Sachin Kumar

The effect of a mobile interactive advertising game on the cinema consumer experience.

Using Cinemagame as an example

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The purpose of this thesis was to further research the customer experience of the Cinemagame. Cinemagame is an advertising game launched by Finnkino which combines the aspects of gaming together with advertising within the game. Finnkino is the biggest movie theatre company in Finland.

Qualitative as well as quantitative research methodology was used in this thesis. The qualitative researched consisted of interviews with people who had just finished playing the game and with the Media Operations Manager of Finnkino. The quantitative on the other hand was gathered with the help of a questionnaire. The questionnaire was sent out via social media and it received 228 responses.

The results of the questionnaire highlighted the various aspects of what people thought about the game. The author found out that people in general liked the Cinemagame and what it brought to the cinematic experience in Finland but also pointed out flaws or improvements related to it. The interviews were also insightful and provided great deal of information and new perceptions about the game and the consumer experience related to it.

Together with the results of the survey, the interviews and the literature the author has conducted an analysis based on the information and suggested improvements based on the information provided by various sources. The customer experience aspect of the Cinemagame had not been researched yet and it was vital to know since the advertising side of it had been researched already. Thesis offers some learnings from the data gathered and the author has also suggested how to further develop the game.

Keywords	Customer experience, advertising, consumer behaviour, interactive advertising, GDPR

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1 Introduction

Serving the customer is the core idea of running a business. Without a customer, businesses are nothing and cannot function without it. The core idea of serving the customer has not changed much over the years but the demands of customers have changed significantly. Customers are more demanding than ever before and in the age of digitalisation, companies are under a lot of pressure in order to make sure that the customers are served correctly. Nowadays customers can connect and interact with companies easily. With the aid of social media customers can interact with companies directly and make their voice heard.

People have been going to the movies ever since the first motion picture was made in 1895. Nowadays people go to the movies to get a different experience compared when watching from home. New technology has made this possible. A great example of a phenomena is IMAX. Movie theatres all around the world have changed the theatres into entertainment centres. Theatres have everything from games, lounges to other various sources of entertainment.

By doing this the movie theatre chains have developed a way to connect with the customer and enhance their customer experience. This can be utilised in making the customer happy and make he or she use the company's services. While the services etc. provided by the theatres haves surely enhanced the movie going experience the pre-show has stayed the same throughout the years in Finland. The traditional model was that consumers would watch various commercials and trailers before the movie starts. In order for people to watch the commercials or even come pre-show the companies had to make their advertisements interesting or somehow stand out.

This all changed when Finnkino Oy introduced Cinemagame to their customers in 2017.

1.1 Finnkino

Finnkino Ltd was founded in 1986 in Finland and it is the most versatile experience provider at present. It is currently the biggest movie theatre chain in Finland and in the Bal-tic countries. It also acts as an importer and distributor of films. This would imply that it has a monopoly but that is not the case. It is clear that it is the market leader in Finland but there are still independent movie theatres operating in Finland. The market

leader-ship can be explained by its consumers. In 2016 alone Finnkino served over six million viewers (Finnkino Oy, 2018)

Finnkino is a part of the movie theatre chain Odeon Cinemas Group which itself owned by the American leading movie theatre chain AMC. The concern has theatres in Finland, Estonia, Lithuania, Latvia, Sweden and Norway. It also operates in seven different European countries. The current CEO of Finnkino is Veronica Lindholm (Finnkino Oy, 2018)

1.2 Cinemagame

Cinemagame is a mobile game originally developed by a Danish company called CinemaTaztic in Denmark. Finnkino Oy then bought the license for Finland and started developing the game in the Finnish market. Norway also has a version of the game for the Norwegian markets. (CinemaTaztic, 2018)

The purpose of the Cinema game is to further develop the relationship between the customer and the movie theatre by fully engage them to interact with the advertisements. Simply put, the idea of the Cinemagame is to play a mobile phone game before
the actual movie starts. The game is downloaded from your phones application store and you have to login with your Facebook account. After downloading you can play the game with other players in the theatre via movie screen. The winner of the game will get a chance win prizes which can vary according to the campaign.
(Finnkino Media, 2017)

The idea is that companies can purchase advertisement space for the game and advertise their companies or their products. As an example, a smart phone brand advertised their new model through the Cinemagame and it got positive responses from the customers as well as the company's employees. The research showed that the consumers remembered the ads better. (Finnkino Media, 2017)

Finnkino will design the game according to the customers' needs and wants. Finnkino has pre-existing game engines it uses in the games, but the design differs every time with a different customer. The campaign lasts for 4 weeks and the game itself has been one of the most download applications in Finland. After every campaign Finnkino provides the advertising partners an in-depth weekly report which includes data admissions, top30-movies during the campaign and demography of the players.

The popularity and the effectiveness of the game can be seen by the conversion rate of how many players there are compared to the actual movie goers. During the launch it was 3,2% and only after seven months, it rose to 7%. The idea of the Cinema game is to get the movie goers to interact with each other prior the movie by playing it. This combines the entertainment value of a product and brand awareness of the campaign. The popularity can be also seen through the login-rate. As of February 2018, the game has 290 000 subscribed users and 320 000 games have been played and the ad spaces have been sold out on many occasions. (Finnkino Media, 2017)

The objective of this thesis is to analyse in depth the Cinemagame from the customer experience point of view and based on the survey and interviews which will be conducted to further develop this thesis. Based on the material and analysis and the objective, the research question is: Does the Cinemagame increase customer experience? The author will also give future suggestions to Finnkino for further improvement of the game.

2 Literature review

This section of the thesis will focus on the literature, which forms the theoretical framework for studying this topic in depth. This thesis is carried out with the co-operation of a client company. As the company has created this product in the Finnish markets, they have existing material and literature regarding this topic and it will be used as a support. The literature used in this thesis concentrates on customer experience, gamification, advertising and various forms of marketing. It has been said that gamification, which is described as the application of game-design and game elements in non-game contexts. (Bunchball, 2018) This is done in order to make the customer engage and interact with the company. Gamification is the future of marketing and the trend is growing as we speak. As the term gamification is rather new, there is not much substantial research done regarding the topic (Hamari, et al., 2014)

Where customer experience comes in this, is that Finnkino's believes the Cinemagame enhances customer experience in movie theatres. That is why it is crucial to go through the existing literature regarding customer experience. Since the cinema game also has an aspect of advertising, it will be discussed more in depth in the following part of the thesis. The literature review will also discuss the combination of all these theories as they form a crucial part of this thesis.

2.1 Marketing

Marketing has been around for decades and continues to evolve all the time. Although the principals stay the same. Kotler defines marketing as “Activities of a company associated with buying and selling a product or service” (Kotler, et al., 2016) Marketing is creating and maintaining a relationship with the customer. This happens through various actions and examining the needs and wants of the customer. This again then leads to various other concepts which are then explained and discussed in-depth below.

2.2 Consumer behaviour

When talking about customer experience, it is important to understand the background of it and where it stems from. Consumer behaviour is defined as “The study of the processes involved when individuals, or groups select, purchase, use or dispose of products, services, ideas or experiences to satisfy needs and desires.” (Solomon, et al., 2006). Consumer behaviour is described as a process as it does not stop as soon as the transaction of money is made. It is also said that consumer is not necessarily an individual. It can vary from an organisation all the way to a group and the decisions can be made in a larger scale although the idea core idea stays the same (Solomon, et al., 2006).

The book covers various aspects of consumer behaviour whilst focusing more to the European culture without forgetting cultures as a whole. It does cover the theory behind the concept and what aspects affect it. Such as sensations and stimuli which lead to a perception. How colours, smells and sounds affect our reaction to buying a product. For example, this can be seen in a situation where a man is walking to public transport and on his way, he smells freshly made cookies. This then reminds him of his childhood when his mother used to make cookies. This clearly affects his brains and makes it tempting to buy the product. (Solomon, et al., 2006)

Consumer behaviour is more than just understanding what consumers purchase. It also studies to understand how the decision-making process goes and how does it affect consumers’ buying behaviour.

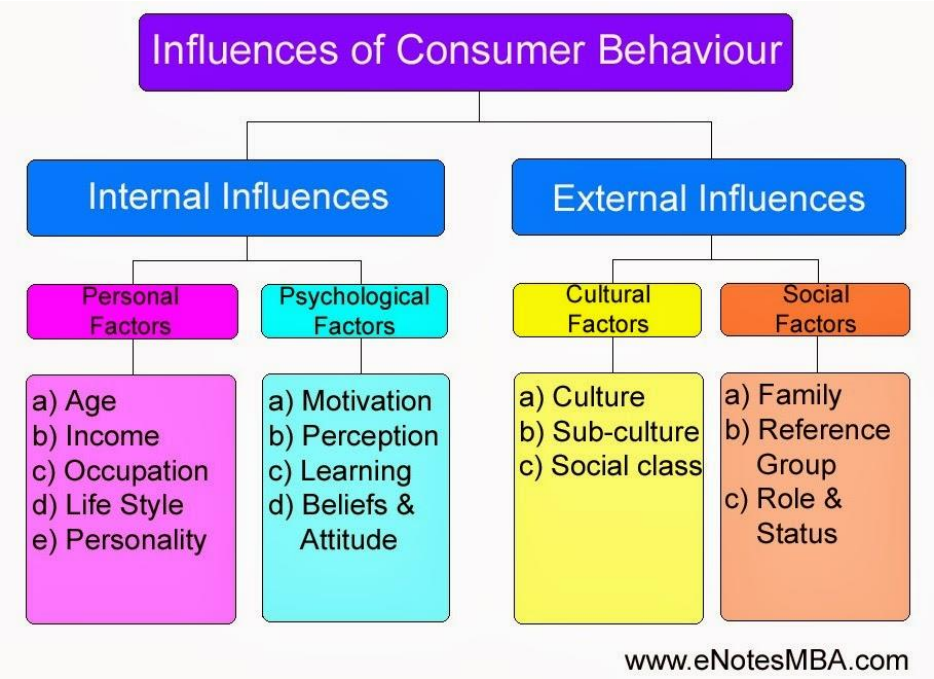


Figure 1. Influences of Consumer Behavior

From the figure above, one can see the various influences of consumer behaviour. They are divided into two categories, Internal influences and external influences. Internal influences are the ones which are called more of as personal influences which then includes motivation, perception etc. and this all influences affect our purchase decisions. Whereas external influences then are recognized as social and cultural influences. These factors then affect an individual's purchase decision. Cultural factors are then divided into three more categories: Culture, sub-culture and social class. This is explained by saying that in the culture you have brought up in or influenced by heavily affects on your buying behaviour. In the same manner, family and societal status affects this as they form the personality of the consumer and creates the very first perceptions of products and brands.(Patidar, 2014) (Solomon, et al., 2006).

Internal influences are enhanced by personal and psychological factors. Individual's change during their life due to age and stage of life. These factors greatly affect one's consumer behaviour. An individual won't necessarily buy products at the age of 25 what they bought as a child (Solomon, et al., 2006). Perhaps the biggest factor in these is the income factor. In today's society money determines and affects what consumers can afford the perspective consumer has towards money. These comes in saying that individuals with a lower income buy products which are vital for surviving rather than enjoyment and leisure (Solomon, et al., 2006). If consumers feel that Finnkino's ticket prices

are too high, they could feel they are not getting worth of their money. Hence the Cinemagame works in this since one can play it only in the movie theatres and the movie going experience is not limited only to watching the movie.

It is important to discuss the theory behind consumer behaviour regarding this topic because Finnkino wants their customers to play the game and to find out which factors influence it. This thesis will discuss the various reasons on why and what makes consumers play the Cinemagame, based on the survey and the interview the author has conducted. Based on the attributes of the Cinemagame, the psychological and personal factors influence the most because the game is marketed as a platform which generates entertainment and the consumers can win prizes out of it. So, there is an aspect of extrinsic and intrinsic motivation, which will be further discussed in the thesis. External factors do not play a role on why consumers play the Cinemagame (Solomon, et al., 2006).

The concept of customer behaviour forms the basis of the literature review in this thesis and from there on the author will discuss the various theories related to it and stems from it. The idea of customer journey is to further see the consumer's journey regarding a product or a service. It will be explained in more in-depth in the following section with a section concentrated on customer touch points.

