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A comparison of gamified and video campaigns in consumer experience

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SCHOOL OF SCIENCE & TECHNOLOGY

A thesis submitted for the degree of

Master of Science (MSc) in E-business and Digital Marketing

January 2024

THESSALONIKI – GREECE



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Abstract

This dissertation written as a part of the MSc in e-Business and Digital Marketing at the International Hellenic University, explores the distinctive impacts of gamified and video marketing on consumer experience. By investigating the effectiveness of these two strategies, this research's aim is to analyze their influence on consumers in various aspects, from engagement levels, brand loyalty and more, to purchase intention and provide robust and actionable insights for digital marketers and businesses. Starting with an in-depth review of the existing literature, it moves to the methodology and design used to collect the data needed, from the gamification prototype and video, to the design of the questionnaires. It continues with the data analysis, which encompasses the use of the SPSS software and the various methods used, Cronbach's Alpha, Shapiro-Wilk Test, and a variety of non-parametric tests, specifically Mann-Whitney U Test, Spearman's Rank Correlation Coefficient and Linear Regression. Finally it presents the findings and discussion of the research as well as the limitation faced throughout the process.

Marios Georgiadis

8/1/2024

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Contents

ABSTRACT	III
ACKNOWLEDGEMENTS	IV
CONTENTS	V
1 INTRODUCTION.....	1
2 LITERATURE REVIEW – THEORETICAL BACKGROUND.....	3
2.1 GAMIFICATION DEFINITIONS	3
2.2 DESIGN FRAMEWORKS FOR GAMIFICATION	5
2.3 BENEFITS OF GAMIFICATION.....	7
2.4 VIDEO MARKETING DEFINITIONS	8
2.5 TYPES OF VIDEOS IN VIDEO MARKETING	8
2.6 VIDEO ATTRIBUTES AND METRICS.....	11
2.6.1 <i>Attributes</i>	11
2.6.2 <i>Metrics</i>	12
2.7 YOUTUBE AND ENGAGEMENT	13
2.8 RELATED WORKS.....	15
3 RESEARCH METHODOLOGY	19
3.1 GENERAL AIMS	19
3.2 SPECIFICATIONS.....	19
3.2.1 <i>Instruments</i>	19
3.2.2 <i>Research Participants</i>	24
3.3 MARKETING CAMPAIGN PROTOTYPES	25
4 DATA ANALYSIS	31
4.1 CRONBACH’S ALPHA.....	31
4.2 DESCRIPTIVE STATISTICS	32
4.3 SHAPIRO-WILK TEST	34

4.4	MANN-WHITNEY U TEST	35
4.4.1	<i>Mann-Whitney for Campaign Type</i>	35
4.4.2	<i>Mann-Whitney for Gender</i>	37
4.5	SPEARMAN' RANK CORRELATION COEFFICIENT	38
4.6	LINEAR REGRESSION	39
5	DISCUSSION	43
5.1	LIMITATIONS.....	44
6	CONCLUSIONS	45
	BIBLIOGRAPHY	49

1 Introduction

In an era where the Internet and its digital landscape play a dominant role in people's everyday lives, digital marketing has become an essential part of e-commerce. The rise of social media and development on the web has made communication much easier than before and since consumers spend so much time online, digital marketers have developed several strategies and approaches to connect with them. New possibilities for interacting with, educating, and engaging consumers as well as for offering and marketing products and services are made possible with digital marketing. As a result, a significant amount of research has been conducted on many different aspects of digital marketing such as search engine optimization, social media marketing, affiliate marketing, content marketing, video marketing and many others. Gamification has recently emerged as an innovative and promising tool that has been quickly adopted in a variety of fields and applied in various contexts, including work, education, the environment, health, marketing and advertising (Faruk, Rahman, & Hasan, 2021). Another popular medium for marketing is online video, especially due to the recent advancements in high-speed networks. Social media platforms are continually filled with videos as mobile phones allow people to upload their content to the Internet with great ease (Boman, & Raijonkari, 2017). This research will attempt to study these marketing strategies, and understand the essential variables that are underlined beneath them in order to provide information about the consumer's experience.

2 Literature Review – Theoretical Background

This chapter's main goal is to introduce and review the existing literature on the concepts of Gamification and Video marketing, specifically by providing the theoretical backgrounds for each. Afterwards, previous works will be summarized in order to achieve a clearer view and identify gaps.

2.1 Gamification Definitions

Gamification as a term, first appeared in the digital media industry. Although the first document to use the term was released in 2008, "gamification" was not widely accepted until 2010. This term was chosen by the academic community considering two facts: 1) the gradual institutionalization of social games and their impact on interactions in daily life; and 2) the induction of desirable experiences and users' motivation to stay engaged with the application they are using. To put this in more detail, online games were specifically designed (just) for entertainment, oblivious to those crucial questions (Rodrigues, Oliveira, & Rodrigues, 2019). Most studies (Triantoro et al., 2019) define gamification as "the use of design elements characteristic for games in non-game contexts" while others as "the process of using game-thinking and game mechanics to engage users and solve problems". Although it may appear that these two definitions are essentially the same, they are not comprehensive enough to capture what gamification is and how we intend to use it. These definitions can create interpretation problems when it comes to readers with no experience of game mechanics and elements and as such, a more developed and widely accepted definition will be used: "Gamification borrows superficial aspects of games to win on the engagement that games can create for activities that are not games". Customer engagement is one of the predicted benefits of gamification,

according to the majority of studies on the topic. Even the first definitions of gamification stressed that it is effective because video games have been shown to increase user engagement; hence, applying comparable game design principles to contexts outside of games should arguably have a similar effect (Xouridas, 2021). Essentially, gamification is the process of adding a "game" layer to various online activities, such as e-campaigns, e-learning, e-business, and e-commerce. This allows users to complete tasks, learn, or encourage different attitudes or modify their behavior (Rodrigues, Oliveira, & Rodrigues, 2019).

Employing gamification can be a marketing and business approach used to boost customer loyalty and engagement. Three marketing concepts are connected to gamification:

1) Engagement, which refers to consumer psychological investment in the participating process (i.e., cognitive engagement), consumer emotional connection with the brand while completing the activities (i.e., emotional engagement), consumer participation and involvement in consumer markets, and consumer positive attitudes during the gamification marketing activities (i.e., behavioral engagement) (Hsu, & Chen, 2018).

2) Brand loyalty, which is further broken down into two categories—attitudinal and behavioral. While attitudinal brand loyalty is a psychological construct, behavioral brand loyalty is a substantive element. Attitudinal brand loyalty is defined as customers recommending the product to other customers, whereas behavioral brand loyalty is defined as a way of behaving, such as making repeat purchases (Hsu, & Chen, 2018).

3) Brand awareness, which refers to a basic knowledge about a brand. Brand awareness and brand image are both parts of brand knowledge. Brand awareness refers to the consumer's ability to recognize or recall a brand, while brand image is comprised of customer perceptions and associations with the brand (Hsu, & Chen, 2018).

The connection between gamification and marketing has considerable potential. Gamification of marketing activities can be used to boost customer engagement, encourage specific behaviors and strengthen customer relationships (Hsu, & Chen, 2018).

2.2 Design Frameworks for Gamification

The Elemental Tetrad Model introduced by Schell (2008) is a generally accepted framework for game design. The model consists of four fundamental design elements that interact and build a cognitive and affective ecosystem around a game theme; competitiveness, skill development, or enjoyment. Gamification can utilize these four components. According to Schell, these four components must be precisely integrated in order to foster player immersion and engagement. The first element, story, gives the game context and gives the gaming experience meaning, aesthetics refers to the game's look or feel, such as how visual imagery is used to create immersion, and technology describes how the medium itself, such as a mobile device, creates opportunities for various gaming experiences. Story is the first element, and its purpose is to provide narrative and context to the game, giving meaning to the consumption experience. The second element, mechanics, is essentially the rules and structural aspects that the game follows, and its purpose is to manage how success is recognized by reward, game levels and incentive structures. The mechanics of a game allow players to understand how to navigate through the game and gain an understanding of what the objectives are as well as what is rewarded. Third, the aesthetics, refer to how a game looks and feels. How a game is visually presented is paramount to creating an immersive experience for the player and although other senses may come into play, aesthetics also strengthen the development of the storyline. The final element is technology in the sense of how the medium itself, for example a mobile platform, shapes the game experience. Depending on the medium, different opportunities for interactivity and dynamic gameplay may be possible (Hofacker et al., 2016).

