PLAYIFICATION AND GAMIFICATION IN SOCIAL MARKETING

Student Name: Kärt Kaasik

Student Number: 532528

Supervisor: Teresa de la Hera

Master Media Studies - Media & Creative Industries

Erasmus School of History, Culture and Communication

Erasmus University Rotterdam

Master's Thesis

June 2020

PLAYIFICATION AND GAMIFICATION IN SOCIAL MARKETING

ABSTRACT

In the last decade, organisations and for-profit companies have included the addressing of social issues into their business strategies to support causes. This has also involved raising awareness among customers, who feel more engaged with and loyal to brands which stand for the important issues in today's society. This trend takes us to the concept of social marketing, which has been around since the 1970s but has been given more attention since the 21st century. However, social marketing does not only entail raising awareness but also motivating the audience to make changes in their own social well-being and therefore influence social well-being. For that, it is important to create engaging and motivating solutions. It has been researched that using elements from game and play help to increase user engagement and build stronger connections. Therefore, there is potential of using game and play elements in a social marketing context to inspire long-term changes and encourage the audience to make behavioural changes. Although the possibilities and potentials for social marketing have not yet been widely researched, studies have proven the prospects of using gamification and playification in the marketing and advertising context. This study helps to expand the theory from the perspective of social marketing. By using thematic analysis of social marketing campaigns that have used game and play elements, this study empirically investigated how the concepts of gamification and playification are used in social marketing. The findings show that using elements of game and play in social marketing campaigns helps to meet different goals through educating and creating a playful attitude among the target audience. Creative ideas are used by brands to arouse change in society by creating a debate and influencing policy makers. Finally, creating context through understanding the specifics of the target group and a certain atmosphere, and making the approach personal, can contribute to fostering the identification and potential for behavioural change.

ACKNOWLEDGMENTS

Firstly, I would like to thank my supervisor Dr Teresa de la Hera, who has been extremely helpful since I first introduced my idea of the topic to her in October. Her advice was very valuable in the process of writing this paper and carrying out the research. And especially during these hectic times in spring, her feedback and comments supported me in developing my thesis.

I would also like to express my gratitude to my partner, my family and my friends who have supported me during this process and kept me motivated on the days when concentrating on the thesis was hard.

Last but not least, I would like to thank the girls from the Media & Creative Industries programme who were great companions during the whole study and also in the process of writing the thesis.

Table of Contents

1. Introduction

The social structure of our society relies upon combined efforts to help and support each other in cooperation (Biel, Vugt, Synder, & Tyler, 2012). Over the years this idea has been picked up by big organisations, non-profit and for-profit alike, to promote philanthropic causes relevant to all and draw people's attention to important social issues.

In the last decade, a large number of corporations have found themselves an important social cause to support and integrate into their business strategies (Spooner, 2013). Practice of this is known as social marketing, which is focused on improving the individual well-being of people and therefore affect the overall society. Social marketing done by brands can make the customers feel more engaged and loyal to the brand but also develop the organizational culture (Mulcachy, 2019). Because of this increasing interest in brands engaging in this type of practices, it is relevant to study them from an academic perspective, which is the purpose of this thesis. This study will focus on social marketing campaigns which are related to certain issues in society and which aim to induce behavioural change.

The aim to make a world a better place through marketing is directly related to the term of social marketing, which as a concept started to develop back in the 1970s. Kotier and Zaltman (1971) were among the first authors who defined the meaning of social marketing. According to them it is "the design, implementation and control of programs calculated to influence the acceptability of social ideas and involving considerations of product planning, pricing, communication, distribution and marketing research" (p. 5). Today the definition has changed and can be simplified as the adjustment of commercial marketing activities to achieve a social goal through inducing behavioural change in the target audience (Dann, 2010).

The majority of social marketing campaigns are run by non-profit organisations that work in a specific field. But government organisations and also for-profit companies, who are passionate about certain social issues, run social marketing campaigns as well. The uniqueness of social marketing is that while people do not like to do what they are told to, well-thought-through social marketing campaigns raise attention, and spread awareness by

creating certain emotions related to a social issue (Huhn, 2019).

In a world where the population is constantly growing and there are already over 7 billion inhabitants, the fight for attention for and engagement with brands is never-ending (Spooner, 2013). Having creative and innovative ideas is essential for the marketing field, which makes products and services appealing and attractive to customers (Russell-Bennett & Baron, 2015). Also, thinking outside the box and applying innovative ideas is essential for marketing activities to be successful (2015).

In recent years usage of elements from game and play in the marketing and advertising industries has grown consistently (de la Hera, 2019; Lucassen & Jansen, 2014; Smith & Just, 2009). Using these elements can help brands to increase engagement, brand loyalty and customer awareness about the brand (Lucassen & Jansen, 2014). This means that using game and play elements and mechanics gives marketers possibilities to use interactive and out-of-the-box solutions to engage their audience and attract their attention. This is being done by the use of strategies such as *gamification* (Deterding, Dixon, Khaled, & Nacke, 2011), *playification* (Segura, Waern, Segura, & Recio, 2016) and *advergaming* (see de la Hera, 2019).

One great example of that is [Volkswagen's "The Fun Theory" advertisement](#) from 2009 (Volkswagen, 2009) which aimed to stop individuals dropping rubbish in common areas and motivate them to pick up rubbish that other people have left behind. A unique aspect of this campaign was that to meet the aimed goal, they created a playful and engaging solution of positioning a rubbish bin in a park that made a sound when person threw something into it (*see figure 1.1*).

Figure 1.1. Fun Theory: The World's Deepest Trash Bin (Volkswagen, 2009).

This resulted in people starting to collect rubbish from the surroundings to hear the sound. Within one day 72 kg of rubbish was collected in the bin, which is twice as much as the normal rubbish bins nearby collects in one day. I think this example is relevant because this became one of the biggest and well-known campaigns that used this type of strategy. The focus of this study will be this type of use of game and play elements in social marketing campaigns.

In this paper the focus is on the use of gamification and playification strategies in social marketing. Gamification and playification are connected terms, but they do not mean the same thing and both of them have their characteristics which make them different from each other. Both of these concepts will be further discussed in the theoretical framework but to create context, it is important to give a short introduction to the terms. Playification is using playful elements in the design to create engagement playfully (Segura et al., 2016). Playful elements aim to arouse an attitude-engaging way in contexts where the activity is not actual play (Sicart, 2014). Gamification, on the other hand, is "the use of game design elements in non-game contexts" (Deterding et al., 2011, p.3). The main difference between games and play is that games are more structured and they have certain rules and goals, while play is more improvisational and unstructured (2011). The interest of this study lies in seeing how playification and gamification strategies are used and combined in the social marketing area.

1.1. Research question

The research question for this study is: *How are the elements of gamification and playification used and combined in social marketing?*

The subject of this research concerns social marketing campaigns that have used interactive and creative ideas to foster engagement and arouse the potential of behavioural change among the target audience. Authors have discussed that social marketers need to offer value for the target audience and that the offered solutions need to be engaging and motivating (Andreasen, 2006; Kotler & Lee, 2011). At the same time, a great potential in using game and play elements in the marketing advertising contexts has been noticed (see de la Hera, 2019; Hamari, 2017; Huotari & Hamari, 2012; Yang, Asaad, & Dwivedi, 2017). Therefore, this research will explore the application of game and play elements in the social marketing field.

1.2. Academic relevance

A number of scholars have studied the usage of elements from game and play in the advertising and marketing field (de la Hera, 2019; Li, 2015; Lucassen & Jansen, 2014; Mäyrä, 2012; Smith & Just, 2009). Hamari, Koivisto and Sarsa (2014) discuss that the studies on gamification have grown consistently in recent years, especially regarding motivations and related user experiences. As previous studies have discussed, using game and play elements in marketing activities helps brands to make campaigns more engaging and build a stronger connection with the target audience (Huotari & Hamari, 2011; Lucassen & Jansen, 2014; Nicholson, 2012). However, these studies explore the use of these strategies independently and do not discuss the combination of the approaches. Therefore, this paper will focus on analysing how the concepts of gamification and playification are used and combined in campaigns, as the line between two concepts is still rather thin.

From the social marketing perspective, the amount of existing literature about using gamification and playification is relatively small. Previous studies explored the use of games for change and their role in increasing donations (Steinemann, Mekler, & Opwis, 2015), as well as the potential of non-profit organisations using gamification for creating messages which aim to evoke behavioural change or participation in certain activities (Freudmann & Bakamitsos, 2014). However, there are no previous studies on the use of playification and its combination with gamification in social marketing. Previous studies have rather looked at specific case studies or niche related to game and play elements and have not looked at larger number of games and overall trends of using gamification and playification in the campaigns.

This study will characterise both concepts and discuss, which elements were used among campaigns and how. As a result, this paper will connect the previous studies of gamification and playification in marketing contexts and analyse how the same practices are applied when the aim is behavioural change. As the goal of social marketing is to arouse a change in the behaviour, choosing engaging and interactive approaches is important. Therefore, as there is considerable potential for using gamification and playification in social marketing, this study will contribute into expanding the theory from this perspective.

1.3. Social relevance

The social relevance of the research lies in the public's growing interest in social

causes (Ingersoll, n.d.), and the increasing amount of campaigns focusing on social good and raising voices over trending issues (Litsa, 2018). Statistics say that 64% of consumers choose, avoid, switch or even boycott a brand based on its stand on social problems, and 86% of consumers say that it is important for brands to take a stand in addressing social issues (Engage For Good, 2020). More and more big corporations are engaging themselves in social marketing and finding social causes to support. For example, fashion brand Lacoste launched a campaign *Save our Species* in 2018 to draw attention to endangered species and changed its' iconic crocodile logo to a limited edition line for 10 threatened species (Zavy, 2019). An illustration of that is presented in the figure 1.2.

Figure 1.2. Save our Species campaign by Lacoste.

Another example could be the world known brand Coca Cola which has donated more than $820 million dollars to support women empowerment, access to clean drinking water and helping the disadvantaged youth (Payseno, 2018).

Gamification is not yet a widely used strategy in the marketing field (Garcia, 2018). However, more and more brands are showing interest in using elements of games in marketing activities to create awareness and foster engagement (Hemley, 2012). Using elements from games and play can be used to reduce the problem of engagement crisis and attention span and help businesses to foster engagement, build loyalty and meet other goals (Angelosvka, 2019). Businesses need creative strategies to engage their audience, and therefore, gamification is becoming a popular approach for increasing customer engagement (Harville, 2020). As social marketing campaigns aim to arouse behavioural change (Andreasen, 1994) and consumers value brands that address social issues, there is a great potential for organisations to grab the attention of the target audience and induce behavioural changes. This paper will discuss how social marketing campaigns use game and

play elements and therefore stimulate the potential of behavioural change. As the problem of information overflow is accurate in today's society, this research analyses creative ideas of social marketers and gives insight of what approaches are used to foster higher engagement and therefore arouse behavioural change.

1.4. Chapter Outline

To provide an answer to the research question and to ensure transparency and reliability, the thesis will be set out as follows.

The next chapter will give an overview of the theoretical framework and discuss the main concepts that are relevant to answering the research question. A critical overview and analysis will be given to the following concepts: social marketing, gamification, playification and integration of the last two into the social marketing context. These concepts will help provide an understanding of the agenda and already existing studies and will give a basis for developing themes for the operationalization process that is later applied in the analysis. The theoretical background chapter will also introduce the academic research that has been done in the gamification and playification fields before, and how they are connected to the marketing field.

The third chapter is an overview of the methodology, giving insight into the method that is used for answering the research question and giving an outline for the research design of the study. It will explain sampling and refer to certain characteristics based on what sample was chosen to ensure the reliability and validity of the study. This methods chapter will discuss the importance of thematic analysis and explain the operationalization process that is based on the theoretical framework. Moreover, it will explain the steps of data analysis that will be carried out to answer the research question.

The fourth chapter of the study is the results chapter, which will give an overview of the main themes that emerged from the analysis. It will discuss how gamification and playification are used in the social marketing campaigns and what are the certain characteristics of the approaches. It will also try to find connections to already existing theory to see whether it applies to the social marketing field too. Furthermore, the results chapter will discuss certain phenomena that are characteristic to the social marketing field. All themes will be complimented with relevant examples from the analysed data.

The last chapter of this study is the conclusion, which will give a final answer to the

conducted research and offer generalisations about the topic. This chapter will also critically discuss the academic and social relevance, highlight possible limitations of this study and offer directions for further research.

2. Theoretical framework

The use of gamification and playification strategies in the marketing sector is relatively new and there are not many studies that focus on how companies are implementing these elements to business strategies. However, there are some studies that have defined the concepts of gamification and playification and the potential of using these strategies in these sectors to engage more audience (de la Hera, 2019; Hamari et al., 2014; Huotari & Hamari, 2012, 2017; Lucassen & Jansen, 2014; Mäyrä, 2012). Academic research from the perspective of social marketing and gamification and playification, is however, thin and the potentials have not been researched widely. Some attention has been given to the aspects of how the usage of games affects people's willingness to help or donate (Steinemann et al., 2015; van 't Riet, Meeuwes, van der Voorden, & Jansz, 2018) or how gamification could benefit in raising an audience's motivation for behavioural change (Mitchell, Schuster, & Drennan, 2017).

This theoretical framework chapter will start by giving an overview of the term social marketing, which has already been used for over 50 years, as its roots go back to the 1970s. In the last decades the definition of social marketing has been developed to fit today's society. Defining social marketing is important for this study to understand how it differs from commercial marketing and why it is changing the modern marketing industry (Kotler & Lee, 2011).

Secondly, the concept of gamification will be discussed. The rapid growth of the games industry (Huotari & Hamari, 2012) has also aroused the interest of marketers and advertisers in using the elements of game in the field (de la Hera, 2019), because these strategies allow audiences to be attracted in an engaging way (Deterding et al., 2011) and also appeals to potential customers (Fizek, 2014). In section 2.2. the essence of gamification in the marketing and advertising context will be discussed.

Thirdly, section 2.3. will give an overview of the playification concept. As playification is directly associated with activity and interaction (Sicart, 2014) it is also becoming a popular practise in advertising and marketing industries to increase customer interaction (Li, 2015). This section will discuss the relationship between the playficiation concept and marketing and advertising industries to understand the potential for the social

marketing field.

Lastly, academic studies have looked into the topic of integrating gamification and playification in advertising and found that it is beneficial approach for engaging the audience. Therefore, separate attention will be given to discussing the usage and combination of playification and gamification in the social marketing sector in section 2.4. The focus of this is to understand the potential of gamification and playification approaches for inducing behavioural change and contributing to addressing and solving social issues.

2.1. Social marketing

In the last few decades, the concept of social marketing has encountered a growth of interest and application in the public and private sectors (Alves, 2010). Moreover, companies and for-profit organisations are showing interest in contributing to social marketing and aiming for individual or social good by helping people to make changes in their behaviour (Wood, 2012). However, social marketing as a term is still misunderstood and confusing to many because of its close relations to commercial marketing and the work of non-profit organisations (Kotler & Lee, 2011; Wood, 2012). Also, the growth of social media marketing deepens the complexity of understanding of the term social marketing (Kotler & Lee, 2011).

This section will give an overview of the concept and evolution of social marketing, explain how it differs from commercial marketing and non-profit marketing, and also highlight its importance and value in today's society. Also, the strategies and potentials for using social marketing will be discussed.

2.1.1. Defining social marketing

Social marketing has its roots in the 1960s, when many scholars discussed topics that could be understood as social marketing today (Andreasen, 1994). However, the first definition of social marketing was offered by Kotier and Zaltman (1971): "the design, implementation and control of programs calculated to influence the acceptability of social ideas and involving considerations of product planning, pricing, communication, distribution and marketing research" (p. 5).

The term social marketing started to develop and expand in the 1990s when it appeared to focus more on the behavioural change aspect concerning important social topics (Andreasen, 2006) . Andreasen (1994) has argued that Kotler and Zaltman's definition

is problematic because it is leaving some important aspects unnoticed. Andreasen (1994; 2002) adds to the definition that the biggest potential of social marketing is to help solve social problems through influencing how people behave and that social change is the primary purpose of the campaigns. Social change as being the most important aspect of social marketing draws out the parties that could be involved in social marketing. Andreasen (1994) discusses that some authors might argue that social marketing can only be done by public and non-profit sector marketers, but the private sector, who promotes a behavioural change related to a certain social issue, can also be a social marketer (1994). Therefore, the central aspect of social marketing is behavioural change (Hastings, MacFadyen, & Anderson, 2000). The aspect of influencing behaviour favours improvement of health, protection of the environment, participation in the community, avoidance of injuries and growth of financial security (Kotler & Lee, 2011).

Definitions of social marketing also discuss the innovative approaches in marketing activities. Kotler and Lee (2011, p. 8) refer in their book to Rundle-Thiele's (2011) definition, which is "the activity and processes for understanding, creating, communicating, and delivering a unique and innovative offering to overcome a social problem". This definition adds a new angle to the social marketing concept by referring to it as a unique and innovative solution for addressing and solving a social issue. According to this definition social marketing uses creative and innovative ideas and this is therefore valuable from the perspective of using gamification and playification approaches.

The essence of social marketing is closely related to the aspects and techniques from commercial marketing. Andreasen (1994) has defined social marketing as applying the strategies of commercial marketing to influence the voluntary behaviour or the audience that is targeted and therefore to improve their individual well-being and that of the society around them. Dann (2010) adds that social marketing is "the adaptation and adoption of commercial marketing activities, institutions and processes as a means to induce behavioural change in a targeted audience on a temporary or permanent basis to achieve a social goal" (p. 151). These definitions reveal that the focus of social marketing is always in meeting a certain social goal and that is achieved through affecting individuals' behaviour.

McKenzie-Mohr (2011) looks at social marketing as a process and brings out that it entails: a) carefully chosen behaviours and segments of the target audience who are aimed to be affected; b) taking into consideration the potential barriers and benefits of those

behaviours; c) creating strategies and pilots for addressing the barriers and benefits, and lastly d) applying the successful programmes on a broader scale.

Keeping in mind the goal of social marketing, it is important to understand certain characteristics of achieving it. Social marketing has some unique characteristics that have been discussed by Andreasen (2002b, p. 7). From the perspective of this study it is not relevant to discuss them all, but several of them play a crucial role in understanding the essence of social marketing. Andreasen (2002b) discusses that behavioural change is the benchmark that is used to design and develop an idea. This characteristic is probably the most important because it highlights that the central point of the solution is the social issue and the behavioural change that is expected to happen. Hence, creating a motivating and attractive solution is a central strategy. He also adds that when designing the solution, the research among the audience is important for understanding the target audience and also testing the intervention elements before they are applied to actual marketing activities.