2.3 Customer journey

Understanding the customer journey is a vital part of customer experience, as they go hand in hand. Customer journey can be defined a dynamic process. The basic idea of customer journey is to examine the journey of the customer. From pre-purchase, purchase to post-purchase. (Lemon & Verhoef, 2016).

The article clearly defines what these are in the context of customer experience and customer journey. The authors have also pointed out that there are several types of touch points throughout the customer journey. These are: Brand-owned, partner-owned, customer-owned and social/external/independent. These will be opened up in the later section.

Although customer journey is a general model, the application of this depends on the service or product. Disney is a good example of how customer journey linkages to cinema. Disney's customer journey starts as soon as the family has a child and by this time Disney has two brand loyalists: The children and the parents (Young, 2016). Disney

tends to evolve as their customers grow from children to adults and this is seen as the differentiated movie selection Disney offers from animated movies all the way to mature content.

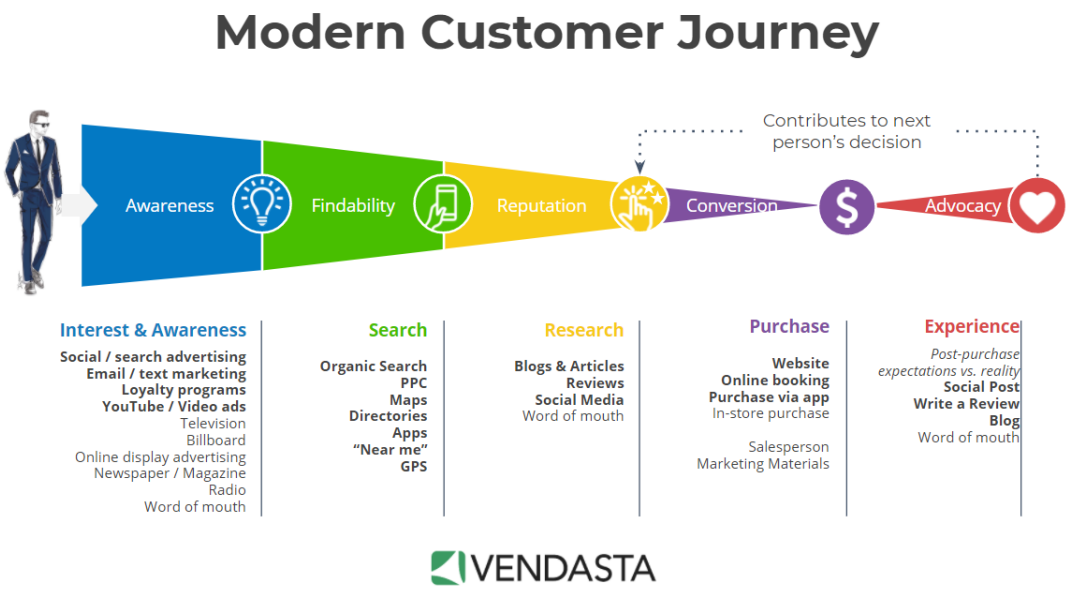


Figure 2 Modern Customer Journey

The figure above explains how the customer's journey starts and how it ends when buying a product or a service. It starts with the awareness by advertising of the product and then it leads to the findability of the product/service. This means that the customer starts to search where he or she could possibly find the product or service they are looking for. After this comes the reputation. Customers want to know how other people have reviewed the things they are looking for to buy. It greatly affects their buying behavior. The purchase is done via in-store or then online. This depends on the consumer itself and the product. After buying the product comes the actual experience where the customer will create his or her perception of the bought product/service.

Analyzing and understand customer journey is a major consideration when studying customer experience. The article points out that there is limited empirical research conducted about customer journey. Nevertheless, it still focuses on analyzing the customer journey through the concepts of service blueprinting, multichannel management and mobile channel management. It is stated that service blueprinting is a good way to start the customer journey analysis but other than that it is not a well-supported theory. Multichannel perspective has been hailed as the most developed part of customer journey and the mobile channel management is the most recent one of these. (Lemon & Verhoef, 2016)

How does this theory can be applied to the Cinemagame? It starts on people encountering the game for the first time in the movie hall or in the theatre. From there they start to contemplate whether to download the game or not. Then they hear the other people in the hall talking about it and once the word of mouth spreads, the consumer makes the decision based on that.

The idea of the customer touch points is that customer interact with each of the touch points throughout the stages in customer journey. This depends on the nature of the product or the service or even how the customer progresses in his or her journey. As said before there are four different categories of customer touch points. Brand-owned touch points are touch points which are controlled or managed by the firms. Advertising and loyalty programs come in this category.

How partner-owned touch points differ from brand-owned is that in the case of partner-owned the experience is managed by more than one entity. By the firm and one of its partners. The partners can be from marketing agencies to investors. Customer-owned is the touch point which the customers can manage and control. The firm or its partners do not have any sort of influence or control in this. A good example of this would be when the customer thinks about its desires and needs during the pre-purchase period.

Social or external touch points which influence the customer in their customer experience journey. These external or social attributes can be for example, peer pressure, environmental sources or then societal influences. These affects can be more influential than advertising. (Lemon & Verhoef, 2016)

According to McKinsey, customer experience can be enhanced by focusing on journeys rather than touchpoints. One has to look at customer experience a whole rather than individual pieces. Only then is the organisation able to understand the customers point of view on the service/product. (McKinsey, 2016). It all starts with shaping the business according to the customers' needs and purpose. According to the article, applying psychological behavioural attributes can help up shaping the customer experience. As psychology is understanding the mind and behaviour, understating this can be a vital point. A good example of this is the applying sequence of interactions with customers to end on a positive note. Giving customers the control and choice gives a perception that they do not have to do something according to the companies' wants. Customers want to feel free (McKinsey, 2016).

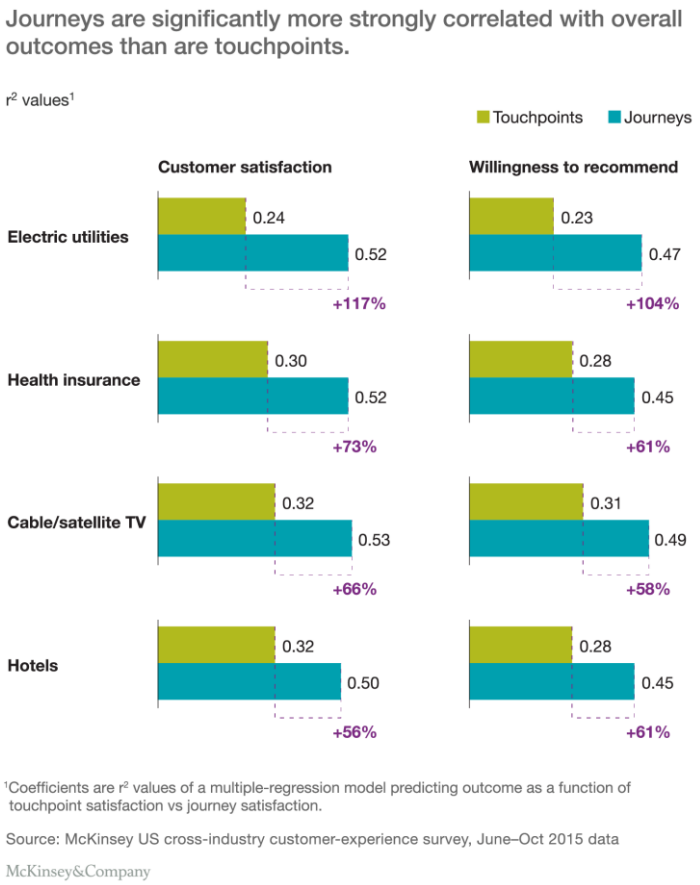


Figure 3 Comparing journeys with touchpoints

The figure above shows how journeys are much more strongly correlated compared to touchpoints.

According to a research, 25% customers will defect after just one bad experience. This reflects on the patience and the high standards the customer has. Nowadays customers have so many options regarding different services that the companies have to stand out. This is why many companies have digitalized their customer experience to differentiate themselves from their competitors. Since the way of working is changing all the time, companies have to keep up with the trends and serve customers according to their needs. (Ehrlich, et al., 2017). This other article by the authors in McKinsey deeply discusses about the relevance of digital customer experience. How it differs from the other articles and books about customer experience is that it states that the experience should shift from the traditional focus on wants and needs to focusing on internal capabilities (Ehrlich, et al., 2017). This is due to the complexity digital customer experience demands. It requires a combination of top-management commitment, digital components and of course fast delivery of technology. Once again rethinking the customers journey

is the primary focus in this, instead of correcting inefficiencies. It all starts with the needs and wants and based on the customer feedback, the new design and experience is applied. This of course does not apply to every digital customer experience as it greatly depends on the product or service. This is a rather generalized model. Rest of the article rather gives different methods and strategies to apply digital customer experience. These can be then applied to different set of products and services.

Social media has been hailed as the future of customer experience. This is due to the digitalisation of the traditional concept. Companies want to connect with their customers where they spend most of their time these days, in social media.

The authors at McKinsey talk about the revolutionizing of digital customer journey. They state that many companies lack “360-degree view of the customer” (Bommel, et al., 2014). Rather concentrating on the snapshots of customer journey, companies should focus on the overall picture and data getting from the customer. Utilising obtained data from the customer, companies can create and manage their customer experience strategy. This article does not rather point out anything relevant or new which has not been discussed already in this thesis but does point out a rather valid point which implies that data obtained from the customer should be utilized more frequently and in more depth. So, conducting surveys, etc help obtain data and this way the companies can understand the customer’s preferences better. This is what is utilized in this thesis. To obtain more data on the perception of the consumers about the Cinemagame. (Bommel, et al., 2014).

As said before, companies lack a 360-degre view of their customers. The article in McKinsey states that companies should utilise the structured and unstructured data at their disposal, in order to gain leverage and a clear understanding of the customer. This can be then done by analysing the empirical data of customers recent behaviour and any past experiences the customer has with the company combined with the data they gain from social-media and mobile. The way the experience is designed to the customer is vital since the customers have much more control over where they want to focus their attention. So, making a compelling customer experience which is tailored according to the customer’s stage in his or her decision journey will be the key point in this. The next step in digital customer journey is delivering. This means that companies will have to engage with customers the right way, despite their position in the journey. In other words, this means that the company has to be ready all the time. This requires close collaborative teams who function well together in the field of analytics and information technology (Bommel, et al., 2014). This is what Finnkino is aiming at with the Cinemagame. People

are coming earlier to the movie hall and they want to utilize the time spent there before the movie starts. Finnkino acknowledged this situation and launched the Cinemagame based on this and the data they have obtained from people (Nepa, 2018).

Nepa has gathered data and researched on how the advertising side of the Cinemagame has been perceived by the customer. And by doing this Finnkino has improved its advertising campaigns in the game. While the results were positive and it clearly showed that consumers remembered advertisement better through the Cinemagame, the user experience has not been researched and that is what this thesis aims to research (Nepa, 2018).

The literature above gave a clear view of the various aspects related to customer journey and how it applies to this topic. The idea of customer journey has definitely changed due to the digitalisation of the world. Although the overall idea is the same, the methods have changed. This is the part which applies to the Cinemagame since it is a digital product. The game is advertised digitally on various platforms and it can be found on a digital platform which the consumer has to download from. Although there has not been conducted a major survey regarding customer satisfaction. There are numerous reviews given by consumers when downloading the application.

The customer satisfaction survey is one of the key points in this thesis which will further give insight on the perception of the game. The author already mentioned the conversion rate of the players compared to the cinemagoers and the download rates are provided as well. Advocacy will be also one the aspects of the survey conducted by the author.

Also, how can we apply the customer journey theory in the situation of the Cinemagame? It starts on people encountering the game for the first time in the movie hall or in the theatre. From there they start to contemplate whether to download the game or not. Then they hear the other people in the hall talking about it and once the word of mouth spreads, the consumer makes the decision based on that. If the consumer decides to download the game, he or she will go to the application store and download it and after that comes the experience. From there the consumer will base his or her opinion about the game.

The next section discusses the various aspects related to the theory of customer experience in general and how to tie into this topic.