A similar paradigm proposed categorizes game design elements into three categories that act at different game design levels: dynamics, mechanics, and components. Game "Dynamics" are the overarching elements of gamified systems that must be taken into account and handled but can never enter the game directly. They are defined as the matrix of the game that evolves and adapts depending on the unique qualities of the players and it consists of motivational and inspirational attributes which result from needs and motivations of the user type (consumers, socializers, achievers etc.). Essentially, dynamics is the behavior that a player adopts during their experience and is based on how the mechanics of the game were used by the player. The second element, Game mechanics, are the set of rules that may be used individually or in combination to gamify

a website or application, providing the opportunity to integrate a high level of motivation to it. This construct comprises of norms and imperatives that control user performance using models for rewards, feedback, and incentives. They oversee the gamification experience's verbs, such as competing, cooperating, rewarding, transacting, and challenging, among others, which cause the user to act. Simpler definitions define a game mechanic as any strategy used by game creators to create fun. Lastly, the more specific forms that mechanics or dynamics might take are known as components. Each component is connected to one or more higher-level parts, just as each mechanic is connected to one or more dynamic. In terms of knowledge and enjoyment acquired from a gamified experience, feedback influences the creation of knowledge, while challenges and awarding points influence both the creation of knowledge and enjoyment. The practical game design pieces known as components, such as points and levels for progression and avatars for self-representation (Teotónio & Reis, 2018), are utilized to produce the chosen mechanics. Customized avatars foster a sense of relatedness between the user and the gamified system by increasing immersion and perceived value, which makes it easier to draw players in during the early stages (Mulcahy, Russell-Bennett, & Iacobucci, 2020). Similarly, Nicholson (2015) categorizes the use of gamification features into two groups: meaningful gamification for potentially long-term changes and reward-based gamification for short-term changes. While meaningful gamification is established by acknowledging that participation is voluntary and that not everyone will play, reward-based gamification integrates the visible gaming components, such as badges, levels, leaderboards, achievements, and points (Nicholson, 2015). Berger et al. (2018) found that time constraints in gaming reduce cognitive brand engagement and that consumers do not become involved with a brand when engaging in a gamified experience is mandatory. Instead, meaningful gamification (stories, progress etc.) provides circumstances that let willing participants find meaning in the activity, which may stimulate internal motivation to participate with the activity more deeply (Nicholson, 2015). Gamified interactions have been proven to be positively connected with both the emotional and cognitive facets of brand engagement. These interactions are highly interactive and optimally challenging for the player (Berger et al., 2018).

2.3 Benefits of Gamification

Benefits refers to the idea that consumers purchase things based on their benefits rather than their attributes. This is one of the most well-known marketing principles. As previously mentioned, recent discussions on benefits have linked them to both gamification and consumer engagement. Various gamified customer benefits affect behavioral engagement. Gamification is viewed to provide consumers with non-monetary rewards and encourage engagement with brands in particular. The creation of typologies for various benefits has received a lot of attention in discussions on benefits. The learning benefits are as follows: purposive, functional, cognitive, and problem-solving support-related benefits; social benefits: interpersonal connectivity, social integrative benefits; benefits for self-esteem: social enhancement; self-enhancement; personal integrative benefits; and hedonistic benefits: entertainment benefits. According to previous research, social benefits, such as the reciprocal benefits resulting from utilizing gamification, substantially influence how the user perceives gamification and whether (s)he is inclined to continue using it. On the other hand, gratifications theory divides benefits into three categories: epistemic (i.e., increasing information and understanding), social integrative (i.e., strengthening relationships with others), and personal integrative (i.e., strengthening credibility and social standing, among others). It is interesting to note that all three types of benefits were found to be positively correlated with engagement; however, personal integrative benefits were the benefit that most clearly increased engagement. Hofacker et al. (2016) concur that gamification mechanics may generate epistemic and social benefits because effective game design may support a user's skill development, learning, and social interactions. Consumers either directly or indirectly generate and get a wide range of benefits when they invest a significant amount of resources (time, expertise, etc.) in engaging with a brand. Benefits are thus seen as motivators for brand community engagement, a reason for using gamified mobile applications, as well as the reason why people interact with brands and use virtual gamified platforms. Interacting with a brand community has favorable and significant effects on a variety of benefits. The conceptual connections are further explained by emphasizing that while certain benefits may only be perceived after engaging with the brand, others may take place during the interaction. Additionally, there is an iterative relationship between benefits and brand engagement since advantages typically emerge over time as a result of repeated brand interactions,

which in turn spur additional brand interactions and increase consumer brand engagement. As a result, current research seems to acknowledge the close connection between consumer benefits and brand-related consumer engagement (Syrjälä et al., 2020).

2.4 Video Marketing Definitions

Another marketing strategy is that of video marketing. This strategy has a number of benefits. Due to the engaging content's visual and auditory components, the user is able to retain information much easier and for longer (Morreale, 2022). According to The Digital Marketing Glossary, "online video marketing can be defined in digital marketing context as all uses of video contents to promote a brand, product or service." (Boman, & Rajionkari, 2017). Another definition for video marketing is that it presents messages related to marketing via online videos on the publisher's website, or third-party websites. In general, online videos possess attributes that make them exceptionally suited for viral marketing. Not only do videos have the ability to engage audiences better than images and text they also feature a wide range of communication codes, including both verbal and non-verbal ones. Videos' narrative-based communication is more instantaneous and adaptable; therefore, it is significantly more likely to elicit strong feelings or explore complicated topics with videos than other forms of media (Wendt, Griesbaum, & Kölle, 2016).

Quantitative metrics such as likes, shares, or comments number can provide some insight regarding how popular an online video is however those are not sufficient indicators to measure the success of a marketing campaign (Wendt, Griesbaum, & Kölle, 2016). Even though one way to judge the effectiveness of marketing would be to baseline views compared to competing content or similar content, that is still not enough (Serapio, & Fogg, 2009).

2.5 Types of Videos in Video Marketing

Following we introduce the types of videos used within video marketing, according to the classification of Morreale (2022):

Advertising: Videos with the goal of "popularizing the brands, publicizing the products, and impacting customers". They can be "emotional, humorous, surprising, or a combination of different elements" in order to go viral.

TV commercial: Contains a "hook" and can have a narrative or be humorous. Advertised on television.

Testimonial: Contains images of the product along with rousing music or someone detailing the product and why it is worth purchasing.

Power point presentation: Numerous slides that make up a presentation with the presenter talking on top.

Tutorials: Videos containing instructions for the product or service in question and its functionality.

Interviews: An interview with, either a customer or member of a company.

Footage of events: Videos of various events within the company frame to promote business

Viral videos: Videos that are primarily shared on social networks and reach a wide audience.

Vlog: Made-up of the words "video" and "blog", a vlog's content is about a person who talks about an issue in front of a camera.

Informercial: Videos that pose as instructional but are really just a covert attempt to market a product under the guise of providing specific information.

Host videos: Videos that viewers see when they access any landing pages on a company's website with the intention of increasing users' interest and directing them towards what they are searching for.

Informative branded content: Videos provided by the firm to its customers in an effort to serve as a source of reference material about a particular subject connected to the business sector. Selling is not the goal.

