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Improving Brand Recognition and Association for Poetry Organizations

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Report Submitted to:
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A black and white photograph of a brick building facade. A large, illuminated sign is mounted on the wall, reading "Haus für Poesie" in a bold, sans-serif font. The sign is split across three lines: "Haus", "für", and "Poesie". Each line of the sign is underlined with a horizontal bar. The building has arched windows and doorways. A small sign with the number "8" is visible near the bottom of the image.

Haus
für
Poesie



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Haus für Poesie



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ABSTRACT

Connection, expression, creation, and love; poetry is an integral component of any flourishing culture. Recognizing these fundamental roles that poetry plays, the city of Berlin funds many institutions with the aim of promoting the growth of the poetic arts. Despite their relative popularity, poetry organizations often struggle to communicate brand associations to their user base, leading to a perceived disconnect between associated brands. We provided effective recommendations for increasing brand association and user engagement for the Berlin-based poetry organization Haus für Poesie and its many subsidiary brands. Using expert interviews, website and social media analytics, surveys, focus groups, and a broad literature review this project identified an expected gap in brand association among users of Haus für Poesie's website and its subsidiary lyrikline.org. Some potential root problems include inadvertent exclusion of non-Berliners, poor optimization for search results, poor optimization for mobile browsers, and lack of clarity in branding. This research also pointed to social media and branding techniques that could be used to improve brand awareness and cohesion. The recommendations to address these issues and integrate previous branding strategies include mock-ups of potential redesigns of websites and logos, plans to integrate some sub-brands into the main Haus für Poesie website, a continuation of strong social media strategy, and backend website changes to optimize for searches and mobile users. The recommendations from this project will drive greater public engagement for Haus für Poesie and similar poetry organizations, helping support poetry in Berlin and worldwide. This support of poetry worldwide is critical in nurturing a peaceful, inclusive, communicative world.



Haus für Poesie





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INTRODUCTION

Poetry in the Public View: Keeping Poetry Alive Through Proper Brand Cohesion

"Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility"

– Wordsworth (1802)

Poetry has a transformative power to guide us away from hate and violence towards love. It gives a voice for everyone to express themselves, regardless of background, circumstance, or status, respecting the values and dignity of each person. Widespread access to this art form is essential to creating an inclusive and equitable society while amplifying oppressed voices and challenging systemic injustices. Additionally, poetry serves as a universal language, bringing people together through shared expression. This art form holds immense global significance in its capacity to promote empathy.

Post-World War II German poetry dealt with historical responsibility, guilt, and reflection as writers were struggling with the legacy of the Holocaust. Specifically, this use of poetry helped German society heal and remained a vibrant medium for articulating societal issues, from the complex past of the Cold War era to the present day. During the Cold War, the division and subsequent reunification of Germany significantly impacted its arts, with censorship in the East and more freedom in the West. The eventual reunification of Germany caused a cultural renaissance due to the differences between the two literary scenes. Within Berlin specifically, poetry has taken a unique role in reflecting on one's culture, allowing communication to cross-cultural divides. Specifically within common spaces in Berlin, poetry has helped facilitate exchanges between different cultural groups (Brandel, 2020). Due to its importance, many organizations have formed to support infrastructure for literature, with the Berlin Senate Department of Culture funding five of them (Senate Department, n.d.). Poetry thriving within these organizations is a priority for both the organizations and the government.



One of these five funded organizations is Haus für Poesie, which is a poetry house located in what was formerly East Berlin. Their mission is “to nurture and encourage the next generation of writers and to get children and young people excited about poetry” (Haus für Poesie, n.d.). Despite its success and well-known subsidiaries like poesiefestival and lyrikline, there’s a disconnect between these sub-brands and the main Haus für Poesie brand. Improving this brand cohesion will allow them to better fulfill their mission. Haus für Poesie is a distinct organization, and research will need to be tailored to their needs and structure. Current studies on brand cohesion and strategy mainly target larger organizations, overlooking the unique challenges smaller organizations like Haus für Poesie face, such as ensuring consistent messaging across all platforms. Therefore, through a mixed-method study, our research explored this information gap.

Our research aimed to determine ways for Haus für Poesie to improve the public’s association between its subsidiary brands and its main brand. To accomplish this, the four objectives listed below were undertaken.

1. Determined industry best practices for branding and advertising by conducting a broad literature review and expert interviews.
2. Assessed the public’s level of association with Haus für Poesie’s brands utilizing surveys followed by focus groups, and web analytic data obtained from the sponsor.
3. Gathered users’ opinions of the sponsor’s website design and usability using surveys followed by focus groups, and web analytic data obtained from the sponsor.
4. Established the most effective platform for our sponsor to conduct community outreach through social media analytics, survey questions, and focus groups.

Completing these four objectives allowed us to provide meaningful recommendations to our sponsor about improving the public’s awareness of their brands and enabling them to conduct more effective public outreach in the future. Furthermore, our research explored potential extensions to existing promotion efforts that could reinforce the link between subsidiary events and the Haus für Poesie parent brand. This research pointed to clear recommendations for improving this brand association and how to implement these changes effectively.

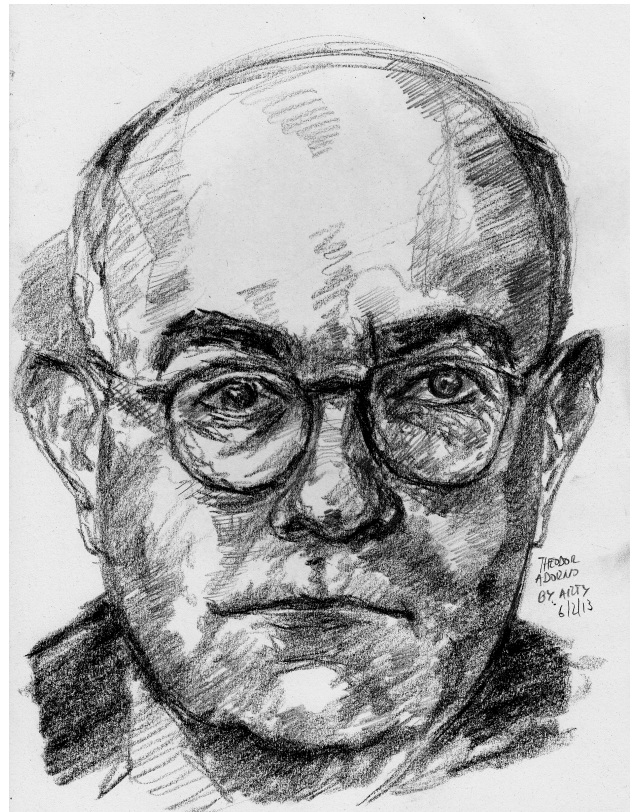


BACKGROUND

Exploration of Poetry in Germany Through a Historical and Cultural Lens

Poetry in Germany After World War II

Over the years, the relationship that people have with poetry and the importance of poetry have changed many times in different ways. One of the most significant changes was after the Holocaust. Well-known German philosopher, Theodor Adorno, said that “to write poetry after Auschwitz is barbaric,” (Adorno, 1949, p. 34). He meant that poetry could not properly express the terrors and horrors experienced during the Holocaust. With the creative expression and use of metaphor, it would not be right and would be barbaric, to try and use this medium of expression to share the experiences of the Holocaust. He believed that prose writing, lists, and more literal forms of writing were the only forms that could genuinely capture and do right of the horrible experiences of the Holocaust. This belief would not last forever, as his opinion would later change. After he made his initial statement, he would read the work of his fellow philosophers and rethink his stance. Adorno would say, “Perennial suffering has as much right to expression as a tortured man has to scream” (Adorno, 1966, p. 362). Literally, this means that just as someone has the right or necessity to scream when tortured; people should have the right and ability to express their feelings and emotions about their experiences and suffering. This would greatly contrast his initial feelings, as he was now acknowledging that poetry had a place in society and could be an excellent medium to express one’s feelings.



Sketch of Theodor Adorno
(Arturo Espinosa, 2013)

Throughout the years, German poetry has served as a means for people to express and reflect on historical events. Following World War II, poetry underwent a profound transformation as the nation grappled with trauma and the struggle for self-identity. The devastation of the war and an ethical awakening compelled poets to confront guilt, bereavement, and the quest for meaning. Martin Heidegger, in 1947, published, “Language

is the house of being. In its home, man dwells. Those who think and those who create with words are the guardians of this home" (Heidegger, 1947, p. 239). At this time, poets assumed the role of guardians of their linguistic heritage, emphasizing their responsibility to shape and preserve human expression's meaningful essence. Paul Celan, a poet who faced personal tragedy with the murder of his parents during the war, utilized his poetic voice to grapple with profound loss and trauma, notably in "Death Fugue" (Celan, 1948). In this work, he confronted the Holocaust's atrocities, presenting a unique perspective on his community's shared suffering. Poets like Celan highlight the power of literature to articulate and navigate the complex emotions and realities stemming from the nation's profound conflict aftermath.

As Germany struggled to rebuild itself after the Second World War, German poetry also evolved. The divide between East and West was as much a cultural barrier as a physical one. Throughout Germany, writers struggled to encapsulate the legacy of the holocaust in a way that felt whole, and many writers simply remarked that it could not be put into words effectively (Ladin, 2006). In the West, there were far fewer restrictions on art, allowing poets to explore the meaning of authority, nationalism, and tragedy. While in the East, artists and writers in general were forbidden from creating anything that threatened the government or socialist ideals. Berlin, being both surrounded by the GDR and similarly split, had many of its extant cultural centers cut off from each other (Sager, 2003). The greatest consequence that splitting the country had on the poetry of the time was not so much the difference in "allowed" topics between East and West; rather it was the loss of cultural exchange across the border which affected how the literary scene of each region developed and grew, as well as the hesitance with which people approached a new, unified identity (Dahlke, 2008, pp. 79-83). Even after the wall fell and art became free, the echoes of a divided nation propagated well into the following decades. While West German authors were still writing as they always had, East Germans wrote with a renewed openness, playing into both the West's desire for novelty and an Eastern nostalgia for the more honeyed aspects of the GDR (Dalkhe, 2008, pp. 178-180). As Germany reunified, the separate cultural movements collided in a minor renaissance in the 1990s. Everything from poetry to film to painting to music began flourishing as Germans celebrated becoming a whole country again, especially through the early 2000s (Terrill, 2009).

The Importance of Poetry in Berlin

Like the rest of Germany, Berlin's split between East and West divided the region into two distinct political structures and cultures. Marxism's role as East Berlin's political structure closely linked the city's poetry with criticisms and reflections of the GDR. Karen Leeder explains that poetry within the East was often a "voice of opposition" to the official GDR language (Leeder, 1996, p. 413). In her book, language represents the GDR's actions and policies, suggesting poetry was used as a medium to criticize the GDR's actions. For example, Wolf Biermann, a poet based in Berlin, criticized the actions of the GDR throughout his poems which is seen in the poetry collection *Die Drahtarfe*. Within the final section of the collection he writes "Who once bravely endured in the face of machine guns / are afraid of my guitar. Panic spreads in all directions / when I open my jaws, and / The sweat of terror is seen on the snouts of the / bureaucrat elephants" (Shreve, 1980, p. 76). This call to revolution highlights the use of poetry to comment upon the GDR's fear of dissent within art.

Poetry criticizing and reflecting upon the GDR continued throughout the years of reunification. For example, Volker Braun wrote multiple poems criticizing the GDR. In the summer of 1990 he published the poem "Das Eigentum" in which he reflects on the loss of personal property under the GDR. Specifically within the poem he states "Die Hoffnung lag im Weg wie eine Falle. / Mein Eigentum, jetzt habt ihrs auf der Kralle. / Wann sag ich wieder mein und meine alle" (Braun, 1998). This translates to "Hope was a trap wherever we ran. / This property of mine, it's in your claws, it's gone. / When shall I now say mine and mean everyone" (Mackinnon, n.d.). Within this poem, he speaks about the loss of personal property under the GDR and the false hope they gave. This importance of reflection and criticism of the state continued within poetry after the country's reunification.

Reflection through poetry after the reunification of Germany demonstrated the varying significance of the state in poetic expression. Analysis of the poems "Mein Land ist mir zerfallen" from East German Jurgen Rennert and West German Karl Krolow's "Von einem Land und vom an-der" demonstrates this difference. Both poems speak to reunification after the fall of the Berlin Wall but differ in style and material. The poem from West Berlin discusses the author's hesitation on the ability of reunification, and the poem lacks many personal pronouns to connect the author to their state. The poem from East Germany uses an optimistic tone for reunification but mourns the loss of the GDR while using many personal pronouns to show a close relation to the state (Sager, 2003). This reflection upon reunification exemplifies poetry's role in Berlin to reflect upon current issues. However, the state is reflected more personally in the poem from the East than the West, further highlighting poetry's instrumental part in the East to reflect on the GDR.

Although Berlin transitioned away from a Marxist political structure after the wall fell, Marxist theory continued to develop poetry into a medium to push for societal change. A popular Marxist theory within the book *Commonwealth* (Hardt & Negri, 2009). "Product of labor" refers to the goods produced from labor, and "future production" refers to the tools and resources to make more goods in the future. Brandel explains that literature, including poetry, appears as a product of labor and means for future productions within Berlin. This observation demonstrates how poetry is not just a form of creative expression and labor in Berlin but also a tool for future productions. Poetry as a "tool for future production pushes the art form beyond personal expression, situating it as an integral part of society for addressing societal issues. Using poetry as "a means of future production" brings awareness to specific issues and pushes for social change within these issues (Brandel, 2020). Although Marxism's historical influence and rhetoric have significantly shaped Berlin's poetry and continues to shape it, not all poetry in the city adheres to Marxist themes or ideology.

The fall of the Berlin Wall also led to the city's rise as the capital of poetry, leaving the city with a wide variety of cheap housing. This cheap housing and reputation for subversive writing drew many migrant artists (Brandel, 2020). This immigration has continued to be a defining factor of the city of Berlin. Currently, Berlin is uniquely positioned within Germany compared to other federal states, such as Hamburg, as it has the highest percentage of foreigners within the state (Statistisches Bundesamt, 2023). As of December 2022, 22% of the city is a foreign citizen, with Turkish being the second largest nationality represented in Berlin. This percentage includes people from Europe, the Americas, Africa, and Asia, highlighting that the city's diversity extends well beyond European immigration (Office for Statistics, 2023). Figure 1 displays this breakdown of registered foreigners and the geographical areas from which they originate.

Foreign Nationalities Registered in Berlin (December 2022)

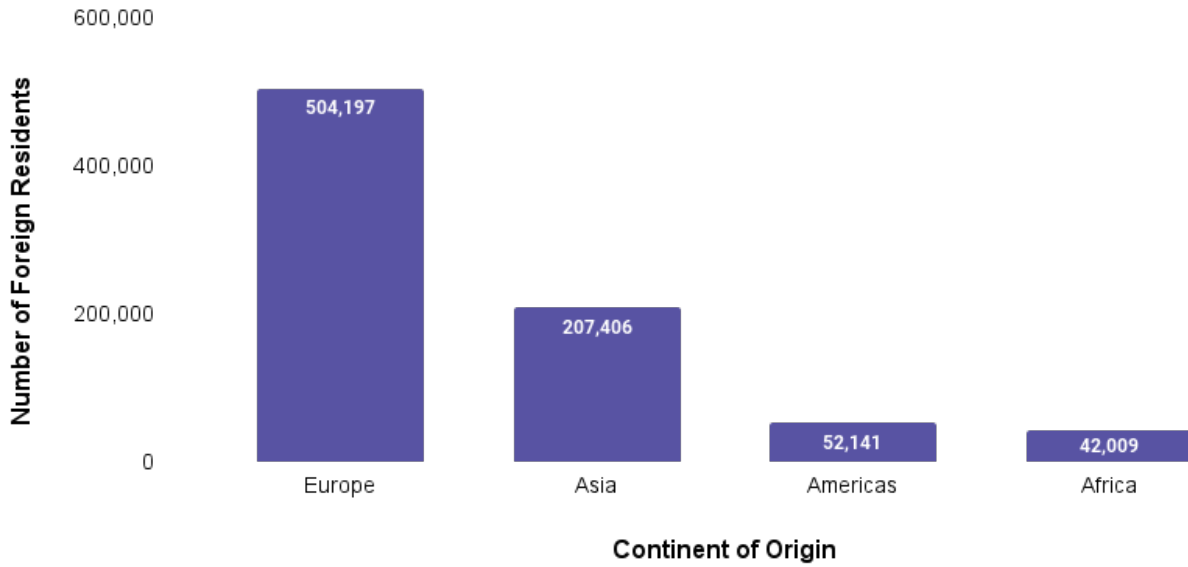


Figure 1: Origin country of foreigners in Berlin, Germany (Office for Statistics, 2023)

Neukölln, one of Berlin's twelve boroughs, further highlights the city's diversity as it is one of Berlin's largest and most diverse boroughs. As seen in Figure 2, ethnic Germans only make up 58% of the borough population, while people from other nations comprise the other 42%. Figure 2 shows that Turkish and Arabian comprise significant percentages of the borough population, further highlighting the city's diversity (Council of Europe, n.d.). These demographics demonstrate that Berlin continues to be a hub for immigration, especially for those interested in the arts. Peter Schnieder, a novelist, writes that Berlin "gives newcomers the feeling that there is still room for them . . . it is this peculiarity that makes Berlin the capital of creative people from around the world today" (Schnieder, 2014, p. 8). Berlin's diversity has positioned the city uniquely within Germany, a fact underscored by its distinct need for poetry as a means of communication across cultures.



