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Animated Gamification
- the effects of video clips as rewards in a gamified CRM software for B2B sales

Animerad Gamification
- effekten av videoklipp som belöning i ett gamifierat CRM-system inom B2B-försäljning

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Abstract
Gamification is the use of game elements and techniques in non-game environments in order to increase the users’ engagement with a product, brand or task. It is becoming more and more common in professional environments such as education and the workplace. It is still a pretty young field of science and there is much to explore. This research has studied the effects of implementing video clips as rewards in an already gamified CRM software. The study was conducted at a B2B sales consultant agency during a 3 week period where short video clips were implemented as rewards for completing actions in order to measure what effects they might have in the users time spent calling and successfully booked meetings. Data was gathered from the gamified software in order to measure the changes in productivity. Interviews were also conducted to study what effects the video clips had on the users’ motivation and attitude at work. The results point to an increased time spent calling and an increased number of meetings booked. The interview responses also point to a positive change in attitude.

Keywords: Gamification, gamification design, gamified workplace, gamified experiences, MDA framework, gamification at work, video clips, motivation, extrinsic motivation,
Sammanfattning


Nyckelord: Gamification, gamification design, gamifierad arbetsplats, spelifierade upplevelser, MDA framework, gamification på jobbet, spel på jobbet, videoklipp, motivation,
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Foreword

This thesis has seen the lights of day and the darkness of nights. It has been my follower, my watcher and at periods of time, my best and worst friend. I never thought it would prove such a challenge to do something like this on my own. But then again, a bachelors’ thesis is not big, it is huge. It requires thought, planning, structure and execution. Discussions have been held about what is right or wrong, better or worse, fun or dull. Motivation has not always been at the top. But with some help, it has at least been kept high.

I want to thank my girlfriend Cecilia for making this possible. Without your support I do not know when or if this would ever be called finished. You pull me together when I’d rather just lay down in several pieces and you see the details I dare not even glance at. Thank you for being an undying sunflower all year around!

Another big thanks to my parents who have supported me throughout these years of studying. Always pushing me further and never letting me back down. You have a big role my being where I am today, not only because you raised me, but also because you welcome my ideas and listen to what I believe is right, even though you do not always agree. I have come to understand that this is a luxury, not given to all.

I would also like to thank Adsensus and Goldfish for letting me write this thesis together with you. It has been an interesting spring with plenty of discussions, results and new business partners being found. I wish you all the best in the future and may nothing stop your strive for constant development and true entrepreneurship! Some quotes in the introduction may sound like they aim to compare B2B sales to low-skilled jobs. This is far from my opinion of the profession where I have been myself, however these quotes give a certain effect and help make my point.

Also huge thanks to my advisor Bahtijar Vogel for helping me see straight when all my visions are crossing strange paths and huge congratulations on your baby!

And thanks to Henriette Lucander who makes it a lot more fun to question my own thoughts and turn ideas inside out. The future Malmö University has a bright future with you on board!

And to your dear reader, I hope this thesis may spark an idea in your head. Whether in this topic or another. Because what can be more fun, than exploring new grounds and ideas, where people have yet to be.

Kind regards, Timothy Jalgard
1. Introduction

1.1 Motivation and Subject description

“In low-skilled jobs, such as service desk analysts, scripted games will present workers with specific tasks and rewards to be completed, and workers will be motivated with social recognition within the workgroup and mastery of the tasks — while there are large risks in using scripted games, they can also be useful in motivating low-skilled workers.”

Brian, 2012

Gamification is finding its way into new workplaces every week and can make a huge difference (Kumar & Raghavendran, 2015), but can also become a waste of money if done poorly (Gartner, 2012). Prior research suggest a variety of definitions of the term gamification but a common ground can be found in: “the use of game elements and game design techniques in non-game contexts” (Werbach & Hunter, 2012: 26). So the concept is not about making non-game environments into games, but rather making the environments feel like a game by implementing attributes that are usually associated with playing games like fun, goals, feedback, progress and voluntary participation (Werbach & Hunter, 2012: 27; Freudmann & Bakamitsos, 2014: 568; Alcivar & Abad, 2015: 111).

