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GAMIFICATION: Video Game Concepts in Marketing Study & Modern Day Use

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INTRODUCTION

Everyday all the people in our society, from the construction worker to the CEO of an international company, are influenced by marketing, conscious of this or not: influenced to what they will buy, what they will consider a "popular" brand or, putting it in a simplistic way, how they will spend their money related to all of this. This could sounds vicious, manipulative, "1984 Big Brother" style, but is nothing like this, not if we know what is the main, noble goal of this profession. Marketing aims to deliver to customers the information to allow them to decide between the best products and services. This is done through tested and confirmed to be successful techniques that marketers used and evolved since the beginning of human trade system (such as the fisherman who, yelling, claimed his fish to be best one like yesterday as today, to more subtle one). Still, is important to repeat that no one of this techniques is made for the purpose of "brainwash" their customers, but to reach them in a more intimate way, allowing the true information, those that can be really relevant for the clients, to reach them. This last goal is nowadays getting harder and harder for those who have to publicize them. With the evolution of technologies such as the Web and the Smartphones, not only popular media (hard to deny that we do not own a computer or a phone, probably in this moment even close to us) but evolved so much to become an essential part of our life, and the progressive abandonment of the classical media such as newspapers and TV, new ways to reach the public attention are emerging and other, the classic ones, are struggling to survive in this new, always connected world. And is in this exciting moment of never ending changing and improvements that "Gamification" raised and got increasingly popularity, due to its ability to reach and connect with its customers in many ways connect to how video games bond with their players for many years. Because of this connection can be establish that this new term is really something revolutionary in its idea, or simply a different way to say something already knew? And is really as influential as many papers and studies show? And, last but not least, can everybody use it with successful results?

This thesis wants to demonstrate the deep connection that Gamification has with the video game media, studied in Section 1, which analyses the history of this market and its success, in the past and today, from which marketers can extrapolate elements for a successful marketing campaign. We will also analyze that the most common knowledges about how to run a Gamification marketing strategy are wrong and how the "gamify" elements of the entertainment media are not what brings them to their success, demonstrating their erroneous conduct with history and paper studies examples. We will conclude Section 1 with an

obtained and most precise description of Gamification for better understanding what is and what is not a good example of it. For proving it, we will demonstrate it through case studies, proposed in section 2, and then compared between each other for common elements but different results, in section 3, understanding even better how are not the only use of Gamification elements to allow a marketing campaign to be successful or to fail.

SECTION 1: Gamification, the discovery of something always known
1.1) DEFINING GAMIFICATION

With this first Section we want to analyze the various definitions formulated in the years of Gamification, in order to define its core elements and how they are connected to the video game media. The first important statement to do in order to be able to discuss about this strategy in a more scientific and specific as possible way should be to define as, for example, an encyclopedia does. But here we face our first problem in this paper: due to its recent origins the definition of Gamification is by many different, with of course similar points in common but, unfortunately, others that goes against each other's. This is going to be the first task of this paper: giving a sharable and recognized by evidence definition of it, analyzing multiple papers and examples from the video game history and what they can tell us about Gamification.

For starting, the most common and basic definition of Gamification after its first establishment in 2008 and then confirmed and shared initially by many authors, is *"The Use of game, loyalty and economic concepts to engage consumers and employees"*. (1) This definition does not tell us much in specific about its term, all linked to the word "Game", which is for other studies the most important focus point of Gamification and, obviously, the origin of the name itself. But what "games" the term refers about? In (1) the author Gabe Zichermann and Christopher Cunningham define Gamification as *"the process of game-thinking and game mechanics to engage users and solve problems"*. Here the two forward increase the focus introducing us to game concepts such as game-thinking and game mechanics. What do they refer to? For answering to them we need to know more about who formulated them. The author talks about how, for a long time, Video Game designers had a deep knowledge of what drags their players not only into interacting with their products, but dedicating consisting part of their time, making them express themselves and what they really want from this type of media and, finally, creating a loyalty hard to replicate in any

other sector. Despite its young age (in 2014 was celebrated the 40th anniversary against the 121th of movies and the 82th of television), the gaming media was able to cut out its share of attention from the public, first with futuristic and hard to understand machines, arriving to become a social sensation and, nowadays, a well-established market in continuous growing. So if we want to talk with a sense of well-established knowledge further in this paper, being able to use terms as "game-thinking" and "game mechanics", a short analysis of how the games progressively increased their interaction with their players is mandatory.

1.2) 1971, BORN OF A MEDIA

"The communication of a new product is never something easy but, in the case of videogame marketing in its early stages, the challenge was immediately considered extremely hard, due to the absolute unprecedented nature of the product" (3) This quote of the author Andrea Babich makes reference to the failing episode in 1971 of the paper advertisement of Computer Space, the first arcade game. With this term we refer to a big machine, with the size of a fridge, able to show games in its display and played with joysticks and buttons under it. In this advertisement we can see a woman in a glamour mixed with psychedelic style dress near a curvy and '70s looking design object similar to something that could have been found in a Star Trek episode. The message was really confusing: is this supposed to appeal an adult audience with the pretty model near the cabinet, or a younger one, more into games in the "child" interpretation of it? Or perhaps to fan of Science Fiction? People, especially those who were going to make the decision to invest in such a confusing new technology, not even sure to be able to make a profit out of it, were not convinced and judged too risky the deal. As we can see from this episode, neither the newborn video gaming industry really knew how to catch the attention of their customers at the time. Despite that, the great potential in this possibly new entertainment market was clear to many brave minds. In fact only one year later (1972) Nolan Bushnell, co-founder of Atari, after the first failing attempt with Computer Space, decided to take this time a new direction for his next game, PONG. The game, as opposed to its predecessor, was much easier to understand in its mechanics (a simple ping pong game, just played virtually and in a 2D view) and it was initially installed just in just few pubs in California, next to their pool tables, for limiting the initial costs and running a "social experiment". Hereby exactly in these bars that we have our first sparkle of Gamification: *"The constant sounds of the bouncing ball were attracting all the people in the bar. At the end of the day, everybody have tried the game. The day after, already at 10 am, there was a line outside the bar for trying the game"* (3). From that

moment on the success of the PONG cabinets were unstoppable, due to its incredible power of creating its own marketing through its players and their word-of-mouth. The test was a success. This is one of the fundamental points for creating a **strong interaction with customers**, what Gamification is based on, and video game marketing did not stop there.