Berlin Neukölln, Germany Demographics

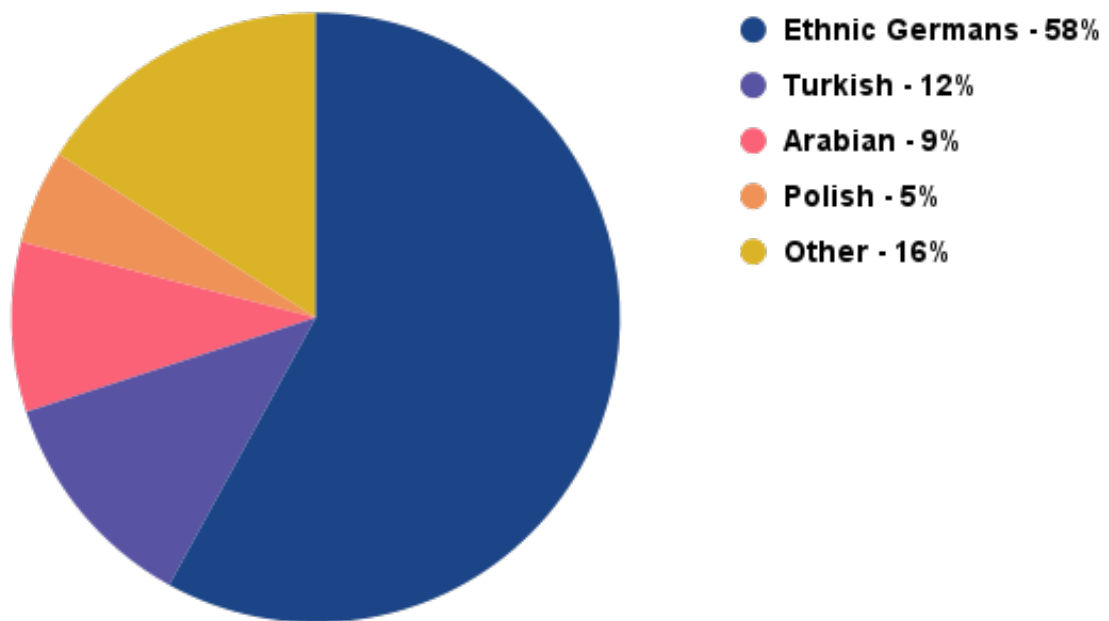


Figure 2: Demographics of Berlin Neukölln, Germany (Council of Europe, n.d.)

The significant influx of immigrants to Berlin has made poetry an important medium to foster communication between different ethnic groups within the city. Within Berlin, poetry often appears in gatherings, public readings, and performances and helps foster connections between groups. This use of poetry is essential in Berlin, as tensions have grown in recent years due to varying political responses to the presence of many different cultures (Brandel, 2020). Communication among all these groups is necessary within the city to foster better connections among people, as tensions do not stem from any one group. Accounts of poetry readings in Berlin demonstrate how poetry can be used as a form of communication to cross cultural barriers.

One way poetry can cross cultural barriers is by highlighting one's past experiences, which can bring awareness of certain aspects of their own culture to a new group. A Berlin-based reading by Yang Lian demonstrates this unique use of poetry in Berlin. Yang Lian is a Swiss-Chinese poet whose popularity in literature grew following his exile after the Tiananmen Square incident (Tan, 2013). During his poetry reading, he discussed his upbringing in China and the censorship there. After he ended his poetry reading, Germans from the audience asked him about censorship in China and his thoughts on the current censorship in China. Furthermore, many Germans from Berlin stated they related to him on this censorship due to Stasi's control during the Cold War (Brandel, 2020). This interaction between Lian and his audience demonstrates how poetry is used as a medium to understand other cultures and relate to them. This cross-cultural communication is essential in Berlin due to the diversity of the city's population.

The viability of literature in Berlin is ensured through infrastructure for production and reading. Specifically, Berlin's Senate Department for Culture funds five different literary houses in Berlin. These houses are The Literary Colloquium Berlin, Literaturhaus Berlin, Literaturforum im Brecht Haus, Haus für Poesie, and LesArt. The Literary Colloquium Berlin

is a guest house and conference center for poetry. Literaturhaus Berlin hosts readings of German literature, and Literaturforum im Brecht Haus provides a forum for debate. LesArt provides a center for the youth to learn about literature. Finally, Haus für Poesie, the project sponsor, presents small poetry events and their yearly poisiefestival (Senate Department, n.d.). The Department of Culture's funding of various literature houses showcases the many literary interests in Berlin, and Haus für Poesie plays a vital role in supporting the production of poetry in Berlin. Thus ensuring Haus für Poesie continues to have the resources to support poetry is essential for the culturally diverse city of Berlin.

Just as Germany has a one-of-a-kind, special relationship and history with poetry, they also have a unique relationship with branding and businesses that differs from the typical American experience. As we noted from our interviews with German marketing professionals, Germans prefer classic, formal, and factual branding that connects to history rather than provocative or risky branding. For example, one of our interviewees noted that they prefer to avoid being advertised to and may perceive flashy adverts as unserious. Additionally, we noted that the German public often likes branding connected to history and classic elements (Interview 1, 2/14/24). Overall, these findings from our interviews demonstrate clear cultural differences between German and American approaches to branding and business, with Germany valuing subtle, historical, classic, and factual communication. When examining the best overall branding structure and strategy, one can take and consider this information about preferred marketing and branding practices.



Branding Strategies for Organizations

Brand architecture refers to “the relationship between brands within an organization and how they interact with one another” (Hyatt, 2021). A company must strategically determine brand hierarchies and relationships through its architecture strategy when it has multiple brands and products. These connections between brands can vary on a spectrum of the dominance of the parent brand, as shown in Figure 3. Determining an effective brand architecture allows companies to maximize brand awareness and associations while enabling differentiation between branded offerings. As companies develop their products, services, and offerings, they must balance the benefits of consistency with flexibility to meet diverse customer needs and perceptions across brands. Careful brand architecture is essential for managing brand recognition and understanding across a firm’s brand ecosystem while supporting business strategy.

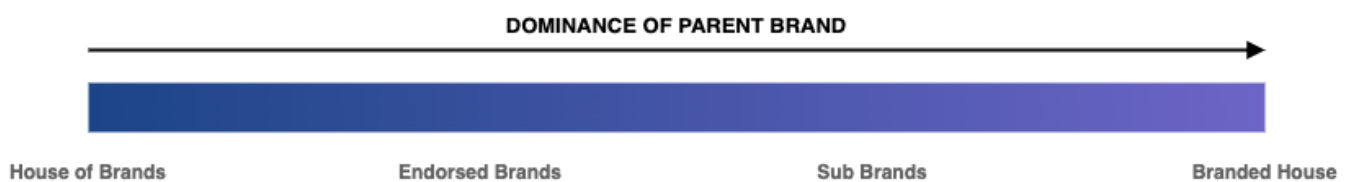


Figure 3: Brand architecture spectrum (Hyatt, 2021)

On one end of the spectrum is a “Branded House” where the primary brand name prominently appears across most or all products and services. This close relationship and connection makes brand extensions more seamless since the primary brand recognition transfers. Specifically with FedEx, they have multiple subsidiaries with specialties, but they all do shipping and logistics. Then at the other end is a “House of Brands” model where products feature a diverse portfolio of brand names with little connection to the parent company. The House of Brands allows for more flexibility and customization, enabling sub-brands to differentiate and even compete while still rolling up to the same parent (Daye, 2014). Companies balance cohesion and flexibility when devising architecture to meet customer perceptions best. Tightly linking brands boosts awareness but may limit tailoring messaging. Ideally, the architecture strategies align to support overall business goals. Getting the brand relationships right is key for managing recognition across a company’s roster of brands.

Many of Haus für Poesie’s users interface with them online. This means website integration is also important to creating meaningful improvements in the public’s association with the brands. This is not uncharted territory, and many organizations have addressed similar problems as they modernize. Successful branding is also essential for poetry organizations within Berlin to cultivate community involvement. Strong community involvement will ensure poetry continues to be supported as a prevalent source of community discussion and cultural exchange. This project suggested effective improvements to the websites of Haus für Poesie and its subsidiary brands to increase their community engagement and brand association.

METHODOLOGY

This project aimed to improve Haus für Poesie's and its subsidiaries' brand integration by evaluating current brand architecture and integration strategies and implementing solutions derived from the assessment on subsidiary websites and social media to increase brand awareness and cohesion. To accomplish this mission the project was broken into the following objectives:



To gather the necessary information to complete these objectives, the project delved into existing literature on brand integration, conducted surveys and focus groups, collected website and social media data, and held expert interviews. Data collection for these objectives primarily targeted the general user base of Haus für Poesie's services. The analysis was split into two main streams: qualitative and quantitative data. Qualitative data identified recurring themes among responses. Meanwhile, quantitative data helped determine user behavior and performance of certain KPIs. The mixed-method approach provided a comprehensive view of the organization's current standing and areas for improvement. Figure 4 displays the methodology roadmap used to complete these objectives.

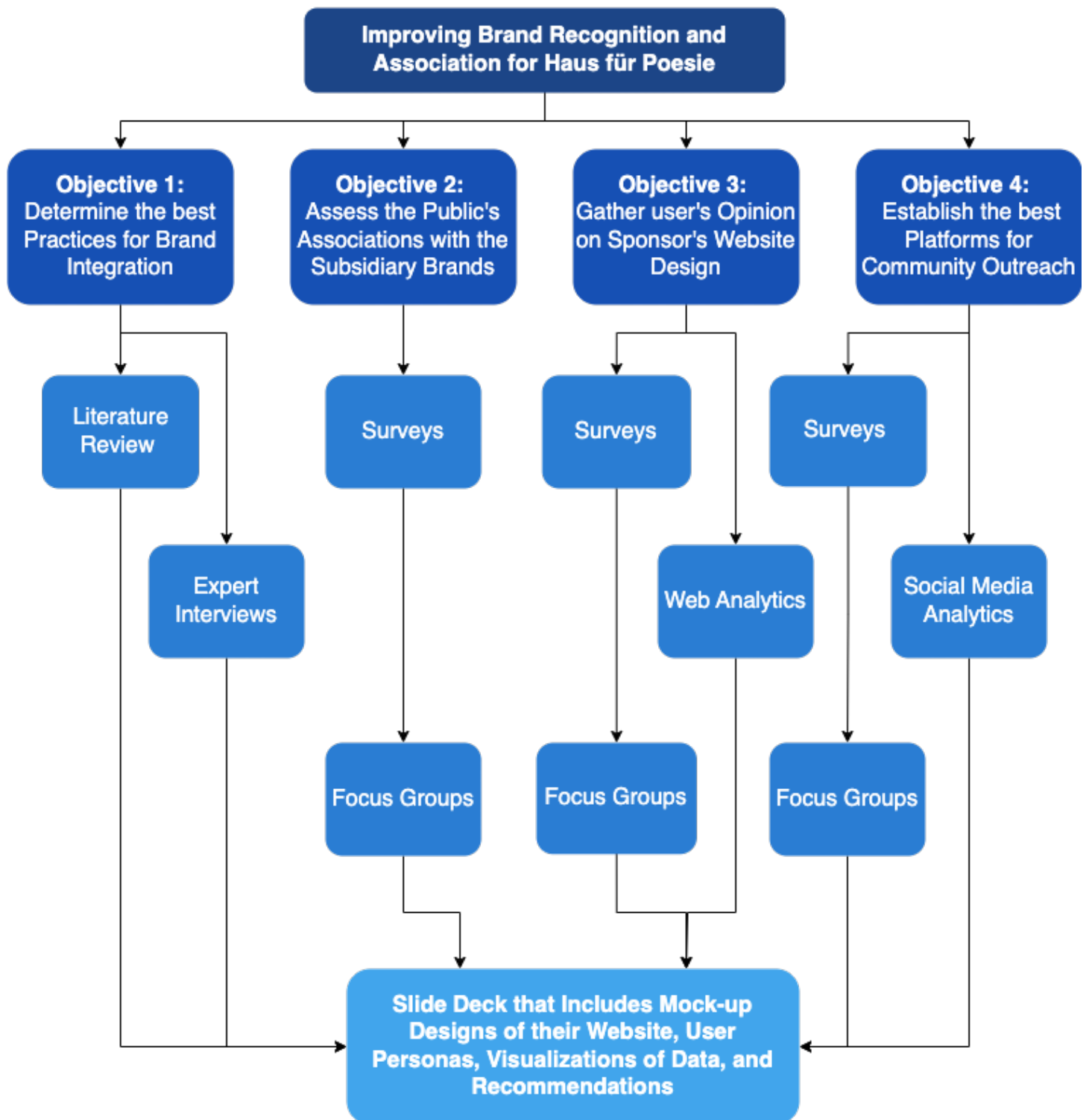
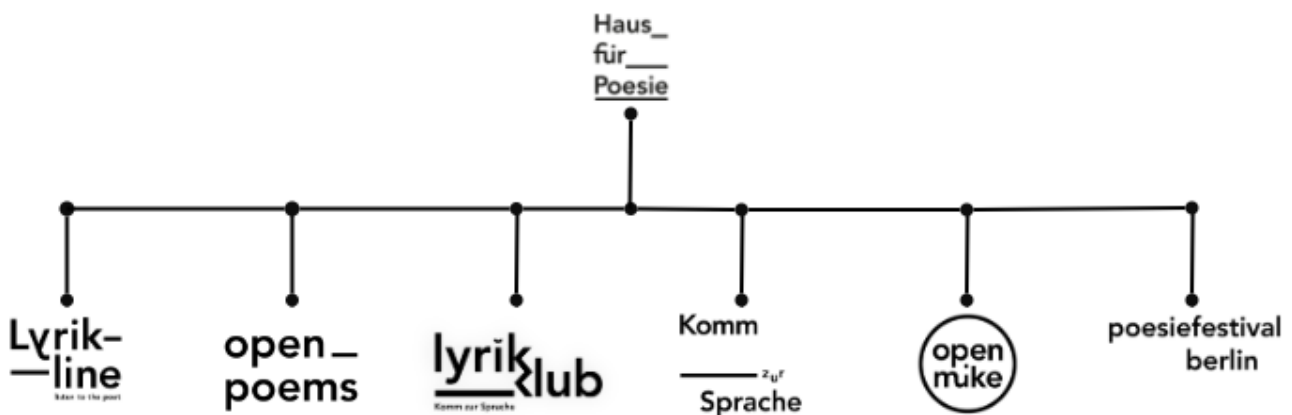


Figure 4: Methods roadmap

The timeline for this project was as follows. For this project, we first determined and defined goals. A literature review was conducted, followed by interviews with experts in both literature and marketing. Surveys were placed on their websites with follow-up focus groups. With this data, we then drafted solutions with detailed explanations and rationales. Then, these solutions were proposed to Haus für Poesie.