Gamification can be implemented in order to generate loyalty towards a brand or organization or to motivate users towards a specific goal (Pedreira et al, 2014: 158). It has been adapted into many different departments, to name a few: learning a second language (Duolingo); mobile applications to increase user engagement and loyalty towards the brand and its products (Foursquare); traffic control to encourage drivers to stay under speed limitations (Carter, 2012); organizational structures to increase employee engagement and results in daily tasks and within the work environment (Pedreira et al, 2014). While some research attempt to prove the usefulness of gamification in organizations, it is important to acknowledge that not all gamification tools are useful for every organization. There is a need to specify different game designs for different types of players (a.a.: 166). This means that there is a need to create various gamified experiences for different kinds of context. The most
common use of game elements in gamification software and projects today include gathering of points, digital badges and rewards and high score tables (Hamari & Koivisto, 2014: 142).

The recipe for a healthy, striving business contains a long list of ingredients: sales, effective work processes and content employees to name a few. Without sales, there are no clients to attend to. While inbound sales involve clients taking the first contact, outbound sales depend on the company’s own reaching out to find new clients. There are departments and even whole companies that exclusively focus on helping other companies generate new clients with, what can be called, business-to-business (B2B) sales. Employees in these departments and companies spend their days prospecting and contacting other companies to find new clients whose business interest and contact details are then saved into a database for future attempts of contact. To make this process more effective and manageable, it is not uncommon to use a Customer Relationship Management (CRM) software. And in order to make this process a little more fun, the company could turn to adding gamification into the CRM software.

Reaching out to new people day in and day out by phone out can become monotonous. Goldfish is a gamified CRM tool that offers basic gamification elements where players gather points for making a call or collecting relevant prospect information and awarded badges reaching certain levels of points. But the gathering of points for the sake of gathering with (only) badges as a reward can also become repetitive. Would that be considered a result of poor design and if so, how can it be made better?

“In the basements of the Disneyland and Paradise Pier hotels in Anaheim, big flat-screen monitors hang from the walls in rooms where uniformed crews do laundry. The monitors are like scoreboards, with employees’ work speeds compared to one another. Workers are listed by name, so their colleagues can see who is quickest at loading pillow cases, sheets and other items into a laundry machine.”

Lopez, 2011

An often cited heading from Gartner forecasted: “by 2014, 80 percent of current gamified applications will fail to meet business objectives primarily due to poor design” (Gartner, 2012). So, there might be another way for a gamified experience to help employees in a B2B sales office increase their results without threatening their motivation.
On December 23 2015, Global Media Insight released an infographic on global social media use putting *Youtube* on second place and *Instagram* on fifth place when it comes to monthly active users (Global Media Insight, 2015). This points to a common interest in video clips and gives an idea to what people like to do in their spare time. Visual graphics are also an important part of video games that create a sense of immersion as well as a loss of track of time but is rarely found in gamification (Hamari & Koivisto, 2014: 142). It can be understood that no prior research has been done in this area since gamification in virtual environments is still in its’ early days. The most common game elements in gamified environments are points, badges and leaderboards and have therefore also been the subjects of prior research.

**1.2 Purpose of study and Question formulation**

The purpose of this study is to investigate how the implementation of video clips into a gamified CRM software affect the player’s sales effectivity and/or motivation and engagement towards their work tasks. This leads to three main research questions:

Q1: What current approaches can be found in literature regarding video clips as rewards in gamified experiences?

Q2: What effect can video as rewards implemented into a gamified CRM system have on the players’ productivity at work?

Q3: What effect can video as rewards implemented into a gamified CRM system have on the players’ motivation at work and attitude towards the work task?

