Gamification General Report
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December, 2014
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1 Executive summary

The present document is a general report about the application of Gamification at 3D Wire 2014 event. As a first experience gamifying this event, specific objectives were defined:

1. To attract attendees to less frequented areas in previous editions of the event and to strengthen networking between attendees.
2. On the other hand, research objectives were defined in relation to the Gamification of social places like congresses.

The majority of the objectives have been accomplished and, from them, conclusions and recommendations for future editions of the event have been extracted, also useful for other Gamification experiences, especially those involving big groups of people and analog elements.

Furthermore, this report details the methodology and elements from the design phase, human resources organization and production before the event, execution during the event and analysis & dissemination plan after the event. The different manuals produced for attendees and volunteers have been included as annexes. We also conducted surveys to both of them, the result of which casts a widespread satisfaction with the Gamification.

Gamification team (not complete!) A lot of work but a ton of fun! Source: @LabBambara
2 Introduction

3D Wire is an annual event geared towards animation and digital audiovisual production (New Media, ICT and Videogames) that is held in Segovia (Spain), bringing together lots of professionals, both national and international. The creator and organizer of the event is Paramotion Films, a production company from Segovia and Madrid dedicated to the production of advertising films, short films, animation and digital postproduction.

In this case 3D Wire was held on 2-5 October 2014 (6th edition) in Quintanar Palace of Segovia, with a rich program of lectures, screenings, workshops and spaces/rooms for meetings and communication.

Quintanar Palace, in Segovia. Source: https://www.facebook.com/PalacioQuintanar

Among the goals of the event there were the facilitation of direct contact between professional attendees to create synergies, to support new projects, for the improvement of professional capacities and, ultimately, to stimulate the conditions for the sector to evolve.

3D Wire organization requested GECON.ES a first Gamification design to energize experiences, activities and spaces. The event was held in different spaces (day & night activities) and, as a first approximation, we opted for an almost full-analog experience that would allow us a learning process adapted to 3D Wire requirements for a possible technological development in future editions.
3 Gamification Objectives

The general/main objectives of the Gamification implementation for 3D Wire were:

- **POIs.** To attract attendees to less frequented spaces in previous editions that are important points of interest where activities are held.
- **Networking.** At a first level to strengthen communication between diverse attendees’ profiles and at a second level to originate new projects thanks to these contacts.

On the other hand GECON.ES added secondary objectives to support the accomplishment of the main ones:

- **Profiling.** Active profiling of attendees and participants with the objective of drawing segmentations of the diverse profiles visiting 3D Wire.
- **Leveling.** To segment attendees and participants by experience level. The objective is for the new projects to “inherit” that level.
- **Innovation.** To create a sense of innovation with respect to social relationships, stimulated by innovative participation schemes thanks to Gamification.
- **Fun.** To strengthen emotions related to the joy, generating fun moments through the interaction with the Gamification layer.
- **Altruism.** To show 3D Wire as a friendly meeting in the sense that actively encourages synergies to support the sector in an altruist way.
4 Research objectives

Gamification, though it has its theoretical foundation in other areas, lacks experimental studies that explain methodologies, results and circumstances\(^1\). 3D Wire is an opportunity to enhance internal knowledge and disseminate the results of such an experience in real conditions.

There are many Gamification cases but the results about its effectiveness are difficult to evaluate because, generally, these are published as reports of some private results or as non-academic articles where information is partial or lacks the methodology and rigorousness needed for a correct evaluation. If we search for broadly about results in other social interaction spaces we can find more detailed results, but those neither are academic works with all that implies\(^2\).

GECON’s innovation objectives for the Gamification of 3D Wire were:

- To study and evaluate the impact of Gamification in events and other social interaction spaces. We were interested specifically in the evaluation of the proposed components usage as well as the designed mechanics and dynamics thus, this way, we’ve been able to generate knowledge relevant to this type of events and spaces.
- To study attendees’ satisfaction in relation to Gamification mechanics. Specifically we wanted to study the so-called badge fatigue (already taken into account in this experience conceptualization) as well as the fun factor, to evaluate the suitability of Gamification in the field of events of social spaces, both informal and professional.
- To study the relationship between distinct social groups (age, professional sector, etc.) and the adoption of Gamification to be able to profile types of “gamers” in events.
- To evaluate the efficiency and effectiveness of Gamification applied to 3D Wire ‘14 vs. previous editions (non-gamified). We were interested in being able to compare statistics from 3D Wire ‘14 with previous editions, in relation to the proposed objectives derived from the organization requirements.

GECON.ES has accomplished most of its research objectives for this event. Some limitations have to be taken into account for this experiment: there weren’t detailed historical data and we couldn’t control all of the variables, thus we couldn’t apply the most appropriate statistical methods. Still, we believe that the results have value and allow us to face better future designs in both Gamification and experimentations as well as provide valuable information to other research groups or projects related to events Gamification.


5 Project

This section summarizes the methodology used by GECON.ES to materialize the 3D Wire 2014 Gamification project:

5.1 Timeline of the process

<table>
<thead>
<tr>
<th>Gamification</th>
<th>3D Wire 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Before the event</td>
</tr>
<tr>
<td>Design</td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td></td>
</tr>
<tr>
<td>Production</td>
<td></td>
</tr>
<tr>
<td>Execution</td>
<td></td>
</tr>
<tr>
<td>Analysis</td>
<td></td>
</tr>
<tr>
<td>Dissemination</td>
<td></td>
</tr>
</tbody>
</table>

5.2 Gamification design

5.2.1 General criteria

The general criteria defined by GECON.ES and 3D Wire were:

- Calendar constrains made us not to require apps, smart devices or other types of digital interaction.
- There weren’t any gamified “extra” activities that would divert effort and time of attendees. We focused on gamify activities that in any case attendees would be doing during the event.
- There wasn’t an excessive load of work that, otherwise, could have lowered the engagement. We used analog elements (stickers, metal badges, cardboards, etc.) and we minimized transactions, supporting all the management effort between volunteers and collaborators.
- We opted for a Gamification bounded to 2-3 levels of interactions with attendees and participants that would result very effective. This way, the idea of an immersive experience is strengthened, avoiding an invasive experience.
- We designed the storytelling around the fantasy concept. We used elements and terminology from medieval fantasy like Lord of the Rings, Game of Thrones, Zelda,… (i.e. rupees, elfs & orks, etc.). This layer of Gamification emerged as an idea from Paramotion, since it was not initially defined in the conceptualization of Gamification by GECON.ES.

5.2.2 Attendees’ profile

Based on information provided by 3D Wire’s organization we defined a taxonomy of attendees’ profiles and their interests. The goal of it was to infer possible motivational factors to generate challenges to activate behaviors that would allow us achieve Gamification objectives.

<table>
<thead>
<tr>
<th>Player</th>
<th>Possible interests</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical profiles:</td>
<td></td>
</tr>
<tr>
<td>Animator</td>
<td>- Show your work</td>
</tr>
<tr>
<td>Modeler</td>
<td>- Find colleagues</td>
</tr>
<tr>
<td>Developer</td>
<td>- Technical Information</td>
</tr>
<tr>
<td>Screenwriter</td>
<td>- New Products</td>
</tr>
<tr>
<td>Concept Artist</td>
<td>- See other works</td>
</tr>
<tr>
<td></td>
<td>- Finding Work</td>
</tr>
<tr>
<td></td>
<td>- Exhibiting works</td>
</tr>
<tr>
<td>Business profiles:</td>
<td>- Find Funding</td>
</tr>
</tbody>
</table>
### Gamification Framework

Besides internal design methodologies, there are several Gamification frameworks which facilitate a lot the design process. In this case we used in-house knowledge & tools combined with other frameworks, highlighting the [Gamification Model Canvas](#) (in its GameOn! Toolkit format) by [Sergio Jiménez Arenas](#).