Almost ten years later Kotler and Lee (2011, p.18) developed these characteristics and offered four principles that are unique to social marketing. From the perspective of this study they offer two new characteristics that help to understand the concept of social marketing. Firstly, they discuss the creation of value exchange, which states that customers will change their behaviour in exchange for receiving benefits. Trying to decode the meaning of this, the benefits for the customers could be valuable information, engaging content or identification with the topic addressed. However, Kotler and Lee (2011) highlight that the received benefits are individual and depend on what the consumers consider valuable for themselves. The second important characteristic that they add is the sustainability which is essential for achieving longer-term changes through constant monitoring of the solution and adjusting changes based on that.

2.1.2. Differences in commercial and social marketing

All the definitions that refer to social marketing in today's context refer to its relations to commercial marketing (Andreasen, 1994; Dann, 2010; Kotler & Lee, 2011). Both social and commercial marketing have much in common, but they have different principles, rules and necessary skills (Bloom & Novelli, 1981).

Similarly to commercial marketing, social marketing contains different strategic decisions and planning, such as the consumer-centric approach, market research, knowing

the target audience, creation of terms of beneficial exchange, using different marketing elements and considering the competition (Dann, 2005). Andreasen (1994; 2002) and Kotler and Lee (2011) refer to the importance of marketing's 4Ps (product, price, placement and promotion), which help to ensure effective and efficient results. Commercial marketing and social marketing both aim to sell: in the commercial marketing sense this means goods and services; and for social marketers this is about influencing desired behaviours (Kotler & Lee, 2011), i.e. selling the idea and motivation for people to change their behaviour. As discussed earlier, the solution offered to the target audience has to be engaging and attractive. Moreover, a certain value exchange has to be present.

However, social marketing differs from commercial marketing in several aspects (McDermott, Stead, & Hastings, 2005). The idea of social marketing is more complex as the goal of it is to induce behavioural change, e.g. it might demand substantial involvement and participation of the customer, or it might aim at a behavioural change to which people are resistant, such as quitting smoking (2005). This idea makes social marketing more complicated and highlights the well-thought-out solution that takes behavioural change as a central point.

For commercial marketers, success is measured by profit and revenue, and the customer is therefore at the centre (Andreasen, 2002a). Commercial marketing is about maximizing sales, but social marketing has more layers and is more complex (Andreasen, 2012). Commercial and social marketing both aim for behavioural activity, but the difference lies for example in the inputs for the marketing activities, as social marketing may not only rely on internal contributions but also volunteers, corporate support and donations (Andreasen, 2012). Moreover, the final outputs in the commercial marketing are sales campaigns, but social marketing outputs are more complex, including behavioural change campaigns, fundraising campaigns, volunteering events and corporate development. Andreasen (2012) also notes the difference in measuring the results of commercial and social marketing. The results of the first are reflected through sales, while the results of social marketing have more layers and are measured through the changes that the target audience makes in their behaviour, changes in donation levels and collaboration with corporates, also including volunteers.

Back in the 1980s Bloom and Novelli (1981) discussed the problems and challenges of the social marketing sector regarding the differences and complexities from commercial

marketing, even remarking that social marketing is "a more difficult game to master" (p. 87). Kotler and Lee (2011) also state that social marketing is more difficult to develop and produce than commercial marketing. Problems include getting reliable data about the target audience, flexibility about the product strategies, problems of funding and planning of marketing (Bloom & Novelli, 1981). Peattie and Peattie (2003) discuss the challenges in the modern context that Bloom and Novelli (1981) identified and talk about how using customer-centric and traditional marketing strategies is helpful for social marketers for achieving social good. However, they argue that the theory for social marketing is too dependent on commercial marketing, which creates confusion in understanding the theoretical principles of social marketing (2003). Peattie and Peattie (2003) argue that the goal of social marketing is to promote the well-being of individuals and society, and not involve any profit, which is the opposite of the aim of commercial marketing.

The adaption of the marketing 4Ps into the social marketing context confuses scholars and practitioners as the concept of 'product' is unclear in social marketing (2003). Bloom and Novelli (1981) also discussed that in social marketing it is hard to formulate the concept of the product and the strategy around it. An even more straightforward issue about adapting commercial marketing theory to social marketing is the aspect of price, which has gained a new meaning in the social marketing context as a cost of behavioural change (Peattie & Peattie, 2003). Social marketers are trying to develop a strategy for pricing which would represent the time, energy and money that have been spent on the consumer in relation to changing social behaviour (Bloom & Novelli, 1981). Peattie and Peattie (2003) discuss that the most similarities are in the aspect of promotion, because the appeals of preparing, developing, testing and carrying out are decidedly comparable in social and commercial marketing.

Trying to conclude the differences and similarities between social and commercial marketing, the various authors discuss that the goal of both is similar: aiming to motivate the audience to behave in a certain way. At the same time, it is still hard to fit the concept of social marketing into the traditional model of commercial marketing.

2.1.3. Role of social marketing

Social marketing has an important role to play in today's society (Andreasen, 2006). In order for social change to happen, someone needs to bring attention to the issue, offer

possibilities for solutions and also monitor the results and make changes if necessary (2006). It lies in the notion that in order to succeed at affecting people's behaviour more than just words and laws are needed (Kotler & Lee, 2011). And broader social well-being comes from individual behaviour, which means that people need to be triggered and empowered to make changes (Andreasen, 2006).

The goal of social marketing is to change the ways people behave (Andreasen, 1994; Kotler & Lee, 2011; Dann, 2010). There are generally four different changes of target audience that marketers want to influence (Kotler & Lee, 2011): 1) learning new behaviour, 2) stopping potentially unsatisfactory behaviour (e.g. driving a car while drunk), 3) changing current behaviour (e.g. boosting physical activity), and 4) stopping old behaviour (e.g. smoking). It is also important to note that the behaviour change is typically voluntary, and the value is personal wellbeing and benefit to society (Kotler & Lee, 2011; Dann, 2005). Kotler and Lee (2011, pp. 20-22) have defined 50 major social problems that could benefit from social marketing, including cancer, tobacco use, drink driving, suicide, domestic violence, waste reduction, air pollution, poor voter turnout, HIV/AIDS, and eating disorders. Therefore, social marketing can impact a variety of social issues.

Social marketing also has its limitations and potentials that need to be used in order to be successful. Several authors have argued that social marketing should not only focus on the 'downstream application' by focusing only on the specific target audience to be influenced, because this approach is too narrow and is not using the full potential of social marketing (Andreasen, 2006; Dann, 2010; Gordon, 2011, Kotler & Lee, 2011). This means that more attention should be given to the industries and policies that are related to certain social issues. Social marketing has the potential to help change regulations for the social good, by drawing the attention of policymakers and related parties to important issues (Gordon, 2011). Andreasen (2006) says that "… social marketing can be used to influence politicians, media figures, community activists, law officers and judges, foundation officials, and other individuals whose actions are needed to bring about widespread, long-lasting positive social change" (p. 11). This idea adds a new angle to the concept of social marketing. Elaborating on this, a social marketing solution needs to take the larger audience into consideration and understand the potential of individual well-being in a wider social change. Social marketing campaigns that want to attract the attention of policymakers and a wider audience need to engage the target audience in a way that they become the voices

of the campaign, to help spread the message.

2.1.4. Potentials and challenges of social marketing

The practice of having a detailed plan and strategies for social marketing should be a norm but on a lot of occasions marketers do not have time to plan the activities on paper and when the money is already provided for the campaign, it needs to be spent before it runs out (Kotler & Lee, 2011). French and Gordon (2020) also add that a common weakness of social marketing is a lack of planning. Social marketers tend to feel confident in what they do and their knowledge about the problem, the target audience and channels for the campaign have already been picked out a long time ago and making a detailed plan seems a waste of resources (Kotler & Lee, 2011).

However, a detailed plan with strategically thought through research, a target audience and a plan for marketing activities and the overall project are important in order to have successful results (Kotler & Lee, 2011). Systematic and transparent planning should be central points of social marketing to ensure the strength of the campaign (French & Gordon, 2020). French and Gordon (2020) discuss the main weaknesses of social marketers (p. 173) and find that on a lot of occasions the behaviour change programmes do not always including the perspective of the target audience, and the solutions are composed by policy planners and experts who try to drive the changes in society. This results in them misunderstanding the target audience, and sometimes delivering a message that is irrelevant to this audience. The authors also add that the programmes do not take the long-term agenda into consideration and expect the changes to happen in a short period of time, which is unrealistic. Meeting the needs of the target audience is an essential aspect of creating a value and motivating to change individual behaviour, but French and Gordon (2020) discuss that this is not always acknowledged. From the managerial perspective they say that lack of management and coordination might culminate in creating programmes that give contradictory information and advice. Lastly, insufficient funding creates problems of achieving the stated goals.

In order to be successful, social marketers need to understand and have knowledge about the social cause that they aim to help (Wymer, 2011). Real behaviour change can only be achieved by having an integrated strategy, which entails more than just communications and promotions (Kotler & Lee, 2011). Every aspect, including supporting goods and services,

pricing and accessibility needs to be thought through (2011).

To encourage positive change, social marketers have to offer value for people, giving them the possibility to identify and engage with it (French & Gordon, 2020). In the value proposition it is also essential to highlight the emotional and immediate gains, which are complimented with rational benefits (2020). Similarly to commercial marketing, the nature of social marketing is customer-centred and therefore planning of the projects is around target audience and research, and the ability to go back and make changes in the plan (Kotler & Lee, 2011).

Lastly, it is important to give attention to the fundamentals of planning social marketing. French and Gordon (2020) have offered characteristics that have proven to increase the success regardless of the social issue that the campaign aims to affect (p. 174). They suggest that developing a long-term strategy that is based on a thorough understanding of the issue and how people are affected by it is essential. Planning the activities was mentioned above too, and French and Gordon also highlight the importance of having a logical system and targeting that is based on the needs of the target audience. Lastly, they discuss developing a system that allows social marketers to evaluate and record the success and failure of their marketing. This seems to be especially relevant as this paper will help to understand how social marketing strategies are implemented.

2.2. Gamification in marketing and advertising

Gamification as a concept has gained a noteworthy recognition by practitioners and scholars in the last years (Hamari et al., 2014; Huotari & Hamari, 2011). Usage of gamification in different fields has also been increasing, for example in customer products, education, but also marketing and advertising (Lucassen & Jansen, 2014). Applying gamification approaches helps to raise engagement, brand loyalty and motivation to participate (2014). This section will define the gamification concept and give attention to how this approach is being used in the marketing and advertising field.

2.2.1. Defining gamification

The concept of gamification in literature is relevantly new, only being around for about 10 years. Huotari and Hamari (2011) discuss in their article that the term 'gamification' first appeared in 2008 when Brett Terill described it in a blog post as "taking game mechanics and applying them to other web properties to increase engagement" (p.

18).

The first definition for gamification was proposed a few years later by Huotari and Hamari (2011) as "a form of service packaging where a core of a service system provides feedback and interaction mechanism to the user with an aim to facilitate and support the users' overall value creation" (p. 4). This definition seems rather complex and does not capture the essence of gamification. Hence, Deterding et al. (2011) simplified the definition of gamification as "the use of game design elements in non-game contexts" (p. 1). They argued that Huotari and Hamari's (2011) definition differs from their definition because as it focuses on rules-based systems, it covers more than just 'gamified' services and is therefore applicable to any system that is interactive. They also discuss that a definition focusing on the service marketing perspective leaves "social and experiential dimensions" (p. 5) unnoticed and the definition also excludes the game mechanics as being the central point of gamification.

Huotari and Hamari (2012) found Deterding et al.'s (2011) definition to be problematic because, they asserted, the latter authors did not consider the consumer's individual understanding of what a game is. Subsequently Huotari and Hamari (2012) brought out another definition. They stated that gamification results in the consumer knowing about the product or service as a gameful experience (2012). They added that the value of the service, for example through "pleasure, suspense or mastery", is driven by the individual sense (p. 19). Therefore, Huotari and Hamari gave a new definition for gamification in 2012, as a method of elaborating a service with possibilities for gameful experiences to create bigger value for customers. This definition is important from the perspective of this study as the aim of social marketing is to offer value for the audience in an engaging way to motivate them to change their behaviour. Therefore, the Huotari and Hamari (2012) definition will help to establish a systematic approach for the study of gamification in social marketing campaings.

2.2.2. Gamification in marketing and advertising

Research shows that there is relevantly little academic attention given to the term of gamification and how these approaches could be used in marketing and advertising (Deterding et al., 2011; Lucassen & Jansen, 2014). Routledge (2016) discusses that gamification started to get broad attention in 2013. However, different practices of using

elements of games in the service and product designs have gained a lot of attention, as they are mainly related to user experience and engagement (Hamari, 2017). Yang, Asaad, and Dwivedi (2017) have discussed that because of the growth and popularity of using games in marketing, the recent trend of gamification has also aroused the interest of marketers.

The development of the game industry and constantly developing advertising field are involved in the growth of marketers in the advertising field using game elements (de la Hera, 2019). Innovation in technologies and widespread interest in video games has benefited the market of video games and also aroused interest in marketers to use approaches of digital games in marketing activities (2019). Yang et al. (2017) discuss that the fascinating, vital and sustained experiences of gamification can be used to achieve different marketing goals.

In fact, Fizek, Fuchs, Ruffino, and Schrape (2014) argue that gamification as a concept is mainly related to the marketing field and is proposed and used by people related to marketing and businesses. Using gamification elements in advertising and marketing activities gives a possibility to increase motivation and user activity (Deterding et al., 2011), and attract new customers with the implementation of game features in the products and services (Fizek, 2014). Lucassen and Jansen (2014) also assert that the goals of gamification are directly related to the goals of marketing. They refer to Kotler and Keller (2009) and note that marketing entails choosing the target markets and growing and keeping the customers through delivering value to them. From the marketing perspective, three goal values could be implemented from gamification (Lucassen & Jansen, 2014, p. 195): "engagement, brand loyalty and brand awareness". Sonia Fizek (2014) discusses in the book Rethinking Gamification that fun and engagement are the "qualities of creating more meaningful and enjoyable design" (p. 285).

Gamification is considered to be a beneficial addition to the marketing activities to grow the engagement through positive interplay. To achieve the targeted engagement, activities of gamification have to be appropriate and carried out well for connecting with the targeted customer (Lucassen & Jansen, 2014). Moreover, as customers are becoming more selective in how they use their time and money, the constant innovation and deployment of new ideas is necessary for the marketers (Yang et al., 2017). Gamification has the potential to increase the efficiency and impact of the marketing activities (Lucassen & Jansen, 2014) and engage the audience within different aspects, such as joining the community and

stimulating active participation (Yang et al., 2017). As also discussed in the section on social marketing, the stimulation of participation and building the community are important for individual and social well-being and therefore, the gamification approach could contribute to that.

The growth of using game elements in marketing and advertising is also related to the shift of marketers from traditional media to interactive media and directing the budgets to the latter, as possibilities to measure the results are better and its possibilities are cheaper (de la Hera, 2019). Elaborating on this, it could be said that using game elements among interactive media gives a possibility to use a smaller budget, offering more value to the customer and allowing results to be measured more effectively.

Huotari and Hamari (2017) have researched gamification from the perspective of service marketing, where they define service marketing broadly as any process which is virtual, interactive and has a value proposition. They discuss that using gamification in service marketing offers a gameful experience to the customer and also offers value to support the overall bigger engagement (2017).

Mitchell et al. (2017) have looked at the gamification concept from the perspective of social marketing and state that the concept can create positive value for customers by offering motivating and satisfying experiences supplied through game design elements. Moreover, using elements of gamification in social marketing can simplify the processes of behaviour change and maintenance of the changed behaviour (Mitchell et al., 2017). Therefore, gamification offers potential for social marketers to increase customers' engagement and motivate them to make positive changes in the behaviour that develops their individual well-being and as well as that of wider society. Elaborating on this idea, Freudmann and Bakamitsos (2014) discuss two objectives where applying gamification can bring value in social marketing: engagement of positive behaviours and avoidance of negative behaviours. The first of them is aimed at influencing the target audience to either a) take part in a new activity that they would have avoided or that they were not aware of, or b) to make changes to their already existing behaviour (2014). Freudmann and Bakamitsos (2014) discuss that audiences can learn new information in a "non-threatening and gradual way" (p. 570) and therefore the information is more comfortable to process. That gives a person the possibility to think about the potential outcomes and helps them to make better decisions (2014).

However, marketers and advertisers still lack information and knowledge of using the elements of games in their marketing campaigns and are sceptical about engaging their audience with these approaches (de la Hera, 2019; Lucassen & Jansen, 2014). This especially stands out in the social marketing field, where the literature about using elements of gamification and playification in social marketing contexts is relatively small. There are studies about how to use games in the willingness to help (van 't Riet et al., 2018), the role of gamification in non-profit marketing (Freudmann & Bakamitsos, 2014), increasing donation behaviours through games for change (Steinemann et al., 2015), and the influence of gamification on behaviour (Mitchell et al., 2017). Therefore, the aim of this study is to explore the usage of both gamification and playification in social marketing and expanding the theoretical aspects.

2.3. Playification in marketing and advertising

As the concept of gamification was described in the previous section, it is now important to discuss the term of *playification.* Playification as a concept has been introduced and elaborated from gamification (Segura et al., 2016). The following section will give an overview of how playification differs from gamification and how it can be implemented in marketing and advertising campaigns.

2.3.1. Defining playification

Gamification as a concept has earned criticism for considering a too narrow outlook on what causes the fun and engagement of games (Segura et al., 2016). Nicholson (2012) has discussed that meaningful gamification means where users understand where the integration of game elements comes from. Playification as a concept should be used when creating playful engagement without adding game challenges (Nicholson, 2012). As an example of playification Nicholson cites a Volkswagen (2009) advertisement, where a piano keyboard was set up on some stairs and people started to take the stairs rather than the escalator. Nicholson's (2012) definition focuses completely on the factor of play engagement and removes the goals and reward aspects (Segura et al., 2016).