**1.3 Target Audience**

This study means to provide knowledge for managers in the B2B sales industry, where people spend hours and hours in front of CRM-systems trying to manage leads, prospect new clients and nurture the connections that are established. The creator of the gamified CRM system *Goldfish* is also a part of the main audience as it is his software being used and tested with the different video clips, as well as managers and employees of Adsensus, who have been part of the study and is a definitive part of the B2B sales industry. This study also means to provide knowledge for future research regarding gamification, business effectivity and employee motivation and engagement. Co-students at Medieteknik, Malmö Högskola are also considered as a part of the audience together with the author and his advisor Bahtijar Vogel.
1.4 Delimitation

This study aims to examine what effect video clips can have on the players’ work productivity and motivation and attitude at work, when implemented into a gamified CRM system. That means that the research doesn’t mean to examine the difference between a gamified and a none-gamified CRM system. Neither will the study examine other departments within B2B sales, nor players’ attitude toward management or the company as a whole. The study will not discuss the use of other game design elements as a complement to using video clips, but will only focus on the effect video clips might have on the gamified CRM software. This area that has not yet been researched and will therefore be the only purpose of this study.

- For the sake of consistency all people using a gamified software will from this point forward be referred to as players.

1.5 Flow chart over work progress

![Flow chart over work progress](image)

Figure 1. Flow chart over work progress
2. Method

This chapter presents the methodological decisions that have been made for the research and is divided into 4 parts explaining the research perspective, approach, strategy and design followed by a discussion concerning method and ethical considerations of the research.

2.1 Research Perspective

Jan Hartman discusses that trying to differentiate the approaches in social and behavioural science from other scientific research approaches can become quite messy since they both can include the use of methods that are more commonly used in other areas. Instead he recommends discussing the differences in positivism and hermeneutics (Hartman, 2004: 103).

Positivism can be explained as a way of describing what can be seen, where the researcher goes about describing the observable world (Hartman, 2004: 104). Similarly Sergio Cuadra describes positivism as a way of looking at nature as an open book that only need to be read in order to understand it (Cuadra, 2012: 205). This puts the researcher in an objective position describing the world as it truthfully is, without subjectively interpreting reality. Positivism therefore relies on knowledge built on measurable and observable data. (Hartman, 2004: 105)

Hermeneutics on the other hand is based on the subjective interpretation of reality (Hartman, 2004: 106). The researcher is not interested in explaining a fact, but is rather interested in understanding other peoples and their own life situation by interpreting how human life and existence is re-enacted and understood through what we say and do (Patel & Davidson, 2003: 29)

The study was performed with two different approaches on the results of applying video clips into a gamified CRM tool: how they could affect the players’ work productivity as well as the players’ commitment and motivation towards their work task. In order to understand how gamification affects employees’ effectivity at work statistical data will be gathered from the subjects’ use of Goldfish with and without video clips. These data can be considered as objective since they are gathered from the computers being used during the experiment. The approach towards the data gathering would therefore be positivistic, striving to find correlations between the use with and without video clips.

In order to understand what the players experience and changes in their attitude towards the work task, a hermeneutic perspective will be applied. It is in the studies interest to understand
what the video clips make the players feel and in what way it affects their attitude towards their everyday work task and environment.

2.2 Research Approach

There are three ways to approach justification of data: induction, deduction and abduction. The inductive method is based on the idea that scientific knowledge starts with observations and discoveries (Hartman, 2004: 151). In order to justify an observation into a theory a researcher starts out by studying its subject in order to formulate a general theory or premise. The premise is then related to prior research (Runa Patel, 2003: 24; Hartman, 2004: 152).

The deductive method is instead based on the idea that one cannot make a scientific observation without prior theoretical knowledge. Instead the researcher develops a hypothesis based on a theoretical framework and then gathers empirical data in order to try whether they are correct or not (Hartman, 2004: 160). This method allows for the researcher to appear objective as the basis for the study consists of available theories (Patel & Davidson, 2003: 23).

