



Exploring New Communication Strategies for a Global Brand - Transmedia Storytelling and Gamification

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by

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This thesis was written as a part of the master program at NHH. The institution, the supervisor, or the examiner are not - through the approval of this thesis - responsible for the theories and methods used, or results and conclusions drawn in this work.

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ABSTRACT

Marketing is changing and companies or brands try to find new ways to engage consumers and involve them in their advertising efforts. There are two new communication strategies that might be able to lead the way into a new area of advertising and marketing: transmedia storytelling and gamification. The research questions were how to use such strategies in the communication or branding environment and how to use them when a global brand wants to communicate across cultures while adapting the approach to each individual one. In this study a case analysis of Coca-Cola advertising campaigns was conducted. Cases containing both transmedia storytelling and gamification elements as well having a cultural variation were selected for investigation. Results show that there are many elements that can be used to tell a story across media or to gamify advertising. Transmedia storytelling elements are for example emotions, content that provokes talking about the story or the use of a story across different media platforms. Gamification elements that are used in advertising are rewards and prizes, time pressure, reputation and rank indicators or feedback mechanisms. Such ingredients can be used flexibly and can also be adapted to local cultural traits and values. Since both techniques are highly engaging they might change advertising in the future.

INTRODUCTION

In this thesis I will study three marketing campaigns from Coca-Cola in three different cultures. The three campaigns demonstrate features and elements from two new and trendy communication strategies: transmedia storytelling and gamification. The two techniques are upcoming communication / branding strategies that are designed to engage consumers in new ways. It is interesting to investigate new marketing techniques at examples of Coca-Cola. The brand is widely known for being innovative and cutting-edge in this area and having a global leader role in marketing. I will study these campaigns from a managerial perspective although the campaigns are consumer oriented. The purpose of this thesis is to introduce the reader to those techniques, to explore how transmedia storytelling and gamification elements can be used in advertising and how this can be done across cultures. Coca-Cola published two videos where its new marketing strategy is explained: Content 2020. In the videos the brand describes what it wants to achieve with the strategy Content 2020 and the videos introduce these techniques as the future of advertising (Coca-Cola Videos, 2011).

BACKGROUND

Coca-Cola is one of the most known and most successful brands in the world. The success began in 1886 in Atlanta in the United States, when pharmacist John Pemberton created the famous formula (IdeaFinder, 2007). The product was commercialized and of the outbreak of World War II Coca-Cola was already bottled in 44 countries. During the war, 64 bottling plants were built and they were set up as close to the combat areas in Europe and the Pacific as possible in order to deliver Coke to soldiers. The success was two-fold, considerable local people got to know the Coca-Cola drink, and as peace returned, the Coca-Cola system was positioned for an enormous worldwide growth. Coca-Cola emerged as a symbol for refreshment and friendship all over the world (Coca-Cola, 2011). After World War II the world changed with an enormous pace and the company reacted. New slogans were introduced (Appendix 1, Exhibit 1) and a lot of celebrities were used to promote the drink. Although advertising changed a lot, the message and the trademark remained the same (Coca-Cola, 2011).

Coca-Cola as a product itself is a phenomenon. It is a fast moving consumer good that is usually associated with being a low involvement product. A consumer does not invest much time dealing with the product because purchasing this product is not of high importance or comes with big possible consequences. Branding of Coca-Cola specifically aims to escape the low-involvement product category by tapping into consumer's emotions and trying to

establish a connection to the brand. A strategy of Coca-Cola is to affiliate the brand with something more involving such as special events (Olympic Games, Football World Championship), celebrities, and good causes (Coca-Cola, 2011).

The beverage faces fierce competition across the globe. Not only from its arch-rival Pepsi but also from local brands and private-label brands that basically offer the same product: a sweet carbonated soft drink with a certain taste. Therefore its advertising aims to add additional values and benefits a consumer experiences when consuming the Coca-Cola brand instead of the no-name product (Keller, 2012). Unlike technology companies such as Apple or Samsung, Coca-Cola cannot develop its product further or float the market with new versions every year. Once, Coca-Cola tried that and in 1985 Coca-Cola faced one of the biggest marketing blunders ever. It introduced a new formula for its soft drink. This was the first change in its formula since the introduction of Coca-Cola in 1886. During tests with customers the “new Coca-Cola” scored high and was preferred. However, after the introduction into the new market sales slumped because consumers had a deep emotional attachment to the original product. The company reacted quickly and returned to the old formula. Advertising and marketing is so important for the Coca-Cola brand, because new or refined versions of the original product cannot be introduced. The company can only be successful by inventing itself through new advertising. This is one reason why the brand is globally seen to be cutting-edge in advertising. In recent years, the company has expanded quickly all over the world. Now it is present in more than 200 countries producing about 3500 different products (Coca-Cola, 2013).

Coca-Cola’s new marketing strategy – Content 2020 – puts Coca-Cola on the forefront of new brand communication strategies. In these videos the company presents how it wants to change its marketing until 2020. The concept of content marketing is a technique that aims at creating and distributing relevant and valuable content about a brand or product in order to attract and engage a target audience. Using content marketing a company does not pitch products or services but rather creates information that makes the buyer more intelligent (Content Marketing Institute, 2013). The goal of Coca-Cola is to double the size of business, distribute creativity (meaning that consumer created stories should outnumber stories created from Coca-Cola) and distribute technology (having greater connectivity to the consumer). The company seeks to develop what they call liquid and linked content. In the brand’s opinion “liquid” means that their ideas should be so contagious that they cannot be controlled from the company alone – consumers will have a major influence in their development and dispersion. “Linked” means that this content has to be relevant to business, brands and consumers. The brand also wants to tell stories that provoke conversations among people. According to the videos, Coca-Cola wishes to revolutionize storytelling in

marketing by moving to dynamic storytelling across multiple channels with content that is just excellent. The attitude “live positively” should be included in the storytelling plans in order to show the commitment to make the world a better place. In order to stay focused, Coca-Cola wants to use a 70/20/10 approach for its liquid content. 70 % of all published content should be low risk content, meaning that the company still has a solid foundation. 20 % of the content should be innovated off from what worked in the past. This is medium risk and focuses on a deeper engagement with the consumer. Lastly, the remaining 10 % are the high risk content. Those are the most creative and brand new ideas (Coca-Cola Videos, 2011). The 10 % part represents the new techniques in content marketing (transmedia storytelling and gamification) and is the focus of this study.

The 10 % of high risk content demands that consumers are stimulated and played with by advertising. New and successful methods could create positive consumer word-of-mouth, giving them the control how content is spreading and developing (Coca-Cola Videos, 2011). This is indeed high risk since Coca-Cola cannot control the flow of all content. Transmedia storytelling and gamification are two upcoming techniques in which companies try to adapt their advertising and branding to new technologies with the aim to engage customers. Transmedia storytelling cannot be controlled easily, since it is not structured and allows consumer activities to happen. The trend of transmedia storytelling is fostered by an increasing use of different media at the same time and consumers get accustomed to combining information of different media and actively searching across them. Palmer discussed (2012) several trends that foster the development and the hype around gamification. The first is the increasing part of the population growing up with video games and consumer technology. This cohort is getting older now and actively participates in the employment and consumer market. Palmer’s second driver is the rapid increase in usage of mobile, cloud and social technologies across businesses. The last and third reason is the continuous efforts to improve business processes, task executions or performances with the use of technology. Since the marketplace is highly competitive in every aspect, businesses try to gain a competitive advantage with every means they can. They often see those in adapting new technologies before the competitors are doing so.

Given this background information the following questions arise:

- How can transmedia storytelling and gamification be used in global branding communication strategies?
- How can transmedia storytelling and gamification strategies be adapted to different local cultures?

THEORY

In the theory section I will first cover the two new communication strategies: transmedia storytelling and gamification. This is followed by a short review of global branding, culture and values.

Transmedia storytelling

Convergence: how media is consumed today

Convergence culture is a new form for media consumption where media producer and media consumer interact in new ways (Jenkins, 2006). By convergence Jenkins means the “flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want” (p. 2). Convergence symbolizes a cultural change where consumers are encouraged to look for new information and make connections between spread media content. Media companies learn how to deploy their content flow across different delivery channels, therefore broaden markets and reinforce viewer commitments (Jenkins 2006). Consumers on the other side learn how to use new media technologies and how they can bring the flow of content under their control and how to interact with other consumers (Schank, 1999). All in all, a freer flow of ideas and content is created.

Convergence as a whole is driven by a technological and institutional component (Bolin, n.d.). Technological convergence evolves from the increasing digitization of media production. Digital technology replaces the analogue procedures gradually. The fluidity of content is also an important part of the distribution of such. New media content is not only distributed from the media industry to the user, but also in between users. Lastly, the means of consumption changed dramatically. Devices are getting mobile and consumers tend to consume different media at once. The institutional component of convergence points out that media companies formerly operating in different branches join forces and offer media services across those.

All such activities and developments can be coined with the expression transmedia. The term is used when content is actively dispersed (from producers) and also consumed across different media platforms.

Storytelling: talk about brand stories

“Human memory is story-based” (Schank 1999, p. 12). This is the most important ground rule when it comes to storytelling and to human behavior. Humans store, categorize and retrieve information in the form of stories. Reliving and repeating stories gives humans pleasure and enables learning and experiencing archetypal myths (Holt, 2003).

In past decades advertising focused on informing customers about the new product. However, consumers are increasingly looking for experience and adventures – they are looking for things that lure the heart rather than the brain and they buy stories along with the products. Companies’ strategies changed to tell stories involving their products to create a memorable customer experience (Jensen, n.d.). Brands and products often play crucial roles allowing customers to achieve pleasure through mentally or physically enacting of the presented archetype. Consumers relive the experience by retelling the given story (Woodside, 2010). They also make sense of prior talks or events by telling or retelling stories.

Telling a stimulating and involving story can enhance persuasion (Woodside, 2010). Brands use their self-identity in the narrative to reinforce a specific archetypal myth and use visual and nonverbal communication because consumers are mostly thinking of stories in pictures – not in words. This deepens the meaning of the story events and a consumer has the possibility to interpret what a story implies about him / herself or others. Twitchell (2004) concludes that a good story has a structure that engages and makes a point that is valued (positively or negatively) by the listeners. A story should transmit only one idea which is clearly focused and can be retold in one or two sentences. What is more, the end should emotionally satisfy the audience because it is the best remembered part of the story (Twitchell, 2004). Companies can easily tell stories about themselves and their products. They have to create a framework within in order to tell the unique story behind the enterprise by adding an emotional level to the corporation. Marketing and advertising have to make use of the principles of a good story likewise. Every company goes through good and bad periods, creating myths that can be used in storytelling (Jensen, n.d.). Well-told company or brand stories can have a positive influence to a consumer’s brand experience and create positive associations and increase a consumer’s willingness to pay for the product (Lundqvist, Liljander, Gummerus, & van Riel, 2013). A brand story also creates high-quality expectations. A story usually helps consumers to recognize the advantages of a brand and the promised benefits are less critically analyzed and elicit less negative thoughts about the brand than regular, informative advertisements. Storytelling causes positive feelings and stories are seen as being more convincing than straight brand facts, thus creating brand trust, increasing awareness and making the brand unique (Escalas, 2004).

Stories are a good way to differentiate a brand from its competitors by including an emotional component to connect to consumers' dreams and aspirations. A well told story can even engage a consumer to become a brand ambassador using positive word-of-mouth and recommending the brand to others (Ludqvist et al., 2013). Brand stories are important because consumers interpret their exposure to brands through stories. Recognizing elements of a brand story and how those control customer attitudes helps managers to design a good brand story.

Chiu, Hsieh and Kuo (2012) identify four elements that contribute to a good brand story and according to their research relate positively to brand attitudes. These include: authenticity, conciseness, reversal and humor. *Authenticity* exists only on the basis of the story recipient because people assess it by means of their own experiences. Authenticity is the degree a reader believes the content of a story and associates it with reality. Consumers approve a story as authentic if references in the advertisement correspond to their personal real life and mental picture how things have to be. A more authentic brand story provides customers with credible information. This helps them to form understanding of the product and allows them to judge it. *Conciseness* improves clarity. This is done by eliminating unnecessary words, phrases or other details that could manipulate the narrative structure. It is important for advertisers to get the main point across since the goal is to provide easily accessible information for consumers. *Reversal* includes a peak and a turning point in a story. Intense reversals aid readers to recognize their problem solving capabilities. A good reversal uncovers the best way to resolve problems or overcome obstacles and shows actions the reader should take when facing the same problem (this is: buying the product). Therefore reversals are crucial in helping consumers understand product benefits. The last of the four elements is *humor*. If humor is adapted in a brand story accordingly and in an effective way, it increase brand liking. Furthermore, a humorous ad increases the viewer's attention.

Defining transmedia storytelling

A transmedia story builds up across different media platforms (Jenkins, 2006). Each of those different media makes a valuable and unique contribution to the whole story. The ideal is that every different media is self-contained. This means that a consumer can use only one media to enjoy it and that media tells a completed part of the total story giving the consumer a fresh experience. The whole story however is only unveiled when all different media types are consumed. After developments in the area of transmedia storytelling have been made, Jenkins (2007) updated his definition. Still, elements of a story get spread across multiple delivery channels, having the purpose of creating one unified story and entertainment experience. In his perspective it is still ideal that each individual part must make a unique contribution to the whole story. He acknowledged that there must be different points of entry

to the story for different audience members. Usually the user enters the story in the medium he or she is most comfortable with and then is lured to the other media within the story. Another aspect of transmedia storytelling is that it requires a vast amount of coordination among different media sectors. Therefore it works best when the same artist shapes the story across media platforms.

Bolin (n.d.) suggests that texts or stories are constructed in order to work on several media platforms. Platform independence of content or the fluidity of media texts makes their character diverse. The story itself changes gradually when it is conveyed from one technology to another because every medium has its own specific characteristics when it comes to receiving it (Dena, 2004a). There is different movement between channels or media in cross media stories. Cross media uses different types of channels and modes to convey a story. A channel is the medium of consumption (including the environmental conditions of consuming) and could for example be print, film, mobile phone or a website. A mode carries the story and is for example text, video or audio (Dena, 2004a).

Scolari (2009) sees transmedia stories as a specific narrative structure that spreads not only through different media (such as games, comics, video, TV), but also through different languages (verbal, iconic etc.) as well. Transmedia stories are not only adapted from one media to the other but having different media and languages also adds to the structure of the transmedia narrative world. He explains that a traditional marketing strategy of media conglomerates is to develop the complete same story in diverse languages and media, but in transmedia storytelling this strategy goes beyond that and a narrative world expressed in different media and languages is developed. Scolari (2009) also admits that transmedia practices are based on multi-literacy in order to understand and be able to follow the content. Multi-literacy is the capability to comprehend simultaneously from different media and languages (Chen & Wu, 2010).

Transmedia storytelling in branding & advertising

While Jenkins (2006) mostly talks about audience-centered practices in transmedia storytelling that have benefits for the audience, Edwards (2012) disagrees and argues that the corporate branding dynamic is still a focal part of the transmedia storytelling trend that can be problematic in some instances. Corporations want to exploit and monetize them this trend. He gives an example of a television series that use elements of the show and monetize it in other media such as apps, games, music and tours. And this opens the doors for big corporations and their brands (Edwards, 2012).

From a semiotic angle, every brand is a medium that can create discourse, give it a meaning and communicate this to its target audiences. This is why brands appear as narrative or

possible worlds to talk about. Brands have already been part of a story when used in product placement or similar advertising tools. In transmedia storytelling however, the brand is no longer inside the story, but the brand is the story. Transmedia storytelling is a narrative that includes different stories told through different media. The values of a story have to be expressed across all different texts and media the same way in order to create an integrated transmedia experience. A brand has different values that need to be coordinated. Examples are its colors, materials, styles or even aesthetics and those values are moveable through different media when split up (Scolari, 2009). Jenkins (2007) argues that transmedia storytelling is an excellent way for companies to widen their base of target groups since creating different points of entry to the story for a different target audience.

In marketing and advertising however, the story is usually not as eventful and deep to create several sub-stories that can be dispersed across media. It is more common to use the same story a bit varied in different media. Important to remember from this transmedia storytelling theory section is that every transmedia story has to have good flow and quality. Flow can be achieved by spreading the story across different media channels and guiding consumers across those. Quality indicates weather a story fulfills the requirements of a good story or not.

Gamification

Defining this term

Where does the term “gamification” come from? Originally the term was coined in the digital media industry and the first documented use was back in 2008. Nevertheless, this expression was not very popular until the second half of 2010, when it started to spread (Deterding, Dixon, Khaled, & Nacke, 2011). The authors highlight other terms that are commonly used as well: “funware”, “playful design”, “productivity games”, “game layer” or “applied gaming”. The most frequent terms used however are “gamification” and “funware”. Nowadays, those terms can be used in two different contexts (Deterding et al., 2011). The first is the increased use, acceptance and presence of games (as they are) in everyday life. The second use of this word, which is the more important one in this thesis, states that games are created for pure entertainment in the first place. This motivates gamers to engage with them at a high rate. Therefore, specific game-elements should be extracted from the game context and implemented to other, non-game based settings, to make them more enjoyable. The range of such new environments is huge and goes from learning or work to marketing and sales.

