

Saimaa University of Applied Sciences
Faculty of Business Administration, Lappeenranta
International Business – Double Degree
Specialisation in Marketing

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Gamification used as a marketing activity to influence the Customer Journey

Thesis 2019

Abstract

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The purpose of this study is to deliver, execute and analyze a gamified marketing activity that influences the specific customer journey of the case company Atzkern – Foto, Video, Design.

The theoretical information on the topics of gamification and regarding the customer journey was gathered from secondary data of textbooks, articles and online sources.

The required data for the empirical part was conducted using a mixed method approach consisting of benchmarks, a qualitative interview, a quantitative customer survey and the action-based approach.

As a result of this thesis the case company is provided with data regarding its customers and their journey. Furthermore, the research results taken from the implementation of the gamified activity may be motivational and educative for future gamified marketing activities.

Keywords: Gamification, Game elements, Customer Touchpoints, Customer Experience, Customer Journey

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1 Introduction

1.1 Background

In 2019, in the United States of America alone, more than 164 million adults play video games on a regular basis which amounts to approximately 65% of the adult U.S. population. This group of playing adults is almost equally divided into women (46%) and men (54%). They play for relaxation, entertainment, education, but also for social purposes in form of online or offline multiplayer games. (Entertainment Software Association 2019.) In other countries around the globe, the situation is assimilable, leading to a total number of more than 2.3 billion gamers worldwide in 2018 and the numbers keep growing. Especially the spread of smartphones and mobile games has been responsible for the rapid increase in the video game sector since 2007. (Newzoo 2018, pp.7-22.) Therefore, it is hardly surprising that also companies have adopted elements of games for internal and external purposes in recent years. This concept of the adoption of game elements to other contexts is called gamification.

Those contexts seem to be infinite and companies found ways to use gamification for example internally to motivate or give further training to their employees or as an external experience for the company's customers as a type of marketing tool. Customers have experiences with a company, brand or its products along the so-called customer journey which consists of various touchpoints between company and customer. Typically, the journey of a customer starts with the first point of contact with a brand or product before the actual purchase. But also, after the purchase, in the post-purchase phase, companies stay in contact with the customer to increase loyalty, retention and advocacy. Identifying and understanding the journey made by their customers, gives a company the chance to influence that journey for their advantage. This became increasingly important in recent years, to gain a competitive advantage, especially in highly competitive markets. (Netigate 2019.)

1.2 Purpose of the study

The purpose of this study is primarily to deliver a gamified marketing activity to the case company Atzkern – Foto, Video, Design which influences his specific

customer journey. The case company for this thesis is a small-sized company from Germany and it was chosen because it is characterized by a high level of flexibility. This fact made it possible to implement the gamified approach as needed without restrictions by the company. Furthermore, the customer journeys of smaller companies are simpler due to the elimination of intermediaries. The case company is described in more detail in the empirical part.

To achieve the aim of creating a gamified approach, theoretical concepts regarding gamification and the customer journey are collated. In the further process, current examples of gamified marketing approaches are examined in the context of the customer journey. Furthermore, the customer journey of the case company must be investigated and visualized with the help of a customer journey map to identify certain influenceable touchpoints. Since the case company has never created a customer journey map, the necessary data was collected through a customer survey.

1.3 Delimitations and Limitations

Gamification can be divided into external, internal and behavior-change gamification. Since the internal gamification is concerned with gamified solutions for employees, the thesis will mainly focus on the external and behavior-change gamification. Furthermore, the focus is on B2C companies and their customer journey. Another delimitation is given by the choice of the case company. The implemented gamified activity was specifically created for the case company Atzkern – Foto, Video, Design and may not be adoptable to other companies.

Furthermore, the examination of gamification examples as benchmarks in context to the customer journey can only be done in the most general form, since the specific customer journeys of the observed companies are rather complex and obscure for outside parties.

Gamification can be used in various contexts, digitally and non-digital. Due to the simpler application in the empirical part, the focus of this thesis lays on the use of digital gamification. Therefore, the theoretical part of the thesis addresses the digital use of gamification and focuses on authors dealing with this topic.

Furthermore, the marketing concepts explained aim to the customer journey and are therefore limited.

1.4 Research questions

The main research question to serve the purpose of the study is:

- How can a gamified experience influencing the customer journey of the case company be created?

The following sub-questions support the study in finding the answer to the main question, mentioned above.

- How do other companies make use of gamification?
- How does the customer journey of the case company look like?
- What game elements can be used for a gamified experience in the case company?

1.5 Research methods and approach

To answer the stated research questions, a mixed method research approach is used. The used methods are benchmarks of current gamified approaches in marketing, a qualitative interview with Tobias Atzkern, a quantitative survey among his customers and an action-based gamified approach to influence the case company's customer journey.

The benchmarks used are Nike and OnePlus. Both companies have implemented gamification as a marketing activity and can provide examples for the development of a gamified activity for the case company.

The interview with Atzkern aims towards understanding the backgrounds of his work, and company and to compare his answers to the results found in the survey. The questions of the interview are attached in the Appendix 2.

The customer survey is used to create and visualize the typical customer journey of Atzkern's customers. The survey consists of multiple-choice questions with one or multiple answering options. A detailed explanation of the customer survey can

be found in chapter 4.2.2. Furthermore, the results are visualized in the Appendix 3.

1.6 Theoretical part

The information stated in the theoretical part was conducted from secondary data found in textbooks, articles and blogs. Important literature in the field of gamification was drafted by the authors Zichermann and Cunningham who wrote the book “Gamification by Design: Implementing Game Mechanics in Web and Mobile Apps” (2011). As mentioned earlier, they focused on the digital implementation of gamification. However, the authors have also cited examples for physical gamification in their book. A more general overview on the topic of gamification was delivered by Werbach and Hunter in their book “For the Win: How Game Thinking Can Revolutionize Your Business” (2012). The information given by Zichermann and Cunningham and Werbach and Hunter often correspond or complement each other.

For the concept of the customer journey with its touchpoints, important information was taken from Lemon and Verhoef (2016). In the field of customer experience, Pine and Gilmore provided essential information with their first book “Welcome to the Experience Economy” (1998) and their updated version “The Experience Economy” (2011).

The theoretical framework based on the concepts of gamification and marketing built on the researches of the stated authors was supported by other researchers in those fields.

1.7 Structure of the study

The study is structured into the introduction chapters, the theoretical part which is subdivided into two topics, the empirical part and the conclusion chapters.

The introduction chapters are concerned with general information about this study. Hereby, background information concerning the main topic is provided, leading to the purpose of this study. Furthermore, the delimitations and limitations are set in one of the introduction chapters. Moreover, the research questions for

the empirical part are suggested which then will be answered in the empirical part by the stated research methods.

The theoretical part of this thesis is divided into the topics gamification and marketing. The former deals with the concept of gamification in general, whereby the first chapter defines the term from the perspective of four different researchers. Apart from this, the concept gamification is further subdivided into external, internal and behavior-change gamification. Then, the objectives of gamification are explained, where the so-called state of flow plays an important role. Hereby, it is important to consider different types of personalities within a gamified system which are explained in the subsequent chapter. In the penultimate chapter within the concept of gamification, different elements typically found in games are compiled which can be adopted to other contexts to achieve a gamified solution. The last chapter in this thematic block is considered with the dynamics usually found in games.

The theoretical part concerning the topic marketing provides the reader with insights related to the customer journey. Hereby, the topic is structured from the most general concept of customer experiences, to the more limited topic of customer touchpoints, through to the actual customer journey which consists of multiple touchpoints.

The empirical part of the thesis aims to answer the stated research questions. The examples of the gamified approaches by Nike and OnePlus serve as a starting point to the gamified approach for the case company. Those benchmarks are examined according to the theoretical concepts introduced in the preceding chapters and in context to the customer journey. Then, the case company and its products and services are introduced in more detail. Hereby, secondary data from the company's website is used and supported by primary data conducted from a qualitative interview. For the development of the specific customer journey, a quantitative survey among the case company's latest customers was conducted. With the received data, the customer journey could be created and visualized by the customer journey map. Thereafter, the individual touchpoints were identified and a gamified marketing activity influencing certain touchpoints was created.

The influences on the customer journey are described and discussed in the remaining sub-chapters of the empirical part.

The conclusion chapter contains a summary of the empirical part and answers shortly the research questions. The results and learnings are also used to describe potential improved applications of gamification by the case company in the future. Furthermore, the results are generalized to the extent possible.

2 Gamification

2.1 Definition

Various scholars have found multiple potential definitions for “Gamification” over the last years of research. However, there is not one generally accepted definition. (Sailer 2016, p. 6.) Therefore, this chapter will contemplate four definitions.

Richard Bartle was one of the first researchers in the field of gamification. In the early years of his research, a common definition and approach of gamification was, to change something that is not a game into a game. (Werbach & Hunter 2012.) However, in an interview he mentioned that the modern approach is the contrary and can be defined as *taking techniques from games and applying them to non-games* (Marczewski 2012), resulting in a non-game with included game elements but not the gameplay. If the gameplay would be included, the system would be a game. Those are so-called serious games or games for a purpose. (Marczewski 2012.)

Kevin Werbach and Dan Hunter defined in their book “For the Win” (2012) gamification as *the use of game elements and game-design techniques in non-game contexts* (Werbach & Hunter 2012). They see game elements as smaller pieces of which games consist of. Those pieces can individually be taken and embedded into non-game activities. How to embed those elements to achieve a gamified experience, is the art of game-design techniques. The non-game context of their definition can be divided into the three types of internal, external, or behavior-change situations, which will be explained in chapter 2.2. (Werbach & Hunter 2012.)

Deterding, Dixon, Khaled, and Nacke (2011) established a similar definition as Werbach and Hunter. In their article they propose the definition “*Gamification*” is the use of game design elements in non-game contexts (Deterding & Dixon & Khaled & Nacke 2011). Similar to Werbach and Hunter, they see game elements as building blocks that are characteristic to games. Deterding, Dixon, Khaled, and Nacke found out that game design elements can be ordered into five levels, based on their levels of abstraction. (Deterding et al. 2011.) Those levels are shown in the table below:

Level	Description	Example
Game interface design patterns	Common, successful interaction design components and design solutions for a known problem in a context, including prototypical implementations	Badge, leaderboard, level
Game design patterns and mechanics	Commonly reoccurring parts of the design of a game that concern gameplay	Time constraint, limited resources
Game design principles and heuristics	Evaluative guidelines to approach a design problem or analyze a given design solution	Enduring play, clear goals, variety of game styles
Game models	Conceptual models of the components of games or game experience	MDA (explained in chapter 2.5), fantasy, curiosity, game design atoms

Game design methods	Game-design specific practices and processes	Playtesting, playcentric design, value conscious, game design
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Table 1: Levels of Game Design Elements (Deterding et al. 2011)

Furthermore, they mention explicitly that gamification is not limited to digital technology. The non-game context is broadly explained and means a purpose other than the normal expected use of game elements in entertainment games. (Deterding et al. 2011.)

Zichermann and Cunningham (2011) define gamification as *the process of game-thinking and game mechanics to engage users and solve problems* (Zichermann & Cunningham 2011, p. xiv). They claim that this definition delivers a framework that can be applied to any problem solvable by influencing the motivation and behavior of the target (Zichermann & Cunningham 2011, p. xiv).

2.2 Types of Gamification

In the definitions many scholars refer to non-game contexts. Werbach and Hunter (2012) divided those contexts into three main contexts and described the benefits and the target groups.

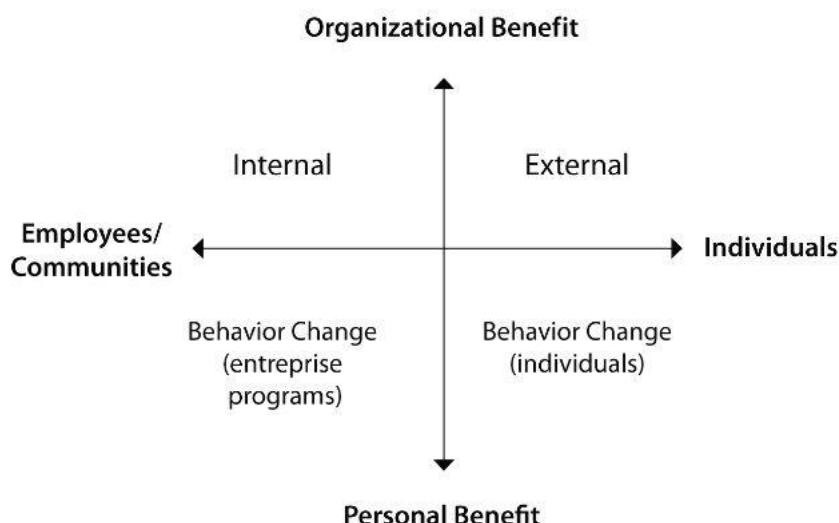


Figure 1: Relationship between different types of Gamification (Werbach & Hunter 2012)

As visualized in Figure 1, gamification can have benefits for an organization or an individual person (y-axis). Therefore, the target groups are either the employees within a company or individuals (x-axis).

2.2.1 Internal Gamification

Solutions for internal gamification are focused on the inside operations and the employees of companies. They are used for the purposes of improving productivity to support innovation, improve comradeship or achieve positive business results. This type of gamification is also called “enterprise gamification”. Two aspects that characterize internal gamification are first, that the users of the system are part of a definable community, which is the company. Therefore, the developer of the system already knows the users and they have similar reference points. Those can be the organizational culture or the longing for promotion and status within the community. The second aspect is that motivational elements of internal gamification must be aligned with the existing management and reward system within the company. (Werbach & Hunter 2012.)

2.2.2 External Gamification

The external gamification targets the outside of a company and focuses on existing or potential customers of a company. Those gamified applications are usually related to the marketing objectives and gives the company the opportunity to understand and instigate the motivation of their customers. External gamification aims to improve the relationships to customers, foster engagement and loyalty of the customers and achieve a certain identification of the customers with the products. Fulfilling those aims will lead to higher revenues in the long run. (Werbach & Hunter 2012.)

2.2.3 Behavior-change Gamification

The behavior-change gamification can be used within a company or in an individual environment. In general, the aim of this type of gamification is to establish new habits among a community. Those in turn, lead to desirable social outcomes. Behavior-change gamification is often used in the industries of fitness, wellness,

education, or private finances. Since the results are socially desirable, often non-profit organizations or government facilities make use of the behavior-change gamification. (Werbach & Hunter 2012.) Those results can be improved health and therefore lower healthcare expenses, reduction of waste, the establishment of an improved educational system, and other positive benefits. A real-life example for gamification used to change behavior is “The Fun Theory” by Volkswagen. The idea was to make environmentally friendly behavior fun and influence the positive behavior in the long run. (Werbach & Hunter 2012; Kleemann 2014.) For this campaign, Volkswagen set up four gamified concepts. One of the concepts were the “Piano stairs” in Stockholm where the steps of a stair were converted into piano keys. They were colored like a piano keyboard and each step made a different note when pedestrians stepped on it. The aim was to motivate people to use the stairs instead of the escalator right next to it. According to multiple sources, 66% more pedestrians used the gamified stair instead of the escalator. (Rolighetsteorin 2009; Werbach & Hunter 2012; Pfaff & Lenge 2018, p. 238.)

2.3 Objectives of Gamification

Depending on the type of gamification, the objectives can vary. Since the focus of this work lays on the external gamification, the objectives treated in this chapter are, as explained in chapter 2.2.2, aiming towards the motivation of the users. The long-term objectives are to achieve higher engagement, loyalty, identification with the company, product or service, and improved relationships. (Werbach & Hunter 2012.)

Motivation is not a uniform concept and different people have different levels and orientations of motivation to do something. The level of motivation means how much motivation somebody has, whereas the orientation is considered with the type of motivation. The two basic types are intrinsic and extrinsic motivation. The intrinsic motivation is characterized by an inner drive for satisfaction to do something. In contrary, the extrinsic motivation refers to doing an activity in order to achieve external dissociable outcomes. (Ryan & Deci 2000.) The motivation is closely connected to our psychological basic needs for competence, autonomy

and social integration. According to Sailer's research (2016), certain game elements like points, leaderboards or badges can influence the experience and satisfy those basic needs. (Sailer 2016, pp. 115-125.)

According to Werbach and Hunter (2012), neuroscientists found out that the dopamine system of the human brain is activated by games and experiences provided by games. Dopamine is a neurotransmitter connected to human behavior like pleasure, addiction or learning. The researchers observed an increased amount of released dopamine during video game play, especially in brain areas that control reward and learning. (Green & Bavelier 2004, pp. 16-17.) Gamification makes use of those neuropsychological concepts to achieve an increase of engagement of the user (Werbach & Hunter 2012).

In the business context, engagement means *the connection between a consumer and a product or service* (Zichermann & Cunningham 2011, p. xvi). Measuring the engagement cannot be done by one metric and is rather a combination of the five metrics Recency, Frequency, Duration, Virality, and Ratings. The importance and proportion of each metric depends on the observed industry. However, engagement is important in every industry and an engaging marketing model is considered to be the model of the future. (Zichermann & Cunningham 2011, p. xvi.)

Similar to the concept of engagement is the loyalty of the consumer. Gamification can build up the loyalty that leads the user to make decision in favor of the providing company. Especially in a highly competitive market where products, prices and places are mainly equal, gamification can give a competitive advantage to a company and build loyal customers. (Zichermann & Cunningham 2011, p. xviii.)

2.3.1 State of Flow

The state of flow is used by many scholars in the field of gamification. It was first described by the psychologist Mihály Csíkszentmihályi. This flow describes the optimal motivational level in the experience, in between anxiety/frustration and boredom. (Zichermann & Cunningham 2011, p. 17; Routledge 2016, p. 46.) According to Routledge (2016), the state of flow can be achieved when three criteria are met:

1. Clear goals and visibility of the progress give a structure to the experience.
2. Feedback gives the user the opportunity to adjust the actions to stay in the state of flow and on the same level of performance.
3. The task must be achievable for the user and balance the challenge of the task and the user's skills. (Routledge 2016, p. 46.)

The state of flow depends on the system itself and the user. Therefore, to find the right balance between boredom and anxiety or frustration the system must be tested and adjusted by the developer. (Zichermann & Cunningham 2011, p. 17.)

As seen in Figure 2, the two dimensions are the level of perceived challenge of the given task (y-axis), and the level of skills of the user (x-axis). If the level of challenge is high, but the skills of the user are low, he will shut down and not interact with the system. Vice versa, if the user's skills are high, but the level of challenge is low, the user is bored and will not engage with the system. The optimal balance between the challenge of the task and the skills of the user is in the so-called Flow Zone.