2.4 Customer experience

The role of customer experience is growing all the time and companies put more and more emphasis on it. Especially in the world of social media, it is vital that companies are putting effort on customer experience. Customer experience has many forms and the definition has changed over the years as the world of business progress. Since the term customer experience was created in 1911 (Dodds, 2017), companies have created specific sections which handle customer experience. Since then customer experience has been simply defined as: "*How customers perceive their interactions with the company?"* (Dodds, 2017).

Katherine N. Lemon and Peter C. Verhoef discuss in their research how customer experience is the number one priority of companies nowadays. (Lemon & Verhoef, 2016). And as said before, various companies have now created customer experience vice presidents or customer experience managers which are then simply in charge of the customer experience in the companies. The emphasis of customer experience has risen since the past few years since the world has become much smaller and more connected, it is easier for the customer to interact with the company. This creates various challenges for the companies since it demands so much. (Lemon & Verhoef, 2016). Customer experience has been defined as a multidimensional term as it is constructed from various aspects. Cognitive, emotional, behavioural, sensorial and social responses are the ones which companies focus on during the customer's entire purchase journey.

Since the rise of the internet, it is vital to discuss the importance of digital or online customer experience. This kind of customer experience is experienced via digital interface, such as computer, tablet or a smartphone (Borowski, 2016). The article makes an interesting point that digital customer experience is not a "subdivision" of customer experience since they are two different entities (Borowski, 2016). Because of rapid movements online, customers have become impatient and this affects companies brand image. Everything has to be in a good situation from websites to apps. The article says that if a customer has to wait too long for a website to open, it will change it and go to competitor's website if its faster. This leads to blaming the company since there is no excuse for a poor digital experience according to the customers (Bommel, et al., 2014). Many companies add digital experiences just for the sake of without implementing a good strategy. This makes the customers journey more complicated and confusing. To further enhance this, companies should put more effort on the feedback in digital platforms. Craig Borowski clearly states that customers don't have time to do it and so companies have to

ask it directly. Customers will not say directly if there is something to improve. (Borowski, 2016)

Online customer experience versus offline customer experience has been a subject of discussion ever since the rise of internet. "*Online Customer Experience: A Review of the Business-to-Consumer Online Purchase Context"* article discusses the aspect of online customer experience in today's business world while comparing it to offline customer experience. The biggest difference between online and offline customer experience is the lack of personal contact between the customer and the company. (Rose, et al., 2011).
In online customer experience there is a clear lack or rather low personal contact but on the other hand the provision of information is much more intense in online customer experience because of the space digital platforms have. The online experience in the matter of Finnkino comes in the form of social media, website and in this case the Cinemagame. People can interact with Finnkino through these platforms (Rose, et al., 2011).

Whereas in offline customer experience the delivery of information comes in the forms of posters, brochures etc. The article also states that time matters in the difference of these two forms of customer experience. Online purchase can happen at any time whereas the offline customer experience restricts this by having opening hours, even though they are extended nowadays (Rose, et al., 2011). Since Finnkino is a movie theatre company, the various movie posters, customer service in the theatre and the personnel at the snack stations in the movie theatre form as the module of the online customer experience (Rose, et al., 2011).

In the age of digitalisation, it is vital to understand that aspect of the customer experience. The literature above provided well executed in-sight about customer experience. Since the Cinemagame is a digital product which is played online, it was important to go through that theory and how it can be applied and how does it improve company's customer experience. Since the digital customer experience is a rather new concept, a deeper research is suggested regarding it.

2.5 Measuring Customer Experience

One of the key elements of customer experience is measuring it. For years scholars have figured various ways to measure customer experience. Customer satisfaction is

the most used way to measure customer experience and it has been a standard in marketing. This does not mean it is without any doubters. Reichheld argues that customer satisfaction should be replaced by Net Promoter Score (NPS) (Lemon & Verhoef, 2016). Net Promoter Score is a measurement of customer experience. This is conducted by asking the question "*How likely is it that you would recommend this brand to a friend or colleague*" using the scale of 0-10. (Net Promoter Score, 2018) There are three groups of respondents. Promoters, passives and detractors. Passives are the ones who score 9-10, the passives score a 7-8 and detractors 0-6.

According to the authors it all depends and there is not one way. There have been other measurements as well but they have been outperformed by NPS and satisfaction. Whereas scholars do not see much different between NPS and satisfaction. (Lemon & Verhoef, 2016). According to the article although feedback metrics are an easy way to acquire customer satisfaction rated and it is the most common and used ones, they do not still capture the full customer experience. (Lemon & Verhoef, 2016). The article does not give a clear statement that which customer satisfaction measurement is better than the other. It simply depends on the industry and if there is a specific context. There is no way that NPS is the one that companies or researchers should use. Also, it gives a suggestion that using multiple customer feedback metrics gives better insight compared to a single metric. (Lemon & Verhoef, 2016)

An article written by McKinsey states that there are areas to improve when it comes to measuring customer experience and the article gives concrete examples how it could be done. Many companies have incoherent customer satisfaction surveys which then leads to poor results. Companies should integrate the surveys and create a survey which would then consider the touchpoints in customer journey (Bough, et al., 2017).

Comparing itself to competitors is a good thing and it should be encouraged. The key point is to choose the right way to measure customer experience. It is important to invest in the right system which can easily point out the flaws in the existing customer experience strategy. The model should recognize all the metrics needed for top-level satisfaction and it should be designed for every stakeholder from executive to frontline managers. Thirdly the model should fit the needs of the company running the measurement (Bough, et al., 2017). In other words the model should be flexible so that you can modify it quickly, scalable so you can reach out a wide range of customers and it should be looked at the point of view of ROI (return on investment) not just from the point of view of low cost (Bough, et al., 2017).

In order to fully find out the customer satisfaction the company must compare and research, which measurement is the best one for the company and its product/service. Not every measurement suits for every company. This was taken into account when the author conducted a customer satisfaction survey regarding the Cinemagame.

Customer Experience Management is a crucial part of customer experience. Should a company start investing on customer experience, it should also learn how to manage and maintain it. Otherwise it won't last for long. According to Bernd Schmitt there is a five-step plan regarding customer experience management: Analysing the experiential world of the customers, building the experiential platform, designing the brand experience, structuring the customer experience and engaging in continuous innovation (Lemon & Verhoef, 2016). This gives a good overview about the basic idea of customer experience management to the reader and from this one can easily figure out what the definition of customer experience management is. Customer Experience Management is defined as "*the cultural mindsets toward customer experiences, strategic directions for designing customer experiences, and firm capabilities for continually renewing customer experiences, with the goals of achieving and sustaining long-term customer"* (Lemon & Verhoef, 2016). It is important to discuss the various aspects of measuring customer experience and especially NPS since it was the basis of the interview questions later on in the thesis.

2.6 Cinematic consumer experience

Since this thesis is about customer experience in the cinema, the terminology and the concept behind it is vital to understand. Neil McClure wrote an article how customer experience is the remaining competitive advantage that cinemas have. According to the author there are three reasons: the content, the schedule or the experience. (McClure, 2016) The experience has not really changed since the 1930s even though there have been improvements over the years. The author does exaggerate in the article stating that watching movies with strangers would be implied as uncomfortable.

Regarding the rise of Netflix and Amazon Video, the author blames it on the slow pace of innovation as movie theatre chains have created an environment for disruption. The difference can be seen in independent cinemas. They have created personalized experiences through introducing membership clubs, cafes and dinners. They have noticed

that people are busy and they utilized it (McClure, 2016). Cinemagame can be acknowledged as an innovation and it has reshaped the cinematic customer experience in the way things are advertised and this way Finnkino has distinguished themselves from the other movie theatres. (Finnkino B2B, 2017).

2.7 Gamification

As stated before, gamification is a rather new concept and there is not much substantial research conducted regarding it. Gamification is seen as the future of marketing and customer experience. Many companies have already implemented the idea of gamification. There have been multiple definitions of gamification which makes it difficult to fully determine what it is. Kai Huotari and Juho Hamari define gamification in their article as *"Service packaging where a core service is enhanced by a rules-based service system that provides feedback and interaction mechanism to the user with an aim to facilitate and support the users' overall value creation"* (Huotari & Hamari, 2012). This on other hand is different from the definition of the authors of the article "From Game Design Elements to Gamefulness: Defining Gamification" which is "The use of game design elements in non-game contexts" (Deterding, et al., 2011). This definition is much more simple and informative. Kai and Juho's definition has been criticised as way too broad and covers everything which has an interactive system. Kai and Juho's definition has also been noted to exclude systems where the provision of game mechanics is the core part of it. An example has been used by referring to Health Month application. Gamification is seen as a way to connect with the customer through the application of game-design elements in non-game contexts (Merriam-Webster, 2018).

A book by Janaki Kumar and Mario Herger called "Gamification at work" discusses the application of gamification in business. Will it work? What are tools for it? These are some of the aspects the book discusses. The book has many examples where companies have used attributes of gamification. Examples of Linked in's endorsement feature which is to showcase one's skills and assets in the working life, Nike+ app and even Amazon customer reviews have been used. The book gives a great overview on the strategies needed for a good gamification. Knowing your audience. As with any product, it has to be targeted to a certain type of customer. Not just for everyone. Especially when talking about games this is crucial. (Kumar & Herger, 2013). As with any gamification product, you have to identify your customer. It is a stated fact that not many people born in the 1970s play games on their mobile phones. The vast majority of 10-30-year olds

are the key players. The book clearly defines the strategies needed for gamification in business. It gives a detailed overview of the various factors. This has been the idea of the Cinemagame. To combine advertising with their partners and make revenue and the gaming platform to provide entertainment to their consumers in the pre-show (Finnkino Media, 2017).

One of the key factors of gamification is laying out the game, it's target group etc but also the motivation. The book states that in the game if the tasks are simple, then extrinsic motivational techniques play a big part. This on the other hand does not apply when the tasks are more complex. They might be in fact de-motivating since it takes much more time and concentration. (Kumar & Herger, 2013) The company applying gamification in their business model has to take this into consideration. Games are meant to bring joy and fun to the player. If that is not the case then company might have struggles connecting with their customers. (Kumar & Herger, 2013). Motivation is gathered from the rewards the game offers, feedback, the joy the game brings as well as difficulty. These are the key factors when generating a motivation of a player. The book discusses how a simple game mechanic plays a key role in the game and how it creates experience between the player/customer and the actual game (Kumar & Herger, 2013). Games are evolving all the time and it is important that game is not outdated. The games in the Cinemagame are simple and easy to play which is why the prizes play a big role in it and this theory can be applied to it. Hence the theory of extrinsic motivation can be applied here.

To use gamification to further develop the company's customer experience the company first needs to address the problems their customer experience strategy is facing. With the help of gamification, companies can gamify individual touchpoints or entire customer journeys. So, it is up to the company (Findlay, 2016). This being said, it demands good planning and an efficient strategy. Often companies have issues with delivering the needed information to the customer and using gamification it can be made easier. According to the article this requires well designed gamification. The article is rather narrow and does not give any concrete examples or tools to further enhance customer experience with the use of gamification.

The authors have also discussed many things affecting gamification which may not apply to every product but this on the other hand depends on the product. What is perhaps the most vital thing mentioned in the book, considering the times we are living, are the

legal and ethical considerations. When implementing gamification in the company's business strategy, they must consider the factors related to data collection. Where is the data stored, what do the companies do with it? These are some of the questions the companies must consider when implementing gamification (Kumar & Herger, 2013). In the last chapters of the book, the authors give concrete examples of how gamification is implemented in various companies. They show how the gamification process has affected the various industries and how it is implemented and the consequences of it. The concept of General Data Protection Regulation and data security will be further discussed in this thesis.

2.8 Advertising

The Economic Times of India defines advertising as "means of communication with the users of a product or service" (The Economic Times of India, 2018). Advertising is always present and companies always find new ways to reach out their customers and they also use every possible channel to get their message through. Advertising in general is briefly discussed in this thesis as the product Cinemagame combines advertising and customer experience. As customer experience is the core point of this thesis, advertising will be analysed only briefly.