Unboxing videos: Narration of how the package and the product in it is received and opened. Includes an overview of the product itself and how it functions or is used (Morreale, 2022)

One of the most widely used video types is short-form video, which can range in length from a few seconds to a few minutes. Through applications for short-form video, users can create, share, and interact with one another through video. Users may post amusing stories or practical advice for daily living, for example. Users can "like," "comment on," and "share" the videos that other users have submitted, as well as follow the artists they enjoy. The extensive user base and robust social connections give sellers the chance to advertise their goods in brief movies. Videos that promote products are referred to as short-form video advertising, and this marketing strategy is known as short-form video commerce (Xiao, Li, & Zhang, 2023). Short videos have transformed the stages of information search and alternative evaluation in the customer purchasing decision process. Because short videos' content is more sophisticated and incisive than traditional video marketing, consumers can be informed about products or services more effectively. Vertical play has a higher chance of grabbing customers' attention and effectively conveying brand or product information. In this instance, short videos effectively alter how customers perceive and assess products or services (Xiao, Wang, & Wang, 2019).

2.6 Video Attributes and Metrics

2.6.1 Attributes

A powerful marketing tool used to increase sales and profit as well as attract the attention of consumers and educate them about new products and services, video format achieves higher virality and engagement, products are more memorable, and it is suitable for search engine optimization (SEO).

A video marketing strategy has primarily three goals: Informing the viewers/customers, entertainment, and educating them.

Interest is the core of a strategy that prioritizes videos as content. In contrast to conventional commercial communication tactics, people engage with the material that brands suggest. The suggested content should be intriguing in terms of entertainment, information, education, or utility for people's personal or professional lives. The concept must be compelling enough to prevail in the fierce competition in the leisure sector so that users can make a choice. According to a study by Ascend2, the lack of an effective strategy was the biggest barrier to success with videos, followed by the lack of compelling content and budget, after reviewing 280 marketing professionals from businesses in various countries and industries (Costa-Sánchez, 2017).

The content should be characterized by the following traits:

- 1) Searchable: Websites that consistently provide high-quality, updated editorial content are rewarded by search engines. This information indicates improved website positioning in search engine results (Costa-Sánchez, 2017).
- 2) Shareable: Sharing on social networks helps positioning in online search rankings in addition to the benefits of having other people approve the content (Costa-Sánchez, 2017).
- 3) Supportive: Users' queries should be anticipated, and they need to be notified of information they might have been unaware of. The companies should, however, make sure that users' information needs are taken into consideration (Costa-Sánchez, 2017).

4) Specialist: The information in the content should come from some specific area of information. It is important to consider how consumers' interests and content needs overlap with industry expertise (Costa-Sánchez, 2017).

5) Sustainable: The content should be provided in a sustainable manner so that it can be relevant and effective and thus periodic publication is important (Costa-Sánchez, 2017).

2.6.2 Metrics

As mentioned earlier during the gamification review, brand awareness is the recognition or memory of a brand (Hsu, & Chen, 2018). Since the vast majority of people interact with social media, brand awareness can be built through social media platforms, and is often taken into consideration regarding consumer's perception and decision-making (Dehghani et al., 2016). By utilizing video marketing, a company has the potential to increase not only its reach but also expand its customer base and grow its revenue (Panda, & Mishra, 2022). Essentially by producing valuable and high-quality content, video marketing aims to improve brand awareness and increase conversions. An important indicator of how effective an advertisement is, is purchase intention. Both brand awareness and purchase intention are affected by the attitude towards the ad and specifically the advertising value has a positive connection with purchase intention (Gu et al., 2022).

Advertising value is defined as "a subjective evaluation of the relative worth or utility of advertising to consumers" and is considered as a valid tool in order to measure how effective an advertisement is. When the advertised message is relevant to the consumers' needs then they consider the advertisement valuable (Dehghani et al., 2016). Advertising value is influenced by informativeness, entertainment, credibility and personal relevancy all of which affect the attitude of a customer towards online advertising. Furthermore, an advertisement can be considered successful only when it manages to foster purchase intentions. Purchase intention is the term used to describe a person's intentional decision to purchase a brand. It may be viewed as a consumer's commitment to themselves and the likelihood that they would buy a certain product again in the future. Purchase intention measures how likely it is that consumers would plan or be willing to make a future purchase of a good or service. Higher purchase intention indicates a greater likelihood of

making a purchase, but it does not always translate into actual behavior, and lower intention does not necessarily indicate that making a purchase is impossible. Purchase intent is influenced by how consumers perceive benefits and value (Gu et al., 2022).

Valence refers to the level of positive or negative emotion that people express. The impact of valence is complicated and generates a range of perceptions depending on the situation. Online content requires more cognitive effort when it conveys negative emotions as opposed to positive ones. When the emotions conveyed by the message are negative then the content exerts more cognitive effort compared to positive emotions. Negative messages typically provide more diagnostic information about the product or service and are therefore more educational (Chen, 2020). Additionally, negative emotions might cause the recipient to experience an unpleasant mental state and an emotional imbalance, which can be cured by engaging in the highlighted (desired) behavior. On the contrary any content that creates positive emotions (amusement, love, joy, excitement etc.) usually makes the viewer have a positive attitude towards the person that shared. Additionally, advertisements that produce a positive emotional state affect attitudes and increase purchase intentions and in general affect sales (Munaro et al., 2021).

Quantitative metrics such as likes, shares, or comments number can provide some insight in regards to how popular an online video is however those are not sufficient indicators to measure the success of a marketing campaign (Wendt, Griesbaum, & Kölle, 2016). Even though one way to judge the effectiveness of marketing would be to baseline views compared to competing content or similar content, that is still not enough (Serapio, & Fogg, 2009).

2.7 YouTube and engagement

YouTube has become the most popular social media channel for sharing videos. Over 500 hours of material are submitted to YouTube every minute, and there are more than two billion monthly active users across 100 different countries (Munaro et al., 2021). These users view more than one billion hours of video daily. In 2020, advertisers are expected to spend 11.76 billion USD on the platform. Many digital marketers have a keen interest in understanding the video content that drives different types of online customer

engagement. However, compared to other social media, interaction on video-sharing platforms could differ in several ways. Additionally, while YouTube shares some engagement metrics, such as likes and comments, with other platforms, it also contains views and dislikes, which have not been taken into account in other studies. These social media measures serve as a heuristic cue for new adopters as well as demonstrating the efficacy of a content or influencer. Additionally, different engagement measures in marketing efforts need to be examined separately because they do not all react to the same factors. For instance, some research indicate that the elements that affect a post's number of likes do not always affect the number of comments. Consumer interactions with brands in a digital environment are referred to as "digital consumer engagement" (DCE). This deepens customers' commitment to the brand at various levels and stages, resulting in measurable responses like clicks, likes, comments, and shares. The model proposed by Gavilanes et al. (2018) contains a progression of stages for conceiving DCE in social networks. Consumers click on postings towards the bottom of the continuum (i.e., a weak type of DCE) solely to consume content, which involves little commitment from them. As the content is mostly examined for personal and enjoyment purposes in this weak version of DCE, customers tend to be less engaged. Customers' emotional involvement increases when they click the "like" button, indicating a modest level of DCE and a favorable attitude toward the content. Writing a comment demands more time and cognitive resources because those are needed to develop a perspective and make a contribution. Thus this type of response is seen as a stronger DCE. Because people typically leave comments when the topic is especially significant to them, commenting entails more emotions and feelings. Sharing and commenting on content is a higher form of engagement that fosters a stronger connection with customers. In this sense, submitting a comment demands more attention and engagement with the post than simply "liking" it does. As a result, comments reflect a higher level of engagement than "viewing" and "liking" (simply interacting). Consequently, a large number of comments might serve as a gauge of effectiveness or influence (Munaro et al., 2021).

2.8 Related Works

In this section, an overview of past research results is presented regarding the topics mentioned above, in chronological order, in order to summarize past findings.

In regards to gamification:

Hofacker et al., in 2016, argued that gamification elements; mechanics, aesthetics, and technology, haven't been properly investigated by marketing academics and that because gamification affects the customer experience, marketers should learn to employ gamification tactics.