The third method is a mix of the two first and is called abductive. It means that the researcher can start off with an observation (inductively) in order to conclude a premise and start to find theoretical data to justify it. In the search for theoretical data, the researcher may find new ways of understanding the observation and may come to change the hypothesis as a result of a deductive method (Patel & Davidson, 2003: 24).

The idea for this thesis came out of a discussion with the developer of the gamified CRM software Goldfish. The author then chose to follow an inductive method, creating a theoretical framework that would give understanding of the subject and that could answer whether this field had been researched before. This theoretical framework was then compared to the empirical findings.

2.3 Research Strategy

Sergio Cuadra explains two ways of defining the attributes of reality: the classical distinction between quantitative and qualitative attributes and the distinction between manifest and latent attributes. The classical distinction is the most functional and practical and differentiates between quantitative attributes as being numerical and measurable from qualitative that are non-numerical. The second distinction points to the idea that there are certain latent or veiled attributes of reality that require specific methods to reach, contrary to the manifest ones that
are directly visible. Many methods are developed in order to discover latent attributes and make them manifest, visible to the researcher. (Cuadra, 2012: 31)

As stated in 3.1 two types of data will be gathered in this study. Statistical data from the computers can be used to analyse the subjects’ work results affiliated with the implementation of video clips. This data is in a way latent and hidden within the software and can be made manifest on a screen with the help of a written code. It is also quantitative data that can be measured and compared when recorded on different occasions.

The second type of data is related to the players’ experience. This is can be seen as latent because in order to find out what the players’ honestly think about the video clips, the author is required to ask about them in an environment they experience open enough for them to speak freely in. This data should be considered qualitative as the study’s objective is to understand what effects the video clips can have on the players’ experience regarding the video clips and change in motivation towards the work task.

The data can also be considered manifest in the sense that the author may be able to observe the players’ reactions when using the software. These reactions can give away data on whether video clips incite feelings like fun and happiness or maybe frustration and anger. But in order to see all reaction to every animation, an instrument would be needed to record the reactions for every user. If that would be the case, it could turn the study of reactions into a measurable kind of data, making it quantitative. Although, there are economical restrictions making it difficult to gather such data.

### 2.4 Research Method & Design

The study was performed as a case study of implementing video clips into the gamified CRM software *Goldfish* at the B2B sales company Adsensus. Quantitative data will be gathered from employees using the *Goldfish* software and Adsensus ip-phone. Qualitative data will be gathered from a group interview with players who participated in the experiment.

#### 2.4.1 Context and Setting

Adsensus is a B2B sales consultant company. They help other companies with parts or the whole outbound sales process. This can include segmentation of possible clients, initiating contact via cold calling, conducting sales meetings and introducing software that aid Customer Relationship Management (CRM) and web solutions such as Search Engine
Optimisation (SEO) and E-signing of deals. Adsensus employs ca 100 people in Lund and Copenhagen in March 2016. 15 are full time employees and the rest are students from Lunds University and Copenhagen Business School working twelve hours per week. The students function as sales consultants and spend most of their time dividing prospects into different segments and calling. The objectives of the calls vary between establishing a first contact, confirming attendance to a conference or booking a meeting with the clients’ sales representative but it all comes down to identifying business opportunities for the client.

2.4.2 Work Environment

The office space is divided into rooms, separated by glass walls and glass doors that can be shut or left open. Each room holds 4-5 work stations, each with a computer, 30 inch screen, keyboard, mouse, headset and 3 smaller padded walls around the screen to help isolate surrounding noise. This division into rooms allow for teams to work together but also for consultants who are in different teams to share a room. Some managers have set work stations and some are as flexible in choosing station as the consultants. This allows for a changing environment and makes it possible for consultants to be around their managers as well as their same-level colleagues when working. Consultants can listen, ask for feedback or help, coach each other and discuss outcomes when sharing a room. Every work shift is 4 hours long, either 08.00-12.00 or 13.00-1700 and in the middle of the shift is a mandatory 15 minute break. The break is normally spent in a common room one floor above where colleagues can hang out, make a snack, eat a fruit or grab something to drink – everything complimentary of course.