To understand what the concept of playification entails, it is first important to define the concept of *play*. Play is a form of activity that is not specifically related to objects but is a contextual activity brought by humans (Sicart, 2014). Sicart (2014) also discusses that play is an essential part of functioning humankind as it allows people to perceive and explore the

world and the society we are part of. It requires certain types of rules, designs and contexts (2014). Based on Sicart's (2014) idea, it can be said that play entails a form of activity.

But what exactly is *play*? Caillois and Barash (2001) also define play as an activity with certain characteristics: 1) *free*, which means that play is voluntary; 2) *separate*, as assigned with certain limits of space and time; 3) *uncertain*, as the process is not determined and the result is not known beforehand; 4) *unproductive*, as the play does not create any kind of goods or wealth; 5) *assigned by rules*; and 6) *make-believe* as it has ascribed a certain second reality that is against real life (pp. 9-10). Interestingly, Sicart (2014) discusses in his book Play Matters the essence of play, and offers characteristics that vary from the ones that Caillois and Barash (2001) described. According to Sicart (2014), play is contextual, carnivalesque, appropriative, disruptive, autotelic, creative and personal. Sicart's (2014) main notion is that play allows people to understand the world and it happens in a notion of a certain context. He also highlights the importance of personality, as each individual senses it differently based on their knowledge and experiences.

To understand the concept of *playification,* it is also important to understand playfulness. Playfulness is related to emotions and attitudes, as well as interactivity (Sicart, 2014; Mäyrä, 2012). Sicart (2014) summarises the difference between play and playfulness thus: "play is an activity and playfulness is an attitude" (p. 22). Elaborating on that, he explains that playfulness portrays the characteristics of play into activities that are not play and it aims to connect with the world in the form of play without actually playing (2014). Barnett (2007) has defined playfulness as a "predisposition of frame for situation in such ways as to provide oneself (and possibly others) with amusement, humour, and/or entertainment" (p. 955). This connects with the definition by Sicart (2014) who says that playfulness is an attitude towards certain situations, people or things. Hence, playfulness is about proposing elements of play in non-play contexts (Deterding et al., 2011; Sicart, 2014). However, one important aspect about playfulness that is relevant for this thesis, and that Sicart (2014) highlights, is that playful design puts an object into focus and allows the user to interpret the context and meaning through a suggested behaviour. This is important from the perspective of this study because using playful solutions in social marketing means the audience can be directed to consider certain behaviours by allowing them to create a meaning.

There has been relatively little research done in the areas of playification and

playfulness and the usage of these in the marketing and advertising fields. There has been research related to how playfulness approaches help to increase engagement (Mäyra, 2012), how adults perceive playfulness in advertising (Caruana & Vella, 2004), and what role interactivity and playfulness have in the perception of advertising online (Rodgers & Thorson, 2000). In recent years the elements of playfulness have also become used in advertising and marketing (Li, 2015). Interactivity as one motivation is an important aspect of that (2015). Mäyrä (2012) discusses that playful communication can be seen as a broader concept of humour that influences the tone and individuals in social situations.

A key aspect about playification is that it is voluntary. To create a playful experience, marketers need to develop a system where consumers choose to engage with it and are not compelled to do so (Nicholson, 2015). This idea aligns well with the concept of social marketing where the behavioural change is also aimed to happen voluntarily and for that an engaging and creative approach needs to be used.

As applying gamification and playification in social marketing can lead to great benefits and successful audience engagement, it is relevant to study how these theoretical approaches are applied in the marketing campaigns. As gamification and playification use interactive tools to raise consumer engagement they have great potential for encouraging the target audience to initiate behavioural changes. This study will help to understand how implementing gamification and playification is used in social marketing organisations to attract a greater audience and make the behavioural change purpose engaging and interactive.

3. Method

This chapter will give an overview of the methodological approaches to answer the research question: *How are the elements of gamification and playification used and combined in social marketing?* As previously stated, the field of using gamification and playification in social marketing has not been widely studied and therefore this research has an exploratory nature. This study aims to apply a qualitative method for understanding contexts, approaches and characteristics.

The purpose of this methodology chapter is to show how data was collected, how it was implemented into the results and therefore to show the trustworthiness of the research (Boeije, 2012). In this chapter, information about the research design, sampling, data collection, operationalization concepts, data analysis and research reliability will be given.

3.1. Research design

To answer the research question, the most suitable method is a qualitative approach. Qualitative research is based on meaningful interpretations and by nature is interdisciplinary, explanatory and theoretical (Brennen, 2017). In qualitative research, theory is taken as a starting point to understand the field and concepts that are used to look at certain phenomenon in society (Boeije, 2012). This study has an exploratory side with an aim to study how practises of gamification and playification, which are recommended for creating engagement for brands and marketers, are used in social marketing that employs commercial marketing approaches. For that, the theory of social marketing and available research about gamification and playification are taken as a basis.

Boeije (2012) also discusses that for exploratory research, the qualitative method is especially suitable because it is a method for studying certain phenomena in society, and it searches for their underlying meanings and contexts (Boeije, 2012; Schreier, 2014). It is closely related to the theory and uses it to understand the findings and create a generalisation about a certain topic in society (Brennen, 2017). In this specific research, the starting point from the theory is that as social marketers are using approaches from commercial marketing, gamification and playification could also be beneficial tools for

creating engagement and therefore raising social and individual well-being around different social issues.

In qualitative studies, researchers take an active role in the process of the research and interpret the meaningful relations in the data (Brennen, 2017). For this study, data is systematically collected and analysed thoroughly to develop a theory (Boeije, 2012).

Qualitative research as a methodological approach enables the collection of rich data which will be interpreted through identifying codes and themes that guide the findings, and therefore contribute to the theory as well as offering practical use (Boeije, 2012).

3.1.1. Qualitative textual analysis

For this research, a qualitative textual analysis will be used, which aims to systematically explore the communication materials. A textual analysis method can be applied to not only texts, but also audio-visual materials, such as pictures, videos and websites (Mayring, 2004). However, communication material has to be accessible in a fixed or recorded form (2004).

The focus of the textual analysis lies in the language characteristics and the meanings of the content (Hsieh & Shannon, 2005). The method of textual analysis allows the researcher to reduce the amount of material and focus on the meanings that are based on selected relevant aspects from the perspective of the research question (Schreier, 2014). To achieve that, the discussed method analyzes data thoroughly and examines every aspect of the data that seems relevant (2014). Schreier (2014) discusses that this prevents the researcher from missing any important aspects and from looking at the data with presumptions. A more profound overview of the steps of textual analysis will be given in the data analysis chapter.

3.2. Research sampling and data collection

In this section, the process of sampling and data collection will be explained. Both of these aspects are important for ensuring the reliability and validity of the research and give an overview of the certain characteristics based on what data for this research was chosen and collected.

The sample represents the research units that will be analysed in the data analysis process and that are chosen from a research population (Boeije, 2012). In qualitative research, the sample represents a broad range of outlooks and experiences rather than

including the frequency of the same perspectives in the wider population (Ziebland & McPherson, 2006, as cited in Boeije, 2012).

The corpus of data represents all the data suitable for answering the research question (Braun & Clarke, 2008). For this particular research these are all the social marketing campaigns that have used gamification or playification in their approaches. To find the suitable social marketing campaigns for this study, purposeful sampling was used. Purposeful sampling includes the selected cases from the overall corpus of texts and determines certain characteristics from the theoretical background (Boeije, 2012). This approach also allows cases to be selected that are rich in information to answer the specific research question (Schreier, 2018). Therefore, all the cases analysed in this research need to fit a certain criterion. To be suitable for this study, the social marketing campaigns need to meet the following criteria:

- aiming to induce change in the social behaviour of the target audience;
- using gamification or playification following the definitions provided in the theoretical framework of this thesis;
- accredited international awards by Cannes Lions, the WFA or Ads of the World that recognize innovative and creative marketing and advertising solutions;
- materials about the campaign, such as visuals, videos and webpages, are accessible.

To ensure the reliability and the validity of the sample, social marketing campaigns analysed in this study must have been recognized by international marketing and advertising platforms that are specialized in innovative marketing and advertising. As using playification and gamification in social marketing is still a niche, different platforms had to be integrated to ensure that the sample was a reliable size. Three platforms, Cannes Lions, the WFA and Ads of the World, were chosen for this research. As each platform had different keywords of how social marketing campaigns were categorized, finding the campaigns on a specific platform depended on that. To ensure that campaigns are suitable for this research, the up mentioned criteria had to be met.

The Cannes Lions International Festival of Creativity, established in 1954, brings together creative communications industry every year to award the most creative practices

and learn, network and celebrate (Cannes Lions Festival, n.d.). Cannes Lions is one of the oldest and most prestigious advertising awards which not only recognizes innovative and creative campaigns but also shares knowledge and imparts trends (Suggett, 2019). It also has special categories for campaigns from the area of social marketing, such as "Lions for Change", "Health and wellness" and "Sustainable development goals". All these categories were explored to find suitable campaigns for this study.

Another award which focuses on innovative solutions in the digital industry is the FWA, whose mission is to showcase cutting-edge creativity, regardless of the medium or technology used (The FWA, n.d.). The FWA says it encourages the digital industry to push the boundaries of technology and to show people what is possible. To find suitable social marketing campaigns that have used gamification or playification approaches, this platform was explored with different keywords: 'social', 'NGO', 'social problem/issue', 'social good/cause' and 'marketing for good'.

The third platform involved is Ads of the World which recognizes creative advertisements from across the globe (Ads of the World, n.d.). It connects advertisements from different fields and also on different mediums. To find suitable campaigns for this research, the public interest and NGO tags were used.

Data was collected from the mentioned platforms in the period of $1^{st} - 31^{st}$ of April and the found campaigns were conducted in the years of 2008-2020. Including some older campaigns was interesting, as they have been awarded by the mentioned platforms and they are also well-known campaigns. However, most of the analysed campaigns were made in the years of 2015 – 2020.The first list of the sample included 52 campaigns, but on a closer look some of them did not have enough materials available or the link with gamification or playification did not exist. Hence, 12 campaigns had to be left out of the sample and the final sample includes 40 campaigns, which are presented in Appendix A.

3.3. Operationalization

Operationalization is for developing specific concepts for research, which will be used in the empirical part of the study (Babbie, 2014). Therefore, operationalization allows concepts to be created from the theory that are helpful for the process of the data analysis.

The overview of the literature has outlined important aspects and characteristics that are related to the concepts of gamification and playification and that should be looked

at in the data analysis. At the same time, there are limited theories that refer to the concept of playification. Therefore, this approach will be rather operationalized through understanding what characterises terms of 'play' and 'playfulness'. As the focus of this study is to explore how approaches of gamification and playification are applied in the context of social marketing and also add new nuances to the existing theories, both the inductive and deductive approach will be used. Combining an inductive and deductive approach means that the process of analysis is a combination of concepts from theory and data (Schreier, 2014). The inductive approach uses themes that appear strictly only from the data and does not try to fit the themes into a specific code frame before analysing, while the deductive approach uses theory based concepts and creates the codes beforehand (Braun & Clarke, 2008). For this research the approaches are combined, because as the uses of gamification and playification elements in the social marketing are not comprehensively researched, interesting nuances can appear from the data. As the essence of this research is more explorative, it is justified to let the data speak for itself (Guest, MacQueen, & Namey, 2014). However, as mentioned, certain characteristics of the gamification and playification elements need to be created as codes beforehand from the theory.

This approach will give a possibility to change and add concepts throughout the analysis process according to the relevant information from the data (Schreier, 2014). Schreier (2014) adds that it is important to combine concept-driven and data-driven themes in the qualitative method in order to not miss any relevant information.

The operationalization process took into consideration the aspects from the theoretical background, which will help to carry out the data analysis. The first relevant concept for the data analysis was the term of *social marketing.* For this study, it was important to disassemble the concept of social marketing and analyse if there are any social issues that are better dealt with using the approaches of gamification and playification. It is in fact highlighted that areas like education, health and supporting the disadvantaged (Stewart et al., 2013) might benefit from gamification and playification. Therefore, the understanding of which social issues are addressed in the approaches of gamification and playification is interesting for this study. Following that is the aspect of the desired change in the behaviour, which, as brought out in the theoretical overview, can mean 1) obtaining new behaviour; 2) dismissing old behaviour; 3) changing current behaviour; or 4) disregarding old behaviour (Kotler & Lee, 2011). Hence, independent attention in the data

analysis is given to the behavioural change that the campaign aims to bring about.

The next important concept resulting from the theory was *gamification*, which is used as a motivator for creating engagement with the target audience (Lucassen & Jansen, 2014). Hence, it was important to analyse what approaches related to gamification are used in social marketing campaigns. One aspect that indicates that is the design of the approach (Deterding et al., 2011). The design elements that are applied might include badges and levels, time limitations, clear goals or challenges (2011). *Playification* on the other hand refers more to an interactive activity, which is connected to emotions and attitudes (Sicart, 2014). The concept of *playification* is related to *play* and *playfulness.* Play is contextual, has certain rules or bases of work, creates emotions and is creative and autotelic (Sicart, 2014). Playfulness, on the other hand, is related to one's physical and emotional attitude towards certain things, people or situations (Sicart, 2014). It engages the audience from the perspective of contexts and objects similar to play, but the focus lies in the arousal of an attitude (2014). As discussed in the theoretical framework, play can be looked at as an activity and playfulness as an attitude. Therefore, these were important aspects to pay attention to in the data analysis.

Table 1 represents the coding table, which includes codes from the theoretical background and was the basis for the data analysis. However, as previously mentioned, this study combined inductive and deductive approaches and therefore additional codes emerged from the data.

Table 1. Theory based coding table.

Concept		Example(s)
Social marketing	Social issue (Kotler & Lee, 2011)	Health, drug abuse, drink driving, wildlife habitat protection, etc.
Desired change in behaviour (Kotler & Lee, 2011)	Obtaining a new behaviour	Recycling litter
	Rejecting a potentially unsatisfactory behaviour	Starting smoking
	Changing current	Increasing physical activity from 2 times a week to 4

	behaviour	
	Disregarding old behaviour	Talking on the phone while driving a car
Gamification (Deterding et al., 2011)	Game interface design	Badges, leaderboards, different levels
	Game design mechanics	Time limitation, limited resources e.g. 2 lives in a game context
	Game styles	Different modes of playing difficulty
	Game models	Games fostering curiosity, fantasy, challenge
	Aim for activity	
Play as an activity (Sicart, 2014)	Contextuality	Understanding the involved parties, networks, circumstances, rules, environment.
	Carnivalesque	Stimulating laughter, and balance of creation and destruction.
	Appropriative	Creating a context for the objects that are used in the play and giving them a meaning.
	Disruptive	Using the characteristics of creativity to break societal boundaries. Used for shock and alarm.
	Autotelic	Activity with its own goals and purposes.
	Creative	Allowing players different degrees of expression.
	Personal	Effects of the play are individual, related to people's own experiences and feelings.
Playfulness as an attitude (Sicart, 2014)	Creation of attitude	The context of playfulness is not designed for play, but occupied by it → need to be creative

3.4. Data analysis

To analyse the data, a thematic analysis approach is used. A researcher using this approach cannot present raw data, but has to find generalisations through coding and creating themes to decide what is the most relevant to answer the research question (Boeije, 2012). Thematic analysis is the most used approach in qualitative research and is useful for researching the "complexities of meaning within a textual data set" (Guest et al., 2014, p.10). It also offers a flexible research tool that brings out detailed and rich data (Braun & Clarke, 2008). Thematic analysis allows certain patterns, also known as themes, to be identified, analysed and reported (Braun & Clarke, 2008) and is therefore suitable for this thesis. This research aims to identify certain patterns that social marketing campaigns use

when employing elements of gamification and playification. Thematic analysis explores and focuses on both identifying and describing ideas from the data that are implicit and explicit and are expressed through themes (Guest et al., 2014).

The research units of this study are campaign materials, such as visuals, websites and videos, which explain the campaign and show its functions. Combining different materials about the campaign gives a possibility to see the campaign as a whole and see how the elements of gamification and playification are implemented among different platforms, such as websites or outdoor advertisements.

Braun and Clarke (2008) have generated a six-step guide for carrying out the thematic analysis, which was also used in this research. The first step of data analysis was open coding, which was applied to the analysis process to confirm that the concepts from the theory would stand out in the data and also to give a possibility for additional codes to emerge from the data. In the second step of the coding it is important to start generating initial codes and notice certain patterns or meanings (Braun & Clarke, 2008). Braun and Clarke (2008) also highlight that it is important to notice as many themes and patterns as possible, as they become interesting in the later process.

The third step in the data analysis focuses on finding themes and looking at the data from a broader level to see what patterns emerge and how the created codes can be categorized (ibid.). The fourth step entails reviewing the themes, and the main purpose of this step was to determine the most relevant themes. The fifth step focuses on defining and naming themes. The themes defined in this process were used to analyse the data and present the results. In this step it is important to capture the essence of the theme and highlight what is interesting about it (ibid.). The final step is producing the report, where the themes are used for answering the research question. The key to this step is to present the results in a way that it is logical, understandable and interesting for the reader (ibid.).

3.5. Validity and reliability

Qualitative research is naturally subjective, because the tool and the conductor is the researcher him or herself (Starks & Trinidad, 2007). Therefore, for qualitative researchers it is especially important to critically consider their role as a researcher and possible presumptions that are based on personal experiences, historical context but also personal characteristics, such as gender or race (Brennen, 2017). As the researcher makes

all the decisions about coding, creating themes, and reporting the data, it is the responsibility of the researcher to guarantee the trustworthiness of the research with precise detail to assure the reader of its credibility (Nowell, Norris, White, & Moules, 2017; Starks & Trinidad, 2007). If readers cannot understand how the process of data gathering and analysis were carried out, the trustworthiness of the research is hard to evaluate (Nowell et al., 2017).

For this study, the researcher includes transparent explanations and justifications for all the steps and choices to ensure the confirmability of the research (Nowell et al., 2017). To make the study understandable for the reader, the arguments for theoretical background, methodology and data analysis are explained throughout the research (Koch, 1994, as cited in Nowell et al., 2017).

When working with the data, the researcher needs to assess the existing hypotheses, presumptions and thoughts (Starks & Trinidad, 2007). For that, writing memos during the analysis process is important because these do not only give a possibility to engage better with the data, but also have a function of audit trail (Cutcliffe, 2000, as cited in Starks & Trinidad, 2007). Nowell et al. (2017) add that saving the raw data and memos helps the researcher to systemize the data and ease the reporting process. Moreover, bringing valid examples from the data to support the findings is important to illustrate the results and raise trustworthiness (Starks & Trinidad, 2007). For this particular research, examples from (audio)visual materials, texts and websites are brought to illustrate the key findings. The chosen examples not only demonstrate the key findings but also discuss interesting nuances that raise the value of the research.