Sponsor Description

Located in what was formerly East Berlin, Germany, Haus für Poesie's mission focuses on promoting and supporting poetry through both the written word and in conjunction with other art forms and media. A main priority is nurturing the next generation of writers and getting youth excited about poetry. The organization operates various subsidiary brands and events, including lyrikline.org, poesiefestival berlin, ZEBRA Poetry Film Festival, the open mike youth poetry competition, the komm zur sprache educational program, and more. A full description of the sponsor can be found in Appendix A.



Determine the Best Practices for Brand Integration

Our first research goal was to determine the best practices for brand integration. This helped us increase brand recognition for Haus für Poesie across Germany and created a cohesive identity across various platforms, ensuring customer engagement and creating consumer familiarity. We analyzed four peer-reviewed articles to identify effective tactics in improving brand cohesion and awareness. We selected articles that connect to our project by searching through online repositories such as the university's own George C. Gordon Library. This qualitative data was helpful since it gave us different perspectives and viewpoints on the same topic, enhancing our understanding of the nuances involved. By thoroughly examining branding techniques and how organizations have utilized them, we acquired valuable knowledge about the strategies that produce the most impactful outcomes for the Haus für Poesie while also stretching their competitive edge in the market.

Alongside these peer-reviewed articles, we interviewed two experts in this field to acquire valuable perspectives from seasoned professionals. We researched and pre-selected individuals for the interviews that we deemed fit for the project and asked them questions about digital marketing techniques and brand integration strategies. These interviews aligned with the interview protocol detailed in Appendix B. As explained in Why Do We Speak to Experts? Reviving the Strength of the Expert Interview Method, inside experts provide detailed firsthand accounts but may withhold or manipulate information. In contrast, outside experts offer broader perspectives but may lack specific knowledge of decision-making processes (Von Soest, 2022). For the research, inside experts included graphic designers and advertising managers, decision-makers shaping the process of

interest, and outside experts, including marketing specialists and brand managers, who analyzed these decisions. Furthermore, following our sponsor's recommendation, we interviewed poets within the Berlin community who offer a unique cultural and creative perspective on narrative techniques. It's important to note that, during the interviewing process, we considered ethical considerations such as protecting interviewees' privacy and respecting their confidentiality preferences. The data from the interviews was stored in a password-protected drive.

Assess the Public's Associations with the Subsidiary Brands

Our second research objective was to assess the public's level of brand association between Haus für Poesie and its subsidiary brands. Using an opt-in system, we surveyed visitors to the sponsor's website, and subsidiary websites. Surveys allow extensive data collection relatively quickly and are a legitimate approach to describing and exploring variables of interest (Ponto, 2015). Using surveys was an effective data-gathering method for our purposes. The answers to survey questions allowed us to identify significant trends within our data. Each subsidiary website was provided with a different copy of the same survey to compare responses among users of different websites. Questions investigated the participants' knowledge of the associations between the leading brand and the sub-brands and their knowledge of the existence of other sub-brands. We also asked participants to provide non-identifying basic demographic data. Some of the demographic data was related to participants' level of interest in poetry, ranging from complete beginners and casual browsers to students and professional poets. This demographic data allowed us to identify potential differences in brand association among writers of different involvement levels. Further details on the survey protocol are within Appendix C. The surveys maintained anonymity, and responses were only traceable to the website on which they were conducted.



In addition to surveys, we also organized focus groups to gain a more in-depth understanding of the desires of the sponsor's user base. Focus groups are effective because they can be used "to get more in-depth information on perceptions, insights, attitudes, experiences, or beliefs" (Centers for Disease Control, n.d.). While focus groups are an effective method to gain deeper understanding and qualitative data, it is often difficult to find participants. To solve this, survey participants were asked within the surveys if they want to participate in focus groups. The chance to win two tickets to the 2024 poesiefestival berlin was provided as an incentive. We asked willing participants more in-depth questions about their usage of the websites and which aspects of the branding or web design stood out to them in both positive and negative ways. Operation of these focus groups aligned with the protocol outlined in Appendix D. Finally, we used analytical data from the sponsor's website and social media pages in addition to focus groups and surveys. This data allowed us to see if people are visiting certain websites more frequently, and also enabled us to determine which brands are less noticed by users.

All participation in focus groups and surveys was entirely voluntary, and we did not share participants' names or other information with individuals outside the research teams. Participants in both focus groups and surveys had the option to opt-out at any time and were informed of this option. While website analytic data did include personal information, this information was not shared outside of the research team. Focus groups were conducted online using the Zoom meeting software, and the focus group sessions were recorded digitally for later analysis. To protect user privacy, focus group recordings are only available to members of the research team, and transcriptions of the focus groups had participant names removed.

Gather User's Opinion on Sponsor's Website Design

To help understand the possible disconnect between the primary Haus für Poesie brand and its subsidiaries on a digital, content, and media front, we wanted to gauge users' opinions on the multiple websites. The primary strategies included in this were website analytics, focus groups and surveys. Website analytics were collected using Matomo to discover initial website usability and reach analytics. These analytics were used for the initial understanding of both Lyrikline's and Haus für Poesie's websites, and what aspects of the websites need the most improvement. Then, survey questions were aimed at the usability and aesthetic appeal of the website so that we could better understand the reasons behind certain website analytics. We also spoke with our sponsors to learn more about the target audience, which allowed us to flesh out our report better with more story and personality. This helped the research team understand who was using the website and other platforms before moving forward into actual testing. Next, we collected background information through the website's analytics on the site, including page views, trends, average session duration, and other valuable information. This background information, combined with preliminary survey results, formed the foundation for constructing focus groups, as it enabled us to become familiar with our target audience and the common trends.

Following the collection of preliminary survey results, we created questions to be asked in the focus groups formed as a part of Objective 2. Questions about website design preference and usability were asked to Haus für Poesie and Lyrikline website users, respectively, and responses were recorded. These questions were asked within the focus group outlined in objective 2, and followed the structure outlined in Appendix

D. Furthermore, within these focus groups, potential mock-ups for Haus für Poesie and lyrikline were shown to the participants. Feedback on the mockups was collected and utilized when refining these mock-ups for the final deliverable to our sponsor.

Establish the Best Platforms for Community Outreach

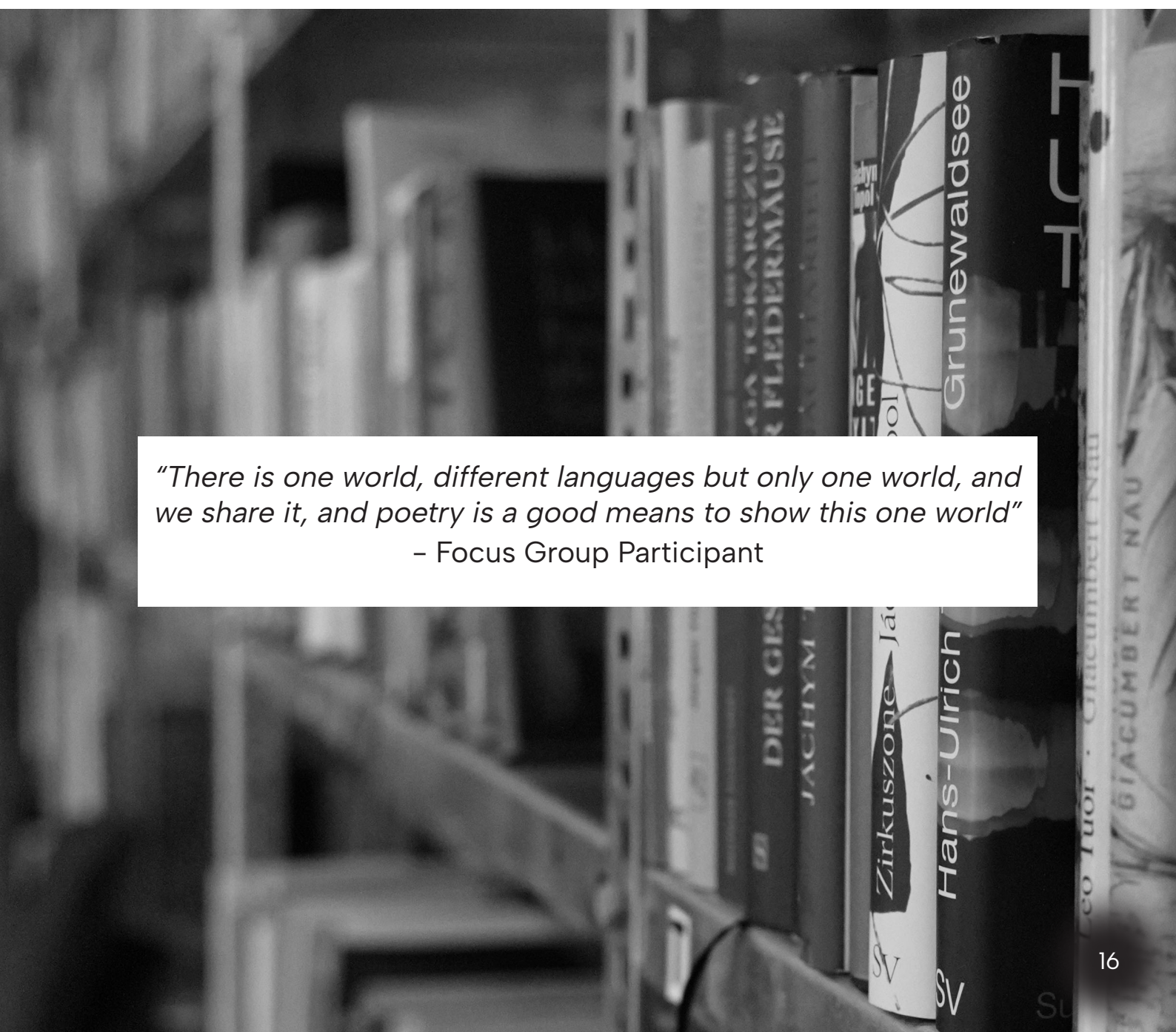
The fourth research objective was to determine the best platforms for community outreach. This included determining the effectiveness of their community outreach and which social media apps such as Facebook and Instagram are most interacted with by users. By determining the best forms of community outreach, Haus für Poesie would be able to effectively deliver news about its main brand and subsidiary brands to its customer base. Also, determining the most used social media applications helped guide suggestions on which social media forms should be focused on when altering them for better brand cohesion. Three methods were utilized to fulfill this research objective: conducting surveys, holding focus groups, and performing statistical analysis. Before enacting these procedures, the survey questions were screened by our sponsor and tested internally by the team. Consent and data usage questions were also given to users.

Surveys and focus groups gathered qualitative consumer data on outreach preferences. Conducting a survey about their newsletter on the parent brand's webpage helped gather information to improve outreach with the newsletter. The survey questions on social media usage followed the protocol discussed above. The surveys were attached to each subsidiary's social media, and the main brand's social media. All these surveys followed the protocol outlined in Appendix C. Within these surveys questions such as social media preference, and knowledge of both the parent's and subsidiary brand's social media accounts were present. These surveys allowed us to gather broad information on social media use quickly. Participants were asked within these surveys if they want to participate in focus groups. The team invited willing participants to a focus group session. The operation of focus groups within this objective followed the protocol discussed above and outlined in Appendix D. Using focus groups to acquire more detailed information but at a slower pace than the surveys allowed more informed conclusions. Within the surveys and focus groups ethical considerations of the security of personal data, and privacy were considered.

Beyond collecting qualitative data, acquiring quantitative data on social media helped drive conclusions. Gathering data on the number of users for different social media accounts, the number of interactions with specific posts, and the growth rate of certain accounts assisted us in determining which social media forms are best for communication. This data was acquired using the Meta Business Suite. The Python programming language was used to visualize quantitative data. The data collected for this procedure did not include personal identifying information ensuring privacy for users was upheld in this procedure. Further details on the data analysis protocol can be found in Appendix E. Collecting social media analytics helped us make informed decisions on social media use that can benefit Haus für Poesie's outreach. The Journal of Business Research states, "... the analysis of social media data allows a potential better understanding of societal phenomena. It can also be used to generate various opportunities for businesses, such as competitive advantage" (Zachlod et al., 2022, p. 1). Furthermore, in a peer interview with an employee of the marketing department in a German company, it was stated that companies in Germany often prefer to be given quantitative data when proposing

a change (Interview 1, 2/14/24). This seemed to be the case for our project as well, and quantitative data assisted in making credible recommendations for Haus für Poesie.

Analyzing and presenting data in a clear and succinct way is critical for conveying the most important results to our sponsor. A method which has proven effective for brand integration studies in the past is the creation of user personas (Thompson et al., 2011). User personas are commonly employed when conducting market research, and are employed in European markets (Interview 1, 2/14/24). User personas are a data analysis tool created by averaging trends of responses across some demographic or group of demographics into “profiles”. Images and descriptions were created for each profile to make the results more personable. To create the user personas trends within survey responses were picked out and combined with qualitative results from focus groups. The personas facilitate the creation of recommendations for improving community outreach by allowing for efficient consideration of users’ differing perspectives and needs.



“There is one world, different languages but only one world, and we share it, and poetry is a good means to show this one world”
– Focus Group Participant

RESULTS

Investigation into the Best Practices for Non-Profit Branding and Marketing

Branding and customer relations best practices for non-profit organizations are somewhat dependent on the organization's function but are unified by many core practices that are useful to all types of organizations. A previous study on the effects of telepresence, social presence, and consumer involvement on brand engagement within non-profits offered several recommendations for non-profit organizations looking to increase online brand engagement. This study defines telepresence as "the sense of being present in a remote environment" and social presence as "the ability of a medium to let consumers engage with others in terms of being psychologically present", or essentially, how much using the brand feels like interacting with other people (Algharabat et al., 2018). The study determined that customer brand engagement increased with stronger telepresence, social presence, and customer involvement. In order to increase both the telepresence and social presence of a brand, the study recommends using sensory information to create a sense of "human warmth". Sensory information could include "pictures, news, videos and success stories" (Algharabat et al., 2018). Some examples within Haus für Poesie's current branding include the list of events on the main page and the banner showing events. In this case, the banner (Figure 5) includes large text overlaid on images related to the events, which would generate much more social presence than the purely text-based news section (Figure 6). According to Algharabat et al., the increased social presence would therefore lead to more consumer engagement with Haus für Poesie.



Figure 5: A banner from www.haus-fuer-poesie.org, advertising an upcoming event

Aktuelles

Ausschreibung 32. open mike – Wettbewerb für junge Literatur

02.04.2024

Ab dem 15. April 2024 nimmt der 32. open mike – Wettbewerb für junge Literatur Bewerbungen in den Kategorien Prosa und Lyrik entgegen. Einsendeschluss ist der 9. Juni 2024. Bewerben können sich junge Autor:innen bis einschließlich 35 Jahren, die noch keine eigenständige ... mehr

Vocations – open space: open call

28.03.2024

Vocations – open space ist eine Reihe des Haus für Poesie in Kooperation mit der Jungen Akademie, Akademie der Künste, dem silent green Kulturquartier und der Kulturstiftung Schloss Wiepersdorf. Vocations – open space veranstaltet 2024 vier Abende in der Kuppelhalle ... mehr

ZEBRA: nächste Ausschreibung 2025

03.04.2024

Liebe ZEBRA-Freund:innen! Das ZEBRA Poetry Film Festival schreibt erst 2025 wieder einen internationalen Wettbewerb aus. Im Jahr 2024 zeigen wir zum 25. Jubiläum des poesiefestival berlin im Juli ein ZEBRA-Highlightprogramm mit Filmen aus den letzten Jahren. Wir bedanken uns noch ... mehr

Save the Date: 25. poesiefestival berlin vom 4. – 21. Juli 2024 im silent green Kulturquartier

07.12.2023

Die Daten des 25. poesiefestival berlin stehen fest: vom 4. - 21. Juli 2024 findet das Festival im silent green Kulturquartier in Berlin, Wedding statt. ... mehr

Figure 6: A collection of article links from the main page of www.haus-fuer-poesie.org

A case study about website integration within the library system of a major university found that integration of separate web pages under one organization increased website usability and allowed for better top-level organization and communication between people in different parts of said organization. The study documented the merger of the health sciences library system with the larger university library system at the University of Southern California (USC) (Thompson et al., 2021). Before the merger, users of the health sciences library could not access content found in the university's central library system from their own portal, and vice-versa. In contrast, following the complete integration of the external site, usage of resources previously found only on one of the two sites increased, as did collaboration between people in the health sciences department and the rest of the university (Thompson et al., 2021). Overall, the solutions found by the USC researchers provide useful insight about web design as a whole, demonstrating the value of integration for ease of use and improved navigation of complex organizational structures. Integration led to more people using the resources provided by the library system, and those users were able to access more resources. This study also effectively used user personas to guide their changes. This approach coupled with the strong improvements seen in the study provided a strong case for personifying our own results.