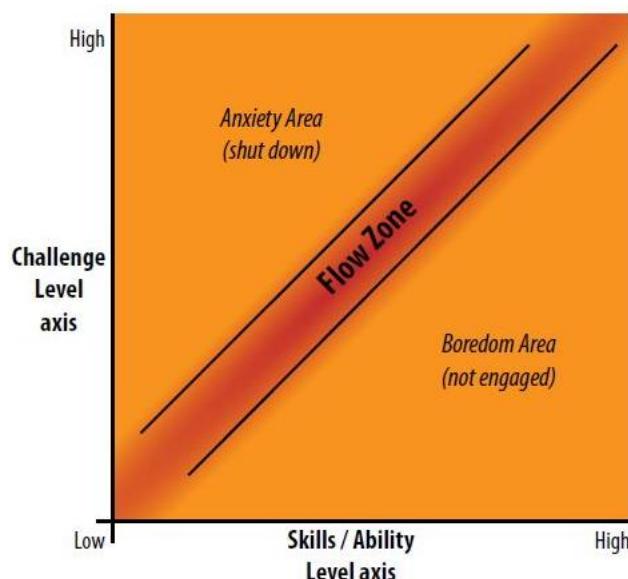


Figure 2: The State of Flow (Zichermann & Cunningham 2011, p. 18)

2.4 Types of players

To understand the motivation behind actions of the users in the gamified system, it must be understood what types of players there are within the system. There are multiple researches about types of players, but one concept often referenced was developed in 1996 by Richard Bartle. According to his studies in multiplayer online games, there are four main types of players that conform with two dimensions of playing. Those dimensions are action vs. interaction and player-orientation vs. environment- or world-orientation. Along those two axes, the user can be categorized in the types Achiever, Explorer, Socializer, and Killer. (Bartle 1996; Zichermann & Cunningham 2011, p. 21-23; Hamari & Tuunanen 2014.) Using Bartle's findings, the four types of players can be visualized as follows:

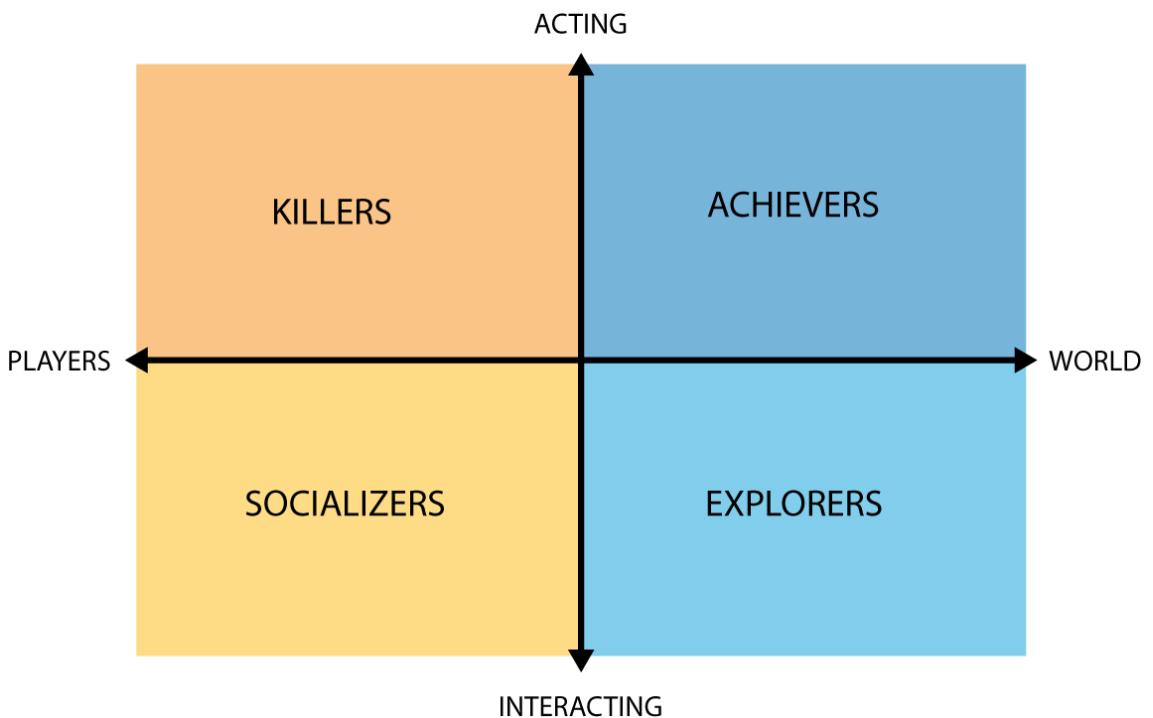


Figure 3: Types of players according to Bartle (Schreiber n.d.)

- **Achievers** are action- and world-oriented. They focus on collecting points and level rising. Exploring, socializing and killing is subservient and only necessary if it gives points or helps to achieve mastery. (Bartle 1996.)
- **Explorers** are world- and interaction-oriented. They aim for the experience and want to explore the environment of the system. Collecting points

can be helpful for entering the next stage of exploration but may be boring for an explorer. Socializing with other players can bring new ideas for discovery. The killing factor helps to explore quicker but is too troublesome in the long run. (Bartle 1996; Zichermann & Cunningham 2011, p. 22.)

- **Socializers** seek for the social interaction within a system. Exploring the world may be necessary to have topics of conversation with others. Collecting points and rising in levels help the socializer to get into a higher class of players and to achieve a certain state within the community. Killing, however, is rarely done by socializers and mostly for revenge purposes to protect friends in the system. (Bartle 1996; Zichermann & Cunningham 2011, p. 22.)
- **Killers** seek for conflicts with other players in the system. Collecting points is necessary to become powerful enough for the conflicts. Killers explore the world to find victims and ways to cause trouble. Furthermore, socializing is a common tactic of killers to get to know potential victims. (Bartle 1996; Institut für Ludologie n.d.)

According to Zichermann and Cunningham (2011), most people are the socializer type of player. The smallest group represent the killers. While developing a gamified system, it must be considered that the principal driver is the social interaction. (Zichermann & Cunningham 2011, pp. 23-24.)

Closely connected to the type of player is the theory of why people are motivated to play games. Zichermann and Cunningham (2011) state four underlying reasons as motivators: *for mastery, to destress, to have fun, to socialize* (Zichermann & Cunningham 2011, p. 20). Depending on the type of player the user is, the motivators might vary.

2.5 Game design elements

Gamified systems are built out of various game characteristic design elements (Deterding et al. 2011, p. 5). Analyzing those elements can be done with the MDA framework which is used by many scholars. With the help of that framework, the interplay between the different design elements can be described and how they can be applied in a non-game context. (Zichermann & Cunningham 2011, p. 35.)

The MDA framework was established by Robin Hunicke, Marc LeBlanc and Robert Zubek (2004) and stands for:

- **Mechanics** describe the functioning components of a game. They work at *the level of data representation and algorithms* (Hunicke et al. 2004, p. 2). Furthermore, they give the developer the chance to control and guide the player (Zichermann & Cunningham 2011, p. 36).
- **Dynamics** are the interactions of the player responding to the mechanics (Zichermann & Cunningham 2011, p. 36). They describe the behavior of *the mechanics acting on the player inputs and each other's output* (Hunicke et al. 2004, p. 2).
- **Aesthetics** are focused on the feelings and emotions of the player during the interaction with the game system (Hunicke et al. 2004, p. 2; Zichermann & Cunningham 2011, p. 36). Aesthetics can be seen as the outcome of the interaction of mechanics and dynamics (Zichermann & Cunningham 2011, p. 36).

However, Werbach and Hunter (2012) use a different framework and divide the important game elements into Dynamics, Mechanics and Components. They see the dynamics as the most abstract elements. They cannot be entered directly into the system but must be considered and managed. The mechanics are the processes that help to achieve the dynamics and generate engagement of the user. The components are specific forms of mechanics and dynamics. Each component is connected to one or more mechanics or dynamics. (Werbach & Hunter 2012.) Most of the components explained by Werbach and Hunter are considered to be mechanics by Zichermann and Cunningham. Therefore, the classification of the individual elements into one or the other framework is ambiguous, and the boundaries can be fluid. Therefore, the following chapters will concentrate on the approach of Zichermann and Cunningham and adapt concepts of Werbach and Hunter where it is appropriate. However, it must be noted that Zichermann and Cunningham focus on digital gamified solutions.

The following subchapters will focus on the elements that can be used to achieve a gamified system. They are described similarly by various scholars. (Zichermann & Cunningham 2011, p. 36-76; Werbach & Hunter 2012; Sailer 2016 p. 30-42.)

The first five mechanics – points, levels, leaderboards, badges, and challenges/quests – are the so-called core mechanics which are most suitable for gamified solutions (Anderie 2018, p. 9). Furthermore, Werbach and Hunter (2012) state that a majority of gamified systems start with the elements points, badges and leaderboards which are therefore the most important (Werbach & Hunter 2012).

2.5.1 Points

A point system is an important component and is required to be used in every gamified system. They can be visible to the user or just appear for the designer. The reason for this is to value and track every move made by the player. Therefore, the designer can see how the players are interacting with the system and make adjustments where appropriate. Besides that, points serve other purposes like keeping the score, determining the state of win, creating a connection between progress in the system and rewards, providing feedback and displaying progress (Werbach & Hunter 2012). They are classified by Zichermann and Cunningham (2011) in the following five types of point systems. The gamified system is not limited to one kind of points but can make use of multiples. (Zichermann & Cunningham 2011, pp. 36 - 40.)

The **experience points** (XP) system is the most important of the five types and according to Zichermann and Cunningham (2011), it is mandatory to implement XP in a gamified system. Those points inform the system provider and players about the importance of individual activities. XP are earned for everything a player does in the system. Those points cannot be redeemed, and they do not lessen. However, in some systems those XP can expire to reset and level the gamified system. Moreover, there is no limit for XP, and they can be earned as long as the player stays in the system. Therefore, the behavioral objectives of the system are long-term oriented. (Zichermann & Cunningham 2011, pp. 38-40.)

The **redeemable points** (RP) form the second point system. In contrast to XP, RP can vary and be redeemed in exchange for things. RP can be seen as a virtual currency and provide the basis for a virtual economy. Therefore, the RP flow must be monitored, managed and optimized by the system's provider to avoid inflation

or deflation. However, this point system is connected to legal and regulatory issues. Furthermore, a challenge within this system is how the redeemable points are perceived and if the redemption offering is appealing to the player. If this is not the case, users may leave the system. (Zichermann & Cunningham 2011, p. 39-41.)

The **skill points** system is rarely used in gamification. Those points can be scored by the player for specific activities besides the core. They exist tangential to XP and RP. (Zichermann & Cunningham 2011, p. 39.)

The fourth point system consists of **karma points**. This system exists rarely in classical games. The purpose of those points is to give them away whereby altruism and user reward are promoted. The users in the system can give the karma points to one another to vote or thank each other. This could be done with a virtual currency, like RP, but using karma points minimizes the tendency of outsmarting the system. (Zichermann & Cunningham 2011, p. 40.)

The most complex point system consists of **reputation points**. Whenever trust among multiple parties in a system is required but cannot be guaranteed, reputation points work as a substitute for trust. (Zichermann & Cunningham 2011, pp. 40-41.) Especially on online platforms for commercial purposes this point system is used. Present examples are Airbnb, Amazon and eBay with a reputation point system in form of stars (Airbnb 2019; Amazon 2019; eBay 2019).

2.5.2 Levels

In most games, levels are used to show the progress of the player. In traditional games the difficulty increases curvilinear throughout the levels. This means that the difficulty rises exponentially in each level and then decreases. Some games use those levels as core element, others use them to add complexity to the system. In both cases, the levels should be logical, extensible and flexible. Furthermore, the ability to test and refine should be given. (Zichermann & Cunningham 2011, pp. 45-48.)

More often used in gamified systems than levels are progress bars. However, they work hand in hand with levels to show the progress within the system. Often

a progress bar is used in the sign-up or profile editing process to encourage the user to enter personal information. (Zichermann & Cunningham 2011, pp. 48-49.)

2.5.3 Leaderboards

Leaderboards rank the users of a system based on a score into a list. Those scores are mostly built out of points, explained in chapter 2.5.1. The purpose of such a ranking system is to make comparisons with other users. According to Zichermann and Cunningham (2011, p. 50), there are two types of leaderboards mainly used.

The **no-disincentive leaderboard** shows the rank of the player right in the center. The next best rank is shown above the rank of the player and the following scores are shown to reflect the distance to other players. The other type is the **infinite leaderboard** which is a modern approach to leaderboards. Classically, the board itself is limited and a beaten score will not appear anymore. Whereas, the infinite leaderboard is literally infinite, and users cannot fall off it. (Zichermann & Cunningham 2011, p. 50-52.)

However, leaderboards possess also disadvantages like a demotivating effect when the distance to the leaders gets too big. In fact, according to studies, leaderboards in a business environment rather reduce performance. (Werbach & Hunter 2012.) Other disadvantages of leaderboards are privacy issues and sensitive information, because users in the system may not want to appear on a leaderboard with that information. As a solution, Zichermann and Cunningham refer to abstracted point systems as a possibility. (Zichermann & Cunningham 2011, p. 53.)

2.5.4 Badges

In the Merriam-Webster dictionary a badge is defined as a small object that is shown to others for identification or representation purposes. Badges are often equipped with a picture or a lettering and are awarded for accomplishing or doing a certain task. (Merriam-Webster 2019.) The motivational power of badges is especially evident in the military history. They can be seen as status symbols, collectables or in the gamified context as a pleasant surprise. Furthermore, badges

can function as a sign of progress, next to levels and progress bars. In some cases, the badges can replace levels completely. (Zichermann & Cunningham 2011, pp. 55-59.) Antin and Churchill (2011) presented similarly five major functions of badges, which are goal setting, instruction to the system, reputation, status and group identification (Antin & Churchill 2011). Also, the flexibility of the badges makes them a powerful element. Different achievements can be rewarded with different badges to engage more users and serve their interests in a diverse group (Werbach & Hunter 2012.)

However, to use a badging system as an effective element in gamified systems, they should be well designed, visually appealing and awarded in moderation. Otherwise, a concept called "badgenfreude" can occur, characterized by a mass of visually boring and worthless badges that are useless to the user. (Zichermann & Cunningham 2011, pp. 55-59.)

2.5.5 Challenges and Quests

The Cambridge dictionary defines a "Quest" as *a long search for something that is difficult to find, or an attempt to achieve something difficult* (Cambridge Dictionary n.d.). Therefore, challenges and quests are tasks that can or must be accomplished and direct the user throughout the gamified system. Furthermore, it gives the system a certain structure and hands down the fundamental drives to the user. Those challenges and quests can be done by the user alone or by a community. Latter are called cooperative quests which are more difficult to implement in a gamified system than single-player quests. However, an advantage of cooperative quests is the social power they bring to the system by bringing multiple players together. The accomplishment of a challenge or quest usually rewards the user with points, badges or items. (Zichermann & Cunningham 2011, pp. 64-67.)

2.5.6 Onboarding

According to Zichermann & Cunningham (2011), the first minutes of engagement of a player within a new system are the most crucial. During this time the user should be introduced to the system without being overwhelmed by information. This process is called onboarding. The most effective way of onboarding is to

give the novel user the chance to experience the system. Furthermore, something of value for the user should be given during this process. Depending on the system this can be a badge, prizes or items. The onboarding can be hindered by the request for registration before the user can experience the system. Sharing personal data can be a criterion for the user to not engage with an unfamiliar system. Another barrier while onboarding is the amount of information given to the user during this time. Too much information given by explanatory paragraphs can be overwhelming and repulsive. Furthermore, it should be prevented that the novel user has any chance of failure during the onboarding process. In the first interactions in the system, the user should have no choices and be rewarded for his actions. In a gamified system this reward can be as simple as an encouraging text. After that, the complexity and core experience of the system can be further revealed. During the onboarding, the user gives information about his behavior to the systems provider which can be used throughout the system. That information can be most effectively processed by implementing artificial intelligence in the gamified system. (Zichermann & Cunningham 2011, pp. 59-63.)

2.5.7 Social Engagement Loop

Social engagement loops are not exclusively present in games. They explain the concept of the user's engagement with the system, how he/she leaves it and how he/she can be brought back in the system. When a user actively engages with the system, he/she will go through this loop over and over. The following figure visualizes the social engagement loop and was inspired by Zichermann and Cunningham (2011):

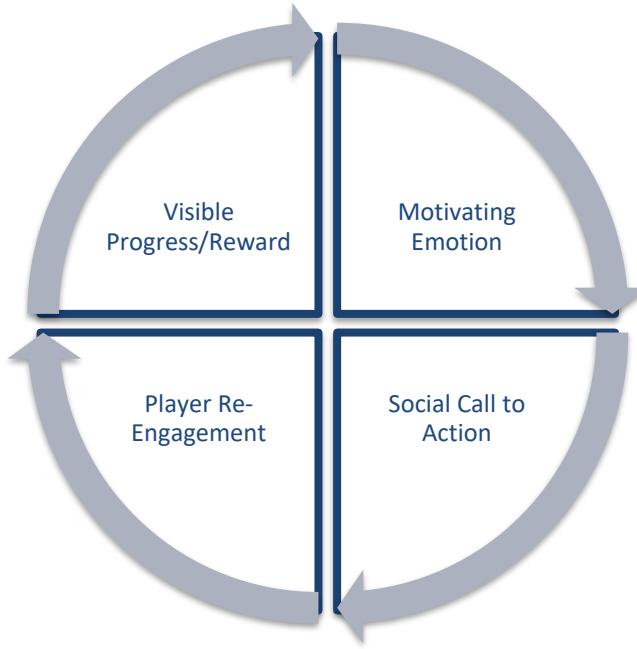


Figure 4: The social engagement loop (Zichermann & Cunningham 2011, p. 68)

As shown in Figure 4, motivating emotions like fun, trust, pride or curiosity lead to a social call to action. This triggers the user to re-engage with the system and to repeat the behavior, leading to a visible progress or reward. This again leads to motivating emotions and the loop starts over. (Zichermann & Cunningham 2011, pp. 67-70.)

2.5.8 Customization

Customizing the gamified system can bring additional value to the user's experience. The pallet for customization options is broad and reaches from designing, editing and dressing an own avatar to just changing the background picture. Furthermore, it is believed that customization can stimulate engagement and commitment of the user. The earned redeemable points, explained in chapter 2.5.1, can be spent for those customizing options. (Zichermann & Cunningham 2011, pp. 70-71.)

However, too many options for choice may be counterproductive to the objective of adding value to the experience. In fact, research has shown that increased choice leads to decreased well-being. In Figure 5, the y-axis shows the range of

emotions with the positive emotions in the I. quadrant and the negative emotions in the IV. quadrant. The x-axis displays the number of choices given. Positive emotions (blue line) rise when a few options are given but stagnate as the number of choices increases. By contrast, negative emotions (red line) are infinitely given when there are no choices to make. The minimum of negative emotions is reached with a few options to choose but they grow with the increase of options. The purple line shows the net result of positive and negative emotions and indicates that, at some point, increased choices decrease the well-being, satisfaction and happiness. (Schwartz 2004, p. 71-77.)