The environment of a sales office can easily become result oriented. The results of consultants work can be measured in amount of times a phone call has started (also known as pick-ups), booked meetings, new leads generated and realized business opportunities. The common room has a large screen with a high score board which displays some of the consultants results: amount of meetings booked this shift by each person (>0 required to be shown), amount of meetings booked this shift for each project (>0 required to be shown), the month’s top 5 list of meetings booked during a single shift, the month’s top 5 list of meetings booked overall and the month’s top 3 list of highest amount of pick-ups during a single shift. If a new meeting is booked, the screen lets out a fanfare sound and shows a blinking text message revealing which consultant has booked a meeting.
2.4.3 Goldfish, the gamified software

Goldfish is a gamified CRM software that rewards the player with a point for every completed task: information gathered on company, contact information updated, picking up the phone, registering new information from phone call, booking a meeting, sending an e-mail etc. Each player starts at level one with zero points and after gathering a certain amount of points the player levels up. You need XXX points to reach level two, XXX points for level 3 and so it scales to make it more difficult to reach the next level as the player progresses. Each level is in a playful way characterized by an avatar. Reaching a new level is represented by the evolution of becoming a stronger creature. The first level avatar is a sealed egg, followed by a newly hatched chick, an eagle and at level ten the player avatar becomes a tyrannosaurus rex.

2.4.4 Experiment

An experiment can be performed in order to investigate what kind of change can be brought when altering parts of the environment. This requires a separation between dependent and independent variables. The independent variable may be altered in order to effect the dependent variable. It can differ in size, amount, structure or any other type of attribute. The dependent variable is dependent on the independent variable, meaning that its attributes alter as an effect of changes in the independent variable. (Denscombe, 1998: 76)

The easiest way to measure an independent variable’s effect is to introduce this variable while other variables are kept unchanged. It is however important to acknowledge that it can be difficult to guarantee that none of the other independent variables change as well during the experiment. Variables are also often linked to each other which means that an alteration in one independent variable may affect the attributes of a second, third and so a chain reaction of alterations in variables can affect the whole experiment. (Denscombe, 1998: 77)

Experiments performed in laboratories allow for precise control over some factors and variables. However, a laboratory environment would constantly remind the participants that they are being observed which may affect their behaviour. Some scientists use quasi-experimental designs where the researcher admits s/he cannot dictate the conditions but can merely observe the events as they appear naturally. This way the researcher attempts to simulate a naturally occurring experiment with the possibilities of measuring single variables influence as they occur without applying any artificial control. (Denscombe, 1998: 85-86)
The purpose of the experiment was to examine what effects the implementation of video clips in the gamified CRM-system may have on time (1) minutes spent calling per hour and (2) meetings booked per work shift. The experiment introduced a new factor into the regular work routine in order to evaluate what change it may have on the two variables. The relevant variables in the experiment were the following:

Dependent variables: (1) minutes spent calling per hour and (2) meetings booked.

Independent variable: video clips as rewards (a) occurring every 7 points, (b) not occurring.

A progress bar was implemented (figure 2) so players with rough measures can see how much progress is left until the next video clip. The video clip is visually locked in a chest next to the progress bar. The progress bar and chest were placed close to the level bar in order to make it clear for the players that these new implementations are alternative gains, and not part of the main work task. When the progress bar was filled, the player was rewarded with a pop-up window showing the video clip. After closing down the pop-up window the progress bar was reset.