The strategies for branding and administration differ vastly among different organizations. For example, large consumer corporations like Apple must market directly to potential users, who they assume may not want their product. In contrast, a company

which makes watercolor paints has a much narrower customer base who already know what to look for, and can rely on word of mouth and product quality to build reputation rather than cultivating a major identity for themselves. Economist Hermann Simon describes companies who dominate market share in a niche industry without being well known outside that industry as “hidden champions” (Simon, 2009). This definition can be applied to brands like *lyrikline*, which leads the market in poetry translation and poetry audio recordings, or *poesiefestival*, which is the largest poetry festival in Europe. While this definition works for some of Haus für Poesie’s sub-brands, the main brand is too unspecialized to have the definition apply fully. For brands that are considered hidden champions, such as *lyrikline*, strategies for improvement include setting ambitious goals and attempting to globalize (Simon, 2009, pp. 351–356). Globalization and setting ambitious goals are aspects the *lyrikline* platform does very well, and while all the brands have ambition behind them, many brands do not appeal to international markets. Brands like Haus für Poesie, *open mike*, *poesiefestival berlin*, and *komm zur sprache* tend to focus mostly on German markets by design or circumstance. This is not necessarily negative, but does represent an area for potential future growth. Although Haus für Poesie itself is not a “hidden champion”, one factor common to both hidden champions and Haus für Poesie is limited labor and funding. The most common solution in this situation is to narrow the focus to provide more specialized services, which generally increases profits for those services and decreases the load placed on employees (Simon, 2009, pp. 66–68). Narrowing focus allows companies to allocate their resources towards their most important goals (Simon, 2009, p. 354). Within the individual brands, Haus für Poesie is fairly focused and will often have dedicated teams for some of the more intensive projects such as *poesiefestival berlin* or *lyrikline*. Overall, however, Haus für Poesie operates a broad range of projects and services, and while focusing on the most well known projects would allow them to improve faster, it could lead to projects not getting the attention they deserve.

In February 2024, the research team conducted two interviews to understand current branding practices in Germany and what branding methods can be used to improve outreach and brand cohesion. One of these interviews was with Liz Hawkins, Senior Content Editor for a German pharmaceutical company. The interview shed light on branding practices in Europe. The first significant takeaway was that branding should follow a unified rhetoric, meaning each brand should be recognizable as part of the whole based on visual design alone. The visuals of most of the subsidiary brand logos already do this fairly well, but the visuals of the individual websites often differ from Haus für Poesie’s main page. This could be improved by unifying with a common design ethos and color scheme. Another insight from this interview was that German advertisements and logo designs tend to be more minimal and matter-of-fact compared to the usually flashy American advertising ethos. This is one way in which Haus für Poesie’s branding is very well developed, with its black and white color scheme and modern lines. The second interview was with Dr. Kate McIntyre, assistant professor of creative writing at Worcester Polytechnic Institute. She provided insight into the preferences and needs of poets and how literature organizations are organized. According to Dr. McIntyre, online writers use social media as a main way to connect with each other and organizations. Historically, X (previously known as Twitter) was the primary site for writers and literary organizations, but since the acquisition and subsequent rebranding of the site by Elon Musk many writers and organizations, including Haus für Poesie, have pulled out of the platform. Instagram is also popular but does not support conversations or text-based posts, unlike X/Twitter.

Dr. McIntyre also spoke on the importance of a clear brand identity for organizations. Her experience working with the literary magazine *The Missouri Review* allowed her to shed some light on how a redesign can improve an organization's image. According to her, optimizing existing strategies and services before introducing new ones is best. Dr. McIntyre recommends revisiting unfinished projects for potential opportunities. Old or scrapped ideas can be integrated into current projects or analyzed to determine what did not work. A potential redesign should feel like a more organized and polished version of the old brand, so having knowledge from less polished projects can be helpful.

One point Dr. McIntyre emphasized was that writers tend to look for organizations based on the services they provide, so it could be helpful to advertise with that in mind. For example, one could advertise Haus für Poesie as the organization that runs poesiefestival berlin, open mike, and lyrikline. Going a layer deeper, poesiefestival berlin advertising could focus on the fun events and famous writers who will be in attendance. open mike could be advertised as an opportunity for personal success within the poetry scene. lyrikline could be advertised as a poetry translation and recording database. In short, many of the sub-brands would likely gain more traction if the advertising and web design were clear about what the different brands can offer them. This point aligns with Liz Hawkins' recommendation that informative advertising and web design will attract people who want to use specific services, and clear information about the other sub-brands will make them stand out to potential users on the other websites. It is further supported by the literature as well; for example, one study that interviewed many non-profit organizations stressed the importance of expressing a brand as "not simply visual identity". Interviewees in this study cited this strategy as effective even for organizations operating on a limited budget. Respondents also noted that a challenge within branding is "confusion about what the brand is among most people" (Chapleo, 2015 add page numbers when including quotes). Clarity of function and purpose should be conveyed in the branding material, if not through logos, then through the content of websites and social media. In general, the best practices for branding in the case of non-profit cultural organizations will vary based on the challenges of each organization. However, they are unified by prioritization, clarity, focus, and personality.

Assessment of User Awareness and Association Between Haus für Poesie, lyrikline, and Other Subsidiary Brands

Understanding the public's association between brands in Haus für Poesie web of brands helped inform future recommendations. The team gathered survey results on awareness and usage of different brands by providing links to surveys on both Haus für Poesie's and lyrikline's websites. The survey data on awareness and usability was converted into a correlation matrix. JMP describes correlation as "... a statistical measure that expresses the extent to which two variables are linearly related ... [and is] ... a common tool for describing simple relationships without making a statement about cause and effect" (JMP, n.d., p. 1). For the surveys hosted on lyrikline's website and Haus für Poesie's website, the data was transformed into correlation matrices. These matrices provided a comprehensive snapshot of how users of each website with a corresponding survey were aware of and used other brands' websites. The correlation matrix in Figure 7 is from the data gathered from Haus für Poesie's website and displays how different brand awareness and usage among users are correlated with each other. Due to the data being binary, a positive correlation represents a direct relationship, with higher correlation values

indicating a stronger relationship, and a negative value representing an inverse relationship. Figure 7 shows that the level of matching awareness between Haus für Poesie and all but one subsidiary brand is relatively low among Haus für Poesie website users. There are some higher positive correlations, near 0.5, in the matrix. These higher correlations are VERschmuggel and lyrikline awareness levels and ZEBRA Poetry Film Festival poesiefestival berlin awareness levels. The data indicates that although awareness of Haus für Poesie and most of its sub-brands is generally low among this sample group, there are strong positive correlations in awareness between specific sub-brands. Therefore, the major focus on improvement should be the association between Haus für Poesie and its sub-brands, instead of the association between certain sub-brands. Also, among these users, the awareness and usage of lyrikline were highly correlated. Furthermore, its correlation value lies around double the awareness of Haus für Poesie and the usage of its websites. These values are highlighted in the correlation matrix with a black diagonal.

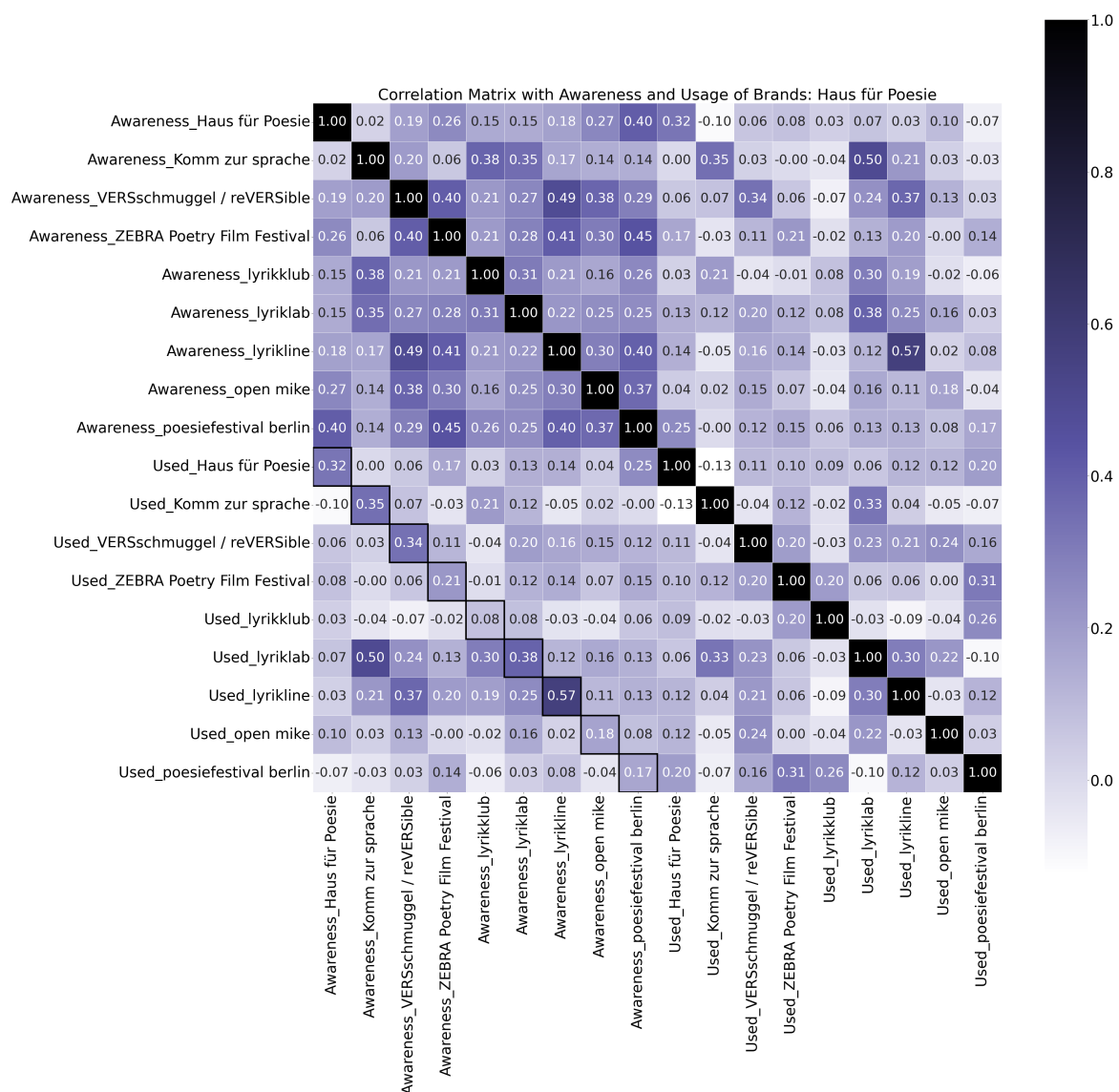


Figure 7: Correlation matrix from the responses of users of Haus für Poesie's website

The correlation matrix in Figure 8 is from the data gathered from lyrikline’s website and displays how different brand awareness and usage among users are correlated with each other. Like in the above matrix due to the data being binary, a positive correlation represents a direct relationship, with higher correlation values indicating a stronger relationship, and a negative value representing an inverse relationship. Figure 8 shows that the level of matching awareness between lyrikline and other brands is relatively low among lyrikline users. There are some higher positive correlations for awareness, all above 0.5 in the matrix. These higher correlations are Haus für Poesie and poesiefestival, VERschmuggel and ZEBRA Poetry Film Festival, and komm zu sprache and lyrikklub matching awareness levels. The data indicates that although awareness of lyrikline and most of its sub-brands is generally low among the lyrikline sample group, there are strong positive correlations in awareness between specific sub-brands and the parent brand of Haus für Poesie. Therefore, the major focus on improvement should be the association between lyrikline and all other sub-brands. Also, among these users, the awareness and usage of lyrikline were much higher than the awareness and usage levels of the other brands. This may be due to the survey results being mostly lyrikline respondents and lyrikline being an online service. These values are highlighted in the correlation matrix with a black diagonal.

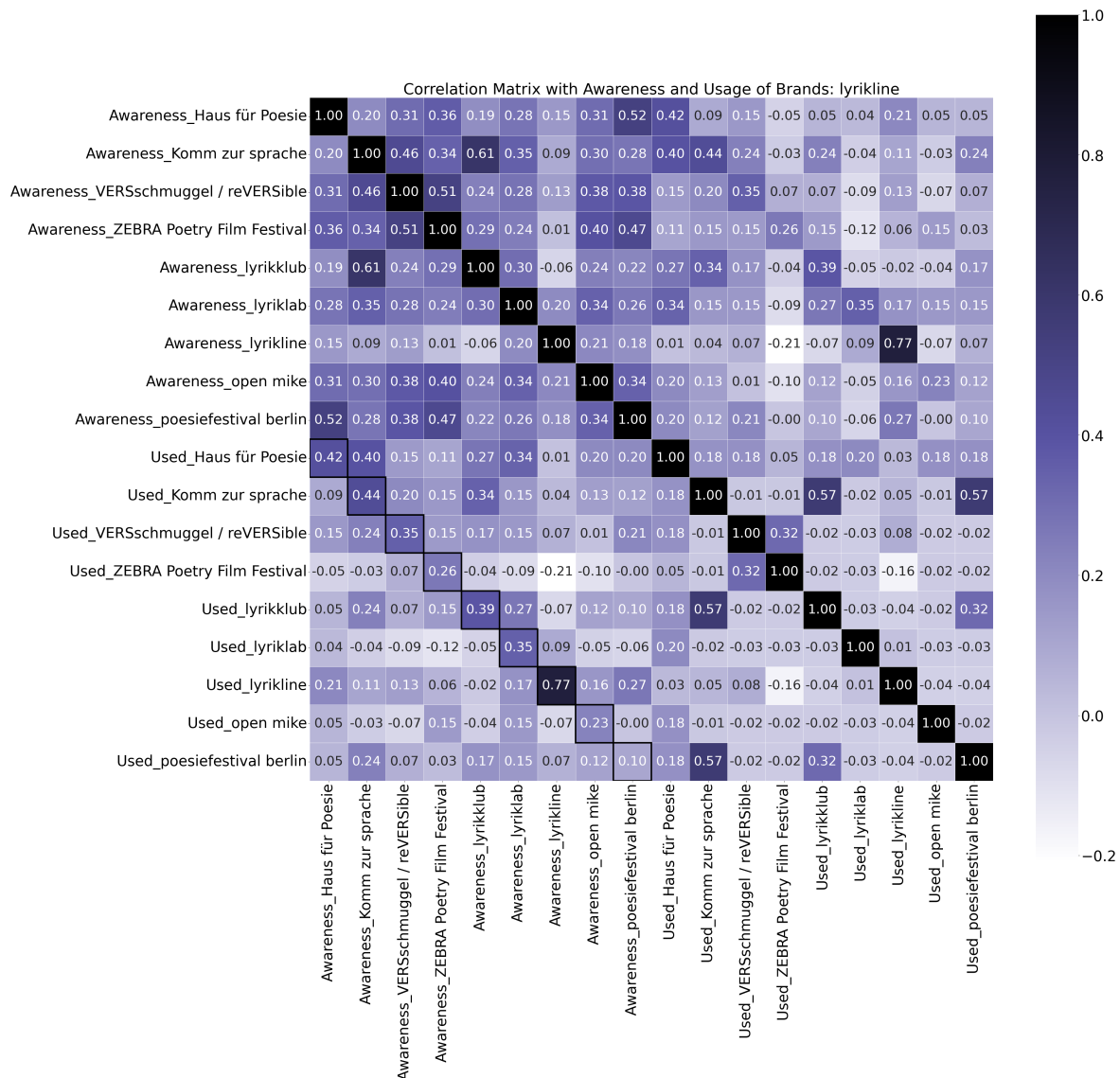


Figure 8: Correlation matrix from the responses of users of lyrikline’s website

The magnitude of the awareness and usage of specific brands by Haus für Poesie clients are displayed in Figure 9. As evident in this graph, Haus für Poesie clients are much more aware of the parent brand Haus für Poesie than the subsidiary brands, especially the sub-brands of komm zur sprache, lyriklab, and lyrikklub. Over 50% of respondents knew about the ZEBRA Poetry Film Festival, lyrikline, open mike, and poesiefestival berlin. This percentage demonstrates that komm zur sprache, lyriklab, and lyrikklub require the most effort to enhance brand cohesion between them and the parent brand. For all websites, the percentage of users that had used the website in the past three months was much lower than that of users that were aware of the brand. Notably, the difference between usage and awareness for ZEBRA Poetry Film Festival, open mike, and poesiefestival berlin is significant. This pattern is likely due to the fact that these brands focus on seasonal events instead of being an online service or hosting constant events like lyrikline and Haus für Poesie.