Nowell et al. (2017) discuss the six steps of thematic analysis through relevant means of building the trustworthiness of the research. The main tools that are applicable for this study are discussed here. Above it was already noted that storing raw data and making field notes or memos is important for familiarizing with the data. When generating the initial codes, it is important that the researcher uses a coding framework (2017). For that, the inductive approach is used as a first step to create codes from the theoretical framework, to give a basis to the data analysis. In phase three, where the researcher looks for themes, it is important to keep detailed notes about the appearing concepts and themes (2017). To ensure that, a detailed table with notes about key codes and formed themes will be conducted and developed throughout the data analysis process. Phases four and five

involve reviewing the conducted themes and documenting the identification process. As also described in the data analysis chapter, this step is necessary to ensure that all created themes apply to the raw data and are adequate (2017). This step shows the researcher whether the created themes are applicable for the data and are not affected by the personal preferences or desired results. The final step concerns producing the report, where the operationalization, coding and analysis processes are described in detail (2017), as they have been done in this methodology chapter, to ensure their trustworthiness.

4. Results

To answer the research question of this study, a total of 40 social marketing campaigns were analysed. A thematic analysis method was used which involved looking at the available (audio)visual materials and websites where the chosen campaigns were portrayed. Two main themes appeared from the analysis that will be presented in this chapter, both of which are complimented with subsections and relevant examples. In section 4.1., the first theme, namely the **goal of the campaigns and approaches**, considers the different aims of the analysed campaigns and which approaches of gamification or playification were used, while the second theme, discussed in section 4.2., analyses **strategic elements** that were used throughout the campaigns. This theme is focused on explaining how these campaings were using gamification and playification strategies to create context, understande the individual effects, choose the channels and favour participation. The coding tree which illustrates the complete overview of the constructed themes is presented in the Appendix B.

4.1. Goal of the campaign and approaches

The first theme that appeared predominantly from the data analysis was the goal of the social marketing campaign and how the gamification or playification approaches were implemented to favour achieving this goal. When analysing the data, the main goal of the campaings was the **behavioural change of individuals,** but next to that **educationa**l and **societal** approach also emerged. Hence, in this section different targets and approaches that were used will be discussed.

4.1.1. Fostering playful attitude to change individual behaviour

The ambition of social marketing is to influence the behaviour of the target audience (Kotler & Lee, 2011). Influencing the desired behaviour appeared to be the foremost goal of the analysed campaigns, as all of these campaigns aimed at a change in already existing behaviour (n=19), obtaining new behaviour (n=14), disregarding old behaviour (n=5) or rejecting potentially unsatisfactory behaviour (n=2). Fostering a playful attitude and arousing emotions emerged as a widely used approach, as 37 campaigns out of 40 used a method of encouraging behavioural change through arousing certain emotions. This links to

Sicart's (2014) claim that the playful approaches foster the formulation of attitude and Barnett's (2007) argument on the importance of arousing emotions through humour and entertainment.

Stimulating fun was the first subtheme that aroused from the data as an approach for fostering playful attitude. It appeared from the data as a beneficial and engaging approach to arouse behavioural change. According to the data, a quarter of the analysed campaigns used an approach to foster laughter and a fun experience to arouse a behavioural change among individuals. For that, the approach of the campaign included an activity that people could participate in.

The specificity of this approach lies in the combination of addressing a social issue and encouraging people to consider changing their behaviour by learning through a fun activity. Adding to that, people become more aware about the issue. They do not only consume information about it but take part in the activity which might help to consolidate this new knowledge. Involving a fun activity also arouses interest in the surrounding audience, especially if the campaign activity takes place in the physical room. An example of this practice is presented in Figure 4.3, which is a screenshot from the Volkswagen campaign The World's Deepest Bin (Fun Theory). This campaign addressed waste pollution in public places as an issue and placed a rubbish bin in a large park that was designed to make a sound every time someone threw rubbish into it. This campaign became a phenomenon, with the new bins collecting twice as much rubbish in one day as regular bins in the same area.

Figure 4.3 The World's Deepest Bin (Fun Theory) campaign (Volkswagen, 2009).

Another example of using the approach of a fun activity with the aim of behavioural change is the Fun Theory campaign Piano Stairs. This campaign aimed to encourage people to be physically more active and take the stairs instead of the escalator more often. For that, the stairs that were located next to an escalator were remodelled into a piano, which played a note with every step someone took. A visual to illustrate the idea of the campaign is presented in Figure 4.4.

Figure 4.3. Piano Stairs (Fun Theory) campaign (Volkswagen, 2009).

Sicart (2014) describes fostering laughter as one of the key characteristics of play and playfulness, and this aspect also strongly appeared from the data. As Andreasen (2006) discussed, people need to be triggered and empowered to make changes in their behaviour. Data illustrated well how stimulating laughter and offering an activity to the audience can help in addressing social issues and directing people to make changes in their behaviour.

Fostering curiosity is the second approach that emerged from the data analysis regarding fostering playful attitude. This is related to the concept of gamification as defended by (Deterding et al., 2011). Ten campaigns out of the analysed 40 used the fostering curiosity approach to stimulate behavioural change. This is different from stimulating fun practice because it fosters the learning process and offers valuable information for the audience. In a lot of cases it makes the audience want to know more and therefore stimulates interest in the topic. The data showed that by stimulating curiosity

the audience is expected to consume additional information or take subsequent steps to engage with the content.

A good example of this practice is the campaign *How Sustainable Is Your Smartphone?* This campaign used an interactive website to make people aware of the positive and negative impacts of their smartphones on people and the planet and make more ethical choices accordingly. For example, with this approach people could use the website to take a detailed look at different components of their phones and how they were produced. An example of the function is presented in Figure 4.5. At the same time, people could also explore, for example, how many health-related apps are available to help them take better care of their health.
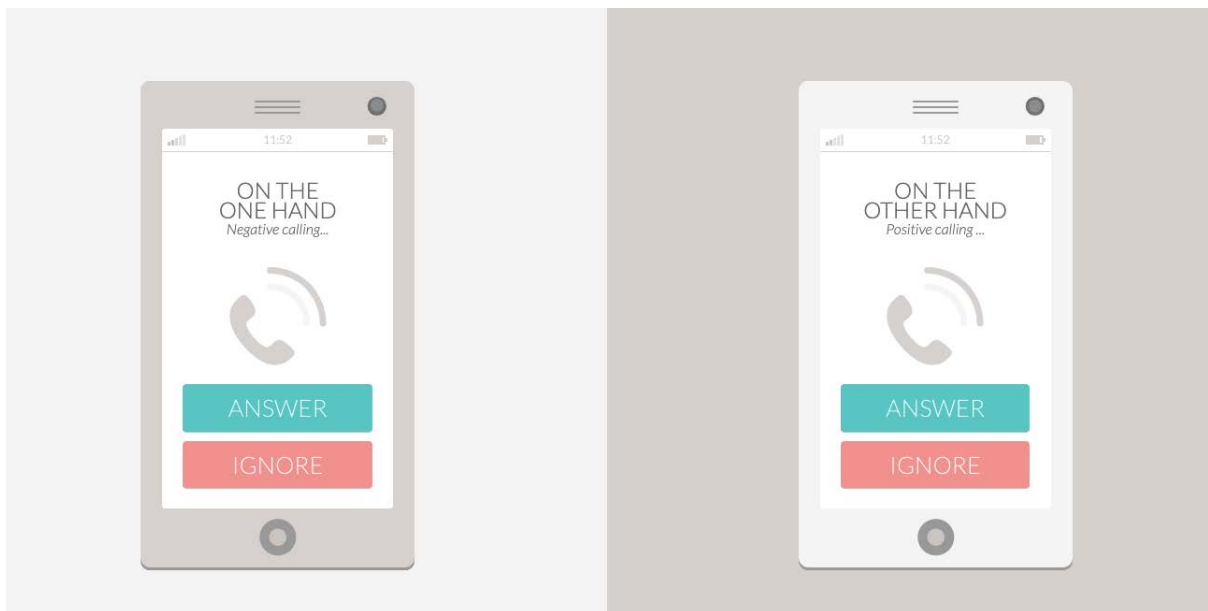

Figure 4.5. How Sustainable Is Your Smartphone? campaign (Nice and Serious, 2014).

Another example of fostering curiosity is the *Lessons in Herstory*, which used a smartphone app and augmented reality to introduce a new perspective of teaching history in schools. This campaign addressed the phenomenon that on a lot of occasions history is taught through male figures. Using the *Lessons in Herstory* app unlocked a powerful female historical figure from the same period as the man who was portrayed. An example of this approach is shown in Figure 4.6.
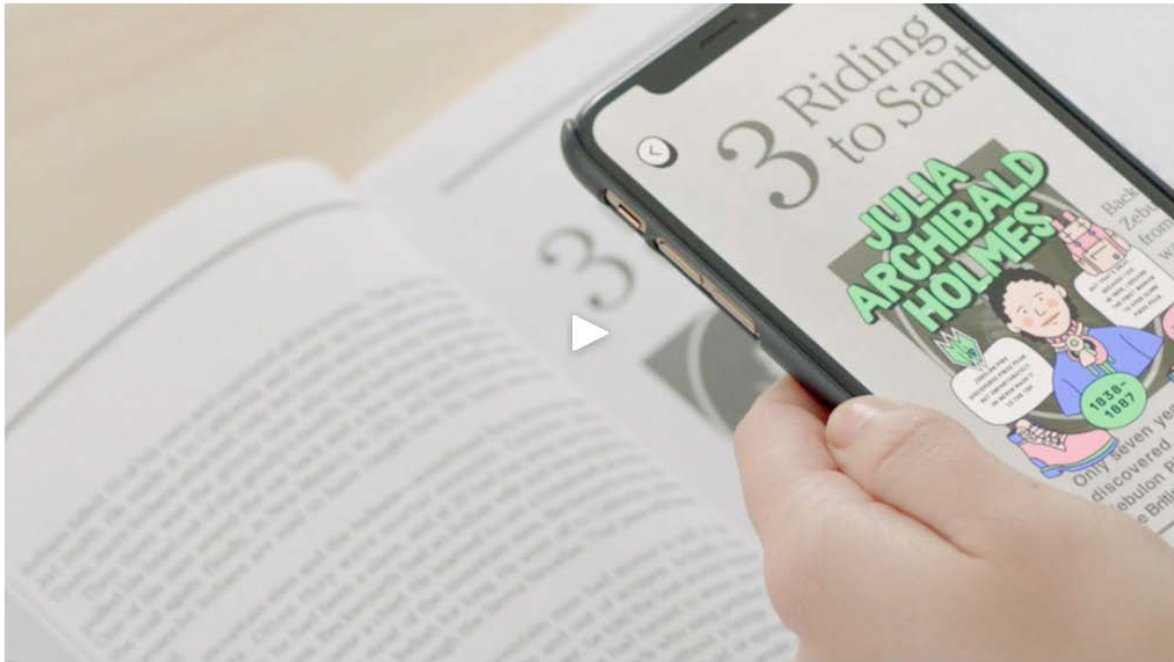
Figure 4.6. Lessons in Herstory campaign (Daughters of Evolution, 2019).

French and Gordon (2020) discussed that to make people change their behaviour it is important to offer value for them. From this perspective, valuable information and fostering curiosity can be looked at as offering value and can therefore stimulate the process of achieving changes in behaviour.

Arousing shock was the last subtheme that appeared from the data regarding fostering playful attitude. Data showed that the strategy of creating an attitude through shocking people was used in more than a quarter of analysed campaigns. As the goal of the campaigns was to affect individual behaviours, it seems that shocking people to incite a change was a widely used approach. It appeared from the data that providing shocking information, data or disturbing visuals was the most common practice of the disruptive approach.

An example of a disturbing visual is presented in Figure 4.7. This figure presents a print advertisement campaign that was used in trolleys to draw attention to overconsumption and children in hunger. The intrusive essence of the campaign not only shocked people but also aroused empathy to make people consume less for themselves and/or donate to the children in need.

Figure 4.7. See how easy feeding the hungry can be? campaign (Feed SA, 2008).

Another example of using a shocking strategy is the *Grace Ai* campaign, which addressed the child sex trafficking issue. It aimed to catch predators through an artificial intelligence solution and encouraged them to seek help to change their behaviour. For this, anti-sex trafficking group Street Grace created an artificial intelligence called Gracie which impersonated minors selling sex to intercept predators. To capture the predators, special ads were placed across the web and when a person clicked on it, it led them to a text chat with Gracie. When the potential predator asked for underage sex, the artificial intelligence solution sent out a warning text, as well as information to law enforcement, and also directed the person to resources for help. An example of the campaign function is presented in Figure 4.8.
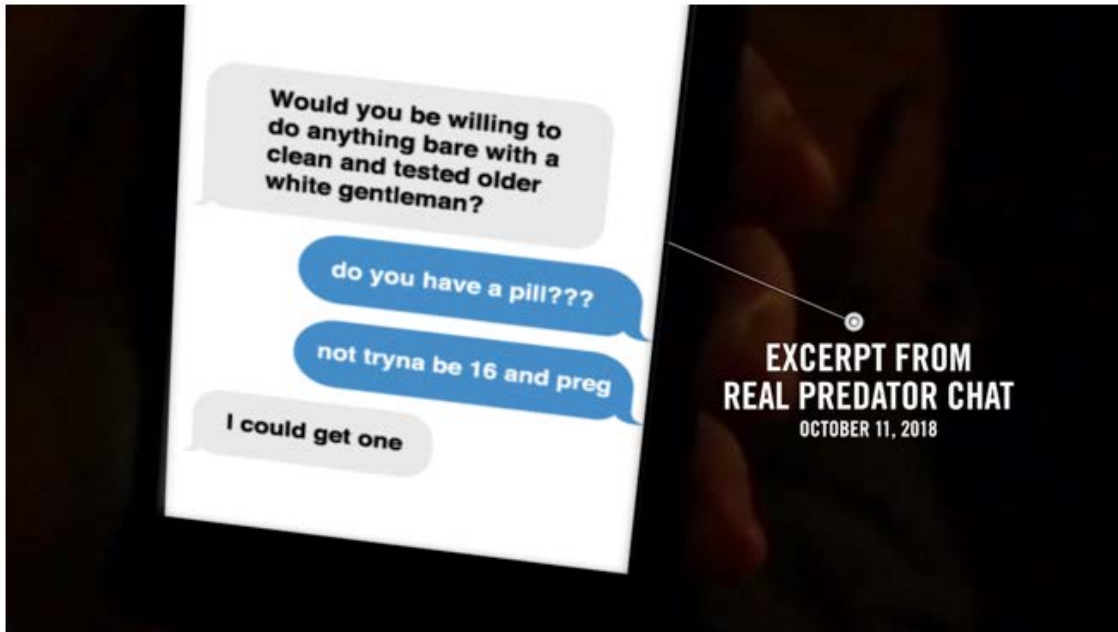
Sicart (2014) also discusses that creating an attitude through disruptive measures causes shock and alarm and challenges already existing beliefs. Data showed that the disruptive approach aims to draw people's attention and make them question their behaviour.

4.1.2. Game design elements as educators

Yang et al. (2017) discuss that the fascinating and vital essence of gamification is beneficial for achieving different marketing goals. Data analysis showed that different social marketing campaigns used gamification elements to arouse behavioural change through educating the audience.

Learning through activity was the first subtheme that appeared from this approach. As the topics where game design practice was used were multidimensional (such as deforestation or protection of wildlife), an aim for behavioural change started with providing information by using elements from game design. The speciality of this approach lies in the campaign creators taking a step back by and starting from educating the audience to induce long-term change in their behaviour. A number of campaigns from the analysed data combined game elements and activity to create interactivity and foster engagement. These practices were mainly used with online platforms, such as independent apps or websites.

A good example of using activity as one of the gamification elements was the

campaign *Into the Wild*, which was a virtual adventure that turned museums into a virtual rainforest. A goal of this campaign was to make people more aware of endangered species and the situation of the rainforests and change their own habits to help save wildlife. Through a virtual experience, the visitors could walk through a rainforest in Indonesia and help to plant virtual trees, which would contribute to planting a real tree. An example of the experience is presented in Figure 4.9. This campaign not only illustrates the educational activity part of the gamification, but also how it fosters curiosity, and the interface design of the experience. Through moving around the museum building, visitors could choose different surroundings and circumstances they were interested to know more about.

Figure 4.9. Into the Wild campaign (Google Tango Adventure, 2017).

Another good example of using this approach is Greenpeace Poland's *To the Last Tree Standing* campaign which drew attention to Europe's last lowland primeval forest and the deforestation problem. The aim of the campaign was to educate people about the issue and encourage them to voice their concerns about the future of the forest. To illustrate the issue, a virtual 700 square kilometre forest was created. This was an accurate copy of the entire forest and was pictured as a Minecraft game content. The campaign was not a game itself, but a Minecraft look-a-like solution, where people could explore the forest. An example from the campaign is presented in Figure 4.10.

Figure 4.10. To the Last Tree Standing campaign (Greenpeace Poland, 2018).

Different modes were used amongst campaigns to foster the educational aspect. Hence, it is also important to give separate notice to using different game styles in the campaigns to build the knowledge of the audience and therefore impact their behaviour. This concept was carried out through giving the audience different modes of engaging with the content. Data analysis showed that this approach was not widely used, but as it has interesting nuances, it still deserves bringing out independently.