REACTIONS TO INCREASING CHOICE

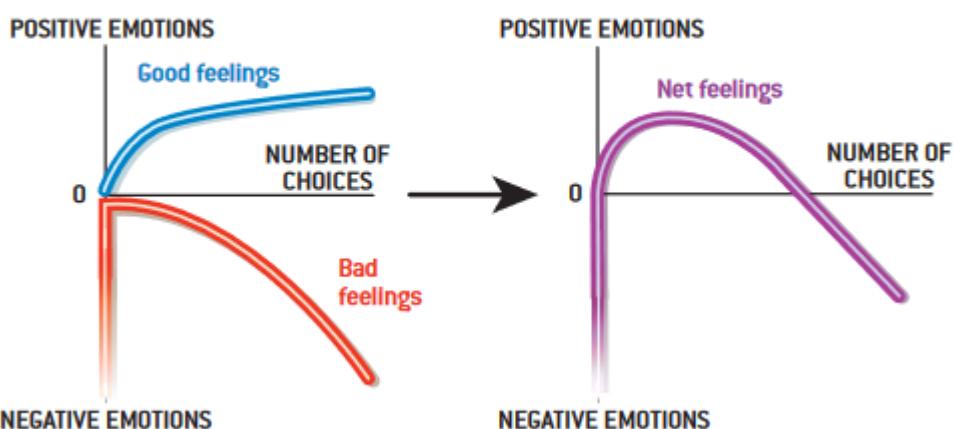


Figure 5: Reactions to increasing choice (Schwartz 2004, p. 73)

Therefore, users of the gamified systems could be overwhelmed by too many options for customization. However, offering a smaller number could increase the commitment and engagement with the system. (Zichermann & Cunningham 2011, p. 71.)

2.6 Game dynamics

As defined in chapter 2.5, the dynamics are the response of the player to the mechanics given by the system which create aesthetic experiences. In order to design those mechanics most effective and to get the desired response, the developer of the gamified system must know and understand the users and their motivation in the system. (Zichermann & Cunningham 2011, p. 21.) Important

dynamics are according to Werbach and Hunter (2012) constraints, emotions, narrative, progression, and relationships. Constraints refer to certain limitations given to the user. Narrative stands for an ongoing storyline that leads the user through the experience. (Werbach & Hunter 2012.) Blohm and Leimeister (2013) have summarized in the following table some motives of the users, the corresponding dynamics and which mechanics can be used (Blohm & Leimeister 2013). The motives depend on the type of player (explained in chapter 2.4) in the system and are connected to the psychological basic needs (chapter 2.3).

Game design elements		Motives
Mechanics	Dynamics	
Documentation of behavior	Exploration	Intellectual Curiosity
Points, badges, trophies	Collection	Performance/Achievement
Rankings/leaderboards	Competition	Social recognition
Ranks, levels, reputation points	Acquisition of status	
Cooperative quests	Collaboration	Social exchange
Time pressure, challenges, quests	Challenge	Cognitive stimulation
Avatars, customization, virtual trade, virtual worlds	Development/organization	Self-determination

Table 2: Game design elements and motives (Blohm & Leimeister 2013)

3 Marketing

As explained in previous chapters, external gamification is related to marketing objectives and aims towards improving engagement, loyalty, relationship and offering a unique experience for the user. Therefore, the following chapters are concerned with marketing concepts related to those objectives. The focus is on the customer journey, which combines all these concepts.

3.1 Customer Experience

Customers always connect certain experiences with products, services, brands or an organization itself. The customer experience includes all impressions a customer has during the duration of the relationship with a company, at multiple touchpoints. (Lemon & Verhoef 2016, p. 74; Holland 2018.) Those impressions are individual, conscious or subconscious perceptions of the customer and interactions with an organization at various touchpoints (explained in chapter 3.2) (Shaw & Dibehi & Walden 2010, p. 3; Holland 2018). Those perceptions create customers' attitudes, emotions and thoughts which are intuitively compared to the expectations of the customer (Nenonen & Rasila & Junnonen & Kärnä 2008; Shaw et al. 2010, p. 3). The individuality and subjectivity of experiences is supported by Pine and Gilmore (1998) who stated that *experiences are inherently personal, existing only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level* (Pine & Gilmore 1998, p. 99).

Experiences made by the customer can happen in three stages along the customer journey (explained in chapter 3.3). The first stage is the so-called **pre-purchase** where the customer interacts with the organization, product or service before the actual purchase. This stage includes the recognition of a need or goal by the customer to considering satisfying those needs or goals with a purchase. The second stage is the **purchase** itself with customer behaviors like choosing, ordering and paying. This stage is usually the shortest of the three stages by time. The third and last stage is the so-called **post-purchase**, which contains the interactions of customer and organization after the purchase. Characteristic behav-

iors are the use or consumption of a product, customer engagement or the tasking of the customer service. This stage is critical since the customer either stays loyal or enters the prepurchase stage again to seek for alternatives. (Lemon & Verhoef 2016, p. 76.) Other scholars call those three stages pre-core, core and post-core, especially regarding service offerings (Voorhees & Fombelle & Gregoire & Bone & Gustafsson & Sousa & Walkowiak 2017, p. 270). By understanding the perceived experiences and the customer, the experiences at each touchpoint can be manipulated and improved to gain a competitive advantage (Shaw et al. 2010, pp. 3-8). The concept of customer experience became more important in recent years due to the increase of intensive competition and replaceable products and services. (Holland 2018.) Furthermore, the enlargement of media, channels and touchpoints through digitalization, especially the growth of the Internet, made it more important for companies to focus on the customer experience, but thus more complex (Lemon & Verhoef 2016, p. 69; Webb 2017, pp. 4-8). The Internet gave customers the opportunity to rate and compare the experiences, which can be done by gamification, more specifically by the use of reputation points as explained in chapter 2.5.1 (Webb 2017, p. 7; Zichermann & Cunningham 2011, pp. 40-41). Another reason for the growing importance is the fact that the expectations of the customers have risen in recent years due to an increase of availability of comparable products and services. An improved customer experience became therefore a competitive element and a way to grow customer loyalty. (Gurski 2014, pp. 1-5.) In a study by Klaus and Maklan it was proven that the customer experience has significant impact on the satisfaction and the loyalty of the customer. Furthermore, it influences the word-to-mouth behavior, which is later described as advocacy in the customer experience cycle. (Klaus & Maklan 2013, pp. 229-237.) The increased satisfaction also affects positively the revenue growth rate (Rawson & Duncan & Jones 2013).

Pine and Gilmore already stated in 1998 that we are heading towards an experience economy where companies use goods and services just as a tool to create a memorable customer experience (Pine & Gilmore 1998; Pine & Gilmore 2011, p. 22). According to the authors, experiences can be seen as an economic offering, besides commodities, goods and services. This enables organizations to differentiate themselves in highly competitive markets to create additional value for

the customers. (Pine & Gilmore 2011, pp. 1-7; p. 17.) Besides the differentiated competitive advantage delivered by customer experiences, the company can also gain a direct economic advantage because customers are likewise willed to pay premium prices for good experiences. (Pine & Gilmore 1998.) Therefore, companies do not have to compete solely on the level of the lowest price. Pine and Gilmore explain this concept using the example of coffee. The commodity coffee bean costs around \$0.02 per cup, the processed good coffee bean for the home-use can be sold for approximately \$0.15 and with the service of brewing the coffee for customers, a price of around \$0.75 can be charged. However, with the ambience and delivered experience in a high-class restaurant or a café like Starbucks, customers are willed to pay up to \$5 for a simple coffee. (Pine & Gilmore 2011, pp. 1-2.)

Already in 1998, the authors mention interactive games and other technologies as opportunities to create memorable experiences. However, every individual person perceives experiences differently because they are on a personal level and only exist in people's minds. (Pine & Gilmore 1998; Pine & Gilmore 2011, p. 17.) In their updated book (2011), they underpin their statements and mention that experiences deliver the greatest opportunity for value creation, since the markets are saturated with comparable products and services. The better and more memorable an experience is, the more value can be created. (Pine & Gilmore 2011, pp. ix-xxii.)

Pine and Gilmore established a model to generalize and categorize experiences into two dimensions (Figure 6). The first dimension on the horizontal axis treats the customer participation, with the extremes of passive and active participation. The first refers to experiences where the customer cannot influence the performance. Accordingly, in an active participation the customer plays a central role in the creation of the experience. The second dimension on the vertical axis refers to the connection or relationship between customer and the performance. On the

one side of the spectrum is the absorption with a more distant role of the customer. On the other side of the spectrum lays the immersion where the customer takes a very close role in the performance. Along those two dimensions, experiences can be categorized into four realms which are namely Entertainment, Educational, Escapist, and Esthetic (as seen in Figure 6). (Pine & Gilmore 1998; Pine & Gilmore 2011, pp. 45-56.) Therefore, this model can also be called “The 4 Es model” (Ayutthaya & Koomsap 2018, p. 223). The entertainment experience is characterized by a passive absorption and is one of the most common experiences. In general, the customer cannot influence the experience’s outcome and he/she experiences it with his/her senses for pleasure and amusement. Classical examples are listening to music or reading. More actively but still absorbing is the educational experience. The customer participates physically or intellectually in a learning process, for example in a cooking course. Here, the customer can influence the outcomes of the experience. On the immersion side, experiences with passive participation by the customer are called esthetic. The customer has no influence on the event itself and the focus is on being in a natural or artificial stimulating environment. Examples are sightseeing, art pieces in museums or sitting in a themed café. The remaining of the four experiences is the escapist experience which is characterized by an active immersion. Customers go and do something as actors in the experience and can therefore influence the outcome of the event. Common examples are participating in extreme sports, chatting in online communities, and even playing video games. According to Pine and Gilmore, the best experiences include aspects of all four realms. (Pine & Gilmore 1998; Pine & Gilmore 2011, pp. 45-56; Ayutthaya & Koomsap 2018, p. 223.)

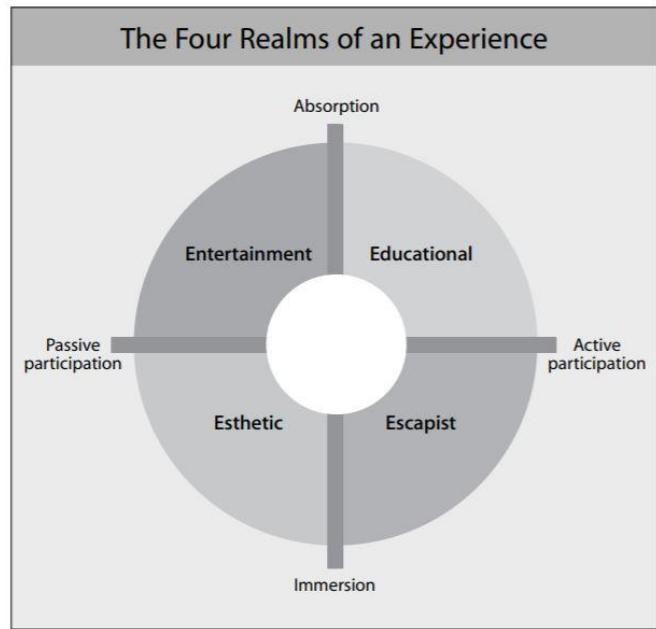


Figure 6: The Four Realms of an Experience
(Pine & Gilmore 1998, p. 102)

The most recent development in the field of customer experience is the so-called customer engagement, where the customer plays a central role in the experience (Lemon & Verhoef 2016, p. 71). Also, Pine and Gilmore mention the engagement of the customer, which must be differentiated from entertaining them (Pine & Gilmore 2011, p. 45). Customer engagement contains perspectives of attitudes and behaviors of the customer, besides the purchase (Lemon & Verhoef 2016, p. 73). It can be achieved by delivering interactive experiences to the customer within a relationship, whereas he/she works as a co-producer of value (Brodie & Hollebeek & Jurić & Ilić 2016, p. 253). This suggests *that engagement is a motivational state that leads customers to participate with firms* (Lemon & Verhoef 2016, p. 73). Zichermann and Cunningham use in their work about Gamification (2011) a broader concept of engagement and define it as temporary connection between customer and the organization's product or service, explained in chapter 2.3 (Zichermann & Cunningham 2011, pp. xvi-xvii). According to Pansari and Kumar, customer engagement only occurs when the customer is satisfied after the purchase, and a strong relationship was built. The customer engages then in form of direct and indirect contribution. The first refers to re-purchases, the latter to feedback, advocacy and influence. Contrary to Lemon and Verhoef, Pansari and Kumar see customer engagement as a discrete construct which is related to the customer experience. (Pansari & Kumar 2018, pp. 1-11.)

Especially the first points of contact between potential customer and the organization are important for building a good customer experience. There is only one chance for a good first impression and especially negative experiences are memorable and should therefore be avoided. (Schmitt 2018, pp. 7-9.) However, in nowadays hyper-connected markets, the memorable experience must spread along all touchpoints to stay competitive (Webb 2017, p. 16). In fact, the aim should be to create a dynamic, holistic customer experience throughout the whole relationship between customer and organization, where the customer plays a central and active role (McColl-Kennedy & Gustafsson & Jaakkola & Klaus & Radnor & Perks & Friman 2015, pp. 432-433; Voorhees et al. 2017, pp. 269-271). Therefore, the focus of creating exceptional experiences is not only on the core service or good, but also contains the prepurchase and postpurchase phase, explained earlier. (Voorhees et al. 2017, pp. 269-271.) Especially in our digitalized

world, bad experiences spread quicker than in the past (Shaw et al. 2010, p. 16). Furthermore, the good customer experiences should not end with the purchase but rather exceed to the post-sales activities, to embrace their full potential and be effective. (Schmitt 2018, pp. 7-9.)

3.1.1 Customer Experience Cycle

An overall exceptional customer experience can help to form a lasting relationship between organization and customer. Within the relationship the customer undergoes the experiences in a cycle like manner. This can be described with the help of the following model that illustrates five steps in the process of forming a relationship and attributes of an ideal product or service experience. As can be seen in Figure 7, the five steps to form a relationship and the according attributes of the experience are: (Dubberly & Evenson 2008, p. 3.)

- **Connection & Attraction:** The first point of contact between customer and organization where the customer gets a first impression. Therefore, the experience should be compelling at this stage to leave a lasting impression.
- **Orientation:** The customer gains an overview of possibilities and opportunities delivered by the product or service or other offers of the organization. Within this stage, the experience should support the user in his orientation process.
- **Interaction:** At this stage, the customer interacts with the product or service and has a direct experience. In an ideal case, the experience with a product or service becomes part of the customer's life.
- **Extension and Retention:** A high level of loyalty and retention is achieved, and the customer returns to repurchase the product or service. At this stage, the experience must be generative in order to adapt to the customer's risen expectations and skills. This attribute is based on the state of flow by Csíkszentmihályi, explained in chapter 2.3.1.
- **Advocacy:** The customer shares actively his experiences in social communities with other people and functions as an advocate for the organization. The experience must be reverberating that it creates the need to tell others about it. (Dubberly & Evenson 2008, p. 3.)

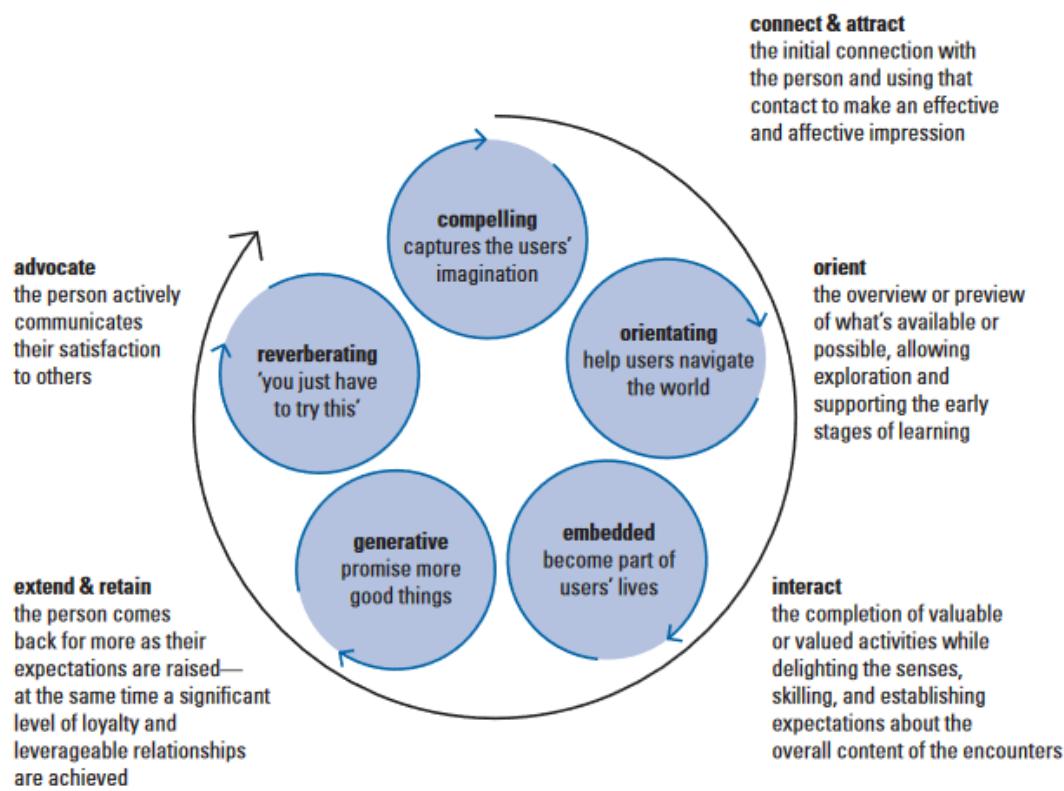


Figure 7: The Customer Experience Cycle (Dubberly & Evenson 2008, p. 3)

The Internet and social media made the communication of experiences within social groups more important. This connectivity can be a threat or an opportunity for an organization. In the best case, it supports the stage Advocacy and an outstanding experience gets shared rapidly. However, also negative experiences can be shared within those social communities and harm the organization. (Shaw et al. 2010, pp. 68-81.)

3.1.2 Experience Psychology

Since experiences are perceived differently by various customers, the providing organization must understand psychological effects behind the experience. This branch of psychology is called “experience psychology” which can help to understand the behavioral drivers of customers on an emotional and subconscious level. This gives organizations the opportunity to gain more insights than an average market research could offer and to differentiate from the competitors.

(Shaw et al. 2010, pp. 7-16.) In a psychological context, an experience *represents any meaningful information received by customers about an organization* (Shaw et al 2010, p. 16). To explain psychological effects of an experience, Shaw, Dibeehi and Walden (2010) developed the mind journey which is similar to the three stages of an experience, explained earlier. The journey is divided in the mindsplace experience and the interacting experience. (Shaw et al. 2010, p. 18.) The first is further divided into three stages:

1. **The pre-experience experience** where the customer collects impressions of an organization and a relationship is build based on prejudices, expectations and associations.
2. **Experiencing intent** where the consumer considers engaging with the organization and where he/she has clear expectations towards the experience.
3. **Remembering the experience** happens after the actual experience. Here the customer memorizes the perceived experience and learns from it to influence decisions in the future. Furthermore, the memory is shared among social groups. (Shaw et al. 2010, pp. 18-26.)

The second part of the mind journey is the actual **interacting experience**, where the customer interacts physically and psychologically with the experience. Actions taken by the organization during this stage have a direct impact on the perceived experience. (Shaw et al. 2010, pp. 18-30.)