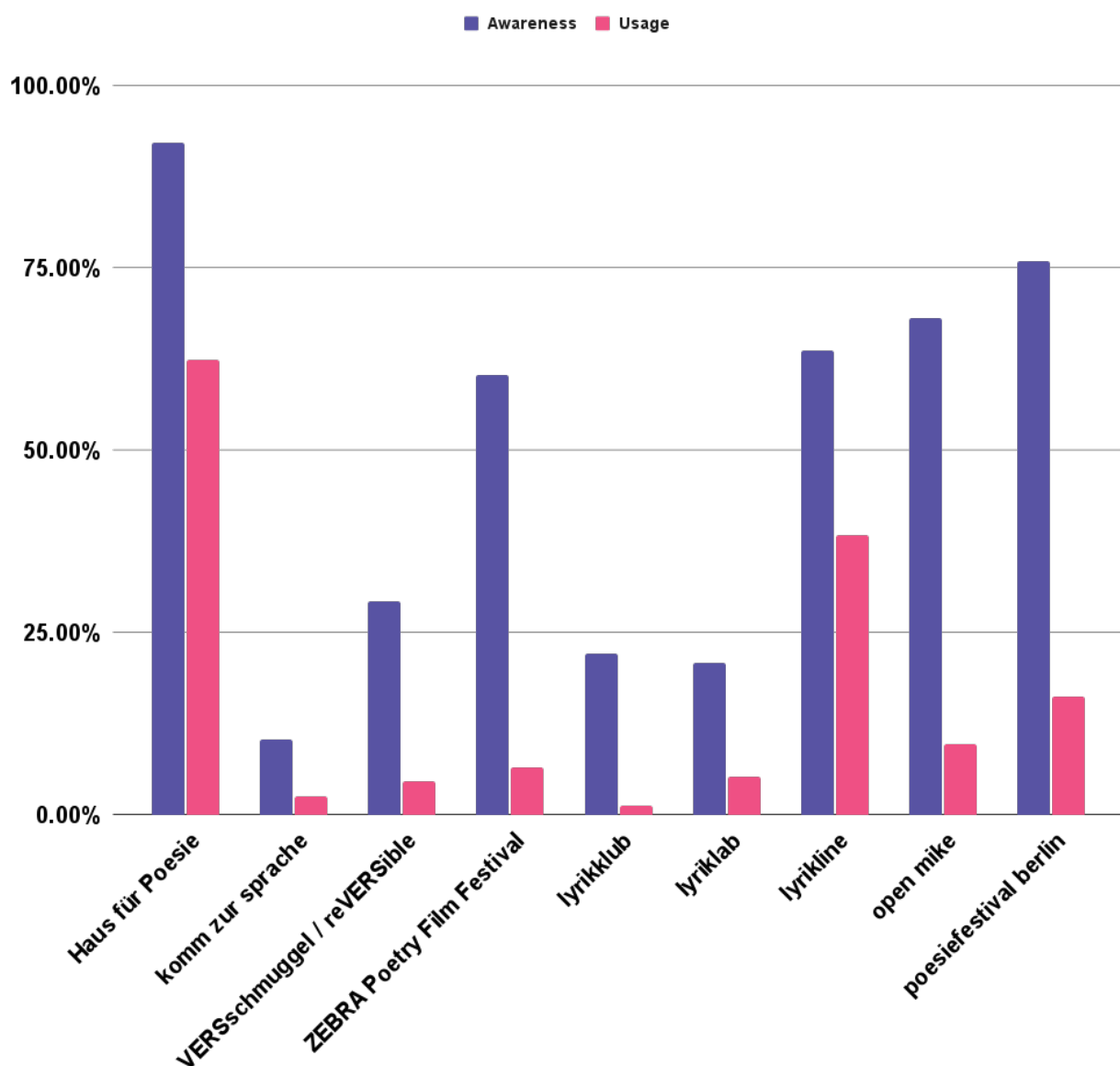


Figure 9: Awareness and usage of brand’s websites from the responses of users of Haus für Poesie’s website

Similar to Figure 9, the magnitude of the awareness and usage of specific brands by lyrikline clients are displayed in Figure 10. As evident in this graph, lyrikline users are much more aware of lyrikline than Haus für Poesie and other subsidiary brands. The only brand other than lyrikline that had more than 40% of respondents aware of it is Haus für Poesie. This percentage demonstrates that brands other than Haus für Poesie require the most effort to enhance cohesion between them and lyrikline. However, due to the awareness level for Haus für Poesie being around 50% and that brand being the parent brand, the association between lyrikline and them should be increased. Due to lyrikline's large number of users, this would help significantly increase the number of users for Haus für Poesie. For all websites other than lyrikline, the percentage of users who had used the website in the past three months was much lower than that of users that were aware of the brand. This difference is likely due to lyrikline being an online service and the rest of the brands not being an online service, and in some cases seasonal events.

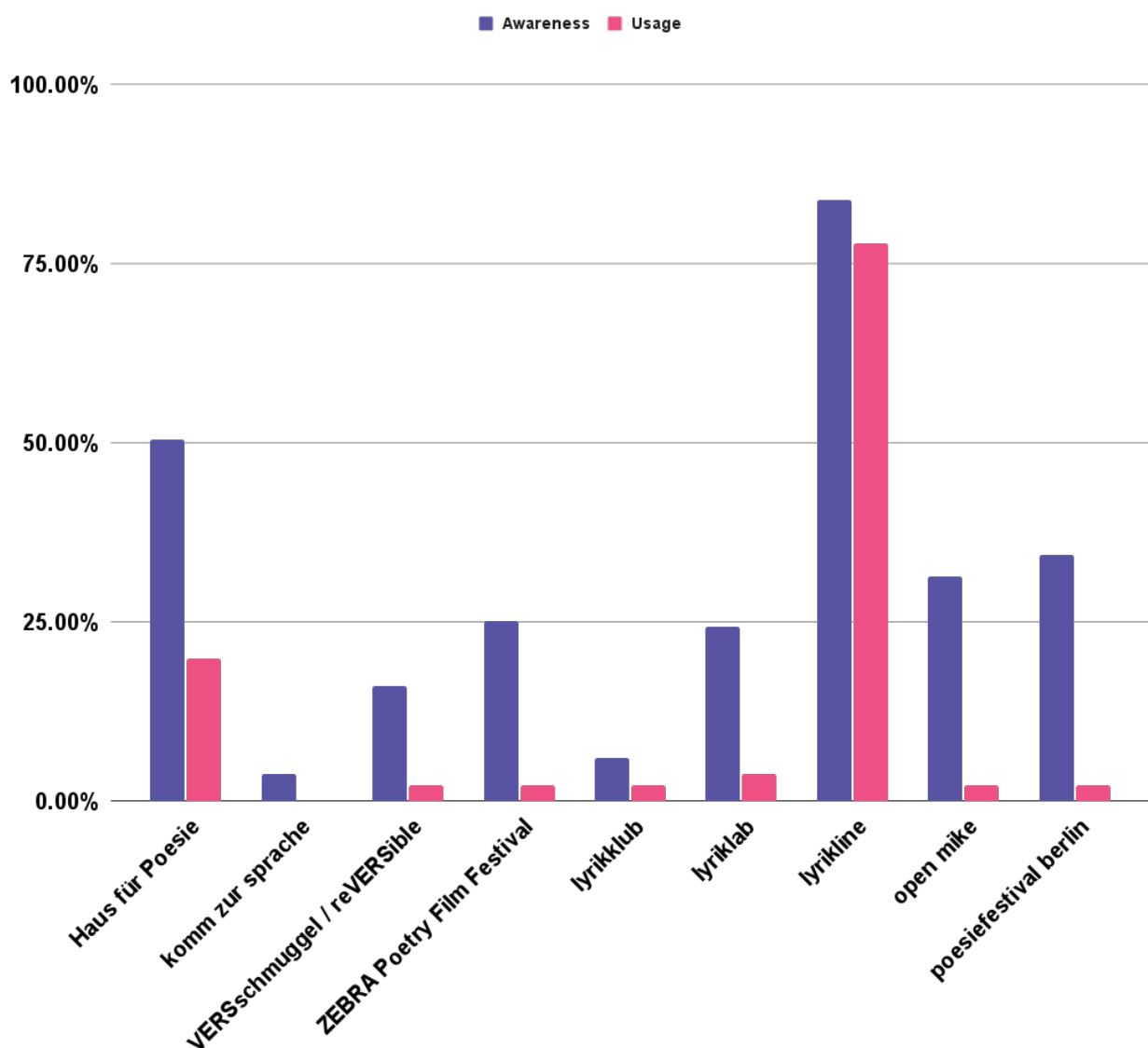


Figure 10: Awareness and usage of brand's websites from the responses of users of lyrikline's website

Focus groups that were formed from survey respondents indicated a low awareness of the relationship between subsidiary brands and the main brand, especially from the sub-brand's side. For Haus für Poesie survey respondents, there was generally surprise at the quantity of brands under the Haus für Poesie umbrella. Even the more well-known brands were sometimes perceived as their own entities. Most participants agreed that while mentioning some of the more prominent brands, the Haus für Poesie website did not clarify the connection between many sub-brands. Similarly, sub-brand websites did not convey the association to respondents. For lyrikline.org, the respondents felt that the website did not clearly indicate its association with the main brand. All three respondents mentioned that they discovered the website independently. One user was unaware of Haus für Poesie until they took the survey. While there was not a clear association among the brands, the focus group respondents enjoyed [lyrikline](http://lyrikline.org) and liked many of the features present on that website. From both the generalized data on the survey and in-depth information from focus group respondents, brand cohesion remains a struggle between the main brand of Haus für Poesie and its subsidiaries.

User Feedback on the Website Design of lyrikline.org and haus-fuer-poesie.org

With the prospect of a future website redesign, understanding Haus für Poesie's current website design and what can be improved within it is essential. Analytics such as search engine optimization, bounce rate, and user demographics were collected. Furthermore, usability feedback from users was collected through surveys and focus groups. Utilizing both website analytics and user feedback on the website, a comprehensive understanding of the design choices that impact the website's reach and usability was able to be made.

Most of Haus für Poesie's services are partially or entirely online. [lyrikline](http://lyrikline.org) is the most popular and well-established, but it still needs optimization. A cursory private browser search for "poetry translation website" yields many results for translation services and various repositories, with [lyrikline](http://lyrikline.org) notably missing. Despite their high placement in search results, none of the top website results for "poetry translation website" have as many poems or translations as [lyrikline](http://lyrikline.org). Additionally, searching for "poetry audio recordings" on a private browser shows only a few websites that provide similar services to [lyrikline](http://lyrikline.org), none of which have as many recordings (Figure 12). These comparisons show that [lyrikline](http://lyrikline.org) is not reaching its intended audience via searches and that search engines are showing websites with lower volumes of translations and recordings than [lyrikline](http://lyrikline.org).

Online Poetry Databases

Poem Translations as of April 3rd, 2024

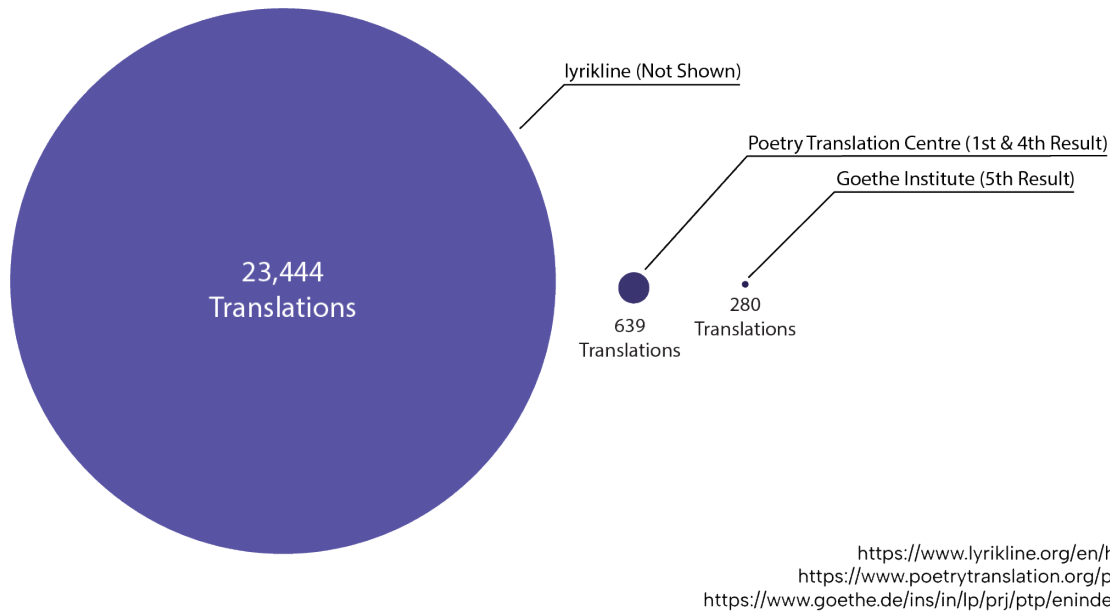


Figure 11: Google results for lyrikline and a number of similar websites, comparing search prevalence with a number of poems translated.

Online Poetry Databases

Recorded Poems as of April 3rd, 2024

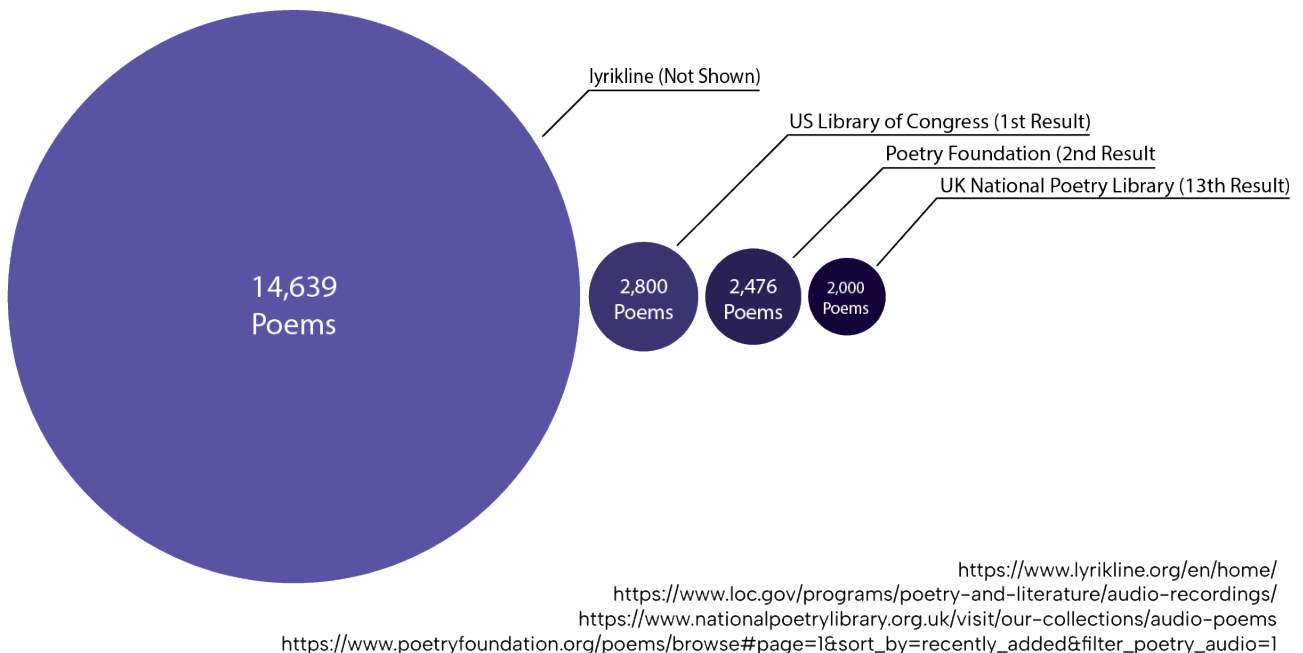


Figure 12: Google results for lyrikline and several similar websites, comparing search prevalence with a number of poetry audio recordings.