This way the Gamification layer designed for 3D Wire consisted in the analysis and development of the following elements:

1. **Players**: Describe who and what the people are like in whom we want to develop behaviors.
2. **Behaviors**: Describe the behaviors or actions necessary to develop in our players in order to get returns from the project.
3. **Results**: Describe the economic or social return of the solution with the introduction of Gamification.

<table>
<thead>
<tr>
<th>Role</th>
<th>Elements</th>
</tr>
</thead>
</table>
| Entrepreneur              | - Disseminate product  
- Find partners  
- Positioning |
| Investor                  | - Interesting Projects  
- Find Talent  
- Guarantees of return  
- Find Producers  
- Find Entrepreneurs  
- Gain exposure  
- Find new business models  
- Meet other investors (create network) |
| Producer                  | - Find talent  
- Get Investors  
- Linking Professionals  
- Show your projects  
- Find technical profiles  
- Evening activities  
- to mentor |
| Educators / Researchers (initially won’t be specifically gamified) | - New Projects  
- Learn Techniques  
- Find colleagues  
- Show your projects / research  
- Generate networking  
- Find technical profiles |
| Project Manager (initially won’t be specifically gamified) | - Show your experience  
- Provide advice  
- Links professionals  
- Find colleagues  
- Technical Information  
- New Products  
- See other works  
- Finding Work  
- Exhibiting works |
| Marketing (initially won’t be specifically gamified) | - Show your products  
- Give your brand presence  
- Donate Merchandising  
- New Markets  
- Testing of Products  
- Find colleagues  
- Find Investors |
4. **Aesthetics:** Describe the desirable emotional responses evoked in the player, when they interact with the game.

5. **Dynamics:** Describe the run-time behavior of the mechanics acting on the player over time.

6. **Components:** Describe the elements or characteristics of the game to create mechanics or to give feedback to the players.

7. **Mechanics:** Describe the rules of the game with components for creating game dynamics.

8. **Platforms:** Describe the platforms on which to implement game mechanics. In the case of this edition of 3D Wire, the Gamification layer hasn't used almost any digital platform, relying on analog elements.
5.2.4  Quests

Based on the defined general criteria, identified attendees’ profiles and the Gamification framework used, we generated a series of challenges named Cube Quests and Brownie Quests that we detail below:

<table>
<thead>
<tr>
<th>Quest</th>
<th>Target audience</th>
<th>Covered objectives</th>
<th>Description</th>
<th>Mechanics</th>
</tr>
</thead>
</table>
| **Cube Quest 1:**       | **Pretty face**          | **Technical and Business profiles**                          | **Attendee profiling and support to other quests**                                                                                     | We want the players to describe their skills, aptitudes, experience, etc. so that accreditation does not only include the name and the company but also indicators on their profile and their characteristics (RPG style). To this end, attendees will distribute a limited number of xp (experience points) between their abilities, skills, experience, etc. depending on their professional level, which will also be indicated graphically.  
Upon completing the gamified accreditation attendees immediately get their first badge, the Pretty Face, which can already stick into the accreditation, earning 1 rupee.  
Player’s handbook text: **Draw a face on your character and register as ElfCube or OrkCube. The more complete your character sheet (accreditation) is the better you’ll be identified by other adventurers, facilitating communication and exchange with them.**                                                                                                                                 | The badge “Pretty Face” is given upon participating in the accreditation gamification.  
The faction sticker chosen is given to the player: ElfCube or OrkCube.  
Attendees’ experience points depend on their experience level:  
Student: 5 xp  
Rookie: 10 xp  
Professional: 15 xp  
Participants can add up to 3 skills in the accreditation. Each skill has 7 levels and each level is worth 1 point. All this is done with pen.  
For investors, we defined the following levels of involvement that will be reflected graphically in the accreditation:  
Silver coin: 5-20€  
Gold coin: 20-50€  
Gold coins (5): 50 – 100€  
Bag of gold coins: 100-500€  
Chest of coins: >500€  
For the completion of the gamified accreditation 1 rupee is given to the player.                                                                                                                                 |
| Cube Quest 2: Dungeons Explorer | Technical and Business profiles | Points of interest visits and events attendance | We want attendees to visit the event Showroom. Attendees get a badge sticker when entering this space. Attendance to activities distributed in showroom’s stands will be rewarded with rupees, given by each stand’s responsible. Player’s handbook text: *are you capable of finding the hidden places? of knowing more interesting projects and professionals? There are hidden rupees in the most unexpected places...* | The badge “Dungeons Explorer” is given upon visiting the Showroom. Volunteers will give rupees to each Showroom table. The responsible of each stand will give 1 rupee to each attendee interested in his work. |
| Cube Quest 3: Quackery manager | Technical and Business profiles | Strengthen networking | We want attendees to interact with each other and get to know. The quest is based in a bulletin cardboard in which attendees will indicate “What I offer” and “What I request” using cards given by the Gamification volunteers. The badge “Quackery manager” will be given for participating. Player’s handbook text: *The Tavern is the perfect place to make exchanges. Find or offer swords, spells, armor... And even adventurous partners for a Triforce guild. Find or exchange items!* | The badge “Quackery manager” is given for pinning a double-card offer/demand. 1 rupee is given for each double-card, up to a maximum of 3 rupees. Volunteers give double-cards to attendees so they can write down the offer/demand information and pin it in the bulletin cardboard. |
| Cube Quest 4: Super Epic Cube Hero | Technical and Business profiles | Points of interest visits and events attendance | We want attendees to play the official event app CubeQuest (*Android* and *iOS*) while a Gamification volunteer writes down names, score and contact information. Prizes will be given to the high scores of each round of Friday and Saturday, and an Iberian ham will be given to the player with the global highest score of all rounds. Each player can play one time per round. Player’s handbook text: *Mages from Evilmind code clan have created a palantirtyalië (translation: a palantir game), and only the most daring hands and more agile minds will be...* | Each game costs 1 rupee to the player. The volunteer registers the scores and the winner of each round is proclaimed/contacted: Friday 14:00: 10 rupees & badge Cube Hero Friday 19:00: 10 rupees & badge Cube Hero Saturday 14:00: 10 rupees & badge Cube Hero Saturday 19:00: 10 rupees & badge Cube Hero The registry closes. Saturday at 21:00 the battle winner is announced and the final prize (Iberian ham) is given. |