Figure 2. Progress bar, chest, level avatar, level progress bar and current points standing in Goldfish

The experiment was conducted during the participants’ working hours which makes it difficult to perform it in a laboratory environment. Performing the experiment in the participants’ natural working habitat demands a quasi-experimental design and the author admits that he cannot control the conditions and the majority of variables that might influence the results of the experiment. Such variables can be: participants’ day-to-day health, attitude and motivation, other colleague’s involvement, technical issues, change of work tasks directed from management etc. With quasi-experimental designs is common to have a control group, who performs the same actions outside of the experiment in order to control effects like time during the experiment. The low number of participants gave difficult conditions for a control group to be used and instead it was decided to let the experiment alter between every shift. The experiment was conducted during a three week period, with video clips as rewards occurring every second shift: shift 1 = (a), shift 2 = (b), shift 3 = (a), shift 4 = (b) and so on. Due to these conditions, time was considered to have less effect on the personal development of skills which might have affected the results.
The test subjects were already familiar with the software and had used it for at least a month prior to the start of the experiment. The only difference was the new progress bar, the chest and the video clips that they were rewarded every 7 points.

60 video clips were selected to give a sensation of happiness and fun and were supposed to give a feeling of change, positively affect the players’ attitude and encourage their will to perform their actions faster, gather more point and make more phone calls. The video clips were gathered from series of Youtube compilations found using the search word “Awesome”, “people are awesome”, “funny”, “funny compilations”, “fail compilation”, “win compilation”. Results were 10 – 30 minutes long compilations filled with video clips ranging from 5 seconds to 2 minutes each. The video clips were at the moment of viewing not controlled by any copyright restrictions, which was always mentioned in the description of the video. In order to download the video clips an Online Video Converter was used which allows Youtube videos to be converted into chosen file format and then downloaded. Videos were later muted, cropped and edited using the video editor Wondershare Filmora so that they would fit for quick and smooth viewing in the Goldfish software.

![Video Clip](image)

**Figure 3.** Screenshot of a video clip with a group of meerkats digging, with corresponding headline

The video clips were put into 5 categories in relation to the content. The categories also functioned as a headline for the video clip, with the use of the players name to make them feel more personal and directed to the players. Figure 3 above shows a screenshot of a video clip put inside a white frame with its’ corresponding headline. Categories and descriptions of them are presented in Table 1 below.
Looking smooth (player name), keep up the good work!

Video clips giving a sensation of smoothness and feelgood, promoting development and hard work

Wow (player name), you’re awesome!

Video clips with spectacular and fun moments. Supposed to give a heart raise and maybe provide some laughter.

Getting there. (player name)

Weird video clips with animals doing funny things, or people with weird ideas. To show that not everybody can succeed at everything they do all the time.

No fear, (players name) is here!

Clips were people or animals get scared, or end up in “fail” situations. To generate happiness and reduce seriousness in a situation.

(Players name), redefining everything!

Video clips with people or animals performing unexpected actions. Adsensus internal mantra is “redefining sales” – which gets an edit.

Table 1. Categories and headlines for the video clips shown in the experiment.

All videos can be found at http://bit.ly/22duiOE

2.4.5 Interviews

An interview can be performed according to three main structures: standardized, unstandardized and semi-standardized, based on how much the interviewer wants the interview (Olsson, 2008: 50). The standardized interview is formally structured with closed questions and preferably set responses to choose from, allowing them to be measured and compared (Berg, 2004: 78).