The concept of gamification is recognized and defined in the Oxford Dictionary as:

“Ga.mi.fi.ca.tion (n.): the application of typical elements of game playing (e.g. point scoring, competition with others, rules of play) to other areas of activity, typically as an online marketing technique to encourage engagement with a product or service” (Oxford Dictionaries Online, 2013).

Gamification VS funware

Deterding et al. (2011) define Gamification as “*the use of game design elements in non-game contexts*” (p. 2). Their definition is connected to *games* and not *play*. The authors distinguish that “playing” is more a free and improvisational action while “gaming” is more rule-oriented and that there is more competition that works towards defined goals or achievements. Therefore the best strategy to create a gameful environment is to use game design elements that work towards the characteristics of “gaming”. Another important distinction the authors make in their gamification definition is that only elements of fully developed games are used. A “gamified application” is not a fully developed game but rather uses several elements of one. Therefore elements should be regarded as building blocks that are shared by games and “gamification” should be limited to the description of elements that are characteristic to games. Those game characteristic elements are elements that can be found in most games, are easily linked to games and play an important role in gameplay. The last point the authors discuss is the non-game context. Usually games are used with the only goal of entertainment. Gamification however uses game elements for a purpose other than sole entertainment expectations. The currently most used cases of gamification are engagement and improvement of the user experience or the joy of use. The authors however propose not to limit the use of gamification to dominating utilizations only.

Zichermann and Linder (2010) use the term “funware”. They define it as “the application of game mechanics to everyday situations” and say that it opens a new world of customer engagement. The most promising trait of “funware” is that marketers are able to use behavior in a predictable and focused way. One important characteristic of games according to the authors is that they have a certain amount of tension in them and that is what makes them interesting. A well-constructed “funware” application fosters positive behavior and should make sure that consumers are excited and engaged. There are 4 main components of “funware”: status and levels, points, rules and demonstrability, which all are included in characteristics of a successful game that I will describe soon.

The concepts “gamification” and “funware” both have the same roots and describe the usage of gaming elements in a context other than gaming. Therefore I will select the more popular “gamification” term when talking about this phenomenon from now.

Gaming today

Rassens (2006) witnesses a “ludification of culture”. With the increasing use, acceptance and presence of games, they have become an important cultural medium. Games shape experiences like other media (movies, television or literature) did with earlier generations. This is the reason why metaphors, technology, preferences or methods originating in games increasingly influence culture, society and everyday life. Sometimes gamification elements are not even detected in life anymore. Anderson (2012) considers digital games as another driver of gamification. With sales of 25 billion US\$ in 2010, its popularity fosters the adoption of gamification elements in many other Internet tasks. Anderson also mentions that the rise of social networks is another big driver of gamification because status elements and rewards are both implemented on purpose at people’s interactions in order to increase engagement in such online communities.

Usually, theory about gaming talks about massively multiplayer online role-playing games – also called MMORPGs or simply MMOs. Examples for such MMOs are famous games like World of Warcraft, Halo 3, League of Legends or Minecraft. McGonigal (2011) proposes that so called microexamples of games can also generate a rewarding sense of capability and productivity. Such games can be referred to as “casual games”. Characteristic of such “casual games” is that they can bring offer rewarding benefits when played a few minutes up to one hour only. Those games are easy to learn, quick to play and are technically not as sophisticated as the big MMOs. Therefore they do not require as much processing power or computer memory and are therefore often played on mobile devices or online. Another important factor is that they do not require the same level of commitment as MMOs. A quick and easy game from time to time can already have the wished effect. Furthermore, most “casual games” are also single-player games, enabling players to sneak out from real life a few minutes whenever they need it.

10 ingredients of great games

What characterizes a game to be good, engaging and fun? Reeves and Read (2009) describe ten different ingredients that a good game should have in order to be successful and engaging. I will describe each of them in this section. The authors extracted those ingredients from analyzing massive multi-player online games. Such ingredients are important because a “gamified application” does not use all elements but rather picks some of them to adapt games to other areas: marketing for example (Deterding et al., 2011)

1) *Self-representation with avatars* are the “mini-me” in the gaming world. They give the player the possibility to represent himself within the media and to exert all control over the representation of himself, changing the psychology of using technology. There are several reasons why avatar should be used. One is that they are really engaging and easy to use.

They represent the people actually playing the game and are the interface between the game and the real world. Another reason is that avatars mark expertise. They enable people to extract important information (social information, expertise) about the player by just looking at them. The last point is that avatars increase engagement. Through personalizing your avatar appearance you make it your own. Players use the opportunity and optimize their self-representation by giving an avatar attributes of a desired self. Therefore gamers often have an unconscious response to their avatars, thinking they are actually achieving those gaming successes themselves. Reeves and Read (2009) claim that avatars are very powerful and the most psychologically efficacious feature of new media.

2) *Three-Dimensional Environments* is the second ingredient. Players know what to do in the real world. Such virtual places are often close enough to a world and therefore easily understood from gamers. They know what to do and also attach meaning to different places in those environments – like in real life. Such environments have countless opportunities to being explored which is itself a reason to play a game.

3) A *narrative context* is important because all good games have good backstories. Examples are that kingdoms are at war or people are in danger and need to be rescued etc. Stories are essential in humans' emotional and social experiences and in thinking. Besides dragging a player into the game, stories also tell players what to do next. They are full of hints about what to achieve. The big difference of stories in more traditional media (print or video / film) is that in games those are designed as incomplete structure and the person actually completes the narrative by living it in the game. Also, good stories with its tension and excitement create increased player involvement and engagement.

4) There are plenty ways to give *feedback* and games set new benchmarks in doing so. There are progress bars, status updates, dashboards, and numbers indicating the health of players. All of this quantitative feedback increases engagement. Psychology states that feedback changes behavior (Reeves & Read, 2009). Getting good feedback in games lets players try even harder to get more positive reinforcement. In big MMOs the whole game is split into smaller, more manageable units that give you continuous feedback. In big MMOs feedback can be either extrinsic (coming from another social actor) or intrinsic. The latter are personal feelings of gratification or achievement. Such intrinsic feedback is often unconscious and can have physical consequences. In such a situation the gamer wants to experience this joy or feeling of success more often and plays the game again. Therefore intrinsic feedback is important when it comes to long-term behavior change.

5) *Reputations, ranks and levels* are the next ingredient of games and they are mostly shown as quantitative signs like numbers or markers. Such online reputations are also very

influential when it comes to online commerce (think about the positive sales from an eBay seller). Reputations in games create an easy-to-use and engaging social scene. Mid-term goals in online games are often to increase the reputation or rank. This is why reputation or rankings are always accurate, obvious (also for other players) and up-to-date. An important criteria is the transparency of information because it is more engaging that you immediately see what you get, therefore virtual life is more transparent and predictable than real life. As reputation is an indicator to communicate success in gameplay, such information is also used for decisions about collaboration and leadership. The easiest way to indicate reputation is the use of leaderboards, which is often done in games in marketing.

6) Big MMOs often enable *marketplaces and economies* to evolve and synthetic currencies to be created. Such currencies allow players to trade efficiently. Most of the trading is for objects that are relevant to games. Synthetic currencies allow real economies in games because decision making is made under the condition of scarcity. Therefore a synthetic currency can create the same economic behavior among players as a real-life currency would do. It is important to mention that without such a synthetic currency other game ingredients would be less effective (feedback would be less precise or reputation would lose its quantitative approach).

7) *Competition under rules that are explicit and enforced* is the next ingredient. Normally, all players want to win and their competitive drives vary. Therefore a framework of rules is needed in order to allow competition to work. Without rules more competitive players would have a higher incentive to cheat. This is why rules allow all players to trust the game when they are well established and enforced. Players must know what they have to do in order to win and what actions are according to rules. There is the group of people that believe that their actions are triggered by their own personal decisions – which is called internally oriented. Externally oriented people on the other hand think that their behavior is more moderated by fate, luck or other external conditions. For a game internal orientation is really important and with imposed rules that apply to every gamer, developers create a sense of internal control.

8) *Teams, groups and team building* make MMOs so special. In such games relationships are formed in similar ways as in the real life. Often the survival in MMOs depends on social bonds and the skill to recognize characters that can help with health, food or other ways. In MMOs group play is actually required in order to advance in the game. The affection to the group goes as far that a gamer does not want to let a teammate down and organizes his/her real-life around the gaming one in order to be able to play with teammates.

9) *Parallel communication systems* are systems that allow communication while the game is played and it is an important ingredient to enable social engagement with others. MMOs foster communication because there are explicit challenges where tight coordination and communication is required. Good communication systems offer also private talks while public ones are going on at the same time, enhancing the online experience.

10) Clocks, timers and countdowns are used to create *time pressure*. Difficult quests have a time limit, auctions for a desired item close or spells are only valid for a short period of time. This pressure adds excitement to the game. Nevertheless, there must also be a possibility that the game can be reset easily and frequently, enabling a player to switch in to a trial-and-error mode. Hence, gamers get comfortable with a high likelihood of failure.

Since all ingredients were extracted from MMOs, some of them probably will not fit to the concept of gamification in advertising, since the games there are not as complex as commercially sold games for the purpose of entertainment. Nevertheless, those 10 items offer a good guideline when it comes to developing gamified advertising.

Games and marketing

How is the gamification theory relevant for marketing? Small games can be easily adapted for marketing. Rewards are a prominent motivator for consumers to participate in games and sweepstakes. But what is new is that not the rewards are the motivator to participate but rather the enthusiasm and experience of playing the game itself (Zichermann & Linder, 2010). Sociability, success and status are important drivers when it comes to gamelike behavior. There are several easy means that can be used for marketing in order to create a gameful environment: leaderboards, rankings, badges etc. According to the authors all of these create positive brand connections with consumers and long-lasting engagement.

At some games customers do not even know or are aware that they take part in a game. Zichermann and Linder (2010) have an example in a Starbucks shop. Usually people take the following places in the game: order, pay and wait. But suddenly there comes a customer, proceeds directly to pick up his coffee, pays and leaves the store. He figured something out other customer's did not - so he is winning. Sometimes he gets complementary drinks or a complementary flavor shot. Here is the solution: it is a customer that comes every day and orders the same coffee. The employees know him already and in this way Starbucks offers special rewards for playing the game. This is a good example of other customers not being aware of the existing connections between game-play and someone else's accomplishment. The Starbucks game is an example of a passive game (customers are not aware of a game being played). One symbol of such a game being played is the presence of a scorekeeping method. Usually points are awarded for specific action, but it can be much broader (like in

the Starbucks case). A marketers' understanding that people like to keep score and therefore offering easy ways to do so can create lasting loyalty and value for the company.

Zichermann and Linder (2010) also mention another easy method to foster gamification: leaderboards. They are cost-effective and easy to implement in order to create a gamelike experience for customer. The authors also claim that it is the best initial approach for adapting gamification in marketing, due to the fact that users will pay closer attention to the game itself when they realize that there is a leaderboard present. Consumers have a simple goal when it comes to leaderboards: rising up. This is often motivation enough for gamers to start and continue playing. Social ranking systems can also be used. They are well suited when the social component plays a big role. Social ranking tools compare for example 10 players below and above you or they can integrate your friends in a ranking. They are especially motivating because a player sees and has proof that he is ranking up or a desire to beat your own friends could arise. Badges are another way to include gamification principles in marketing. On the one hand, badges can be visible for everyone to show what a player has accomplished already and on the other hand a player gets motivated to collect even more.

So far a reader might think that all games can be won by skill. However, this is not true. Zichermann and Linder (2010) argue that there are also casino-like games that are won by chance. They call them games of chance. All findings about motivation, levels and badges are equally valid for those games. The authors claim that long-term-loyalty cannot be bought with prizes, but they can influence behavior for a time period. Affecting behavior can be done through games of chance. They require a consumer do to a simple action (for example using a slot machine, uploading a video or buying a product) and afterwards a winner is chosen at random. At games of chance people become accustomed to a specific stimulus because the game promises a reward. Additionally, if a reward's payout cycle is not constant, the danger of addiction to the particular stimulus might occur. Psychologists call this operant conditioning (Zichermann & Linder, 2010). This is especially true for slot-machine games in casinos for example. Marketers can use the power of operant conditioning to create excitement among consumers.

As discussed above, prizes can be an important element in game based marketing. However, the most effective loyalty programs don't necessarily require real-world prices or redemptions. Virtual gifts are a popular method to offer rewards and prizes. Those can range from e-cards or customizations of the virtual world to power-ups that can be used in MMOs. Zicherman and Linder (2010) use one interesting example from the real world for virtual rewards: frequent flyer miles. Such miles are worthless up to a point where a customer accumulated a specific amount in order to redeem them for a flight. Then, there must be still

available seats on that flight and a customer usually has to pay fees and taxes on its own. This is why many miles (rewards) are simply not redeemed.

Past research in gamification found that marketers in fact already incorporate terms or schemes of game design in advertising (Hamari & Lehdonvirta, 2010). They mention the integration of prizes, levels, collectibles (for example badges), points, memberships or progression bars. However, problems are revealed with those techniques. The games are often oversampled, or do engage the customer only a short period of time. Due to being too simple, such games don't provide excitement of the customer or the companies' or marketers' motive behind the game is completely obvious and is not hidden at all.

There are also other concerns with the development of gamification in marketing (Boulet, 2012). The excessive use of gamification increases the risk that people will only participate in such activities in order to get the rewards, badges or points. It is possible that gamification as a mean to convey content gets more important than the content itself. Furthermore, although small games are a good source for motivation, they are not the only available sources of motivation that can be used. Not every person is a gamer and different people are motivated by different things. Besides, using games in advertising can be dangerous (Zichermann & Linder, 2010). An example is the marketers tendency to believe that games are sufficient to motivate users in the long-term. Sweepstakes and games of chance are however a lazy method to incorporate games in marketing. Consumers mostly see the reward and won't be loyal anymore when the game ends. Therefore loyalty must be the central focus of gamification in marketing.

Motivational aspects of gamification

Another important aspect of gamification that has been examined in previous research is what motivated people to play games. Persuasion is a big ingredient when it comes to building consumer relationships. This is especially true in the field of marketing. This is why consumers have to be motivated to fall for such persuasion. At this point games can help – with its mechanics – to engage customers in doing a continuous activity. The consumer is motivated by both intrinsic as well as extrinsic factors. An intrinsic factor would be the fun of playing the game itself and an extrinsic factor would be a material gain or the reputation among friends (Hamari & Järvinen, 2011).

A concept that can be applied to gaming was proposed by Csikszentmihalyi (1997) and is called "Flow". This term is used to describe the experience a person has while becoming engaged in activities that bear challenges to a special skill set. It is defined as actions where there is congruousness between high skill as and a high challenge. Good Flow engages you so much that a personal ego or self-consciousness disappears and after that people claim

feeling more vital and stronger. The key to a video game's common excitement and appeal is to put a player under a Flow condition in order to engage him to the game. Each game should have a system where skills and challenges are successively balanced (Gregory, 2008). A gamer in the flow condition totally focuses on the game and disregards the environment around him. Conditions that must be fulfilled for Flow to happen can be found in Exhibit 2 in Appendix 1.

To sum up the gamification part of the theory section it is important to understand that MMOs are much more complex and complicated than "gamified applications" or "casual games" that can be used in marketing. Therefore all 10 ingredients of games will probably not be used in the advertising industry. Another important point to remember is that games, if implemented well, can motivate people to engage with a brand over a long period.

Transmedia storytelling and gamification in global branding

In order to be able to successfully implement the two new communication strategies a multinational or global brand has to understand its local markets and cultures it is operating in. Although a brand has elements that should stay consistent across cultures, others need to be adapted to local circumstances.

What is culture?

Culture is a set of shared and enduring meaning, values, and beliefs that characterize national, ethnic or other groups and orient their behavior (Mulholland, 1991). In order to know what values in each culture are important companies have a vast choice and range of methods to identify them. "Unlike birds, human beings cannot be classified by a basically static and unambiguously measurable feature, such as shape of the nose. Rather, the defining attributes of cultures are best thought of as fluctuating pressures or tendencies, which may or may not be manifest in a particular individual context" (Singelis, Triandis, Bhawuk, & Gelfand, 1995). Still, certain attributes can be extracted that are useful in describing and predicting differences in social behavior among cultures.

Fierce competition in the global market forces global brand managers to creatively localize their promotional efforts and messages by adding new meanings to the existing brand concept. Abstract brand concepts can function as representations of human values and those can be applied to a broad range of culturally distinct markets (Torelli, Özsomer, Carvalho, Keh, & Maehle, 2012). The authors show that brand meanings which are compatible to each other and compatible to local culture as well are better accepted by consumers when they are added to an established brand concept. They also show that consumers react better to newly imposed brand meanings when they are in accordance to their own cultural orientation. (Torelli et al., 2012).

What are the challenges in global branding?