2.8.1 Interactive advertising

Since the Cinemagame is a product of interactive advertising with the usage of in-game advertising, one must understand the concepts behind it and how they work together.
Interactive is a different form of advertising although the basic principle is similar. Interactive advertising is said to have much more potential in the efficiency of customer's decision making and at the same time increase customers' involvement and satisfaction(Pavlou & Stewart, 2000). Consumers give information and marketers then obtain it and utilize it to further enhance their marketing. This way marketers can provide much more enjoyable experiences. In other words, a lot of services can be already offered in one simple email. Interactive advertising expands the horizon between the marketer and the consumer. Traditionally advertising is not as expanded as interactive advertising and this gives the marketers a chance to really analyse the behaviour of the consumer. Consumers tend to react to interactive advertising the same way they do to traditional advertising. While this was accurate in 1990s-2000s, one has to look at today's world. Since

marketing is evolving all the time, people's concentration span is shorter than ever. (Pavlou & Stewart, 2000).

Pavlou and Stewart explain interactive advertising in a really detailed way, one must remember the time it was released. The world has changed ever since. A much more relevant research about today's interactive media is suggested.

2.8.2 In-game advertising

Since the researched topic covers not just customer experience but advertising within the game. It is important to understand that aspect of the topic. Advertising has evolved throughout the years of marketing. Companies are all the time looking for new ways to advertise and in the age of digitalisation the pressure is even higher. In-game advertising is a relatively rising term in the world of marketing. The main purpose of the game is to generate fun but there is an aspect of advertising behind it. (Terlutter & Capella, 2013). The article by Terlutter and Capella examines the world of advertising through social and digital games.

According to the authors there are three ways of doing this. In-game advertising, which is a platform of inclusion of a brand or product with in a digital game. The game also offers slots for advertiser to market their product or service. Similar to what the Cinemagame is offering. (Terlutter & Capella, 2013). How does advergames then differ? In advergames, the games are specifically designed and created in order to promote a product and to create a large amount of traffic in their websites. So, there is a thin line of difference between these two terms and the article does not clearly defy them. Advertising in social games is just playing games on social media sites such as Facebook (Terlutter & Capella, 2013).

A question arises whenever there is a matter of in game advertising. Which kind of game suits to the advertisers? The article does not clearly define this, and it remains open. But what is said and what applies to this thesis also is that the reasons for people to engage in mobile gaming include intrinsic enjoyment, escapism, economic value etc. (Terlutter & Capella, 2013). This also creates problems as games are typically targeted to children and often the games are susceptible to less parental control. This leads to the ethical problems which are far-reaching impacts on brand awareness. There is a study which discusses the brand recognition and brand recall. That is the core part of the game and

the whole idea of in-game advertising. If the brand is somehow incorporated in the game via gameplay or story, then the brand is more likely to be remembered in a long term (Terlutter & Capella, 2013). The amount of information provided of the brand is also a key point since simply a logo or a product won't do much. The article provides great insight on the world of in-game advertising which is immensely related to this thesis but also lacks further information about the regulation issues the industry faces. As also children do not directly understand the meaning of brand awareness and might also put it aside whilst playing the game. The further implications and attributes of in-game advertising will be discussed in this thesis.

2.9 General Data Protection Regulation (GDPR)

Since the arise of social media and data collection, information about consumers is out there in the hands of many corporations. In order to save and give citizens control over their data the EU has implied a new set of rules to ensure it. Data breaches are extremely common in today's world and it is often also not the consumer's fault. The new jurisdiction demands applicants' approval and give the consumers a right to know how their data is being processed and how it is presented. This applies to the companies whose customers live in the European Union, regardless of the company's location. (The European Union, 2018). This will change the way of data collection in the world as even non-EU businesses will have to appoint a representative in the EU.

The penalty of breaching this jurisdiction is clear. It is either 4% of the annual turnover or a €20 million fine. This is the maximum penalty (The European Union, 2018). This rule of penalty applies to both controllers and processors, meaning that "clouds" are also part of this jurisdiction. (The European Union, 2018)

As GDPR is not the core point of this thesis but is still relevant, it is not analysed in-depth. However, the usage of GDPR then applied to various tech or marketing companies will be further discussed in this thesis and especially the application of GDPR on the Cinemagame will be analysed. One must also remember that the GDPR has not been utilized yet and the consequences and the results of this jurisdiction are yet to be researched.

3 Methodology

Research has been defined as "*Studious inquiry or examination, especially: investigation or experimentation aimed at the discovery and interpretation of facts, revision of accepted theories or laws in the light of new facts, or practical applications of such new or revised theories or laws."* (Connaway & Powell, 2010)

There are three types of research: Exploratory, descriptive and casual. Exploratory can be defined as a research which gathers preliminary information and that information will then assist in defining problems and suggesting possible hypotheses. Descriptive research on the other hand is defined as a research which then explains and describes the possible marketing problems or situations. In the end casual research testes hypotheses in the matter of cause-and-effect relationships (Kotler, et al., 2016).

This thesis uses qualitative and quantitative research as a method to collect data. Quantitative research is defined as a method of collecting data which is expressed numerically and statistically. Quantitative research aims to give answers via numerical value. This can be done via surveys or questionnaires (Kotler, et al., 2016). Based on the idea of this thesis and the data it can be stated that this is an exploratory research since the author has a research problem which he aims to identify and solve based on the data collected. In the end the author will give suggestions on how to further improve the problem.

A research can consist of two kinds of data, primary and secondary. Primary is data which is collected by the author itself for the specific purpose of the research. Secondary on the other hand is data which already exists somewhere and is collected by someone else. (Kotler, et al., 2016) Qualitative analysis is then defined as research which uses information that is subjective and cannot me measured numerically such as interviews and discussions (Kotler, et al., 2016).

This section of the thesis introduces the methodology used in order to research the topic. Literature discussed in the previous section forms a foundation based on secondary data. Primary data, which is data collected by the author by himself, has also been used and this comes in the form of a survey conducted by the author in order to examine the customer experience of the Cinemagame product. While the survey will only support the thesis, data provided by Finnkino and academic studies conducted by other researchers are vital in order to understand the concepts of the thesis. This comes in the form of

secondary data. A short interview conducted by the author with the Media Operations Manager of Finnkino will give another support to the thesis and give insight from the actual makers of the Cinemagame. The data will be then compared to each other to give detailed analysis of the topic.

Customer experience has been studied for years and the various aspects of it as well. It is the core theme of the thesis as well as discussing advertising, gamification and GDPR. As there is a lot research conducted regarding customer experience, the author had to select carefully which academic research will be used and which one is relevant to this thesis. Secondary data used in this thesis consists of academic papers, researches, academic journals and news articles. They will be the basis of the analysis of the topic and will provide insight. As said before, this thesis is a co-operation with Finnkino and since it is their product they have provided the author with data. That data will support the already existing literature.

3.1 Survey

Since the feedback of the Cinemagame was yet to be researched. It was important to conduct a survey regarding the experience users have with the Cinemagame (See appendices). The survey was conducted on Google Forms and it was sent out via social media as this research needs at least fifty answers in order it to be valid and in the end, it received 228 respondents from various age groups. The survey was constructed as a feedback form for the consumers to answer it. The idea of the survey was to find out what the consumers really think about the Cinemagame as a game and to figure out if there is something to be improved. The survey was conducted in Finnish as it had different age groups and this way the author could gain more diverse answers. There was no restriction to whom the survey was made and it was conducted for everyone who were above 13 years old.

The survey starts out with asking the respondents their age and sex. The age distribution starts from “less than 15” to “over 31”. This was decided since the age limit to create a Facebook account is 13 (Facebook, 2018). The survey moves on to asking the number of visits to the Finnkino movie theatre in general. If the respondent does not attend Finnkino’s movie theatres, he or she is then directed to a section to give the reasons behind it. It was important to know the reasons as Finnkino can further develop their strategies based on the answers. In the end of the section the respondent is still asked whether he

or she has heard about the Cinemagame. This implies the efficiency of Finnkino's marketing. You do not have to necessarily go to the movies in order to know about the game.

In order to further ask questions about the actual game the author needed to know the perception the respondents have about Finnkino as a movie theatre. The next few questions were asked in related to that and from there questions related to the Cinemagame starts. It was important to know the amount of times players have played the Cinemagame has to fully analyse the survey. Since the game is still rather new, there are people who have never played the game and to find out the reasons was vital because from here Finnkino can further develop the game into a better version if needed. The next questions are about the nature and structure of the Cinemagame. Where have people heard about it, what do they think of the prizes, where have they heard about the game etc. and the most vital ones being how would the respondents rate the game from various aspects. The whole survey had one open-ended question and it was to find out how the respondents would improve the Cinemagame.

3.2 Short interview with the management of Finnkino

As said before the author conducted a short questionnaire to the Media Operations Manager of Finnkino in order to get an insight from him as well. That will also support the thesis. The idea of the short interview was to get proper insight about the Cinemagame from the perspective of the maker of it and how he feels about it. One must take into consideration that the answers from the management from Finnkino can be biased since it is their product. But it was important to compare the answers from actual consumers and the management. The questions formed in the interview were to find out what his perception is about the game related to customer experience. Since customer experience is all the time changing in today's world, the interview also asks about the future of the game related to customer experience and advertising.

In the age of data collection and data security the author wanted management's perception about the effect of GDPR on the administration of the game. Even though the author can assume that Finnkino has done what it is required to integrate the game within the jurisdiction of GDPR. It was still important to know the answer in a written form. Since the game is also an advertisement product and it is a big part of aside from the actual gaming experience, the comment about the future of the advertising side was vital. Advertising is changing all the time as well as the methods to conduct it and since the game

is a new way of advertising, it was important to know the future of it regarding the Cinemagame.

3.3 Interview with people after playing the Cinemagame

This interview (See appendices) was conducted with the help of three individuals who just finished watching a movie at the cinema. The idea of this was to ask more open-ended questions to get more in-depth insight about their experiences of the Cinemagame. The interview was also made upon the answers the author got from the survey made before. To get more insight. The most important question in this was to get to know the reasons why people started to play the game. One other significant question asked from the interviewees was if their perception about Finnkino had changed after the game was launched. Since the Cinemagame was something new in the Finnish markets, it was important to know the first impression they had with the game. This then comes down to the marketing side of the game. How well did Finnkino market it? These answers will be further analysed later in this thesis.

4 Empirical research

This part of the thesis takes the reader through the qualitative and quantitative research as well as the secondary data provided by Finnkino and combined it with the conducted literature review earlier. This will go through the results obtained from the survey answered by 228 people, the interview with the management of Finnkino and three people interviewed from the movie theatre. The interviewees are all anonymous as the author believed he answers would be more honest if the interviewees would not be identified.

4.1 Survey

The empirical research starts with the survey conducted by the author. The survey received 228 respondents and it was put out via social media in order to get as many respondents as possible. The author targeted to get at least fifty answers in order the survey to be valid.

The age distribution was dominant with the age group of 21-25-year olds with the percentage of 55.7. The next biggest group of respondents was over 31-year olds with 25%, then the 26-30-year-olds with 12,7% and lastly the 15-20-year olds with 6,6%. This was

a diverse age distribution even though there was a dominant age group as the game's age group is defined as 15-28 years.

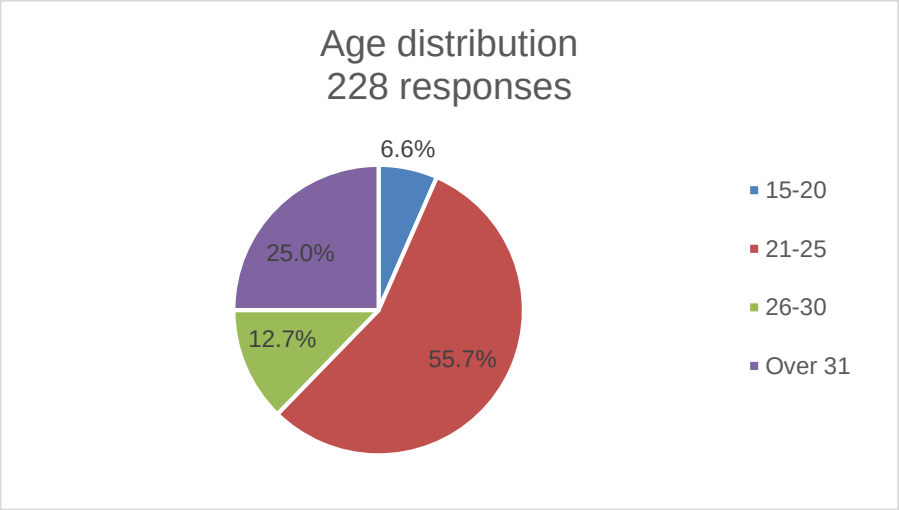


Figure 4 The age distribution

Most of the respondents were women with the percentage of 60,1. When asked the amount of times people visit the Finnkino movie theatres, most of the respondents answered "1-4 times a year" with 71,5% while the second biggest visit frequency was "1-4 times a month". Only 1,3 % of the respondents visit more frequently than others to the Finnkino theatres and 1,8% of the respondents do not visit Finnkino at all.