1.3) BRAND RECOGNITION THROUGH COMPANY CHARACTERS

The "gold rush" created by Bushnell pushed many companies to run for their slice of the profit cake, with the born of today famous names such as Namco, Konami, Taito and Sega. The urge now was to create always more interesting and technologically advanced product for the new game market and the voracity for new experiences of its users. If is impossible to not talk about the success of the Space Invaders cabinet (Taito, 1978), which forced the Japanese government to coin extra 100 yen coins due to their "disappearing" in the popular machine, it is with Pac-Man (1980) and Donkey Kong (1981), respectively characters of Namco and Nintendo, that we have a further step in the creation of the fundamental points of Gamification applied to marketing: **brand awareness** and the **recognition** of **company symbols**. The two game in fact do not focus only on the gaming experience, but to establish a connection with the main character and the players and its (now their) enemies to defeat, giving to each of them a name (in the case of Pac-Man) and a reason on "why" the players do what they do in the game (in Donkey Kong, which is the first example of a story in a game). Pac-Man and its "pizza shaped" form became one of the most popular figure of the time, to the level of Michael Jackson or Sylvester Stallone, everybody knew him and loved the game, from those who were playing it at the pizza restaurant after eating there, to those who were passing days playing it in the arcades, gigantic buildings dedicated only to video game cabinets, a boom in the '80s, thanks of the success of video game like this. Pac-Man was furthermore the first big hit for video game for girls as well. Before it (and wrongly today too) the media was thought to have as targets only a male audience, but due to its nature the game introduced female to the gaming world too. In fact its creator, Tohru Iwatani, wanted to create a nonviolent experience in which the main character had the goal to eat as many point balls and fruits as possible while running away from the four evil ghosts (10). No guns, no shooting, no killing. The same discussion is applicable for the Nintendo game and the first appearance of its beloved mascot, Super Mario. Still without its famous name (at the time he was only known as Jumpman) the protagonist had to save a kidnapped girl from an evil gorilla, Donkey Kong, which gave the name to the game. As before wrote this is the first example of a story in a game (for today standard not really impressive, but for the

time something revolutionary) which allowed the players to know the motivations of the hero actions and so what they had to do with him and being able to bond more both with the hero and its enemy and the story that linked them. The author wants to clarify, going further in his book, in reference to the nature of Gamification which *"It has nothing to do with games"*. This point, one of the main we said we will answer in the introduction of this thesis, is really important cause, such as it was (at least not only) the gaming experience to make them popular, in **Gamification is absolutely not a matter of gaming** that made it successful but, as in this case, a connection established with the player, that is not only interacting like usually with a regular appliances such as a VHS video player, even by watching his favorite movie, but is "living" the experience, taking the decision and making his beloved character winning or losing. This is the before established level of deep interaction and loyalty that Gamification is able to manage and create.

1.4) WRONGFUL INTERPRETATION OF GAMIFICATION

Let's take a pause for a second: why establishing videogame history and main characteristics if then, by the author itself, they have nothing to do with it? This is due to the fact that people connect the two experiences, games and Gamification, and considers this last one the use of games with clients, employees and in marketing campaign. But is not. Or, at least, is not the only representation of it. Alan Chorney for example in its paper (4), as easily understandable from its title "Taking The Game Out of Gamification", wants to separate the common given connection between Game Mechanics and Game Content. He criticizes the conception that is the use of game mechanics of making Gamification what is it, while for him *"the core of video games is the valuable content",* in part so going against the Zichermann before quoted definition. He goes against simplistic vision such as the one quoted by him in the paper by McGonigal, which affirm that adding game mechanics to reality (and so for us to our advertisements) *"can tackle real dilemmas and improve real lives"* (4) such as the circus shows offered by roman emperors were distracting the people from their low level lives. Chorney firstly try to define what separate Content and Mechanics in games, adding examples. He defines the first as what is provided to players, such as story, information and experiences, the state of art of the product, while the second as the structure that complements the content, including features such as levels, scores or points. The main difference is that the first make a game, the second no. He explains this with the passage happened between two chronologically different games, continuing so our video game history and the research of their core elements. One of them was already introduced in this

paper: Donkey Kong and its successor Super Mario Bros. The goal of the first one was already established: saving a girl by an evil gorilla by reaching the top of a structure while our enemy was throwing us barrels. But, in the moment in which Jumpman reach the top, Donkey Kong just simply jump to an higher on and the process is repeated over and over again, without a possibly reachable ending (such as how happens in Pac-Man). In this game the reward structure was based on points, collected for every good action took by the player. At the end of the game, so when the hero Jumpman has lost all its lives, the score accumulated is displayed and, if high enough, it will be showed in a score boards with all the other best and their name on the side. This is the Mechanic Structure of the game. Reaching this achievement was not only the main goal of the game, but also the social structure linked to it: with the cabinet located in a public place such as an arcade, all the other people were able to read the best scores and so know about the player success, which is in itself the Content of the game. But this common in many games structure came to change with the arrival of home consoles, such as the Nintendo Entertainment System (in short, NES) and its bundle game, Super Mario Bros, in 1985. With the born of console people were able to play to video game at home with machines not as powerful as the arcade ones but with the pros of the possibility of changing games, saved in floppies and cartridges (while the cabinet could hold only one game at the time and the changing was a factory job, not able to do by others), and the not paying every time to play, eliminating the necessity of spending on multiple matches. Is due to this elements that the game had small but significant changes in its core: being able to play the game as many times the owner wanted, the high score board was no longer something relevant (also, the games at the time did not have enough memory for store them, losing all the progress every time the console was turned off). Even its no longer public but private nature changes the game goal. Players were still collecting points for every enemy defeated and level passed, but the score from a relevant and fundamental part of the experience passed to be located in a small angle of the screen, no longer relevant and now inconsequential. This removed every sort of badges or proves of our success, eliminating the previous game main mechanics while actually the content did not variate much. Now the real objective of the players was to finish the game and defeating the final evil boss, after which the game was actually ending with the saving of the Princess. The content of the game was no longer to reach the best score, but to finish it, an ending which was the same for every player so without a possibility of confrontation between them. Still, the game Super Mario Bros is recognized as one of the bestselling and quality game of the video game history, which means that by changing the points based goal did not stop it

to reach its still now incredibly high popularity. So for the author this proves how the "wrong" Gamification main elements are not the reason of success of this media. It is not by scores, trophies and scoreboard that games have success, same for marketing campaign using them. Does this mean that Gamification is actually something not existing or successful for reasons completely not correlated to the video game? In my point of view, do not. But it gives us an important lesson for which is not simply proposing again all the elements that make a game that will make our Gamification strategy successful, but a careful study of what connects the success all the products of this vast media, even if so different between each other's as much as an action film is different from a romantic comedy.

1.5) AT THE SERVICE OF THE PLAYERS

So we continuing to build the most shareable and precise definition for Gamification, eliminating the Game Mechanics cause, as we have seen, they result in a part but not totality of the use in cases, even if most of the definition fall in the mistake to use this term. We are still going to find in the second section cases that use gaming experiences in their most "gaming" way, but now let's focus on the shared by all characteristics.

Another possible contribution to our study can be found in the paper of Huotari and Hamari (5) which try to add to the mix the not studied and considered by many *"experimental nature of games and Gamification"*, considering Gamification as a service. Till now we only have considered the game designers (and so the marketing managers) as the only actors in the development of a game (and so of a Gamification marketing campaign). What we have not considered is the other, fundamental element in a service: the customers, the players. *"In traditional marketing theory… value is considered to be created during the production process"* wrote in the paper (5), reminding us that the product, no matter if studied in all the minimum details, will not have any value without somebody motivating the production of it and at the end of the process acquiring it. Video Game followed for years this philosophy of offering what the players wanted from them: since the boom of PONG seen before, the run for creating always new and interesting products for the public has never ended. Type of games, like the fighting genre, had moment of incredible popularity arriving nowadays to be almost forget, and this due to what the players demanded and so the market supplied. The paper confirm this *"Service marketing literature sees the customer always as a co-producer of the service, participating in the production process as the value is generated only once the customer uses the service or the good"* (5). This is the major difference between a normal, electronic product such as a microwave or a television and the video game business:

the first two can be of course still be liked more or less, but the differences between their competitors or their other model lies in specific construction condition which are stated on the product and serves the only purpose to make the customer decides which one satisfy most its value/price standards. With videogame is quite the opposite, due to their service nature: same price for almost all of them and major differences that lies only in what is the type of game (driving instead of shooting), with the real value impossible to evaluate by the production company but only by the gamers which, once played and maybe reviewed the game, will promote it between their friends and readers or not. This is not only of huge importance, it can mean the raise and the fall of gaming companies possibly in a blink of an eye. And today is clear not only to these entertainment businesses, but also to many other. With the competition between almost all products and sectors, being able to evaluate the value of our product before the point of no return in production is fundamental by many. And how to be able to do this? Video game companies teach us this too.