Research suggests that global brands need a component that each local consumer can connect with. Global brands face the following dilemma: in order to be successful, balancing consistency with regional brand strategy authority is important (Matanda & Ewing, 2012). Consistency means that various frameworks and templates are globally used in order to decide what a brand stands for. This allows local brand managers to adapt what is relevant for their market. Through this global sharing and collaboration local managers can execute the best possible strategies for their market (Matanda & Ewing, 2012).

Global brands face the question of standardizing their products globally or adapting them individually to each market they are operating in. While standardization usually leads to cost advantages, adaptation connects more to local cultures and values. (Papavassiliou & Stathakopoulos, 1997). These days, big companies and brands seek to combine those two approaches and try to implement a hybrid strategy.

Consumers assign certain characteristics or attributes to global brands and utilize them as purchase decision criteria. For a global brand, consumers look for symbols of cultural ideals. Therefore multinational companies need to offer not only high value goods but also deliver cultural myths with a global appeal. Steenkamp, Batra and Alden (2003) argue there is no global consumer culture.

Cayla and Arnold (2008) talk about brands of being cultural forms. They postulate that branding is a special form of communication, which tells stories in the connection with products and services. It approaches people as consumers and promises the fulfillment of needs and desires. Differently said, branding is a particular way of seeing and talking about the world. The authors also show that different ways of branding are used because of the differences across cultural contexts. A competitive advantage can be achieved when local cultural traits are used and positioning and targeting is done on a deep understanding of the local culture (Ger, 1999).

Various authors explain that a local angle is important when it comes to global branding in order to be able to connect with consumers properly (Holt, Quelch and Taylor 2004; Steenkamp, Batra and Alden 2003; Interbrand 2006, Matanda and Ewing 2012). One article goes even further and investigates how organizational identity (aggregation of a large assemblage of symbols, practices and artifacts) gains importance when it comes to global marketing (Cayla & Penaloza, 2012). In their opinion organizational identity is a double edged sword. On the one side it is a strategic benefit and on the other it can limit the company's capacity to adapt in international markets. Managers have to learn to understand an organizations' identity and then adapt it to someone other's logic because symbols and

practices can be easily misunderstood or not be valued in other cultures. In the case of global branding the “other person” is a foreign consumer. The problem is that over time an unlike assemblage of products and marketing practices is being developed across the world due to the adaption of local customs, making an organizational identity inconsistent. Managers need to understand the organizational identity and how to maintain the consistency of the organizational assemblage by aligning positioning, prices etc. to the organizational identity. The most difficult markets are those where customers don't value elements of the organizational assemblage that are central to a managers' understanding of the organizations identity. Then organizational symbols (such as brand mascots, product design, logos etc.) are good sources of meaning because these symbols operate internally (in the organizational identity) and externally (for consumers and other stakeholders) and can be used to deliver the identity outside the company. Managers have to balance their strategic activities, consumer understanding and the organizational identity of the company while managing a global brand. They develop marketing strategies that support all of those 3 angles. In new markets they have to reinterpret the company's identity in order to be successful in the new market context.

How to identify culture and local values?

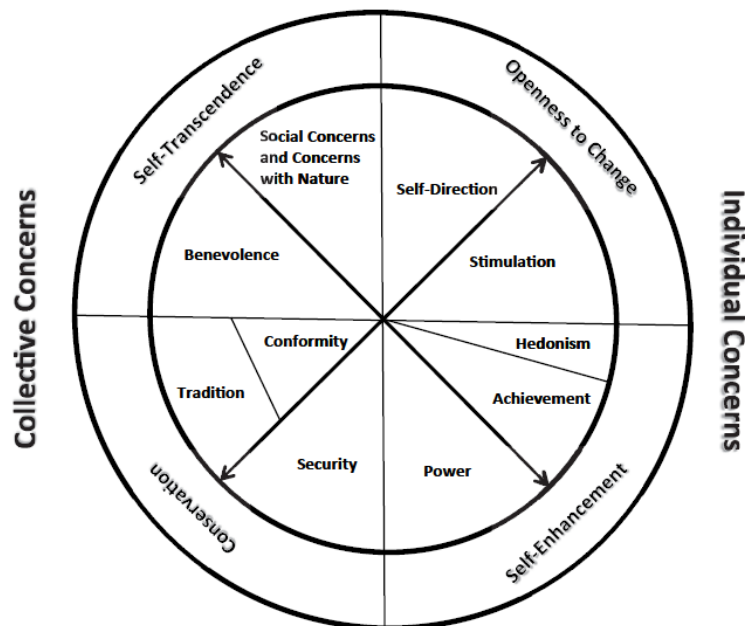
How does a marketer know what goes well with each culture? Marketers often try to achieve a cultural match of brand meanings and cultural values by focusing on the levels of individualism (IND) and collectivism (COL) in various markets (De Mooij, 2010). Individualism and collectivism was extensively researched by Hofstede (1980). Individualism is the “degree to which individuals are integrated into groups”. In individualistic societies personal achievement and individual rights are highly valued. Personal concerns such as self-enhancement and individual needs are important in individualistic cultures. People are rather taking care of themselves. The complete opposite is true for collectivistic cultures. Here, people have large extended families which are used for protection and unquestioned loyalty. People are group oriented and most decisions are based on what is good for the group, even if the individual has a disadvantage to bear. Identity is based on a social system and belonging is emphasized in activities. Since IND-COL is a too broad-based distinction, adapting marketing to cultures according to them would not be successful. Therefore Triandis (1995) proposed a horizontal and vertical distinction between individualism and collectivism. Living in a horizontal society means that equality is valued and a person sees itself as having the same status as others in the society. In vertical societies someone differs from others in the society and inequality is accepted. Connecting IND and COL with the horizontal and vertical component leads to 4 different groups (HC cultures, VC cultures, HI cultures and VI cultures). In horizontal collectivistic (HC) cultures each individual sees the self as a part of an in-group. All members of the group are extremely similar to each other.

Each individual is interlinked and the same as other people, so equality is the core of this culture. An example of such a culture would be Thailand. In vertical collectivistic (VC) cultures each individual sees the self as a part of an in-group. However, the members of this group differ from each other and some have more status than others. Each individual is interlinked with others and inequality is accepted because people do not see each other as the same. Although people are different, sacrificing for and serving the in-group is still an important aspect. Typical countries with a VC culture are Japan or Hong-Kong. Horizontal individualistic (HI) cultures can be found in Sweden or Australia. In these cultures the autonomous self is emphasized. Nevertheless, the individual is more or less equal in status to others. Each individual is independent and the same as others. Lastly, in vertical individualistic (VI) cultures the autonomous self is emphasized again, but individuals see each other as different. Inequality is present and even expected and therefore competition is an important aspect of this cultural pattern. Each individual is independent and is different from others. Country examples would be the United States or France. A matrix of this cultural categorization can be found in Exhibit 3 of Appendix 1.

Since the above categorization is rather broad and not in-depth enough to evaluate advertising campaigns according to cultures another theory is needed. Schwartz (1992) identifies 10 basic human values that are present in all societies and that contribute to a persons' motivation. Actions that are taken following one value may conflict with striving for other values and might even have social consequences. The values are arranged in a circular structure. This means that values that are close to each other around the circle have more similar underlying motivation than opposing values. Those situated at the opposite of the circle have a countering underlying motivation. Schwartz and Boehnke (2004) tested the model with new data and a specially designed confirmatory factor analysis and made some improvements to the model including adding one more value. A description of the values (including improvements) is summarized in the table below and an illustration value circle is added too:

Table 2: Ten Values of Culture

| Value | Goal | Individual Value Items |
|----------------------|--|--|
| Self-Direction | Being independent through action which is choosing, creating and exploring. Autonomy and independence is required. | Freedom, creativity, curiosity, choosing own goals, being independent |
| Stimulation | Having an exciting, new and challenging life | Daring, varied and exciting life |
| Hedonism | Wanting pleasure and gratification for oneself, having happiness and cheerfulness. | Enjoying life, pleasure, self-indulgence |
| Achievement | Getting personal success through demonstrating competence in alignment to social standards. | Ambition, success, capability, influence on others |
| Power | Having social status and prestige, controlling or dominating other people or resources. | Wealth, authority, social power |
| Security | Looking for stability, safety and harmony. Not only for society but for relationships and oneself as well. | Social order, family and national security, cleanliness |
| Tradition | Respecting, accepting and committing to customs and ideas that traditional culture and religion offer. | Respect for tradition, accepting owns portion in life, devotion, modesty |
| Conformity | Not wanting to upset others or violate social expectations or norms and therefore restraining own actions. | Obedience, self-discipline, politeness, honoring elders |
| Benevolence | Trying to keep and enhance close contact's welfare. | Helpfulness, responsibility, honesty, forgiveness |
| Social Concerns | Want to understand, appreciate and tolerate the welfare of all people | Broad-mindedness, social justice, equality, wisdom |
| Concerns with Nature | Trying to protect the environment | Unity with nature, beauty of nature |



Circle Source: Torelli, et al. (2012)

Source: Schwartz (1992), Schwartz and Boehnke (2004)

Schwartz (1992) located conformity and tradition in the same circular angle because they share the same broad motivational goal which is subordinating oneself in order to fulfill social expectations. Conformity covers subordination to close interactions (parents, teachers, bosses) while tradition values subordination to more abstract objects such as religious or cultural norms. Schwartz and Boehnke (2004) introduce four higher-order value types in their improved version of the mode. They summarize the underlying values. Openness summarizes values in terms of the amount to which they motivate people to follow their own intellectual and emotional interests in unpredictable and uncertain situations. Conservation is the opposite, meaning that people try to preserve the status quo and like the certainty it provides. Self-enhancement and self-transcendence are opposing as well. While the first one combines values in terms of the amount to which they motivate people to follow their own personal interests even at expense of others, the latter combines values of go above the personal interests and promote welfare for others and nature.

This 2 cultural models were introduced because I will use them later to investigate campaigns from Coca-Cola. I will investigate which values are used in combining marketing mix elements (which are the gamification and transmedia storytelling elements) and if those fit to the local culture or not.

Summary and research questions

Being cutting edge in marketing requires using new techniques in order to engage existing and new customers. Two of those strategies can be transmedia storytelling and gamification. There are many strategy elements that can be adapted for marketing and branding. For a successful use of such elements a company or brand has to understand local markets, values and cultural traits. Only then branding across markets, while using new and advanced communication strategies, can be successful.

Based on the elaborated theory the following research questions can be developed:

- How can transmedia storytelling elements be used in communicating a global brand?
- How can gamification elements be used in communicating a global brand?
- How are transmedia storytelling and gamification elements mixed and adapted in order to fit into different cultures?

METHODOLOGY

This section will describe in detail how I use Coca-Cola marketing campaigns in different cultures as cases to study cultural and global communication strategies. It also states how data was collected and categorized. I analyzed various campaigns. For a better understanding, campaigns not chosen are shortly described in Appendix 2. The selection process with the data requirements is explained and the three chosen cases are described.

Yin (2009) suggests that case studies should be the preferred method of research when “how” or “why” research questions are asked. Since all research questions start with “how”, conducting a case analysis is an appropriate way to conduct research. Moreover, the research topics require an exploratory approach and therefore a case study fits. Yin (2009) gives two more reasons for studying cases. One is having no control over events as an investigator and the other one is the focus on a contemporary phenomenon in a real life context. Both factors apply to this thesis and therefore a case study is a good way to investigate those communication phenomena.

Access - Coca-Cola as critical case

The Content 2020 videos are fascinating and motivate marketers to learn more about the strategy of Coca-Cola. It is interesting to see the brands' approach to categorize its marketing efforts according to their risk. The 70/20/10 approach regulates risk on the one hand and gives room for risky and new marketing strategies on the other hand. The first undertaking was accessing advertising spots or campaigns that Coca-Cola recently aired or implemented and which fit to the Content 2020 approach. The focus was on campaigns from all over the world in order to find out how the brand does advertising across cultures. It is in fact easy to find advertising from Coca-Cola since the brand is known to be a leading advertiser with lots of campaigns around the world. Due to the oversupply of videos, campaigns and blog entries it was difficult to choose which campaigns to select. In the end, 14 campaigns were under consideration. Instantly, slight differences across cultures could be noticed in the campaigns and it was already unveiled that Coca-Cola only uses modern approaches and technologies for communicating its stories to consumers. Therefore, exploring how Coca-Cola uses different communication strategies and adapts them to all its different markets and cultures is the focus of this study. After more careful investigation I uncovered that Coca-Cola applies a big spectrum of transmedia storytelling and gamification elements as well. Since the two strategies are cutting-edge in marketing, it is reasonable to study them deeper and get to know their application in marketing. Therefore the focus of the search on campaigns was finding those that contain at least one of the two strategies.

Sampling process

The first step was to reduce the amount of campaigns that will be investigated deeper. From all 14 campaigns 8 outstanding ones were shortlisted as a sampling frame. Those are:

- Coke Chase
- Coca-Cola Perfect Harmony
- Coca-Cola Happiness Table
- Coke Zero 007
- Coca-Cola Chok
- Sprite Giant Soda
- Share a Coke
- Hug Me Machine

In the next step, the content of each campaign was summarized in a table that will help to choose from the cases to study later on. This sampling frame shows where the campaign is from, which popular culture items it includes, how the “Open Happiness” approach (Coca-Colas global branding slogan) is used and how the message is conveyed. The table can be found in Exhibit 4 in Appendix 1. This sampling frame helps to eliminate campaigns in the next step and assists in deciding which selection or elimination criteria to use. The next steps were to decide on sampling criteria and then make the selection based on criteria which cases to study deeper.

Sampling criteria

With the introduction of choice criteria, cases that are strategically good samples were filtered in order to compare them later in the analysis. Chosen cases should offer a certain degree of variation in order to make them comparable and discussable. A high degree of variation should prevail in the cultural context and in the content mix of the campaigns. For a successful study of transmedia storytelling and gamification those 2 communication strategies had to be used in the cases.

The next step was to determine sampling criteria in order to select videos that can be analyzed even deeper. The goal was to find comparative and content-rich cases for the 10 % rule. I scrutinized the 8 campaigns even more in depth to decide on selection criteria. I figured out that all campaigns involve the consumer actively in different ways and all use storytelling (not transmedia storytelling however). Since I decided to study new communication strategies in a differing cultural context I chose to use 2 main selection criteria (case by cultural context and case by content) and added refinements to them:

Cultural context:

- “Open Happiness” – Is the new global strategy used in a prominent way?
- Is the campaign connected to popular culture? Preferably a local one.

Content:

- Does the campaign have gamification elements?
- Does it tell the story across media (transmedia storytelling)?
- Does the campaign fall into the 10 % (high-risk) rule?

Although all cases tap on popular culture and connect the brand Coca-Cola with local or other global icons, not all criteria were or the variation was not strong enough. With these criteria several campaigns could easily be ruled out.

All of the 8 pre-selected campaigns fulfill the 10 % rule from the 70/20/10 approach of Coca-Cola's Content 2020 strategy. They all contain completely new elements and the brand does not know how a consumer will react to those campaigns. Therefore they all bear a high amount of risk since the outcome cannot be controlled. The Coca-Cola Happiness Table is a great example of using local cultural values in Italy with the focus on family and getting together but it has no gamification elements and is therefore eliminated from the process. The same is true for the Hug Me Machine in Singapore. The gamification element is lacking and in addition only storytelling is applied, but not across different media. The Sprite Giant Soda campaign lacks gamification and transmedia storytelling elements and is therefore excluded likewise. The Coke Zero 007 initiative uses lots of gamification elements in the “physical world” but does not convey the story across different media platforms. Furthermore, it is a more global approach to marketing that can be used across different cultures since James Bond is known and famous everywhere. It does not offer any specifically local values and is therefore not considered for a further analysis. The last ad that was eliminated was Coke Chase. The campaign fulfills the transmedia storytelling and the gamification criteria and is strongly linked to popular culture with its connections to the two movies “The adventures of Priscilla, queen of desert” and “The Badlanders”. Furthermore, the symbol of the traditional American cowboy was used, which is a strong cultural item in the United States. I had to choose between this ad and the Coca-Cola Perfect Harmony campaign and saw a stronger connection to the “Open Happiness” theme of Coca-Cola with the Perfect Harmony campaign. I did not see how a chase through the desert could stronger tap into happiness associations except than being fun. This left me with 3 initiatives that fulfill all criteria: Coca-Cola Perfect Harmony, Share a Coke and Coca-Cola Chok!. The following pages describe the three cases shortly.

Presentation of sampled cases

Coca-Cola Perfect Harmony: Coca-Cola has been cooperating for years with one of most famous and popular American TV Shows: “American Idol”. The company has been sponsoring the show for seasons and uses extensive product placement. In the 11th season in 2012 the cooperation was brought to a new level. With the slogan “Perfect Harmony” the company started a competition among viewers to complete song lyrics for the song “Undefeated” from the famous singer and performer Jason Derulo. The brand had a similar campaign with singer Taio Cruz in 2011 and decided to repeat it due to its huge success. The competition was heavily advertised during American Idol. In order to get involved fans could log onto the American Idol homepage and could listen to the opening segment of Jason Derulo’s new song. In total there were 4 submission phases over 4 weeks where fans could come up with a lyric line for the song. From each submission phase a jury from Coca-Cola selected 3 lyric variants and put them to a public vote in the end. The lyric with the most votes was then incorporated in the song and Jason Derulo performed the complete song at the season finale of American Idol in May 2012. In order to get fans to submit lyrics, as well to get fans to vote for the selected lyrics later on, everybody could participate in a sweepstake where prizes were drawn. Prizes were free Coke for a year, Jason Derulo autographs and a trip for two to the American Idol finale.