The general method for using different modes for fostering engagement is to give the audience different options around how to consume information or how to participate in a campaign. One example of that has already been presented in the previous section: the *Into the Wild* campaign where the audience could move around a physical room and engage with the content based on what interested them the most. Another similar example is the World Wide Fund for Nature's campaign *Free Rivers*, which pictures a virtual interactive storytelling of wildlife, people and landscapes that depend on healthy rivers. However, this campaign differs from those previously mentioned, because it let the audience participate in the campaign by allowing them to try different functions, such as damming the river or using sustainable energy. Subsequently, it showed the audience how one or another perspective changed the health of the rivers and therefore all of the surrounding ecosystem. An illustrative example of this is shown in Figure 4.11.
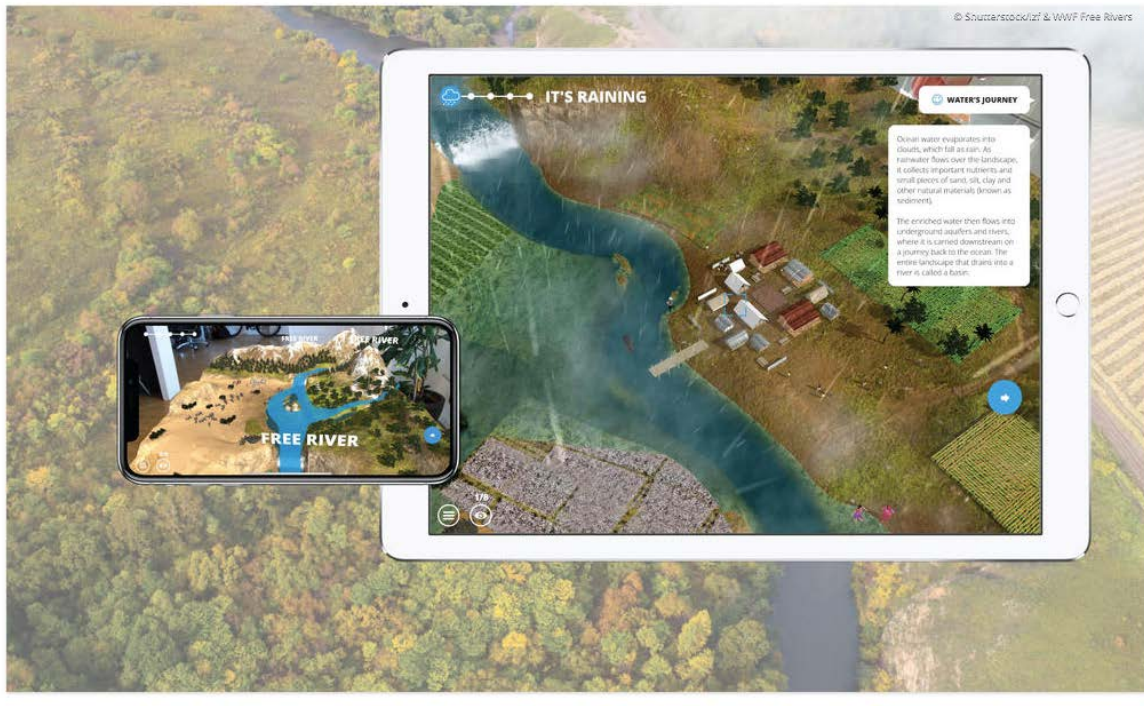
Figure 4.11. WWF Free Rivers campaign (World Wide Fund for Nature, 2018).

Another interesting example to illustrate this approach is the campaign *AppAid* that helps people track how much they use their smartphones. At the same time, every time a person unlocks their phone, a small amount of money is added in the app to help SOS Children's Villages. Person can track their progress of using their phone and decide to donate the money that unlocking their phone has cost. An illustration of the function is presented in Figure 4.12.
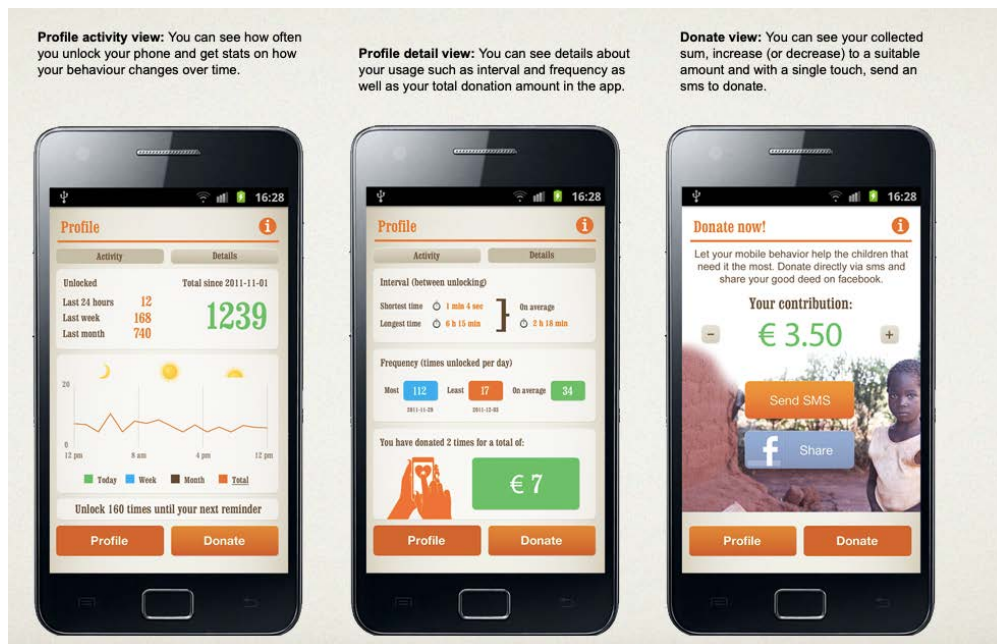

Figure 4.12. AppAid campaign (SOS Children Villages Sweden, 2012).

The AppAid solution gave people the possibility to analyse their behaviour and motivated them to use their smartphones less or more based on how much they would like to donate to helping a cause. It also added a prospect to test themselves through seeing how much they have to use their phone in a day to donate a certain amount of money.

Challenging yourself and others was an approach that emerged from using game elements and was used by several of the campaigns. This included an example of direct challenge, but also creating leaderboards and badges to stimulate the aspect of competitiveness.

An example of using the challenge approach in the campaigns is *Hold Your Breath for Lung Research*, which included a challenge and is presented in Figure 4.13. This campaign was based in an online environment and asked people to hold their breath and invite their friends to do the same. *Hold Your Breath for Lung Research* campaign aimed to make people more aware about the health of their lungs and how to protect them but also drew attention to the lack of funding in lung research. People were asked to film their participation and a leaderboard based on the seconds that the breath was held was pictured on the website. Creating a challenge is a good way to engage people in a campaign, and allows the campaign to start living its own life in a sense.
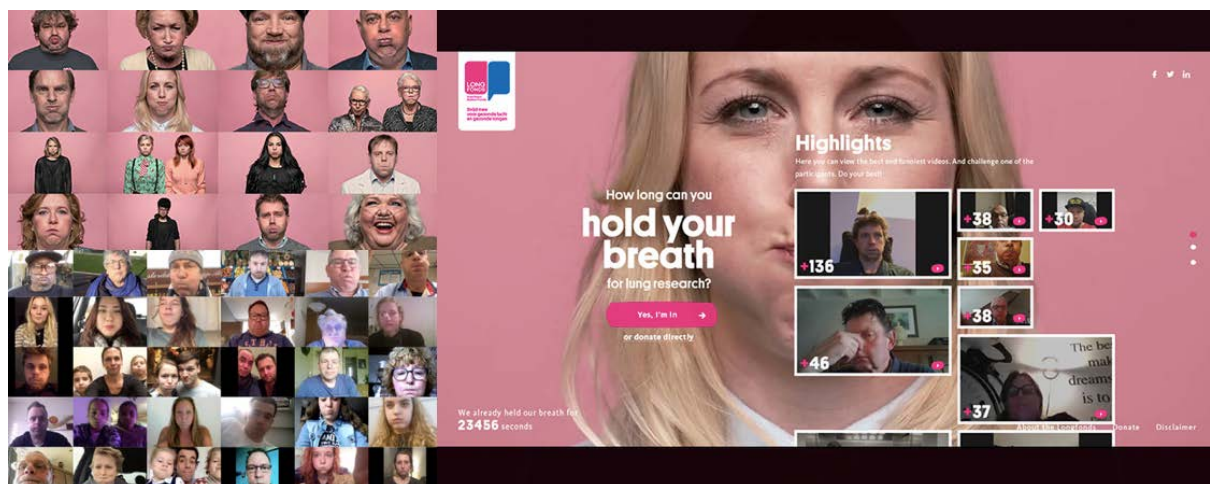

Figure 4.13. Hold your breath for lung research campaign (Longfonds, 2015).

Another example of using leaderboards is the National Geographic campaign *Planet or Plastic?* This campaign showed the audience how many people had already participated and taken a pledge to change their behaviour to help a cause. The campaign also encouraged people to challenge their friends and ask them to get involved. Based on the person's choice it illustrated how it would contribute to solving the problem. An example of
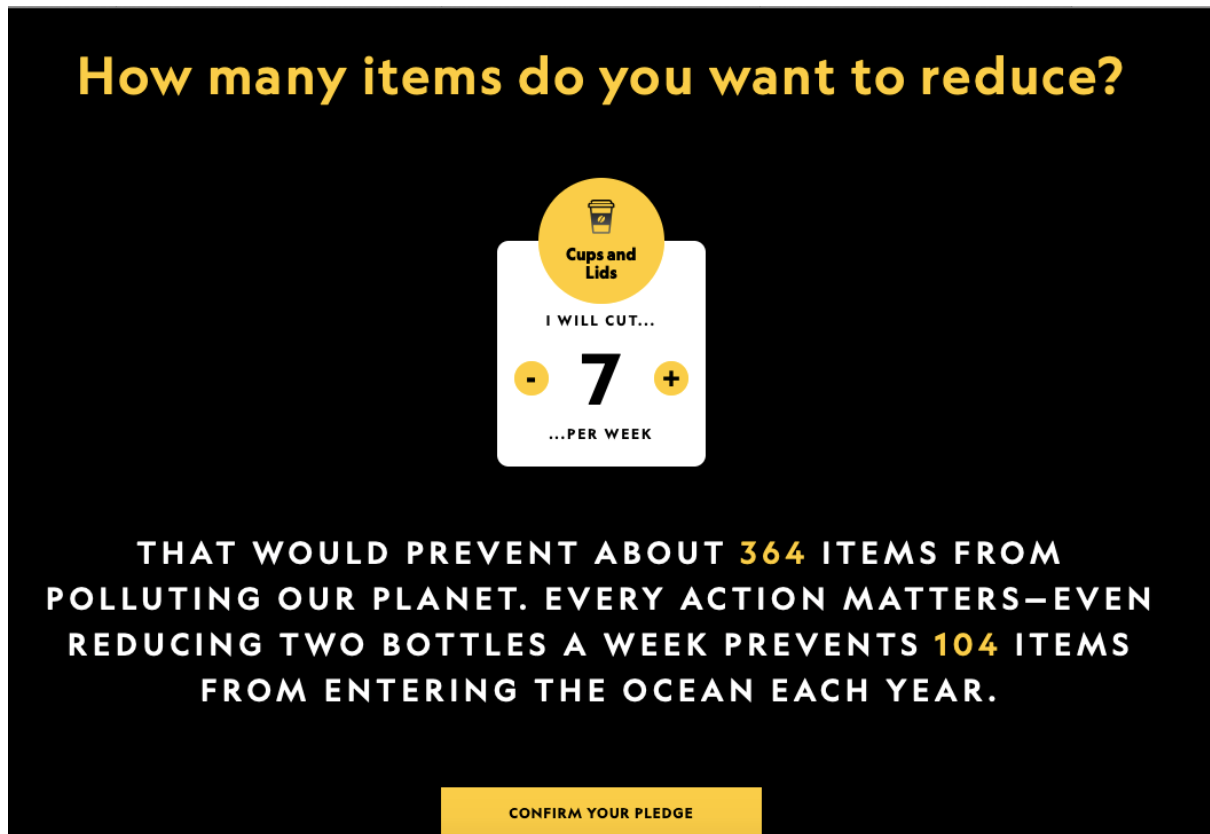
that is shown in Figure 4.14.

Figure 4.14. Plastic or Planet? campaign (National Geographic, 2018).

4.1.3. Creativity used to favour the change in society

Another subtheme that stood out from the data was how creative ideas were used to draw attention to acute problems in society and help solve them. As Kotler and Lee (2011) discussed, to arouse behavioural change in the targeted audience, more than just words and laws are needed. Andreasen (2006) also added that people need to be triggered and empowered for changes to happen. These ideas are directly related to topic of this subcategory of how outside-the-box solutions help to contribute to social changes.

When analysing the data, more than half of the campaigns gained prominence as **outside-the-box or unusual solutions,** where creativity had an important role. Creating unusual solutions might also be related to the aspect that the topics that the campaigns address are very different. Some topics, such as domestic violence or child abuse, are controversial in their essence. 26 campaigns out of 40 used an unusual approach to address a certain social issue and stimulate people to change their behaviour. The approach was considered outside of the box when the solution was unexpected or had a markedly

different concept.

To give a better understanding of this phenomenon, an example is presented in Figure 4.15. This is a case from telecom company Vodafone which addressed the issue of domestic violence against women in Turkey and offered a solution to encourage women to ask for help. For that, Vodafone created an app that women could use secretly to ask for help when they were suffering from domestic abuse. As the domestic violence topic and asking for help is considered a taboo in Turkey, the app was hidden within a flashlight app. To ask for help, a woman had to shake their phone and a message with her location would be sent to three people that women had indicated as trusted people. As the biggest challenge was to encourage women to ask for help if needed, the app had to be kept secret from men and therefore the strategy for spreading the awareness was crucial. To spread the message about the app, ads were placed in labels of women's underwear and in the middle of make-up vlogs. Moreover, to ensure the secrecy of the app, over 10 months the app was updated from a flashlight to a mirror app, and all the female subscribers were informed with an automated voice message. When a man answered the phone instead of a woman, a standard marketing message was played instead.

Figure 4.15. Vodafone Turkey Red Light Application campaign (Vodafone, 2015).

Another example is the *Speed Camera Lottery (Fun Theory)* campaign that addressed the issue of driving over the speed limit. The aim of the campaign was to make people follow the speed limit and for that speed cameras snapped photos of cars that drove on a

certain road when a driver exceeded the speed limit, and then a fine was imposed. The speciality of this idea was the unique fund in which the money from fines was collected – it was handed out as a lottery to obedient drivers. This is a great example of drawing attention to a widespread problem by acknowledging people who are already behaving according to the law and motivating those who are not.

Playful ideas make people talk showcases another advantage of creative solutions, which is the potential of global attention and wide media debate. This is an especially beneficial approach when the social issue concerns the whole planet and when the aim is to arouse a political debate. Half of the campaigns used playful approaches to gain wide media attention and global coverage. A good example of that is a campaign called *Trash Isles* made by LadBible, which addressed the issue of ocean pollution. To get the attention of individuals, media and policymakers, a legitimate country of a trash island, which is polluting the Pacific Ocean, was created for the campaign. The playfulness of this idea lay in the creation of characteristics of a legitimate country, such as a border, currency, flag, passport and the possibility to register as a citizen. This unusual and creative campaign gained a lot of attention across the whole world and became a social movement.

Andreasen (2006) also describes that social marketing can be used for political lobbying and influencing politicians and other parties whose attention and actions are needed to induce long-lasting change in society. If the addressed problem resonates with a larger population of the world, then arousing global attention is important to expand the debate in society.

4.2. Strategic elements

As discussed above, social marketers need to offer benefits or values for people which they are likely to identify and engage with (French & Gordon, 2020). This involves choosing the right strategic elements for the campaign to be successful and thinking through several aspects of the campaign (Kotler & Lee, 2011). Data showed that there were several strategic aspects that were related directly to using gamification and playification elements. The subthemes that feature under this section are context creation, **the personality of the playful experience, different environments and experiences and finally stimulating participation.**

4.2.1. Creating context to foster engagement

Creating context around a social issue with different elements was a very common approach and almost all the analysed campaigns did it in one way or another. As creating context is linked to any kind of advertising, from the perspective of this research, this involved giving a certain meaning to objects, creating an atmosphere that complied with a specific situation, and creating an attitude or constructing a context based on a specific target audience. To achieve a creation of attitude, playful solutions were used. Creating contextuality is also one of the characteristics of play and an important aspect of playfulness (Sicart, 2014).

Giving meaning to the objects of the campaign was the predominant practice that was used in the campaigns. This approach concerned creating context for objects outside of their usual purpose or amplifying their already existing context in a relation to a social issue.

A good example of using an object outside of its usual context to deliver a message is *the No Means No ATM* campaign by HSBC. This campaign was specifically compelling because it used ATM machines as a centre point and a message deliverer, with the context that was built around it being comprehensively fresh. The social issue addressed with this campaign was abuse of women. For that, the ATM machines were reprogrammed and accompanied with additional messages not to accept 'no' as an answer, when a person wanted to end the transaction for example. An example of that is presented in Figure 4.16.
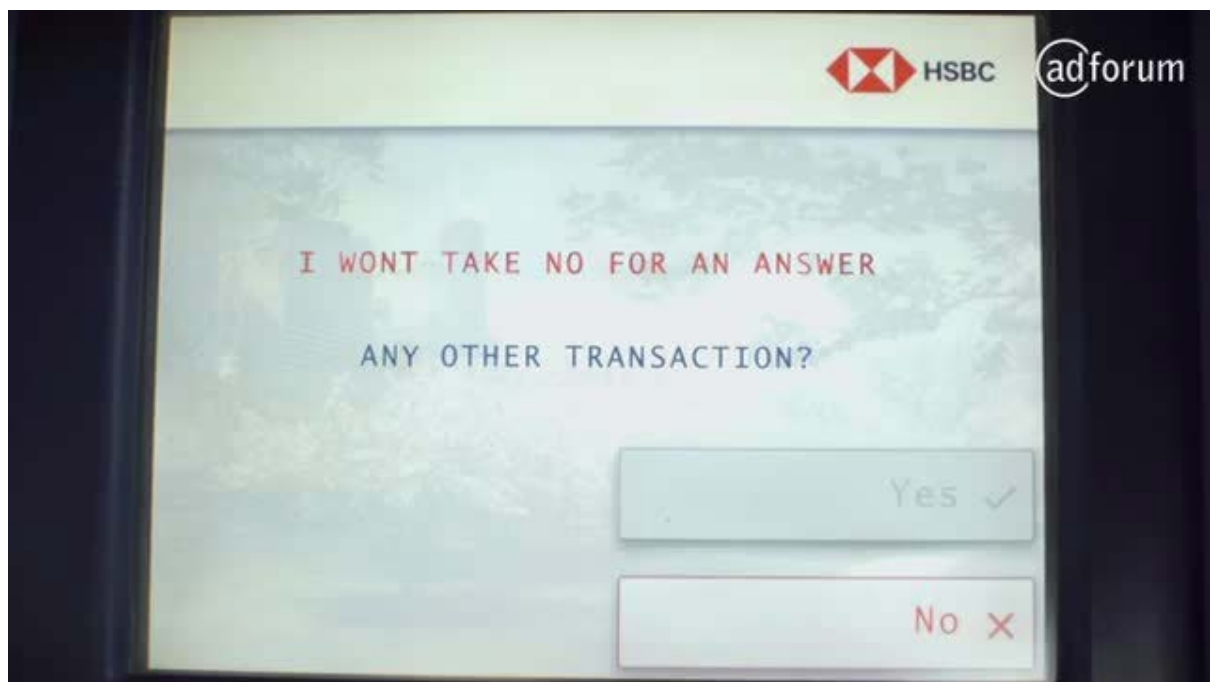

Figure 4.16. The No Means No ATM campaign (HBSC, 2019).