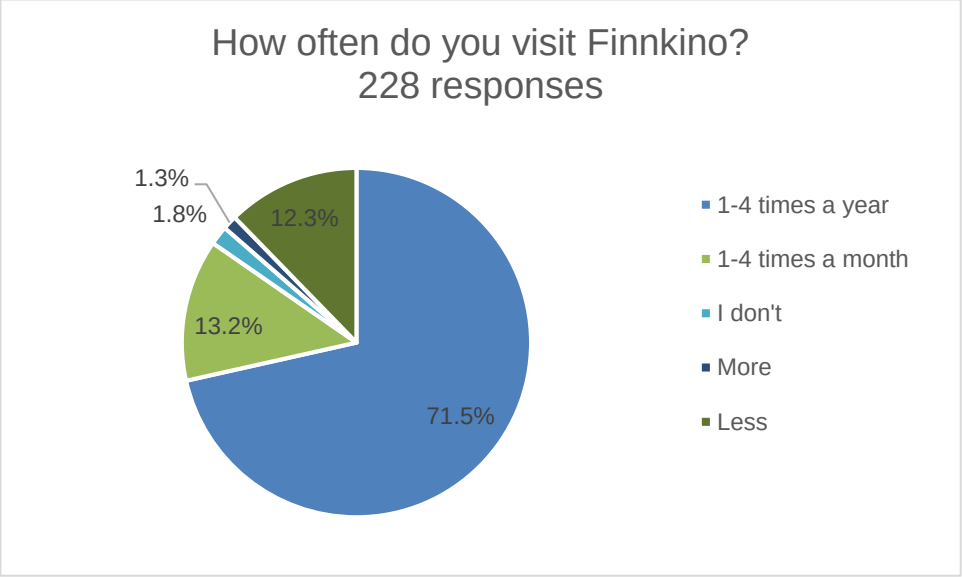


Figure 5 Question: How often do you visit Finnkino

If the respondent answered that he or she does not visit Finnkino movie theatre, they were then asked the reasons behind it instead of continuing to other sections. This way the author could limit the respondents between movie goers and non-movie goers to get more clear data. The biggest reason for not going to Finnkino's movie theatre is something else than the options provided. No one complained about the selection of the movies or customer service provided by the theatre. The second biggest reasons for not attending were the price and the location. In this situation the price of the movie tickets and the location of the theatres. This is regarding the people who do not live near to a movie theatre. In order to find out if the people who do not attend Finnkino's movie theatres have still heard about the Cinemagame, everyone answered that they have not heard of it. That is why the section did not get any answers when asked where the non-movie goers heard about the Cinemagame.

Respondents were then asked about the reasons behind their visits to Finnkino movie theatres. The biggest answer was because of the movie experience Finnkino provides with 36,66% of the respondents. The second biggest answer was the selection of movies Finnkino provides. Thirdly, the option "friend suggested" got 17,25% answers. The location was pointed out as one of the factors why people visit Finnkino's movie theatres.

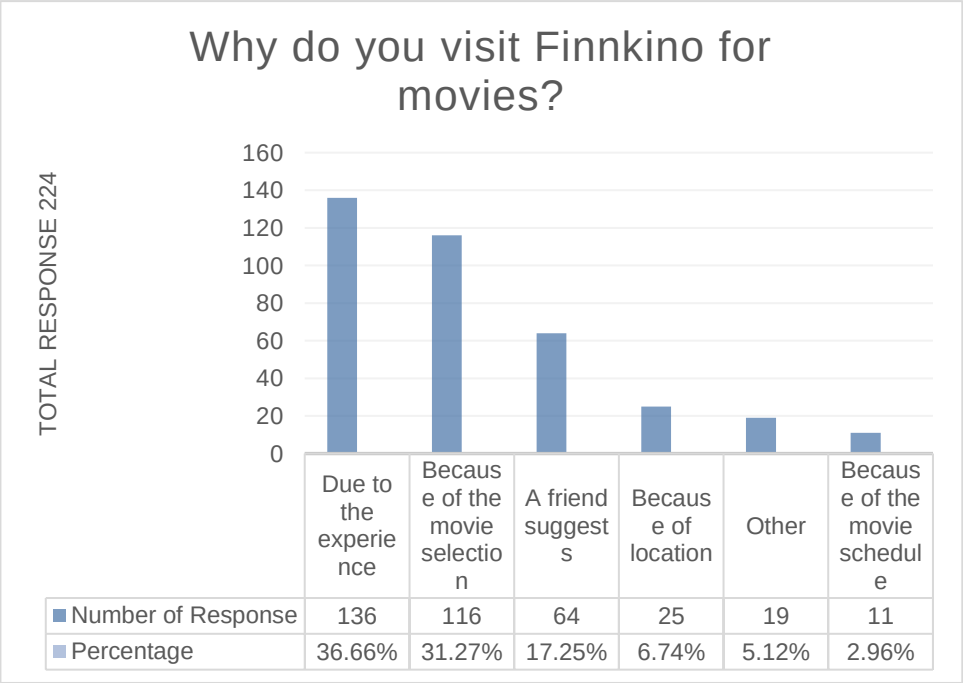


Figure 6 Question: Why do you visit Finnkino?

When asked about the satisfaction with Finnkino's customer service on a scale of 1-5, most of the people answered 4 with the percentage of 57,4 and the second biggest response was a grade of 3 with the percentage of 26,9. Only 13% of the respondents gave a perfect 5 to the customer service of Finnkino and 2.7% of the respondents gave a 2 and none of the respondents gave a 1 as a grade. The calculated mean grade out of this data was 4,1.

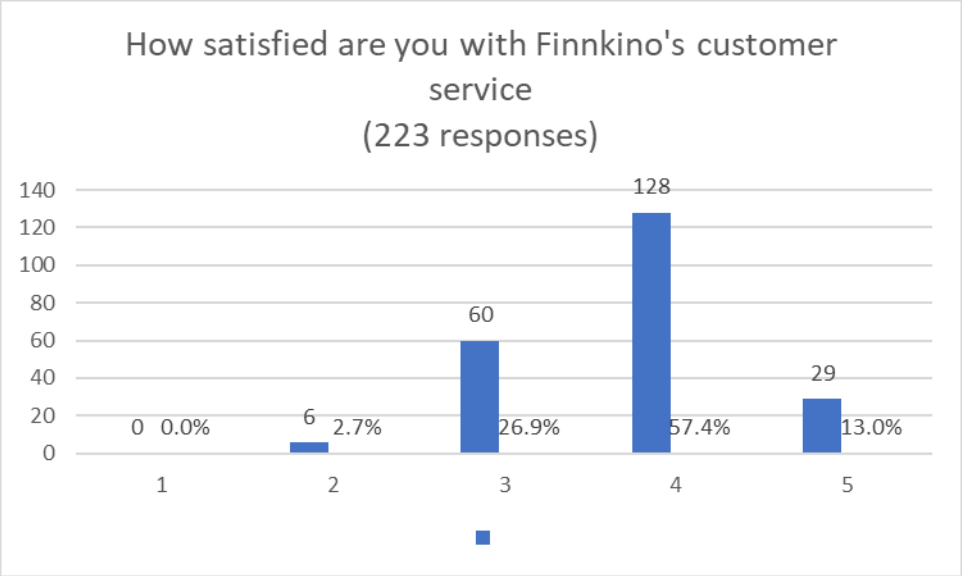


Figure 7 Question: How satisfied are you with Finnkino's customer service?

Finnkino provides various services from movies, food etc. and the respondents were asked how they felt about them. Like the previous question, most of the respondents graded the services a grade of 4 with more than half of the answers being that and the second biggest answer was the grade 3 with 30% of the respondents. Only two people out of 224 gave a 1 for the services and 16,6% of the people gave a perfect 5 as a grade. From this question the overall mean grade was 3,8.

When asked about rating Finnkino as a whole, most of the answers were a grade of 4 with the percentage of 59,4 and fourth of the answers were a perfect 5. Only one person gave a 1. So, the perception of Finnkino as a company is positive. Based on this data the mean grade was 4,1.

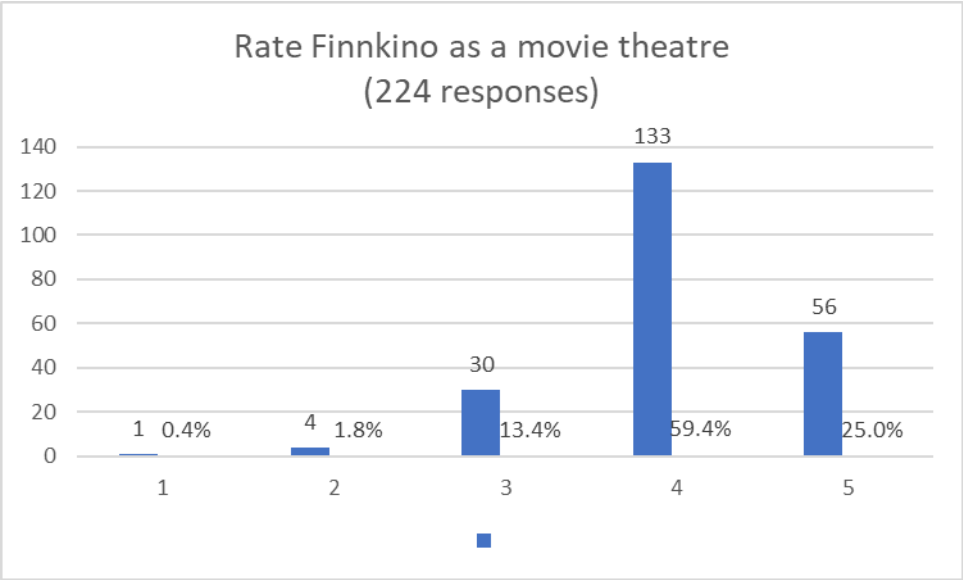


Figure 8 Rate Finnkino as a movie theatre

The whole survey was to find out about the perception of the Cinemagame and what people thought about it. When asked if the respondents had played the Cinemagame, 68,3% of the people had never played it. 18,8% of the people had played it 1-3 times and 10.7% had played it more than 3 times. These are small numbers compared to the non-playing group.

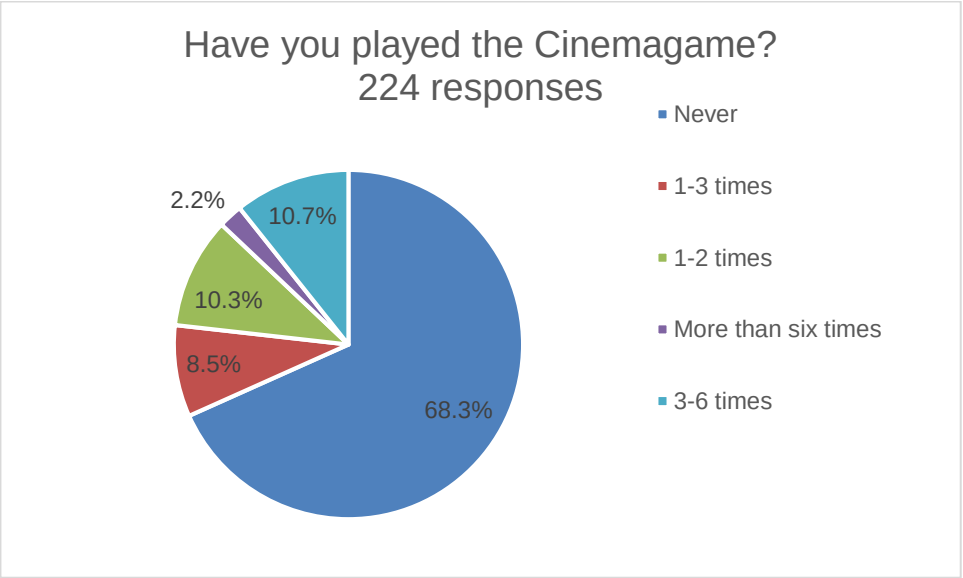
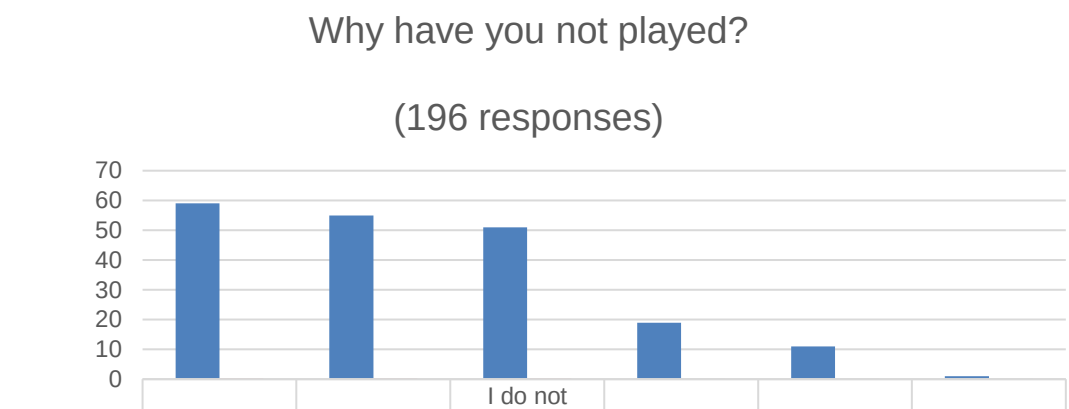


Figure 9 Question: Have you played the Cinemagame?