During the customer experience the customer develops certain emotions that enhance or decrease value. Emotions are key drivers for human motivation to make decisions. The emotional engagement can be measured with a tool called Emotional Signature. Value in this context is defined as increased loyalty, satisfaction, retention and therefore, more money spend by the customer. Shaw, Dibeehi and Walden collected 20 emotions and divided them into four clusters, visualized in Figure 8: destroying cluster, attention cluster, recommendation cluster, and advocacy cluster. Emotions in the destroying cluster will decrease value. Emotions

in the attention cluster indicate an interest of the customer to engage with the organization and to explore the offering. However, those emotions do not increase long-term value. An increase in long-term value is driven by emotions of the recommendation and advocacy cluster. (Shaw et al. 2010, pp. 34-36; Shaw 2013; Walden & Janevska, n.d.) The Emotional Signature Model is structured in three components which

describe how the customer experiences attributes of the customer experience, how he/she reacts to it and what effect this has on the organization (Walden & Janevska, n.d.). The three components are namely:

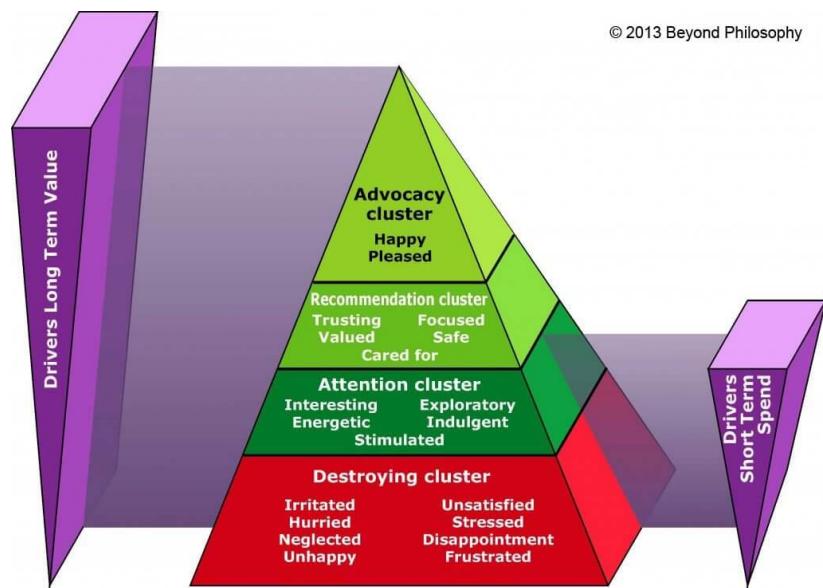


Figure 8: The hierarchy of emotional value (Shaw et al. 2010, p. 35; Shaw 2013)

1. **Stimuli:** The stimulus is the experience itself or attributes of it with which the customer interacts. This can have physical and psychological effects on the customer. The psychological effects can also be triggered by experiences made in the past or aspects that are not related to the actual stimulus, for example because of advertisement.
2. **Response:** This is how the customer reacts to the experienced stimuli. Responses can be emotional or non-emotional and are often subconscious.
3. **Effect:** The organization gets a certain outcome from the customer's response. This can usually be measured with the help of Key Performance Indicators (KPI). (Shaw et al. 2010, pp. 35-36; Walden & Janevska, n.d..)

Furthermore, impressions work on a psychological and emotional basis and can be triggered by cues. These cues are signals sent to the customer by the environment of the experience or by the behavior of the workers and are considered to be stimuli. (Shaw et al. 2010, p. 36; Pine & Gilmore 2011, pp. 78-79.) The created impressions make the experience memorable and therefore, positive cues must be established, and negative cues eliminated (Pine & Gilmore 2011, pp. 78-84). Changes in the cues/stimuli can add or destroy value as they influence the customer's emotions (Shaw et al. 2010, p. 36-37). Cues are perceived by the five senses vision, hearing, taste, smell, and touch. Positive cues can be smiling employees, appealing scents or a clean physical environment. Vice versa, negative cues are unfriendliness, unprofessionalism, disorder, et cetera. (Pine & Gilmore 2011, pp. 78-91.)

3.1.3 Customer Experience Measurement

Measuring the overall customer experience is not yet fully developed and in practice, most organizations use multiple validated metrics to gain a holistic overview of the experiences made by their customers during the journey. One of those metrics is the **Net Promoter Score (NPS)** which is successful because of its simplicity and intuitive usage. (Wiesel & Verhoef & de Haan 2012; Lemon & Verhoef 2016, pp. 80-82.) The NPS is a metric to ask for the willingness of the customer to recommend the organization or its goods and services to others and therefore for the loyalty of the customer. It was developed in 2003 by Reichheld in corporation with the company Satmetrix (Van Dessel 2011). The customer is asked one question: *How likely are you to recommend company/brand/product X to a friend/colleague/relative* (Van Dessel 2011)? The answer is given on a rating scale with the range 0 to 10, where 0 equals "not at all likely" and 10 "extremely likely". Respondents rating between 0 and 6 are so-called detractors who would not function as an advocate. Therefore, they would discourage others to interact with the organization and tend to share bad reviews within social communities. Respondents giving a score of 7 or 8 are passives with a neutral attitude towards the organization and its goods and services. Therefore, they can be neglected in the calculation of the NPS. A score of 9 or 10 is given by promoters who have a

positive attitude and a high level of satisfaction and are therefore likely to recommend the organization, brand or product. The NPS is then calculated by subtracting the percentage of detractors from the percentage of promoters. Therefore, the NPS is presented as an absolute number ranging from -100 to +100. (Van Dessel 2011; Qualtrics n.d. a.) An NPS greater than 0 can be considered as a good result (Lanu 2018). The scale and calculation of the NPS is illustrated in Figure 9.

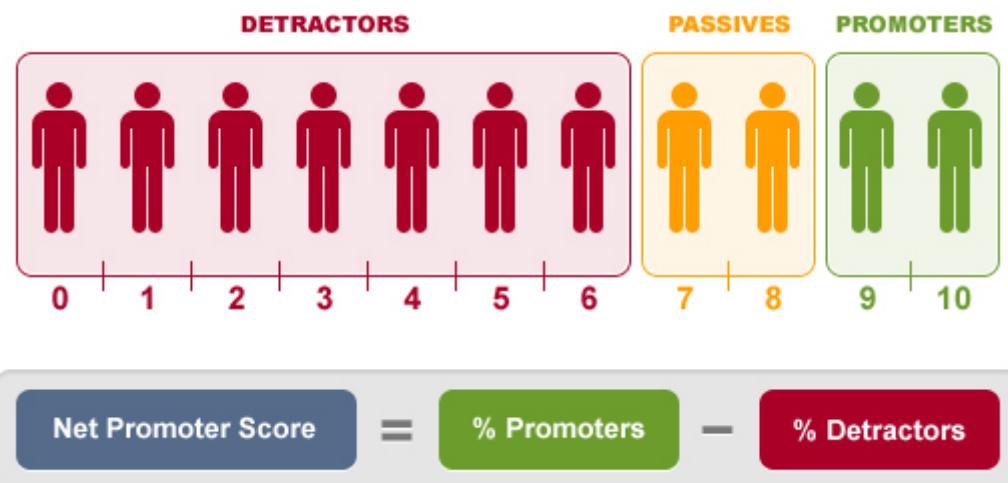


Figure 9: The scale and calculation of the Net Promoter Score (Van Dessel 2011)

Furthermore, the measurement of the **customer satisfaction (CSAT)** is a dominant metric for the experiences made by the customers (Wiesel et al. 2012; Lemon & Verhoef 2016, pp. 80-82.). CSAT measures the degree of the overall satisfaction of a customer with the products or services of an organization. The calculation of the CSAT score is similar to that of the NPS score. The customer must answer the question "How satisfied are you with the received product or service?" or a modification of the question on a scale from 1 to 5. The meanings of the digits are "very unsatisfied" (1), "unsatisfied" (2), "neutral" (3), "satisfied" (4), and "very satisfied" (5). The CSAT score is then calculated as a percentage of the total number of customers responding with 4 or 5, in relation to the total number of all surveyed customers. (Qualtrics n.d. b.)

Another feedback metric mentioned by Lemon and Verhoef is the **Customer Effort Score (CES)** which focuses on the ease of solving post-purchase problems (Wiesel et al. 2012; Lemon & Verhoef 2016, pp. 80-82). Similar to the NPS and CSAT, the customer is asked one question like "*The company made it easy for*

me to handle my issue" (Bryan 2018). This question can then be answered on a scale from 1 to 7, with the meanings "strongly disagree" (1), "disagree" (2), "somewhat disagree" (3), "neither agree nor disagree" (4), "somewhat agree" (5), "agree" (6), "strongly agree" (7). The CES is then calculated by summing the total number of respondents with an answer of 5 or higher and dividing the result by the total number of surveyed customers. (Bryan 2018.)

3.2 Customer Touchpoints

Customer touchpoints can be defined as possible points of contact between a (potential) customer and the organization. At those touchpoints the customer experiences cognitive and emotional effects. Furthermore, the company can address those touchpoints to improve or sustain a good relationship to the customer. (Hellenkamp 2018.) Dhebar defines touchpoints as points of interaction that connect customers and organizations during the customers' experience cycle. Especially the rise of the Internet, social media and mobile devices increased the number of touchpoints which are of rising importance for organizations. Furthermore, the entirety of all touchpoints and the experiences made at them must be holistic. This means that the overall experience during the whole contact with an organization does not equal to the sum of experiences at each touchpoint. (Dhebar 2012, p. 200.) According to Lemon and Verhoef (2016), touchpoints can be divided into four categories: brand-owned, partner-owned, customer-owned, and independent. Brand-owned touchpoints are designed, managed and controlled by the organization. This includes media like the organization's website or advertisement, but also elements of the marketing mix like the product itself, packaging, pricing, or the organization's sales force. Partner-owned touchpoints are established and controlled by the organization and one or multiple partners. These partners can be marketing agencies, distribution partners, et cetera. Customer-owned touchpoints cannot be influenced or controlled by the organization or its partners. Independent touchpoints are also called social or external touchpoints and describes external influences on the customer during the experience or journey. Examples for this kind of touchpoint are other customers, independent information sources, or the environment. Within the customer journey, customers are affected by multiple touchpoints. (Lemon & Verhoef 2016, pp. 76-86.) The

number and types of touchpoints used by an organization might vary but in theory, they can be categorized into simple models which go hand in hand with the three stages pre-purchase, purchase, and post-purchase and the mind journey by Shaw, Dibeehi and Walden. One of them was established by Nicholas J. Webb (2017) who points out five different touchpoints.

The first touchpoint is technically not a touchpoint since there is no actual contact between customer and organization. It is called **Pre-Touch** where the customer researches online and offline about a certain product, service or organization but is not yet engaging. In this research phase the current or previous customers can have a major impact on the decision to engage. However, it is difficult for organizations to collect information about this touchpoint and to gain insights about a potential customer, when there has not been a point of contact yet. Therefore, the key is to deliver exceptional experiences along the other touchpoints, especially in a hyper-connected world where information and memories are shared among social groups. Most of the pre-touch moments are nowadays digital and potential customers are able research about an organization or its products and services within seconds. However, also non-digital touchpoints exist in this stage, especially when the organization offers has a physical store. (Webb 2017, pp. 135-148.)

The second point of contact is the **First-Touch** where the customer engages digitally or non-digitally with the organization but has not purchased anything yet. It is crucial to leave a good impression at this first touchpoint, since this experience is memorable and fixing the resulting damage can be costly. The overall customer experience is made up by multiple multisensory micro-experiences, based on which the customer forms an initial opinion. Those experiences are perceived consciously and subconsciously, like smells, sights or sounds in a non-digital, or design, color or usability in a digital First-Touch moment. Therefore, this touchpoint must be adjusted to the main customer target group. To achieve this, an organization must gain sufficient insights about its customers. (Webb 2017, pp. 149-164.)

At the **Core-Touch** touchpoint, a relationship to the customer is formed and he/she engages with the product, service or brand of an organization. The core

experience within this touchpoint consists of multiple internal touchpoints. To add highest possible value to the customer, the focus of the organization must lay on the customer and what he/she experiences during this touchpoint. The aim during this touchpoint is to offer the core experience as convenient as possible to the customer and to improve the experience continuously. A main focus on internal factors, like increasing profit or managing risk, might lead to a worse experience and inconvenience for a customer and therefore to a decrease in value. In a customer-driven economy, the customers have multiple options to choose from and therefore, any customer-unfriendly policies should be limited. (Webb 2017, pp. 165-187.)

The last experience a customer has with a product or service is called **Last-Touch**. This touchpoint gives an organization the opportunity to retain and strengthen the relationship to the customer and increase the loyalty and (re-)engagement of the customer. The end of an experience with a product or service is the most memorable and therefore, the organization must provide an exceptional experience until the last moments. (Webb 2017, pp. 189-201.)

The focus of the organization should be to retain the customers and to provide them continuously with value even after the core experience. To stay in contact after the experience and to increase retention and loyalty, the organization can make use of the touchpoint **In-Touch**. The additional value is given without being intrusive or promotional, but rather informational and can be provided digitally or non-digitally, for example in form of content marketing. The main aim of this touchpoint is not to sell products or services, but rather to stay in the mind of the customers. The concept of giving value besides the core product or service without asking for something in return is called value bank. This gives an exceptional experience to the customer by exceeding the expectations. Webb mentions that the three characteristics of an effective In-Touch experience are personal, relevant and valuable. (Webb 2017, pp. 203-215.)

Stein and Ramaseshan (2015) analyzed seven thematic elements of touchpoints which are namely *atmospheric, technological, communicative, process, employee-customer interaction, customer-customer interaction and product interaction elements* (Stein & Ramaseshan 2015, p. 10), occurring at any touchpoint and

stage of the customer journey. Atmospheric elements refer to environments and physical characteristics that a customer experiences on the journey. The direct interaction of the customer with various technologies, like an online shop or a website, falls into the technological elements. The communicative elements contain one-way communication by the organization to the customers. That communication can be promotional or informative and happen via E-Mail, mail, phone, mobile applications, or other forms of communication. Process elements refer to those actions that a customer must take to achieve a certain outcome in the digital or non-digital environment. Those actions may be waiting times, navigation on a website, or the customer service process. The remaining three elements refer to interactions that a customer has directly or indirectly with employees, other customers and the products of an organization. (Stein & Ramaseshan 2015, pp. 10-18.)

3.3 Customer Journey

The customer journey can be described as the process of information gathering and decision of the individual customer. It is characterized by various channels of contact or media used. Those can be online, digitally or offline, non-digitally. In general, customers will use those channels that are simplest in their current situation and fit best to their matters. Therefore, the journey of different individuals can vary from customer to customer. (Böcker 2015, pp. 165-177.) The customer journey consists of multiple touchpoints at which the customer experiences are made (Kuehnl & Jozic & Homburg 2018, p. 3). The classical approach to the customer journey is based on the marketing funnel which is divided into the phases Awareness, Consideration, Purchase, Retention and Advocacy. In the awareness phase, the individual recognizes a certain need and shows interest in the product or service of an organization, that functions as a solution for the need. In the phase of consideration, the potential customer contemplates to purchase the solution, does some researches and compares it to alternative solutions. A main reason for the decision in this phase is the potential of the solution to satisfy the need. The actual purchase of the product or service happens in the purchase or conversion phase. Retaining consumers and turning them into regular custom-

ers can be achieved in the retention phase. Whenever all those stages are successful and the customer is satisfied, he/she may recommend the organization to other potential customers and functions as an advocate in the advocacy phase. (Mathewson 2013; Schmitt 2018, pp. 10-11.) According to the three stages of a customer journey by Lemon and Verhoef (2016), the awareness and consideration phases can be put into the pre-purchase stage. The purchase or conversion phase forms the purchase stage. The post-purchase phase consists of the retention phase and leads to the advocacy phase. Other models for the steps in the customer journey are the AIDA(S) model (Awareness, Interest, Desire, Action, (Satisfaction)), the TIREA model (Thought, Interest, Risk, Engagement, Action), or the REAN model (Reach, Engage, Activate, Nurture). These models are rather similar and have the same goal: to get the attention of potential customers, get them interested in the product or service, turn them into purchasing customers and achieve customer loyalty. (Lanu 2018.) However, the customer journey can be non-linear, meaning that a customer must not pass through each of the phases and multiple touchpoints are interrelated without being ordered chronologically. (Richardson 2010; Wolny & Charoensuksai 2014, p. 320).

Three different types of customer journeys can be defined, which are namely impulsive, balanced, or considered journeys. The impulsive journey is characterized by a rather short pre-purchase stage. Furthermore, the purchase decision can be influenced by the emotional state of the customer or the exposure to new stimuli. The balanced journey can be triggered by advocacies or media, whereupon the potential customer enters an extended pre-purchase stage. The purchase decision is then made upon emotions, cognitive evaluations and multiple sources of information. The considered journey is likewise characterized by an extended pre-purchase stage but without the preliminary intention to purchase the product or service. The gathered information is rather stored and used when needed, whereas the First-Touch touchpoint influences the purchase decision. (Wolny & Charoensuksai 2014, pp. 322-324.)

Lemon and Verhoef (2016) visualized an overview (Figure 10) of the stages pre-purchase, purchase and post-purchase, to illustrate behavior the customer usually has during those stages, which touchpoints he/she encounters and how the

customer experience is built. This experience is furthermore influenced by previous experiences and will have an effect on future experiences. The entirety of all those concepts builds the customer journey. (Lemon & Verhoef 2016, p. 77.)

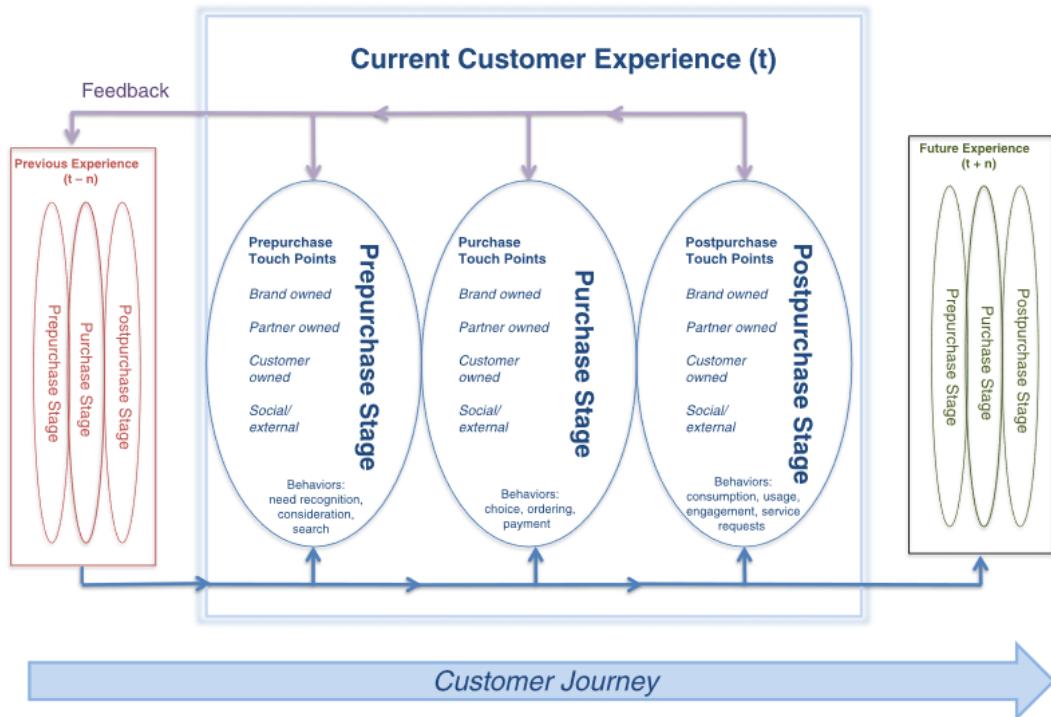


Figure 10: Process model for experiences in the customer journey (Lemon & Verhoef 2016, p. 77)

Organizations can shape and optimize the customer journey by influencing individual touchpoints or the experiences they gathered at those (Edelman & Singer 2015). To efficiently influence the customer experience, an organization must draw out the journey of their customers. In bigger companies, the journey can differ for each product or service. (Rawson et al. 2013.) Whenever a customer journey is analyzed, the organization focuses on the interaction of the customer with various touchpoints and how he/she moves through the stages pre-purchase, purchase and post-purchase. (Lemon & Verhoef 2016, p. 79.) To design an effective customer journey, the organization must design their brand-owned touchpoints *in a thematic cohesive, consistent and context-sensitive way* (Kuehnl et al. 2018, p. 4).