1.6) HIGHER NEW LEVEL OF CONNECTION WITH THE PLAYERS

The process of releasing a new game is a long project, and not only under the programing point of view. Before even starting the design of it feedback and information are collected between the players, for example in blogs: their opinions about old games of the series, what they liked or disliked about them and how they would like the new one to improve this points. This process is today fundamental in game development of big but also small productions. Is relevant the example of games created thanks to funding campaign run on the internet, a phenomena which is getting much attention in this last period. Sites like Kickstarter and Indiegogo are online platforms that offer to users the possibility to propose their projects to the rest of them and, in the limited amount of time of a month, to raise enough money to pass the stretched goal. If this does not happen, the money is sent back to the supporters of the campaign and the creator can reorganize himself for maybe another chance. Here the situation is reversed to the classic development of a triple A game: the newborn company proposes to the world its idea for a product, explaining all the feature of it and how they would like to make it if the people donate the minimum amount of money in order to start production. This inverts the role by which is no longer the company of making the game that gamers wants, but is the customer, finding this project online and being attracted by their idea, that decide to give the money to the producer for letting him making what he wants. The most appealing side of this new method lies in the possibility for funders to decide how much they want to donate, without minimum or maximum amounts.

Crowdfunding in fact does not allow the users to become business partners of the developers, but they can receive various prizes for different amount of money invested. This allow who has only few dollars to support a project he likes and maybe have his name at the end of the game in the credits, but also those who really want to contribute massively to the project with their money, which will be thanked with perhaps a tour of the software house, a character with his name in the game or even more. It appears a confusing form of marketing by considering producers interests and not the one of clients, but is in its form of allowing them to decide whether to contribute or not in something they believe to have potential to make them feel **even more connected** to the production of the project and so creating a **sense of loyalty even before development of it starts.** And this is powerful. By this we learn that allowing our customers to be part of the production and design of a product not only stimulate their interest for it but also make them be attached to it in a "something that I made possible to exist" way. This will create loyal customers which will become part of the marketing campaign by sharing their passion for the product through their friends and the internet.

1.7) GAMIFICATION IN TODAY REALITY

We are now arrived to an almost conclusive and after various studying and analyzing different definition to one common to all and with attention to almost all its fundamental elements. But even after all this definition and studies, people can be still skeptical about the real effect that Gamification has on marketing and in increase in sales and profits, in the end the last and most relevant goal for companies and their investors. Other wants these effects to be clear and evident immediately for deciding the positive effect or not of them. Gabe Zichermann again quoted here answer to them in (2) with this words *"Gamification is not a project… it is a program that gets invested in for the long-term. Those that understand that see the most impactful and meaningful results"*. He says that the nature of Gamification is, as we saw in this pages, linked to a growing sense of loyalty and share between players/customers culture, and this, despite all the money a company can own, cannot be made faster, another reason why the decision of using this type of strategy should be well evaluated. In their 2014 study Hamari and Koivisto start it by saying what was before hinted as a possibility *"The review indicates that Gamification provides positive effects, however, the effects are greatly dependent on the context in which Gamification is being implemented, as well as on the users using it"* (11). The authors, by evaluating many papers (writing that the number of studies conducted on the topic skyrocketed in few years), confirm their theory

and so making clear that not everybody or everywhere Gamification works. But this seems like not scaring the market: from its increase in popularity in 2010 to 2013, *"350 companies have launched major Gamification projects, (with) Gamification revenue effects equally astounding"* (2) and *"Over 50% of the organizations managing innovation process will gamify aspects of their business by 2015"* (11). More, in (13) Pappas exposes data such as Expected Market Growth *"$1,707 billion in 2015 and the 5,500 billion in 2018"* and Expected Market Revenue *"The total global revenue in the learning games market in 2012 was $3,912 million and with a five year CAGR of 18%, this revenue is expected to reach $8,958 million in 2017."* This increase is not slowing down and today many companies use this strategy in their ecosystem, from motivating their employees to work more efficiently and motivated to of course marketing campaign for interact with their customers. The article by the eLearning Industry (13) has also a section on data about the Most Preferred Gamification Strategies, which are, by increasing order, real time feedback on performance, points/scores and on top progressing to different levels. This data confirmed us what we assumed and predicted before, that is the most used strategy by companies for their Gamification are those who more easily are relatable to the "gaming" experience, such as the collection of points and the passage between levels. Is important also to tell that this data are referring about the most favorite by companies, not the most successful ones. Future papers and marketing experts should keep in mind the possibility of a bad use of Gamification and so papers and studies need to increase and become more relevant with Gamification courses getting more weight in universities due to its importance. Video Games, in a keep raising status of success too, with nothing to stop them are still teaching us more ways on how to interact with their audience. New technology, like the Virtual or Augmented Reality, are passing first through games but they are quickly stimulating all the economy which sees the potential they still have on the public, 40 years ago like today. In the paper "From Game Design Elements to Gamefulness: Defining "Gamification"" the authors noticed in scholars studies a "ludification of culture", arguing that *video games have become a cultural medium and a source of formative experiences"* (12).

1.8) GAMIFICATION DEFINITION

If we have to pick a definitive definition for Gamification, looking all the term to respect considered, the influence by the history of video games and how their less linked to gaming natures were most of the times the successful aspects, probably the most recent one offered

by Gabe Zichermann is the best solution. Being one of the world massive experts in this new marketing strategy, Zichermann in its web site home page puts this quote from himself

"Gamification is the Process of using Game Thinking and Game Dynamics to Engage Audiences and Solve Problems" (8)