This effect of other websites being prioritized over lyrikline can be attributed to the website’s Search Engine Optimization (SEO). Search engines employ crawlers to index websites on the World Wide Web, and algorithms are utilized to generate results from these indexes. SEO then involves making a website more accessible to crawlers and responsive to search engine algorithms (Rais, 2023). Analysis of the SEO of the lyrikline website reveals that it is around 77%, with the categories needing the most improvement being link structure and keywords. An SEO score of 80% is considered “good” and a score of 90% or higher is “excellent” (Abouobaia, 2023). Due to lyrikline’s expansive catalog of poems, their link structure is very vast, and this may be difficult to change without removing some website functionalities. However, adding keywords to the metadata of the website and on the website’s page will improve the SEO of the website with minimal work. Haus für Poesie’s website follows a similar trend to lyrikline, with its website’s SEO at 69%, and the main areas for improvement being keywords and link structure. A website re-design would assist in restructuring the link structure on the website, but like with the lyrikline website, keywords can be added with minimal effort to improve the SEO of the website. Including keywords on the website will improve the reachability of our sponsor’s websites by improving the website’s SEO score to the recommended threshold of at least 80%. Further analysis of lyrikline’s and Haus für Poesie’s websites through the analysis tool Matomo revealed key differences and similarities in the website design.

Bounce rate refers to the percentage of user sessions that only visit a single page before leaving. It serves as an indicator of user engagement and can be used to determine if improvements need to be made. According to Customediablogs, a digital branding consulting company, a typical bounce rate is between 60 and 90 percent for landing pages, and between 65 and 90 percent for websites that center around news and events (2018). In general, a lower bounce rate means a website’s visitors are more engaged with the content. Using a year-to-date average from the analysis tool Matomo April 4th, 2023 to April 4th, 2024, the bounce rate for the German version of www.haus-fuer-poesie.org was 55 percent, with the English version at a slightly higher 56 percent. This is a sign that Haus für Poesie’s users are more engaged with the website than average. Bounce rates for other important pages are compared in Table 1, using year-to-date analytics data from April 4th, 2024.

Table 1: Bounce rates vs average bounce rate for select web pages

Page	Bounce Rate	Average Bounce Rate Range (Customediablogs Blog, n.d.)
Haus für Poesie home (en)	56%	65%-90% (Portals, blogs, dictionaries)
Haus für Poesie home (de)	55%	65%-90% (Portals, blogs, dictionaries)
lyrikline.org home (de)	35%	35%-60% (non-e-commerce content websites)
lyrikline.org home (en)	48%	35%-60% (non-e-commerce content websites)
lyrikline.org poems (de)	81%	65%-90% (Portals, blogs, dictionaries)
lyrikline.org poems (en)	86%	65%-90% (Portals, blogs, dictionaries)

The average bounce rate is different depending on the type of page. For example, Lyrikline's home page is considered a content website, while the individual poems on Lyrikline are categorized as blogs because they focus on one piece of content (Customedialabs Blog, 2018). The distinction between blogs and content websites arises from a difference in common user behaviors. People usually leave blog posts (or in our case, individual poems) after finding the information they need, resulting in a bounce even if they get what they want from the website. In comparison, users often navigate to content website home pages to browse within the page, resulting in fewer bounces (Customedialabs Blog, 2018). This trend is reflected in the difference in bounce rates between Lyrikline's home page and poem pages. It should be noted that all bounce rates are within or below the average ranges given, suggesting average or higher-than-average engagement levels, especially on Haus für Poesie's main page.

User count data reveals the relative general popularity of individual websites and pages. In our case, we used annual user counts to account for seasonal events such as Poesiefestival Berlin and Open Mike. In the case of Haus für Poesie and its subsidiaries, Lyrikline the most visited website, with over 2,233,000 visits between April 4th, 2023 and April 4th, 2024. This is more than twenty times the number of visitors to www.haus-fuer-poesie.org in the same time span (95,097 visits). The other websites tracked had even fewer annual users, with KanalfuerPoesie garnering only 4,443 visitors in the past year, and Poesiefestival.org only reaching 1,629 visitors. Unsurprisingly, Germany was the most common user location, making up 68.6% and 37.8% of visitors to www.haus-fuer-poesie.org and Lyrikline, respectively. Lyrikline has a much larger proportion of international users than Haus für Poesie, which is likely a reflection of Lyrikline's frequent translation and featuring of international poets into many languages, which makes the site more accessible to a global audience.

It is critical that websites are designed with their users in mind. Websites should be easy to use, appealing to look at, and easy to find. Survey results for Lyrikline and Haus für Poesie indicate that both websites are doing well overall with these metrics. As seen in Figure 13 the majority of responses agreed that the findability of both websites was "very easy" or "easy" and the usability of both websites was "easy to use" or "neutral". The majority of respondents also agreed that the website was "appealing" or "very appealing". The usability was slightly different between the two websites as some Haus für Poesie users agreed the website was "hard to use", and no Lyrikline users had this stance on the website usability. This percentage suggests that Haus für Poesie compared to Lyrikline should focus more on improving usability. Also, although over 50% of respondents of both websites had a positive opinion on appeal a large percentage had a neutral response and some had a negative opinion on the appeal of both websites. With a significant portion of respondents commenting neutral or negative comments on the appeal of both websites, focusing on improvement of the appeal for both websites is critical. However, similar to usability Haus für Poesie has more negative or neutral responses on it than Lyrikline so more attention should be directed towards that website.

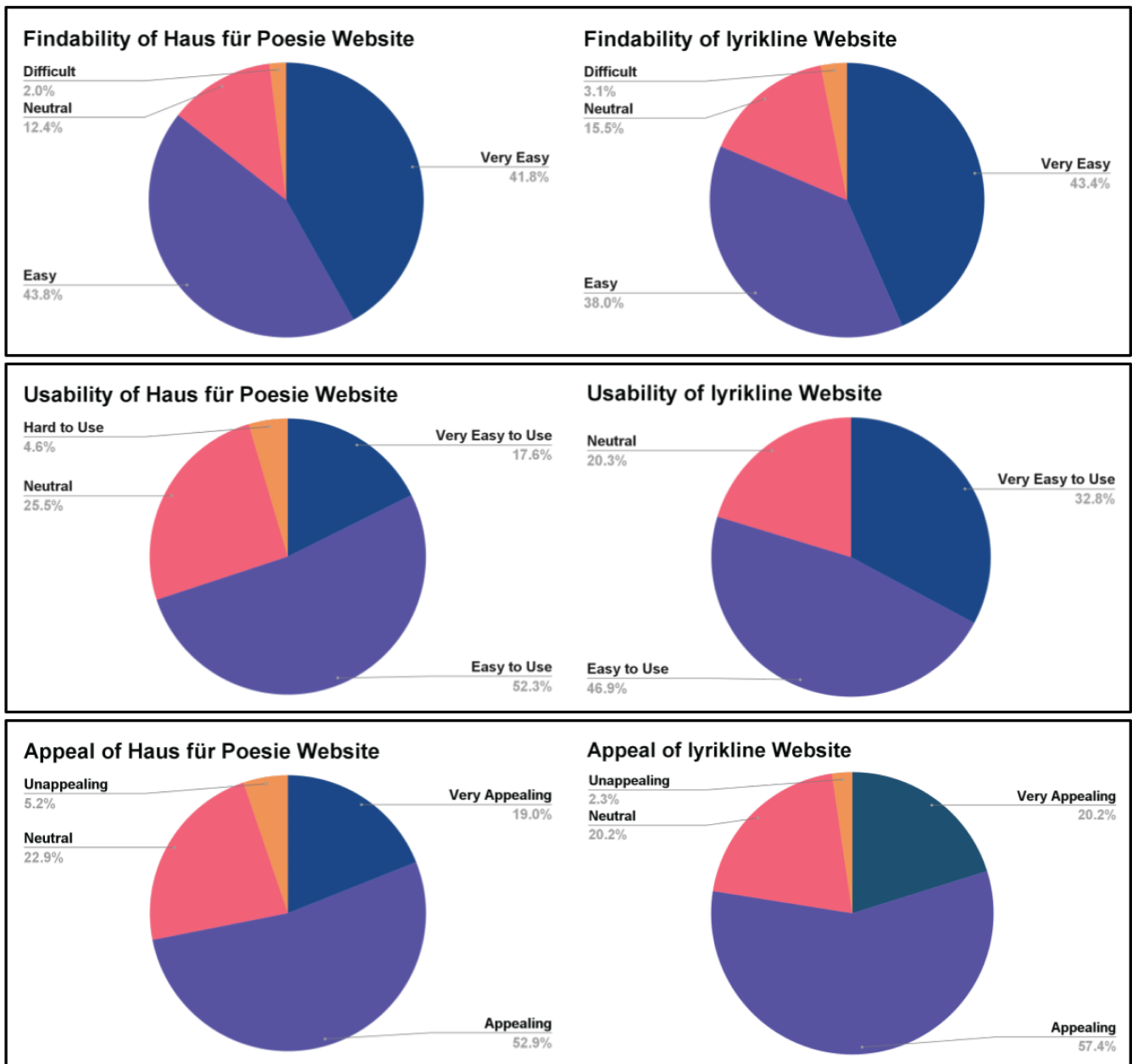


Figure 13: Survey results on the usage and design of Haus für Poesie's website and lyrikline's website

To further gauge user opinion on the website design of haus-fuer-poesie.org and lyrikline.org, focus groups were asked about their opinion of the sponsor's website design. For Haus für Poesie, responses were mixed, with some respondents stating that the website was easy to use and find things on, while others complained that navigation was difficult and that searches were often necessary to locate information on upcoming events. Most participants agreed that the website did not make clear the connection between many of the sub-brands. For lyrikline, users expressed that the website felt "slick" but a bit dated but liked the content and features found there. If the website was to be redesigned, respondents desired a more significant link to social media. Overall, the responses to both websites were generally positive, and it appears the existing websites are able to cater to

the community. That said, the design of both websites fails to connect the main brand to the subsidiary brands. Specifically, the design on the sub-brand's websites leads to more disconnect from the main brand than the design of the main brand's website.

Demographics and Best Practices for Community and Social Media Outreach for Haus für Poesie and Subsidiaries

Haus für Poesie and its subsidiary brand of lyrikline and ZEBRA Poetry Film Festival have altered their approach to social media, leading to a broader reach to their audience. Therefore, understanding which platforms are used the most by certain groups and how social media can be best used to reach a large audience is essential. Haus für Poesie utilizes both Instagram and Facebook, and lyrikline utilizes Facebook. Investigation into these platforms revealed precise demographics, content interaction, and preferences among social media types. Initial analytics from Haus für Poesie's Instagram and Facebook reveal that their reach and follower count have grown since January 2024, demonstrating that the new approaches to social media have been working. These approaches include implementing more vibrant and complete pictures into their posts to make a more welcoming feeling, and to post about every event instead of selecting only a couple. The follower growth of both social media platforms is seen in Figure 14. As seen in Figure 14, both have encountered follower growth on their platform. However, Instagram's follower count has grown quicker. This demonstrates that although the changes to both platforms have improved their ability to grow in audience, Instagram appears to be better at introducing people to Haus für Poesie.

New Followers in 2024

For Haus für Poesie

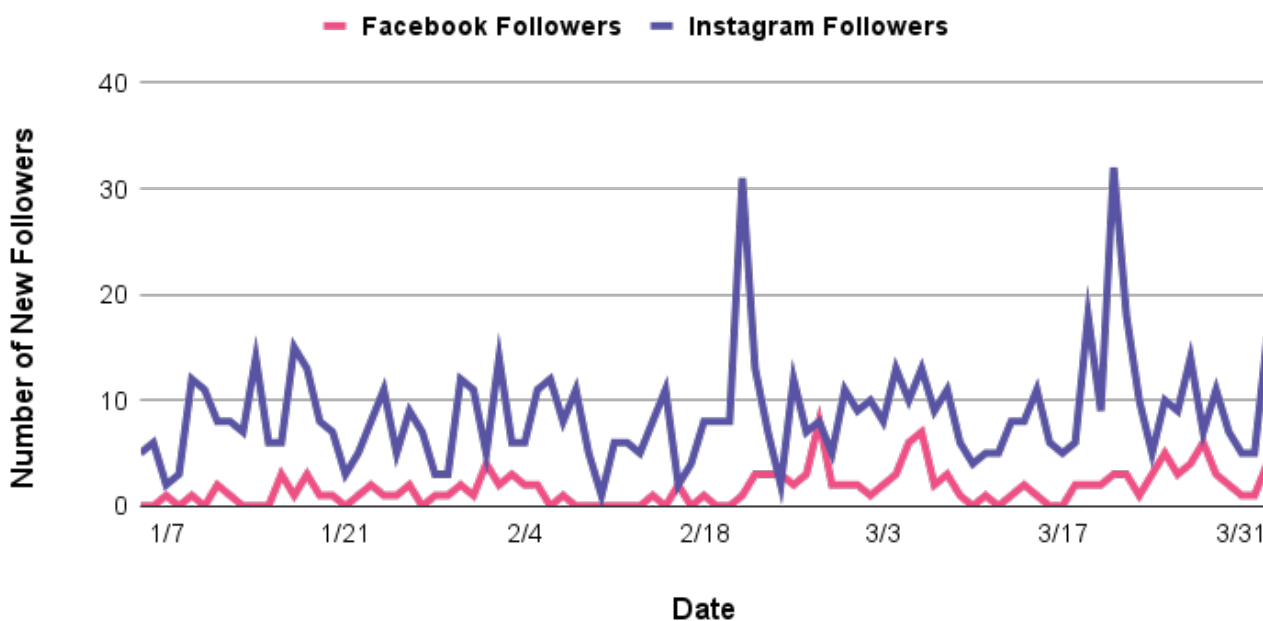


Figure 14: Instagram and Facebook follower growth for Haus für Poesie

Understanding Haus für Poesie’s and its subsidiaries’ age and gender demographics was important in creating focus groups and user personas. However, this data also revealed what primary audiences each social media platform should focus on. Across all social media platforms for Haus für Poesie, ZEBRA Poetry Film Festival, and lyrikline, the gender demographics were broken into predominately women with the difference between the percentage of male and female users being closer within Facebook than Instagram. This exact breakdown of user demographics across social media accounts is displayed in Figure 15. This figure demonstrates that women are the majority of the user base across all platforms, meaning posts targeted to that gender demographic would most likely perform better. Although the gender demographics were similar across platforms, the age demographics differed, with Instagram having an age spike at 25–34 and Facebook having an age spike at 35–44. This data indicates that focusing Facebook posts on a slightly older demographic than Instagram can enhance the social media account’s reach.