Share a Coke: This was a campaign across media and with a high level of consumer involvement in Australia from September to December 2011. Coca-Cola found out that in the months before the campaign around 50 % of all teens and young adults have not even tasted a Coke and the company wanted to change this and get personal. Overnight it replaced regular Coca-Cola bottles with new ones where the 150 most popular Australian names were printed onto. For example: “Share a Coke with Kate”. Instantly social media blew up but Coca-Cola kept quiet and made no statement. So the Coca-Cola fans were the face of the campaign and the buzzed about what is happening. On Australia’s highest rated media weekend (when the National Rugby League finals are broadcasted – similar to the US Super Bowl) Coca-Cola revealed itself and aired a TV spot that animated people to “share a coke” with a friend. This message of Coca-Cola spread everywhere: on Sydney’s iconic Coca-Cola billboard at Kings Cross, other posters, busses, radio stations and online of course. Coca-Cola knew that not every Australian name was on the bottle and therefore everybody could create his or her own virtual can online and share it with a friend. Coca-Cola was also ready for the physical world and it created kiosks where you could get any name printed on a Coca-Cola can and have your own can to share with your loved ones. People loved this idea and waited for hours to get their own can. Requests of new names to publish flooded the brand. Coca-Cola reacted and presented an online voting on Facebook where people could choose new names to be printed on bottles. The 50 most elected names were printed and

distributed. To even intensify the voting activity Coca-Cola offered four 50,000 \$ cash prizes for participants in the voting. Now more people could share a Coke with a friend, tag one another, share stories and connecting with the iconic brand. For impressions of the campaign see Exhibit 5 in Appendix 1

Coca-Cola Chok!: This is a regional and integrated TV commercial of Coca-Cola in Hong Kong. The brand wanted to have a TV commercial that every teen in town wants to see and buzz about. The commercial itself showed people having a good time at the beach and in the sea with Coca-Cola. It conveyed the feelings of holiday. The new and thrilling part of this campaign was the iPhone app that was used with the TV commercial. Coca-Cola called this campaign Chok! because it is the latest slang word of the Hong Kong youth and it means rapid motion. With this special app the players could virtually catch the tumbling Coca-Cola bottle caps from the TV commercial and could win instant prizes. The collecting of bottle caps was enabled through the audio signal from the TV ad that initiated the application to work and synched the player's motion of the iPhone with the TV ad. The accelerometer in the iPhone was used to evaluate the quality of the movement and sent the signal to the app if it was enough to virtually catch the bottle cap or not. Being successful in that, prizes could be earned, including badges for your app, mobile games, discounts, McDonald's vouchers, movie tickets, travel coupons, credit cards, sports apparel and even cars. The tricky part was that the app could only be used when the TV spot was aired – and this was done every night at 10pm. The company pushed the campaign even further and aired the spot in cinemas and outdoor places. In the end the ad was even posted on YouTube in order for the teens to be able to play the game whenever they wanted. For an image of the campaign see Exhibit 6 in the Appendix 1.

The three selected cases are from 3 different countries and cultures and tap into 3 different angles of the individualism / collectivism and vertical / horizontal matrix. Therefore this matrix will be used to compare cultural differences in advertising of Coca-Cola and differences in the implementation of transmedia storytelling and gamification elements across cultures. In order to enrich the study I also wanted to cover the fourth and last angle (HC cultures) and actively searched for a case that was used in those cultures and fit the selection criteria. Unfortunately, I did not manage to do so. The cases either did not fit the cultural traits or the content selection criteria (transmedia storytelling and gamification elements) were not fulfilled. This is why I decided to continue the analysis with the three chosen cases only and leave out one cultural group. I am sure that good results and insights can be achieved with analyzing 3 campaigns across 3 cultures only.

FINDINGS

This section will talk about the findings from videos. It will mainly focus on how Coca-Cola uses gamification and transmedia storytelling elements in its campaigns. The first part investigates how transmedia storytelling and gamification elements are used separately in each campaign (without any consideration of culture). It is an analysis of different elements that are used in each campaign individually. The second part investigates the cases to figure out which values are used in each campaign and how those values fit to the prevailing cultural traits. The last part integrates everything and focuses on how transmedia storytelling and gamification elements are used differently across cultures in order to adapt to local conditions and values.

Transmedia storytelling and gamification in advertising

The adaptation of transmedia storytelling in marketing

Coca-Cola effectively uses transmedia storytelling as a communicational strategy in the three investigated cases. The brand is not using informative advertising because with this approach consumers tend to think more critically about the brand's intentions and are more likely to discover the big negative aspects that come with drinking Coca-Cola (Escalas, 2004), for example containing lots of sugar and therefore being unhealthy. With using stories about the brand you can enjoy a Coke and have fun. The brand lures attention from the hard brand facts to the story told and therefore consumers have less negative thoughts.

Every advertisement of Coca-Cola contains at least one *emotional element* in the story. Such elements help to connect with consumers and offer a way to differentiate itself from other competitors like Pepsi, local brands or even from no-branded products. With using emotional elements the brand tries to react to a consumer's dreams or aspirations (Lundqvist et al., 2013). Perfect Harmony uses competitive emotions that are set free in the contest of American Idol. Emotions of Share a Coke are elicited when you enjoy your time with a good friend and Coca-Cola Chok! uses emotions of gratification and joy when playing a game and being good at it.

Another important factor of storytelling is that with a well-told story a brand can motivate its target group to become brand ambassadors (Lundqvist et al., 2013). A good story contains elements that people want to *talk about*. This is true for all 3 campaigns. In the USA or Hong Kong people might simply share the story in order to motivate people to participate in the contest in order to win amazing prizes. Additionally, in Hong Kong a contributing factor is the fun factor of the game that people want others to experience as well. Consumers simply need to be trendy in their social group and recommend this fun game to their friends. In

Australia the brand ambassador phenomenon is simply achieved by consumer's posting on social media what fun they had with their friends by sharing a Coke.

The probably most important point of storytelling is the ability to engage the listener. This can be done by making a point that is valued by listeners. To do so cultural traits of a target group must be studied well in order to successfully engage listeners (Twitchell, 2004). Coca-Cola carefully chose values and elements that fit to their target culture. All advertisements animate a listener to act and get involved with Coca-Cola. In each campaign the gamification elements are engaging likewise (more on that in the next section).

Using transmedia storytelling requires a brand to tell a story (what we recently have discovered) and telling this story across different media. The story is split up and spread across different communication channels. Consumers have to find new information and make connections among this spread media content. Free flow of ideas and content is encouraged and consumers are spreading the story across different media. This means that the content is "liquid" – the keyword that Coca-Cola used in its Content 2020 strategy. "Liquid" also means that the content is not completely controllable by the company and therefore it fits into the 10 % range of advertising. In order for the recipient to grasp the full content of the story, media-multiliteracy is assumed by the brand. Since the used transmedia elements were quite different from each campaign I will discuss each campaign individually. I will start with a table of media used by each campaign and refer back to it in each discussion.

Table 3: Transmedia elements used in the three cases

| Medium | <i>Perfect Harmony</i> | <i>Share a Coke</i> | <i>Coca-Cola Chok!</i> |
|---------------|-------------------------------|----------------------------|-------------------------------|
| focus medium | television | online social media | app |
| TV | x | x | x |
| Print | | x | |
| Billboards | | x | |
| Website | x | x | x |
| Public | x | x | x |
| Cinema | | | x |
| Point of Sale | | x | |
| Social media | x | x | x |
| App / mobile | | | x |
| Single / Song | x | | |

The Perfect Harmony campaign in the United States uses the assumption that music has the power to bring people together. Coca-Cola successfully conveys its message in the music context because music has been a big part of the brand in the past. This is why Coca-Cola even uses the created song as a medium for its campaign. The whole campaign is split across different media but the focus medium is TV because this is the only point to enter the campaign and all announcements regarding the contest were initially made on TV. It starts on *television* with the sponsoring of American Idol and the introduction of the campaign by Jason Derulo referring fans to the American Idol *homepage* for more information about the contest and motivates people to send in lyrics. Interested fans now go to the homepage and submit their lyrics. This is done 4 times because 4 different lines of lyrics needed to be created and this was done in 4 different weeks. Once all submissions were reviewed by a jury of Coca-Cola and Jason Derulo the best suggestions were put up for a voting (online) and Jason Derulo motivated people on television again to go online and vote. *Social media* were also used in the campaign. The fans could share their favorite lyrics with others and encourage them to vote. In the end a song emerged from the process. It is important to realize that the *song* "Undefeated" is Coca-Cola branded. It regularly contains the famous Coca-Cola jingle. The brand also used *public* appearances since the singer performed the song at his concerts and the jingle can easily be identified as belonging to Coca-Cola. This campaign showed how the free flow of ideas and content (in this case the lyrics created by consumers) can be included into advertising across different media. Although the used media cannot stand alone and be a single entity as proposed by Jenkins (2006) this campaign is still a good example for a transmedia storytelling advertising campaign.

Share a Coke in Australia is an outstanding example of how transmedia storytelling works in advertising. In the whole story the brand is the narrative, because everybody shares a Coke. This means that the brand itself adds to the structure of the narrative world (Scolari, 2009). Whatever happens between two friends in such moments together, Coca-Cola is a part of it. The campaign started at the *Point of Sale* with an overnight surprise: names appeared on Coca-Cola bottles. Since the company kept quiet and did not officially introduce the campaign, buzz started to rise on *social media*, blogs and newspapers about why this was done. This is why the focus medium of this campaign is online or social media. Later, Coca-Cola formerly introduced the campaign via a *television* spot and invited everybody to share a Coke and to engage with the brand. The message was everywhere: in print, on billboards and on Coca-Colas website. On the *website* everyone had the possibility to create a virtual can with a friends' name and share it online. Furthermore, consumer did as they were told and drank a Coke with their friends and shared it on social media platforms for everyone to see. Coca-Cola also introduced the contest to vote on Facebook for the next 50 names to be printed on bottles which created enormous interest. The brand was present in the *public* with

its print-on-can kiosks where every name could be printed on a can. The campaign offered different points of entry to “Share a Coke” (Jenkins, 2007). It could have been the discovery of the bottle with your name in the store, the TV ad, a friend sharing a Coke with your name or a posting online. Ideas and personal stories how a Coke can be shared floated the web and showed tremendous engagement among customers. The “Share a Coke” initiative is the case where transmedia storytelling was used the most (compared to the other 2 campaigns). People could engage in one part of the campaign (for example sharing a Coke with the name on the bottle with a friend only) and not participating on other media platforms (like engaging online or participating in the voting) and still experience the campaign. However, the full excitement and appreciation can only be achieved by going across media and contributing in all of them.

The campaign in Hong Kong did not only cross channels but used completely different modes as well. It used a video for the television spot and a game for the iPhone app. The content and excitement of the campaign could only be unveiled when more media types worked together and were used accordingly by consumers. First, they had to go to the app store and download the iPhone *app*. Then, they had to wait for the TV commercial to air and then use the app to play the game and win prizes. This is a good example of how different media merge together in order to create a unified experience (Jenkins, 2007). The campaign started on *television* with introducing the spot and motivating people to download the accompanying app. Then, at 10pm each evening, consumers could utilize both to win prizes and playing a game. Because of the success Coca-Cola decided to make the spot (one key ingredient in playing the game) wider available and showed it in *public* places, *cinemas* and *social media* in order for consumers to be able to play more often. Because the game with the app was the big invention and the driving force behind the campaign the focus medium is the app. This initiative in Hong Kong is the perfect example of showing that 2 different media have to be used together in order to have the full experience. Admittedly, the television commercial can be seen alone, but this was not the basic idea of the commercial.

The usage of the 4 key brand story elements according to Chiu, Hsieh and Kuo (2012) is different in each advertisement. In order to give a better overview I summarized them in a table after the description. Perfect Harmony shows authenticity because of the connection to American Idol and the brand’s background to music in its campaigns. Conciseness is achieved because the whole story is clear: submit your creation and get the most votes to get it published in the song. Reversal sets in because the highlight of the campaign is in the end Jason Derulo performs the song live on stage of the American Idol finale. Although humor is not used in the campaign it still fulfills 3 important elements and is therefore a good brand story. The Share a Coke campaign in Australia fulfills the brand story elements in

other ways than the previous case did. Authenticity was achieved by connecting sharing a Coke with happiness and harmony. People can relate to those values and believe the story the brand tells. Although many different media channels are used Coca-Cola still fulfills conciseness because the message is easy to understand: connect with a friend again and share a Coke. The reversal element is used by having 2 turning points in the campaign. The first one happened when Coca-Cola came clean with its customers and formerly introduced the campaign. The second turning point was when the online voting for the 50 new names was published and “left out” consumers could participate for the chance of being able to share a bottle of Coke as well. Although humor was not explicitly used by Coca-Cola, consumers could have experienced funny and humorous stories with their friend while sharing a bottle of Coke. This is one characteristic of transmedia storytelling: the brand cannot influence all content in the campaign. Coca-Cola Chock! In Hong Kong fulfills three of the 4 elements of a good story. Since the brand focused on fun and enjoying life also in previous campaigns, the introduction of a fun-to-play game creates authenticity of the brand story. Conciseness is achieved because it is easy to understand that you have to use the iPhone and the TV to play the game. The highlight of the game was reached when people figured out that they have to use the TV and the app together in order to play the game and then they had fun and the game started spreading. Lastly, as in the Perfect Harmony campaign, humor was not used by the brand. This shows how differently the basic brand story elements can be used in order to create a good story.

Table 4: use of brand story elements in the three cases

| | Perfect Harmony | Share a Coke | Coca-Cola Chok! |
|---------------------|--|---|---|
| <i>Authenticity</i> | Since Coca-Cola is sponsoring American Idol for years and creates music for its campaigns quite often, taking another step only strengthens the authenticity of the brand. Furthermore, music makes everyone happy and this is the goal of “Open Happiness”. | Since Coke stands for happiness and harmony the initiative fully reflects those traits with trying to connect with people again and letting them experience happy moments with a friend and a bottle of Coca-Cola. | Since the brand promises having fun and enjoying life in its previous campaigns, this campaign follows the trend with the introduction of a fun-to-play game. |
| <i>Conciseness</i> | The whole story was quite clear: Do you want to get your lyrics used in the new song of Jason Derulo? Submit your creation and when you get the most votes in the last step it will be included in the song. | Although there was so much going on along the campaign (POS, online, voting, kiosks) the message was easy: connect with a friend and share a Coke. | This initiative is straight forward: use the television spot and the iPhone app and try to collect popping bottle caps to win prizes. |
| <i>Reversal</i> | The highlight of the whole campaign was when Jason Derulo performed the song live. It showed the finished product of the whole campaign. | There were 2 big turning points (a major one and a minor one). The major one was when Coca-Cola came clean with its consumers that were already wondering why names popped up on bottles and introduced the campaign properly and showed how a consumer can engage with Coca-Cola. The second highlight was when the online voting for 50 new names was published enabling so far “excluded” consumers to share a Coke as well. | The highlight of this campaign was reached when people started figuring out that the TV spot and the app have to be used together and the word of this fun game was spread. |
| <i>Humor</i> | Not used in Coca-Cola Perfect Harmony | The brand did not actively use humor but consumers had control over what stories were experienced and posted and humor could have been a part of it. | Humor was not used in this campaign of Coca-Cola |

Brand story elements adapted from Chiu, Hsieh and Kuo (2012)

The adaptation of gamification in marketing

As in the section of transmedia storytelling, I will first elaborate about how Coca-Cola uses gamification techniques in marketing in general and then discuss each campaign individually. Coca-Cola carefully considers the three drivers of gamification in its campaigns (Palmer, 2012). The main target group in the initiatives was young people that grew up with games and technology. This connection is made because the age group of American Idol is approximately the same, the Hong Kong campaign was made for young people and in Australia the younger generation engaged the most with Coca-Cola and shared it across different media. The company integrates mobile and social technologies as well. With the extensive use of gamification elements the brand offers something completely new in marketing (at least in Hong Kong) and sets itself apart from the competition. When looking at advertising that uses gamification, one can notice that these efforts are far from complete games that are known from the entertainment industry. That is why you can say that Coca-Cola uses gamified applications.

