about the *financial resources* available for the campaign?
    - If a *budget* was set for the campaign, how was this done?
    - What were the *total expenses* of the campaign?
- How much *time* did the planning of the campaign take?
- If any other *external partners* were included in the creation of the campaign, why and how was this done?

Execution

- Can you tell us about the execution of the campaign/stunt?
- Did you observe the audience when they were exposed to the message?
    - How did they *react*?
    - Do you have an indication of how many people were exposed to the live action?

Distribution

- How was the message from the campaign *distributed*?
    - Who was the campaign distributed by (the company, media, public)?
    - Were these parties contacted in advance or did they distribute the message without request?
    - In what *channels* was the message distributed through (newspaper, radio, internet, TV, social media)?

Results

- How did the campaign go?
- If *results* of the campaign were measured, how was this done?
    - What were the *key metrics* used? (Facebook likes, YouTube views, article views etc.)
- Do you have any *take-aways* from the campaign?
    - What did you learn?
    - What would you have planned *differently* if you had the chance?

Wrap up

- Do you have the opportunity to read through the interview notes?
- Is it ok if some follow up questions are e-mailed to you, if necessary?
- Do you know anyone else who worked on the case that might be available for an interview, if necessary?
- Do you have any internal reports or articles from the media that we could get access to?
- Is it ok if your name and the name of the case company are used in the thesis, or would you prefer it if this