Yang, Asaad, & Dwivedi, in 2017 proved that positive attitudes towards a brand are likely to arise when engaging with a gamified brand. Thus, marketers should focus their attention on elements that create positive experiences when playing a game such as the inclusion of competition with others or reward systems.

Berger et al., (2018) demonstrated that highly interactive and challenging games increase both emotional and cognitive engagement which in turn form stronger brand connections, thus marketers are provided with actionable ways to add gamified interactions for their brands.

Hsu, & Chen, in 2018 investigated the effects of gamified marketing activities, empirically and theoretically, and showed that the GMA has specific effects on desirable consumer behaviors.

Xi, & Hamari's research in 2019, implied that gamification, brand engagement and brand equity are positively interlinked.

In 2020, Syrjälä et al., highlighted how gamified packaging can encourage consumer interaction with the brand in a way that activates the consumers' cognitive, emotional, and behavioral responses. The findings suggest that consumer engagement can be enhanced through various interactions with the brand facilitated by gamification, which positively influences future brand-related actions.

Xouridas' research in 2020 further solidified that gamification elements and features enhance the user experience and increase engagement. For digital marketing, gamification proved to be a tool used to reach the audience and stimulate their cognitive state, ultimately providing a better user experience.

In regards to video marketing:

Dehghani et al., in 2016 via their research demonstrated that YouTube advertising has the potential to affect and form consumer purchase intention.

Wendt, Griesbaum, & Kölle, in the same year compared Viral Short Videos and Product Advertising Videos and found out that from a marketer's point of view, PAVs are more effective than VSVs if the focus is on brand awareness and successful product marketing.

Xiao, Wang, & Wang's paper, in 2019, proposed the following assumptions for short videos:

- 1) "Perceived usefulness, one of the short video marketing content features, has a positive impact on customer purchase intention."
- 2) "Playfulness of short video marketing has a positive impact on customer purchase intention."
- 3) "The participation of influencers in short video marketing has an obvious and positive effect on customer purchase intention."

In 2020, Munaro et al., analyzed various attributes of videos, number of views, likes, disliked, comments, date and time posted, words used in the video, emotional valence etc. and provided insights about them for various groups such as influencers, marketing managers or brands.

In 2022, Morreale examined the impact of social media video marketing on customer purchase intent, taking into account video length, in a context where the utilization of videos is a must for any business. The findings indicated that length, emotional appeal, entertainment and advertising value are all decisive not only on the attitude the viewers had towards the video but also on their purchase intention.

Xiao, Li, & Zhang's research, in 2023, revealed ways in which short-form video elements can affect users' engagement patterns and expanded on the results of the short-form video literature. Additionally, it emphasized the importance of product type in the literature on advertising by showing how product type can moderate the negative effects of short-form video features on user engagement.

By reviewing the above, we noticed a gap in the bibliography when it comes to comparing gamification and video marketing in a digital marketing context and thus this study's goal

is to compare these two marketing methods and provide insights for both, in an attempt to enrich the literature.

3 Research Methodology

This chapter will explain the methodology that was followed and how it was constructed in order to collect the data required to compare Gamification and Video marketing.

3.1 General Aims

Right from the beginning of this dissertation, the aim was clear; compare the two methods that were analyzed in the previous part of this paper, gamification and video, in the context of digital marketing, and provide insights for each method. To do that, two prototypes for each of the corresponding methods were used along with questionnaires that included items that are linked with specific variables, important for gamification and video marketing. These variables and their respective items were carefully selected from existing literature.

3.2 Specifications

This research employs both deductive and inductive methods: deductive methods are utilized to design the campaigns and surveys based on theoretically presented concepts, while inductive methods are employed because the goal of the data collection is to generate new insights and knowledge about gamification and video marketing. Two specific areas have generated specifications: the instruments used and the research participants.

3.2.1 Instruments

The 2 questionnaires, one for the game and one for the video, were made using Google Forms. The questionnaires included items linked with specific variables (Enjoyment, Attention/Immersion, Excitement/Challenge, Brand Engagement, Knowledge, Brand Loyalty and Purchase Intention) and demographic items. In total we had 50 questions, 25 per questionnaire with 21 of them linked with the variables (3 per variable) and 4

demographic questions. The Likert scale was used for the possible answers ranging from “Strongly Disagree” to “Strongly Agree”.

The questionnaires are presented below along with the variables that each item is connected to as well as the citations that were used:

Table 1: Gamification Questionnaire Constructed

Variable	Questionnaire Item	Citation
Enjoyment	<p>My interaction with the campaign was fun.</p> <p>The campaign was enjoyable</p> <p>The game was a good way to spend my leisure time.</p>	Berger et al., 2018, Xouridas, 2020, Triantoro et al., 2019, Mulcahy, Russell-Bennett, & Iacobucci 2020, Yang, Asaad, & Dwivedi, (2017)
Attention/Immersion	<p>I was so involved with the campaign that I ignored everything around me.</p> <p>When I Interacted with the campaign I lost the track of time</p> <p>The campaign managed to grab my attention</p>	Berger et al., 2018, Xouridas, 2020, Triantoro et al., 2019
Excitement/Challenge	<p>The campaign was challenging.</p> <p>I enjoyed the game without feeling bored or anxious.</p>	Xouridas, 2020, Mulcahy, Russell-Bennett, & Iacobucci 2020, Yang, Asaad, & Dwivedi, (2017)

	It was easy for me to learn how to play that game	
Brand Engagement	<p>How likely are you to use rewards/promotions/discounts of the brand.</p> <p>How much are you looking forward for further campaigns from this brand</p> <p>This activity evoked positive feelings about the brand</p>	Xouridas, 2020, Yang, Asaad, & Dwivedi, 2017
Knowledge	<p>The game increased my knowledge about the product</p> <p>I want to know more about the product</p> <p>I can easily develop/enhance my knowledge on the product (when I play the game)</p>	Mulcahy, Russell-Bennett, & Iacobucci 2020, Tzafilkou & Economides, 2021
Brand Loyalty	<p>I am committed to this Brand</p> <p>I will not buy other brands if this brand's product is available</p> <p>I would be willing to pay a higher price for this brand over other brands (assuming the products were otherwise similar in features).</p>	Xi, & Hamari, (2019)
Purchase Intention	I will buy the product in the advertisement/campaign.	Gu et al., 2020

	<p>I am willing to keep buying the advertised product</p> <p>I'd like to recommend the advertised product to my friends</p>	
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Table 2: Video Questionnaire Constructed

Variable	Questionnaire Item	Citation
Enjoyment	<p>My interaction with the video was fun.</p> <p>The video was enjoyable</p> <p>The video was a good way to spend my leisure time.</p>	Berger et al., 2018, Xouridas, 2020, Triantoro et al., 2019, Mulcahy, Russell-Bennett, & Iacobucci 2020, Yang, Asaad, & Dwivedi, (2017)
Attention/Immersion	<p>I was so involved with the video that I ignored everything around me.</p> <p>When I interacted with the video I lost the track of time</p>	Berger et al., 2018, Xouridas, 2020, Triantoro et al., 2019

	The video managed to grab my attention	
Excitement/Challenge	<p>The video was exciting</p> <p>I enjoyed the video without feeling bored or anxious.</p> <p>It was easy for me to watch the video</p>	Xouridas, 2020, Mulcahy, Russell-Bennett, & Iacobucci 2020, Yang, Asaad, & Dwivedi, (2017)
Brand Engagement	<p>How likely are you to use rewards/promotions/discounts of the brand.</p> <p>How much are you looking forward for further videos from this brand</p> <p>This video evoked positive feelings about the brand</p>	Xouridas, 2020, Yang, Asaad, & Dwivedi, 2017
Knowledge	<p>The video increased my knowledge about the product</p> <p>I want to know more about the product</p> <p>I can easily develop/enhance my knowledge on the product (when I watch the video)</p>	Mulcahy, Russell-Bennett, & Iacobucci 2020, Tzafilkou & Economides, 2021
Brand Loyalty	<p>I am committed to this Brand</p> <p>I will not buy other brands if this brand's product is available</p> <p>I would be willing to pay a higher</p>	Xi, & Hamari, (2019)

	price for this brand over other brands (assuming the products were otherwise similar in features).	
Purchase Intention	<p>I will buy the product in the advertisement/campaign.</p> <p>I am willing to keep buying the advertised product</p> <p>I'd like to recommend the advertised product to my friends</p>	Gu et al., 2020