The customer journey map is a tool to visualize all the touchpoints, channels experiences and steps a customer typically may traverse in a relationship with an organization, seen from the customer's perspective. This map becomes more complex with the increase in the number of touchpoints and channels. (Richardson 2010; Rawson et al. 2013; Lemon & Verhoef 2016, p. 86; Rosenbaum & Otalora & Ramírez 2017, p. 144.) The individual touchpoints can be illustrated horizontally along a timeline, divided into the stages pre-purchase, purchase and post-purchase. Vertically, strategic actions by the organization can be listed, which help to increase the customer satisfaction at each touchpoint. Those actions may include stimuli in the environment, actions taken by the employees at each touchpoint, or actions taken at each touchpoint to improve the customer experience. (Rosenbaum et al. 2017, pp. 144-149.) However, since the customer journey can vary for different companies, products, services or customers, also the visualization in form of a map can differ. Other maps may therefore include emotions, goals or actions of the customers. (Lanu 2018; Kovacs 2019.) Examples of customer journey maps are listed in the Appendix 1.

4 Empirical part

4.1 Benchmarks

In the following two chapters, the gamified approaches by Nike and OnePlus are examined regarding the customer journey, which function as a starting point for the creation of a gamified activity for the case company.

4.1.1 Nike

One of the most frequently mentioned prime examples for gamification was developed by Nike. The manufacturer of sporting goods published the app Nike+ in 2006, which was in the beginning a gamified approach to motivate solely runners. The core function of the app is to track the users' distance, speed, times and burned calories while running. The obtained data is stored to compare the results with those of friends or other users and to give them the possibility to monitor their progress. Furthermore, those results are shown in a leaderboard with the

individual user's best results and in context to other runners. Moreover, the results can be shared by the users on their social media accounts, where friends become aware of Nike+ and can support the runner. This gives the users additional motivation and also triggers the social engagement loop. For the achievement of various running related challenges and milestones, the user is rewarded with badges. (Zichermann & Cunningham 2011, pp. 96-98; Kuo 2015.)

Nike has continually improved and changed their gamified experiences. At the moment, the original app with the core functions for runners has evolved to the app "Nike Run Club". Additionally, the company offers a similar gamified app for workouts and fitness trainings, called "Nike Training Club". (Nike 2019a.)

This gamified solution targets the customers of Nike and is therefore by definition an external gamified approach. However, according to Werbach and Hunter (2012), this experience also involves elements of behavior-change gamification, since one of the main goals is to establish the habit of running which in turn leads to a socially desirable outcome, for example an increase in fitness within the community.

The game elements used are points, leaderboards, challenges, levels, badges, progress bars, and the social engagement loop among the community. The points in this gamified example are the covered kilometers that function as experience points. With an increased run distance, the user soars to the next level. New arrivals in the app start at Level Yellow and move to the next level (Orange) after they have covered 50km. The highest level is Level Volt after 15,000 run kilometers. The progress to reach the next level is visualized with a progress bar, based on the traveled kilometers. The accomplishment of personal achievements or running related challenges reward the user with badges. The challenges are either created by Nike or by the community itself. (Nike 2019b.) After a quick registration process, the user can directly start to track his/her running results, which keeps the onboarding process simple with a minimum of barriers. (Zichermann & Cunningham 2011, pp. 96-98; Nike 2019b.)

It is assumable that the majority of the users in this gamified system are socializers and achievers since those two types of players benefit most from the used

game elements. The socializers can compare their results to other people and share their results on social media. Furthermore, they can engage socially with other users in the delivered challenges. The achievers profit from the ability to monitor their progress and reach the highest possible level while comparing the results to others in a fair competition.

This gamified experience is characterized by active participation of the users and can therefore be classified as an educational or escapist experience according to the model of the four realms of an experience by Pine and Gilmore (1998). The educational aspect is achieved by visualizing the progress of the user.

With this gamified solution, Nike is able to target all stages along the customer journey. When current users post their results on social media, potential new customers might become aware of the brand and its products. The awareness phase is also influenced by the fact that Nike is cooperating with Apple since 2006. Therefore, the former Nike+ app, now Nike Run Club, was, and still is, preinstalled on many Apple devices which increases the awareness for the brand Nike and its products. (Apple 2006; Apple 2019.) Furthermore, the building of a strong community may be an argument for new customers to consider buying the products, which gives a competitive advantage in the sporting industry to Nike. Also, the purchase stage can be influenced by Nike in the current version of the gamified approach. This is due to the fact, that the Nike Running-Shop is embedded in the Run Club app, with Nike products tailored to the specific running behavior of the user (Nike 2019b). Moreover, after the registration process, which is mandatory to use the Run Club app, the user is a NikePlus member with special benefits in the purchase process. Those are free shipping, 30-day wear tests, access to products exclusively available for NikePlus members and early access to new products. In physical Nike stores, members benefit from a store-to-door delivery after a certain spent price, special opening hours and express checkouts. (Nike 2019a.) Those benefits increase customer loyalty in the post-purchase phase. Furthermore, the customer and user of the Nike+ or Nike Run Club app is still connected to the brand Nike, everytime he/she uses the app.

However, the goal of Nike was not only motivating people to run but also to increase customer loyalty, to collect personal data used for content marketing,

based on the customers behavior and to gain a competitive advantage in the sports equipment industry. According to the numbers, Nike was very successful in achieving their goals. In 2007, 500,000 customers used the Nike+ app. In 2013, Nike had 11,000,000 people using their gamified app. (Kuo 2015.) At the moment, the Nike Run Club app was installed more than 10,000,000 times by Google Play users (Google Play 2019). It can be assumed that the number of installations from the Apple App store is comparable, especially regarding the fact of the co-operation between Nike and Apple.

4.1.2 OnePlus

In July 2019, the Chinese smartphone manufacturer OnePlus launched a simpler gamified marketing activity where current customers of the company could participate. For three weeks, the company published weekly themes to which the participants were requested to take fitting photos with their OnePlus smartphone. The themes were during the first week (10th to 16th of July) "Never Alone", during the second week (17th to 23rd of July) "Never Hesitate" and during the third week (24th to 30th of July) "Never Settle". The participants could upload their photos to Facebook, Twitter, Instagram or the OnePlus forum. The next step for the customers to participate in the challenge was to post a link to their social media post with their name and the title of the photo on the website of OnePlus. Each customer could submit three pictures per day to increase the chances of winning. At the end of each week, an internal jury chose nine winners for the current theme. Those were rewarded with OnePlus wireless earbuds. Furthermore, the jury selected the best photo over the entire time period of the marketing activity whose sender received a OnePlus 7 Pro smartphone. (OnePlus 2019.)

Since the gamified activity targeted the current customers of the company, it is a matter of external gamification, according to the definition by Werbach and Hunter (2012). In contrast to the application by Nike, this gamified activity was only available for a limited time period.

This gamified experience is characterized by active and passive participation and therefore represents elements of all four realms of an experience by Pine and

Gilmore (1998). The esthetic and entertainment experiences are created by publishing the best pictures for the visual pleasure of OnePlus' customers. By actively participating and taking pictures the customers have an escapist experience. Furthermore, by using the OnePlus smartphone to take the pictures, the participants explore intensively the options and possibilities of their device. Therefore, the experience also involves educational elements.

It can be assumed that the company OnePlus tried to influence and support their digital touchpoints on social media and their website. Especially the pre- and post-purchase stages can be influenced by supporting those touchpoints. By addressing the current customers, the loyalty and retention among them can be increased. The challenge itself gave the customers the chance to test and experience the possibilities of their product, in this case the camera of the smartphone, in the post-purchase stage. By posting the taken pictures on social media, potential new customers might have become aware of the brand OnePlus and might consider buying their products. Well taken pictures function hereby as an example of the quality of the camera and might be an argument for potential customers to move on to the purchase stage.

The applied game elements in this gamified marketing campaign were the challenge or task itself and the social engagement loop. Furthermore, it is thinkable that the developers used a pointing and ranking system to choose the winners. In contrary to classical prize games, the participants had to accomplish a certain challenge and could therefore influence the outcome of this experience.

4.2 Case Atzkern – Foto, Video, Design

Tobias Atzkern is an entrepreneur from Münsterhausen, Germany. During his school time he discovered his passion for photography and therefore, started to learn essential skills needed for this art. Soon it became clear that he could make profit with his pictures and he started to work more professional and build a network of private customers. Furthermore, he built the brand "Atzkern – Foto, Video, Design" and included videography and design services in his repertoire. During his studies of "Interactive Media" in Augsburg, Atzkern worked part-time on his

business and split it into the two brands “Atzkern – Foto, Video, Design” (www.tobias-atzkern.de) and “Momente – Tobias Atzkern” (www.momente.tobias-atzkern.de). In 2015, Atzkern completed successfully his studies and started to work full-time on his growing business. (Atzkern 2019a.)

4.2.1 Products and services

Atzkern’s products and services include photography, videography and design. The photography services for private customers are besides classic pictures for passports, job applications or portraits also pictures of groups like kindergartens, schools or clubs. Furthermore, his offers include wedding, family, sibling or newborn pictures, which belong to the sub-brand “Momente – Tobias Atzkern”. The aim of this brand is to capture important “Momente” (German for “moments”) in a person’s life. For commercial customers his photography offers include advertising photography, product pictures or company reportages. For both private and commercial customers, Atzkern also offers aerial photographs and photo manipulations. (Atzkern 2019a; Atzkern 2019b.)

His videography services are equally available for private and commercial customers. Usually, private customers hire Atzkern for the accompaniment of their wedding. For commercial customers, his video services include product and image movies, as well as company reportages. (Atzkern 2019a; Atzkern 2019b.)

Atzkern’s design services are most often for commercial customers and include graphic, print and web design (Atzkern 2019a; Atzkern 2019b).

4.2.2 Customer survey

To gain more insights into the customer journey, a survey was conducted among the latest customers of Atzkern – Foto, Video, Design. The survey consisted of 13 multiple-choice questions, whereby the term “and/or” in the following paragraphs indicates that the survey participant could give multiple answers on one question. On the answering option “Others...” the participants could add an answer.

In the past year (Mid-2018 to Mid-2019) Atzkern served around 70 fully private customers, excluding hybrids like clubs or kindergartens (Atzkern 2019b). Among

those customers, the survey was conducted. Especially in the past year Atzkern's business model has changed a lot and therefore, the results of a survey with those customers is most significant. The size of the sample was calculated by the formula stated below (Qualtrics n.d. c):

$$\text{sample size} = \frac{\frac{z^2 \times p(1-p)}{e^2}}{1 + \left(\frac{z^2 \times p(1-p)}{e^2 N} \right)}$$

The variables denote:

- z = z score
- p = standard deviation
- e = error margin
- N = population size

The population size in this case equals 70 customers. The standard deviation states the assumable variance of the answers and is usually set at 50%. The confidence coefficient provides the z score and is usually set at 90%, 95% or 99%. For this survey a confidence coefficient of 95% was chosen which results in a z score of 1.96. The error margin states how close the answers of the chosen sample get to represent the whole population. (Qualtrics n.d. c.) In this case, the survey was a simple customer survey and an error margin of 10% is reasonable. Using those values and the mentioned formula, a minimum sample size of 40.48903879 (rounded up to 41) was computed:

$$\frac{\frac{1.96^2 \times 0.5(1 - 0.5)}{0.1^2}}{1 + \left(\frac{1.96^2 \times 0.5(1 - 0.5)}{0.1^2 \times 70} \right)} = 40.48903879 \approx 41$$

Since all of Atzkern's customers are from Germany, the survey was also taken in German. In the following table, the 13 questions are listed with their corresponding answer options. Furthermore, the table includes if the participants could choose multiple of the listed answer options. The answer "Others..." indicates that the respondent could add an answer that was not listed.

Question	Answer options	Multiple answers possible?
1. Are or have you been a customer of Atzkern – Foto, Video, Design?	<ul style="list-style-type: none"> • Yes • No 	No
2. What gender do you have?	<ul style="list-style-type: none"> • Male • Female • Divers • Not stated 	No
3. Which age group do you belong to?	<ul style="list-style-type: none"> • < 18 • 18 – 25 • 26 – 35 • 36 – 50 • > 50 	No
4. On which of the following social platforms are you active?	<ul style="list-style-type: none"> • Facebook • Instagram • On none of the stated 	Yes
5. What services of Atzkern – Foto, Video, Design did you make use of?	<ul style="list-style-type: none"> • Passport and application photos • Wedding or couple pictures • Family pictures • Aerial photographs • Others... 	Yes
6. How did you become aware of Atzkern – Foto, Video, Design?	<ul style="list-style-type: none"> • Facebook • Instagram • Google search • Through acquaintances, friends, relatives 	No

	<ul style="list-style-type: none"> • I knew Tobias Atzkern personally • Others... 	
7. How did you inform yourself about the offer of Atzkern – Foto, Video, Design?	<ul style="list-style-type: none"> • Facebook • Instagram • Website • Personal conversation • Others... 	Yes
8. Which criteria were decisive that you decided upon Atzkern – Foto, Video, Design?	<ul style="list-style-type: none"> • Low price • Professional skills • Quality of work • Personal sympathy • Uncomplicated procedure • Others... 	Yes
9. How did you place the order for the service?	<ul style="list-style-type: none"> • On the phone • Via E-Mail • Via WhatsApp • In a personal conversation • Others... 	Yes
10. Where was the service provided by Atzkern – Foto, Video, Design?	<ul style="list-style-type: none"> • At my home • In the studio • At a place requested by me • At a place requested by Atzkern • Others... 	Yes
11. Do you follow Atzkern – Foto, Video, Design on Facebook and/or Instagram?	<ul style="list-style-type: none"> • Yes, on Facebook • Yes, on Instagram • No 	Yes

12. How satisfied were you with the services and products of Atzkern – Foto, Video, Design?	Choice of a number from <ul style="list-style-type: none"> • 1 (very unsatisfied) to • 5 (very satisfied) 	No
13. How likely are you to recommend Atzkern – Foto, Video, Design to friends/acquaintances/relatives?	Choice of a number from <ul style="list-style-type: none"> • 0 (very unlikely) to • 10 (very likely) 	No

Table 3: Questions asked in the customer survey with the corresponding answer options and whether multiple answers were possible.

The first question, if the participant is or has been a customer of the case company, was a mandatory filter question to survey exclusively current and former customers. The following three questions were aiming towards the profile of Atzkern's customers. That information made it possible to identify the typical customer group and to understand the motives of the customers within the customer journey. The questions five to eleven had the purpose to recreate the customer journey that the customers had taken and how they moved from one stage to the following. Those questions were set up along the three stages, starting at the pre-purchase stage, to the purchase stage and towards the post-purchase stage. That information was not only crucial for visualizing the journey but also for the identification of suitable touchpoints to address the created gamified activity to. The answers to the remaining two questions made it possible to calculate the CSAT score and NPS of Atzkern's customers, as explained in chapter 3.1.3. The purpose was to understand the general sentiment of the customers caused by the received services or products and within the entire customer experience. Furthermore, those feelings also influence the willingness of the customers to reenter the pre-purchase stage.

In total, the survey was taken by 43 customers of the past year. With the results taken from the survey and the interview with Tobias Atzkern, it was possible to create a typical customer group and their current customer journey. The results

of the customer survey are used in the following chapters and visualized in the Appendix 3.

4.2.3 Customers

The private customer target group of Tobias Atzkern are young couples and families in the regions around Günzburg, Augsburg and Ulm in Germany. Customers like clubs or kindergartens can be seen as hybrids of private and commercial customers. Furthermore, he targets local small to midscale companies for commercial contracts. (Atzkern 2019a; Atzkern 2019b.)

Considering the fully private customers, the vast majority (79%) of Atzkern's customers are young people between 18 and 35, equally allocated to the age groups 18 – 25 (39.5%) and 26 – 35 (39.5%). The reason for this could be that during this time of people's lives memorable events take place which they want to capture in pictorial form or as a video. Furthermore, a narrow majority (53.5%) of the respondents stated to be female. Of all surveyed customers, 28 (65.1%) are active on Facebook and/or 23 (53.5%) on Instagram. Only eight customers are neither on Facebook nor on Instagram actively represented. Out of those customers, 23 (53.5%) follow Atzkern – Foto, Video, Design on Facebook and/or 21 (48.8%) on Instagram. Nine respondents (20.9%) stated to follow Atzkern neither on Facebook nor on Instagram. This result gives reason to believe that social media is an important touchpoint for Atzkern to reach his customer target group.

Almost half (46.5%) of the service orders in the past year were wedding or couple shootings. 27.9% of the surveyed customers' orders were pictures for passports or job applications. Aerial photographs, family pictures and videos were commissioned equally often (23.3%).

The respondents were highly satisfied with their received products and services which results in a CSAT score of 86%. This score was calculated, as explained in chapter 3.1.3, by dividing the customers answering with a 4 (15) or a 5 (22) by all surveyed customers (43). Furthermore, an NPS of 47 indicates a high level of satisfaction among Atzkern's customers. As explained earlier, this score is calculated by subtracting the percentage of detractors (16.28%) from the percentage

of promoters (62.79%) which results in an NPS of 46.51, rounded up to 47. The percentage of neutrals (20.93%) is hereby neglected.

4.2.4 Current Customer Journey

The majority (65.2%) of the surveyed customers became aware of Atzkern – Foto, Video, Design through friends, acquaintances or relatives (32.6%) or they already knew Tobias Atzkern in person (32.6%). Five customers (11.6%) had their Pre-Touch with the case company by searching on Google. Just as many respondents stated that they became aware of it on Facebook. Furthermore, four customers (9.3%) had their Pre-Touch on Instagram. One person stated that Atzkern was recommended by his/her workplace.

In the Consideration phase, the majority of the surveyed customers (65.1%) sought for a personal conversation to gather information about the product and service offers. Furthermore, an important touchpoint for information gathering is built by the case company's website, which 51.2% of the respondents have used during the consideration phase. Besides the website, social media is again a significant touchpoint for information gathering, in this case Facebook (27.9%) and/or Instagram (25.6%). The contact through WhatsApp, E-Mail and/or relatives was mentioned by one customer each (2.3%) as a touchpoint for information gathering.