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3 We finally opted for no cost.
<table>
<thead>
<tr>
<th><strong>Cube Quest 5:</strong> Triforce Guild</th>
<th>Technical and Business profiles</th>
<th>Promote synergies</th>
<th>rewarded with the crown of heroes ...</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>We want to generate synergies between attendees that meet in networking rooms in a way to promote future teams, projects or sales and investment. The team has to complete a paper file (shaped as a parchment) with the results and characteristics of the meeting (participant profiles, level, idea, etc.) and bring it to the organization. This paper file will be used in the future edition of 3D Wire as a token for special presentation, supervision or tutoring by a team of 3D Wire. The organization will give rupees and a Triforce Guild badge and will publish the initiative in the website and social media.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Player’s handbook text: <em>Can you share your 3D creation, animation or videogame adventure with other adventurous players in 3D Wirefell? If so you’ll win the trophy for creating a Triforce Guild. The demiurges of 3D Wirefell will invoke future mentors and we’ll invite you to participate in future deeds. Who knows if this passing by 3D Wirefell will change your adventurous path forever ...</em></td>
<td></td>
</tr>
<tr>
<td><strong>Cube Quest 6:</strong> The itinerant bard</td>
<td>Technical and Business profiles</td>
<td>Encourage the showing of works, projects, ideas, etc.</td>
<td>Gratitude potions (metal badges), personalized by attendees themselves.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>We want attendees to show their work in an informal way (in the hallways, bar, etc.), breaking the ice. Each participant will be able to print potions of gratitude (metal badges) and use them to show his work, giving 1 “potion” to each attendee that shown interest.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Player’s handbook text: <em>If you want to sing the songs of your own projects this is the right place. Thanks to the potions of gratitude your ideas will have a better reception in 3D Wire.</em></td>
<td></td>
</tr>
<tr>
<td><strong>Cube Quest 7:</strong> Brownie quest :D</td>
<td>Technical and Business profiles</td>
<td>It depends on the mission</td>
<td>An Unchi (<a href="#">link</a>) chain key is lent to the participant. If he succeeds:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>We want some attendees to do absurd missions. The first participant will be the organization, and the next will be whoever the first chooses, iteratively up to 5 participants. The prizes for these missions will be special.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. He or she keeps the chain key.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. He or she is given 10 rupees</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. He or she is given the “Unchi eater” badge</td>
<td></td>
</tr>
</tbody>
</table>
| Cube Quest 8: War on 3D WireFell | Technical and Business profiles | Strengthen networking, points of interest visits and events attendance | We want to create a territorial control dynamic between both factions (elfcubes and orkcubes) where rupees are spent in the tavern and a ranking is made, raising the flag of the leading faction. Accounting and flag raising will be done in event’s key moments and will be visually shown, to create the necessity of rupees exchange. At the end of the event, the winning faction will be the one with the flag still raised (the one who have exchanged more rupees). | During the event and for each hour the winning faction will be announced, according to the amassed (exchanged) rupees by each faction in the tavern. | Player’s handbook text: *Only reckless minds ... distributed Secret Quests will hunt you down, instead of you to them ...* 4. He or she enters a raffle for a giant Unchi. These missions are absurd actions that participants have to upload to Twitter and Facebook and tag #3D Wire, as evidence of success.
### 5.2.4.1 Cube Quest 7: Brownie Quests

Cube Quest 7: Brownie Quests were a series of chained missions started by José Luis Faria, 3D Wire’s Director, where each participant, upon completion of his mission, had to choose a successor to follow up on the chain, repeating this mechanic up to 5 Brownie Quests. The final winner was chosen by a draw of those participants who executed correctly their Brownie Quest.

<table>
<thead>
<tr>
<th>Brownie Mission 0</th>
<th>Completed by: José Luis Farias</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time limit</strong></td>
<td>Day 1 of 3D Wire before 3pm</td>
</tr>
</tbody>
</table>
| **Text**          | During the day’s proceedings (opening of 3D Wire) the player (in this case José Luis Farias) had to tell the following joke:  
  - “Mom, buy me a last generation console”  
  - “Son, I’m gonna buy you… a shit”  
  - “No mom, I already have the Wii” |

<table>
<thead>
<tr>
<th>Brownie Mission 1</th>
<th>Completed by: Miguel Montesinos</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time limit</strong></td>
<td>Day 1 of 3D Wire during Gonzalo Durao’s presentation (12-12:15pm aprox)</td>
</tr>
<tr>
<td><strong>Text</strong></td>
<td>During Gonzalo Durao’s “Playstation Awards” presentation the player had to carry and show a billboard with the text “I’m a Nintendo fanboy and Nintendo is the king”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Brownie Mission 2</th>
<th>Completed by: Risa Cohen</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time limit</strong></td>
<td>Day 1 of 3D Wire and after Carlos Fdez’s PAD conference (5pm aprox) and before 7pm.</td>
</tr>
<tr>
<td><strong>Text</strong></td>
<td>After the PAD conference done by Carlos Fdez the player had to take a photo with him wearing a mask of Eva Gaspar and upload it to Twitter with the tags @org_PAD, @bcn_gaspar and #3D WireGAM.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Brownie Mission 3</th>
<th>Completed by: Marçel Aldrup</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time limit</strong></td>
<td>Day 2 of 3D Wire during questions time on Juan P. Ordoñez’s conference (10:30-11am aprox)</td>
</tr>
<tr>
<td><strong>Text</strong></td>
<td>After Juan P. Ordoñez’s conference the player had to ask him to whistle or hum any of the songs of Street Fighter. In the case of the speaker not knowing it, the player had to insist or even to whistle or hum along as a helping hand.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Brownie Mission 4</th>
<th>Completed by: Gema Parreño</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time limit</strong></td>
<td>Day 2 of 3D Wire and after Eneko Gutiérrez’s (3:30-4pm) and before 6pm.</td>
</tr>
<tr>
<td><strong>Text</strong></td>
<td>After Eneko’s conference and before 6pm the player had to make a selfie with Eneko Gutiérrez using a Super López mask, uploading it to Twitter with a CC to @grupozeta and hashtagging it with #3D WireGAM and #Moretadelo.</td>
</tr>
</tbody>
</table>
5.2.5 Rewards and pricing

The list of rewards was defined by the event organization. To design it, rewards were distributed in high, medium and low value, and prices (in rupees) established accordingly. To price each item we forecasted 500 gamified attendees and a distribution between very active, active and less active, in relation to the activity level of rupees acquisition.

As this was an analog experience with a limited set of people, coins and rewards, we had the necessity of generating a little economic model to be able to set prices for each reward. Starting with the attendees forecast we calculated the global number of rupees needed, the price of rewards and the number of rupees assigned to each Cube Quest. This was not a trivial thing to do: an unbalance between these may trigger negative effects in the experience, like a quick shortage of rewards.

The following rewards table shows the unit cost in rupees, the availability of each reward and the total number of rupees in the system.

<table>
<thead>
<tr>
<th>Reward</th>
<th>Cost</th>
<th>Quantity</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wood Cube</td>
<td>35</td>
<td>1</td>
<td>35</td>
</tr>
<tr>
<td>Kit 6 3D Wire dossiers</td>
<td>30</td>
<td>5</td>
<td>150</td>
</tr>
<tr>
<td>3D Wire 2015 accreditation</td>
<td>40</td>
<td>5</td>
<td>200</td>
</tr>
<tr>
<td>Mortadelo 3D printed character</td>
<td>60</td>
<td>1</td>
<td>60</td>
</tr>
<tr>
<td>Full 3D Wire 2015 accreditation</td>
<td>60</td>
<td>1</td>
<td>60</td>
</tr>
<tr>
<td>Zelda Art book</td>
<td>50</td>
<td>1</td>
<td>50</td>
</tr>
<tr>
<td>T-shirt + Pin</td>
<td>20</td>
<td>5</td>
<td>100</td>
</tr>
<tr>
<td>Belgium beer + Mug</td>
<td>15</td>
<td>10</td>
<td>150</td>
</tr>
<tr>
<td>Closure food fare invitation</td>
<td>15</td>
<td>10</td>
<td>150</td>
</tr>
</tbody>
</table>
### 5.3 Organization

#### 5.3.1 Volunteer management

We conducted a survey to recruit volunteers to support us in the Gamification management. We used Google Forms and communicated it via 3D Wire and GECON.ES webpages, Twitter, Linkedin, Google+ and Facebook. The definitive volunteer staff was:

<table>
<thead>
<tr>
<th>Name and surnames</th>
<th>Twitter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pablo Franco Corral</td>
<td>@PABLS3</td>
</tr>
<tr>
<td>Rodrigo Lasanta Moreno</td>
<td>@rodlasanta</td>
</tr>
<tr>
<td>Luis Vallejo Carretero</td>
<td>@Sr_Vallejo</td>
</tr>
<tr>
<td>Óscar Luis Fermosel Arroyo</td>
<td>@oscartocha</td>
</tr>
<tr>
<td>Manu Saiz</td>
<td>@massGD</td>
</tr>
</tbody>
</table>

#### 5.3.2 Interaction with Paramotion Films staff

Paramotion team is the organizer of each 3D Wire edition. Paramotion Films is a production company from Segovia and Madrid dedicated to the production of advertising films, short films, animation and digital postproduction. The support from them in Gamification design and pre-production tasks was total and crucial: conceptualization & storytelling, stickers’ graphic design and production, artistic design and decoration of the scenery, support on Gamification’s execution, etc. Directorship of Paramotion Films, the novelty effect of Gamification in the production of the event energized and engaged almost all the staff, in a way it “ludified” the work spirit, even to the point of proposing one of the Quests, specifically the Cube Quest 8 “War of 3D WireFell”.

These values, as an initial estimation to design the “economy”, finally were close to the real numbers (see 6.1), meaning that it’s important to model even if it’s in a simple and crude way, especially when the experience is analog and the number of attendees, coins and rewards are limited.
A survey to the Paramotion Films team has been conducted (not totally published), highlighting the high satisfaction with the results, emphasizing the high power of socialization of Gamification. Even if it implied a high load of work in pre-production tasks, the team wants to engage even more in these tasks. The team also highlighted, as lacking, that all the information related to Gamification needs to be internationalized (localized to English).

### 5.4 Production

#### 5.4.1 Artistic direction

3D Wire production team designed and produced the fantasy styled decoration *motu proprio* from GECON’s conceptualization (with 3DWire participation) in the initial proposal document. The art direction was by Ali Larrey with the help of Laura Sujanan, Manu Saiz, Adrián Piqueras and several volunteers of 3D Wire with Paramotion Films team in charge of the graphics and design.

Some of the results can be seen in the following pictures:

- Quintanar Palace’s lobby, ready for the battle between elfcubes and orkcubes. The tavern, still shiny. Great job by the art direction team. Source: 3D Wire - Alberto Sen

- Oscar, with the GM (game master) T-shirt, in the tavern ready for the arrival of elfcubes and orkcubes. The right picture shows the 3D WireFell battle final score… Game over for the elfcubes. Source: 3D Wire - Alberto Sen

#### 5.4.2 Gamified accreditation

The gamified accreditation of 3D Wire is the result of the “Cube Quest 1: Pretty Face” and follows a similar design as roleplaying games character sheets. It’s useful to accomplish the objective related to the promotion of networking, allowing attendees to identify and evaluate between them in a visual, quick and
easy way. On the other hand, the accreditation made the control of badges’ progress easier, as an experience memorial once the event is ended.

The accreditation personalization as well as the capacity to control and show the achieved badges brought the attendees closer, by the means of emotional responses like curiosity, auto expression, storytelling and community sense. Proposed dynamics to make attendees finish their gamified accreditation were identity, status, creativity and reward.

The gamified accreditation, or “character sheet”, naked and complete, avatar included... Yarr! Source: 3D Wire / @LabBambara

Pablo, helping attendees to complete their character sheets. The right picture shows attendees in the “creativity table”, completing the art of their characterization: the avatar! Source: 3D Wire - Alberto Sen

5.4.3 Stickers (Identifiers and Badges)

Given the accreditation requirements, the production team at 3DWire designed the following stickers, all of them fantasy styled.

**Sector**: seven types of stickers to identify the sector (0 sectors, up to three) where each attendant studies, works or fields of interest.

These stickers were finally put in the accreditation before the event started, to speed up the accreditation process.
**Experience level:** three types of stickers to identify the level of experience of each attendee in the previously selected sector.

The student level identifies those without professional experience, the rookie level those who have up to 1 year of experience and professional those who have more than 1 year of experience.

**Clan:** two types of stickers to allow each attendee to choose faction (elfcubes and orkcubes) and fight in the Factional War.

**Investor:** five types of stickers to identify the amount of euros (annually) that each attendee would be willing to spend in crowdfunding campaigns.

**Badges:** six types of badge-like stickers to acknowledge the completion of Cube Quests.
5.4.4 Rupees

Two types of plastic rupees were produced: silver and golden ones, both with the 3D Wire logo printed. We defined the value of the golden coins as 10 silver coins. A fantasy-esque sackcloth pouch was also produced, allowing attendees to store and carry rupees.

![Silver and golden rupees in the coffers, and pouches to store them. Source: 3D Wire - Alberto Sen](image)

5.4.5 Contacts in the “Quackery Manager”

In “Cube Quest 3: Quackery Manager” we disposed a sackcloth board and colored cards, so attendees could write down offers and requests, in a similar way as in space station bars or medieval taverns in role playing games.

![Manu, in the Cube Quest 3 board, and a detail of both offer/request cards. Source: 3D Wire - Alberto Sen / @LabBambara](image)
5.4.6 Gratitude potions

In “Cube Quest 6: the itinerant bard”, we disposed a computer, printer and a metal badges printer to make personalized badges for attendees.

Rodrigo, our alchemist, cooking gratitude potions (metal badges) in Cube Quest 6: the itinerant bard. Source: 3D Wire - Alberto Sen

5.4.7 Triforce Guild

For the “Cube Quest 5: Triforce Guild” parchment-like paper sheets were disposed so attendees could annotate the results and participants’ names of closed-door meetings. 3DWire organization also designed an 8bit fantasy-esque giant key to control the occupied meeting rooms.

Triforce sheet used to register the results and attendees of a meeting.
Source: @LabBambara
5.4.8 Treasures

A sackcloth board was setup in the tavern showing treasure availability and prices. When unavailable, a “sold out” label was stuck over the treasure.

![Treasure board](sourceimage)

Treasure board, with prices and availability (in brackets).
Source: @LabBambara

5.4.9 Game Masters Manual and Player’s (No)Instructions Handbook

Three different manuals were written: one for the Gamification team (“Game Masters Manual”), another for general attendees (“Player’s (No)Instructions Handbook”) and another for Cube Quest 7 Brownie Missions.

In the 7-pages Game Masters Manual (for the Gamification volunteers) –see annex 1– there were detailed explanations of each Quest’s mechanics and its rewards. It included a FAQ page.

In the 2-pages Player’s (No)Instruction Handbook –see annex 2– a brief description of the quests was given, omitting explicit details. This handbook was done in a very visual way, using a medieval aesthetic and typography.

Finally, we wrote short guides for each Brownie mission –see section 5.2.4.–. Those guides, presented as a rolled parchment, contained precise instructions for the correct execution of each mission, as well as the verification method to check by the Gamification staff.

5.4.10 Production and Human Resources requirements per Cube Quest

<table>
<thead>
<tr>
<th>Action</th>
<th>Production</th>
<th>Volunteers</th>
</tr>
</thead>
</table>
| **Cube Quest 1:** Pretty face | 1. Gamified accreditation / Character sheet  
2. Seven Sector stickers  
3. Badge Pretty Face  
4. Four Investment stickers  
5. Three stickers for levels of experience (student, rookie, professional)  
6. Rupees  
7. Rupees pouch | One or two volunteers to explain the creation of the character sheet and reward them with the badge and the first rupee. |
8. **Signage**

**Cube Quest 2:** Dungeons explorer
1. Signage
2. Rupees
3. Badge Dungeons Explorer
One volunteer in the Showroom to give the Dungeons Explorers badge and distribute rupees in each stand.