A three-dimensional environment or avatars that resemble the person playing the game are not used and parallel communication systems or marketplaces and economies were not present in the studied advertisements. All these elements are missing because games for entertaining purposes are elaborated and games in marketing do not have a comprehensive enough narrative story that requires such big efforts. Furthermore, games in marketing have the simple purpose to engage a consumer in order to build positive associations with the brand and reach the goal with a purchase in the end (Zichermann & Linder, 2010). This is why games in advertising (if at all) have the status of “casual games” (McGonigal, 2011). The advertising in the USA and Australia don’t even fulfill the status as “casual game” but the campaign in Hong Kong does. The app game in Hong-Kong was easy to learn and technically not as sophisticated as games for entertainment purposes. Nevertheless, the game brought the rewarding benefit of having fun and forgetting the world around you when playing the game the short time the TV commercial was airing. The app game was for sure noticed and perceived as such. Rassens (2006) “ludification of culture” plays an important role in gamification of advertising. Since game design elements already made it into the daily life of most of the young generation, the campaigns in the US and Australia were probably not even perceived as having gamification elements in them since they were not the most important or highlighted part of the campaign.

Another important factor why gamification elements are used in advertising is to try to engage consumers and the possibility to do so constantly (Zichermann & Linder, 2010). A good game lets the player come back often in order to finish the mission or goal. The advertisement in Hong Kong fulfilled this goal. People watched the TV spot every day at

10pm in order to be able to play the game and win prizes. Badges for uncovered prizes were used and that motivated people to keep playing and uncovering more the next time. The other two campaigns' gamification elements (the voting in connection with winning prizes) failed on the continuous engagement criteria. People were not motivated or even could not vote again after doing so once. Following Reeves and Read's (2009) guidelines of 10 ingredients of good games, six of them were identified in Coca-Cola's campaigns (see Table 5). As already explained, not all ingredients are used for games in advertising. Furthermore I added rewards to that list because it is a good motivator to participate in game mechanisms in marketing. On the next pages I will discuss the use of game design elements in each campaign separately:

Table 5: Game design elements used in the three cases

| Ingredient of Games | <i>Perfect Harmony</i> | <i>Share a Coke</i> | <i>Coca-Cola Chok!</i> |
|-----------------------------|-------------------------------|----------------------------|-------------------------------|
| Narrative context | American Idol | sharing a Coke | catch a cap |
| Feedback | confirmation | confirmation | badge |
| Reputation, ranks, levels | leaderboard | leaderboard | badges |
| Competition under rules | vote for price | vote for price | play for price |
| Teams, group, team building | individual | group | individual |
| Time pressure | deadline | deadline | part of game |
| Rewards | prize | prize | badge / prize |

The Coca-Cola Perfect Harmony case in the United States uses gamification elements mostly in the voting part of the whole campaign. The “game” of the campaign does not have an own narrative structure but is included in the overall *narrative context* of the campaign, which as American Idol. The TV show was the base for the story behind the campaign. In this campaign the *feedback and reputation / rank* ingredient were combined. Once a participant voted he received a message that confirmed the voting and a leaderboard with the current preliminary result of the voting was shown. The contestant instantly knew if his favorite lyric part was also the most voted for from other people. *Time pressure* did not play a big role during the voting. Usually time pressure means that a specific task needs to be completed within a certain time limit and this scarcity in time makes the game interesting. This was not true for the Perfect Harmony campaign. Nevertheless there was a deadline set until votes could be casted. Furthermore, the *rules* of the competition were clear and could not be broken: vote for your favorite song text and enter a contest to win prizes. *Teams* were not formed for this game since the focus was on the individual. The probably most defining gamification indicator in this campaign was the fact that prizes (as a *reward*) could be won

by voting for a songtext only. Since everybody had the same chance to win one prize and no skill was required besides voting it can be said that a game of chance was used (Zichermann & Linder, 2010). How can winning be defined in this situation? Winning is solely defined by external conditions since winners of the prizes were drawn at random. If you extend the winning factor to the whole campaign and include the creation and submission of a lyric, winning has internal and external factors. The internal factor was the quality of the song lyric created by a contestant. Another external factor occurred in the whole selection process: the decisions of the jury whose lines to put up for public voting. Although the gamification elements were well integrated in the whole campaign the Perfect Harmony initiative shows the weakest form of gamification from the scrutinized cases. The biggest problem of it is that it was not continuously engaging. People were only motivated to vote once in order to take part in the sweepstake to win one of the prizes. Therefore the motivation was just extrinsically created by the prizes offered. It can also be argued that people were simply not aware of the game mechanics in this campaign. One reason could be that the used leaderboard (current state of voting) was not a personal one. With personal I mean that it shows the own game score or progress compared to other people. Hence, creating such a personal leaderboard would not have been possible in this type of gamification setting.

The Share a Coke campaign from Australia shows stronger gamification ties although the game itself is a similar voting mechanism than the voting from Perfect Harmony. The *narrative context* was used in a similar way. The game (the voting itself) does also not have a narrative structure on its own as it is required from entertainment games. However, the game was perfectly integrated in the narrative structure of the whole campaign. People whose names did not show up on a bottle yet had the chance to change this and share a Coke with others as well. Once the names were picked the people could engage in the basic narrative. This is why the game was perfectly integrated. *Feedback* of a successful vote and a participation in the contest for the cash prizes was also given. If your vote triggered a change in the overall leaderboard this could be seen directly after the voting. Again, the *reputation and rank* ingredient was used with a leaderboard. The leaderboard indicates the current status of the voting. Every vote can theoretically shift it and then 50 other names will be published on Coke bottles. This leaderboard is still not a personal leaderboard but it could have a personal element on it, for example with voters' own name. Like in the gamified advertising from the US the *rules* of the contest were clear: vote for the names that should be published next on a Coca-Cola bottle and enter into a sweepstake in order to win 50,000 dollars. The *time pressure* was the same and it was not crucial for the game itself but indicating a deadline for voting. It can be argued that *teams* formed to play this game. Imagine your name is not on the bottle yet but you see it in the voting on Facebook. You

might mobilize your friends and family to visit the Facebook page of Coca-Cola and vote for your name that you can also have the experience. This is when teams start to form in the game because everyone has the same goal to get your name into the top 50. *Rewards* in this game take also a more complex form than those from Perfect Harmony because this game does not only have prizes as a reward but your actual name could show up on a bottle. This is why the player can be extrinsically (the prizes) and intrinsically motivated to participate in the competition (Boulet, 2012). The intrinsic motivation comes from the desire to be able to share a real bottle of Coca-Cola with your own name on it. Although a type of reward is the name on a bottle of Coke the game is still a game of chance since the no skills are required that could influence the outcome of the game and the cash prizes got drawn at random. In the end, the big question comes up: Was this type of game constantly engaging? I would say no because the game itself was the voting and participants don't have fun in participating it. The campaign however, was engaging as a whole and the used gamification elements were a part of it.

The campaign in Hong Kong used the most gamification elements and actually contained a game that can easily be recognized as such, which the target group did and had fun playing with. The *narrative context* was transferred from the TV commercial. In the commercial people opened bottle and the bottle caps flew off. The game itself captured this narrative structure and the story of the game was trying to "virtually" catch the bottle caps with your iPhone. How this worked was already explained in the introduction of the campaign. An immediate *feedback* mechanism was integrated and the iPhone told the gamer if he or she caught a bottle or not. Instead of leaderboards like in the two other games, badges were used as a *reputation and ranking* ingredient. When a gamer caught a bottle cap and earned a price he or she got an accompanying badge with the price. The iPhone app had a screen where all collected badges could be displayed. This motivates players to collect more badges and keep playing over time. As in the 2 previous games the *rules* were clear and cheating was impossible. Once the commercial was airing you were supposed to use your iPhone app to virtually catch the bottle caps through rapid movements of the phone. If you succeeded to catch one you got a price. *Teambuilding* was not required in the game itself since the focus was on the individual player. In this game *time pressure* is a crucial element. Such pressure was created by the TV commercial because it was only possible to play the game while the spot was airing – and this was only once a day. Time pressure plays a significant part here because a player has to use all his skills in a short amount of time in order to succeed in the game. If he or she does not, another chance to do so will come along the next day only. The *rewards* promised in this game were intrinsic and extrinsic. An intrinsic reward was the fun that resulted from playing the game. This results from reaching "Flow" during the game. Since the game was so compelling and only available for a short

period of time the players enjoyed this small game so much that they forgot about their surrounding and completely engaged with the game for its short period of time. All requirements according to Gregory (2008) were fulfilled for “Flow” to happen (the goals were clear, immediate feedback was provided, the required skills matched the challenge, the concentration during the game was deep, problems were forgotten, control was possible, the self-consciousness disappeared, the gamer’s sense of time was altered and the activity was intrinsically rewarding). Forgetting all problems and having fun or being happy are the big goals of the “Open Happiness” slogan and this game fulfills this perfectly. Extrinsic rewards were physical ones and virtual ones. The virtual reward that was given away was the badge that could be collected for each caught bottle cap. As already explained, this motivated a player to continue to do so. The physical rewards were prizes that ranged from free app downloads to even cars. Although the game involved some kind of skill (being able to conduct a rapid movement with the iPhone) the physical rewards were given out at random, making the game of Coca-Cola Chok! a game of chance. How is winning defined in this game? It depends on internal and external factors. The internal is only of minor significance because the game is really easy to play. But still, at least a small amount of skill is required to play it in order to catch a cap. The more important factor is the external one (as in the two other campaigns) which is winning an actual prize. All in all it can be said that this type of game was constantly engaging as long as the campaign was running. People wanted to play the game and switched channels at 10pm in order to do so. Because of Flow people came back regularly and played the game with enthusiasm and engaged with the brand.

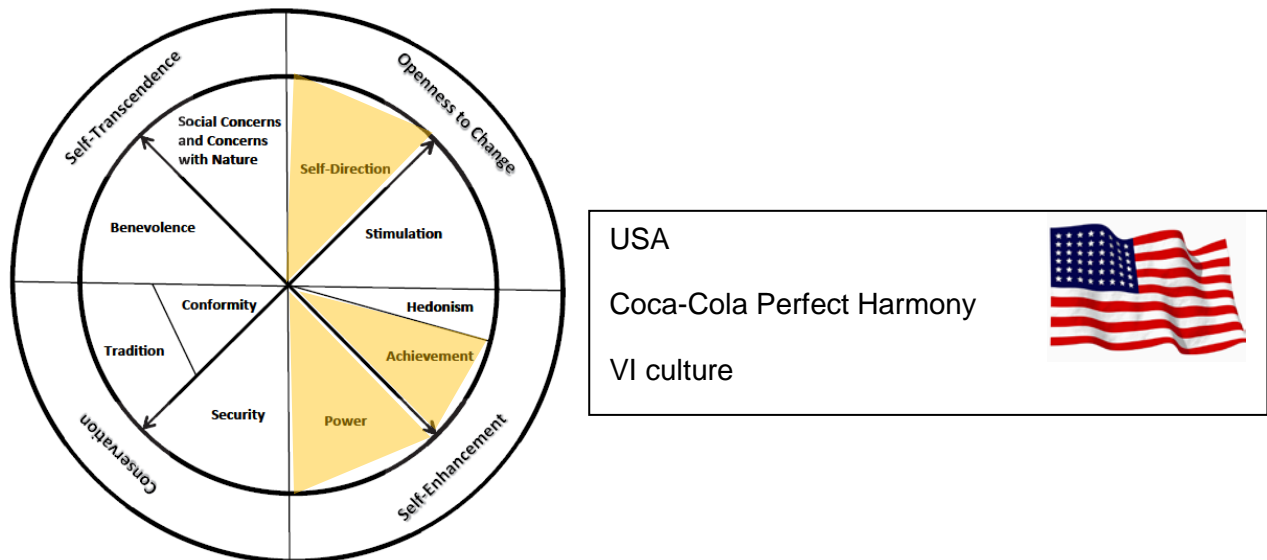
Adapting to local cultures

Coca-Cola executes what global branding scholars suggest: having a global strategy with local adaptation elements. The reason behind this is to keep the brand globally consistent but having enough flexibility to being able to adapt to different cultures and habits across the globe. The brand’s strategy is easily understood: “Open Happiness”. It wants to create positive, fun and enjoyment feelings and associations. This strategy is based at a very abstract level which is good because it can be interpreted in different ways and adapted to different cultures. My investigated campaigns are all themed under this slogan and show how diverse its execution can be. The main message and values of “Open Happiness” is easily understood in every culture and finds local values to focus on. Furthermore, the global strategy can be easily reinterpreted in a different cultural context.

The brand does this reinterpretation successfully as the different campaigns show. Coca-Cola tries to convey values in its campaigns that are typical or highly valued in the particular culture. In order to find out what values Coca-Cola uses, each campaign was scrutinized in detail and several of Schwartz and Boehnke’s (2004) values that are used in each campaign

were extracted. The next step was to link those values to the IND/COL and vertical/horizontal matrix by Singelis et. al (1995) with the goal to prove that the found values are actually important for each distinct culture. The discovered values are highlighted in the value circle and I will explain each campaign separately after the illustration:

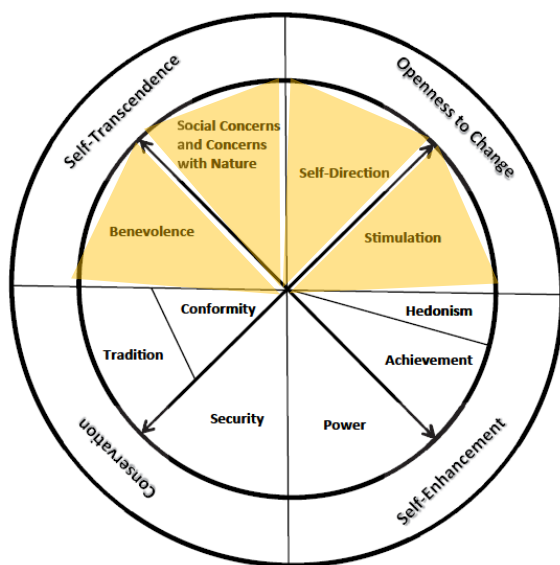
Adapting to values of the USA



The campaign in the USA (Coca-Cola Perfect Harmony) taps into the following values: self-direction, achievement and power. The contest to write song lyrics perfectly reflects the *self-direction* value. Every participant is independent from others through his own action (writing his or her own lyrics). Although the later important group effort to vote for the best lyrics online requires cooperation, Coca-Cola’s jury choice to offer only the best lyrics for voting creates an independent thought. Every participant enjoys its freedom and creativity to write the best lines he or she can and hopes that the own lyrics gets chosen. The success is in someone’s own hand. The next value is *achievement*. This is easy to describe because each participant wants to get his or her lyrics published and used in the song by Jason Derulo. *Power* is connected to achievement as well, because the song being published with the lyrics written by someone awards the person a degree of status. People can think: “I contributed with my creative ideas for the lyrics to this song that is now in the charts”. Since friends could admire the person contributing to a famous song, this can create social status, influence or even authority. The values of the self-enhancement section were especially used in this campaign. The song-writing contest shows that the personal interests are the greatest to participate in the competition and write lyrics. Your text could get used in the song and the prospect to win one of the many prizes (which is a personal gain only) motivates people to participate.

This was a campaign perfectly tailored to cultural traits and values in the USA. In general the USA is a VI culture – meaning vertical and individualistic. As interpreted above the campaign contains self-direction, achievement and power values. All three are categorized as individual concerns at Schwartz and Boehnke's (2004) value circle and the campaign emphasizes autonomy and self-individualism. The vertical component (inequality is present and expected) is also utilized in Perfect Harmony. The whole competition is geared to achievement and power values that can be strongly characterized as being vertical. There are only 4 winners for the lyric competition and the idea of American Idol uses inequality to vote one contestant off until only one remains and wins the competition.