The aim of the survey was to also find out the reasons why people do not play it. Most common answer was that people have not heard of it, with over 30% of the people answering that. The lack of interest towards games got the second most answers and also in today's world the idea of logging in with your Facebook account got the third most answers with 26% of the respondents.



	I have not heard about the game	I am not interested in games	I do not want to register with my Facebook account	Other	The quality of the prizes	Game's usability
Responses	59	55	51	19	11	1
Percentage	30.1%	28.1%	26.0%	9.7%	5.6%	0.5%

Figure 10 Question: Why don't you play it?

It was important to also continue this question with a question regarding the improvement of the Cinemagame. While 196 people answered when asking the reasons of not playing, only 82 people answered when asking how to improve the game. This was an open-ended question and got a variety of answers. The most common answer was the criticism towards logging in with your Facebook account and the lack of good prizes. People also complained about not hearing about the game. In other words, lack of proper marketing was a common criticism as well.

Out of the 228 respondents of the whole survey, 71 people answered when asking about the reasons of why people play the Cinemagame. The most common answer for this was the due to the entertainment value the game brings. In other words, it is fun to play it before the movie starts since it kills time and you get to play it with other people. 46% people answered this answer. The game also gives the opportunity to win prizes if played well. 7% of the respondents said that they play the game because of the prizes. 39% of the respondents' state that both the entertainment value and the prizes are the factors of playing the game.

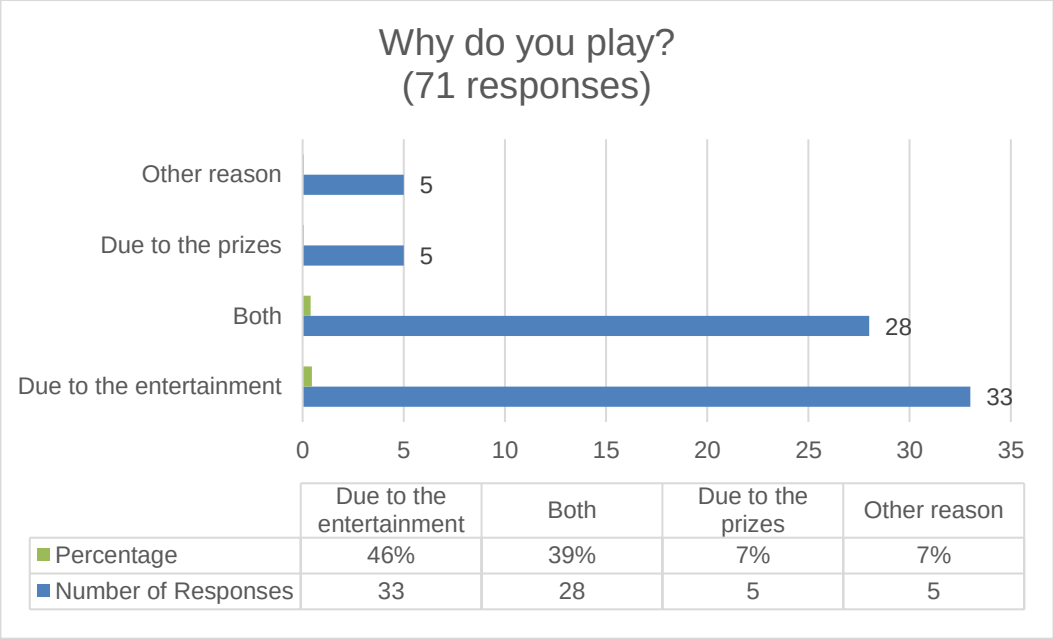


Figure 11 Question: Why do you play it?

The game is played for about 10 minutes before the advertisements start and so that is why the author asked whether the game takes up too much time. 94,4% of answers were no. So, the 10-minute slot is convenient. While the game is an entertainment product because of its game-like attributes, it is also an advertisement product. The author asked that was it too obvious that the game also tried to advertise a brand/product. This question was pretty divided 45,1% of the answers were “no” and 54,9% of the answers were positive.

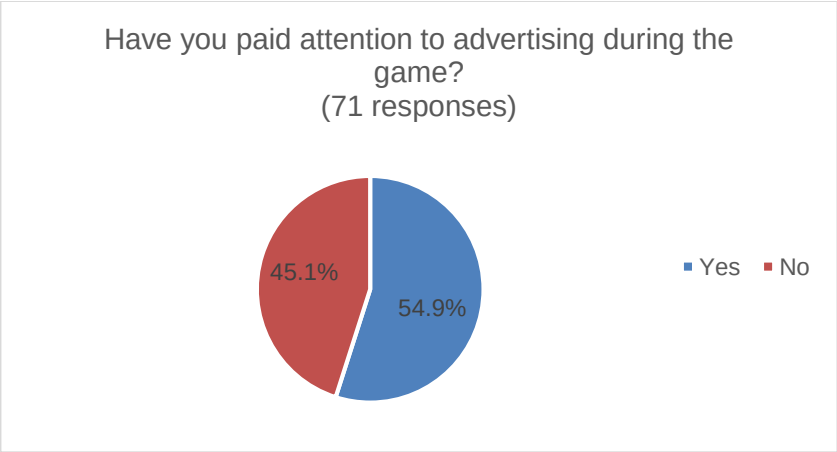


Figure 12 Question: Have you paid attention to the advertisement during the game?

The author was not familiar with the marketing strategy Finnkino has conducted with this game so the next question was to find out where the people have heard about the Cinemagame. 72,4% of the people had heard of the game in Finnkino's movie theatres and the second biggest answer was word of mouth or through friends with 13,8% of the answers. In the world of social media, only 6,9% had heard about the game through there and 2,3% of the people had heard of the game in other parts of the Internet.

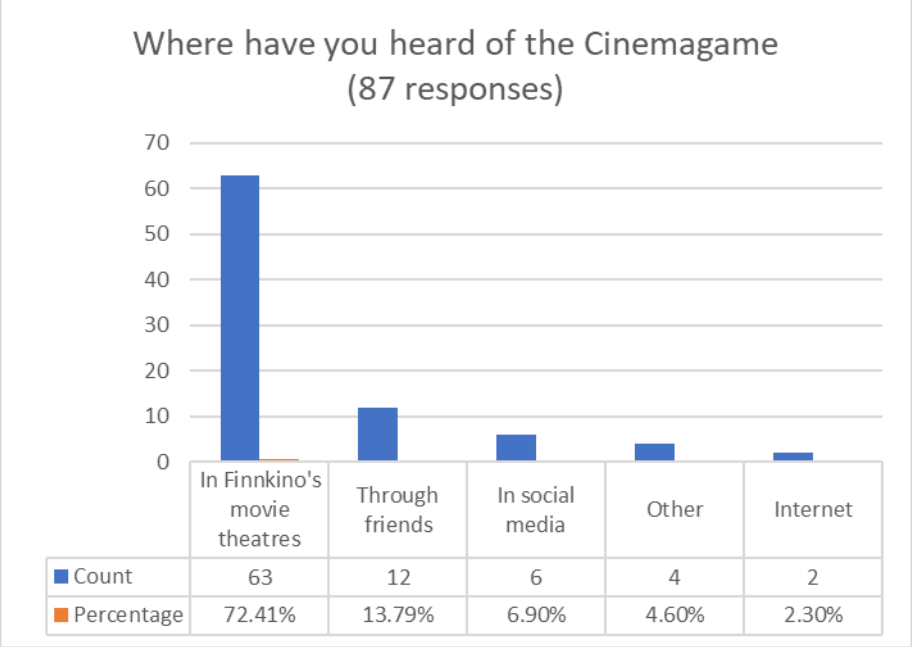


Figure 13 Question: Where have you heard of the Cinemagame?

Since winning a prize is an essential part of the game. The author asked how many people had won a prize. 64,8% of the players had never won a prize in the game, whereas 32,4% of the players had won at least 1-3 times. Only 1 person had won more than 6 times.

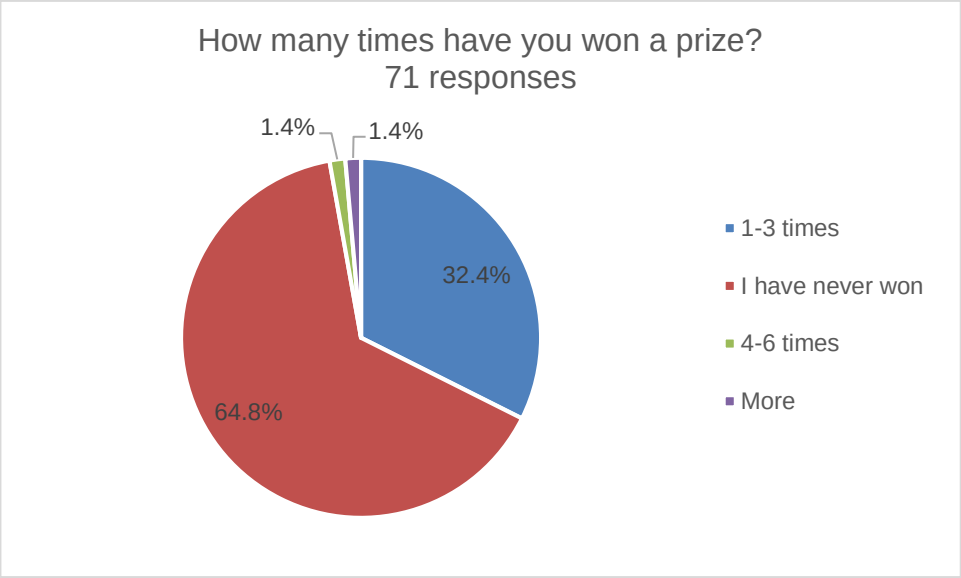


Figure 14 Question: How many times have you won a prize?

Since the prizes are an important factor of the game, it was vital to ask the consumers how they would rate the prizes on a scale of 1-5. 35,2% of the response were a grade of 3. That was the majority of the answers. Rest of the answers were divided among the grades with the grade of 4 being the second most answered option with a percentage of 28,2.