**Cube Quest 3:** Quackery Manager
1. Board
2. Marking pens and cards (two colors)
3. Rupees
4. Badge Quackery Manager
5. Signage
One volunteer in the board of Quackery Manager Quest to explain the workings, control de cards and reward attendees with badges and rupees.

**Cube Quest 4:** Super Super Epic Cube Hero
1. Signage
2. Apple iPad
3. Scores control paper sheet
4. Badge Cube Hero
5. An Iberian Jam as a final reward, to give in the closing ceremony.
One volunteer to control the game scores and give badges & rupees to the winners.

**Cube Quest 5:** Trifuerza Guild
1. Signage
2. Rupees
3. Badge Triforce Guild
4. Project parchment sheets
This dynamic was carried out in meeting rooms. A volunteer was required to do the follow up of meetings results (discretion advised).

**Cube Quest 6:** The itinerant bard
1. Metal badges printer (with badges and material to print)
2. One or two computers with a color printer and internet connection.
3. Scissors, or another tool, to cut badges.
4. Paper sheets.
One or two volunteers to print badges, one of them with Photoshop skills.

**Cube Quest 7:** Brownie quest :D
1. Five Unchi key chains (link)
2. Brownie missions instructions
3. Giant Unchi as a reward to be given during the closing ceremony
One volunteer to control the execution of those Brownie missions that required human verification. Otherwise, a volunteer will need to check a validation Twit.

**Cube Quest 8:** War on 3D WireFell
1. Elfcube and Orkcube factions flags
2. Black piece of fabric to signal the loosing faction
3. Long stick with an ending hook to pick and move the black fabric
4. Boards and marking pens to indicate scores.
One volunteer who, at certain times, counts each faction’s rupees, announce the winning faction and move the black fabric.

### 5.5 Execution

In terms of human resources organization, the Gamification team was distributed between the tavern, the Showroom and the central lobby, supporting each other in moments of high affluence. It is important to highlight that the influx of attendees to the tavern (whether for accreditations, exchanges, badges or gaming with the app) had an overall dynamic of peaks, which coincided with times between conferences, in coffee-breaks and lunch times.

To control the Gamification layer some analog elements were used:

- To control the used stickers (experience, investment, clan and badges) we compared initial and leftover stickers at the end of the event.
- To control rupees in the Showroom stands of Cube Quest 2 “Dungeons Explorer” we created a control paper sheet to be filled in-situ. We gathered data about the amount of rupees given to each stands and the leftovers at the end of each day.
- To control scores of Cube Quest 4 “Super Epic Cube Hero” a control paper sheet was used, registering the name and contact information of the player, day and time of the game and the score.
- To control rupees exchanged in Cube Quest 8 “War in 3DWireFell” we created a control paper sheet that we filled in the tavern. We registered hourly rupees exchanged for treasures by each attendee’s faction. On the other hand, these rupees were stored in a box. The score of each faction was written
down in two blackboards, adding the number of rupees exchanged and the number of games played in the app, by faction.

5.6 Analysis

To obtain the results, a Google Sheet was used to arrange and process data, according the following methodology:

We obtained demographic data in excel format from 3D Wire organization. The count of attendees during Friday and Saturday includes accredited attendees. Attendees data (obtained through the web’s event registry) was not intended to be related a posteriori with the data obtained by the Gamification layer, therefore we have not been able to extract interesting direct relations (i.e. gender and clan), which is why we had to infer and deduct some of the presented conclusions.

To do the tracking of Cube Quests (rupees, stickers and metal badges count) we used the following full-analog methodology:

- No error was assigned to the initial given values of rupees, metal badges, rewards and stickers bought by the organization. We simply added the produced surplus that was correctly identified with its unit count. We couldn’t estimate if there was a systematic or random error to the advertised quantities given by the distributor of such items.
- No error was assigned to the manual counts taken with the paper control sheets in Cube Quest 2, 4 and 8.
- We assigned a 1% random error to the manual counting of rupees and stickers.
- We did one count for each type of leftover sticker. We also counted the number of “missing” (the blank space left by a used sticker), but we didn’t use that number in the final data processing. We have evidence that leftover stickers in Cube Quest 3 “Quackery Manager” became missing, so we counted the number of pairs of cards pinned in the sackcloth board.
- To control scores in Cube Quest 2 “Dungeons Explorer”, Cube Quest 4 “Super Epic Cube Hero” y Cube Quest 8 “War on 3DWireFell” we used the control paper sheets, filled in-situ.
- To get the final count of used rupees, treasures and stickers we compared the initial and final inventory. The initial inventory was given by the organization and the final inventory was done at the end of the event in the Palace -case of rupees and metal badges- and at GECON’s offices in the case of stickers.

5.7 Dissemination Plan

Dissemination of information about the event was done before, during and is still going on (29/11/2014). The general planning started with the launch of a press release, followed by multiples entries in the form of article, reports and tweets. We have been using multiple channels for the dissemination of the Gamification:

3D Wire:
- Social networks: Twitter

GECON.ES:
- Social networks: Twitter

To check the results of the dissemination plan see section 6.5.
6 Results
6.1 Statistical summary and conclusions

Below we summarize the main results extracted from data collection performed on days 3-4/10 in accordance with the methodology set out in section 5.5. and 5.6. (see Annex 5 for the data control sheet).

- 812±86 quests were completed. 454±48 if we ignore Cube Quest 6: “the itinerant bard” (metal badges)
- The number of attendees during Friday and/or Saturday (when Gamification was conducted) was 451, of whom 154±23 (34±5%) were gamified.
  - There is a high degree of uncertainty on the number of attendees, difficult to quantify, that could cause the 451 figure to significantly decrease. We interpret this value as the peak of attendees during Friday and/or Saturday.
  - Of the number of attendees 39% were women and 61% men, and proportions of gamified attendees of both elfcubes and orkcubes factions were 41±5% and 59±7% respectively.
  - According to data from the organization, age segmentation of attendees was:

![Attendees breakdown by age](image)

- The proportion of gamified attendees and overall attendees (gamified and non-gamified), segmented by expertise was:

![Attendees breakdown by sector](image)

4 Organization divided professionals between junior and senior. Gamification design did not.
The level of crowdfunding resulted higher than 10.000±6000€, meaning more than 50±30€ per attendee (each level was a €-group, this is why there is a large uncertainty, see section 5.4.3.).

74±3% of the forecasted rupees were distributed. 59±7% of those were redeemed for treasures. 38% of the treasures were given in exchange for rupees, and the most wanted ones were those of medium value/price.

72±8% of the attendees who started the Cube Quest 1 “Pretty Face” completed it.

124±5 gamified attendees went to the Showroom. The number of visits to each of the 15 stands was 634±8, meaning 42±8 per stand. 55±6% of the overall distributed rupees were given in the Showroom.

The Quackery Manager board was used 109 times (a card for offers and a card for requests, for each time)

62 CubeQuest app games of 2’ each were played. 58% of games were done by orkcubes players and 42% by elfcubes.

9 business meetings were gamified, with a total of 22 attendees.

358±7 gratitude potions (metal badges) were printed, that is 72±1% of the total badges bought by the organization.