Social Media Demographics For Haus für Poesie & Subsidiary Brands

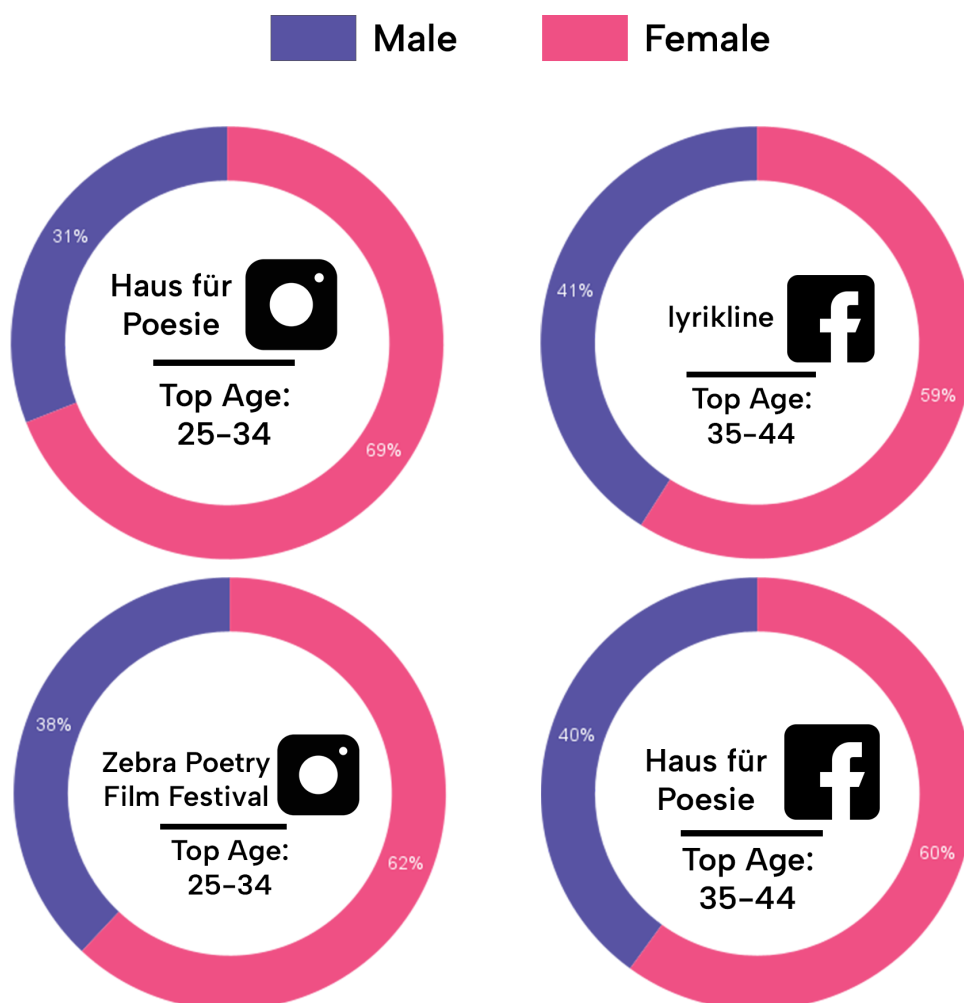


Figure 15: Instagram and Facebook follower demographics for Haus für Poesie and its subsidiaries

Understanding how posts from Haus für Poesie could best perform in reaching their targeted audience was done by analyzing their previous posts. A section of their previous posts can be seen in Figure 16. As seen in the figure, posts with more reaches and interactions often included statements about certain poets or poems. Posts about events also appeared to perform better. This may be due to posts with poets often having the capability of tagging them and thus improving outreach. Also, posts with substantial content, such as event information, often perform better with their audience. Therefore, the continuation of posts that include events, poets, and information on poems is advisable for Haus für Poesie.

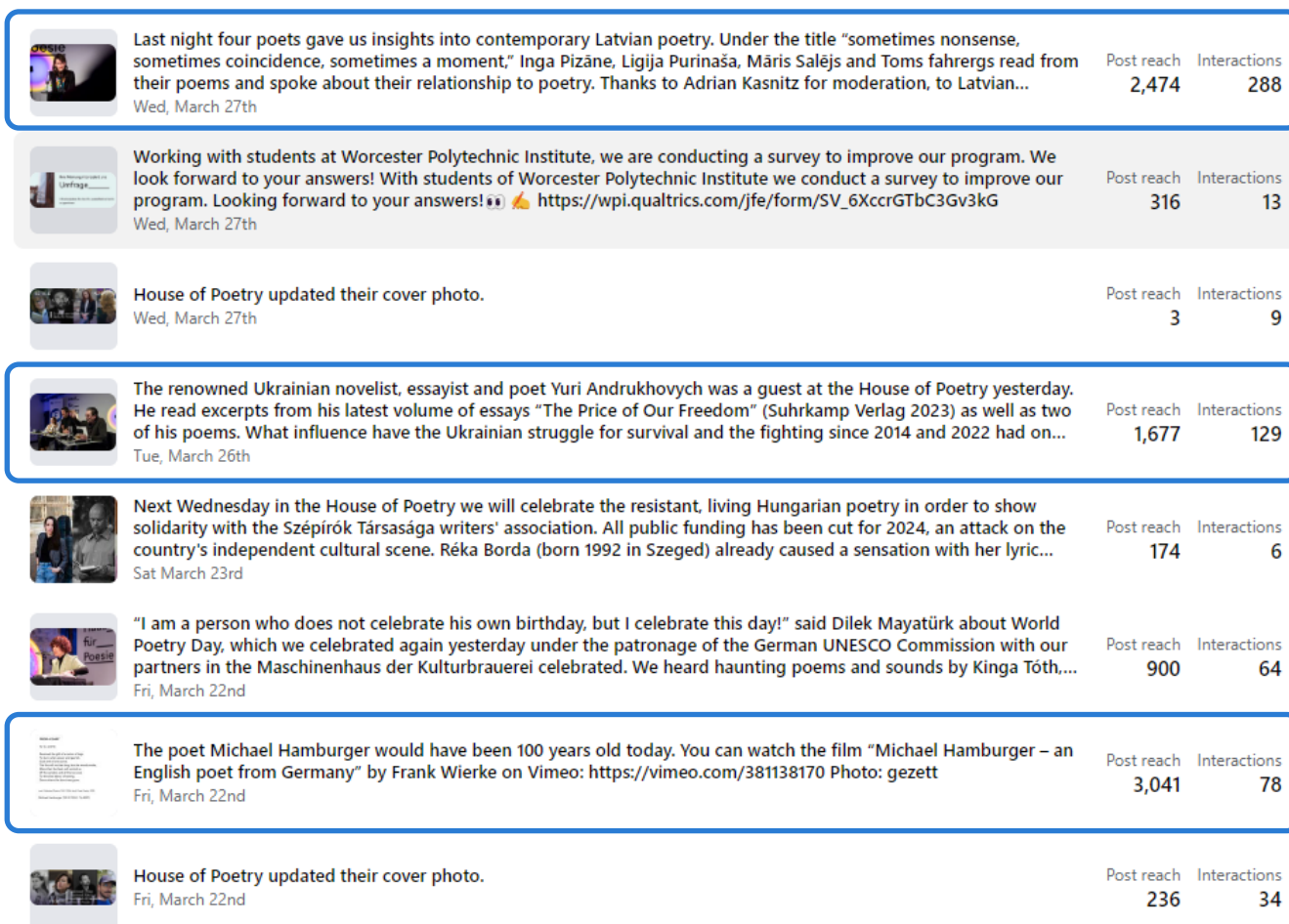


Figure 16: Timeline of Haus für Poesie's past Facebook posts

Surveys were posted on both Instagram and Facebook to receive feedback on their social media, but due to limited responses, the information pulled from the surveys is unreliable. Therefore, conclusions from the survey could not be drawn, but utilizing survey respondents in focus groups allowed us to gather in-depth information. Among respondents to the two Haus für Poesie focus groups, there was differing consensus about how to engage with the community. Participants located close to Berlin emphasized their enjoyment of the closeness and small scale of the events. There was a sentiment that Haus für Poesie was appealing because it was small, and worries that growth and globalization would cause a loss of the subtle moments found at events. This contrasts with respondents outside Berlin, who expressed a general sense of feeling left out of events. Participants expressed enjoyment of the online events during the COVID-19 pandemic, and would like

to see more virtual content in the future. Lyrikline focus group respondents also had input related to community engagement. The respondents who did use social media felt there could be more to connect the Lyrikline brand to Haus für Poesie via social media. Focus group respondents all said they would recommend Lyrikline to other people, which is in line with survey responses which indicated that 65% of Lyrikline users found the website via the literary scene or people in their lives recommending it to them, as opposed to advertising. Focus group participants had all heard about Lyrikline via word of mouth, and some had not even seen advertising for it. Overall, Haus für Poesie's current approach to social media appears to be working for them, with small changes possibly improving their outreach even further. However, changes to some of their physical events will likely improve community outreach.

Haus_ für_ Poesie



CONCLUSION

Poetry has been integral to German society after World War II. It allowed the country to heal after the atrocities of the holocaust, express dissent towards the GDR during the split of Germany, and assist in crossing cultural barriers within the culturally diverse city of Berlin. Due to poetry's importance, multiple literary organizations have appeared with the mission to support and engage with the literary arts, including Haus für Poesie. While Haus für Poesie receives funding from the Berlin Senate, it depends on publicity. The company's branding often impacts this publicity. This project was conducted to gauge the community's level of knowledge and engagement with Haus für Poesie and its subsidiary brands and provide recommendations to improve brand cohesion and awareness among the parent brand and subsidiaries.

As in any study, it is important to identify the scope of the research conducted to make it clear where the results are applicable. While our initial plan included surveys for all websites under the Haus für Poesie's umbrella, only the surveys on lyrikline.org and the main Haus für Poesie webpage cleared our threshold of 100 responses and thus were the only statistically reliable surveys. As focus group participants were selected directly from survey respondents, focus groups were only able to be conducted for Haus für Poesie and lyrikline.org. We conducted three smaller focus groups, which provided more in-depth and helpful information. The data gathered from focus groups and surveys is useful for identifying user perception and establishing user needs, which can be addressed with data-driven recommendations. Both surveys and focus groups are subject to potential bias where users with strong opinions and investment in the organization are more likely to participate. Expert interviews were also good data sources but proved difficult to organize in the time we had. Requesting the sponsor's interview list early in the project would avoid this issue in future studies. Overall, further studies conducted into Haus für Poesie's subsidiary brands would likely benefit from more focus groups covering a greater variety of subsidiary websites. This could be used for a future project, such as delving deeper into lesser-known subsidiary brands and attempting to boost their usage via integration with more popular websites. Research into the less frequented sub-brands would fill the largest gap in the research presented here, but a novel approach to survey design would be needed to avoid the low response rates suffered by many of our surveys.

Based on the data we collected, we have determined a few potential routes to increase engagement with the primary brand Haus für Poesie. There are broadly two conflicting user groups of the primary brand. While those living in Berlin appreciate the smaller community created by the in-person events, users outside the Berlin area felt excluded because the events were inaccessible online. These conflicting desires create a question: How can we include global community members while preserving the niche, personal feel of the events? One potential solution to this is for Haus für Poesie to create online-specific events. These would engage the online community while allowing in-person events to stay small and personal. A second means of extending engagement is to increase awareness of the primary brand among clients of subsidiary brands. The simplest way to increase this awareness is through branding and logo placement. By adding the

text “by Haus für Poesie” or “von Haus für Poesie” to the logos as seen in Figure 17, it becomes much clearer that the brands are part of the same organization, and moves the branding more towards being a “branded house”. The last major recommendation for engagement is the optimization of social media. Based on post–interaction data, Haus für Poesie’s current social media strategy appears to be working. Therefore, continuing their current social media strategy of showcasing poets, poems, and photos from events is recommended. This will ensure posts continue to reach a wide audience with high degrees of interaction, especially if poets are tagged. Additionally, all their social media accounts are female–dominated, so presenting posts that engage well with that demographic is recommended. Due to Haus für Poesie’s disengagement from Twitter (X), adopting a new text–based social media account may be beneficial. Threads by Meta is the most used alternative to Twitter. Implementing Threads within their social media catalog will allow them to post complete poems and may improve community outreach. In addition, utilizing targeted posts on Facebook to reach older audiences and Instagram to reach younger audiences will improve engagement.

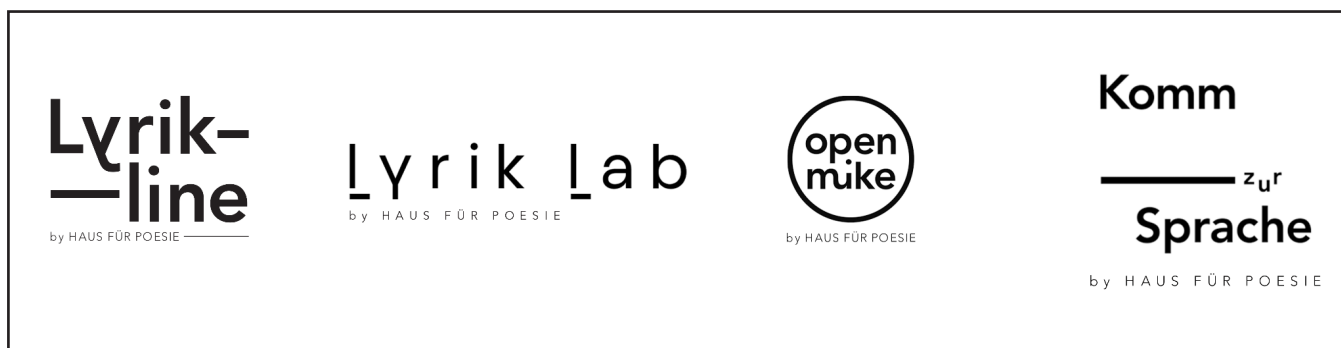


Figure 17: Logos of select sub-brands with added text indicating a link to main brand

Our study also examined the design and functionality of Haus für Poesie’s main and subsidiary websites. The major change we recommend is to integrate poesiefestival.org fully with the main website while polishing the pages for open mike and ZEBRA Poetry Film Festival. These integrations would ideally be implemented alongside a website redesign of the main page, which can be seen in Figure 18. Centralizing the content and information for the three seasonal event brands will reinforce consumer brand association with the primary brand. The website redesign will help users more easily find information about both the regular and major seasonal events of Haus für Poesie. From the website analytic data gathered, Haus für Poesie’s and lyrikline’s websites should improve their search engine optimization (SEO). Improvement of it to at least 80% is recommended. Both websites struggle with their link structure and lack keywords on the website and in metadata. For lyrikline, reducing the number of internal links and avoiding internal links with dynamic URL parameters will improve the link structure. Within the Haus für Poesie website avoiding internal links with dynamic URL parameters will improve the SEO. A simpler way to improve SEO will be to add keywords to both websites. Example keywords for Haus für Poesie’s website are “poetry”, “poetry house”, “poetry event”, “events”, and “writing”. For lyrikline’s website, example keywords are “poetry”, “poetry translations”, “translation”, “writing”, and “international”. Another improvement to the websites suggested in focus groups was optimizing the sites for mobile phone browsers. According to the analytics, a large portion of visitors to the websites use mobile browsers, but focus groups reported

difficulty using mobile versions of the websites. The recommendations proposed are the culmination of three months of research, study, and analysis. If properly implemented, they will provide meaningful benefits to Haus für Poesie and ensure the continued support of poetry throughout Germany.