The very opposite are unstandardized interviews. This approach is based on an open structure without predetermined questions and the interviewer must instead be ready to adapt to the responses and generate new questions as the interview progresses. (Berg, 2004: 80)

In the middle of these two poles are the semi-standardized interviews. Prepared with overhead questions or topics to discuss but also open for new questions in order to dig deeper into subjects that come out of answers and discussions during the interview. (Berg, 2004: 81)

In common for the semi- and unstandardized interviews are the open way in which the interviewer receives information from the respondents. Open questions allow for the interviewed to use their own words when describing how they perceive and experience certain things (Olsson, 2008: 53). Olsson proposes the use of questions that start with describe, explain and how as they give the interviewed a direction but leave the field open for reflection (Olsson, 2008: 55).
The qualitative data was gathered to understand how employees experience the implementation of the video clips. It was decided to perform them as semi-standardized and with only one person per interview. The semi-standard format allows for a response to grow into a discussion between the interviewer and the responder which can give new and previously responses. It was decided to do the interviews 1-on-1 in order to allow the respondents to answer the questions without being nervous or affected of what other colleagues might think of their responses. It is in the best interest of the thesis results to have responses unaffected by such limitations. An interview guide (Appendix 1) was made in order to keep track of the questions and to be able to lead interviews back on topic whenever it would stray off.

All nine players who participated in the experiment were asked to participate in interviews in order to get as many different opinions as possible and to be able to compare them to the respondents’ results in the experiment. However, only two players took part of the interviews. The interviews were conducted semi-structurally with a focus on the players’ attitude and motivation at work as well as their experiences of the experiment with the video clips.

### 2.4.6 Methodological Considerations

Normally gathering of empirical data requires large amount of test subjects in order to justify the statistical relations and deviations. One can raise the question of what number of subjects is enough. This should be considered with regard to the possibilities at hand. This experiment will include 13 players which is not a large number of subjects at a company with 100 employees. This may render the data from the experiment insufficient when drawing statistical conclusions. They can however be considered as a base giving insight into and inspiration for further research.

An issue occurred during the process of designing and conducting the experiment. The creator of Goldfish took parental leave and decided to only dedicate Thursdays to working with, troubleshooting and developing the software. This changed the process for the experiment as well. The design took about two weeks longer than initially planned to complete, delaying the process of both the experiment and the interviews. This was added to another change which was made during the process of constructing the method. Initially the experiment was thought to be one week without video clips, and one week with, with a control group in order to eliminate the effect change in time could have on the work productivity of the players, during the experiment. As the experiment was delayed, it
happened so that some consultants were taken of *Goldfish* and started to work with other CRM software instead, rendering the group of players remarkably smaller, ending up at around 12 consultants. A control group was considered too big in relation to the test group and instead the experiment was changed into a three week period with video clips being implemented every other work shift. This change was considered to reduce the effect of time during the experiment.

### 2.4.7 Ethical Considerations

Every research is expected to be performed in an ethical manner. In order to protect people from scientists’ temptations of exploiting any means available for the sake of new knowledge, 3 principles should be followed:

- Avoid causing the participants any injuries by taking part in the research
- Pursue the research honestly and respect the participants’ dignity
- Respect the participants’ rights through informed consent

These principles are built on the assessment that no matter how valuable a revelation might be, scientists are not in a privileged position in society giving them the rights to achieve their goals on behalf of the studied subjects (Denscombe, 1998: 193; Codex, 2016).

Researchers are expected to be honest and respectful towards the participants during a study. The participants have a right to know that they are being studied, for what reasons the data is being gathered and what role they play in the study. Although there are times when a researcher cannot be completely honest with the participants because participants may alter their behaviour knowing that they’re being studied rendering the results dishonest and therefore invalid. Many psychological experiments would be spoiled if the participants knew in advance what the researcher planned to measure. (ibid.)

The researcher faces a dilemma when executing dishonest research towards the participants: as a research design it may be considered a vital manoeuvre, but from an ethical perspective it’s considered as bad practice. Denscombe presents 3 requirements a researcher must fulfil in order to perform such a dishonest study:

1. Confessing that the false agreement poses a violation of ethical principles
2. Expressively motivating why the method is considered necessary in the particular case

3. Carrying out a debriefing with the participants after the study is complete to inform about the real reasons for the study, what data have been gathered and for what reason and why they could not be informed in the first place. (Denscombe, 1998: 197)

Since the data gathered from the experiment will be recorded and kept anonymous the author considers the risk of affecting the participants’ health as well as their economical or judicial position close to none. Adsensus continuously gathers this kind of general information and the author considers changes as an effect of participating in the experiment at a risk close to none.