After the Consideration phase, the main criterion stated by the respondents to move into the Purchase phase was the uncomplicated procedure (67.4%). Furthermore, personal sympathy and the quality of work were mentioned by 25 customers each (58.1%) as an important reason for the decision upon Atzkern – Foto, Video, Design. 21 respondents (48.8%) also stated the professional skills of Tobias Atzkern as a deciding factor before moving into the Purchase phase. Moreover, favorable prices were decisive for 18 customers (41.9%) to decide upon the case company. One customer (2.3%) stated that the shooting has been a present.

After deciding to hire Atzkern – Foto, Video, Design, many customers (48.8%) used WhatsApp to award the contract to Atzkern. This fact goes hand in hand with the uncomplicated procedure during the process that many customers value

and the fact that many customers knew Atzkern personally, as mentioned earlier. 14 customers (32.6%) preferred a personal conversation to conclude the contract. 9 customers (20.9%) mentioned to have written an E-Mail to book the services. Just as many customers have used the telephone.

The services by Atzkern were mostly (55.8%) provided at a place requested by the customer him-/herself. Approximately a quarter (25.6%) of the services by the surveyed customers were provided in Atzkern's studio in Münsterhausen. Nine respondents (20.9%) stated that the photo or video shoot took place at their homes. In eight cases (18.6%), the location was requested or proposed by Tobias Atzkern.

With those customer insights from the survey and the information gathered from the interview with Atzkern, the current customer journey can be visualized in the following customer journey map:

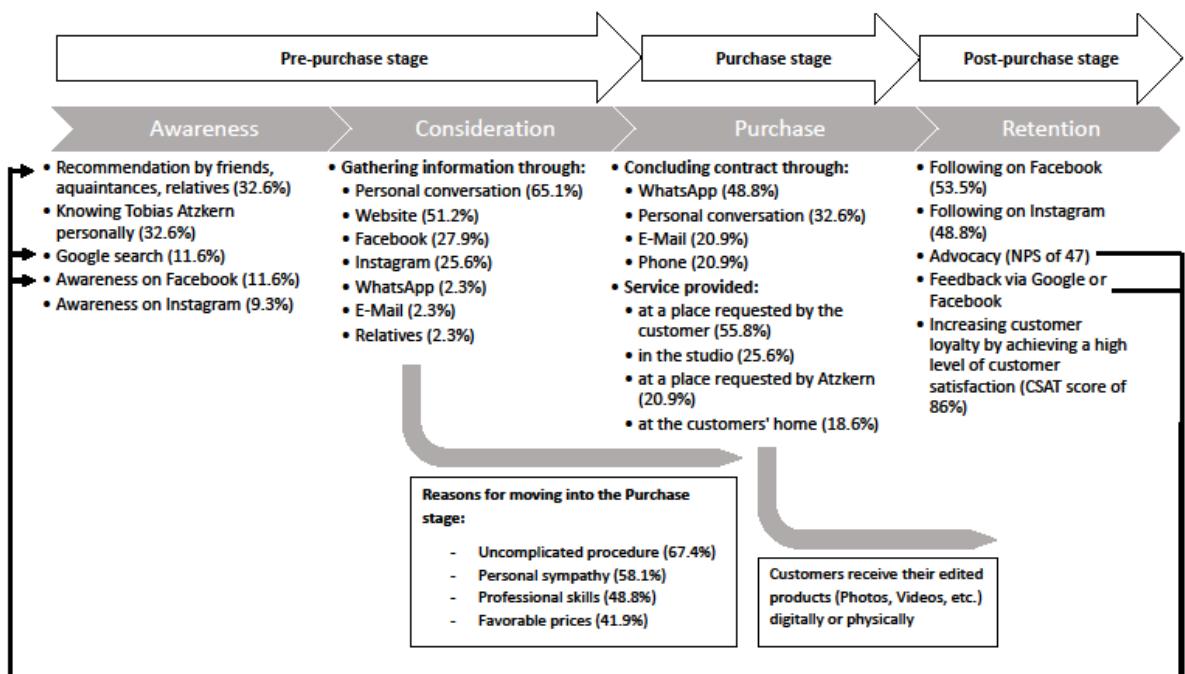


Figure 11: Customer journey map of Atzkern - Foto, Video, Design

For this customer journey map, the classical approach was used which is oriented towards the marketing funnel, explained in chapter 3.3. Furthermore, it includes the three stages by Lemon and Verhoef (2016).

4.2.5 Gamified approach

Tobias Atzkern mentioned in the interview the importance of Social Media as a digital touchpoint (Atzkern 2019b). The survey among his latest customers reinforces this impression, especially in the consideration and retention phases. However, it is striking that only a small percentage of the surveyed customers became aware of Atzkern – Foto, Video, Design at those digital touchpoints. Therefore, a gamified approach was developed in cooperation with Atzkern, to influence the customer journey, to strengthen the touchpoint Facebook and to encourage customer engagement.

For this purpose, a photo challenge was initiated, thematically fitting to the branch of the case company. The aim was to trigger the social engagement loop, explained in chapter 2.5.7. The social call to action was given on 11th of August by a Facebook post with the following wording (translated from German):



Figure 12: Picture published for the launch of the photo challenge on Atzkern's Facebook page (Atzkern 2019c).

Photo challenge – Win up to three 15€ Amazon vouchers!

Theme 1: Summer feeling

Theme 2: Wanderlust

Theme 3: Home

This is how you participate:

1. *Like and share this post.*
2. *Until 24th of August, send fitting self-made photos to one or multiple of the themes mentioned above to me. (Only one picture per theme)*
3. *Add a message which photo partakes for which theme. (Please keep in mind that a declaration of consent must be attached if persons are clearly identifiable.)*
4. *We make a preselection of five pictures per theme that will be published on Facebook for a voting.*

On Sunday, the 25th of August, the best pictures of each category will be published and the one picture of each theme with the most Likes until 31st of August wins a 15€ Amazon voucher. (Atzkern 2019c.)

Since this gamified approach targets the existing or potential customers of Atzkern – Foto, Video, Design, it is considered to be external gamification, according to the definition by Werbach and Hunter (2012). This kind of gamification aims towards improving the relationships to customers and increasing engagement and loyalty of the customers, as explained in chapter 2.2.2.

The game elements used for this gamified approach are a challenge, karma points, a leaderboard and the social engagement loop. According to Zichermann and Cunningham (2011), a challenge is a task that can or must be accomplished by the user. In this case, the task is to take and send suitable photos to the given themes. Those thematic categories are limited and restrict the freedom of choice for the participants. The aim is to keep the positive emotions as high as possible which is, according to Schwartz (2004) given when only a few options of choice are possible, as explained in chapter 2.5.8. Nevertheless, the topics give enough freedom for interpretation and different skill levels. The accomplishment of a challenge yields a reward. In the given gamified approach, the participants are rewarded with Likes, social attention within a community and the chance to earn three 15€ Amazon vouchers. The Likes can be used as a karma pointing system preset by Facebook. The leaderboard emerges automatically by the number of

Likes or karma points given on each picture. Since the Facebook community is involved in the voting process, the social element of a community is put into the gamified activity.

The Onboarding process to this gamified approach was kept as simple as possible. Since this marketing activity was meant for Facebook users, no additional registration process was mandatory. Furthermore, the tasks were clear and immediately visible for potential participants.

4.2.6 Research Results

The analysis of the gamified activity is made by the help of the Facebook tool “Insights”.

The initial post was “liked” by 27 people and shared 18 times, of which 13 people participated and submitted 29 pictures in total. Out of those 29 pictures, 15 were chosen by an internal jury and shared on Atzkern’s Facebook page for the voting by the community. The pre-selection was conducted to sort out inappropriate pictures or pictures that could damage the company’s reputation.

The initial announcement post for the photo challenge was promoted on the 12th of August by paid Facebook Ads to boost the reach and the awareness, whereby the invested budget was 40€. Therefore, it must be distinguished between organic and paid reach. In Figure 13, the announcement post for the photo challenge, at the first position of the table, is compared to previous posts on the case company’s Facebook page. The reach of the individual post is displayed by the orange bar and the number on its left. The lighter orange represents the organic reach, hence the darker the paid reach.

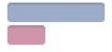
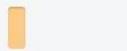
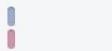
08/11/2019 8:19 PM	 Fotowettbewerb - Gewinne bis zu drei 15€ Amazon Gutscheine!			1.8K		173 68	
07/15/2019 6:00 PM	 Timeline Photos			348		46 24	
07/09/2019 6:00 PM	 Timeline Photos			468		43 22	
07/01/2019 6:20 PM	 Timeline Photos			463		107 25	
06/29/2019 12:50 PM	 Atzkern - Foto, Video, Design			248		16 4	
06/26/2019 6:24 PM	 Timeline Photos			269		13 13	
06/26/2019 11:31 AM	 Atzkern - Foto, Video, Design			343		28 6	
06/23/2019 7:44 PM	 Timeline Photos			373		45 37	

Figure 13: The announcement post for the photo challenge in comparison to previous posts on Atzkern's Facebook page (Atzkern 2019c)

It is clearly evident that the photo challenge post reached by far more people than any of the compared posts, even by the organic reach. This was achieved by the rule and condition of participation of the gamified activity to share the initial post. In total, this post reached 1,779 people, whereby 1,134 people were reached organically and 645 paid (Status: 13th of September 2019).

The 15 pictures which were chosen for the voting, were published at the same time on the Facebook page in three albums, one for each theme. The album of the theme "Summer feeling" reached 343 people. The one of the theme "Wanderlust" reached 271 people. And the remaining album of the theme "Home" could reach 341 people (Status: 13th of September 2019). The following figure shows the development of the number of people reached during the period of the gamified activity.

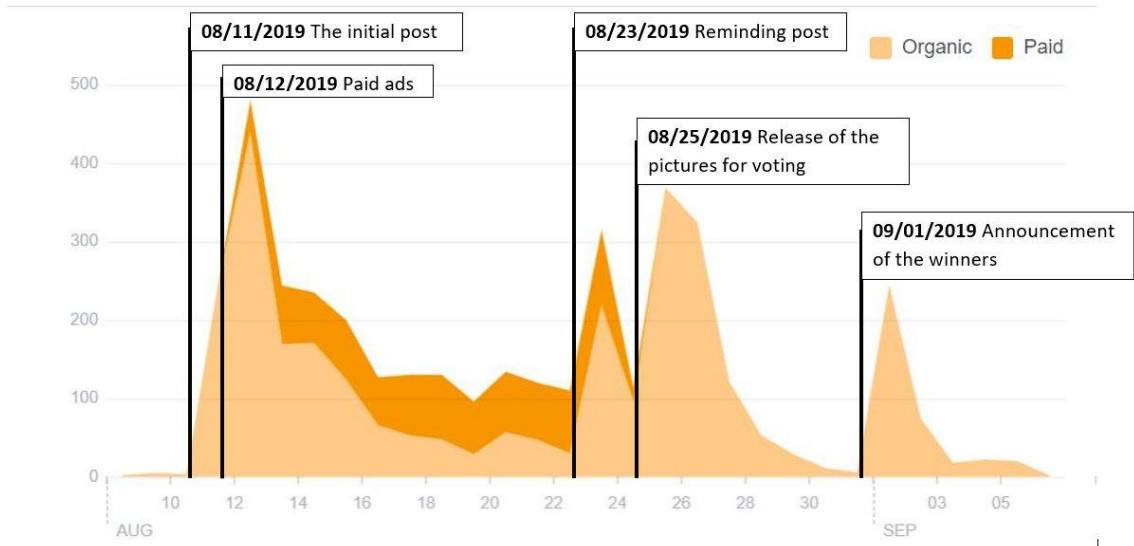


Figure 14: Development of the number of people reached (Atzkern 2019c)

The engagement of the community is visualized in Figure 13 and 15 by the blue and red bars. The blue bar represents the number of clicks on the post. The red bar shows the engagement in form of likes comments and shares.

08/25/2019 12:04 PM		Thema 3: Heimat			341		116 46	
08/25/2019 12:01 PM		Thema 2: Fernweh			271		62 31	
08/25/2019 12:00 PM		Thema 1: Sommergefühl			343		100 34	

Figure 15: The results of the posted albums of Theme 1: Summer feeling, Theme 2: Wanderlust and Theme 3: Home (Atzkern 2019c)

At the beginning of the gamified activity, the total number of followers of the Facebook page “Atzkern – Foto, Video, Design” were 516. By the end of the time period, this number reached 525. This equals to a numerical increase of nine followers and a percentual increase of 1.74%.

4.2.7 Discussion

Since the number of followers was at the beginning 516 and the initial post reached almost 1,800 people, it can be assumed that many potential customers became aware of the company Atzkern – Foto, Video, Design through the gamified activity. Therefore, the awareness phase of the customer journey was supported.

However, if the development of the number of followers is taken as a signal for entering the consideration phase, the gamified activity was rather unsuccessful in this aspect. Furthermore, with an increase in followers of 1.74% the goal of supporting the digital touchpoint Facebook was achieved insignificantly. In addition, it is not provable that those decided to follow the page due to the gamified activity.

It is also noticeable that the willingness to share the initial post in connection to the gamified activity, and therefore to advocate the company, was higher than doing so with comparable posts. This leads to the assumption that also the post-purchase stage, more precisely the advocacy, could be influenced using gamification.

In comparison to the benchmarks Nike and OnePlus, the created gamified activity for Atzkern – Foto, Video, Design was not directly related to a product of the company. This may be a reason for the low participation on the part of Atzkern's customers. However, for a service-based company like Atzkern – Foto, Video, Design, it is difficult to involve products in a gamified activity, since those are completely customized and individual. Furthermore, most products display persons which would have impeded a gamified activity due to privacy policies. However, it is arguable that a company-based reward could have had a greater motivational impact, than Amazon vouchers.

5 Conclusion

The main purpose of this study was to deliver a gamified marketing activity to the case company Atzkern – Foto, Video, Design which was accomplished and executed among his customers at the touchpoint Facebook in the company's customer journey.

The main research question was hereby:

- How can a gamified experience influencing the customer journey of the case company be created?

On the way to answer the main research question, the following sub-questions supported the study:

- How does the customer journey of the case company look like?
- How do other companies make use of gamification?
- What game elements can be used for a gamified experience in the case company?
- How does the gamified activity influence the customer journey of the case company?

To influence the customer journey with any marketing activity, the company must be familiar with its customers and their journey. In the case of Atzkern – Foto, Video, Design, the customer journey has never been examined which was therefore done in the course of this study. Hereby, a customer survey was conducted which helped to create and visualize the journey, answering the first sub-question. The results were then used to identify the touchpoint Facebook as a suitable platform to implement the gamified approach.

In the further process of creating a gamified activity for the case company, prior examples of gamification were examined. The used benchmarks were created by the companies Nike and OnePlus. Hereby, the gamified Nike Run Club app was described and analyzed regarding concepts of gamification, customer experience and customer journey, introduced in the theoretical part of the thesis. Likewise, the temporary limited gamified activity by OnePlus was analyzed. This analysis

delivered a first starting point for the creation of the gamified activity and answered the second sub-question partially.

Furthermore, the benchmarks functioned as an example for the practical application of game elements explained in the theoretical part. To create the gamified activity for the case company with the right choice of game elements, the benchmarks functioned as a template. However, it must be mentioned that there is no limit for applying game elements and that those used for the case company were just a few of the possible options. The answer to the third sub-question is therefore, that in the specific case the game elements challenge, karma points, leaderboard and the social engagement loop were chosen. However, the choice and amount of game elements is not directly restricted by the company or the customers but rather by the extent of the gamified activity.

In the case of Atzkern – Foto, Video, Design, the customer journey could be evidently influenced by gamification in the pre- and post-purchase phase. More precisely, the awareness stage could be influenced by triggering the participants to share the gamified activity. Since the willingness to do so was higher than with comparable posts, it can be assumed that also the advocacy in the post-purchase stage could be triggered by the gamified activity. However, even though potential customers became evidently aware of the company, the number of followers has only increased slightly. A reason could be that the gamified activity or the achievable reward were not motivating enough to engage with the case company. Answering the fourth sub-question, in the specific case the awareness and retention phase of the customer journey could be influenced positively. However, the example of Nike demonstrated that gamification can influence the customer journey at any stage.

The results of this thesis set the cornerstone for Atzkern – Foto, Video, Design to understand the underlying customer journey and to influence it with future gamified activities which could target other touchpoints, digitally or non-digital, to create a memorable experience. The gamified approach created for this thesis was a noncontinuous marketing activity like the example of OnePlus which could be recreated in the future. However, it is also thinkable to create a permanent gamified solution for the case company to follow the lead of Nike, though this may

not be reasonable for a small company like Atzkern – Foto, Video, Design. Furthermore, this thesis delivered a gamified approach with potential for improvement. In this specific case, future implementations of gamification should be related to the services and products delivered by Atzkern – Foto, Video, Design to provide consistently a thematic cohesive experience. Furthermore, this improvement could give the customers the possibility to experience the offers provided by the case company in a playful and enjoyable way. Another potential improvement is that the achievable rewards should be related to the case company. This would give the customers additional motivation to participate and would also increase customer retention. Furthermore, in the application field of Facebook, this could be motivating enough for potential customers, that became aware of the company, to become a follower, improving the slight result of an increase in followers of 1.74% in the created gamified approach. In this case, a possible reward could be a free photo shoot by Atzkern – Foto, Video, Design. This would give the customers the possibility to experience other options of the case company's offers and would maintain the contact between customer and company.

In general, it can be said that a gamified activity must be closely connected to the company and, at best, also the products and services of the company, to be successful. Furthermore, the customer journey must be well known by the company to identify influenceable touchpoints along the customer journey. Moreover, companies are free in choice of the game elements and in what extent those are used. Therefore, there is no winning formula applicable to every company and its customers.

However, in consideration of a growing international base of gamers and new technologies like Augmented and Virtual Reality, gamification will continue to be an important topic for companies in the future. Moreover, influencing and changing the customer journey and experiences can give a competitive advantage to any company in highly competitive markets. Doing so with gamification is not only an, as shown in this thesis, effective tool in the marketing sector but also an enjoyable experience for the cusomers.