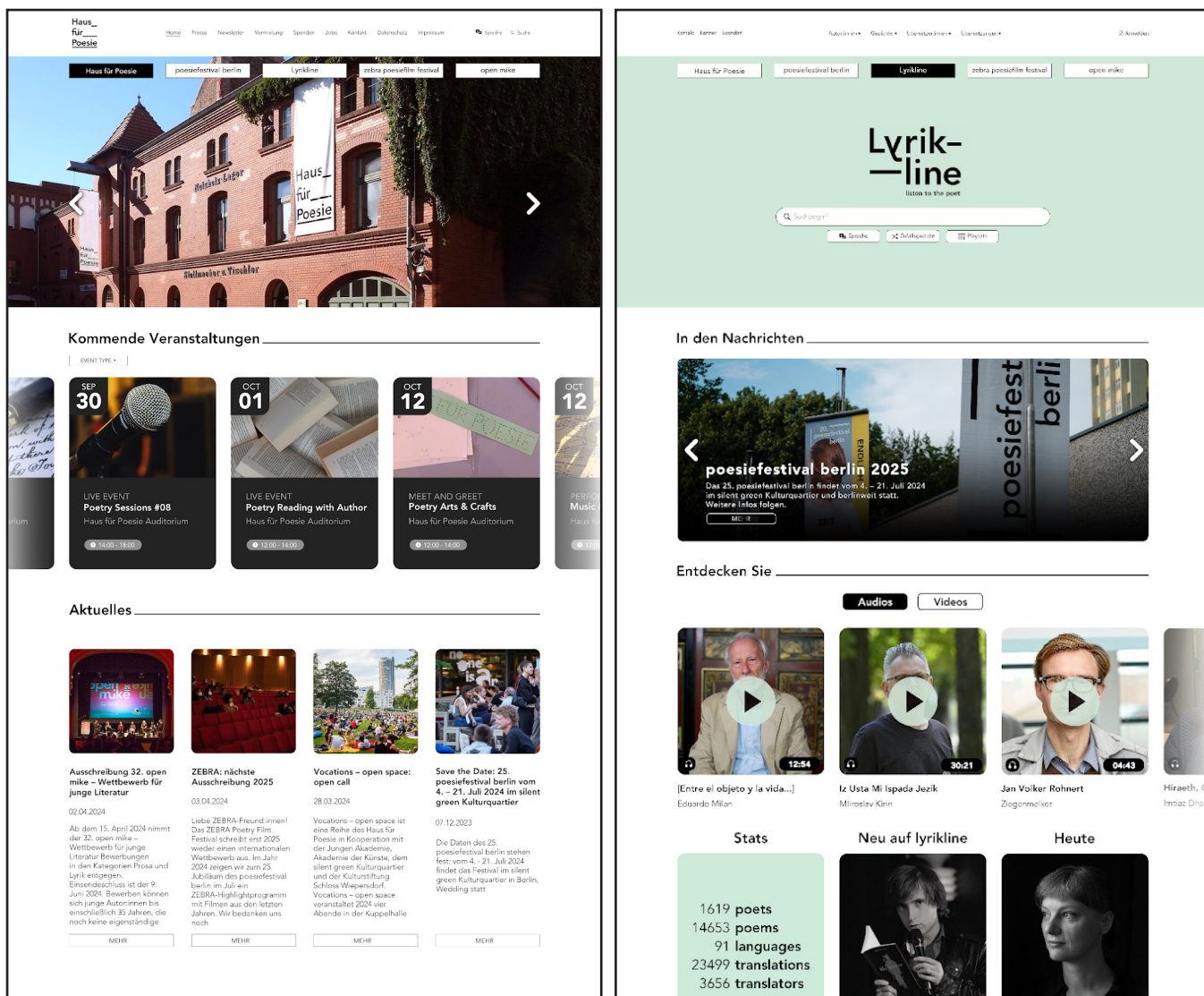


Figure 18: Mock-up pages for a redesign of Haus für Poesie's and Lyrikline's website



Scan the QR Code

For more information, including a pdf version of this booklet, additional resources and supplemental material, our recommendation slide deck, and our final presentation slides.



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Abridged Appendices

Appendix A

Sponsor Description

Founded in 1991, Haus für Poesie is an organization originally formed to promote and support multiple forms of literature. Although initially they focused on all forms of literature, since 2000 they have focused exclusively on poetry. They began by hosting smaller events in Berlin, but as these events gained a following and grew in popularity, the events quickly grew as well. Specifically, the organization is focused on being a main actor in poetry events and transdisciplinary projects involving poetry within Germany (Haus für Poesie, n.d.). They are not afraid of change. They embrace new technologies and utilize them to grow a larger audience and expand poetry's possibilities. Furthermore, Haus für Poesie is a non-profit organization (Lyrikline, n.d.).

Haus für Poesie is a relatively small organization with 12 employees listed on their website. Despite this limited size, it does not stop them from having an impressive reach and influence. Their annual poesiefestival berlin is a testament to this, as they bring in over 150 poets and artists with over 10,000 attendees (Haus für Poesie, n.d.). They work with external partners and volunteers to put on larger events and handle larger projects. As for their funding, Haus für Poesie has a few different ways of collecting money to continue pursuing their mission. They receive funding as part of a program by the Federal State of Berlin. The Department of Culture provides government funding to five literary houses throughout Berlin (Senate Department, n.d.). In addition to this funding they also work with different partners and collect donations to further supplement the organization. They also have a healthy social media following.

Beyond their interests in poetry events, Haus für Poesie has a multitude of missions reflected on their website. One mission they have is to bring poets from all over the world to Germany and promote German authors abroad. They are also focused on opening up dialogue with audiences, which promotes access to poetry and the public's understanding of it. Overall, Haus für Poesie is mainly concerned with building interest in poetry among young people and assisting with building the next generation of writers.

Haus für Poesie has many programs and activities to assist them in pursuing their missions. The company's subsidiaries run many of these activities. Furthermore, they have many subsidiaries that assist in building interest in poetry. One of these subsidiaries is the website <http://www.lyrikline.org/>, the world's most extensive online catalog for contemporary poetry. This website allows poems to be listened to in their original language and translates them into multiple languages (Haus für Poesie, n.d.). This website further demonstrates the

company's focus on transdisciplinary projects, as more than 50 countries back the website's functionality.

Haus für Poesie also runs small translation workshops, ensuring that both German poems and poems in languages other than German are translated well. This successful translation is ensured by pairing poets from two languages to complete these translations (Haus für Poesie, n.d.). This activity assists the general public in understanding poetry from countries whose language they do not share

Haus für Poesie also puts on an open mike competition for German-speaking poets. This competition has existed since 1993 and takes place in Berlin. The winner of this competition often ends up as a prominent figure in the German literature community (Haus für Poesie, n.d.). This event helps promote the company's interest in building interest in poetry for the youth. Furthermore, this event also helped German youth create a presence within the German poetry industry. Poetry workshops are also run to assist youth in getting involved with poetry.

Based on the project description, Haus für Poesie expresses concern over not being associated with their many subsidiary brands. Their goal for this project is to increase their brand recognition by redesigning their website to integrate and centralize their various brands and social media pages. Due to the sponsor's status as a nonprofit, they rely on donations to stay running. The lack of brand recognition concerns them because people are less likely to donate to a company they do not recognize. Increasing brand recognition will help them establish a more impactful online presence, which will increase donations. In accordance with the sponsor's mission, increasing brand recognition and making their internet presence more accessible will aid in their goal of providing a platform to share and engage with poetry across Europe (Haus für Poesie, n.d.). By making themselves more recognizable, they will attract more poets and poetry fans to their various platforms and events, which will help spread the literary arts.

Appendix B

Expert Interview Protocol

Preamble

This project aims to enhance Haus für Poesie's and its subsidiaries' brand integration. This will be achieved by evaluating the current brand architecture and integration strategies, and then implementing solutions derived from the assessment. These solutions will focus on enhancing brand awareness and cohesion across subsidiary websites and social media platforms. To expedite this, we will conduct several interviews with experts in the marketing and branding fields. The ethical considerations for the use of expert interviews is as follows:

1. Obtain informed consent from each expert before conducting the interviews
2. Ensure confidentiality of the information shared during the interviews
3. Respect the expertise and opinions of the interviewees without misrepresenting their views
4. Maintain transparency regarding the purpose and use of the interview data
5. Protect the anonymity of the experts if requested or required
6. Provide opportunities for experts to withdraw from participation at any stage without repercussions

In order to obtain informed consent, preceding the start of the interview, the participant will be given a form outlining the purpose of the project, which will include a checkbox that will indicate their agreement to proceed. Participants will have to agree to this term to proceed with the interview. If they choose not to agree, they cannot participate. Participants will have the option to withdraw from the interview at any moment, and upon doing so, their responses will be erased. The statement that will be presented on this form is outlined below:

This interview is conducted and managed by a research team of undergraduate students of Worcester Polytechnic Institute, in association with Haus für Poesie. By selecting "I Agree", I understand that my responses to this interview will be recorded and used for the sole purpose of improving the website and services of Haus für Poesie and its subsidiary brands. My responses will not be shared with anyone outside of Haus für Poesie or the research team, and all responses are anonymous. Data will be handled and stored in accordance with GDPR privacy regulations.

Details of Method

Interviews will be conducted either in-person or online through a video telephony software such as Zoom. We planned to interview up to 5 candidates that we deem a good fit. The current Lead Researcher (Connor Wirsing) will continue to oversee the process, ensuring ethical guidelines are followed through all interviews. In addition to that, an Interview Moderator will guide the conversations while a Note-taker records relevant information. The interviews will follow a semi-structured format, allowing for flexibility in exploring different aspects of brand integration and gathering diverse perspectives from the experts. All interview recordings and transcripts will be stored securely on encrypted file storage services accessible only to the research team. Any identifiable information will be anonymized to ensure participant confidentiality and data protection.

Sample questions

- How do you assess the effectiveness of brand integration efforts, particularly in terms of enhancing brand awareness and customer loyalty?
- In your experience, what role does consistent brand messaging play in brand integration, and how can it be maintained across diverse subsidiary brands?
- Can you share examples of companies that have effectively leveraged cross-promotion and collaboration between their main brand and subsidiary brands?
- Can you discuss the impact of digital marketing and social media on brand integration, and share best practices for leveraging these channels to strengthen brand connections?

Appendix C

Survey Protocol

Preamble

Our goal is to determine steps for our sponsor to take to strengthen the associations between their main brand and their sub-brands, specifically among those who already use one or more of their subsidiaries. To facilitate this, market research surveys will be attached to each of their subsidiary websites and their main webpage. Surveys will also be attached to the social media pages of the main and subsidiary brands. The ethical considerations for market research are as follows:

1. Participants must give explicit consent for data usage prior to any data collection
2. Data must not be used in a way that directly harms participants
3. Data must be non-identifying whenever possible, and any personal information must be kept strictly confidential and known to as few research team members as possible.

In order to obtain informed consent, at the start of the survey the participant will be presented a statement outlining the purpose of the project, which will include a checkbox that will indicate their agreement to proceed. Participants will have to agree to this term to proceed with the survey. If they choose to not agree, the survey will automatically exit. Participants will have the option to withdraw from the survey at any moment, and upon doing so, their responses will be erased. The statement that will be presented on this form is outlined below:

This survey is conducted and managed by a research team of undergraduate students of Worcester Polytechnic Institute, in association with Haus für Poesie. By selecting "I Agree", I understand that my responses to this survey will be recorded and used for the sole purpose of improving the website and services of Haus für Poesie and its subsidiary brands. All responses are anonymous and my responses will not be shared with anyone outside of Haus für Poesie or the research team, and. Data will be handled and stored in accordance with GDPR privacy regulations.

Details of Method

Surveys will be hosted on Qualtrics, which complies with European Union GDPR privacy regulations. To minimize risk of accidentally collecting personal identifying information questions will be either simple yes or no responses or

scores on some numeric scale. One optional question on the survey will allow respondents to enter contact info to partake in a focus group. This contact info will be stored securely. Survey respondents will be asked to affirm consent for data use at the beginning of the survey. Researchers will delegate one member of the research team to be the Data Privacy Officer. The officer's duties will be to ensure all surveys comply with ethical and legal standards for data, as well as to anonymize any data containing unwanted personal information, such as email addresses or names. Individual surveys will be used on each website, allowing us to differentiate responses for each sub-brand site and community outreach platform. This will allow us to see how visitors to each site or outreach method perceive the brands and user experience of Haus für Poesie.

Sample questions (brackets denote site/ question specific sections)

- "Have you heard of [subsidiary brand/main brand]?" (Y/N)
- "During the past [time frame], which of these brands have you interacted with?" (select multiple sub brands)"
- "In your opinion, how easy is [website] to use?" (Numeric Scale)
- "In your opinion, how pleasing is the design of [website]?" (Numeric Scale)

Appendix D

Focus Group Protocol

Preamble

Our objective is to gather qualitative insights into how consumers perceive the connections between Haus für Poesie and its subsidiary brands. Focus groups will enable us to explore consumer attitudes, preferences, and experiences in an open discussion format. The ethical considerations are:

1. Obtain informed consent from all participants
2. Ensure confidentiality of all focus group data
3. Create an open, judgment-free environment for participants to share perspectives
4. Analyze and report data honestly and accurately

In order to obtain informed consent at the start of the focus group each participant will be shown an informed consent statement. Participants will have to agree to this term to proceed with the focus group. If they choose to not agree, they will not be able to participate. Also, all participants will be asked if the focus group session can be recorded and stored in a secure drive that only our team can access. If any participant is uncomfortable with us recording the session, a recording will not be taken. Participants will have the option to withdraw from the focus group at any moment, and upon doing so, their responses will be erased from transcriptions and not used. The statement that will be presented is outlined below:

This focus group is conducted and managed by a research team of undergraduate students of Worcester Polytechnic Institute, in association with Haus für Poesie. By affirming, I understand that my responses to this focus group will be recorded and used for the sole purpose of improving the website and services of Haus für Poesie and its subsidiary brands. My responses will not be shared with anyone outside of Haus für Poesie or the research team, and all responses are anonymous. Data will be handled and stored in accordance with GDPR privacy regulations.

Focus groups will be formed from survey respondents who choose to opt-in at the end of the survey. Participants who opt-in to focus groups will be asked to provide an email address as a means of contacting them. Participants will be notified prior to opting in that the focus groups will require the collection of this information. The message before the opt-in is as follows:

Would you like to be considered for participation in an OPTIONAL focus group? Focus groups will be conducted online using the Zoom conference calling software, and will last for approximately one hour. Please note that if you indicate a desire to participate we will collect contact information in order to reach out to you. Your participation is not mandatory and you may withdraw from participation at any time after agreeing by contacting the research team at gr-hausfuerpoesie-d24@wpi.edu, at which time our records of your data will be deleted.

Details of Method

Focus groups will consist of 2–4 participants who actively engage with one or more of the Haus für Poesie subsidiary brands. Sessions will be moderated following a semi-structured format with pre-planned topics and questions while allowing organic discussion. Discussions will be recorded with the consent of the participants and transcribed anonymously.

Sample Questions

- What sort of connections do you make with [Subsidiary Brand]?
- What sort of connections do you make with Haus für Poesie?
- What kind of marketing efforts or brand collaborations would grab your interest or inspire you to become involved with Haus für Poesie?

Appendix E

Data Analytics Protocol

Preamble

This project aims to improve Haus für Poesie's and its subsidiaries' brand integration by evaluating current brand architecture and integration strategies and implementing solutions derived from the assessment on subsidiary websites and social media to increase brand awareness and cohesion. Web and social media analytics will be collected to assist in this goal. The ethical considerations for data analytics are as follows:

1. To protect users' privacy individual data will not be collected without prior permission, but averages of the user population will be used instead
2. All data collection will be compliant with German and European Union laws
3. Collected data will be stored within a password-protected drive whose password is only known internally among the team
4. Data that can be traced to participants will not be made available in the publication of the project

Details of Method

We will determine the best forms of mediums of community outreach to both their main brand and subsidiary brands. This will be done by utilizing professional account features within social media applications like Instagram to provide analytics data. We will also gather website analytics data on the websites of the main and subsidiary brands to explore the effectiveness of brand cohesion among their websites. The team may collect this data using Google Analytics and will store it in an Excel sheet within a password-protected drive.

Key Performance Indicators (KPI) of Interest

Web analytic KPIs:

- 1) Traffic volume (both new and returning users)
- 2) Bounce rate
- 3) Pageviews
- 4) Average session duration
- 5) Conversion rate of going to a subsidiary's website
- 6) Exit pages

Social media analytic KPIs:

- 1) Engagement rate
- 2) Click-through rate
- 3) Conversion rate
- 4) Impressions and reach