3.2.2 Research Participants

The intention was to gather and have participants go through this digital marketing process by playing the game, watching the video and gather data through the questionnaires via their answers. The data collection process took place from early October to early November and the overall number of participations was 84 with 4 people not completing both the game and the video. Specifically, we ended up with 40 participations for the game and 44 participations for the video. Nearly half the participants (19) completed the game first and the video second with their corresponding questionnaires and the other half (21) completed the video and its questionnaire first and the game with its questionnaire second with 4 people completing only the video and ignoring the game. This was done in an attempt to minimize the bias of this process as much as possible. On average (58,4%), most participants were in the age group of 26-35 with the age group of 16-25 coming second (25%). The groups of 36-45 and 46-65 came last and averaged 13.05% and 3.5% respectively. Gender-wise most participants were female (~63.05%) with males coming second (~36.95%) with one person deciding not to

specify gender in the video questionnaire (2.3%). Regarding the level of education of the participants, for the gamification questionnaire we had the following: 7.5% High school, 40% bachelor's degree, and 52.5% for master's degree with no participants of higher education. For the video questionnaire we had the following: 9.1% for high school, 38.6% for bachelor's degree, 52.3% for master's degree and 1 person (2.3%) with a PhD. Lastly, in terms of career field for the gamification questionnaire we had the following: Healthcare at 7.5%, Education at 15%, Informational Technology at 12.5%, Business at 20%, Finance at 10%, Architecture and Engineering at 15% Marketing at 20%, Science at 5%, Hospitality & Tourism at 5% and Prefer not to say at 2,5%, and for the video questionnaire: Healthcare at 6.8%, Education at 13.6%, Informational Technology at 13.6%, Business at 22.7%, Finance at 9.1%, Architecture and Engineering at 13.6% Marketing at 18.2%, Science at 6.8%, Hospitality & Tourism at 4.5% and Prefer not to say at 4.5%.

3.3 Marketing Campaign Prototypes

The products that were chosen for the two advertising methods were a line of plant-based drinks from Delta, a company from the milk industry in Greece, specifically several types of milk ranging from almond milk, oat milk, to coconut milk and several others. For the gamification campaign, a matching cards game was created using Easypromos, with each pair of cards hiding a product from Delta's plant-based milks with the objective of finding and matching all pairs within a 45 second window. The introduction screen included a creative depicting the products to visually familiarize the players with them and messages with the aim of easing them into the game along with a "Play" button.

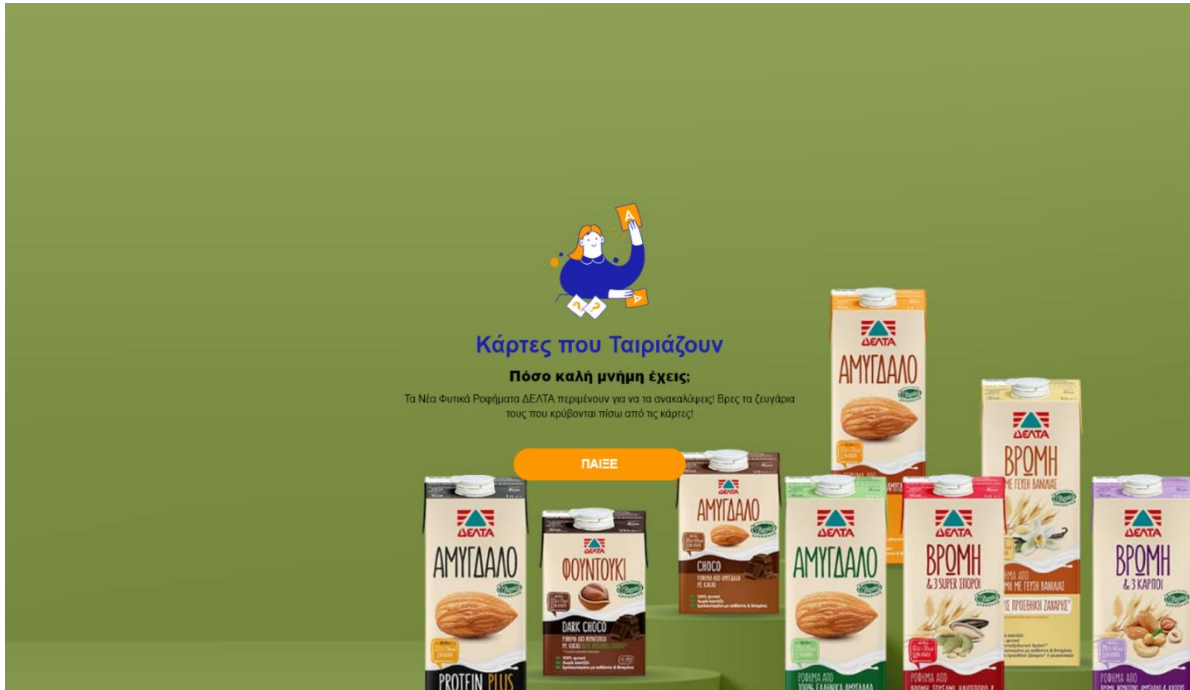


Figure 1: Screenshot of the game prototype start screen

Once they clicked “Play”, they were greeted with the matching cards face down and a countdown, ready to start the game.