Adapting to values of Australia



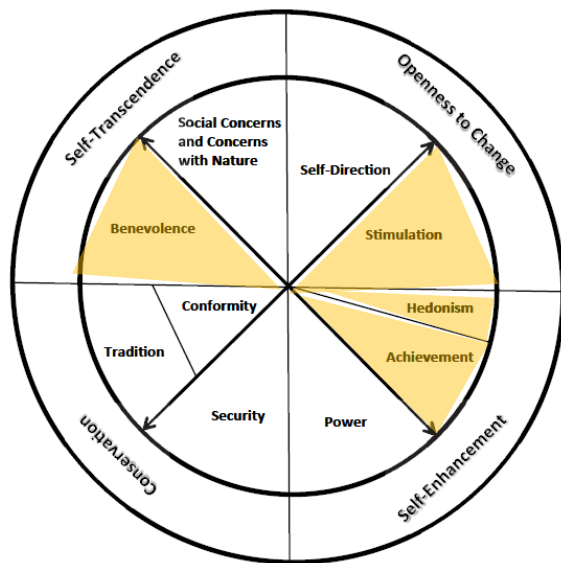
| | |
|--------------|--|
| Australia |  |
| Share a Coke | |
| HI culture | |

The values benevolence, social concerns, self-direction and stimulation were used in the Share a Coke campaign in Australia. The execution of the *self-direction* value from the campaign in the US is different from the one in Australia. While in the US the focus was on independence in writing song lyrics, the focus in Australia is on creativity, curiosity and freedom to explore the media maze of Share a Coke and create an experience with a loved one. The consumer is still independent by selecting which media and parts of the campaign he or she wants to use and which not. The *stimulation* value plays a crucial part in the campaign because it was completely new and took whole Australia over night by surprise. Since Coca-Cola did not admit to be behind it for the first period of the campaign the whole situation with “your own name on a Coke bottle” was exciting and consumers were challenged to make something out of it or find out what Coca-Cola was up to. With replacing bottles quietly overnight, Coca-Cola made a venturesome step and tapped directly into the stimulation value of the Australian population. The main goal of the campaign was to connect with the consumers and let the consumers connect with each other over a bottle of Coke. This is a characteristic of the *benevolence* value. There, a person strives to keep and

enhance close contact's welfare. Coca-Cola interpreted welfare in this context with being happy and share that with others. People were animated to buy a Coca-Cola bottle with their friends' name and share it with them and having a good time while doing it. This could have been done as a thank you for a received help or even to show someone its own forgiveness. The last value is *social concerns*. It is social concerns only and not (as indicated in the value circle) concerns with nature too because no environmental aspects were present in the Australian initiative of Coca-Cola. Being socially concerned means appreciating, understanding and tolerating the welfare of all people. Share a Coke animates people to be broad-minded and to think about whom they could share a Coke with. Equality is highlighted because a bottle of Coca-Cola can be shared with everyone. It is interesting to notice that just values from 2 sections and then all of them were used in the Share a Coke campaign. Openness to change was one determining factor of the Australian campaign because people were actually thrown into an unpredictable and uncertain situation and their emotional and intellectual interests were requested in order to take part in the initiative. A key part was also the self-transcendence section, because the campaign mainly focused to share a Coke with others and provide a positive feeling and happiness (the welfare in this case). Being executed the months before Christmas, the campaign enhanced the self-transcendence effect because Christmas is the time in the year where you do not think about yourself but try to make others happy and create unforgettable and positive memories for them.

The Share a Coke campaign of Australia was clearly targeted to Australian cultural traits. The local culture can be described as HI – horizontal individualism (striving for individuality but focusing on a sense of equality) (Triandis, 1995). The individualism requirement was fulfilled with the focus on self-direction and stimulation values. The campaign took everyone by surprise and created personal and individual interest. Everyone wanted to find his or her name on the bottle and everyone shared the experience individually. The used values from the self-transcendence section (benevolence and social concerns) can be interpreted as a connection to the horizontal orientation. Equality was established by trying to make it possible for everyone to share a Coke with a loved one, even when the name was not common at all. People had the possibility to share it online (virtually), go to a can printing station or vote for new names to be published. The experience of sharing a Coke itself contributes to a horizontal orientation because you want your friend to have the same happy and joyful feelings engaging in the campaign than you have.

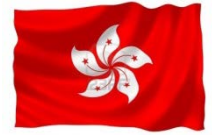
Adapting to values of Hong Kong



Hong Kong

Coca-Cola Chok!

VC culture



The Coca-Cola Chok! campaign in Hong Kong uses the values: achievement, hedonism, stimulation and benevolence. Playing the app while the spot is running on TV is fun and brings something completely new to the young population of Hong Kong. That is why the *stimulation* value is activated with this campaign. The experience is something exciting and a bit challenging and enhances a young person's life by providing fun. *Achievement* plays also an important part because the goal is to capture the popping Coke bottle caps with the iPhone. The app instantly shows if a person succeeded or not. Succeeding creates a feeling of success and animates consumers to be even better in the game. The chance to win various prizes enhances the achievement value because people have a motivation to play the game: they want to win one of the amazing prizes. *Hedonism* means wanting pleasure and gratification for oneself and having happiness. Playing the game is fun and makes people happy and gives them a short break from real life. Consumers enjoy the pleasure of playing and are even more satisfied when they see that they succeeded and won a prize. Winning a prize is the gratification of the game. *Benevolence* is important because the group plays a crucial factor in the culture of Hong Kong. Consumers play the game together in front of the television or in the movie theatre or in public places where the spot was running too. Seeing that one member is not doing well can create the urge to help the other person out and show him or her how the game is played in order to win a prize. Another characteristic of the benevolence value is that the game can be referred to friends so that they have the possibility to enjoy it as well. The section of the value circle that is most represented in the Coca-Cola Chok! initiative is self-enhancement. People followed their own personal interests (which is playing the game as often as possible and enjoying playing it) in order to win prizes. The evaluation of Hong Kong's Chok! values compared to local cultural traits is not that straight forward.

Cultural orientation in Hong Kong is VC – vertical-collectivism. The vertical orientation is affirmed with 2 self-enhancement values since locals do not want to be seen as equal to each other and want to stand out. This is why achievement and hedonism were used. Players want to be better than others and distinguish themselves from others in this way. Once they succeeded in doing so they have pleasure and enjoy the game. Stimulation is an individual value but is also used in the Coca-Cola Chok! campaign. Since it was targeted to the young population with the iPhone app Coca-Cola intendedly included this value because the younger generation is continuously looking for something new and exciting and this complete new approach to marketing delivers this. Coca-Cola uses 3 values from the rather individual concern side to stick out from other advertising in this culture. It uses those values not on an intense or prevailing way. Collectivism is still important and the campaign fulfills this cultural requirement. Benevolence from the collective side of the value circle is fulfilled for example. Furthermore the whole campaign includes collective values that cannot be associated with one particular value from the circle: Coca-Cola engages users to play with others or intentionally uses the term Chok! that is commonly used among the young population. Additionally, the brand employs this app on purpose because one person tries it out, has a positive experience with it and instantly recommends it to his or her peers.

All three campaigns target different values and use gamification and transmedia storytelling elements in a different manner. This is done to acknowledge the different cultures in every target country.

Adaption of transmedia storytelling and gamification elements to fit cultures

This last part of the findings section focuses on how gamification and transmedia storytelling elements are adapted to different contexts in order to tailor a campaign to specific cultural traits. Generally speaking, the majority of elements can be adapted to local cultures. As explained above different elements were used in the three selected cases. For this analysis I had to find elements that were used in all three and that show variation in order to conclude on differences in their usage across cultures. Before I start with this analysis I have to mention how Coca-Cola mainly connects to local consumers. The brand taps into popular culture in each country.

Coca-Cola also makes use of popular culture to connect with local consumers. In the USA the brand is teaming up with American Idol. This is one of the most popular and successful TV shows in the United States. The format was licensed to countries all over the world. In 2013 the show runs for its 13th season and is looking for its 13th superstar. Another popular cultural item that Coca-Cola uses in the USA is Jason Derulo. He is a famous R&B singer

and known across the globe. He had number one hits and released 2 studio albums so far. Choosing such a popular singer that the youth aspires was a good choice from Coca-Cola. In Australia Coca-Cola timed the campaign according to local circumstances. Share a Coke was executed between late September and December. This had 2 strategic reasons that are typical for Australia. One is the upcoming summer in Australia (from December to February). Cold and refreshing soft drinks are mostly consumed during the hot summer months and Coca-Cola wanted to prepare the population for that with the pre-set campaign. The second reason was the upcoming Christmas. During this time you usually come together with your loved ones and what is a better time to share a Coke. In Hong Kong the brand used with “Chock” the local slang word among the young population for “to pull upwards abruptly (with the sudden movement of one’s wrist)”. Coca-Cola interpreted it “rapid movement” and created an app that uses this movement in order to gain prizes. The iPhone app is the second cultural item. Hong Kong is commonly known for its technology savvy population. They want to have the newest technology and gadgets. Creating an advertisement that actively requires technology to use is such a step towards popular culture.

With having the used local popular cultural items in mind I can progress and show findings from the usage of different transmedia storytelling and gamification elements in different cultures. I summarized them in the following table and will discuss each element afterwards. The table shows transmedia storytelling and gamification elements that were used in all three investigated cases. It is important to notice that each element was used in a different way in order to adapt to the local culture. The table gives a good overview of how transmedia storytelling and gamification elements can be adapted to different local needs, although the same elements are used.

Table 5: Adapting transmedia storytelling and gamification elements across cultures

| Marketing Mix Elements | | US | Australia | Hong Kong |
|--------------------------------|----------------------------|---|--|--|
| <i>Transmedia Storytelling</i> | focus medium | television | online (website, social media) | app |
| | emotions | competitive (achievement ==> vertical) | enjoy time with friends (benevolence ==> horizontal) | gratification and joy (hedonism ==> vertical) |
| | talk-about element | share story to win contest (achievement, power ==> vertical, individualism) | share with others (benevolence ==> horizontal) | fun factor (benevolence ==> collectivism) |
| <i>Gamification</i> | rewards (motivation) | extrinsic (prizes) ==> individualism | extrinsic and intrinsic(prizes) (being able to "share" as well) ==> individualism and horizontal | extrinsic (physical ones with prizes and virtual ones with badges) intrinsic (fun, FLOW) ==> individualism |
| | reputation / level / ranks | leaderboard ==> individualism | personal leaderboard ==> individualism | badges ==> vertical |

To compare all different media used in the cases would be too difficult. One reason is that all campaigns are transmedia storytelling campaigns and they use a lot of different media. The other reason is that the media used are almost the same. I therefore decided to discuss the focus medium for each campaign. In the US the focus medium was television. The entry point to the Perfect Harmony was through TV and it also was the most important medium. This is due to the fact that Coca-Cola uses a popular culture item that is known from television in the US. All American Idol shows are broadcasted on television and Coca-Cola used this connection for its campaign. The case from Australia shows another focus medium. I call it online and mean social media and the company website. Although the campaign was initiated at the Point of Sale it became known as the social media buzz grew. That is why the online media channel is the most important one. Furthermore, the voting and sharing of a virtual can was done online as well. The main focus of this campaign was online. This is a clever strategy since the campaign tried to target young adults that did not drink a Coke in the last months. "Share a Coke" tried to connect people with each other and with the brand again – and doing so online is a major part of the young generation nowadays. In Hong Kong the major medium was the actual game which was an iPhone app. The app is the important component since it is the new and exciting element and everything is centered around it (the game, the prizes, the story). Using a game and an app is a clever strategy for the Hong Kong population. The citizens are known to be very technology savvy and want to have every new gadget. This marketing campaign uses this trait as an advantage and creates a mobile game.

Using and eliciting emotions is important when telling a good brand story (Twitchell, 2004). This is why Coca-Cola heavily utilizes emotions in all cases. For the US the brand heavily attempts to elicit emotions of competition. This is due to the fact that the whole campaign is a huge competition and there can be only 4 winners whose song texts get used. The competitive environment is fostered by the popular cultural item. American Idol as a TV show is highly competitive and there can be only one winner. Such emotions can be associated with Schwartz and Boehnke's (2004) achievement value which has a direct connection to vertical cultural traits that are typical American (Singelis, Triandis, Bhawuk, & Gelfand, 1995). The emotions used in Australia are completely different. The whole campaign was centered about sharing a Coke and enjoying time with a close friend. This is a sign of welfare shared with others and therefore leads to the benevolence value, which in turn is a sign for horizontal cultural traits since enjoying time together does not make one person better off and equality is established. This is typical for Australia. In Hong Kong gratification and joy are fostered with the Coca-Cola Chok! campaign. Since this pleasure is mostly targeted to one person the hedonism value (wanting gratification and pleasure for oneself) fits in this situation. Since having gratification while others have not sets you apart

from a group and vertical cultural traits are recognized with this campaign in Hong Kong and it fits to the present VC-culture.

A good brand story might trigger positive word-of-mouth and make consumers brand ambassadors (Lundqvist et al., 2013). This is why every case of Coca-Cola includes a talk-about element that again reflects specific cultural values. With the Perfect Harmony campaign a participant might talk about the competition to his friends in order to get them to vote for his or her song lyrics. The participant wants to win the competition. The motivations behind it are self-enhancement values such as power and achievement. A victory would give the participant a sign of status and make him feel good about winning this song text writing competition. This taps into both the individualistic and vertical cultural traits which are typical for the American culture. In Australia the whole campaign is geared to talk about Coca-Cola with someone else. The principle is to share a Coke with someone – either physically or virtually (online). In order for the campaign to work, Coca-Cola needs positive word-of-mouth. Since the campaign hit the country over night by surprise the buzz about what happened with the Coke bottles fulfilled its talking purpose. Since people should connect with Coke and their friends the benevolence value is highlighted again. As in the emotional component of transmedia storytelling this fits into horizontally oriented cultures, what Australia is. In Hong Kong the benevolence value is also used in the local campaign. People got excited and had fun playing the game and wanted their peers to have the same experience. Therefore they shared the fun factor and wanted others to experience the same. Although the benevolence value is utilized, it has another cultural background as in Australia. While it has horizontal orientation in Australia it is collectivism in Hong Kong. People care about their in-group members and simply share their positive experience with the game.

One Gamification element that was implemented across cultures in different ways was rewards. Rewards are often the underlying motivation to participate in such gamelike advertising and this motivation can be extrinsic or intrinsic (Hamari & Järvinen, 2011). For Perfect Harmony the brand used extrinsic motivation only. The motivation for people to participate in the voting was to win one of the prizes. Voters probably did not talk to friends about the voting (unless those who created lyrics that were up for voting). They only participated in order to have a chance to win the prize. They want the reward for themselves. This shows a high level of individualism and this is typical for the American culture. The Share a Coke campaign in Australia used both extrinsic and intrinsic motivation to make people participate in the gamification element (the voting). Extrinsic motivation resulted from the promised cash prizes that were randomly awarded among all voting participants. The intrinsic motivation is a bit more difficult to explain. Coca-Cola just printed Australia's 150

most popular names onto Coke bottles. This excluded many people from having their own names on the bottles. They might have wanted to participate actively in the campaign as well and share a Coke with someone. Hearing about the online voting motivates them to participate because they want to have the same joyful experience others have while sharing a bottle of Coke with friends. Therefore they are motivated to participate in the online voting and vote for their own name or for those of a friend. The intrinsic motivation comes from the chance of maybe being able to fully participate in the campaign with a bottle of Coke that bears its own name. The prizes are, like in the US, a characteristic of the individual Australian culture. However, the horizontal component was also taken account of. The intrinsic motivational component does so because it is rooted in trying to be equal and being able to fully participate in the campaign (as so many other people do). Therefore the rewards and the underlying motivation cater for Australia's horizontal cultural orientation. The case in Hong Kong uses even a more advanced reward system. Its extrinsically motivated rewards are physical and virtual and it includes also intrinsically motivated rewards. As the other campaigns, Coca-Cola Chok! offers physical rewards in the form of real prizes. Virtual rewards are given in the form of badges. Whenever a competitor catches a bottle cap he or she receives a badge. The badges are displayed in the iPhone app. This virtual reward motivates people to fill all the empty badge spots in the app and therefore the player continues engaging with the game. Intrinsic motivation comes from having fun while playing the game and from the concept called Flow. While playing the game, self-consciousness disappears, people feel more vital and stronger and a player gets deeply engaged in the game and forgets the surroundings (Csikszentmihalyi, 1997). These are the signs that Flow prevails. Gamers will come back and play the game more often in order to experience Flow feelings again and this can be seen as the intrinsic motivation and reward in playing the game. The issue of winning prizes and badges or experiencing flow shows strong individualistic traits. Although the culture in Hong Kong is collectivistic Coca-Cola uses these individualistic elements. This has a simple explanation. Gaming in advertising itself is rather individualistic. Since "casual games", unlike big MMOs, are not constructed for collectivistic gameplay, the effort to play as well as rewards depend and are tailored to a single person. Therefore individualistic values prevail in many gamification elements. Nevertheless, this game suits to Hong Kong because of its vertical orientation. People want to be different from others and stand out of the group and being successful in this game could be a way in doing so.

The last gamification element to be discussed are reputation / ranks / or level signs. Such an element is often enough for gamers to start and continue playing the game and it helps to continuously engage a customer (Zichermann & Linder, 2010). One way to showcase such ranks or reputation is using leaderboards. The Perfect Harmony campaign uses a

leaderboard during the voting process to show which choice of lyric is currently in the first place and has the biggest chances of being used in the song. In Australia a leaderboard is also used. It shows the names with the most votes. Although it is not a personal leaderboard which is often used in games to engage gamers it offers a personal element: the chance of having the own name on it. Leaderboards can be categorized to individualistic cultural traits because they show how one person is performing in relation to others. This means that the individual is in the focus. Therefore, the use of leaderboards in individualistic cultures such as the USA or Australia was a good choice of Coca-Cola. In order to show reputation in Hong Kong Coca-Cola used badges. The more badges you collected the higher the rank was in the game. The badges were used as a reward and a sign to show a gamers' ranking in the campaign. This taps into the vertical traits of the Hong Kong culture. Gamers collect different badges and show it to their friends. Although the game is shared with others and badges are shown to other gamers, each gamer wants to have another or a different combination of badges than the peers and therefore setting oneself apart from the group.

All in all, using transmedia storytelling and gamification elements with popular culture that is perfectly targeted towards local customs is a good way to successfully position a global brand.

DISCUSSION

Success of campaigns

All three campaigns contain many new and fresh marketing techniques and seem to be innovative and fit into the 10 % part of Coca-Colas Content 2020 strategy. But does being innovative pay off for the brand and the company? I researched some results and outcomes of the analyzed campaigns.