Another example of using objects outside of their usual context or having an unusual function was *Fun Theory's World's Deepest Bin* campaign, which was already discussed above (see Figure 4.3). In this approach the campaign was built on an already existing object which helped to address the issue, but a new unusual function was added to make it more playful and engaging. The problem addressed was people's irresponsible behaviour of throwing their litter onto the ground, and for that a playful function of making a sound was added to the litter bin. This unexpected function motivated people to clean up the surrounding area and also understand the issue of litter in a playful way.

Creating atmosphere is one of the components of creating a context. An interesting approach that appeared from the data was amplifying the surrounding atmosphere to draw attention to the issue and affect people's behaviour. To spread a certain message, a supporting environment was created either in a physical room or through online channels. This approach helped to highlight certain objects or elements that were associated with influencing people's behaviour.

An example of this approach is the *If Men Had to Pay for Toilet Paper* campaign, which addressed the issue of tampons and pads not being available free of charge in public toilets. At the same time, toilet paper is almost always available free of charge. To address the contradiction a coin-operated toilet paper dispenser was installed in men's public toilets, and if men wanted to use toilet paper, they needed to pay for it or send a tweet about the equality issue. An example of this is presented in Figure 4.17.

Figure 4.17. If Men Had to Pay for Toiler Paper (Huge, 2020).

This campaign illustrates the importance of creating a certain context to make people, who are not directly related to the issue, aware of the problem. As Sicart (2014) also discusses, creating a context through playfulness exposes a freedom of interpretation with a suggestion of behaviour. An example of this campaign also highlights the importance of participants' behaviour: how they are affected by the surrounding environment, and how they accordingly take certain steps and create a meaning.

Another example of creating an atmosphere to stimulate people's actions was the *Bangui l'oubliee* campaign, which addressed world hunger (Action Contre le Faim, 2016). To attract attention and ask people to donate, a series of 360-degree films was created which documented a paediatric centre in the Central African Republic. The documentary series portrayed an emotional and in-depth look into the work of humanitarian aid organization. As in the previous example, the *Bangui l'oubliee* campaign also helped to bring a distant topic closer to people who might have not known about it before.

Sicart (2014) also discusses that creation of context is dependent on the supporting environment and atmosphere. Data also highlighted that when the goal is to address an issue that might not be familiar to a lot of people, creating a supporting environment for it is important.

Understanding the specifics of the target audience was the last subtheme which was used to address an issue that affects a smaller part of society. A quarter of the analysed

campaigns had a narrow target audience which aimed to affect the behaviour of a certain group in society. As the solutions that were used among campaigns were interesting, they deserve to be discussed independently.

The first campaign that deserves to be highlighted addressed an issue of traffic violations and was called *Second Chances* (Donate Life California, 2019). The specific target group of this campaign were drivers who did not follow traffic laws, and the approach to address the issue was unique. Every driver who committed a traffic violence but was an organ donor was given a 'second chance' as a thank you note, because through being an organ donor they are giving fellow citizens a second chance of life. Those people who were not organ donors yet were introduced to the possibility of becoming one. As violating the traffic rules is a widespread issue and unfortunately a lot of people die from car accidents, targeting that specific group to become organ donors was a creative approach.

Another interesting campaign with a specific target group was *I'm Out of Office for Equal Pay* which addressed the problem of the gender pay gap in the United Kingdom (Women's Equality Party, 2018). To encourage women to be the voices of campaign, every year on 10th November they are asked to set their Out of Office messages to say that they are not working until the end of the year. This campaign addresses a serious topic but is using a playful way to draw attention to it and engage the people who are affected.

Social marketing always has a specific goal that is targeted (Kotler & Lee, 2011) and the same tendency applies to the concept of play (Sicart, 2014). Having a specific goal is also the reason why creating a context considering a specific target audience is important.

4.2.2. Playful experience is personal

The data analysis clearly illustrates that the usage of playful elements in social marketing campaigns has different effects on individuals as the interpretation and understanding is different. The same tendency applies to marketing in general and this sub-section highlights the campaigns where acknowledging the aspect of personal context stood out.

As already discussed before, almost all analysed campaigns aimed to create an attitude among people. However, there is one important nuance that needs to be addressed, which is that **the different individuals experience playful approaches differently**. That is based on the connections that the person has related to the topic and if

there are any preexisting experiences.

A campaign that is a good example of how the effects differ based on personal experiences is *Words Can Save*, which addresses cyberbullying (Possible, 2015). This campaign raised awareness about the topic but also demonstrated how important words can be for young victims of cyberbullying. To show the hidden effects of cyberbullying, an interactive website was created. On the website visitors were guided through stories of two bullied people and were given the possibility of saving the bullied youngsters from harming themselves. Visitors could interact with the 2 characters of the website and engage with their stories. The goal of the visitor was to persuade the kids not to give up on their lives by using the right words. This campaign illustrates well how, based on an individual's previous experiences, the effect of the campaign is different. When a person has close relations to the topic the message speaks more to them and the importance of sharing the message is clear.

Another example of this is *the Vodafone Red Light Application* (2015) campaign that was already discussed in sub-section 4.1.3. It is important to note that for one woman this campaign can be just a glimpse of information but for another, who is suffering from domestic violence, it can be a lifesaver.

Mäyrä (2012) claims that playfulness is related to emotions and attitudes and this tendency also emerged strongly in the data. Sicart (2014) also highlights the personal aspect when describing the characteristics of play and says that even when the activity or the elements are the same, the effects are different. This is related to personal emotions, attitudes and previous experiences.

The data revealed that using playful **approaches fosters the probability of identification with the campaign content**. This is showcased for example by visual experience and storytelling which stimulates higher engagement. Identification is also a very personal experience and is based on individual experiences and beliefs.

The campaign *Beauty Inside* (Intel & Toshiba, 2017) is a good example to illustrate the power of playful practice and identification. This campaign used storytelling by real people who felt connected to the campaign's topic. The issue that was addressed was mental health and insecurities and it aimed to make people more confident about themselves. For that, a six-episode social film was created, where actors were the ordinary fans who auditioned via their webcam to help to portray the main character. The main

character, Alex, woke up every morning as a different person portrayed by one of the fans. This campaign inspired thousands of people to give and request love advice and think about their own sense of being. Also, this practice illustrates clearly how giving people a possibility to identify helps to not only address the issue but also give high engagement to the campaign.

Another campaign called *Abused Emojis* illustrates the importance of identification. This campaign helped children living in unsafe circumstances to deal with their emotions and experiences through using specially designed emojis. An example of this is shown in Figure 4.18.

Figure 4.18. Abused Emojis campaign (BRIS, 2015).

Talking about their emotions from this perspective might be very hard for young people but expressing their feelings through emojis that describe the situation might be easier. This campaign helps to create an understanding for children that they are not alone in this situation and that asking for help is okay.

With the aspect of personality another playful practice appeared from the analysis

which involved **the personal experiences of the audience.** Like the previously discussed approaches, this also helps to build engagement, and the content of the campaign is created by the audience. Playful approaches encourage people to share their experiences and raise the probability of people's willingness to participate.

An interesting example is the *Rape Tax campaign* (see Figure 4.19), which addresses an issue of sexual assault victims being charged with expensive medical bills in the United States. The topic of this campaign is very intimate and sharing personal stories might even seem controversial. However, the campaign collected anonymous stories and created a website where a survivor of sexual assault could tell their story through a customized bill.
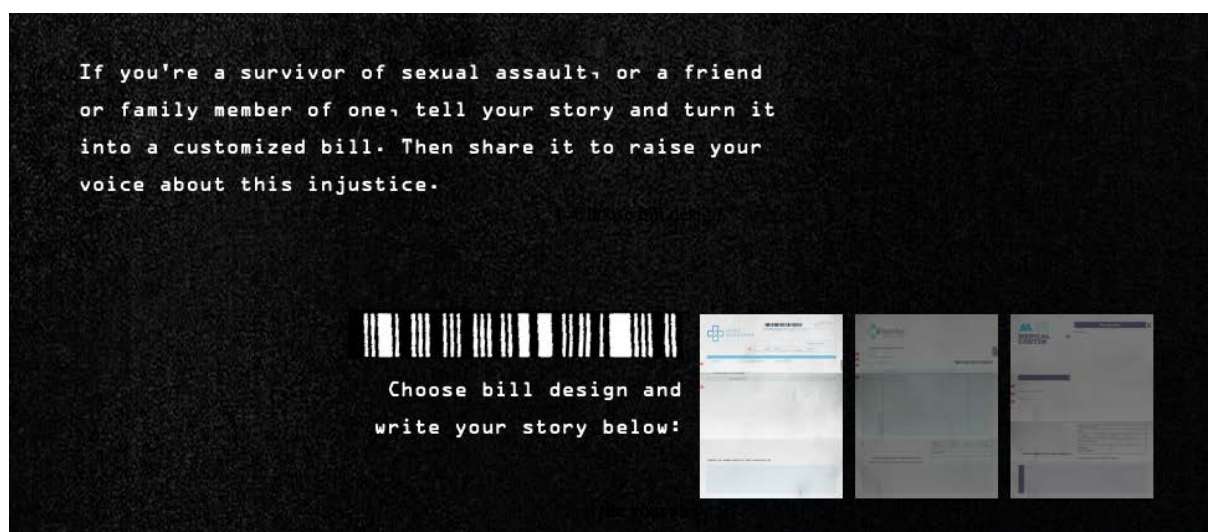

Figure 4.19. The Rape Tax campaign (National Organization for Victim Assistance, 2018).

The playful approach of creating a customized bill definitely helps people to open up about their personal experiences, as it is possible to tell a story through eloquent visuals. This campaign illustrates well how creative ideas are important for encouraging people to speak about topics that are considered a taboo in society.

Another example of the audience sharing their personal experiences in a campaign is *#foodsharefilter* (NGO Manos Unidas, 2013). Sharing food pictures is a habitual activity for a lot of people and the campaign #foodsharefilter created a specific filter which people could download for money and use it on their pictures to support programs against hunger. This campaign approached collecting donations in a playful and creative way and gave a new meaning to an activity of sharing food pictures that people are already used to doing.

4.2.3. Environment fosters different experiences

The data revealed that using playful and gameful approaches was different based on

whether they are offline or online campaigns. **Online campaigns** gave more possibility to interact and used mostly separate websites or apps to foster engagement. However, **offline campaigns** also used creative practices to spread a certain message and influence people's behaviour. Choosing between offline and online channels seemed to correlate with the goal of the campaign and the aim of what people expected to do as a result.

It appeared from the data that offline campaigns used several different playful approaches to make campaigns engaging. While print advertisements used playful visuals to attract attention, usage of physical objects or rooms fostered a playful experience, as already discussed in sub-section 4.1.1. Therefore, this sub-section focuses more on the playful visuals aspect and practices that were used among them.

Playful print advertisements fostered creation of context through highlighting certain elements that were related to the issue addressed. A good example of that is shown in Figure 4.20, which presents the *Stop the Share* campaign. This print campaign addressed the issue of sexual exploitation of young people and found a creative way to illustrate the problem of leaking private photos. In the visual, a girl in a bath is pictured but the bath has been assigned a new meaning as a mobile phone in a person's hand.
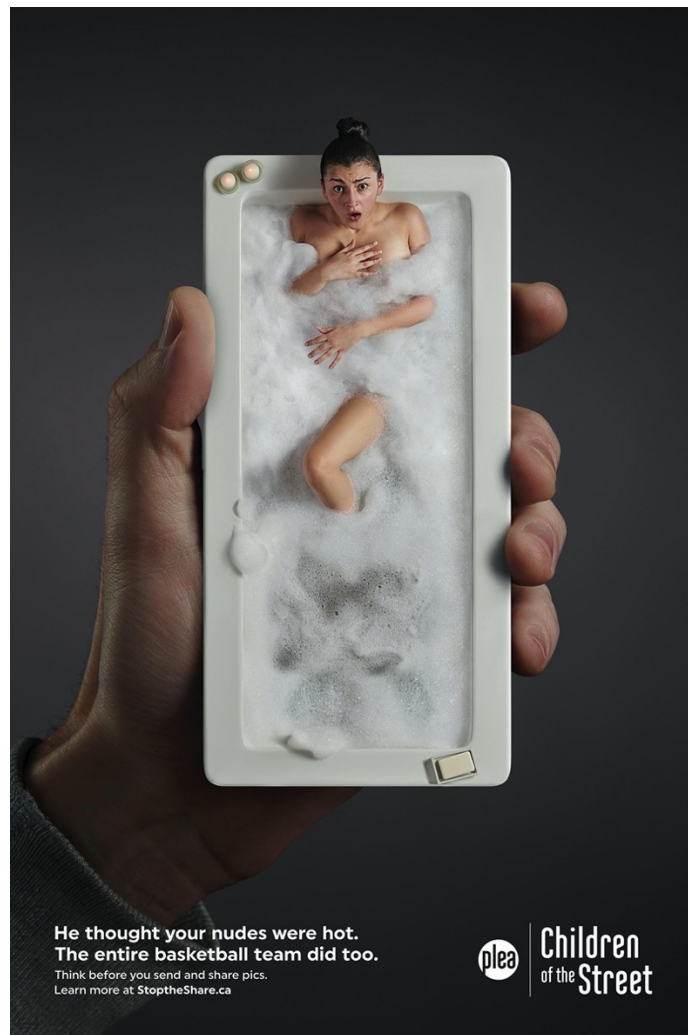
Figure 4.2 Stop the Share campaign (Children of the Street Society, 2020).

Another example of using a playful visual is the *Plastic Bags Kill* campaign, which is presented in Figure 4.21. This campaign illustrates the problem of plastic pollution and draws attention to the consumption of plastic bags. This print advertisement uses a playful approach of picturing a see-through plastic bag and a turtle that is held by the person carrying the bag. This campaign is a good example of how disruptive context is pictured to the audience because the issue of plastic pollution might seem distant to some people. This visual, however, brings it closer and shows the seriousness of the problem. The aim of this campaign is to affect people's plastic consumption and direct them to stop using plastic bags.

Figure 4.3 Plastic Bags Kill campaign (BBDO Malaysia, 2014).

Another campaign that deserves attention is called *Isolated* (see figure 4.22). This had a playful visual and connected the situation of the coronavirus crisis to raise awareness about forceful isolation and loneliness. The campaign highlighted, through the playful visual, that although everyone had to stay at home temporarily, this is an everyday reality for a lot of people who are forced to stay at home all the time. This way of storytelling helps to create a context around social isolation and raise awareness about the issue.

Figure 4.4 Isolated campaign (Make Sense, 2020).

The data showed that online channels allow a lot of interactivity and playful solutions to raise awareness and affect people's behaviour. From the analysed data, more than half of the campaigns used a website or a separate app to engage people.

A relevant example of a playful online campaign is the World Wide Fund for Nature campaign the *WWF Fish Guide*, which helps people in their daily choices and advises them how to make more environmentally aware choices. Fish Guide is an app where consumers can get valuable information about which fish to buy to protect the oceans, which are in danger due to overfishing. The app also provides information about where the fish species is coming from and what species to consume at particular times of the year. The Fish Guide app was launched in several countries based on the fish market concerning a certain area. An example of it is presented in Figure 4.23.

Figure 4.5 the Fish Guide campaign (World Wide Fund for Nature, n.d).

The World's Most Eligible Bachelor campaign was also a good example of using online tools and a creative solution to address an important topic of protecting endangered species. Rhinos are highly endangered species and to research artificial reproductive techniques extra funding was needed. To bring attention to the topic and collect donations, a Tinder profile called The World's Most Eligible Bachelor was created where people could swipe right and donate to his cause. Figure 4.24 presents this Tinder profile. This campaign was not only creative but also fostered fun and created a strong context of using Tinder to help stop the extinction of a rhino species.
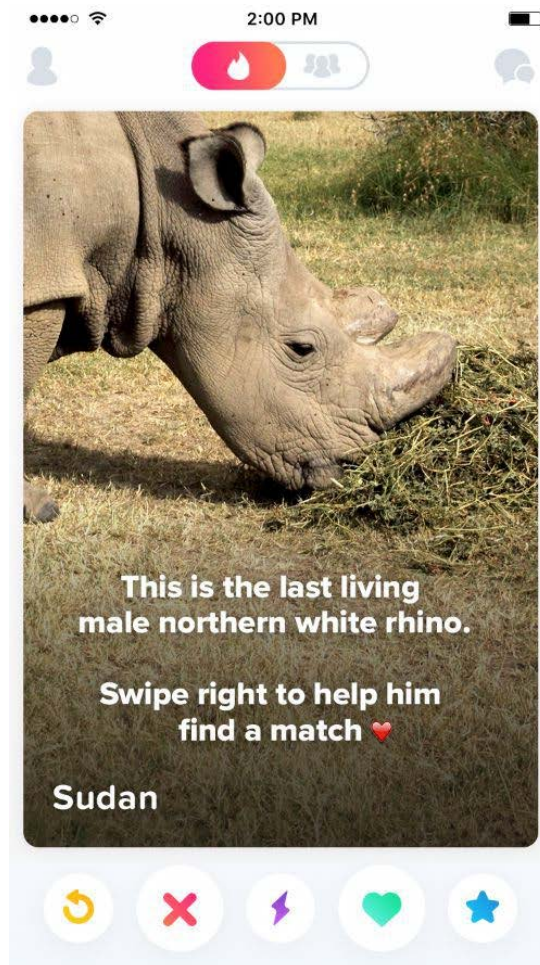
Figure 4.6 the World's Most Eligible Bachelor campaign (Ogily & Mather Africa, 2017).