This definition was published by Zichermann last year and, as we immediately notice, goes to change the "Game Mechanics" with "Game Thinking", discussed before as the main wrong general conception for Gamification. The game mechanics are not excluded by the Gamification, as we are going to see in next session, but do not represent the term for defining if something is a Gamification strategy or not. The "Solve Problems" (8) is used in refer to the vast utilization of it in multiple sector and so not only in marketing. These examples will need a paper for themselves, and unfortunately they will not be discussed here wanting us to focus on the marketing aspect. Another study (14) useful for confirming what we found about Gamification and its characteristics connection with the video game media is the one done by Yu-kai Chou, a Gamification pioneer and creator of the framework for its study called "Octalysis". The article on ICEF Monitor (15) introduces it and the Korean author studies firstly starting by describing the power owned today by customers, the real protagonists in today economy, and how the companies have to "entertain" them, trying to catch their attention (as we saw the video game cabinets period doing with its players before). It especially requires extra effort to brands to be *"entertaining, informative, pleasing, rewarding, and exciting if (customers) are to consider an actual purchase"* (15). He then, like Pappas did in its data article (13) shows the growing data of the usage of Gamification between companies, but by adding what we before supposed but we were not able to confirm due to opposing data, that is failure of this gaming strategies. In fact *"80% of this gaming (campaigns) will fail due to poor design"* (15). This is a huge data, connecting it to the numbers saw before of investments by companies in this type of strategies. The article talks about "poor design", connecting their structure to the Chou Octalysis framework. With it Yu-kai was able to define the eight major elements of a successful Gamification strategy. We will analyze them now, comparing them to what we have already found in our study and so confirming our thesis of the connection between the elements of a successful Gamification campaign and those of a successful video game. From the personal blog of the author (14), the eight points are:
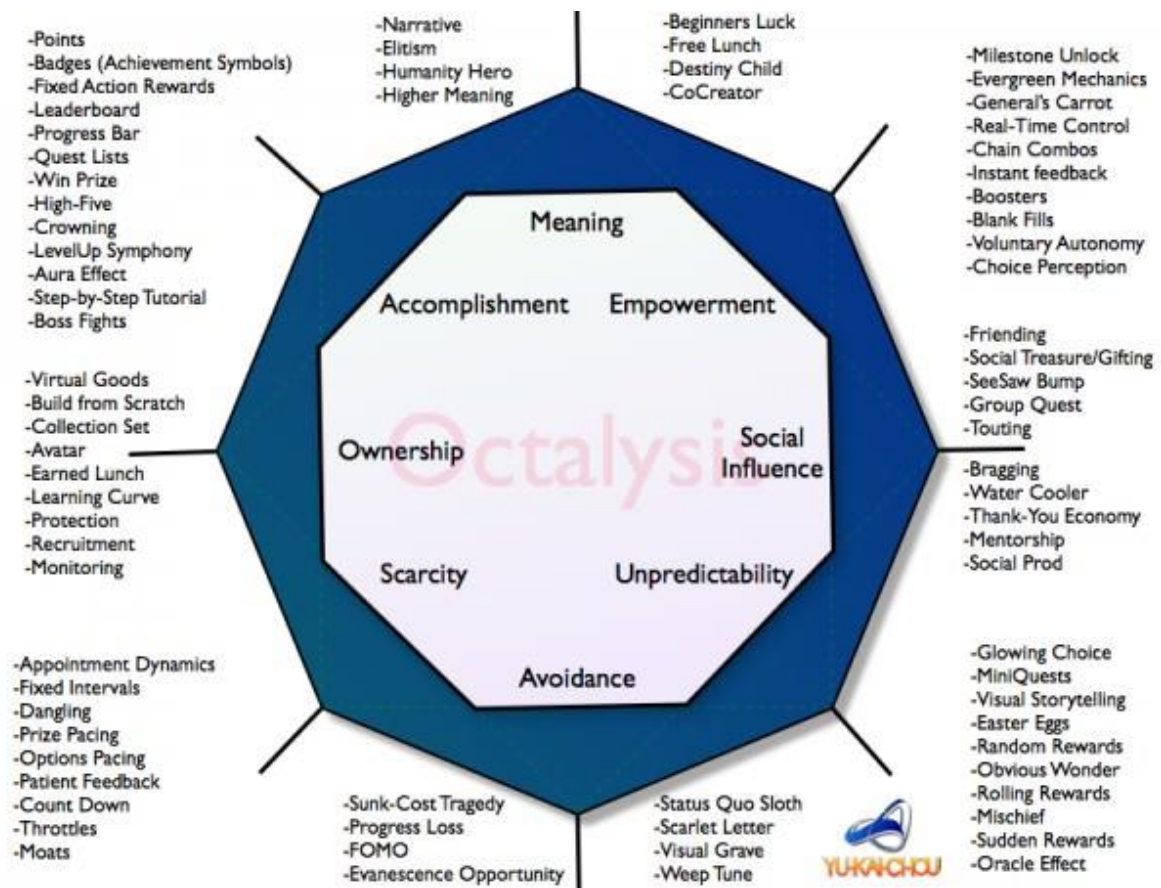
Yu-Kai Chou Octalysis Framework

1. Epic Meaning & Calling: The sense of being part of a bigger than us entity/group;

   We found this element in the Score Board of the old arcade games, making people realize that, being their score between or perhaps far away from the best ones, there are other players playing the game with him and so sharing his passion. Also present in the collection of funds for a crowdfunding campaign, something that require a lot of support.

2. Development & Accomplishment: The sense of progression through increasing goal overcoming challenges for accomplish them;

   This element was present in the level progression of Super Mario Bros. for which the only achievement that the player could have obtained was the feeling of have gone further than last time passing an hard level.

3. Empowerment of Creativity & Feedback – The use of our mind and creativity for passing challenges;

We did not find this elements in our studies but is one of the main element of those games that require the use of not gaming skills and abilities in them but intelligence in solving enigmas and mysteries for progressing.

4. Ownership & Possession: When we own something obtained by us we want to customize our experience, improving, protecting and acquiring more of it;

   This element is found in the crowdfunding campaign and the established sense of ownership that the players have with the project, willing to contribute and improving it as if they were the developers.

5. Social Influence & Relatedness: Working with other players to obtain a shared objective;

   Here again we can make reference to the crowdfunding projects and how only through the collection of funds by many the game can be realized. We can also talk about how with the beta testing the players can make the developers know about possible problems and improvements that the game can have in order to make it even better.

6. Scarcity & Impatience: Limiting what we obtain easily from the game, pushing us to want more and so spend for more content every time;

   This element can be found in the increasing difficulties of game levels that require the players more effort for keep passing them and, in case of death of the character, more coins for continuing to play.

7. Unpredictability & Curiosity: the easy addiction created by not knowing what will happen next, what we will unlock or what the campaign still did not show us, increasing the excitement and surprise factor of it;

   Games frequently use this for pushing people to keep interacting with them. Super Mario Bros is divided in eight levels and each of them have their own theme, making the players willing to keep exploring for reach new and still undiscovered part of the game.

8. Loss & Avoidance: using the common dislike of people for losing, the players are pushed to keep trying again and so to connect again with the company;

This elements is the classic push to keep inserting coins in the arcade games for not losing the progress that the players reached.

By focusing on one or few of them, the Gamification strategy can be successful with the interaction with its customers. Increasing the number of points of the octagon we want to establish in our campaign make it easier to lose the focus, so attention must be kept in order to avoid this. The Chou Octalysis framework is going to be further used in Section 3 when we will analyze the success or failure of the different campaigns, checking how many of the eight points are present in them. In that section, for the different points of the framework, we will put number inside square bracket [#].

From the impressive number of possible case studies for Gamification, I decided to peek few of them showing the main characteristics that we have established in this first section. Each of them will present one, and we are going to have successful and unsuccessful episodes, linked between each other, showing that is not the use of the same elements or the use of Gamification at all to promise a good results.

SECTION 2: Case studies of Gamification users

Case 1: Nike Plus, example of the use of game elements in the playing way for a marketing campaign

Nike, born in 1964, is the biggest and most valuable sport company in the world. By 2104 the company had been assessed over 19 billion dollars, and it is the main sponsor of the most important sport events, such as the UEFA champions league, and athletes, like Brittney Reese and in the past the legendary and famous basketball player Michael Jordan. Its products are used and loved worldwide by many people and its brand and logo, "Just do it" and its little wave logo, are some of the most recognized brand symbols in the world. This status was hardly obtained by the company that, at the age of only 52 it is still today working for maintaining its status. Marketing, especially for brand recognition, as we can see focus on located its products on famous and beloved athletes, making people wanting to use what their sport heroes use. In 2012, with the rise of technologies such as smartphones and GPS, Nike entered in the marketing with its own Gamification strategy with Nike +. The application is freely downloadable trough the different mobile operating system's store and offer to the users a gaming experience linked to the activity of running in order to increase their engagement with their products. In fact the application worked at the beginning with a

connection between the user phone and his shoes, exclusively Nike models, sending to it distance walked information and steps made, calculating in this way the approximate number of calories burned. This numbers are linked to a certain score then obtained by the person, which can compare it with his friends by sharing it on the social media and see the other people scoreboard with all the best results worldwide, pushing people to a healthy competition in which they do sport activity. Nike had recently increased its store of product with the Nike Fuelband, a bracelet worn by the runner in order to record even more data from him in order to increase the quality of the data collected and to can easily send information to him through the small screen on it. Finally, the company created a parallel but similar game experience as the one offered by the Nike + called "Zombies, Run!" As the name suggest, while the player is running he will receive radio communication about zombies trying to reach him in the area. In this situations he has to run faster for a period of time or to reach a certain distance for "saving himself". The goal of Nike is clearly selling more of the company's shoes and running products with the incentive of the free products as support.