The end result of the battle of clans was 182 points for elfcubes and 541 points for orkcubes. The proportion of points is 26±1% and 74±1%, respectively.

We have obtained data that allows us to understand better attendees’ dynamics with the proposed Gamification, and at the same time to evaluate the real performance of Cube Quests, see how expected behaviors happened and identify not-so-obvious relationships. On the other hand, and due historical data limitations, we haven’t been able to exhaustively assess the impact of Gamification compared to previous and non-gamified editions of 3D Wire, however we have been able to extract some interesting conclusions with the obtained data:

- Even though we don’t have data to establish a direct relation, it’s interesting that proportions between elfcubes/orkcubes and men/women are very similar.
- Gamified attendees are a subgroup of the overall attendees with a little less professional experience.
- We have some hypothesis to try to understand why 41% of given rupees were not redeemed and, on the other hand, why with the other 59% attendees redeemed 38% of the total available treasures. In order of importance, hypothesis are:
  1. Attendees waited up to Sunday (the workshop day) to amass rupees, but the Gamification experience lasted up to Saturday, just before the closure ceremony. Perhaps the problem was a lack of information.
  2. Related to the previous point, low cost treasures were not attractive enough and attendees tried to gain more rupees to redeem for more expensive ones.
  3. There was a certain lack of visibility of the treasures: even though there was a price board, the lack of a showcase most probably resulted in lower interest to achieve the treasures.

26 de 38
4. A lack of collaboration between attendees to create dynamics of collective buying. One of the objectives of the Gamification layer was to generate a higher level of interaction between attendees and one of the ways to motivate that was to price the more valuable items higher than what was technically achievable by oneself. The proportion of redeeming of the higher prices items was the lower, but the difference was not really that high, so we believe this is the less plausible hypothesis.

- From the temporal distribution of Cube Quest 8 scores we know that from Saturday’s afternoon onwards participation in the battle of clans increased a lot.

We also know that this increase wasn’t due an increase in app games (Cube Quest 4), but because an increase in rupees’ redeeming for treasures in the tavern.

<table>
<thead>
<tr>
<th>Battle of Clans scores</th>
<th>Elf Cubes</th>
<th>Ork Cubes</th>
</tr>
</thead>
<tbody>
<tr>
<td>26±1%</td>
<td>74±1%</td>
<td></td>
</tr>
<tr>
<td>CubeQuest App games</td>
<td>42%</td>
<td>58%</td>
</tr>
<tr>
<td>Elf Cubes and Ork Cubes proportion</td>
<td>41±5%</td>
<td>59±7%</td>
</tr>
</tbody>
</table>

The relation of number of app games done by ork cubes and elf cubes is very similar to the relation of the number of ork cube and elf cube attendees, respectively.

In contrast, the proportion of the ork cubes vs elf cubes final score is significantly different than the proportion of ork cubes and elf cubes, suggesting that ork cubes may have “fought” with higher intensity not in the sense of more number of app games but because of a higher rupee redeeming ration in the tavern.
If we add the relation –indirect but plausible– of attendees' gender proportions (39% and 61%), we can hypothesize that men embed in competition dynamics more than women, which is in line with diverse academic studies\(^5\), but the achievement factor is higher when the prize is immediate and clear than when it is not, as it happens with rupees' exchange by treasures vs app gaming and the future possibility of getting to be the higher scorer.

### 6.2 Summary of the survey to volunteers

At the end of the event, GECON.ES launched a brief survey to the volunteer team to know the satisfaction level and to obtain feedback about the Gamification design, as well as getting an overall evaluation. Below we collect the conclusions to each question of the survey (see Annex 3 for the full report).

- The reasons to volunteer are in all cases related to, at minimum, the interest in the topic (Gamification and Game Design). Commitment with 3DWire organization also stands out as a motivation to volunteer.
- Except for one volunteer, for the rest it was the first time volunteering in 3DWire.
- Information received to perform the different tasks has been very comprehensive (5/5).
- A great atmosphere has been between the Gamification organization and the volunteers (5/5).
- Volunteers are very satisfied with the performed tasks (5/5).
- With a high degree of certainty, volunteers are willing to repeat in the next edition (4,6/5).
- All volunteers are convinced that they could have contributed more to the event. Three answers express a wish to participate in the Gamification design, one express a desire to professionalize volunteers and another answers explains in detail how could have performed in a better way one of the tasks.
- The Gamification experience was very good (4,8/5).
- Volunteers think attendees rate Gamification as very good (4,8/5).
- Each volunteer thinks the other volunteers rate the Gamification as very good (4,8/5).
- Every volunteer would have interacted with the Gamification layer if he had come as an attendee (5/5).
- The most liked by the volunteers was the involvement and level of immersion achieved by attendees. The least liked was not being able to anticipate problems that arose during the execution.
- In general, volunteers want to repeat, although in similar conditions as the Gamification design team, both in terms of responsibilities and professional recognition. Specifically, they are very interested in contributing during the design stage to improve future editions’ small incidents that have been observed during the execution.

![Pie chart showing positive opinions at 70% and negative opinions at 30%](image)

To summarize the most relevant findings, we can say that volunteers greatly appreciate the experience and the atmosphere in the Gamification team and believe that the design of Gamification as well as the reaction

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of attendees has been very positive. There have been minor difficulties that could have been easily avoided through tweaks to the design of quests or storytelling, but have not dimmed its excellent overall evaluation of the Gamification of the event, both in design and execution. In addition we highlight that the volunteers, who are trained and even have experience in the field of video games, think that could add value to the experience if -in addition to participating in the project implementation- do so from the conception stage in the following editions, meaning, engaging in the design phase.

6.3 Summary of the survey to attendees

The event organizers launched a survey of attendees to determine their level of satisfaction and, among others, to obtain feedback on the impact of Gamification. Below we collected the conclusions to each question (see Annex 4 for the full report):

- About the ATTRACTIVENESS and FUN FACTOR of 3DWire’s Gamification we gathered that positive opinions are a majority (82.9% vs 17.1%). Overall the experience was enjoyed and was perceived as fun. Several attendees (27%) also explicitly stated that it was interesting, which we interpret as a minimum level since the question was not specifically asking if the experience had been interesting. Among the few negative reviews we highlight the lack of information.

- On the USEFULNESS of Gamification in 3DWire we can see that positive opinions are the majority (79.3%), just a little less than in the previous question (82.9%). This is consistent with the widespread opinion that gamification was useful (generically) except for a few opinions that highlight a playful, entertaining component, but not useful for their specific goals.
• On the usefulness of Gamification to specifically FACILITATE NETWORKING almost 52% of gamified attendees answered that it was indeed useful for networking. Our interpretation of this is that for the remaining 48% Gamification has not been useful for networking but in no case one can infer that gamification worsened it.

According to the survey, the Gamification of the event has been perceived as fun as well as useful. To a lesser extent it has been perceived as especially useful for networking. We believe that generating a playful spirit inherently contributes to the improvement of socialization and, although the data does not reveal it, we think networking among gamified attendees was explicitly or implicitly facilitated by the Gamification’s playful elements.

On the other hand, we should add that the Gamification team has been able to talk informally with attendees during the event and talk about Gamification. Most of them expressed opinions in two main lines:

• They would have liked the Gamification was present more days (the event was held from 1-5/10 and the Gamification during the 3-4/10)

• They would have liked us to include different mission depending on the day, i.e. every day to have its own and different Quests.