The crowdsourcing campaign of Perfect Harmony with the singer Jason Derulo was a success. Unfortunately Coca-Cola did not publish any specific data about the outcome of the campaign. However, Perfect Harmony was introduced 2011 with the artist Taio Cruz and due to its success continued in 2012 with Jason Derulo. For its American Idol sponsorship in 2013 Coca-Cola even extended the campaign. It hired the shooting star Carly Rae Jepsen (known for the famous song "Call me maybe") and even extended the voting to 8 times, voting for 8 contributions to the song. Besides lyrics, a performance theme, stage effects, dancer's wardrobe and even instruments were voted for. The continuation and extension of the Perfect Harmony collaboration with American Idol can be indicative of a success of the campaign with Jason Derulo in 2012. To celebrate the collaboration Coca-Cola gave away 25,000 free downloads of the created song. After that the single was available for download

on iTunes. The song made it on iTunes into the top 25 in the United States and stayed for 9 weeks in the US Top 100. In Australia the song even climbed into the top 10.

The share a Coke campaign was a huge success in Australia. People engaged with the brand and shared a Coke with friends. The traffic of the Coca-Cola Facebook page increased by incredible 870 %. During the 3 months the advertisement was running it was the Nr. 1 talked about Facebook page in Australia and the fan base grew by 39 % to over 650,000 fans. Participants actually shared a Coke with their friends and posted on social media about it. The number of stories with Coca-Cola that were shared in user's newsfeeds was 400,000. Besides updating their status people shared 76,000 virtual Coke cans via Coca-Cola's homepage. The voting for 50 new names that should be published was a big success with more than 65,000 votes casted. People really wanted to have their own name printed on the new released bottles. Besides the new names on the bottles, Coca-Cola printed 378,000 extra cans at its kiosks all over Australia. Those were so popular that people waited in line for hours to get a personalized can of Coca-Cola. In total: Coca-Cola earned more than 12 million media impressions during the duration of the campaign. What is more, Coca-Cola has become a part of popular culture again. The main target of the campaign to get people to drink Coca-Cola was fulfilled: young adult consumption of the soft drink increased by 7 % in the short 3 months. In total, 5 % more people were drinking Coke. This also had effect on sales in general and volume. Total sales transactions increased by 3 % and the total volume by 4 %. All those signs show that the campaign was really successful in Australia. Due to its new approach and creativity Coca-Cola and its agency won 35 advertising awards across the globe. Thanks to the huge success the company will replicate the campaign this summer in many European countries (including Austria, Norway, Sweden, Switzerland, United Kingdom, Italy, The Netherlands, Belgium and many more). The brand also thinks about doing so in China and Brazil.

The innovative approach to combine a game with a television commercial in Hong Kong in order to target the young generation was breaking records. It was the first ever interactive TV gaming promotion in Hong Kong and people loved it. After 1 day the app to play the game was the number one downloaded app in the local app store. After one month the app was downloaded more than 380,000 times. This is astonishing once you take into account that the app was made available for iPhones only. According to Coca-Cola, the actual advertisement viewing figures on television were also outstanding. People even switched channels to watch the ad. Usually it is the other way round: people switch channels in order to avoid ads on television. In total the spot was watched over 9 million times on television, YouTube and Weibo (a microblogging service in China and Hong Kong that acts like a hybrid of Twitter and Facebook and is extremely popular in these countries). This means

that the spot was watched on average 1.28 times from every man, woman, child and teen in Hong Kong. Given the narrow target group of the home campaign those figures are astonishing. According to Coca-Cola this campaign was the most successful promotion and TV commercial in the last 35 years in Hong Kong. This is one reason why the adaptation of gamification elements pays off in advertising.

Finding a new identity myth

People tend to identify with cultural icons or iconic brands and trust these signs in their day-to-day life. Cultural icons are symbols that are accepted by people and represent important values (Holt 2004). According to Holt, icons develop to present a particular story or identity myth that a consumer uses to approach desires and concerns. This is true because consumers tend to buy brands for self-expressing reasons and because they impersonate the ideals they admire (Holt 2004). The author also suggests that iconic brands convey such identity values because good icons thematize collective anxieties and desires of nations. The myth that is implemented in the brand leads consumers to associate the product with special benefits, gives a reason to spread the word and express their feelings about the brand. Holt (2003) identifies so called “myth markets”. They are markets where brands compete to become icons. There, contradictions of national ideologies are discussed. Brands compete in such markets to provide the most compelling myth that reinforces such contradictions. Myth markets are centered conversations about a national ideology and are often addressed by popular culture in different forms (television, music, books etc.). Even when a brand taps into a national ideology and becomes an icon, it has to be careful not to lose its status because as an ideology diminishes in its relevance people lose faith in its fundamentals (Holt 2003). When shifts of an ideology happen, people adapt their desires and their view of themselves as well, which in turn forms new myth markets. A brand that does not recognize this in time might be trapped conveying an ideology and myths that are not relevant to consumers anymore and this can harm its iconic status. A brand has to continuously create new myths around it that “repair” the culture in order to stay iconic.

Coca-Cola can be seen as an icon because it engages in new marketing strategies and taps into local popular culture. It currently uses one slogan globally: “Open Happiness”. This slogan is on a high level of abstraction, allowing the company to interpret its market position differently in contrasting cultures. The slogan can be interpreted as: open a bottle of Coke, drink it, forget all the problems around you and be happy and enjoy living. An iconic brand often involves in a local culture in order to create and maintain its iconic status. Holt (2004) explains how Coca-Cola tapped into nations’ identity myths to become one. In the post-war years Coca-Cola represented the American myth as a country that is sacrificing its sons in order to save the world. In drinking a coke, consumers could assimilate with feelings of

national solidarity. Then, the economy began to boom and Americans were moving to big cities for the purpose of working for big corporations. Coca-Cola used this new lifestyle to introduce the slogan “a pause that refreshes”. The brand still capitalized on the American life but now with a different emphasis. However, in the late 1960s Coke’s celebration of national pride and the American culture started to wear off. The civil rights protests, the formation of middle class and corporations that disappointed youth and the unpopular Vietnam War divided the country and Coca-Cola’s past myth was not relevant anymore. When such cultural disruptions hit a brand it must reinvent its myth and Coca-Cola did so. It aired a TV spot in Europe and the US showing young people from different countries on a hillside singing and drinking a Coke. Americans found this myth helpful for their citizen identity. Coke had reinterpreted the refreshment benefits and formed a new myth of solidarity. Coke used the peace movements to address the current identity conflict and pleaded for tolerance and understanding across cultures. The new myth told people to share a Coke and heal social discrepancies. About a decade later the Coca-Cola changed its focus again. Racial conflicts were growing due to the fact of aggregated African American neighborhoods in bigger cities. As industries started cutting jobs, African American workers were the first to go and black urban ghettos, isolated from the rest, began to form. A new and scaring underground economy of violence and drugs started to rise and newspapers were full of bad stories. Coca-Cola aired as spot where a young white boy encountered a known to be mean African American football player at a stadium. The kid met the furious looking player and offered him its coke bottle. The player reluctantly took it, drank it and started to smile. The text “Have a Coke and smile” ended the ad. Coca-Cola now provided a magical portion to heal the racial strife. The ad showed that everybody can be a nice person and again tapped into the current identity problems. According to Holt (2004), since then Coca-Cola did not manage to pull another significant Coke myth. The company rather started to focus on abstract associations such as refreshment, authenticity and social bonds and tried to connect emotionally with its customers. It has failed so far to engage in important social issues.

While watching and investigating all campaigns I figured out that Coca-Cola created a new identity myth people can identify with and that is appealing to consumer’s desires all over the world. It impersonates an ideal that Coke drinkers can embody while drinking the beverage. The brand uses the slogan “Open Happiness” throughout every campaign in every video, poster and online platforms. This is the slogan and brand’s mindset that taps directly into a current global myth market and helps the brand to strengthen its iconic status. Let me explain how:

People are targeted by media with horror stories since the financial crisis in late 2007 and 2008. Economies around the globe went into recession and are still to recover. The current crisis in Europe influences countries outside Europe as well. Unemployment rates are at record highs not only across Europe but also in the United States. People do not know what they should do with their life and do not have any perspective. The situation is particularly tense among the youth: no jobs, no education and no perspective for the future. The growth of major developing countries slowed down significantly causing problems. Besides all those negative economic factors wars and civil wars with terrorist attacks prevail in the Middle and Far East. In North Africa riots and demonstrations caused dictators to their knees and since then the political situation in such countries is unstable. To sum it up: the situation across the world is not a good one and media even reinforce a negative attitude with their pessimistic reporting.

With the “Open Happiness” approach Coca-Cola attempts to transfer people in a different world and forget about all negative aspects that happen in the world. Open a bottle or can of Coca-Cola and be happy while drinking it. While consuming Coca-Cola people should forget all their worries and have a great time with friends or family. It forms an identity myth that people aspire. They want the world to be a better place without economic recessions, high unemployment, wars, terrorist attacks or unrest. Coca-Cola does not have the power to offer a permanent solution to it but an illusionary temporary one. Consume a Coke and you will instantly feel better or forget your sorrows. All 8 investigated campaigns have strong cultural elements that allow locals to connect to “Open Happiness” which in turn strengthens Coca-Colas position as an iconic brand. Coca-Cola Perfect Harmony and American Idol connect the brand with a positive routine. Americans are sitting with family and friends in front of the television and watch the show without thinking about the general negative situation in the world. Showing the brand prominently in this setting and even offering a contest where consumers can get engaged with writing song lyrics connects positive feeling to the brand. For the share a Coke campaign in Australia sharing happiness is the central motive behind all actions. The brand surprises the consumers by printing their names on the bottle and sharing a Coke with others. The time while consuming a Coke together with a friend is usually seen as being positive. You go out, experience something fun together and of course Coca-Cola is part of that experience. Coca-Cola Chok! works in a different way. The television spot shows young people at the beach having fun and relaxing while having a Coca-Cola. The main “Open Happiness” intention comes from the iPhone app and the linked game. Hong Kong’s you could not wait until 10pm every evening until the TV spot is aired again and they were able to play the game. During this short amount of time they forget everything around them and put all their effort in succeeding in the game. Since the game is really fun and packed with rewards a positive connection to Coca-Cola is mentally

established and when a Coke is consumed later the associations of happiness and fun might come back into consumer's heads. I personally think that all cases are good examples of how "Open Happiness" connected with consumers in different countries and used their inner desires and aspirations to let Coca-Cola become iconic again. Also the other scrutinized cases that were not used in this study show strong signs of the "Open Happiness" approach. The brand has to be careful however that the now used myth market keeps its relevance. Otherwise the brand conveys values that consumers are not aspiring and therefore are not interested in them anymore.

New techniques across cultures

Transmedia storytelling and gamification are early in the process of becoming academically theorized and researched. They are uprising and set trends in the advertising industry. Coca-Cola prominently presents how those techniques are used in practice. The brand does not actively push the product but rather tells stories and creates content with the brand as explained in its Coca-Cola Content 2020 strategy.

Coca-Cola is a global brand that on the one hand standardizes its advertising with the globally used slogan "Open Happiness" and on the other hand adapts marketing to local cultures in order to connect to consumers. The study showed that using transmedia storytelling or gamification elements are easy to use. In both strategies there are so many elements that can be individually used or even adapted to local needs. Companies can use transmedia storytelling or gamification only or combine them in one campaign as Coca-Cola did. Admittedly, combining both elements is riskier but as we saw it pays off.

Towards the end of the twentieth century, popular culture items spread around the world and become global and anchored in local cultures. However, the emergence of such a global popular culture does not mean that all consumers share the same values and tastes (Holt, Quelch, & Taylor, 2004). Coca-Cola recognizes this and uses local popular culture in order to be successful in every market. Their campaigns' foundation lies on such items and transmedia storytelling and gamification elements are used to communicate them. Besides popular culture, individual elements of the two new communication techniques can be also adapted to culture as the study shows. The same element can be interpreted in different ways in order to fit to local cultural values and traits. An example would have been the status / level / ranking element of gamification that can easily be adapted to local motivational needs. When more elements are mixed into a local campaign and each is adapted to local values the campaign can turn out to be a country specific advertising effort but still maintaining the global branding perspective of signaling "Open Happiness" values.

I shortly want to discuss the extent of gamification used in the investigated countries. In the United States and Australia the gamification element was only a minor part of the whole campaign, while in Hong Kong it was an integral part of it. The game in Hong Kong was the most developed one of the three examples and was probably recognized by consumers as a game. Although Australia and the US are highly developed countries that have many smartphones in use, Coca-Cola chose Hong Kong to launch the campaign with the gamified application. This was probably done because of the populations' technology enthusiasm. People love technology and want to use it in new ways and get excited about it. Coca-Cola uses this mindset as an advantage and undertakes a completely new approach to marketing. It was done because cultural values were recognized and Coca-Cola saw a chance in trying out new marketing techniques in this culture.

Although transmedia storytelling and gamification can be grouped into the 10 % part of Coca-Colas 70/20/10 approach because it is risky and the content cannot be controlled those experiments pay off for the company. The Share a Coke campaign was such a success in Australia that it will be adapted to other countries respectively. The campaign moved from the 10 % group to the 20 % or even 70 % since the trial was successful in Australia and the company knows how deal with this new phenomenon. This is how Coca-Cola invents itself new all the time. It tests risky campaigns in one single market and when they are successful they are also adapted to other markets. What the brand will change in other markets according to local cultures will be seen this summer across Europe where the Share a Coke campaign will launch. However, because transmedia storytelling and gamification elements are easy to adapt the company will not have problems in targeting the campaign to the European population.

MANAGERIAL IMPLICATIONS

This study shows important insights that managers should follow if they want to position a brand across cultures. Such well positioned brand can be seen as an asset to the company. Like every other asset a brand requires not only active management but also capital to support its development. Furthermore, in order to know for the company in which position the brand is, brand equity has to be measured regularly. This helps to get feedback from customers and keeps a brand on track of its development path (Interbrand, 2006).

The first step in the global brand development process is to develop a common set of brand characteristics and values that can be used across cultures. In order to be able to interpret those characteristics differently in every country it is advantageous if they have a rather abstract character. Together with the brand name, logo, color theme etc. such

characteristics form the assemblage from where the brand identity can be derived from. Coca-Cola showed with “Open Happiness” that a global brand strategy could use a mindset or slogan that can be customized to local peculiarities.

This next step is not necessary for an effective global branding strategy, but in case the marketers’ brand is already established globally and present in local popular culture, the marketer could try to tap into myth markets in order to become an icon. Entering into such markets should be done with a global and unified approach. Otherwise the threat of developing too many diverse brand meanings could occur. A brand has to find controversies or issues that bother people. Once they are found, a consumer usually has a mindset towards them and has aspirations or wishes how to resolve it. A brand should tap into these controversies and offer solutions for such tensions with its advertising and positioning. During the consumption or use of the product (or service) a consumer experiences an unravelment and therefore rewards the brand the credit of solving the issue and making the brand an icon.

In order to successfully adapt global branding guidelines and choosing the correct assemblage from the provided values for a local market, the marketer has to understand the cultural traits in the target country. Managers have to seek out consumer insights and integrate local intelligence in order to be locally relevant. There are different concepts and theories how cultural values can be detected and categorized (Hofstede 1980, Schwartz 1992). Besides understanding local values and adapting advertisements towards them, using local popular cultural items helps the brand to establish a connection with the consumer. However, it is important that a potential chosen popular culture goes in accordance to the global branding guidelines.

Once cultural differences are figured out and understood the marketer can decide how to communicate the brand message and meaning to the locals. This thesis looked into advertising that used both transmedia storytelling and gamification in marketing. However, both of the techniques do not need to be used at the same time. A marketer can decide to use gamification only or transmedia storytelling only as well!

When using transmedia storytelling a marketer has to tell a story that involves the brand in question. How the story is told is only subject to the marketers’ creativity. The story has to comply with the previously defined branding guidelines and the local culture (or popular culture if it wants to be incorporated in the campaign). During the creation of the story the marketer should already think which different media will be used, how the story can be split across them and how the story flows across them. It is important that every story fulfills the criteria of authenticity, conciseness, reversal and humor (if applicable) in order for

consumers to relate positively to the presented brand attitudes. The selection of concrete media channels heavily relies on the selected target group: if this is the younger generation lots of mobile, online and social media should be used in order to engage this target group. For other groups this might not be that appropriate. If possible the each medium should contain a unique story that can stand alone and still contributes to the big narrative context. However, a marketers' brand story might not contain such narrative depth in order to completely separate different channels. Therefore the main story can be varied and adapted for different media in marketing.

When a marketer decides to use gamification as a communication strategy, uncountable doors open for the brand. Gamification will be a focus in the next years because of one big trend: the Generation G. This is the increasing part of the population that is growing up with video games and consumer technology (Palmer, 2012). Marketing has to be adapted to them because all gaming elements let them grow up with a different mindset. Zichermann and Linder (2010) define Generation G as the first large demographic group where gaming is the principal form of entertainment. Generation G is connected with the rise of the Internet and is also leading in the social networking change. Those G'ers are extremely technology and mobile savvy. So Generation G is completely mobile and social. The authors propose that people born after 1998 are part of Generation G. There is no surprise that this cohort is actively online and is socially networking online as well. The important issue however is that they are engaging in all those activities through games and they have become an important mean for them to interact with the world around them. This can be seen that games with a social component are far more interesting to the younger population than the classical solo games. Therefore games try to combine the online play with everyday tasks and activities.