Case 2: Deus Ex Mankind Divided, a videogame marketing campaign based on the Pre-Orders of fans

As we established many times, a bond between the game industry and the strategy of Gamification exist and is strong. This can take us to think that video game companies have an extra advantage in the use of them, with the collection of feedback and opinions by the fans as a main part of the design of their products. Last year Square Enix, one of the most famous video game company in the world, producers of the Final Fantasy series since the '80s, announced its pre order campaign "Augment Your Pre Order" for the new establishment of the series "Deus Ex", one of the most famous and beloved series in gaming, born in the '90s and arrived today. With the term "Pre-order" the video game industry refers to the possibility by players to pay the game in advance for obtaining not only the game for sure the released day (sometimes it can happen that the copies finish for the great number of requests and thus protect them from this situation) but also receiving special bonus in the game for free. These initiatives became really popular last decade and now almost all games follow this formula, allowing them to receive the money for the game when it is not even released, linking the players to them, and the players to obtain prices for their loyalty. Square Enix for their soon to be released game created a special pre order campaign, allowing those who were making it to decide one of the two bonus offered, the soundtrack of the game or

its digital art book. Furthermore, taking inspiration by the crowd funding campaigns we studied, the Software house placed tiers for which, by arriving to a certain level of orders, new lockable prices were going to be unlocked to everybody until the last one, for which all the possible rewards were given to everybody who placed a pre-order. This technique wanted to drive fans to recruit their friends or to people that usually do not order the game to do it, rewarding them with a social group unlocked objective. This was going to be a free marketing campaign using the players as boosters of their product.

Case 3: Project Cars, game developed with not only the economical but also decision and testing making support of the fans for over 4 years until its release

Starting in 2011, development video game company Slightly Mad Studios announced the development of their new video game, as it never have seen before. Project C.A.R.S. (which stand for Community Assisted Racing Simulator) it is a realistic driving simulation game (not surprising due to the high level curriculum of the software house specialized in a series of successful game of this genre) with impressive data: *"there are 74 drivable cars, over 30 unique locations with at least 110 different courses, of which 23 are real, with the remainder being fictional"* (6). Nevertheless its unique feature does not come from the game itself (still one of the best impressive racing experience for many video game reviews sites) but from its development. Project Cars in fact is completely funded by the community and the developers themselves, without a typical financial support from a publisher, companies that usually give the money to the creators for the game and they pay for its distribution, taking a big part of the share. Instead as we said they were the fans to support and playing the game from their first day of production, using the new platform online created by Slightly Mad Studios themselves "World of Mass Development". We have studied before example of crowdfunding sites like Indiegogo and Kickstarter, where many other video game developers had raised their project by accumulating the necessary money. However the main difference between them and the company portal is the shared production brought forward not only by the developers but also from the fans themselves. They were able in fact to pay for different Tools Packs being them able with them to work to certain different part of them game like creation and marketing media. Not only, those with higher acquired roles, like the Senior Managers, were able to participate to every meeting of the company and be priced with personalized drivers with their name, resemblance and logo in the game. Furthermore, once the game was published, they were going to be able to receive part of the profits of the first three years of sales linked to the amount of work they had done for the game. This strategy

represent the slogan of the web portal that in fact is "Created by You", willing to continue with this fans/supporters/developers figure in future games too. Finally, Slightly Mad Studios acquired famous in the racing world figures like the Top Gear famous mystery driver The Stig, Ben Collins, and Nicolas Hamilton, Clio Cup and European Touring Car Cup racing driver, not only as a mere commercial strategy but for using their help and expertise in order to make the game experience as much realistic as possible. Especially this last one is particularly relevant, and not only for being the brother of the triple Formula One World Champion Lewis Hamilton. On May 26 2016 a special documentary came out on the game YouTube page with the story and the experience in the company of the driver.

Case 4: Starbucks changing its previous campaign for one less linked to money and focused on points to accumulate

Starbucks is an American coffee company and coffeehouse chain founded in 1971 and today one of the most popular brand linked to coffee in the world. The store strength is in the design of its store: comfortable ambient with sofas and armchairs instead of the usual chairs, with the counter area inspired to old alimentary stores with the sacks of beans exposed behind it and tall stairs for reaching the top shelfs. This, mixed to the variety of its products (from beverages to different meal) and the free Wi-Fi for customers, imposing them no limitation on the time they can spend at the tables, create a popular social meeting place for workers and students in the big cities. No coincidence that Starbucks is proud to say in its slogan to be the customers' "calm place" between works and home. For this reason the company main strategy for connect with its customers it is to create a loyalty connection with them. Starbucks started this years ago, in 2008, with the use of fidelity cards, allowing loyal customers to subscribe online to one of them and being able, by paying with them, to receive, after a certain amount of money spent, a free item, like a coffee or a slice of cake, with many other small extras. The popularity of the campaign was incredible: in 2015 it gathered over 1.3 million new members, bringing the company's total number of active loyalty program members to 10.3 million, as claimed by the CEO Howard Schultz. For maintaining this customers happy and make new one joining in, the company announced this year its new fidelity strategy called Starflation: through it the customers are going to receive 2 stars for every dollar spent in the store and, once they have accumulated enough, not only they can receive free products in exchange, but they also become Gold members, increasing their stars. This strategy, almost indifferent to a loyalty level from the previous

one, had the main target to change the "money spent for a free product" of before for a "stars accumulated for a free product". Many studies showed that, even if people are still requiring to spending money for obtaining this points, their use for obtaining prices is much more interesting and involving for customers than connecting this reward to a money price.

Case 5: Brand Loyalty Gamification of Italian supermarket Esselunga using the popular brand "Star Wars"

On the opposite side of the world recognized coffee company with the mermaid double tailed as logo Starbucks, we have here a case study of a not as worldwide popular brand as the first, Esselunga. The Italian company is in the supermarket business, with many store in all Italy. As many others of its competitors, Esselunga use a series of loyalty strategies acted more to increase happiness and of those customers who already goes almost only to its stores, more moved to habits reasons than financial. This strategies consists in fidelity cards obtainable for free at the store by signing a simple paper which can give discounts on certain products and allow customers to collect points, linked to the amount of money spent, exchangeable with prices from simple glasses to televisions, of course requiring an increasing amount of points. Nevertheless, Esselunga proposed to its clients a new campaign last year, starting the 14th of January, linked to the recent released in the movie theatres of the waited by many seventh chapter of the Star Wars series, "The Force Awakening". The Sci-Fi saga is no mystery for nobody, being one of the most popular series in the movie history and an amazing marketing example, able to sell its merchandise on everything, from the classic toys to lunch box, pancake shapers and of course video game, to anybody, from the kids to the adults grown up with its movies. Therefore is no surprise that the use of such famous brand was going to attract a lot of attention from the customers, and the idea on how to use it was brilliant. Esselunga, for every 25€ spent or 50 "Punti Fragola" (the points before discussed used by the supermarket), rewarded its clients with a "Rollinz", a small action figure representing one of the multiple characters of the Star Wars universe, from Darth Fener to Chewbacca. The figurines were 20 and it was not possible to judge which one we had received until we were not opening the package. A collector box for locating all the different figures with the shape of the Millennium Falcon, the famous spaceship of the series, was sold for only 1,99€, allowing people to can show their collection in one place. An Application for Smartphone was also released to be played with the action figure by using the front camera of the phone which will recognize which one we are using and putting it in the virtual game.