6.4 Emergent mechanics detected

Attendees generally followed the explicitly established mechanics to overcome the quests and get badges and rupees or advance clan scorings. However, some attendees throughout the event devised new ways to overcome obstacles, either by using implicitly designed mechanics or mechanics devised by themselves and out of control from the Gamification team. We describe four emerging mechanics that we could identify:

• Collaboration to buy expensive treasures: this mechanic was implicitly designed to emerge, even if attendees didn’t have any specific instruction to do so. Prices were scaled so certain treasures were difficult or even impossible to get by single players.

• Donations of rupees to the clan cause: some attendees donated rupees to make the score advance (see section 5.4.1.), without demanding any treasure in exchange.

• Bet rupees to coin flipping: some attendees bet rupees to the game of coin flipping. The winner got all bet rupees.
- Blackmailing with the meeting rooms’ key: this complex dynamic/mechanic was based on the friendly stealing of possessions and ransoming (for rupees), with middlemen included.

6.5 Dissemination results
Below we detail the results of the dissemination plan started before the event, went on during the same and is still being executed:

3DWire web page
A press release was published (link)

GECON.ES web page
A press release was published (link)

Twitter and other social networks
We defined a specific hashtag #3DWiregam, in addition to #3DWire and #gamification. The results are 93 tweets and 135 retweets at 21/11/2014. The search has been done using the equation (3Dwire AND (gamification OR gamificación)) OR 3Dwiregam since:2014-09-166.

Television
Interview on TVE – Zoom net (1’ 50” to 2’34”)(link)

A list of various blog sites
Excluding those websites which just replicated the press release, below we link websites and blogs that explained in any way their experience with Gamification at 3DWire 2014:
- El Norte de Castilla: 3D Wire strengthens the ties between Spanish and Belgian companies (link)
- Laboratorio Bambara Zinema: Chronicles of sixth edition of 3D Wire (link)
- DLastframe: 3D Wire 2014 Videogames and Gamification (link)
- Segovia al Día: The International Market 3D Wire 2014 concluded with great success (link)
- Cine y Tele: 3D Wire continues to consolidate as a key event in the sector in its sixth edition (link)
- Europapress – Portal TIC: Super Cube Quest, a fun puzzle game developed in Spain (link)

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6 This was the Press Release date.
6.6 Achieved objectives

In section 5.6, about the analysis, we have described the methodology and its limitations. We reiterate the limitations, specially the fact of having obtained data from two non-linked sources: Gamification data came from eight Cube Quests and attendees data came from the event organization web registry. Hence we haven’t been able to establish some interesting direct relationships (i.e. between gender and clan) and we have limited some of the work to inferences and deductions, some of them we’ll be able to validate in future editions of the event, improving some aspects of the data recollection and processing methodologies.

<table>
<thead>
<tr>
<th>Gamification objectives</th>
<th>Has it been achieved?</th>
<th>Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>POIs</td>
<td></td>
<td>Even though few attendees realized, the organization acknowledged total success of this objective. Coming from lesser activity in previous editions (in part due not finding it), the Showroom became one of the event’s central POIs. Some numbers below:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Using the number of Dungeons Explorers’ badges and rupees distributed in the Showroom, we know that the number of visits of gamified attendees was 124±5 and the number of visits to the stands was 634±8, meaning 42±8 gamified visits to each of the 15 stands.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• 55±6% of rupees distributed to gamified attendees were given in the Showroom.</td>
</tr>
<tr>
<td>Networking</td>
<td></td>
<td>Based on Triforce Guild sheets, Itinerant Bard metal badges, Quackery Manager cards and Brownie missions, we know the Gamification layer served as a facilitator to bring people together, share projects and even start new ones.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• 10 Triforce Guild sheets were distributed, 9 returned to the organization, with new projects registered and 22 attendees involved.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• 358±7 metal badges were printed and distributed, a 72±1% of the available, a number that approximately doubles the number of gamified attendees.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The count of participants in the Quackery Manager boards was 109 (109 offering cards and 109 requesting cards).</td>
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<tr>
<td></td>
<td></td>
<td>• All of the 5 Brownie missions made attendees to reach and meet VIPs.</td>
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<tr>
<td></td>
<td></td>
<td>On the other hand, based on the survey to gamified attendees, 51.8% state Gamification helped them in networking with fellows. The remaining ones did not perceive benefits to improve their networking.</td>
</tr>
<tr>
<td>Profiling</td>
<td></td>
<td>Besides the classic tools to register attendees, we have verified that Gamification is a very useful technique to recollect data and segment attendance. In our case, we segmented directly by experience level, crowdfunding level and clan (elfcubes and orkcubes). Indirectly, we linked clans with attendees gender. Data from the organization’s registry (of all attendees, gamified or not) and from the Gamification are independents but the numbers are similar:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Segmentation by experience level according the organization/Gamification was: 28%/31% students, 4%/8% professionals with less than 1 year of experience and 68%/61% of professionals.</td>
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<td></td>
<td></td>
<td>• The annual quantity of crowdfunding investment of the gamified attendees was higher than 10000±6000€. This meant 50±30€ per attendee, aprox.</td>
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<td>• Of the gamified attendees, the number of elfcubes was 67±7 (41±5%) and the number of orkcubes was 98±7 (59±7%). Of the total of attendees according the organization’s registry- there were 177 (39%) women and 274 (61%) men.</td>
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<tr>
<td>Leveling</td>
<td></td>
<td>A sub-objective of the profiling was to segment attendees based on the experience level, and as we’ve seen this was achieved. Thanks to Gamification we can prove that the general level of the event is professional, which allows</td>
</tr>
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</table>
knowledge and experience transfer (networking) to the lower levels like students and rookies.

Gamified attendees’ survey reveals a majority of opinions (82.9%) think the Gamification was a fun experience, and 27% of these explicitly state that it also resulted interesting. This we interpret as a minimum, because the question wasn’t explicitly asking if the experience had been interesting or innovative, but fun. In this sense, we think about being interesting as an indicator of innovative.

As we already said in the previous objective, the survey to the gamified attendees reveals a majority of opinions (82.9%) think the experience was fun.

We don’t have data, from the point of view of Gamification, that allows us to say that attendees perceived the event as altruist or benefactor to the sector. Inherently, when attendees say that they liked the gamified experience and had fun with it, and when we have data that confirm that Gamification generated engagement dynamics for a lot of people, we can extrapolate that, in the case of being asked if 3D Wire cares about generating synergies between attendees, answers would probably be affirmative.

To study and evaluate the impact of Gamification in events and other social interaction spaces

We are interested specifically in the evaluation of the proposed components usage, as well as the designed mechanics and dynamics so, this way, be able to generate knowledge relevant to this type of events and spaces.

Taking into account the fact that Gamification objective have been achieved, we can assert that the impact of the Gamification proposal has been positive. Data about the usage of the diverse mechanics of the Cube Quests shows that gamified attendees were engaged with the different proposed elements:

- Cube Quest 1 “Pretty Face”: 132±13 (badges)
- Cube Quest 2 “Dungeons Explorer”: 124±5 (badges)
- Cube Quest 3 “Gestor de cotarros”: 109 (double cards, repeatable quest)
- Cube Quest 4 “Super Epic Cube Hero”: 62 (app games done, repeatable quest)
- Cube Quest 5 “Trifuerza Guild”: 9 Triforce paper sheets
- Cube Quest 6 “El bardo itinerante”: 358±7 (printed metal badge, repeatable quest)
- Cube Quest 7 “Unchi Eater”: 5 (of a total of 5 misiones)
- Cube Quest 8 “Guerra en 3D WireFell”: N/A

812±86 quests were completed, meaning 5±1 quests per gamified attendee. If we skip Cube Quest 6, the result is 454±48 total quests, 2.8±0.4 quests per gamified attendee.