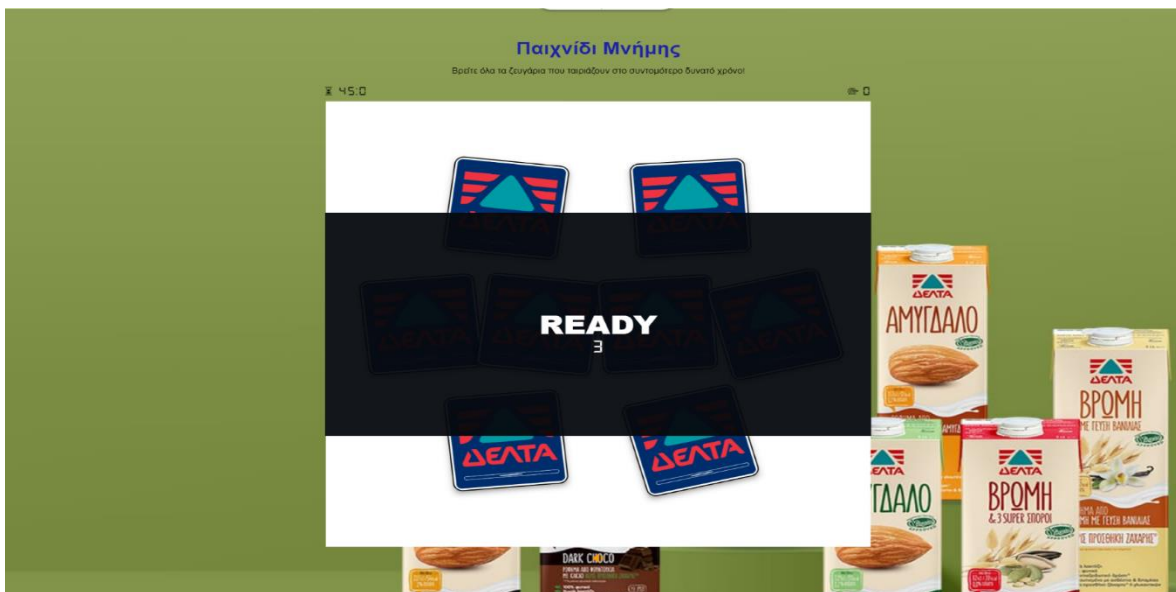


Figure 2: Screenshot of the game prototype ready screen

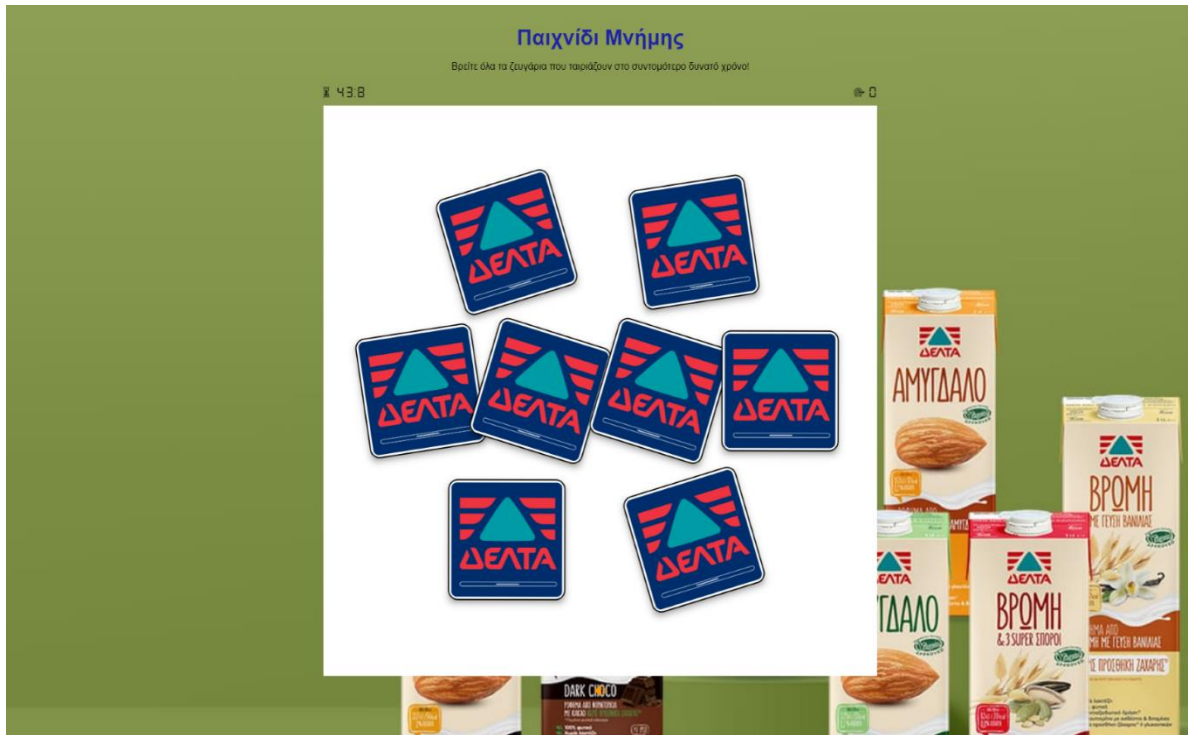


Figure 3: Screenshot of the gameplay of the game

When the cards were successfully matched, the game was over and a “Good Job” message along with their score appeared to congratulate them and provide feedback for their performance.

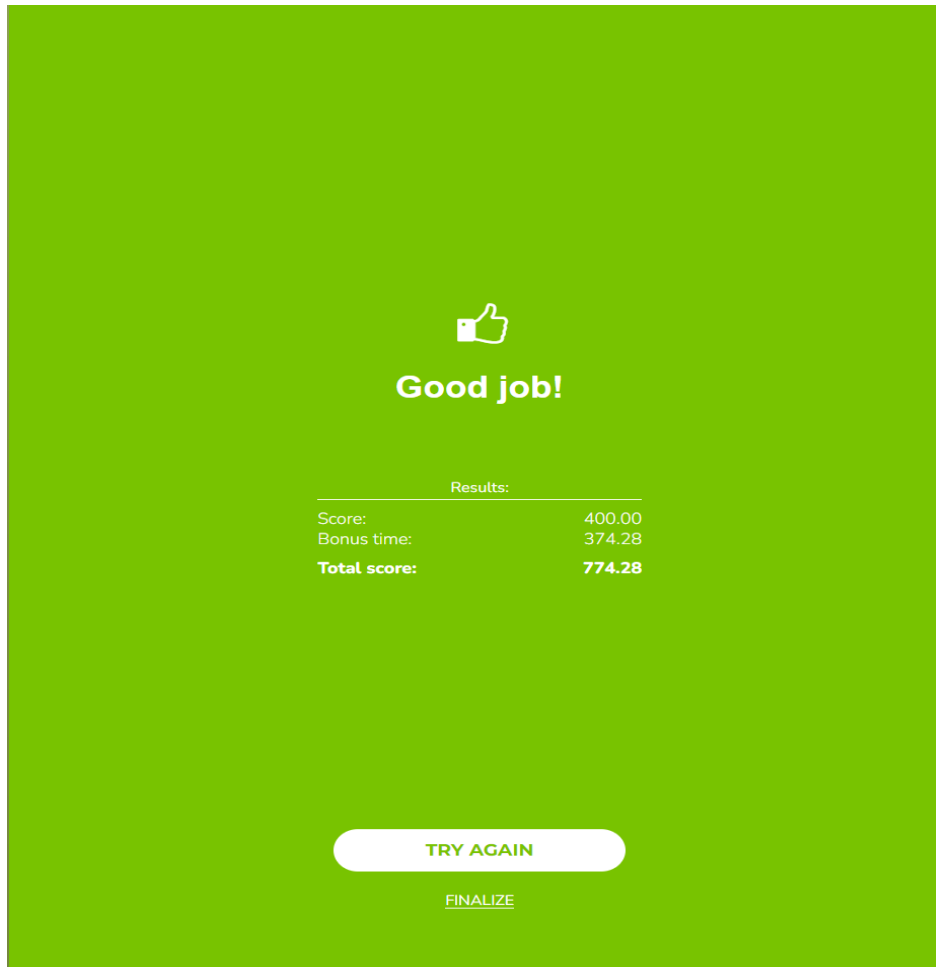


Figure 4: Screenshot of the game's win screen

After they clicked “Finalize” they were instructed to complete the questionnaire regarding the game.

For the video, one of Delta's YouTube videos was used that introduced and presented the attributes of the products to the viewers (100% plant-based, vegan, no sugar additions etc.). The video ad duration was 25 seconds, with a narrator speaking throughout it with a final video frame of all the products appearing together.



Figure 5: Screenshot of the video mentioning the products are 100% plant-based



Figure 6: Screenshot of the video mentioning the products are vegan



Figure 7: Screenshot mentioning they are from greek almonds and with no added sugar



Figure 8: Screenshot of all the products together

After watching the video ad, the participants were instructed to complete the video questionnaire.

4 Data Analysis

This part of the research is reserved for the analysis of the data that was gathered with the help of the questionnaires. Various tests were conducted in order to extract valuable insights about the dataset, specifically Cronbach's Alpha, Shapiro-Wilk, Mann-Whitney, Spearman's Correlation Coefficient and Linear Regression. The tests were completed with the help of SPSS software.