SECTION 3: study of the success or fail of the different marketing campaigns in the case studies and comparison between each other's for finding similarities and differences that brought them to a fail or a success.

Case study 1 Analysis: Case study of Nike + application is a perfect and successful example of the use of game mechanics in usually not gaming contest like sport activity. As said many times this is not what Gamification is about, not all of it at least, but is the most common conception of it. Its success is due to the use of **effort recognition, social and competitive elements**. The application is able to collects personal data, like steps, kilometers ran and approximately the calories burned linked to this multiple factors from users, and keeps a close update on their physical activity, making it the perfect product for those people who like to do frequent sport activity and having a healthy life. The application also displays their latest achievements and overall performance, important for example for those trying to lose weight (thanks also to the possibility to connect the application to other application in the phone that track user data). The Nike+ application allows then users to compare and compete with friends, posting their results on the social media (and so become themselves advertisements for the product) and with users from all over the world thanks to the main page of the service. From its people can see their position in boards divided for daily, weekly and monthly success in which people than ran more or maybe completed with better time a task are displayed and their username and faces are post on the top of it, creating a "15 minutes of fame" feeling in the players, which of course would like to be or to maintain this status. All of this offered by a free app. By it Nike creates a daily connection between users and its brand, vital for the control of future transaction by them in the sport market and in this case sport shoes. People, starting to use the application for curiosity after have seen friends posting their results on Facebook, will then perhaps have fun using it and recognize the benefit of a health life, deciding in this way to use more professional product like a pair of running shoes. And which brand will come to their mind? The investment of Nike in this application is then confirmed, and the data confirms it: *"In 2006, Nike controlled 47% of the running shoe market and launched Nike+ in the middle of the year. In 2007, they controlled 57% of the market, and 61% in 2009. They've had a controlling portion of the running shoe market ever since. In 2007 there were 500,000 Nike+ members. In 2013, there were 11,000,000 Nike+ members and the numbers keep growing."* (7). Today Nike maintain a controlling position in the market, showing us the at least contribution by its Gamification

strategy with the App. The implementation of gamify elements to a sport activity allowed a major connection between the program and the user that, watching his statistics daily, maybe compared to the one of its friends, was pushed to come back daily, establishing in his mind and in the minds of its friends, through the use of social media sharing achievements and results, the brand Nike, main goal of the company. The sense of being part of a big community fulfils then the need of social interaction of people, connecting them to a world of other lovers of fitness and healthy lifestyle. The possibility of accessing the application for free was then another important move, allowing anybody to take part of it. This includes in the company commercials many important celebrities, athletes and not, running using the app, having fun of the one they just passed by running which in response was pushing even harder for do not be beaten by the friend, creating a sense of positive competition between each other and making feel the user as he was part of this competition himself, due to the fact that in the app there are no distinction from players. This stimulates the use of the application thus brand awareness.

Checking for the elements of the Yu-kai Chou Octalysis Framework for a successful gamification campaign, we finds here Epic Meaning & Calling [1], making the user feel like of the running community showing other users scores and data, Development & Accomplishment [2], thank to game scores and weekly challenges offered to the player to pass, and Social Influence & Relatedness [5], creating a natural sense of competition or cooperation between runners for example by being the weekly town with more kilometers run by players. All three points are well established by Nike and supported equally, with a slightly more focus on the community feeling [1].

Case Study 2 Analysis: The case 2 take in consideration a video game company campaign. The decision of using it as second and then another video game case study (Case Study 3) is for showing, firstly, that even video game companies, by reading the forums, knowing their fan base and focusing their products on it, is still able to fail with a marketing campaign and, secondly, how on the other side another video game company, with similar conditions, managed to generate a record success. Let's begin with the marketing campaign of Deus Ex: Mankind Divided. The game was one of the most anticipated last years, with gamers waiting it released in February 2016 (it was later moved to August of the same year based on development issue). Square Enix presented its "Augmented Your Pre-Order" campaign August 31, 2015t. With it they offered people to choose two of the possible pre-order bonus of the game, which changed from an extra in game mission to the soundtrack of the game

etc. This was viewed as a good strategy due to past complaints about region-specific pre-order rewards. The "augmented" part of it came by the statement that, with the increase of the number of pre-orders by users, reaching specific number stretched points, the price received by the users were going to increase too. Leading up to the final tier which not only would have anticipated the game's official release date by four days, but also to gift to all who placed the order all the possible unlockable prices. This was made for push players to ask their friends to place a pre-order too, in order to all obtain more by it. We have to remind that by "pre-order" we mean the payment of the entire game to the game store in which we will buy it physically. This practice was born in the 90s and 2000s for players to be sure that they were going to be have a copy of the game at launch. This was years ago an huge deal due to the shortage of video game distributed, making customers waiting for weeks before they were going to be able to obtaining it. Nowadays, software companies "educated" their players to the benefits of digital delivery, for which a physical copy of the game is not obtained by the player, but a digital one, downloadable by their devices even before the released day and so ready for the date, eliminating any sort of old problems. This purchased can be made at any moment even after the date thanks to the digital nature of it, creating an impossible to terminate product. Still, companies try to convince people to buy products not even finished months before the release, sometimes even postponed (like ironically happened in this case too). The campaign was not well received by the public, which came out at the end of the view of the explanation video confused and not satisfied. Critics online nowadays are really strong against pre-orders and the Square Enix marketing strategy failed its. Wanting to create a "word-of-mouth" advertisement by letting people recruiting their friends for higher bonus the company just created a word-of-mouth share of this failing campaign, reaching an almost unanimous number of Dislike at the YouTube Video of it. After a month Square Enix decided to shut down the "Augment your Pre-Order" campaign, apologizing with their customers and showing that their opinion is important for them. By this they decided to grant to all who placed a pre-order all the bonus unlockable, like if the maximum tier was reached in the deleted campaign. But by doing this, those people who have bought the Limited Edition of the game, a special version with inside collecting extras like a little statue of the main character and a physical version of the art book, which payed 150$ for it, are going to receive (except the before quoted action figure and artwork) the same digital price of the 70$ version. That's 80$ of difference hardly fair for the two bonus. By doing this they did not not only make less dissatisfied and upset the fans (when something bad happen is hardly forget) but they also devalued their loyal fans which decided to buy the

collector version. This was a failing attempt to bring crowdfunding campaign elements in a typical pre-order campaign. They wanted people to decide their perks and even prices, cooperating for the success of the game, but they ended up creating a confusing and hated situation in which they lost big possible profits for the digital object (they are not of course object made, so they require no cost, but they lost the possibility of selling them).