On the other hand, more than 1100 rupees were distributed, 74±3% of the forecasted rupees to be given. 59±7% of the distributed rupees were redeemed by treasures (rewards). 38% of the treasures were redeemed and, of these, the average priced ones were the most wanted.

Cube Quest 8 “War on 3D WireFell” engaged much more orckubes than elfcubes (in relation to the number of gamified attendees of each faction), and this makes us think that the Gamification design was more skewed towards achievers and killer than socializer and explorer. As we’ve seen in section 6.1., relation between number of elfcubesand orckubes participation in Cube Quest 4 “SuperEpicCubeHero” was the same as the number of elfcubes and orckubes attendees. In this sense, both clans fought with the
From the difference between clan activity in Cube Quest 4 and Cube Quest 8, we infer that the most competitive attendees (orkcubes) were more motivated in those quests where rewards were more direct to get, as in the case of Cube Quest 8 (spend rupees in the tavern) vs Cube Quest 4 (play a game and wait for the round results to check if one was the winner).

<table>
<thead>
<tr>
<th>Objective</th>
<th>Description</th>
<th>Status</th>
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<tbody>
<tr>
<td>To study attendees satisfaction in relation to Gamification mechanics</td>
<td>Specifically we wanted to study the so-called badge fatigue (already taken into account in the conceptualization) as well as the fun factor, to evaluate the suitability of Gamification in the field of events of social spaces, both informal and professional.</td>
<td>✓</td>
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<tr>
<td>To study the relationship between distinct social groups (age, professional sector, etc.) and the adoption of Gamification</td>
<td>To study the relationship between distinct social groups (age, professional sector, etc.) and the adoption of Gamification to be able to profile types of “gamers” in events</td>
<td>✓</td>
</tr>
<tr>
<td>To evaluate the efficiency and effectiveness of Gamification applied to 3D Wire ‘14 vs. previous editions (non-gamified)</td>
<td>We are interested in being able to compare statistics from 3D Wire ‘14 with previous editions, in relation to the proposed objectives derived from the organization requirements</td>
<td>✓</td>
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</table>

From demographic data and its relation to Gamification, we can extract some conclusions from data shown in section 6.1:

Gender: with all the gender data provided by the organization and the Gamification layer, specifically related to chosen clan (elfcubes and orkcubes), we can see the similarity between proportions between elfcubes/women and orkcubes/men. It is interesting that in Cube Quest 8 War on 3DWireFell, orkcubes won by far, being the proportion of the orkubes score vs elfcubes score way higher than the proportion of number of orkubes vs elfcubesattendees. Various academic studies show that there is, indeed, a more competitive attitude in men than woman. All this makes us think that, really, there is a higher proportion of men gamified as orkubes than women as elfcubes.

Experience level: the obtained data show that gamified attendees are slightly less professionally expert than non-gamified.

Sector: we can’t evaluate this parameter because the organization decided to put these stickers in all the accreditation, before the events started. Any way, we have global % and, until we have more data, we’ll use this segmentation as an aproximation also for gamified attendees.

Age: age data was not controlled nor recollected by the Gamification layer. We can also use the segmentation done by the organization during the web registry as aproximation.

It is not possible to evaluate quantitatively the effectiveness of Gamification because we don’t have a time serie of previous events data with which to compare, neither it has been possible to have a control group of attendees. Either way, we can affirm qualitatively that both from the point of view of 3D Wire organization and attendees, Gamification has resulted effective in achieving global objectives of the event (POI and networking), that were in fact related to previous editions’ characteristics that didn’t quite work as expected.

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7 Conclusions

Benefits of Gamification both for attendees and production team

Events are a perfect scenario to experiment with Gamification techniques: in general events gather large groups of people for a set time (in which different space and timing than in the workplace are generated) with high levels of social interaction where a high willingness to learn, interact and have fun.

Thanks to 3D Wire we have been able to experiment how the proposed Gamification has enhanced the experience and overall satisfaction of the event for both participants and organizers. Key aspects we’d like to highlight are:

- **Improvement of assistance to various program events.** In this experience we improved assistance to less frequented areas in previous editions, but we believe that the Gamification can also improve attendance at events that happen in bad timing (i.e. lectures early in the morning).
- **Improved interaction between the attendees and participants** exhibiting in showrooms or other types of space / POIs.
- **Improved networking among attendees.** We have verified how Gamification facilitates introductions and cooperation, either by creating a playful state predisposing to socialize or by means of elements like the gamified accreditation helping attendees to break the ice.
- **Improved media coverage,** either in social networks, TV or radio. Gamification, thanks to its innovative look and transversality of its application, creates excitement and interest in the media as well as fun/significant situations that are easily shareable by participants themselves in their own social networks.
- **Added fun to the event.** Although Gamification doesn’t transform the event into a game, playful element remains one of the great aspects that enhance the experience. In this sense Gamification generates fun facilitating the benefits mentioned above and substantially increases attendee loyalty.
- **Encourages the production team** by including them in a meta-narrative and interaction layer above the production of a conventional event that keeps them motivated.

The place of Gamification in events

Gamification should be integrated within the event but not overshadow it. Gamification should not be the focus, but to support the objectives of the event and enhance the experience for attendees. Gamification is not the creation of a game but the application of game design elements in the event design, supporting its program requirements.

As a mostly analog environment, the challenge is to integrate Gamification in the event’s flows and at the same time cover the requirements. In this sense, one criterion set at the beginning of the design was Gamification should not divert effort and time from the participants. We focused in gamify activities that in any way- all of the attendees would be doing during the event.

Importance and role of Storytelling

In some cases Gamification requires a context and in our case this was the storytelling and the supporting elements, without which much of the power of immersion and commitment to the experience and Gamification would have been lost and would have become a more mechanical exercise. The storytelling has to be aligned with the audiences, who have to be familiar with the terminology, visual elements and even with the dynamics and mechanics.
Profiling & Targeting

We stress the importance of a good analysis of the potential public during the design phase. To do this the information available in the event web registration process was very useful.

**KPIs & Stats in events thanks to Gamification**

We have also seen that Gamification is a very useful tool for statistical control, among others valid to measure attendance, participation and user activity flows and to complement the classic data logging and monitoring in events.

The compiled dataset, inferences, deductions and new assumptions made, start a yearly time series that will delve further throwing light on the value of Gamification as a useful and effective technique in a more scientific way.

**Open Access**

We hope that the reports and logged data we publish serve the Gamification community and researchers to support their work. We believe that open access policies, both in terms of documents as well as data, are the way to a more efficient and effective progress.
8 Credits

GECON.es wishes to express our gratitude to the Paramotion Films staff, specially to its director José Luis Farias, for having entrusted us the Gamification of 3D Wire, as well as the excellent volunteer team – Game Masters: Pablo Franco Corral, Rodrigo Lasanta, Luis Vallejo, Oscar Luis Fermosel and Manu Saiz, without them it wouldn’t have been possible to develop a project like this and with this success.

A gamified experience created by GECON.ES and Paramotion Films for 3DWire ‘14, the International Market of Animation, Videogames and New Media.

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Made with:
9 Annexes

Under specific request we provide the following Annexes:

Annex 1: Game Master’s manual
Annex 2: Player’s (No)instructions Handbook
Annex 3: Volunteers’ survey results
Annex 4: Attendees’ survey results
Annex 5: Statistical data control sheet

Don’t hesitate to contact us at info@gecon.es and ask for your copy of any annexe you are interested on.

Thank you very much.