4.1 Cronbach's Alpha

First, to assess how well the questionnaire items measured the variables, we conducted Cronbach's Alpha test. Typically, a Cronbach's Alpha value of 0.7 or higher is sufficient to indicate an acceptable level of reliability between the items and the variable. (Christmann & Van Aelst, 2006). By conducting the test in SPSS software, the output provided was the following:

Table 3: Cronbach's Alpha SPSS output

Variables	Valid	Excluded	Total	%	Cronbach's Alpha	N of Items
Enjoyment	83	1	84	98.8	,908	3
Attention/immersion	83	1	84	98.8	,863	3
Excitement/Challenge	84	0	84	100	,551	3
Brand Engagement	83	1	84	98.8	,834	3

Knowledge	84	0	84	100	,745	3
Brand Loyalty	84	0	84	100	,908	3
Purchase Intention	84	0	84	100	,915	3

For the Enjoyment variable, Cronbach's Alpha value was $0,908 > 0,7$, with only one excluded case, which indicates a high level of internal consistency among the questionnaire items used to measure it. As such, this reliability proves the validity of the items in assessing the enjoyment the participants experienced. Similarly, the Attention/Immersion variable had a Cronbach's Alpha value of $0,863 > 0,7$, with one excluded case also, indicating a strong correlation between the items used to measure it. For the variable of Excitement/Challenge, Cronbach's Alpha value was lower than $0,7$, specifically $0,551$, indicating a lower level of internal consistency among the items used. As such the variable was split into two separate variables, Excitement and Challenge and the most representative items were chosen for each, "The campaign/video was challenging/exciting" for Challenge and "I enjoyed the game/video without feeling bored or anxious" for Excitement. Next, Brand Engagement and Brand Loyalty achieved a Cronbach's Alpha value of $0,834$ and $0,908$ respectively, reinforcing the idea that the items are very reliable in measuring these variables. Cronbach's Alpha value for Knowledge was slightly above the threshold of $0,7$ at $0,745$ suggesting a reasonable level of reliability for the items attempting to measure the Knowledge variable. Last but not least, Purchase Intention's Cronbach's Alpha value was $0,915$, indicating the items were very reliable in measuring the variable. In general, apart from the Excitement/Challenge variable, the others were reliably measured by their items.

4.2 Descriptive Statistics

After splitting the variable of Excitement/Challenge into two separate ones we employed the use of Descriptive Statistics with the help of the SPSS software in order to better understand our dataset and the differences based on campaign type. Descriptive statistics are used to summarize and describe the main behavior of a dataset. They provide tools and techniques to organize, visualize and summarize data with the purpose of gaining insights and understanding about its characteristics. In order to interpret the descriptive statistics effectively, we'll analyze the Mean values, representing the average scores, and the Standard Deviations, which is the average difference of each score to the mean (Fisher & Marshall, 2009). This analysis will be conducted across our variables categorized by campaign type with campaign type 1 being the game and campaign type 2 being the video.

Table 4: Descriptive Statistics by campaign type

Campaign Type	Variables	N	Mean	Std. Deviation
1	Enjoyment	40	4.2417	.81994
	Attention/Immersion	40	3.5667	.93126
	Challenge	40	3.10	1.482
	Excitement	40	4.25	.776
	Brand Engagement	40	3.5833	1.06418
	Knowledge	40	3.3167	1.06472
	Brand Loyalty	40	2.4333	1.10477
	Purchase Intention	40	3.0500	1.03376
	Valid N (listwise)	40		
	2	Enjoyment	44	3.2841
Attention/Immersion		44	2.8182	1.11937
Challenge		44	3.23	1.292
Excitement		44	3.59	1.207
Brand Engagement		44	3.3030	.97201
Knowledge		44	3.5455	.81678

	Brand Loyalty	44	2.4470	1.12510
	Purchase Intention	44	2.9091	1.07440
	Valid N (listwise)	44		

Notable distinctions between Campaign Type 1 (Game) and Campaign Type 2 (Video) were found by the descriptive statistics. When compared to Campaign Type 2, Campaign Type 1 typically showed higher mean scores in important categories such as Enjoyment, Excitement, Attention/Immersion, and Brand Engagement. However, both campaign types displayed variability in participant responses across these measured variables, indicating differing perceptions among individuals within each campaign type.

To ascertain the statistical significance of these observed differences, additional statistical testing is necessary, even though the descriptive analysis provides basic insights. By conducting these tests, we will be able to determine whether the differences between the campaign types are genuine or just the result of chance.

4.3 Shapiro-Wilk Test

After assessing the reliability of the items in measuring the variables and gaining a basic insight of their behavior, we needed to figure out the distribution of the data to settle on what tests to run. By conducting the Shapiro-Wilk test in SPSS we can test the normality of the dataset. Specifically, a Shapiro-Wilk significance of less than 0,05 suggests strong evidence against the null hypothesis and thus a dataset with such a value implies it is not normally distributed (Mishra et al., 2019). Before conducting the test in SPSS, the dataset was transformed, meaning the mean values of the items for each variable were calculated.

Table 5: Shapiro-Wilk SPSS output

Variables	Statistic	df	Sig.
Enjoyment	,924	84	<,001
Attention/Immersion	,956	84	,006
Excitement	,849	84	<,001
Challenge	,883	84	<,001
Brand Engagement	,952	84	,004
Knowledge	,963	84	,017
Brand Loyalty	,933	84	<,001
Purchase Intention	,967	84	,028

Based on the SPSS output for the Shapiro-Wilk test, we can safely say that the data does not follow a normal distribution given that the values of Significance are lower than 0,05. As such the analysis will continue with non-parametric tests, specifically the Mann-Whitney and Spearman tests.

4.4 Mann-Whitney U Test

The Mann-Whitney U test is a non-parametric statistical test used to assess whether there is a significant difference between the medians of two independent groups. It is suitable for comparing two groups when the data does not meet the assumptions of a parametric test and since this is the case in this research we will continue the analysis with this method. The groups that will be tested are the two campaign types as well as the genders. A p-value (Significance) of less than 0.05 signifies strong statistical significant difference between the groups tested and the highest mean rank between the groups implies which group was affected more (MacFarland et al., 2016).

4.4.1 Mann-Whitney for Campaign Type

As mentioned above, the first groups to be tested were the campaign type groups, gamification and video campaigns. By using SPSS the following output was provided:

Table 6: Mann-Whitney for campaign type output

Variables	Game Mean Rank	Video Mean Rank	Sig.	Decision
Enjoyment	54.64	31.47	<.001	Reject the Null Hypothesis
Attention/Immersion	51.05	34.73	.002	Reject the Null Hypothesis
Excitement	49.23	36.39	.012	Reject the Null Hypothesis
Challenge	41.68	43.25	.762	Retain the Null Hypothesis
Brand Engagement	46.34	39.01	.167	Retain the Null Hypothesis
Knowledge	40.80	44.05	.540	Retain the Null Hypothesis
Brand Loyalty	42.35	42.64	.957	Retain the Null Hypothesis
Purchase Intention	44.53	40.66	.466	Retain the Null Hypothesis

The table above shows that for the variables of Enjoyment, Attention/Immersion and Excitement there is strong statistical significant difference for the campaign types. Specifically for Enjoyment, the mean rank of the gamified campaign was higher than the video campaign ($54.64 > 31.47$) meaning that participants exposed to the game tended to enjoy it more than the video. In the same fashion, the mean ranks of the game for the variable Attention/Immersion and Excitement were higher than the video, $51.05 > 34.73$ and $49.23 > 36.39$ respectively, meaning that the participants, on average, reported higher levels of Attention/Immersion and Excitement when playing the game rather than watching the video. For the rest of the variables, since each of their Significance values were higher than 0.05, the Null Hypothesis was retained and thus there is no statistical

significant difference between the campaign types for these variables even if there are differences for their respective mean ranks. In conclusion, the gamification campaign might have been more effective in capturing and retaining the participants' attention and immersion and being more enjoyable and exciting compared to the video.

4.4.2 Mann-Whitney for Gender

In a similar fashion we also conducted Mann-Whitney for the gender groups using SPSS. The table below shows the output of the test:

Table 7: Mann-Whitney for genders groups output

Variables	Male Mean Rank	Female Mean Rank	Sig.	Decision
Enjoyment	40.03	43.94	.473	Retain the Null Hypothesis
Attention/Immersion	42.16	42.70	.922	Retain the Null Hypothesis
Excitement	37.92	45.18	.168	Retain the Null Hypothesis
Challenge	42.11	42.73	.909	Retain the Null Hypothesis
Brand Engagement	36.19	46.19	.068	Retain the Null Hypothesis
Knowledge	43.00	42.21	.885	Retain the Null Hypothesis
Brand Loyalty	33.89	47.54	.013	Reject the Null Hypothesis
Purchase Intention	37.24	45.58	.129	Retain the Null Hypothesis

The table for the genders shows that generally no statistical significant differences were observed between the genders except from the variable of Brand Loyalty where the Null Hypothesis was rejected because the Significance value was .013 which is lower than 0.05. The mean rank of female participants was higher than the male participants, 47.54 > 33.89, suggesting that females demonstrated a stronger inclination towards Brand Loyalty compared to males.