There is an almost shocking example what concerns Generation G (McGonigal, 2011). The author says that by the age of 21, a normal American has spent around two to three thousand hours reading books. Guess how many hours the same person on average played video games in life so far! Computer and video games accumulate to ten thousand hours. Each year the person is born after 1980 this statistic is more likely to be true. To compare this number McGonigal (2011) uses the time spent in classrooms from the fifth grade to high school graduation of an average American, because it equals with the ten thousand hours playing computer or video games. So people from the Generation G spend the same amount of time in school as developing skills in gaming. This is why Reeves and Read (2009) suggest that successful companies have to redesign their business and work from the gamer's point of view. This is true because Generation G expects quick feedback (either good or bad) and several opportunities for trial and error (as it is provided in games).

Gamification works best with a young target group – preferably one that fits the description of Generation G. Different gamification elements can be combined to support the campaign. The choice depends solely on a brand managers' intention. It is a good advice to get guidance from a game developer in creating the game in the end. A marketer should keep in mind that a game developed for marketing is a “casual game” or “gamified application” and does not need to have the depth as one for entertainment purposes only. When rewards are used in order to engage gamers it is an advantage not only to use prizes (external rewards) but to create a fun experience that a consumer wants to relive again (internal reward). Only then a gamer can be engaged continuously, comes back more often to play the game and the goal of gamification is achieved. When gamification and transmedia storytelling are combined in the same campaign (such as the ones investigated in this thesis) the gamification element should fit to the story. Otherwise it would be seen as a distraction from the story and all the efforts in story development would be for nothing.

As proven, transmedia storytelling and gamification techniques can be very effective when they are used in a context that is adapted to a local culture and values.

LIMITATIONS AND FUTURE RESEARCH

As any other research methods, the qualitative method employed in this study present a number of drawbacks. One is the validity of the results. Compared to quantitative research it might be less valid in its conclusions, methods and even approach. This is due to the fact that this research was based on my personal judgment and interpretation of the analyzed campaigns of Coca-Cola. Although a qualitative approach allowed me to study and reflect the complexity of the campaigns in depth, my subjective opinion or my knowledge of the situation could have biased the information and hence results also. If this is the case the study more reflects my personal opinions than an objective investigation of the data. Another limitation might be the ability to generalize results. This comes from the fact that qualitative research (as used in my thesis) is exploratory. This is why it is difficult to extract result that can be adapted to a broader perspective. This could be a drawback in my thesis as well. Qualitative research and in particular this study has reliability issues. Reliability is the ability to reproduce the study with consistent results from another researcher. Since the research depends heavily my interpretation (especially for the culture part) it has to be doubted if another researcher would find the same results conducting the analysis again. A quantitative study however, would show the same results.

However, qualitative methods help to explore new phenomena. Since the research questions were of exploring nature, qualitative research in the form of a case analysis suited

its purpose. The study was asking for rich and detailed data what quantitative numbers could not have produced. Qualitative research helped to explore a new area of research: how transmedia storytelling and gamification can be adapted for marketing.

Generalizability of the study findings could be questioned. Since the results are specifically tailored to a situation it is difficult to make broad recommendations, for example recommendations for a policy change in marketing using the investigated methods. Furthermore, I only analyzed campaigns from Coca-Cola and investigated gamification and storytelling principles. Other companies might have other approaches to such marketing techniques than Coca-Cola and therefore the result cannot easily be applied to other companies.

The last point in this thesis is to discuss future research shortly. Cultural issues and how brands position themselves globally (while adapting to local cultural traits) has been a major focus of different scholars lately and therefore does not require further research. Academic research is needed for the two new marketing techniques: transmedia storytelling and gamification. There is literature available on how brands can use storytelling to tell brand stories. However, the transmedia component is not researched at all. There is only the definition of Jenkins (2006) about what it is. Research should be conducted especially in the field of marketing. It should be researched how brands can use transmedia storytelling and how it can be adapted. Furthermore, knowing how consumers see and experience this approach would be helpful. When it comes to gamification there is theory about the concept itself. Again, academic research that uses gamification in marketing is lacking and needs to be conducted. Both the company level and the consumer level should be investigated. Since the two techniques are trends and will probably change marketing in the future research into those would be helpful.

APPENDIX 1 (EXHIBITS)

Exhibit 1:

| Just a few of the great Coca-Cola Slogans through the Years | |
|---|--|
| 1893 The ideal brain tonic | 1957 Have Fun! Have a Coke |
| 1904 Coca-Cola satisfies | 1960 Cool off with Coke |
| 1938 Any time is the right time to pause and refresh | 1964 You'll go better refreshed |
| 1941 Completely refreshing | 1966 Christmas without Coca-Cola --Bah, humbug! |
| 1945 Coke means Coca-Cola | 1970 Coke adds life to everything nice |
| 1950 Time out for Coke | 1979 Have a Coke and a smile |
| 1955 Taste Treat | 1980 Coke is it |

Source: <http://www.mindspring.com/~pen-art/ccfacts.htm>

Exhibit 2: Conditions for “Flow” to happen according to Gregory (2008):

- Goals are clear: The player knows what to do and what he wants to do
- Immediate feedback: The player knows how good or bad he is doing at any moment
- Skills matching challenges: The player’s skill levels and the difficulty of the challenges match
- Concentration is deep: The player is focusing on the task to complete
- Problems are forgotten: The player can forget other problems that could disturb concentration
- Control is possible: The player has a feeling of being in control, being the architect of one’s own fortune
- Self-Consciousness disappears: The player is able to exceed the boundaries of his personal ego that kept holding him back
- The sense of time is altered: The player does not experience time appropriately. It is either passing by quickly or lost track of completely
- The activity is intrinsically rewarding: The player engages because the experience is worth doing so on its own

Exhibit 3: Matrix categorization of IND / COL and horizontal / vertical cultures

| | <i>Horizontal</i> | <i>Vertical</i> |
|----------------------|---|--|
| <i>Collectivism</i> | <p><u>HC cultures</u></p> <p>Each individual sees the self as a part of an in-group. All members of the group are extremely similar to each other. Each individual is interlinked and the same as other people so equality is the core of this culture.</p> <p><i>e.g. Thailand</i></p> | <p><u>VC cultures</u></p> <p>Each individual sees the self as a part of an in-group. However, the members of this group differ from each other and some have more status than others. Each individual is interlinked with others and inequality is accepted because people do not see each other as the same. Although people are different, sacrificing for and serving the in-group is still an important aspect. <i>e.g. Japan, Hong-Kong</i></p> |
| <i>Individualism</i> | <p><u>HI cultures</u></p> <p>In those cultures the autonomous self is emphasized. Nevertheless, the individual is more or less equal in status to others. Each individual is independent and the same as others.</p> <p><i>e.g. Sweden, Australia</i></p> | <p><u>VI cultures</u></p> <p>Again, the autonomous self is emphasized, but individuals see each other as different. Inequality is present and even expected and therefore competition is an important aspect of this cultural pattern. Each individual is independent and is different from others.</p> <p><i>e.g. United States, France</i></p> |

Extracted from Singelis, et al. (1995)

Exhibit 4: Summarizing Table of all 8 campaigns from the Short-List

| Ad / Campaign | Country | Popular culture | “Open Happiness” | How message was conveyed |
|---------------------------|----------------|---|---|---|
| Coke Chase Ad | USA | From movies (The Adventures of Priscilla Queen of Desert, The Badlanders) Traditional American Cowboys | Funny game through the desert | Big Super Bowl ad, online vote <i>transmedia storytelling, gamification, consumer involvement</i> |
| Coca-Cola Perfect Harmony | USA | American Idol Jason Derulo | Sit back, relax and enjoy Joyful son Make dream come true | On American Idol, videos, submission of texts, music, jury, online voting <i>transmedia storytelling, gamification, consumer involvement, reward</i> |
| Coca-Cola Happiness Table | Italy | Importance / value of family Connectedness | Reunion with family (your protection, safety net) | Guerilla marketing, video online, spot on TV, Facebook app <i>transmedia storytelling, consumer involvement</i> |
| Coke Zero 007 | USA | James Bond | Good guys always win | Guerilla marketing, video online storytelling, gamification, reward |
| Coca-Cola Chok! | Hong Kong | Chok (as a slang word) Technology-savvy | Fun that connects with people fun equals rewards | TV ad (daily), YouTube, iPhone app <i>transmedia storytelling, gamification, consumer involvement, reward</i> |
| Sprite Giant Soda | Brazil | Beach and relaxing Dispenser itself | Relaxing day on the beach with refreshment | Guerilla marketing, video online <i>storytelling, consumer involvement</i> |
| Share a Coke | Australia | Timing of campaign (Christmas, Summer) Share a coke with loved one | Share happiness with others connect with loved ones | Change of packaging, media buzz, TV ad, printing station, online voting <i>transmedia storytelling, gamification, consumer involvement, reward</i> |
| Hug Me Machine | Singapore | Public signs of affection have long been discouraged but on rise with young generation | Giving love equals reward | Guerilla marketing, video online <i>storytelling, consumer involvement, reward</i> |

Exhibit 5: Images of Share a Coke



Exhibit 6: Image from Coca-Cola Chok!



APPENDIX 2 (DESCRIPTION OF NOT SELECTED CAMPAIGNS)

Coke Chase

This was the traditional Coca-Cola commercial for the Super Bowl 2013 in the USA. It is a one minute TV spot that was aired during the break of the game. The spot starts with a huge Coca-Cola bottle in the typical bottle shape that is spotted by a cameleer in a desert. But suddenly three other groups show up and start racing towards the bottle. Those teams are showgirls with a bus, cowboys on horses and the Badlanders (from the same called movie) on motorized vehicles. Each group tries to hinder the other to reach the Coca-Cola bottle. The showgirls shoot glitter at the cowboys and one cowboy throws his hat into the spokes of a Badlanders' motorbike, causing the villain to fall. After they surround a dune they reach a street and see the Coca-Cola bottle. It is just a sign with the information: 50 miles ahead. Then they start racing again and a text appears: "Vote now to decide who wins, cokechase.com". The viewer was now directed to the mentioned homepage for more information. On the homepage the company started a competition and asked the consumers to vote who should win the race. Voting was possible online or with tweeting something with #showgirls, #cowboys or #badlanders. The homepage was structured similar to a news live ticker giving regular updates which group is leading. Small videos with groups playing tricks on the others to interfere their advancing were posted as well. In the end the showgirls won and Coca-Cola showed the spot on TV of their winning and arriving at the house where Coca-Cola is sold. For fans of the other groups, the company revealed the alternative endings.

Image of the Coca-Cola chase spot



Coca-Cola Happiness Table

This was a campaign in Italy. Coca-Cola realized that happiness comes from eating together with others but it is done less often. Therefore the company built a special truck and hired a famous Italian cook, Simone Rugiati, for this campaign. The truck was special because it was a kitchen and an extendable dining table could be placed outside the truck. The area was decorated with a carpet, chairs and plates, cutlery and glasses were provided. A sign was set up that said “Let’s eat together!” and music with the typical Coca-Cola jingle started playing. The table was special because through a small curtain plates with drinks and food were automatically served from the kitchen inside the truck. It soon lured people onto the small square, eating food together and having a great time. Of course Coca-Cola was served as a drink. The famous chef prepared food inside the truck and sent it out to the people. More people joined with instruments and an event like a big Italian family party started. At the end of the spot you see the truck driving off with the invitation “Let’s eat together” on the screen and the call to go to the especially designed Facebook app and invite family and friends for dinner. The app helped to you to send funny video dinner invites to your friends.

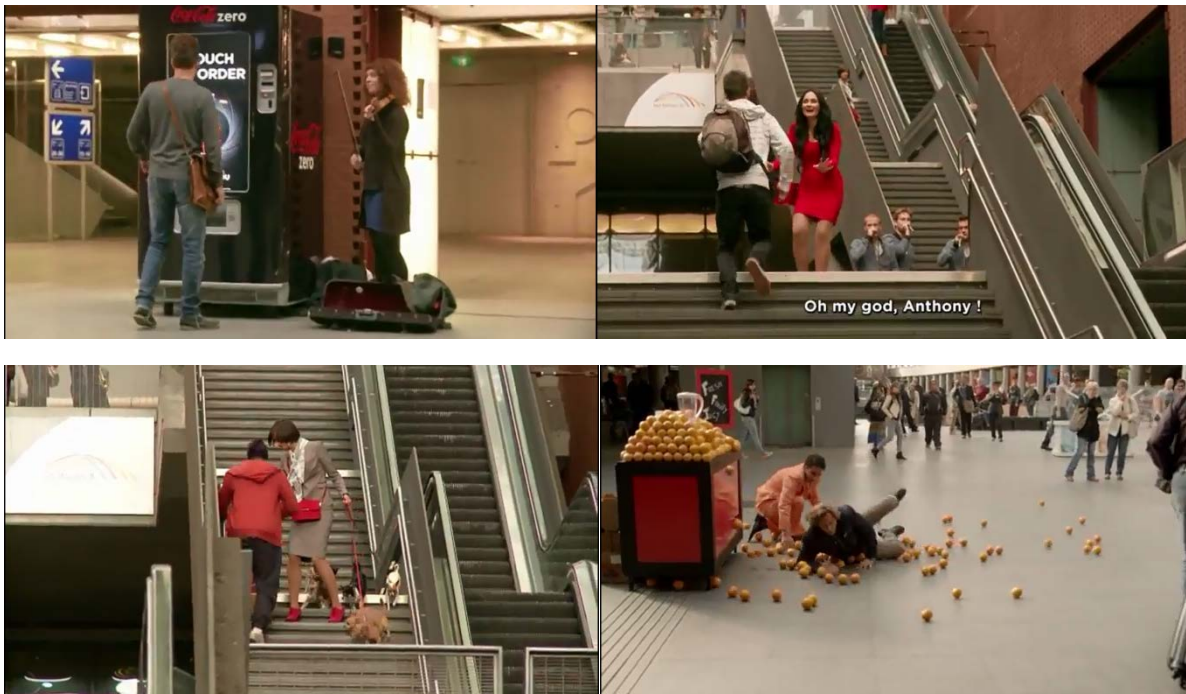
Image of the Coca-Cola Happiness Table



Coke Zero 007

At a big train station Coke Zero started an action oriented campaign. Coca-Cola set up a new Coke Zero vending machine with touch screen and as soon as someone touched it a violinist started to play the James Bond theme melody and the screen showed the following message: "Want the change to win exclusive tickets to Skyfall?" Participants had to type in the name and accept the challenge: "Go to Platform 6. You have 70 seconds to unlock the 007 in you." Usually it is easy to run to this platform in the stated amount of time but Coca-Cola build in some hurdles. The challenge started when seconds on the display started counting down and the music from the violinist got more intense. Participants started running and were hindered by the following obstacles: cleaning personnel, blocked escalators, people shouting the participant's name, a glass panel being transported or an orange booth loosing oranges. All those hurdles made it quite hard to arrive at Platform 6 in 70 seconds. At the goal there was one last challenge. The participant was asked to sing the bond tune to unlock the 007 in oneself and to get the exclusive tickets. As soon as the attendee started the crowd around him or her started to sing the theme as well and cheered once the tickets were handed out! This video was posted online and shared by millions of people.

Images of the Coke Zero 007 campaign



Sprite Giant Soda

In Rio de Janeiro, Brazil Coca-Cola had this guerilla marketing campaign at a beach. It had 40 degrees and Coca-Cola wanted to provide something refreshing. The company installed beach showers that had the form of a typical soda dispenser machine in fast food stores and branded in in the Sprite design and colors. At the beginning people wondered what it was and even thought that actual Sprite came out there – but is was just water to shower after a bath in the sea. People actually had to press the lever for the water to start flowing and therefore Coca-Cola perfectly imitated the soda-machine principle. This special shower was instantly popular and a big crowd waited to get a refreshment. Of course, Sprite was handed out as well.

Image of the Sprite Giant Soda campaign



Hug Me Machine

This is another clue of Coca-Cola. The machine looks like a regular Coca-Cola vending machine but it has no slots where coins could be put in. It does not say Coca-Cola on the machine but from the used colors and the font type and how “hug me” is written everybody knows that there is Coca-Cola behind it. In Asia it is common not to show feelings in public and that is why Coca-Cola tried to break this cultural notion and set up the Hug Me Machine on a university campus in Singapore. On the left and right side of the machine sensors were built in and once they were activated the machine dispersed a cold and refreshing Coca-Cola can. People instantly noticed the machine but were reluctant at first to hug it. Once the first person tried and the others saw that the reward for hugging is a Coke, they also started hugging the machine. Even groups of people started hugging the machine in the end.

Image of the Hug Me Machine



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