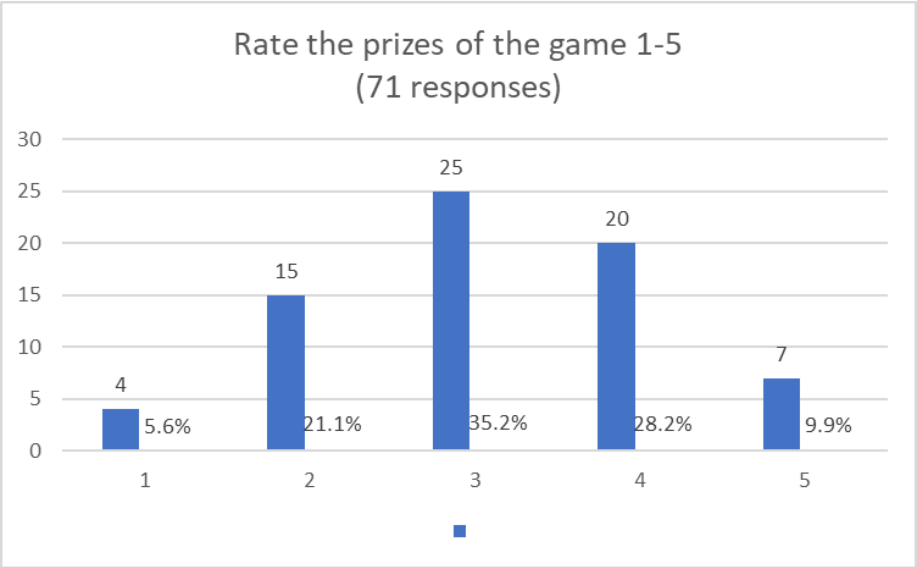


Figure 15 Rate the prizes of the game 1-5

As said before the Cinemagame works also as an advertisement product. Most of the answers were positive when asked about the rating of the Cinemagame as an advertisement product. Most of the respondents gave a grade of 4. 11,3% of the answers were one or two as a grade and 29,6% of the people gave a perfect five to the Cinemagame as an advertisement product.

When asked about the rating of the Cinemagame as a game, most of the respondents gave a grade of 3 with a percentage of 38. 11,3% of the people gave a 2 as a grade and 33,8% of the consumers gave a 4 as a grade. Only 14,1% of the respondents gave a perfect 5.

When the consumers were asked to rate the Cinemagame as a whole. Over 50% of the consumers gave a grade of 4 with 29,6% of the answers being a grade of 3 and 14,1% of the answers being a grade of 5. The mean grade out of this was 3,8.

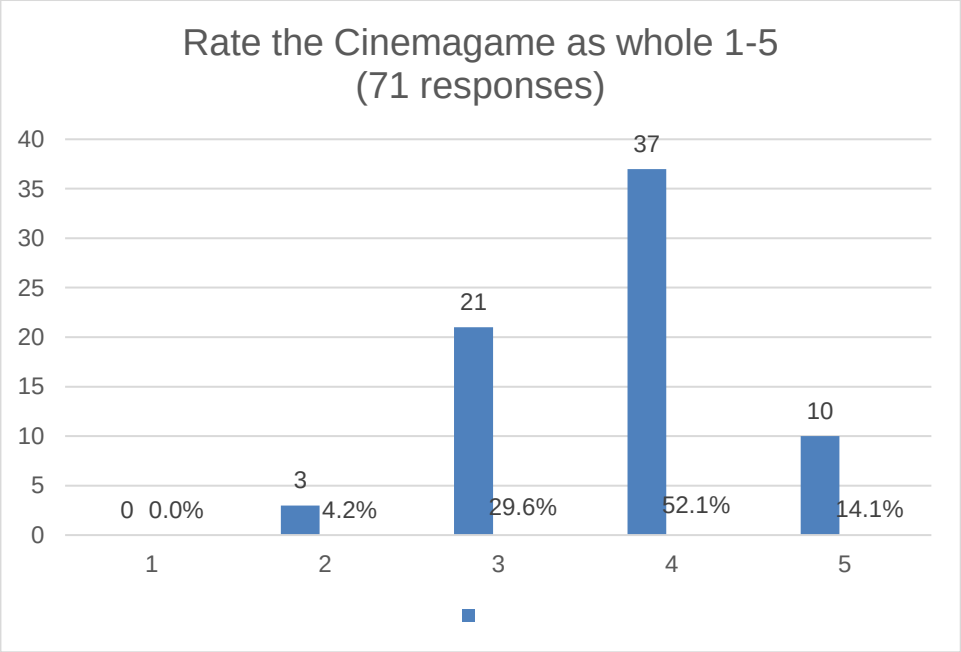


Figure 16 Rate the Cinemagame as whole from 1-5

The final question in this survey was to find out how the consumers would improve the game for future preferences. This was an open-ended question with 21 out of 228 people answering this. And 71 being the people who have played the game at least once in their lifetime. Most of the answers were regarding the improvement of the prizes in the game. how the quiz-game should alter its questions and the necessity of logging in with your

Facebook account. This thesis will further analyse what are consumers view of the enhancement of the consumer experience by playing the game.

4.2 Interview the management of Finnkino

The author conducted a short interview with the Media Operations Manager of Finnkino. The aim of the interview was to get insight from their perspective about the impact of the Cinemagame.

First question was about the enhancement of customer experience with the aid of Cinemagame. To that the interviewee said that the Cinemagame "*Transforms passive watching into engaging gaming experience, which is exciting and rewarding".* Impacting and improving consumer behaviour is always a key point in companies' strategies and this is why the author asked about the impact the Cinemagame has made on consumer behaviour. According to the interviewee the younger audience have started to show up on time and people come to the hall way before the advertisement begin. What was noteworthy was the last part of his answer: *"Also more than 50.000 rewards have been picked up from the concession stores, where very limited amount of audience visited after movie, which is a great opportunity for our additional sales".* That is the most important part of his answer which will be further analysed. Moving on to the next question the author asked what the future holds for the Cinemagame. According to him Finnkino will further develop the game into an entertainment application where they can also see trailers and receive benefits. Finnkino will also continue the application as a unique advertising tool.

The further application of GDPR was an important question of the interview. And according to the interviewee Finnkino will be taking GDPR into account and further develop the strategies for it. As the author already discussed earlier in this thesis, advertising is changing all the time and the usage of technology will further develop this section. The interviewee stated that "*Advertisers need to think more about using technology as part of brand engagement, cinema game is a good example and can be scaled to fit any screen, anywhere".* This answer further enhances the statement that companies are developing new ways of advertising in today's world of digitalization.

4.3 Interview with consumers

The author conducted an interview to ask questions from consumers right after they got out from the movie theatre. The author interviewed three people and asked them open-ended questions about their experience with the Cinemagame. Since the game is played before the movie starts, the author asked them about their experience with the time spent before the movie starts. The idea of the interview was to get more in-depth in sight about their experience with the game and answer the questions which were not possible or convenient to ask in the survey which was made earlier.

Everyone who were interviewed stated when answering the first question that they disliked the commercials and they do not bring any value to them and take way too much time. Whereas watching trailers was preferred by everyone. When asked about the first impression of the game, every interviewee was interested and curious about it. Something like this had not been done in Finland. Curiosity played a large role in why the consumers started to play it. As the game includes prizes, it caught the attention of the consumers immediately. The idea of logging in with your Facebook account has been a common criticism in this one as well. Everyone disliked the idea of having their Facebook profile picture shown on the movie screen. Even though the app has been one of the most downloaded apps in Finland. The interviewees as well as the ones who answered the survey heard about it in the movie theatre or in the actual hall. Nowhere else.

Continuing from the last point, the interviewees pointed out that the game has not been advertised well, since they heard about it for the first time at the movie theatre and at that time it can be difficult to download the app and start playing since the game has always started. Only one's perception changed about Finnkino into a more positive brand. Aside from that everyone else's perception did not change into more positive or negative. But everyone did comment that Finnkino is trying out something new and interesting. This can be interpreted as a positive impact.

Most of the interviewees said that the joy of playing and winning prizes is the value the game brings. One interviewee said that it is fun to watch but since he has not claimed his prizes he does not get any additional value for playing.

Two out of three of the interviewees complemented the quiz game but they do not remember any particular campaigns from the Cinemagame. One interviewee did and it was the Battery campaign, which was the most memorable one. When talking about if

the prizes motivate the interviewees to play the game the answer was simply yes. Because the biggest selling point of the game is the prizes you can claim. One interviewee said that prizes are not motivating since claiming a single prize can be rather tedious because you might forget about it and just postpone it.

The biggest problems everyone pointed out was once again the idea of logging in with your Facebook account. Other problem what was pointed out by one interviewee were the technical problems the game faces sometimes. Also, one interviewee stated that even though the game provides something to do before the movie starts it seems like the game is used as an excuse to prolong the waiting time for the movie to start. With these remarks the interviewees also pointed out the technical difficulties they have had with the game. Many times, the game has jammed or worked slowly.

All in all, the interview was a positive one with great insights provided by the interviewees and in the end, everyone would recommend the Cinemagame to others as it was pointed out to be fun and creative.

5 Analysis

This part of the thesis focuses on analysing the main findings based on the literature review, the various interviews conducted and the survey which were presented in the previous chapters.

Based on research conducted by Nepa Insight Oy, people in Finland are showing up to the movies earlier and earlier. Which made it possible to even think about launching the Cinemagame which can be played before the movie starts (Nepa, 2018). The survey was conducted in order to find out the perception of the Cinemagame consumers have. To further gain in-depth answers about the game, the author conducted an interview with three people and with the Media Operations Manager of Finnkino.

As the empirical research showed, 68,3% of the respondents had never played the game. One of the reasons behind for this were that they had never heard of the game. Downloading the app in midst of the game can be rather difficult and then join the game. People can say that they will download the game next time or join the next time, but who knows when the next time is? It can be after months or then even after years.

In the age of digitalisation and especially in the times of GDPR and the recent Facebook scandal, people have become more and more aware of the consequences of allowing permission to their profile or data (Milanesi, 2018). One of the biggest complains and reasons of people not playing the game was that you have to log-in with your Facebook account and that your Facebook profile picture is shown on the big screen. This data was obtained through the survey which was conducted by the author. Even though the GDPR is coming and Finnkino will do adjustments according to that, it is not enough. The encouragement of having a different way to log in to the game should be supported. There are still many people who do not own a Facebook account because of age or they just simply do not support Facebook. People are more careful about logging in with Facebook and it has been pointed out as a major criticism. If Finnkino decides to stick with Facebook authorisation then player's Facebook profile picture should not be shown in order to fully respect the privacy of the player. Because it has been clearly stated that hidden third-party trackers can easily obtain consumers Facebook data through this kind of log in (Iyer, 2018) Does the Facebook scandal have larger ramifications coming? FB is already implementing European standards to the states, which means not much will change in Europe. However, the 7% loss of FB profiles, mostly in the US during a course of few weeks can be an alarming precedence to the development of social media usages and assumptions on social media and this can spread worldwide quickly. (Milanesi, 2018)

The game provides entertainment as well as prizes for the people playing it. As most people have claimed that the game is fun and provides entertainment to the consumer it has also been criticised for not having motivating enough prizes. What further determines this statement is that ever since the game was launched it has been played 320 000 times and 50 000 prizes have been claimed. That is 15,6% (Finnkino B2B, 2017). As the survey implies that the prizes are not bad but they are not great either. It is theorized that people are driven by extrinsic motivation as it drives user engagement and leads to intrinsic motivation which the retains a lot of users in the long run (Shodhan, 2017). Especially in the case of Cinemagame this applies since the game is marketed like it. In other words, the sentence "you can win prizes" is attached when marketing the game. Having more attractive prizes could raise up the user activity. What came out of the interviews etc. is that while the regular 5€ off from the next movie ticket you buy-prize is good, it does not make much difference since the movie tickets are between €10-15. This is during when there is no ongoing campaign with another company. During campaigns the prizes have been overall good, although the DNA campaign was criticised. Also, what

was pointed out during the research that for example claiming a prize can be also tedious if it isn't a significant one. This implies the percentage of the prizes claimed.

What was suggested through the survey is that a free movie ticket would be a prize which would raise up the extrinsic motivation. But one must take into consideration that games are not just to increase intrinsic motivation since it can kill creativity and also motivation (Vriend, 2017). But in the case of Cinemagame, the survey showed us that people play the game because of the entertainment value as well as the prizes. But the entertainment value was highlighted more.