Checking for Octalysis Framework points in this case we can find, in Square Enix marketers' plans, Epic Meaning & Calling [1], through the need of all fans participation for reaching the different stretched points, Development & Accomplishment [2], for the different level discussed in the point before, and Social Influence & Relatedness [5], again for the collaboration between fans in order to all obtain the bonuses. This points did not successfully reached fans as seen before. Apart from point [1] the other two were not well designed: both of them asked the contribution of fans for reaching the different perks, but, aside pre-ordering the game, there was really nothing else they could do for help to acquire the objective. This converted to a disinterestedness of the consumer that easily realized the need of the company for higher numbers of orders hidden behind this initiative, failing to make them feel part of the project (point [4] of the Octalysis, Ownership & Possession).

Ironically, the same targets that this Gamification strategy failed to fulfil were greatly reached in case 3, another video game company marketing a product still not yet ready, asking money to its customers.

Case Study 3 Analysis: Case 3 describes the developing history of Project C.A.R.S. (Community Assisted Racing Simulator), video game created by Slightly Mad Studio, British independent video game company with in their curriculum the car racing series "Need for Speed: Shift". Their idea was to develop a game completely founded by themselves and the fans, not an original formula as we saw in the crowdfunding sites section, but with the twist of allowing supporters to be concretely part of the production of the game. In fact the British company, through their created for the occasion web portal "World of Mass Development", from the first day of production left their fans to be able to not only see the game growing, but also playing it and working on it: in fact, by the purchase of different in price and content Tools Packs they were able to give different type of support to the production team, allowing the members to be part of the game development at a certain level. From the Junior position, able to read the points discussed in the meeting, to play weekly test of the game and at game over to receive a 10$ discount on the game, to the Senior

Manager, allow with its tools to write directly to the developers, to participate to the meeting and to play all the game builds having access to their code, and we have not talked about the perks. This supporters are going to have their virtual representation through an avatar for the players to race against, with their logos and designed style cars in it and with a special discount on every micro-transaction in the game market. This as it was mentioned before is a new take to the classic formula of the crowdfunding, increasing those loyalty aspects that this one is not able to deliver. With a project on for example a site like Kickstarter the founders are able to decide how much to invest in it, deciding in this way the perks/rewards they are going to be able to receive. More funds are collected, more the developers can finance the game and so they put tier goals that, once passed, unlock for example new levels or the use of famous workers of the video game industry in the development. Once the game is in a "working" state is even able to allow players to participate to alpha and then beta tests, in order to see how the game works for different users being able at the same time to collect useful data for the final released format. The players can interact with the game only when this events happen or when the developers publish some news about the behind the scenes. It is still more than the traditional software houses allow but with their project Slightly Mad Studio made a step forward to this formula, and with an incredible financial success. Funders supported the game as in a normal crowdfunding formula but who really wanted to be part of the game could have payed extra for becoming one of the developers itself, with decision making power for some decisions and a share of the profit of the three first year of the game linked to the amount of work done for it. It is the ultimate loyalty frontier, making the players not only part of the reason the game will be developed, but part of the development itself. The game took a great amount of years for its public release (May 7 2015, almost 4 years), but in the meantime the supporters were able to play it many and many times watching it grows. Project C.A.R.S. was then able to be one of the first game founded online to be sold in a physical format in stores, thanks to its $5 millions of support and selling in just one months from it release 1 million copies, numbers incredibly high for an independent software house. The reason of the campaign success is to find in the great design of its Octalysis points: Epic Meaning & Calling [1], with the creation of the web portal World of Mass Development, Empowerment of Creativity & Feedback [3], by making the fans becoming developers of part of the game and listening their ideas for it, Ownership & Possession [4], as in the previous point by making the players become partner of the project and so able to receive their share of profit, and finally Social Influence & Relatedness [5], for the creation of a strong community around the many years of development of the game which contributed

to make it better. Slightly Mad Studios developed 4 out of 8 success Octalysis points and curing each of them in deep.

Case Study 2 and 3 Comparison: Comparing the two video game cases, despite their market shared origin, the success of one and the failure of the other are clear by looking to fan support to them. But why? They both asked the players to pay for the entire game when it was not even out yet; they both allowed to increase the benefit for them and for the rest of the founders by supporting it; and why the one developer of a famous and loved by fans series failed against those who created a "simple" car simulator experience as many out there? These answers could be given by the different approach of the software house with their fans. Square Enix, looking to the low numbers of pre-order, a strong signal of how much the game is already selling even before is out and so perfect for making happy the members of a shareholders meeting, decided to invest more attention on how to collect more money from the players, covered by a not so hard to see through strategy of rewards for them. Of course we are not saying that Slightly Mad House works for free and not for the profit, but their approach to fans were to invite to be part of them and not as their clients. Deus Ex campaign looked to its players as money cows, Project C.A.R.S. as loyal dogs. This can sounds dramatic (many other companies acted and act as Square Enix) but is the opinion of fans which is in this case fundamental. The usage of this pre-order policies is well criticized online by fan and using them for trying to create loyal relationship create the opposite effect, pushing away even those people who could have been interested.

Case Study 4 and 5 Analysis and Comparison: Our next confrontation between cases (Case 4 and Case 5) is about the use of fidelity strategy with usual and frequent consumer and how to repay them for their loyalty. Starbucks used Gamification element in its stores like the recognition of simple action with points: when customers buy a product they receive an amount of stars linked to the amount of money they have spent. These stars are accumulated in their Fidelity Cards (which everyone can receive for free) and, once a relevant amount is reached, the client can exchange them for free products. The same happen in many if not all supermarket in the world, and the Esselunga "Fragola" points are an example. By collecting those customers can exchange this points with prices, such as pots and electro domestics. Both of them points on the recognition for clients for have chosen that store and not others and, once started to collect points, it will be a waste to change coffee place/supermarket, going to tickle that part of human brain which feel the waste of an opportunity if not exploited. Now let's take a closer look on both case study of the two

companies, starting with the coffee store. Starbucks with its Starflation campaign changed the before "money for prices" with the quoted before "points for prices": the difference is minimal but several papers demonstrated that, eliminating the use of money for acquiring a gift and instead using points (even if accumulated still by the use of money), allow a much more easier approach from customers to it. If a customer for example know that after nine coffees the tenth one is for free, he knows that the price of that coffee is equal the price of nine of them, making him realize that the price for itself is not that valuable. But by making him accumulating stars, so points that are one step away from money, the customers will receive a gift in exchange for example of "25 stars". Now, using math he can understand how much a star is worth ergo how much the price is worth, but people tend to do not make this evaluation and believe in the good nature of it (infamous is the use of .99$ at the end of major prizes for making them look like much cheaper than what they are). This strategy allows the customers to feel more satisfied with the shop (loyalty) and the company to, like in this case, increase how much money are needed to spend for something free in a store, so less loses). Nevertheless here comes the mistake and failure (at least between media) of the coffee company campaign. As established before the fidelity card use in Starbucks was implemented in 2008 and, from that moment on, people accumulated money spent in them, receiving something free at the reaching moment. Thus loyal customers had in their mind a specific "do ut des" level of money/reward, stock for many years in their mind. In 2016, with the establishment of the new Star value "exchange economy", 8 years of habits changed, and so the terms. As wrote by Jason Grundberg in his article (9) after the increase on social media of the numbers of complaints *"Under the old program, someone who bought a $2 drip coffee each day would earn a free drink after spending $24 over 12 visits. The new program rewards one star for every two dollars spent; 125 stars, or $62.50, gets you a free drink. That $2-a-day spender now has to visit Starbucks 32 times to get a free drink"*. As it is visible in its quote, the price someone has to spend for reaching a free coffee almost tripled, passing from 24$ to 62.50$. And this did not pass unnoticed between loyal customers who, after not being able to reach the free drink with the old usual amount of visits, they started to accuse the company to trying to make more money spending less on them through this campaign. This is not present in any scientific paper, but just using the popular way of researching a specific word on sites like Twitter by using the #, or hashtag. By using it before the word "Starflation" we find online between the most voted comments complaining and mad ones against the company new police. Not the best commercial for Starbucks and their establishment of a social community of fans. The mistake was so the change of a stable and

proven technique by the company, and not the use of points for prices, as our next case will demonstrate us. Looking for the accomplished points of the Octalysis framework, in this case we find only Ownership & Possession [4], for the accumulated points in the card, and Loss & Avoidance [8], by which we do not want to lose them and so we continue to keep going back to the same company coffee house. This are not really well designed or strong points for establishing a loyal connection with our customers.