4.5 Spearman' Rank Correlation Coefficient

To assess the relationships between the variables the non-parametric test of Spearman's rank correlation coefficient was used, as it is often used in place of Pearson's correlation when a dataset does not follow normal distribution (MacFarland et al., 2016). Again with the use of SPSS the following output was generated that provided the Significance values of the variables:

Table 8: Spearman's rank correlation coefficient output

Variables	Enjoyment	Attention/Immersion	Excitement	Challenge	Brand Engagement	Knowledge	Brand Loyalty	Purchase Intention
Enjoyment	.	<.001	<.001	<.001	<.001	<.001	<.001	<.001
Attention/Immersion	<.001	.	<.001	<.001	<.001	<.001	.003	.001
Excitement	<.001	<.001	.	<.001	<.001	.001	.018	.001
Challenge	<.001	<.001	<.001	.	<.001	<.001	<.001	<.001

Brand Engagem ent	<.001	<.001	<.001	<.001	.	<.001	<.001	<.001
Knowled ge	<.001	<.001	.001	<.001	<.001	.	<.001	<.001
Brand Loyalty	<.001	.003	.018	<.001	<.001	<.001	.	<.001
Purchase Intention	<.001	.001	.001	<.001	<.001	<.001	<.001	.

All the variables analyzed using Spearman correlation yielded significance values of lower than 0.05, indicating that the observed correlations between these variables were statistically significant at a very high level. Thus, this signifies:

- Strong evidence against the null hypothesis.
- The observed correlations between these variables are unlikely to have occurred by random chance alone.
- There are strong and meaningful associations between the variables.

In simple terms, this implies there is strong interconnection between the variables. For example, a positive experience such as high levels of Enjoyment is strongly linked to other positive outcomes such as increased Knowledge or Brand Loyalty. While this might imply that positive experiences in one aspect of the game or video might have a broader impact on other aspects, creating a domino effect it is important to keep in mind that “correlation does not imply causation” (MacFarland et al., 2016), and the only certainty is that indeed the variables are strongly correlated with each other.

4.6 Linear Regression

For the final part of the data analysis, we wanted to see if the variables could predict the Purchase Intention variable. The Linear Regression test is a statistical method for assessing the relationship between variables that have a cause and effect relationship specifically a dependant variable and independent variables (Uyanık & Güler, 2013). It

was conducted using SPSS two times, one for the whole dataset and one by splitting the data into two groups based on the game type. The dependable variable was the Purchase Intention variable and all the other variables were the factors. SPSS’s output was the following:

Table 9: Whole dataset’s Linear Regression

Variables	Sig.
Enjoyment	.452
Attention/Imme rsion	.241
Excitement	.278
Challenge	.189
Brand Engagement	<.001
Knowledge	.973
Brand Loyalty	<.001

The Significance values for Brand Engagement and Brand Loyalty were lower than 0.05, indicating they are both statistically significant predictors of the Purchase Intention variable and thus they have strong influence on predicting it. However, the rest of the variables do not show significant associations with the Purchase Intention variable.

Table 10: Linear Regression by campaign type output

Variables	Game Sig.	Video Sig.
Enjoyment	.088	.857
Attention/Imme rsion	.155	.944
Excitement	.212	.229
Challenge	.778	.052

Brand Engagement	.009	.002
Knowledge	.273	.368
Brand Loyalty	.010	.037

When splitting the data by campaign type we have similar results. In both cases, game and video, the variables of Brand Engagement and Brand Loyalty appear to be strong predictors of the Purchase Intention variable. However, the rest of the variables are not statistically significant. Surprisingly Challenge for the video campaign was almost borderline statistically significant predictor since its significance value is very close to the threshold of 0.05.

5 Discussion

This study's goal was to provide insights in regards to gamification and video marketing. By utilizing several tests the outcome of this research provides important information and highlights points for further research as well as limitations that can be tackled in future research. The Spearman correlation coefficient proved that the variables are strongly correlated subsequently highlighting the importance elements linked with these variables have in gamified campaigns as well as video campaigns in consumer experience. For the Mann-Whitney test, only Brand Loyalty seemed to affect the group of genders and specifically females while the Mann-Whitney test for the campaign type reported significant differences in favour of the gamified campaign for the variables of Enjoyment, Attention/Immersion and Excitement. In the context of Digital Marketing, this suggests that a marketer seeking to evoke those feelings in the consumer should focus on creating a gamified campaign rather than a video campaign. Brand Engagement and Brand Loyalty were strong predictors of Purchase Intention regardless of campaign type according to the Linear Regression test. This study investigates the comparative efficacy of gamification and video marketing, attempting to contribute to the broader landscape of digital marketing research that has primarily focused on specific aspects of video marketing and gamification in marketing separately. While prior studies, such as Dehghani et al. (2016) and Morreale (2022), delved into the influence of video marketing on consumer purchase intention, they primarily concentrated on diverse attributes and contexts within video advertising. Conversely, this research delves into a comparative analysis of gamification and video marketing strategies, providing a nuanced understanding of their relative impact on brand engagement, consumer interaction, and subsequent behaviors. On top of that it further solidifies gamification insights of previous studies by Yang, Asaad, & Dwivedi (2017), Berger et al. (2018), and Syrjälä et al. (2020) that provided valuable knowledge about the positive aspects of gamification, showcasing its ability to create positive brand experiences, increase engagement, and enhance consumer interactions. Finally, similarly to Xouridas' research in 2021 where he compared gamification and email marketing, this research reached a similar consensus

by comparing gamification with video marketing regarding consumer experience specifically that gamification elements and features enhance user experience and improve engagement in higher levels compared to videos.

5.1 Limitations

Certain limitations should also be taken into account. First and foremost this research was conducted using a very specific product line. If the time frame allowed, perhaps testing various different products and services would have yielded much more robust insights for using gamification and video in the context of digital marketing. Although the study shows connections between the variables, it may be difficult to determine causality. More in-depth and carefully regulated research may be necessary to determine the precise cause-and-effect links between these marketing strategies and customer behaviors. The Cronbach Alpha test showed that there might be conflicts between the items used for measuring Excitement/Challenge. Perhaps some participants considered that challenge does not equate excitement and vice versa and as such the items used were not viable in measuring the constructs they were intended to.

6 Conclusions

Gamification and Video marketing are both popular strategies of digital marketing that are gaining in popularity due to their unique influence on consumer experience. Reviewing previous researches on gamification and video marketing revealed that comparisons between them were scarce and thus this research attempted to provide actionable insights for marketers and businesses alike. By creating prototypes for a gamified campaign and using a video campaign for a line of plant-based products a number of participants were exposed to each campaign type and answered questionnaires that were designed to encompass crucial variables: Enjoyment, Purchase Intention, Brand Loyalty, Brand Engagement, Knowledge, Attention/Immersion, and Challenge and Excitement. The acquired data underwent thorough analysis with the help of SPSS software. The findings of this research revealed robust and meaningful associations between all of the aforementioned variables indicating a very high level of correlation between them. Furthermore the use of Mann-Whitney revealed that the gamified campaign achieved significantly higher levels of Enjoyment, Attention/Immersion and Excitement compared to the video campaign. This furthers solidifies gamification's role in captivating and immersing consumers more effectively. While most variables did not exhibit statistical significance based on gender, Brand Loyalty did, with the female gender having a higher mean rank. This insight is interesting, as it warrants further exploration and consideration in marketing strategies where the focus is the female audience. In conclusion, despite some limitations, this study achieved its goal of providing empirical knowledge and valuable insights in regards to gamification and video marketing and also bridging the gap in the literature concerning the comparative analysis of gamification and video marketing.

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