A big point to be taken from the research was the marketing of the Cinemagame. 88,7% of the respondents had heard about the game in the Finnkino movie theatre and 59 out of the 153 people who do not play the Cinemagame said that they had not heard of the game. Downloading the game when entering in midst of the game can be difficult and some of the Cinemagame's games do not have the option to enter in the middle of a game. Increasing the marketing could create awareness of the game and this way the download rates could increase. Even though people are coming earlier to the movie hall, there are still a lot of people who do not do that and in order to captivate them to download the game is crucial. Despite all of this, the game is still highly listed when looking at the most downloaded apps of Finland. (Finnkino B2B, 2017)

Finnkino should consider conducting a/b testing, that is if they have not yet conducted it. A/b testing is about comparing advertisements and choosing the best one based on the data the company gathers from it. Since many of the respondents felt that they had not heard about the game, a/b testing should be considered. List down the advertisements used up until right now and based on that develop new ones which have the target the company is heading at. Then compare the data gained from the advertisements and decide which one worked better. For example, in the case of Finnkino and the Cinemagame, Finnkino could develop new forms of advertising for the Cinemagame. Traditional digital advertisements may not attract new players. Advertisement attached with their loyalty program advertisements emails would be one way to utilise it (Finnkino, 2018) (Niko, 2018).

35,9% of the respondents also answered that the reason they do not play the game is because they are not simply interested in games. One must take into consideration that there will always be a group of people who do not play games in general.

What can be stated based on the research conducted by the author is that the Cinemagame is a good product as game as well as an advertising product. Based on statistics, consumers remember various campaigns and brands better through the interaction with the Cinemagame (Nepa, 2018). People have thoroughly enjoyed playing the game and it has enhanced customer experience based on the download rates, playing rates and the general opinions the consumers have stated about the game with the entertainment value the game brings. Finnkino has also generated more revenue out of this. The Cinemagame has produced over 400% more media sales compared to the previous module of the pre-show (Finnkino B2B, 2017). To further enhance the customer experience and customer satisfaction and to make more people play it, Finnkino should consider these improvements to the game.

Removing the concept of logging in with one's Facebook account could further bring more players to the game and enhance the perception the people have about the game. As said before, the various scandals and the GDPR have further made people more careful about data security (The European Union, 2018) (Milanesi, 2018). This aspect of the improvements can be stated as the most important ones, because non-players as well as players pointed out this. The improvements on prizes. As stated before, the idea of the Cinemagame is to play it but to also win prizes out of it. In a game like this, prizes play an important role and if they are not interesting or motivating enough, then it can further decline the satisfaction of the customer. As the Media Operations Manager of Finnkino stated, 50 000 prizes have been redeemed. It is a low number compared to the played games. Improvements of the prizes can further increase the number and motivate the people to redeem prizes. Which then will also increase additional sales at the concession stores. Since the prizes have a due date, it would be vital for Finnkino to remind the player to redeem the prize. This way the consumers are reminded that they have a prize to redeem and they can come back to the movie theatre in order to claim the prize.

Last but not the least the way to further improve the game is to further advertise it. As said before consumers complained how they had not heard about it or the majority answered how they heard about it in the movie theatre or rather in the hall. A bigger marketing campaign in social media, in internet and in the movie theatres, could attract more consumers to play the game and download it before the going into the hall. This will further make the consumers watch the advertisements in the movie hall. In the end of the analysis the author can state that the consumers like the game and have commended Finnkino for trying something new to enhance the movie going experience. With

the improvements the author has suggested the customer experience of the Cinemagame can be further enhanced and developed. With these remarks the author can claim that the Cinemagame increases customer experience and could increase even more after the suggestions.

6 Conclusion

This thesis focused on the Cinemagame, Finnkino's new advertising product and discussed whether it enhances consumer experience. The Cinemagame has shown positive results as an advertising product but it was important to find out whether the consumers perception about the game as a whole has been positive. With relevant literature and other various sources, it has been shown that the Cinemagame does indeed enhance consumer experience and with the suggestions the author has made, the game can be developed even further.

The idea of the Cinemagame started out when the licence was bought by Finnkino from a Danish company Cinemataztic and brought to the Finnish market. The idea was new and unseen in the Nordics. Canada has launched their own version called Timeplay. The advertisers fell in love with it and started further investing in the game in order to boost their brand recognition and market their products. For example, this is what a mobile phone company did and collaborated with Finnkino to launch a campaign to boost the brand and the new mobile phone they launched. The advertisement campaign went well according to the statistics. Consumers commended the new way to market the product and it was researched that the campaigns of the Cinemagame were remembered better compared to traditional advertisements.

While the advertisement aspect of the game was researched and the results were positive, the user and consumer experience were not researched. The idea of this thesis was to further research does the Cinemagame enhance customer experience. The way the thesis is constructed is that the author first looks at the relevant literature related to consumer experience from various aspects since it has various forms and theories. To further research the topic the author conducted a survey and made a small interview with a questionnaire to gain more in-depth information about the perception of the game.

The results were surprising but insightful. Consumers liked the game but various problems were pointed out. The Facebook login aspect, the unmotivating prizes and the lack

of marketing of the game. The survey got 228 answers and 68,3% of the respondents had never played the Cinemagame due to the reasons mentioned before. This was a rather shocking number when compared that the game has been one of the most downloaded applications in Finland. This was the most crucial part of the research and gave positive insight about the customer satisfaction. The interview was conducted to three people to gain in-depth aspect of the perception. The answers were similar and every interviewee pointed out similar problems. Over all they preferred the game and would very much recommend the game to others.

The Media Operations Manager of Finnkino has further stated that the Cinemagame will continue to evolve in the advertising world since it is changing all the time and companies must think of new ways to advertise and think about brand engagement. Even during the writing process of this thesis, the Cinemagame has already been developed further with various aspects related to advertising and customer experience by having new features etc. and with the improvements suggested by the author Finnkino can further enhance their customer experience related to the Cinemagame. Because the survey conducted by the author was first of its kind, Finnkino has gained precious insight feedback from their audience and can further develop the game based on the proposals in this thesis. The ideal method would be to have customer satisfaction surveys conducted regularly and on a larger scale.

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Bachelors thesis Sachin Kumar
Short interview for the management of Finnkino Oy

These questions form the basis of the short interview conducted by the author for the management of Finnkino regarding their perception about the Cinemagame. Answers are listed below after the interview questions.

Questions:

1. How do you think Cinemagame enhances customer experience?
2. Has Cinemagame made an impact on consumer behavior? How?
3. What kind of a future does the Cinemagame have?
4. According to you does the advertising side of Cinemagame further enhance the customer experience? How?
5. Why should an average moviegoer play the Cinemagame?
6. Does GDPR have an effect on the Cinemagame?
7. Where do you see the advertising in Cinemagame going?

Appendix 1 Short interview questions

Leffapeli-kysely

Kyseinen kysely on opinnäytetyötäni varten. Kiitän jo etukäteen vastaamisesta ja tuesta! :)

*Required

1. **Ikä** *
   Mark only one oval.
   - Alle 15
   - 15-20
   - 21-25
   - 26-30
   - Yli 31

2. **Sukupuoli** *
   Mark only one oval.
   - Mies
   - Nainen
   - Muu

Leffapeli-kysely

3. **Miten usein käyt Finnkinolla elokuvissa?** *
   Mark only one oval.
   - 1-4krt kuukaudessa *Skip to question 7.*
   - 1-4 krt vuodessa *Skip to question 7.*
   - Enemmän *Skip to question 7.*
   - Harvemmin *Skip to question 7.*
   - En käy *Skip to question 4.*

Leffapeli-kysely

4. **Miksi et käy?** *
   Tick all that apply.
   - [ ] Hinta
   - [ ] Sijainti
   - [ ] Valikoima
   - [ ] Asiakaspalvelu
   - [ ] Muu

Appendix 2 Survey questions

5. **Oletko silti kuullut Leffapelistä?** *
Mark only one oval.

- ◯ Kyllä
- ◯ En

6. **Mistä olet kuullut Leffapelistä?**
Tick all that apply.

- ☐ Sosiaalisessa mediassa
- ☐ Kavereiden kautta
- ☐ Internet
- ☐ Muu

Stop filling out this form.

Leffapeli-kysely

7. **Miksi käyt Finnkinolla elokuvissa?** *
Tick all that apply.

- ☐ Elämyksen vuoksi
- ☐ Kaveri ehdottaa
- ☐ Sijainnin vuoksi
- ☐ Elokuvatarjonnan vuoksi
- ☐ Elokuvien aikataulujen vuoksi
- ☐ Muu

8. **Kuinka tyytyväinen olet Finnkinon asiakaspalveluun?**
Mark only one oval.

	1	2	3	4	5	
Todella tyytymätön	◯	◯	◯	◯	◯	Todella tyytyväinen

9. **Arvioi Finnkinon tarjoamat palvelut**
Mark only one oval.

	1	2	3	4	5	
Huono	◯	◯	◯	◯	◯	Hyvä

10. **Arvioi Finnkino elokuvateatterina**
Mark only one oval.

	1	2	3	4	5	
Huono	◯	◯	◯	◯	◯	Hyvä

Appendix 3 Survey questions

11. **Oletko pelannut Leffapeliä?** *
Mark only one oval.

- ◯ 1-3 krt *Skip to question 14.*
- ◯ 3-6 krt *Skip to question 14.*
- ◯ Enemmäin kuin 6krt *Skip to question 14.*
- ◯ En koskaan *Skip to question 12.*

Leffapeli-kysely

12. **Miksi et pelaa?** *
Tick all that apply.

- ☐ En halua rekisteröidä Facebook tunnuksilla
- ☐ Pelin toimimattomuus
- ☐ Palkintojen laatu
- ☐ En ole kiinnostunut peleistä
- ☐ En ole kuullut pelistä
- ☐ Muu

13. **Kuinka Leffapeliä voisi kehittää?**

_____
_____
_____
_____
_____

Stop filling out this form.

Leffapeli-kysely

14. **Miksi pelaat?** *
Tick all that apply.

- ☐ Viihteen vuoksi
- ☐ Palkintojen vuoksi
- ☐ Molemmat
- ☐ Muu syy

15. **Viekö peli mielestäsi liikaa aikaa?** *
Mark only one oval.

- ◯ Kyllä
- ◯ Ei

Appendix 4 Survey questions

16. **Oletko kiinnittänyt huomiota mainontaan pelin aikana?** *
Mark only one oval.

- ( ) Kyllä
- ( ) En

17. **Mistä olet kuullut Leffapelistä?** *
Tick all that apply.

- [ ] Sosiaalisessa mediassa
- [ ] Kavereiden kautta
- [ ] Internet
- [ ] Finnkinon elokuvateattereissa
- [ ] Muu

18. **Montako kertaa olet voittanut palkinnon?**
Mark only one oval.

- ( ) 1-3 krt
- ( ) 4-6 krt
- ( ) 7-10krt
- ( ) Enemmän
- ( ) En ole koskaan voittanut

19. **Arvioi pelin palkinnot 1-5** *
Mark only one oval.

	1	2	3	4	5	
Huono	( )	( )	( )	( )	( )	Hyvä

20. **Arvioi Leffapeli mainostuotteena** *
Mark only one oval.

	1	2	3	4	5	
Huono	( )	( )	( )	( )	( )	Hyvä

21. **Arvioi Leffapeli pelinä** *
Mark only one oval.

	1	2	3	4	5	
Huono	( )	( )	( )	( )	( )	Hyvä

Appendix 5 Survey questions

22. **Arvioi Leffapeli kokonaisuutena 1-5** *
Mark only one oval.

	1	2	3	4	5	
Huono	◯	◯	◯	◯	◯	Hyvä

23. **Kuinka Leffapeliä voisi kehittää?**

_____

_____

_____

_____

_____

Appendix 6 Survey questions

Bachelors thesis

Short interview questionnaire for individuals after playing the game

1.What do you think of the time before the movie starts? Do you feel that the advertisements are disturbing and time consuming?
2. What was your first impression about the game?
3. What made you play the Cinemagame?
4. What do you think of the aspect of downloading the game and logging in with your Facebook account?
5. Where did you hear about the game?
6. Has the game been advertised well?
7. Has the perception of Finnkino changed since the introduction of the game? In other words, what do you think of Finnkino after the game
8. Is the advertising part of the game done well? Is it annoying in any way? Have they handled it well?
9. What added value does the game bring to you? In other words, why do you play it?
10. What do you think of the games in Cinemagame? Are they interesting enough?
11. The best game/campaign according to you?
12. What do you think of the prizes in the game? Do they motivate you to play the game?
13. The biggest problem you have with the Cinemagame? How would you improve the game as a whole?
14. Would you recommend the game to others

Appendix 7 Short interview questionnaire