4.2.4. Playful approach fosters participation

Last but not least, an important subtheme emerged from the data which concerns **participation** and how playful practices can make it more engaging for the audience. Campaigns that encouraged people to participate involved strong calls to action and rewarded people for their participation.

Out of the analysed campaigns over half had a call to action which involved donating, taking a pledge, participating in a challenge or something else that helped to support the cause and raise wider awareness about the issue. Another interesting nuance was that when people participated in a campaign, their actions also had an impact and for

example a donation was made. This approach helps to attract the attention of a wider audience and therefore help the cause more. It is also motivating for people because they feel that their contribution is appreciated and useful.

The aforementioned *AppAid* is an example of how a call to action and appreciating the participation of the audience helps to support a social cause. *AppAid* is an app that helps to track how often people use their smartphones. Every time a person unlocks their phone, a certain amount of money is added in the app to support the SOS Children's Villages. Users can track their usage of mobile phones and see how much money has already been gathered based on their behaviour, and later they can decide to donate the money. This approach illustrates how an everyday activity can have a new meaning and how a creative idea can help to collect more donations.

Another example is the *Acuvue Lottery* campaign, which addressed the plastic waste issue and an unexpected item related to that, which is contact lenses. Contact lenses are contributing to the ocean pollution problem, because people habitually throw them down the drain while using the bathroom. The *Acuvue Lottery* campaign was created to address this problem and influence people to change their behaviour in this regard. For that, a lottery procedure was used to award people with prize money, which was used for an environmental contribution under the person's name. When the person removed their contact lens, they could attach it to a highlighted number on a lottery form. After collecting a certain amount of numbers, they could scan the form and the app would calculate the amount of the donation that was made. An example of this practice is shown in Figure 4.25.

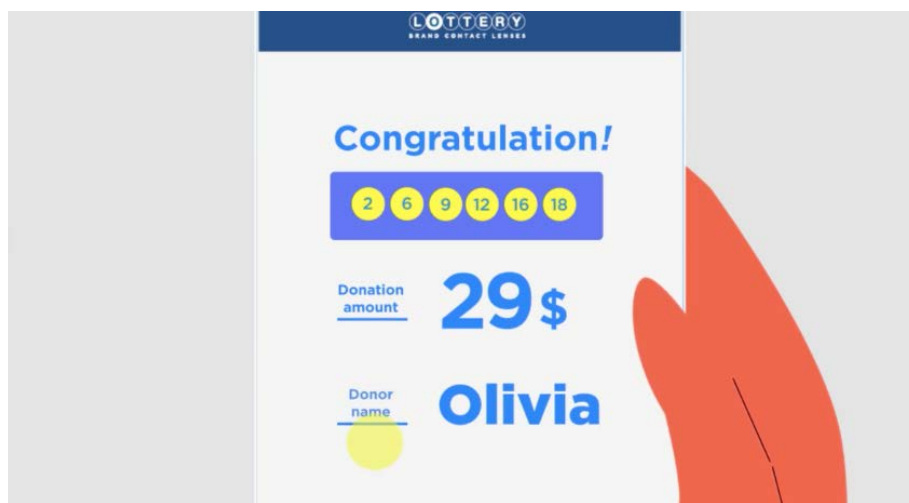*Figure 4.7 Acuvue Lottery campaign (Hongik University, 2020).*

Activity and people's participation are important characteristics of both play (Sicart, 2014) and game (Deterding et al., 2011), and the given examples highlight that this approach helps to connect the audience to the topic. Hence, the audience becomes more than just a consumer and the potential for inciting a behavioural change is bigger.

5. Conclusion

This concluding chapter will give an answer to the research question and discuss the main findings from the research. It will also discuss the theoretical concepts and suggest new perspectives on the theory. Furthermore, it will give attention to the social implications of the research and explain how it is relevant for the development of the field. Lastly, limitations and future research suggestions will be discussed.

5.1. Main findings

As more and more organizations and campaigns are focusing on addressing social issues and making a change in the world (Litsa, 2018), this research gave valuable insight into how to use playful and creative ideas to induce behavioural changes in people. The question of this research was: *How are the elements of gamification and playification used and combined in social marketing?* The conducted research gave beneficial information about how social marketing campaigns use creative solutions in different environments to foster curiosity, arouse emotions, raise awareness and consequently affect behaviours. Considering the aim of social marketing and functions of gamification and playification, two main themes appeared from the research: the goal of the campaign and the approaches and strategic elements. The first of these focused on understanding how gamification and playification practices were used to achieve different goals in society (e.g. stimulating behavioural change, educating or creating a social debate), while the second discussed strategic elements and decisions by the campaign makers to engage the audience, encourage them to participate and create context.

The study revealed that certain practices stood out when the aim of the campaign was *behavioural change*. When the goal of the campaign was to affect individuals, the approaches were playful, aroused a certain emotional state and created an attitude on an individual level. The main practices that were used to create an attitude were *stimulating fun* through playful activities, *fostering curiosity* through giving valuable information and insight and arousing interest, and *arousing shock,* which was, for example, expressed through shocking information or data or using disturbing visuals.

Another interesting aspect that emerged from the research was using *game elements to educate the audience*. The data showed that using game elements such as

learning through an activity and offering different modes and challenges made grasping new information more interactive and engaging. Using game elements such as leaderboards and levels to create a friendly challenge was used in different campaigns to stimulate the experience and raise awareness about certain topics.

The last goal of the campaigns was to change the society on a larger scale. For that, creating a wider attention and using creative ideas to address important issues was a widely used approach. As some campaigns aimed to arouse a political debate and get global attention, unusual and out-of-the-box solutions were used. These practices always also involved the contribution of individuals, for example through making a donation or signing a petition.

The data showed that theme two, strategic elements, was mostly related to playful approaches that created a context and personal experience for the audience through specific channels, as well as stimulating participation.

Creating context through giving meaning to objects, creating a certain atmosphere and understanding the specific target group appeared to be important components to engage the audience. Many campaigns used objects as a centre point and gave new contexts to them that were related to the addressed social issue. Amplifying the surrounding environment and creating playful solutions that addressed a certain part of the population were also important aspects about creating a context.

Personality is an important aspect when discussing gamification and playifcation, because every individual understands the context differently based on their experiences and understandings. This aspect was also confirmed by the data and campaigns were built considering the importance of this. Analysed campaigns used playful approaches by highlighting the *different effects among individuals, fostering the identification with the campaign* and *encouraging the audience to share their personal experiences.* To achieve this, storytelling and visual experiences were used.

The gameful and playful approaches were different in online and offline environments. Data illustrated the creativeness of *offline campaigns*, which used playful visuals, print advertisements and physical rooms and objects. Especially interesting was the usage of objects, because a lot of times they were given a new meaning outside of their usual context. *Online* campaigns mainly used specific apps or websites created for the campaign and focused on audio-visual experiences and artificial intelligence.

The last interesting finding is about the participation of the audience. The actions of the audience were rewarded and had an impact. For example, to foster the participation of the audience, a donation was made to support the cause.

The conducted research and analysed cases confirmed that social marketing has great potential for engaging the audience and raising their attention in an educative and interactive way that could lead to behavioural change.

5.2. Theoretical implications

As Wood (2012) discusses, companies and organisations are making more effort to contribute to social marketing and encourage people to make changes in their behaviour to achieve individual and social good. It was previously discussed in the theoretical framework chapter that social marketing has close relations to commercial marketing (Andreasen, 1994; Dann, 2010; Kotler & Lee, 2011). Conducted research confirmed the importance of creating value for influencing the target audience's behaviour (French & Gordon, 2020; Kotler & Lee, 2011) and illustrated the role of using playful solutions to engage the audience. This thesis also reflected on the work of Kotler and Lee (2011) who discussed that to induce behavioural change, more than just words and laws are needed. As concepts of gamification and playification are associated with experiences and creation of an attitude (Deterding et al., 2011; Sicart, 2014), this research showed that companies are using solutions to foster that.

Moreover, this study helps to fill the gap in the theory regarding the value of gamification and playification concepts to social marketing. It confirmed that social marketers create content that offers a possibility to identify and engage with, which was highlighted by French and Gordon (2020). As personality and contextuality are important characteristics of play (Sicart, 2014), they create solid ground for higher engagement and arousing behavioural changes. The theoretical chapter discussed that the number of studies connecting social marketing, gamification and playification is relatively small. However, Nicholson (2015) has discussed one very important aspect of social marketing, which is voluntariness and the efforts of the marketers to foster that. The conducted study showed that using playification and gamification approaches were used as part of the strategies to foster voluntary participation of the audience through engaging them with fun experiences, storytelling and using creative solutions to raise awareness. This is directly connected to the

notion of Freudmann and Bakamitsos (2014) that using elements from games helps to educate the audience in an informal and fun way. Based on this research, the same idea applies to the playification concept.

To add to the theory, this study revealed that companies used playfication and gamification strategies when the aim was to create a certain attitude among the target audience that would lead to them making changes in their behaviour. Moreover, playful approaches that involve a call to action foster participation and encourage the audience to share their experiences and take part in the campaign activities.

5.3. Social implications

The value of this study is that it offers new perspectives on the social marketing field and highlights the potential of engaging the audience through the approaches of gamification and playification. This paper contributes to the development of the theory, supports the already existing theory and also adds new perspectives to it. The empirical findings offer new understandings for the social marketing niche and confirm that the playification and gamification approaches could be used for achieving the goals of social marketing.

As more brands and organisations are interested in addressing social issues, finding creative solutions to engage the audience is important. Also, the customers are becoming more involved with the values that organisations stand for and make their consumption decisions on that basis. Creative solutions help to address important and controversial topics and have the potential to get more attention from the audience. As the information overload and constant hunt for attention by the organisations are discussed widely in today's society, it is important to create solutions that stimulate the construction of attitudes and offer an experience. The concepts of playification and gamification become interesting tools for that.

This research could be source of knowledge and tool for all the social marketers to encourage them to use playification and gamification in their strategies. The analysed campaigns showed that engaging the audience and guiding them to change their behaviour use creative and playful solutions.

5.4. Limitations and future research

The possible limitation of this study lies in the availability of suitable data to conduct the research. The data for the research was collected from different platforms, which have

given recognition to the campaigns that have used elements of gamification and playification. However, the data was collected transparently and considering certain criterion. A possible limitation could also be that there was only one researcher concerned with this research and the risk of subjective interpretation is involved. Nevertheless, the researcher tried to be systematic and follow the steps of the thematic analysis to ensure the reliability and validity of the research.

Before starting the research, it was discussed whether connecting two concepts – gamification and playification – is justified. However, as approaches of gamification and playification are relatively new in the marketing field and especially social marketing, connecting them gave a wider perspective and possibility to see the usage and potential of them in social marketing.

The field of this research is quite new and little explored, so further research could contribute to academic literature, fill in the gaps and confirm or reject already existing perspectives. The playification and gamification concepts have a lot of similarities, but also differences. The research showed that the usage of approaches varied based on the goal of the campaign: gamification was used more when the goal of the campaign was to educate, and playification had a direct expectation of changing behaviour. However, as this research only analysed the design of the campaigns and did not provide insights of how they were perceived or what were their effects, this could also be an important to research this perspective in the future. Also, future research could look into the usage of gamification and playification from the perspective of certain social issues.

6. References

Ads of the World. (n.d.). Ads of the World. Retrieved from https://www.adsoftheworld.com

Alves, H. (2010). The who, where, and when of social marketing. *Journal of Nonprofit and Public Sector Marketing*, *22*(4), 288–311. https://doi.org/10.1080/10495141003656595

Andreasen, A. R. (1994). Social marketing: Its definition and domain. *Journal of Public Policy & Marketing*, *13*(1), 108–114. https://doi.org/10.1177/074391569401300109

Andreasen, A. R. (2002a). Commercial marketing and social change. *Social Marketing Quarterly*, *8*(2), 41–45. https://doi.org/10.1080/15245004.2011.624487

Andreasen, A. R. (2002b). Marketing social marketing in the social change marketplace. *Journal of Public Policy and Marketing*, *21*(1), 3–13. https://doi.org/10.1509/jppm.21.1.3.17602

Andreasen, A. R. (2006). *Social marketing in the 21st century*. Thousand Oaks': Sage Publications, Inc.

Andreasen, A. R. (2012). Rethinking the relationship between social/nonprofit marketing and commercial marketing. *Journal of Public Policy and Marketing*, *31*(1), 36–41. https://doi.org/10.1509/jppm.09.035

Angelosvka, N. (2019, January 20). Gamification trends for 2019: Making room for game-elements in politics. *Forbes*. Retrieved from https://www.forbes.com/sites/ninaangelovska/2019/01/20/gamification-trends-for-2019-making-room-for-game-elements-in-politics/

Babbie, E. (2014). Conceptualization, operationalization and measurement. In M. Kerr (Ed.), *The Basis of Social Research* (pp. 127–162). Belmont: Wadsworth.

Barnett, L. A. (2007). The nature of playfulness in young adults. *Personality and Individual Differences*, *43*(4), 949–958. https://doi.org/10.1016/j.paid.2007.02.018

Biel, A., Vugt, V. M., Synder, M., & Tyler, R. T. (2012). *Cooperation in modern society: promoting the welfare of communities, states, and organisations*. London: Routledge.

Bloom, P. N., & Novelli, W. D. (1981). Problems and challenges in social marketing. *Journal of Marketing*, *45*(2), 79–88. https://doi.org/10.2307/1251667

Boeije, H. (2012). *Analysis in qualitative research*. Thousand Oaks: Sage Publications Ltd.

Braun, V., & Clarke, V. (2008). Using thematic analysis in psychology. *Qualitative Research in Psychology*, *3*(2), 77–101. https://doi.org/10.1017/CBO9781107415324.004

Brennen, B. S. (2017). *Qualitative research methods for media studies*. New York: Routledge.

Caillois, R., & Barash, M. (2001). *Man, play, and games*. Urbana: University of Illinois Press.

Cannes Lions Festival. (n.d.). About. Retrieved from https://www.canneslions.com

Caruana, A., & Vella, J. (2004). The relationship between adult playfulness and viewers' response to advert execution: an initial exploration. *Management Research News*, *27*(3), 61–76. https://doi.org/10.1108/01409170410784121

Dann, S. (2005). Social change marketing in the age of direct benefit marketing – where to from here? *Social Change in the 21st Century Conference, QUT Carseldine*. Retrieved from

https://www.researchgate.net/publication/27465397_Social_change_marketing_in_th e_age_of_direct_benefit_marketing_-_where_to_from_here

Dann, S. (2010). Redefining social marketing with contemporary commercial marketing definitions. *Journal of Business Research*, *63*(2), 147–153. https://doi.org/10.1016/j.jbusres.2009.02.013

de la Hera, T. (2019). *Digital gaming and the advertising landscape*. Amsterdam: Amsterdam University Press.

Deterding, S., Dixon, D., Khaled, R., & Nacke, L. (2011). From game design elements to gamefulness: Defining "gamification." *Proceedings of the 15th International Academic MindTrek Conference: Envisioning Future Media Environments, MindTrek 2011*, 9–15. https://doi.org/10.1145/2181037.2181040

Engage For Good. (2020). Statistics every cause marketer should know. Retrieved from https://engageforgood.com/guides/statistics-every-cause-marketer-should-know/

Fizek, S. (2014). Why fun matters: in search of emergent playful experiences. In M. Fuchs, P. Ruffino, & N. Schrape (Eds.), *Rethinking gamification* (pp. 274–288). Milton Keynes: meson press.

Fizek, S., Fuchs, M., Ruffino, P., & Schrape, N. (2014). *Rethinking gamification*. Milton Keynes: meson press.

French, J., & Gordon, R. (2020). *Strategic social marketing: For behaviour and social change*. London: SAGE Publications, Ltd.

Freudmann, E. A., & Bakamitsos, Y. (2014). The role of gamification in non-profit marketing:

An information processing account. *Procedia - Social and Behavioral Sciences*, *148*, 567–572. https://doi.org/10.1016/j.sbspro.2014.07.081

Garcia, D. (2018). Gamification in marketing: 17 gamification gurus share their favourite examples & insights. Retrieved from https://surveyanyplace.com/gamification-in-marketing/

Gordon, R. (2011). Critical social marketing: Definition, application and domain. *Journal of Social Marketing*, *1*(2), 82–99. https://doi.org/10.1108/20426761111141850

Guest, G., MacQueen, K., & Namey, E. (2014). Introduction to applied thematic analysis. In G. Guest, K. M. MacQueen, & E. E. Namey (Eds.), *Applied thematic analysis* (pp. 3–20). https://doi.org/10.4135/9781483384436.n1

Hamari, J. (2017). Do badges increase user activity? A field experiment on the effects of gamification. *Computers in Human Behavior*, *71*, 469–478. https://doi.org/10.1016/j.chb.2015.03.036

Hamari, J., Koivisto, J., & Sarsa, H. (2014). Does gamification work? - A literature review of empirical studies on gamification. *Proceedings of the Annual Hawaii International Conference on System Sciences*, 3025–3034. https://doi.org/10.1109/HICSS.2014.377

Harville, B. (2020). How you win big with gamification in marketing. Retrieved from https://optinmonster.com/gamification-in-marketing/

Hastings, G., MacFadyen, L., & Anderson, S. (2000). Whose behavior is it anyway? The broader potential of social marketing. *Social Marketing Quarterly*, *6*(2), 46–58. https://doi.org/10.1080/15245004.2000.9961102

Hemley, D. (2012). 26 elements of a gamification marketing strategy. Retrieved from https://www.socialmediaexaminer.com/26-elements-of-a-gamification-marketing-strategy/

Hsieh, H. F., & Shannon, S. E. (2005). Three approaches to qualitative content analysis. *Qualitative Health Research*, *15*(9), 1277–1288. https://doi.org/10.1177/1049732305276687

Huhn, J. (2019). What is social marketing? Retrieved from https://www.business2community.com/digital-marketing/what-is-social-marketing-with-7-stellar-examples-02236451

Huotari, K., & Hamari, J. (2011). "Gamification" from the perspective of service marketing. *Proceeding of the CHI'2011 (Gamification Workshop)*, (October), 11–15.