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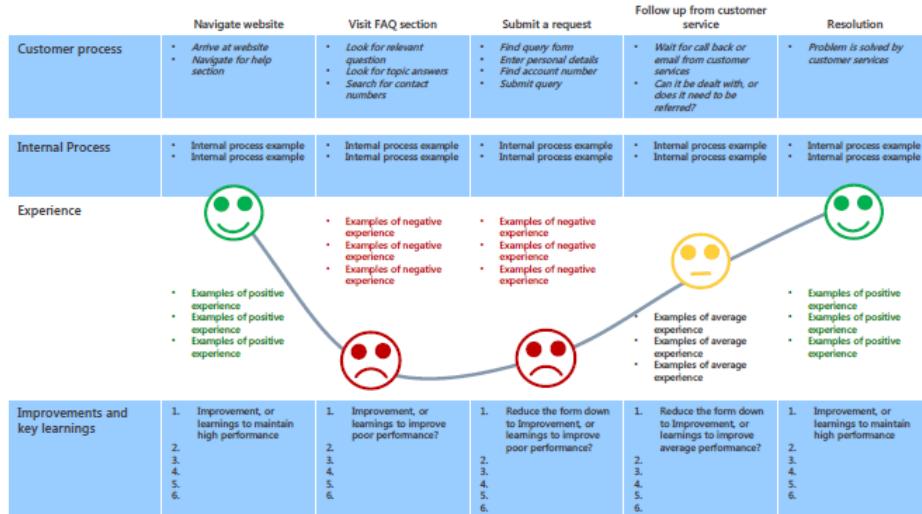
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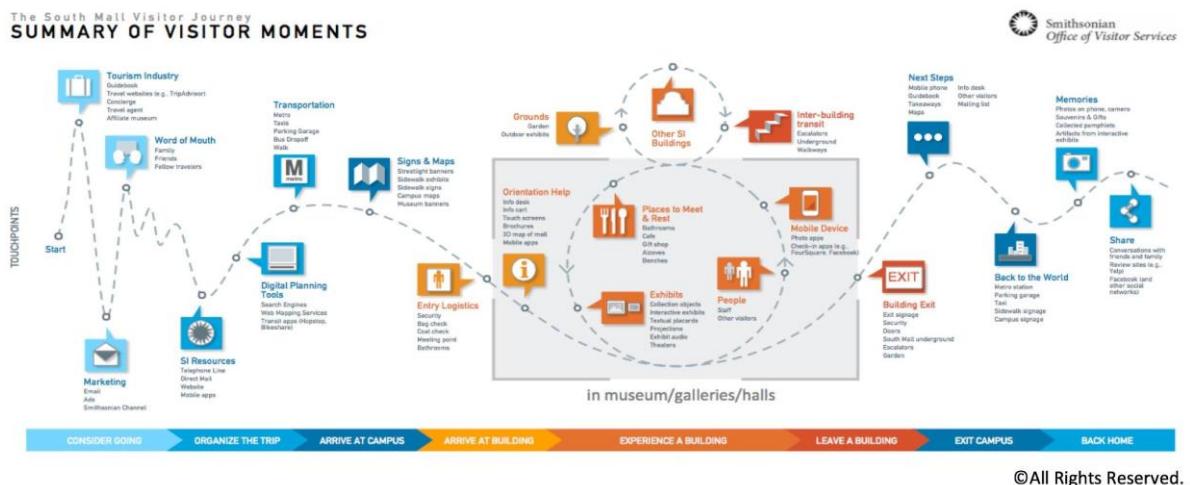
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Appendices

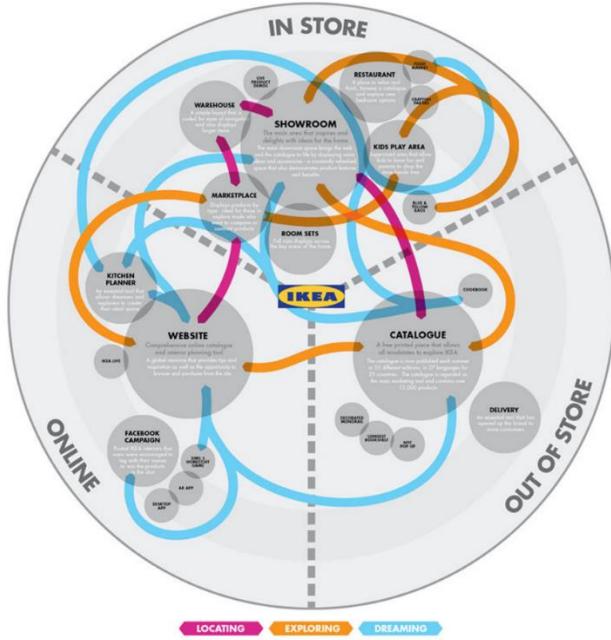
Appendix 1: Examples for Customer Journey Maps



Example of a customer journey map focused on actions taken by the customer (Crazy Egg Inc. 2019)



Customer Journey Map of The Smithsonian Museum (Chapin n.d.)



Customer journey map of IKEA (Chapin n.d.)

STAGE	AWARENESS	CONSIDERATION	DECISION	DELIVERY & USE	LOYALTY & ADVOCACY
CUSTOMER ACTIVITIES	Hear from friends, see offline or online ad, read from newspapers	Compare & evaluate alternatives	Add groceries to shopping cart	Make an order	Receive or pick up on order
CUSTOMER GOALS	No goals at this point	Find the best solution to buy food	Find and select products easily, get inspired	Order effortlessly	Get help if problems appear, request for refund
TOUCHPOINTS	Word of mouth, traditional media, social media	Word of mouth, website, brick & mortar store, social media	Website, app, order confirmation email	Delivery service, packing messages (email, SMS, phone call)	Phone, email, chat
EXPERIENCE	Interested, curious Requires effort but excited	Facilitated	Payment is painful	Reassured	This is easy! I have to share this!
BUSINESS GOAL	Increase awareness and interest	Increase number of website visitors	Increase shopping cart value & conversion rate	Deliver on time and minimise delivery window	Increase retention rate and order value and/or frequency
KPIs	Number of people reached	New website visitors	Shopping cart value, conversion rate	On time delivery rate, average delivery window	Retention rate, order value and frequency
ORGANISATIONAL ACTIVITIES	Create marketing campaigns and content both offline and online, PR	Create marketing campaigns and content both offline and online	Optimise grocery shopping experience	Picking & delivery	Larger marketing, make re-ordering easy, upselling and/or cross-selling
RESPONSIBLE	Marketing & Communications	Marketing & Communications	Online development, Customer service	Organise customer service	Manage feedback and social media, develop sharing / inviting possibilities
TECHNOLOGY SYSTEMS	CRM, analytics, programmatic buying platform, social media	CRM, analytics, CMS, marketing automation	CRM, analytics, CMS, ecommerce platform, PIM	CRM, analytics, order & delivery system, marketing automation	CRM, analytics, vendor management system, PIM

Example of a customer journey map for an online grocery store (Tervala 2017)

Appendix 2: Structured Written Interview with Tobias Atzkern on 19 May 2019

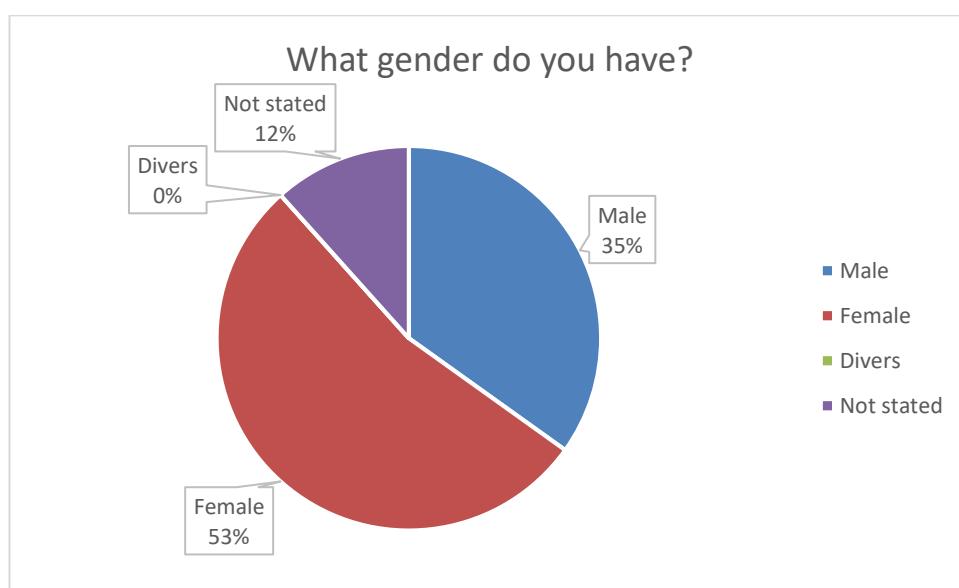
1. What are the products and services that you offer?
 2. What is your customer target group?
 3. What is the mission and vision of your company?
 4. What are the values of you and your company?
 5. What are in your opinion the most important touchpoints along the journey of your customers?
 6. How do potential customers become aware of your company?
 7. How can customers gather information about you, your company and your offers?
 8. What does the actual service (purchase stage) look like?
 9. What happens after the done business?
 10. How do you retain customers and increase loyalty?

Appendix 3: Survey among customers of Atzkern – Foto, Video, Design

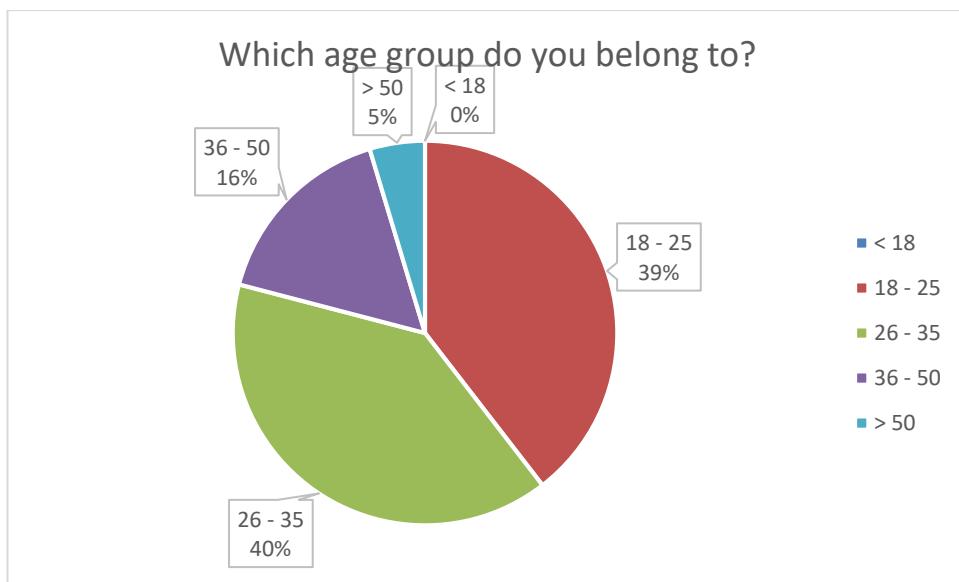
German:

English:

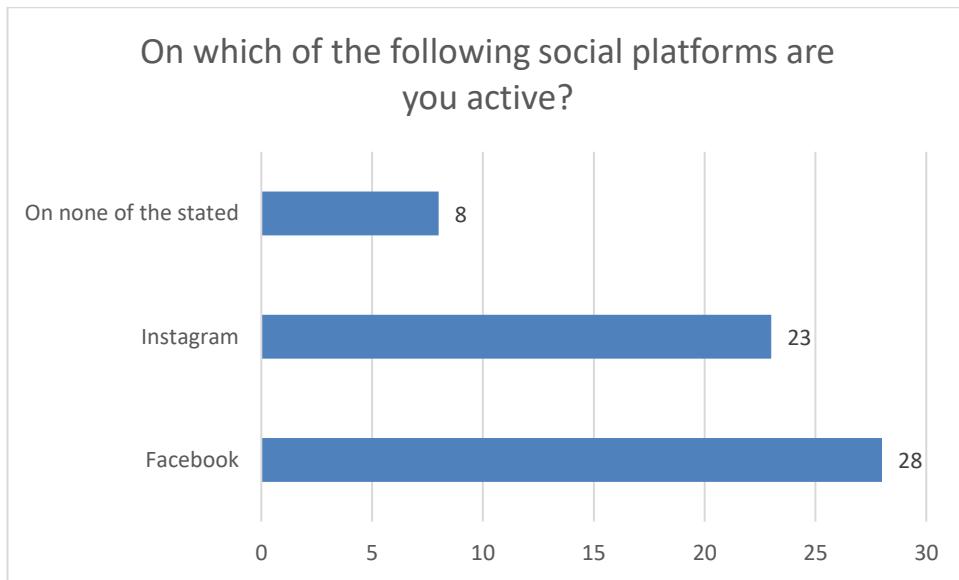
Are you or have you been a customer of Atkins - Foto, Video, Design?	What gender do you belong to?	What age group do you belong to?	On which of the following social platforms are you active?	What services of Atkins - Foto, Video, Design did you make use of?	How did you become aware of Atkins - Foto, Video, Design?	How did you inform yourself about the offer of Atkins - Foto, Video, Design?	Which criteria were decisive that you decided upon Atkins - Foto, Video, Design?	How did you place the order for the service?	Where was the service provided by Atkins - Foto, Video, Design?	Do you follow Atkins - Foto, Video, Design on Facebook and/or Instagram?	How satisfied were you with the services and products of Atkins - Foto, Video, Design?	How likely are you to recommend Atkins - Foto, Video, Design to your acquaintances?
Yes	Male	18 - 25	Facebook, Instagram	Passport and application photos, Film	I knew Atkins personally	Website	Low price, Professional skills, Personal sympathy	Via WhatsApp, In a personal conversation	In the studio	Yes, on Facebook, Yes, on Instagram	5	10
Yes	Female	26 - 35	Facebook	Aerial photographs, Videos	I knew Atkins personally	Personal conversation	Low price, Professional skills, Personal sympathy	Via WhatsApp, In a personal conversation	At a place requested by me	Yes, on Facebook	5	10
Yes	Female	26 - 35	Facebook	Wedding or couple pictures, Family pictures	Google Search	Personal conversation	Low price, Professional skills, Personal sympathy	Via WhatsApp	As a place requested by me	Yes, on Facebook	5	10
Yes	Female	26 - 35	Instagram	Wedding or couple pictures	Instagram	Personal conversation	Quality of work, Personal sympathy	Via WhatsApp	As a place requested by me	Yes, on Facebook	5	10
Yes	Female	26 - 35	Instagram	Wedding or couple pictures	Through acquaintances, Friends, relatives	Instagram	Uncomplicated procedure	Via WhatsApp	As a place requested by me	Yes, on Facebook	5	10
Yes	Female	26 - 35	Instagram	Wedding or couple pictures	Website, Personal conversation	Personal sympathy, Uncomplicated procedure	On the phone, In a personal conversation	No	At a place requested by me	Yes, on Facebook	2	9
Yes	Male	18 - 25	Facebook	Wedding or couple pictures	WhatsApp	Low price, Personal sympathy, Uncomplicated procedure	Via WhatsApp	At a place requested by me	Yes, on Facebook	5	10	
Yes	Female	36 - 50	Facebook	Videos	Website, Personal conversation	Quality of work, Personal sympathy	Via WhatsApp	At a place requested by me	Yes, on Facebook	5	10	
Yes	Female	26 - 35	Instagram	Wedding or couple pictures	Through acquaintances, Friends, relatives	Personal conversation	Quality of work, Personal sympathy	Via WhatsApp	At a place requested by me	Yes, on Instagram	5	10
Yes	Female	36 - 50	Facebook	Passport and application photos, Family pictures	Website, Personal conversation	Low price, Personal sympathy, Uncomplicated procedure	Via E-Mail, Via WhatsApp, In a personal conversation	In the studio	Yes, on Facebook, Yes, on Instagram	5	10	
Yes	Female	26 - 35	Facebook	Wedding or couple pictures	Facebook, Website, Contact via mail	Low price, Professional skills, Quality of work, Personal sympathy	Via E-Mail, Via WhatsApp	As a place requested by me	Yes, on Facebook	5	10	
Yes	Male	18 - 25	Facebook	Wedding or couple pictures, Aerial photographs, Videos	Facebook, Personal conversation	Professional skills, Personal sympathy	Via WhatsApp, In a personal conversation	At a place requested by me, At a place requested by Atkins	Yes, on Facebook	4	10	
Yes	Female	18 - 25	Facebook, Instagram	Wedding or couple pictures	Facebook, Personal conversation	Personal sympathy, Uncomplicated procedure	On the phone, Via WhatsApp	At a place requested by me, At a place requested by Atkins	Yes, on Facebook	4	10	
Yes	Female	26 - 35	Facebook	Wedding or couple pictures	Facebook, Personal conversation	Professional skills, Personal sympathy	Via WhatsApp, In a personal conversation	At a place requested by me, At a place requested by Atkins	Yes, on Facebook	4	10	
Yes	Male	18 - 25	Facebook, Instagram	Aerial photographs, Videos	Facebook, Instagram, Website, Personal conversation	Professional skills, Quality of work, Personal sympathy	Via WhatsApp, In a personal conversation	At a place requested by me, At a place requested by Atkins	Yes, on Facebook, Yes, on Instagram	5	10	
Yes	Not stated	18 - 25	Facebook	Passport and application photos	Facebook, Personal conversation	Low price, Professional skills, Quality of work, Personal sympathy	Via WhatsApp, In a personal conversation	At a place requested by me, At a place requested by Atkins	Yes, on Facebook	5	10	
Yes	Male	18 - 25	Facebook, Instagram	Wedding or couple pictures	Facebook, Instagram, Website, Personal conversation	Professional skills, Quality of work, Personal sympathy	Via WhatsApp, In a personal conversation	At a place requested by me, At a place requested by Atkins	Yes, on Facebook, Yes, on Instagram	5	10	
Yes	Female	26 - 35	Instagram	Passport and application photos	Facebook, Instagram, Personal conversation	Professional skills, Personal sympathy	Via WhatsApp	At a place requested by me, At a place requested by Atkins	Yes, on Facebook	4	10	
Yes	Female	18 - 25	Facebook, Instagram	Wedding or couple pictures	Facebook, Instagram, Personal conversation	Uncomplicated procedure	Via WhatsApp, In a personal conversation	At a place requested by me, At a place requested by Atkins	Yes, on Facebook, Yes, on Instagram	5	10	
Yes	Female	26 - 35	Facebook, Instagram	Wedding or couple pictures, Videos	Facebook, Instagram, Personal conversation	Professional skills, Quality of work, Personal sympathy	Via WhatsApp	At a place requested by me, At a place requested by Atkins	Yes, on Facebook, Yes, on Instagram	5	10	
Yes	Male	18 - 25	Facebook, Instagram	Passport and application photos	Facebook, Instagram, Website, Personal conversation	Professional skills, Quality of work, Personal sympathy	Via WhatsApp	At a place requested by me, At a place requested by Atkins	Yes, on Facebook, Yes, on Instagram	5	10	
Yes	Female	26 - 35	Facebook, Instagram	Wedding or couple pictures	Facebook, Instagram, Website, Personal conversation	Uncomplicated procedure	On the phone	At a place requested by me	Yes, on Facebook	4	8	
Yes	Female	18 - 25	Instagram	Passport and application photos	Facebook, Instagram, Personal conversation	Quality of work, Personal sympathy	Via WhatsApp	At a place requested by me	Yes, on Instagram	5	10	
Yes	Female	26 - 35	Instagram	Passport and application photos	Facebook, Instagram, Personal conversation	Uncomplicated procedure	Via WhatsApp, In a personal conversation	At a place requested by me	Yes, on Instagram	5	10	
Yes	Male	18 - 25	Facebook	Family pictures	Facebook, Website	Quality of work	Via E-Mail	At my home	Yes, on Facebook	3	6	
Yes	Male	36 - 50	Facebook	Passport and application pictures	Facebook, Website	Low price, Quality of work	Via E-Mail	In a personal conversation	Yes, on Instagram	4	9	
Yes	Male	18 - 25	Facebook, Instagram	Passport and application photos	I knew Atkins personally	Personal conversation	Low price, Quality of work	In the studio	Yes, on Instagram	4	9	
Yes	Female	26 - 35	Facebook, Instagram	Wedding or couple pictures	I knew Atkins personally	Personal conversation	Low price, Professional skills, Quality of work, Personal sympathy	Via WhatsApp, In a personal conversation	At a place requested by me	Yes, on Facebook, Yes, on Instagram	5	10
Yes	Female	26 - 35	Facebook, Instagram	Wedding or couple pictures	Facebook, Instagram, Website	Personal sympathy, Uncomplicated procedure	Via WhatsApp	At a place requested by me	Yes, on Facebook	5	10	
Yes	Not stated	36 - 50	Instagram	Family pictures, Aerial photographs, Videos	Instagram, Website	Professional skills, Quality of work	Via E-Mail	At my home	Yes, on Instagram	4	7	
Yes	Male	25 - 35	On none of the stated	Wedding or couple pictures, Videos	Google Search	Personal conversation	Low price, Uncomplicated procedure	On the phone	At a place requested by me	No	4	9
Yes	Not stated	> 50	On none of the stated	Family pictures	Through acquaintances, Friends, relatives	Personal conversation	Personal sympathy, Uncomplicated procedure	On the phone	At my home	Yes, on Facebook	2	5
Yes	Male	36 - 50	Facebook	Family pictures	Facebook, Website	Low price, Professional skills, Quality of work	Via E-Mail	In the studio	Yes, on Facebook	3	5	
Yes	Female	18 - 25	Facebook, Instagram	Passport and application pictures	I knew Atkins personally	Personal conversation	Low price, Personal sympathy, Uncomplicated procedure	Via WhatsApp	In the studio	Yes, on Instagram	4	8
Yes	Male	26 - 35	On none of the stated	Wedding or couple pictures	I knew Atkins personally	Personal conversation	Professional skills, Personal sympathy	Via WhatsApp	In a personal conversation	Yes, on Facebook	5	10
Yes	Male	26 - 35	On none of the stated	Wedding or couple pictures, Aerial photographs, Videos	Instagram, Website	Uncomplicated procedure	Via WhatsApp	At a place requested by me	Yes, on Facebook, Yes, on Instagram	4	8	
Yes	Male	18 - 25	Facebook, Instagram	Passport and application photos, Aerial photographs	Facebook, Website	Quality of work	Via E-Mail	At a place requested by Atkins	Yes, on Instagram	4	8	
Yes	Female	26 - 35	Facebook	Videos	Through my sister-in-law	It was a present	In a personal conversation	At my home, At a place requested by me	Yes, on Facebook	5	10	
Yes	Not stated	> 50	On none of the stated	Family pictures	Personal conversation	Personal sympathy, Uncomplicated procedure	On the phone	At my home	Yes, on Instagram	4	6	
Yes	Male	36 - 50	Facebook	Family pictures	Facebook, Website	Low price, Professional skills, Quality of work	Via E-Mail	At my home, In the studio, At a place requested by me	Yes, on Facebook, Yes, on Instagram	4	8	
Yes	Female	18 - 25	Facebook, Instagram	Passport and application photos, Wedding or couple pictures, Videos	Google Search	Professional skills, Quality of work	Via WhatsApp	At my home	Yes, on Facebook, Yes, on Instagram	4	8	
Yes	Male	26 - 35	Facebook, Instagram	Passport and application photos, Wedding or couple pictures, Videos	Instagram, Website	Professional skills, Quality of work	Via E-Mail	At my home, In the studio, At a place requested by me	Yes, on Facebook, Yes, on Instagram	4	8	
Yes	Female	36 - 50	On none of the stated	Family pictures	Personal conversation	Low price	On the phone	At my home	Yes, on Facebook	2	5	
Yes	Male	26 - 35	Facebook, Instagram	Wedding or couple pictures, Family pictures	Wedding or couple pictures, Family pictures	Low price, Quality of work	Via E-Mail	At a place requested by me	No	3	6	
Yes	Male	26 - 35	Facebook, Instagram	Wedding or couple pictures, Family pictures	Facebook, Website	Low price, Quality of work, Uncomplicated procedure	Via WhatsApp	At my home, At a place requested by me	Yes, on Facebook	4	7	
Yes	Female	18 - 25	Facebook	Wedding or couple pictures, Family pictures	Facebook, Website	Low price, Quality of work	Via E-Mail	At my home, At a place requested by me	Yes, on Facebook	4	8	