In case 5 we find Esselunga, one of many Italian supermarkets, at the beginning of this year (2016) started a campaign in association with the famous movie brand owned by Disney "Star Wars". The series always had and still has a strong bound with merchandise and the use of its characters for marketing purpose. George Lucas, the creator of the series, had seen the potential in its product since the first movie, for which he refused the profits from the tickets sales in exchange of the ownership and instrumentalization of the brand. Laughed at the time, the production company soon saw its mistake with Star Wars characters sold on every possible object for every possible type of fan, making profits and sales not even remotely near the movies ones. This did not end today, with a continuous use of the brand for every generation since the 70s. In fact, with the exit of the new of a new trilogy movie the brand was never so popular, back again to be almost everywhere on every products. Esselunga caught the occasion and few weeks after the release of it they started a company based on the collection of the Star Wars characters mini figures called "Rollinz", due to their spherical form on the bottom. The market was granting each of them singularly in little packages for every 25 Euros of expenditure (so requiring the reach of that level with one visit to the store and not combinable on a card) or in exchange of 50 "Fragola" points (which are obtained for every 50 cents spent and this time collectable in the fidelity device). The Gamification techniques used here are multiples, starting with the collection effect. By it, as saw before, our mind pushes us to continue something started, in this case a collection of figures, fearing the sense of "waste" of time and money if it will not be completed. This was incentivized by the sale of a special box, shaped as the Millennium Falcon, the famous spaceship symbol of the series, for only 1.99 Euros. What looked like a simple holder for the figures was in reality a clear view for the customers of how many characters they were still missing. This maximized the collecting effect, made even harder by the second "obstacle" to the completion of the collection. Each packets in fact was identical of the others and not showing what figures was hidden inside, making the customers go against the statistically certain possibility of finding copy of already owned one, so making them passing

for sure the minimum limit amount of money required for completing it (20 figures for 25 Euros of cost for each, 500 Euros of expense minimum for complete the collection). This "doubles" side effect had two effects: the already stated one of making people spending more for finding the missing pieces, and the unexpected but incredibly valuable for the company effect of the creation of a web social community. The Rollez in fact created a web market online for people who were trying to complete their collection, making them publishing so their double pieces in store online for helping each other to complete the collection. This of course involuntarily created web talking about the market and of course with a positive effect for it. Therefore the case of Esselunga and their Gamification strategy is under many points a technique against the social failure of the Starbucks one. While the coffee company failed to divide the connection between money and its points for the obtainment of free products, the supermarket successfully created a way for incentivize the customers to spend more every visit (those people with 24 Euros expenses will spend one Euro more for obtaining the price, already increasing the profit), come back many times at the same brand of market (needed for complete the collection) and publicized online its campaign by the word-of-mouth of its customers. The main element of requiring you more effort to obtain a result, in this case the completion of the collection, is incredibly much more loved to spend money for an already known free product that we will receive if we spend enough. Why the simply buying all the figures or the missing one will not have been as successful as this method? This full file one of the main principal of the Game Elements, for which the results after a task is every time less and less effective. By adding the random variable, people are of course going to get frustrated for not finding that missing character they were hoping for close to end of the collection, but they are going to be much happier when, at the beginning, statistically it will be harder to find doubles and, at the end, even more for finally succeeding in the completion. All this elements are missing from the Starbucks campaign which got even more expansive from the one before. This shows us how much the right use of Gamification elements, such as in this case collection of points/trophies, can variate from different situations and elements. In the analysis for Octalysis points we find Epic Meaning & Calling [1], by the involuntary creation of a community online of collectors with the goal of helping each other to complete the collection and so linked to Empowerment of Creativity & Feedback [3] by the idea of creating it for accomplish the goal. Also, Ownership & Possession [4], being the collection something owned by the customers willing to complete it, this time connected to Unpredictability & Curiosity [7], for the packets that did not allow clients to see what was inside, and Loss & Avoidance [8], being the sense of loss strong in

who already started the collection and, by not completing it, the piece that he owns will be a loss of money and time. This is between our cases the gamification campaign with most number of well-designed Octalysis points, making its success not a surprise for us.

Case Study 1 and 5 Comparison: One part that failed of the Esselunga campaign was the created for the occasion game application, "Star Wars™ Rollinz". This can be easily compared on the other side to the success of the gaming experience offered by the evolution of the Nike+ concept in case 1 with the game for phones "Zombies, RUN!" Starting with the supermarket application, the idea was to unlock in the virtual reality the characters that players owned in real life, thanks to the use of the camera of the phone and the augmented reality, able to understand which figure is watching and transfer it into the game. The idea was interesting but developed poorly. The scan was not working most of the time, games not able to make the players feel involved in them by the figures they have collected and in the end full of program problems. The data published talked about a great number of downloads but did not state reviews and daily access, showing a failing adding to a without it perfect marketing campaign. On the other side, the before stated evolution of an already "gamify" experience like Nike+ with its new application "Zombies, RUN!" shows perfectly how to use Gamification to make a routine and each day almost the same experience like going for a run to a new, fresh game of "surviving". The game in fact interrupts the playlist of the runner with radio messages alerting him about zombies chasing him. In those moments the player need for example to run faster or to reach a certain point for pick the cure for the zombie infection. This transform every time a run to a new mission and so experience for the players which will use it more often willing to play more. This, is stated many times before, is one of the major power of Gamification that can allow the daily recognition and connection of the brand by the consumer.

CONCLUSION:

The thesis had the goal to demonstrate the strong connection that the Gamification strategy elements have with the video game media and how its usage in marketing can create a strong bound between brands and their customers hardly reachable in other ways. For doing this we started by the analysis of different descriptions given by different authors, extrapolating the main shared concepts and connected them with video games success points in their history study, finding that what made this products so popular were the concepts that marketers define as marketing elements for a successful loyalty campaign. We further demonstrated the belief that video games success is due only to their "gaming"

experience to be erroneous, showing that other elements were the cause of it. This allowed us to eliminate the game mechanics from the definitive definition. We analyzed the service aspect of Gamification and the value creation process of the crowdfunding projects. We then demonstrated the strong popularity of this strategy in today market and how papers and studies about it are increasing. For test the validity of this strategy in different markets we took 5 case studies that make use of Gamification techniques and, by analyzing and comparing them between each other, we found different results for similar usage of same gamification elements, confirming . This was further confirmed by the use of Yu-Kai Chou 8 main points of its Octalysis framework for Gamification study, showing how the success or failure of the different companies was linked to a different well design of them.

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