Huotari, K., & Hamari, J. (2012). Defining gamification. A service marketing perspective. *Proceeding of the 16th International Academic Mindtrek Conference, Mindrek 2012*, 17–22. https://doi.org/10.1145/2393132.2393137

Huotari, K., & Hamari, J. (2017). A definition for gamification: anchoring gamification in the service marketing literature. *Electronic Markets*, *27*(1), 21–31. https://doi.org/10.1007/s12525-015-0212-z

Ingersoll, L. (n.d.). Social causes that gen Z cares about and why you should care too. Retrieved from https://blog.marketo.com/2019/03/social-causes-that-gen-z-cares-about-and-why-you-should-care-too.html

Kotier, P., & Zaltman, G. (1971). Social marketing: An approach to planned social change. *Social Marketing Quarterly*, *3*(3–4), 7–20. https://doi.org/10.1080/15245004.1996.9960973

Kotler, P., & Lee, N. R. (2011). *Social marketing: Influecing behaviors for good*. Thousand Oaks: SAGE Publications, Inc.

Li, X. (2015). *Playful advertising: In-game advertising for virtual reality games (Master's Thesis).* Retrieved from http://www.ep.liu.se/ecp/120/013/ecp15120013.pdf

Litsa, T. (2018). Brand activism: Why more campaigns focus on social good. Retrieved from https://www.clickz.com/brand-activism-campaigns-focus-social-good/207888/

Lucassen, G., & Jansen, S. (2014). Gamification in consumer marketing - future or fallacy? *Procedia - Social and Behavioral Sciences*, *148*(2011), 194–202. https://doi.org/10.1016/j.sbspro.2014.07.034

Mäyrä, F. (2012). Playful mobile communication: Services supporting the culture of play. *Interactions: Studies in Communication & Culture*, *3*(1), 55–70.

Mayring, P. (2004). Qualitative content analysis. In U. Flick, von E. Kardoff, & I. Steinke (Eds.), *A Companion to Qualitative Research*. London: Sage Publications Ltd.

McDermott, L., Stead, M., & Hastings, G. (2005). What is and what is not social marketing: The challenge of reviewing the evidence. *Journal of Marketing Management*, *21*(5–6), 545–553. https://doi.org/10.1362/0267257054307408

McKenzie-Mohr, D. (2011). *Fostering sustainable behavior*. Gabriola Island: New Society Publishers.

Mitchell, R., Schuster, L., & Drennan, J. (2017). Understanding how gamification influences behaviour in social marketing. *Australasian Marketing Journal*, *25*(1), 12–19.

https://doi.org/10.1016/j.ausmj.2016.12.001

Mulcachy, E. (2019). Cause maketing: examples of the best and worst purpose campaigns. Retrieved from https://www.thedrum.com/news/2019/06/19/cause-marketing-best-and-worst-brand-purpose-campaigns

Nicholson, S. (2012). A user-centered theoretical framework for meaningful gamification. *Proceeding of the Games+Learning+Society 8.0*. Retrieved from http://scottnicholson.com/pubs/meaningfulframework.pdf

Nicholson, S. (2015). A RECIPE for meaningful gamification. In T. Reiner & L. C. Wood (Eds.), *Gamification in business and education* (pp. 1–21). Switzerland: Springer International Publishing.

Nowell, L. S., Norris, J. M., White, D. E., & Moules, N. J. (2017). Thematic analysis: Striving to meet the trustworthiness criteria. *International Journal of Qualitative Methods*, *16*(1), 1–13. https://doi.org/10.1177/1609406917733847

Payseno, K. (2018). Top 20 corporate social responsibility initiatives of 2018. Retrieved from https://www.smartrecruiters.com/blog/top-20-corporate-social-responsibility-initiatives-of-2018/

Peattie, S., & Peattie, K. (2003). Ready to fly solo? Reducing social marketing's dependence on commercial marketing theory. *Marketing Theory*, *3*(3), 365–385. https://doi.org/10.1177/147059310333006

Rodgers, S., & Thorson, E. (2000). The interactive advertising model: How people perceive and process interactive ads. *Journal of Interactive Advertising*, *1*(1), 41–60. https://doi.org/10.1080/15252019.2000.10722043

Routledge, H. (2016). *Why games are good for businesses: how to leverage the power of serious games, gamification and simulations*. Hampshire: Palgrave Macmillan.

Russell-Bennett, R., & Baron, S. (2015). Fresh thinking in services marketing: contemporary, cutting-edge and creative thoughts. *Journal of Services Marketing*, *29*(6–7), 421–424. https://doi.org/10.1108/JSM-06-2015-0218

Schreier, M. (2014). Qualitative content analysis. In U. Flick (Ed.), *The SAGE handbook of qualitative data analysis* (pp. 170–183). London: Sage Publications Ltd.

Schreier, M. (2018). Sampling and generalization. In U. Flick (Ed.), *The SAGE handbook of qualitative data collection*. London: Sage Publications Ltd.

Segura, E. M., Waern, A., Segura, L. M., & Recio, D. L. (2016). Playification: The PhySeEar

case. *CHI PLAY 2016 - Proceedings of the 2016 Annual Symposium on Computer-Human Interaction in Play*, 376–388. https://doi.org/10.1145/2967934.2968099

Sicart, M. (2014). *Play matters*. Cambridge: The MIIT Press.

Smith, J. H., & Just, S. N. (2009). Playful persuasion: The rhetorical potential of advergames. *Nordicom Review*, *30*(2), 53–68. https://doi.org/10.1515/nor-2017-0151

Spooner, I. (2013, July 29). Turning marketing into a force of good. *The Guardian*. Retrieved from https://www.theguardian.com/media-network/media-network-blog/2013/jul/29/turning-marketing-force-for-good

Starks, H., & Trinidad, S. B. (2007). Choose your method: A comparison of phenomenology, discourse analysis, and grounded theory. *Qualitative Health Research*, *17*(10), 1372–1380. https://doi.org/10.1177/1049732307307031

Steinemann, S. T., Mekler, E. D., & Opwis, K. (2015). Increasing donating behavior through a game for change: The role of interactivity and appreciation. *CHI PLAY 2015 - Proceedings of the 2015 Annual Symposium on Computer-Human Interaction in Play*, 319–330. https://doi.org/10.1145/2793107.2793125

Stewart, J., Lizzy, I., All, A., Mariën, I., Schurmans, D., Looy, V., … Grove, F. De. (2013). *Digital games for empowerment and inclusion of groups at risk of social and economic exclusion: Evidence and opportunity for policy*. Retrieved from http://ftp.jrc.es/EURdoc/JRC78777.pdf

Suggett, P. (2019). The 10 big advertising awards that matter. Retrieved from https://www.thebalancecareers.com/the-advertising-awards-that-matter-38472

The FWA. (n.d.). About. Retrieved from https://thefwa.com/about/about-fwa/

van 't Riet, J., Meeuwes, A. C., van der Voorden, L., & Jansz, J. (2018). Investigating the effects of a persuasive digital game on immersion, identification, and willingness to help. *Basic and Applied Social Psychology*, *40*(4), 180–194. https://doi.org/10.1080/01973533.2018.1459301

Volkswagen. (2009). The fun theory 2 - an initative of Volkswagen: the world's deepest bin. Retrieved from https://www.youtube.com/watch?v=qRgWttqFKu8

Wood, M. (2012). Marketing social marketing. *Journal of Social Marketing*, *2*(2), 94–102. https://doi.org/10.1108/20426761211243937

Wymer, W. (2011). Developing more effective social marketing strategies. *Journal of Social Marketing*, *1*(1), 17–31. https://doi.org/10.1108/20426761111104400

Yang, Y., Asaad, Y., & Dwivedi, Y. (2017). Examining the impact of gamification on intention of engagement and brand attitude in the marketing context. *Computers in Human Behavior*, *73*, 459–469. https://doi.org/10.1016/j.chb.2017.03.066

Zavy. (2019). 3 social campaigns that nailed CSR and made a difference. Retrieved from https://www.zavy.co/blog/3-social-campaigns-that-nailed-csr-and-made-a-difference
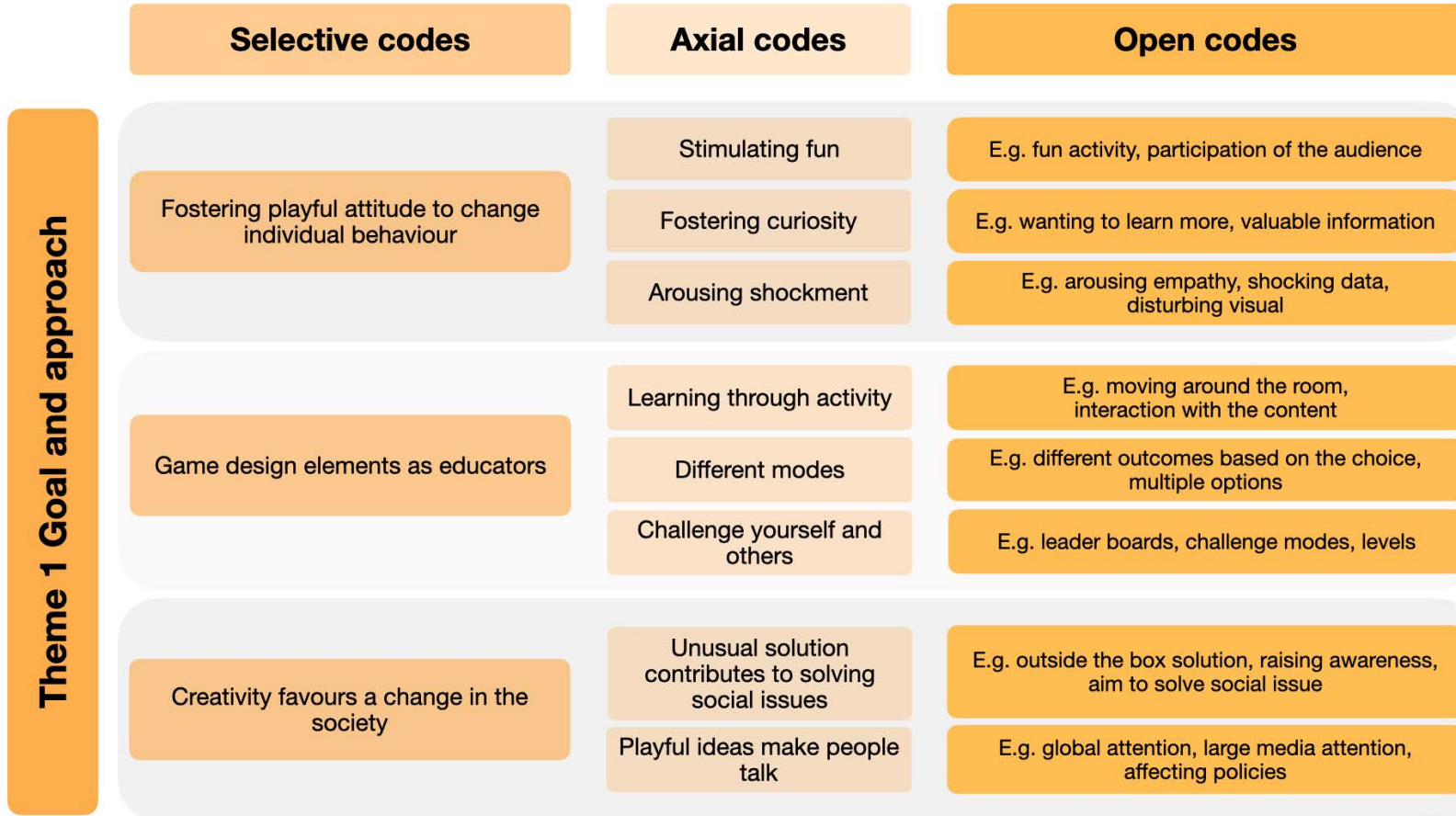
Appendixes

Appendix A Sample

Name of the campaign	Name of the organization	Year	Material/link
1. Into to the wild: Google Tango Adventure	The Zoo at Google, MediaMonks, World Wildlife Foundation	2017	https://www.facebook.com/watch/?v=101553321 72226450 https://www.wwf.sg/?291970/Venture-Into-the-Wild-at-ArtScience-Museum
2. #foodsharefilter	NGO Manos Unidas	2013	https://www.youtube.com/watch?v=2ncoH4kFuC U
3. Bangui l'oubilee	Action Contre la Faim	2016	http://www.bangui-loubliee.com
4. WWF Free Rivers	World Wildlife Fund	2018	https://www.worldwildlife.org/pages/explore-wwf-free-rivers-a-new-augmented-reality-app
5. Network Effect	Network Effect	2015	https://networkeffect.io/
6. How sustainable is your smartphone?	Nice and Serious	2014	https://www.theguardian.com/sustainable-business/ng-interactive/how-ethical-is-your-smartphone
7. Abused emojis	BRIS - Swedish NGO	2015	https://www.wired.com/2015/06/abused-emoji/
8. To the last tree standing	GreenPeace	2018	https://tothelasttree.org
9. Do not track		2015	https://donottrack-doc.com
10. Hold your breath for lung research	Longfonds	2015	https://vimeo.com/157142376
11. Words Can Save	Possible	2015	https://www.possible.com/work/words-can-save
12. AppAid	SOS Children Villages Sweden	2012	http://ourwork.se/appaid/
13. The Lions Share	United Nations Development Programme	2019	https://thelionssharefund.com
14. Grace Ai	Street Grace	2018	https://shortyawards.com/4th-socialgood/gracie-ai https://www.youtube.com/watch?v=tlICeHjxmyM
15. The World's Deepest Trash Bin (Fun Theory)	Volkswagen	2009	https://www.youtube.com/watch?v=tcrhp-IWK2w
16. Piano Stairs (Fun Theory)	Volkswagen	2009	https://www.youtube.com/watch?v=2lXh2n0aPyw

17. The Speed Camera Lottery	Volkswagen	2009	https://www.youtube.com/watch?v=iynzHWwJXaA
18. EMMA	STOP out bullying	2019	https://bullyingemma.com
19. The Tampon Book	The Female company	2019	https://www.thefemalecompany.com/tampon-book-en/
20. Second Chances	Donate Life California	2019	https://www.youtube.com/watch?v=cIRIdg1dyE4
21. Lessons in Herstory	Daughters of Evolution	2019	https://www.youtube.com/watch?v=cAtoqNa5yIM https://www.lessonsinherstory.com
22. The No Means NO ATM	HSBC	2019	https://vimeo.com/344367124
23. Planet or Plastic	National Geographic	2018	https://www.nationalgeographic.com/environment/plasticpledge/
24. The Rape Tax	NATIONAL ORGANIZATION FOR VICTIM ASSISTANCE	2018	http://www.therapetax.com
25. I'm out of office for equal pay	WOMEN'S EQUALITY PARTY	2018	https://vimeo.com/253400114 https://www.womensequality.org.uk/outofoffice
26. Trash Isles	PLASTIC OCEANS/LADBIBLE	2018	https://www.youtube.com/watch?v=u9Ne9VnZ7fs
27. Rally For Rivers	ISHA foundation	2017	https://isha.sadhguru.org/rally-for-rivers/ https://game.cauverycalling.org
28. Vodafone red light application	Vodafone	2015	http://www.digitaltrainingacademy.com/casestudies/2015/07/cannes_lions_case_study_vodafones_secret_app_gives_women_in_turkey_a_lifeline.php
29. The Most Eligble Bachelor	Oligy & mather Africa	2017	https://ogilvy.africa/work/most-eligible-bachelor-2/
30. The Beauty Inside	Intel and Toshiba	2017	http://showcase.noagencyname.com/TheBeautyInside/
31. The WWF Guide	World Wildlife Fund	2011	https://wwf.panda.org/get_involved/live_green/out_shopping/seafood_guides/
32. Feedie	MediaMonks and Tribal Worldwide	2013	http://www.wethefeedies.com
33. Plastic Bags Kill	BBDO Ad Agency Malaysia	2014	
34. Save paper, save the planet	World Wildlife Fund	2008	https://www.adsoftheworld.com/media/ambient/paper_dispenser
35. See how easy feeding the hungry can be?	Feed SA	2008	https://www.adsoftheworld.com/media/ambient/feed_sa_trolley

36. If men had to pay for toiler paper	Huge	2020	https://www.adsoftheworld.com/media/integrated/period_if_men_had_to_pay_for_toilet_paper
37. Acuvue Lottery	Hongik University	2020	https://www.adsoftheworld.com/media/ambient/acuvue_acuvue_lottery
38. Practice Social Distancing	Geneva Centre for Autism	2020	https://www.adsoftheworld.com/media/outdoor/geneva_centre_for_autism_practice_social_distancing
39. Stop the Share	Children of the Street Society	2020	https://www.adsoftheworld.com/media/integrated/children_of_the_street_society_stop_the_share
40. Isolated	Make Sense	2020	https://www.adsoftheworld.com/media/print/make_sense_isolated

Appendix B Coding Tree

Selective codes	Axial codes	Open codes

Theme 1 Goal and approach

Fostering playful attitude to change individual behaviour	Stimulating fun	E.g. fun activity, participation of the audience
	Fostering curiosity	E.g. wanting to learn more, valuable information
	Arousing shockment	E.g. arousing empathy, shocking data, disturbing visual

Game design elements as educators	Learning through activity	E.g. moving around the room, interaction with the content
	Different modes	E.g. different outcomes based on the choice, multiple options
	Challenge yourself and others	E.g. leader boards, challenge modes, levels

| Creativity favours a change in the society | Unusual solution contributes to solving social issues | E.g. outside the box solution, raising awareness, aim to solve social issue |
| | Playful ideas make people talk | E.g. global attention, large media attention, affecting policies |

Selective codes	Axial codes	Open codes
Theme 2 Strategical elements		
Creating context to foster engagement	Giving meaning to objects of the campaign	E.g. physical object creates a context, object as a centre point, giving new context to objects/situation.
	Creating atmosphere	E.g. creating special circumstances, amplification of the surrounding environment.
	Understanding the specifics of target group	E.g. narrow target audience, message addresses part of the population.
Playful experience is personal	Effects are individual	E.g. effects are based on the personal background, importance of previous relation.
	Playful approach helps to identify with the campaign	E.g. storytelling, visual experience.
	Expectation to share personal experiences	E.g. share a post, post a picture, talk about your experience.
Environment fosters different experiences	Offline makes it fun	E.g. playful visual, print advertisement, physical room, physical object.
	Playful experience through online channels	E.g. usage of app, website, artificial intelligence, audio-visual.
Playful approach fosters the participation	People's actions have impact	E.g. donation is made when audience does something, behavioural change a has impact.