Numeric: **Male:** 15; **Female:** 23; **Not stated:** 5; **Divers:** 0

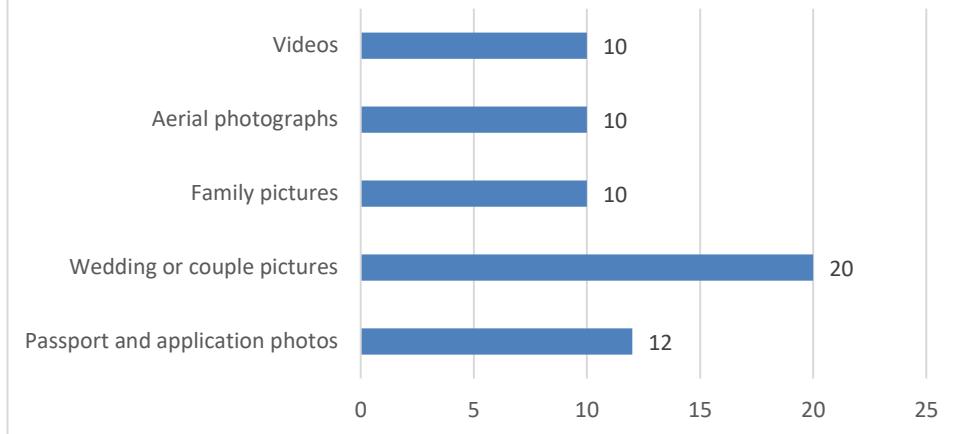


Numeric: **< 18:** 0; **18 – 25:** 17; **26 – 35:** 17; **36 – 50:** 7; **> 50:** 0

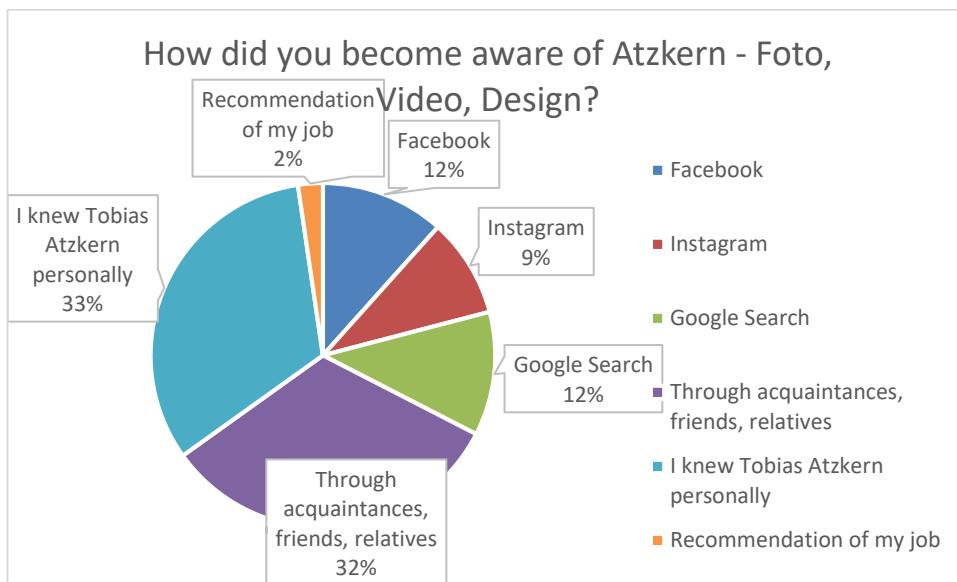


Percentual: **Facebook:** 65.1%; **Instagram:** 53.5%; **On none:** 18.6%

What services of Atzkern - Foto, Video, Design did you make use of?

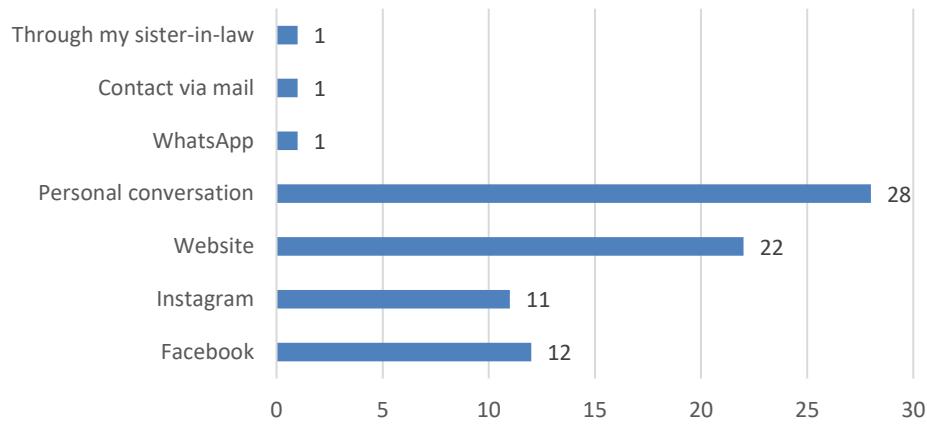


Percentual: **Passport and application photos:** 27.9%; **Wedding or couple pictures:** 46.5%; **Family pictures:** 23.3%; **Aerial photographs:** 23.3%; **Videos:** 23.3%



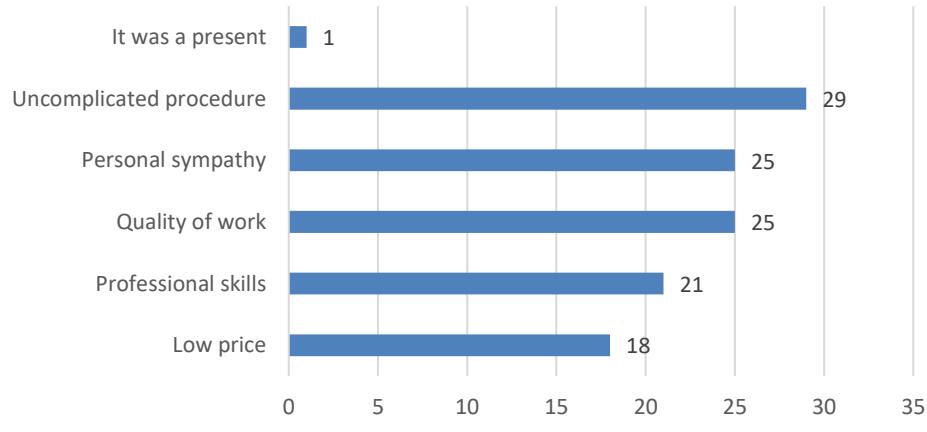
Numeric: **Facebook:** 5; **Instagram:** 4; **Google Search:** 5; **Through acquaintances, friends, relatives:** 14; **I knew Tobias Atzkern personally:** 14; **Recommendation of my job:** 1

How did you inform yourself about the offer of Atzkern - Foto, Video, Design?



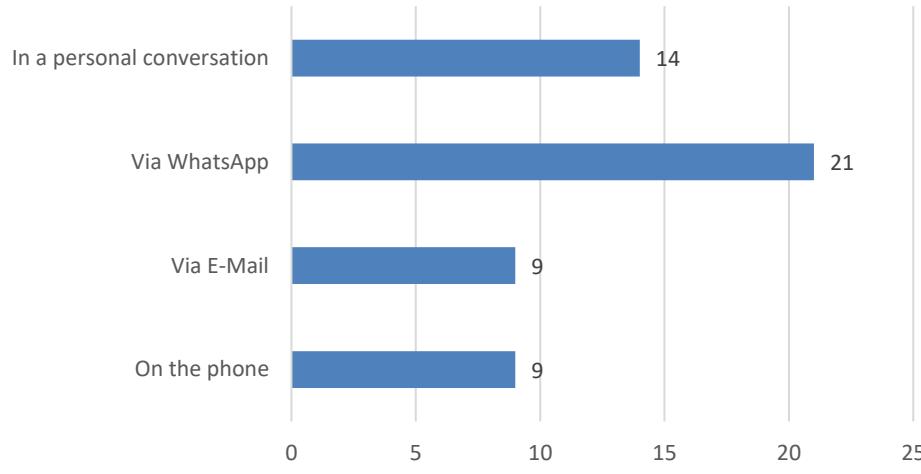
Percentual: **Facebook:** 27.9%; **Instagram:** 25.6%; **Website:** 51.2%; **Personal conversation:** 65.1%; **WhatsApp:** 2.3%; **Contact via mail:** 2.3%; **Through my sister-in-law:** 2.3%

Which criteria were decisive that you decided upon Atzkern - Foto, Video, Design?



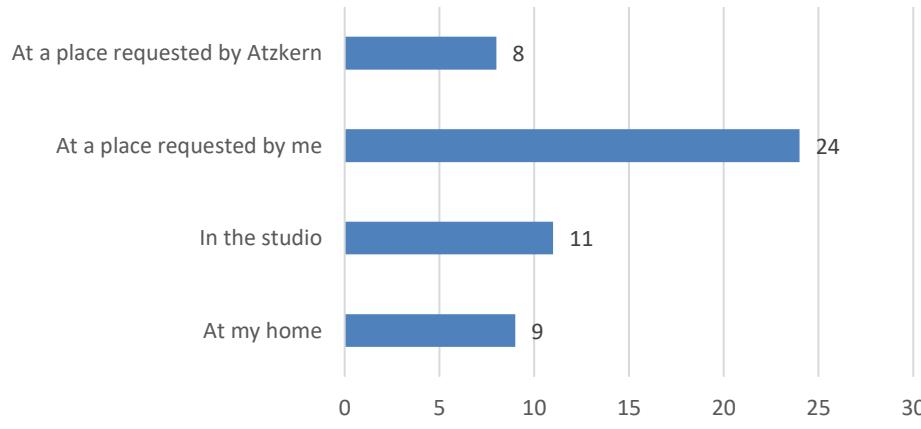
Percentual: **Low price:** 41.9%; **Professional skills:** 48.8%; **Quality of work:** 58.1%; **Personal sympathy:** 58.1%; **Uncomplicated procedure:** 67.4%; **It was a present:** 2.3%

How did you place the order for the service?



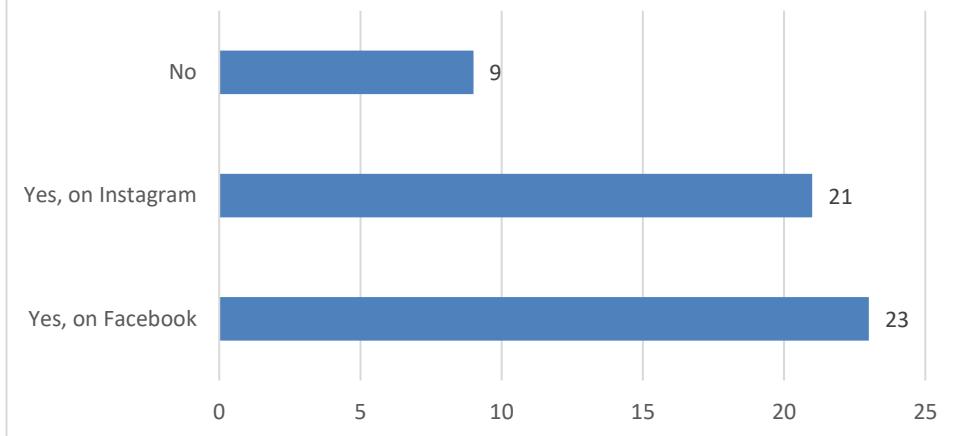
Percentual: **On the phone:** 20.9%; **Via E-Mail:** 20.9%; **Via WhatsApp:** 48.8%;
In a personal conversation: 32.6%

Where was the service provided by Atzkern - Foto, Video, Design?



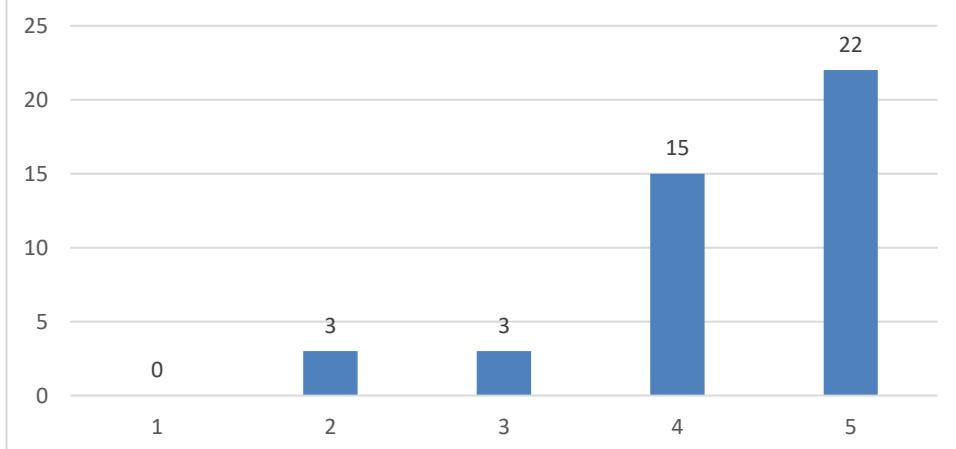
Percentual: **At my home:** 20.9%; **In the studio:** 25.6%; **At a place requested by me:** 55.8%; **At a place requested by Atzkern:** 18.6%

Do you follow Atzkern - Foto, Video, Design on Facebook and/or Instagram?



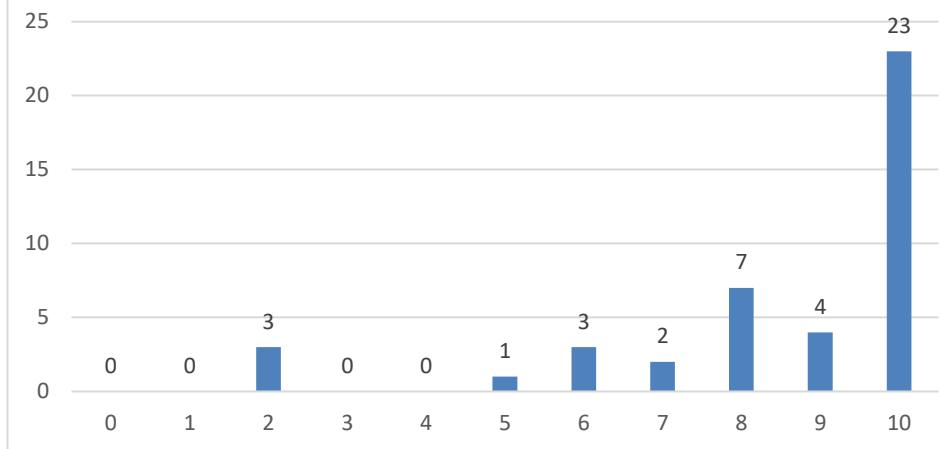
Percentual: **Yes, on Facebook:** 53.5%; **Yes, on Instagram:** 48.8%; **No:** 20.9%

How satisfied were you with the services and products of Atzkern - Foto, Video, Design?



Percentual: **1:** 0%; **2:** 7%; **3:** 7%; **4:** 34.9%; **5:** 51.2%

How likely are you to recommend Atzkern - Foto,
Video, Design to friends/acquaintances/relatives?



Percentual: **0:** 0%; **1:** 0%; **2:** 7%; **3:** 0%; **4:** 0%; **5:** 2.3%; **6:** 7%; **7:** 4.7%; **8:** 16.3%; **9:** 9.3%; **10:** 53.5%