If the participants in the study are aware of all the details in the research as well as what results are going to be compared, a risk was found that the participants alter their behaviour during the experiment to fit their personal thoughts regarding which software version they would prefer. Such interferences may lead to misleading results. It was however found important to obtain an informed consent regarding the fact that an experiment would be executed, with data gathered and saved anonymously and for how long the experiment would last. A written consent was used to inform the participants that they may choose to leave the experiment whenever they wish, without need to give a particular reason. An informed consent is regarded as important documentation of the study objects’ approval of participation. Referring to the discussion above, it was considered less important that the participants know exactly what would be measured during the experiment and that some information may initially be left out in order to gather as objective data as possible.
3. Theoretical Framework

3.1 Gamification – Tutorial

Robson et al. point out 3 developments in different areas to better understand the growth of
gamification into businesses today. 1) The video game industry has grown enormous over the
past 20 years which also means that it has come to play a rather big role in everyday life. This
has led to a larger interest in understanding what makes video games so engaging and
successful. Researchers and designers have developed theories on game design being
available for others who are usually not so involved with gaming. 2) With the growth of
social media and the sharing, discussing and participating of the everyday life, people have
become more transparent when it comes to expressing their feelings and experiences. At the
same time, technology allows for easier ways to gather large quantities of data. So
organizations can ask their customers and employees about how they experience the
products, work environment and software being used. These requests can gather useful
quantitative and qualitative data which can be analysed and combined together with theories
about motivation and engagement in gaming. 3) In order to grow, firms need to develop and
find new ways to interact with their customers and employees, which has led to the interest in
the growing video game industry. (Robson et al., 2015: 412)

“Gamification: the use of game elements and game-design techniques in non-games
contexts”

Werbach & Hunter, 2014: 26

The term gamification can easily be mistaken for the production of a complete game, which it
is not. It can further be defined as taking only some elements and techniques from game
design and tweaking them in order to into fit into a non-game context (Alcivar & Abad, 2015:
111). This description can be broken down into 3 main aspects of gamification: game
elements, game-design techniques and non-game contexts. Game elements are what
constitutes a game and can be referred to as the toolkit of a game. These elements can be the
avatars that represent the players, the rules that decide what players can and can’t do, the
effects and rewards that come with certain actions and what determines a winner. But it can
also be the social relationships being built when playing, the feeling of happiness when
winning or the frustration of losing as well as the progression within the game (Werbach &
Hunter, 2014: 78-80). There are plenty of different game elements which will be presented later in this thesis. Gamification is not so easy as to just pick various game elements and put them in a non-game context. It requires game-design techniques and an understanding for which elements may suit different situations and environments in order to invoke engagement and motivation towards the requested results. (Werbach & Hunter, 2014: 29).

Non-game environments are the serious environments of everyday life. The meals we eat every day, time spent in school or at work, exercising, shopping and spending time with friends and family (ibid). All these contexts are usually without game elements but can be gamified. Points can be registered for eating certain food, rewards can be given when learning a new set of words in a second language, leader boards can be updated with results on who has run around the local park in the shortest amount of time, points can be gathered when shopping in the local store and turned into bonus offerings for the next visit and likes can be given by friends for beautiful scenic photographs and clever status updates.

### 3.2 People

Gamified experiences are created to activate and motivate people and are surrounded by different types of people, with different interests and relations towards the experience. They can be categorised into 4 types by using two dimensions: variations in participation and connection with the gamified environment (see figure 4). Player participation can be described as how much a player is contributing to the experience, actively or passively. An active participant contributes to the gamified experience, while a passive participant is involved without interacting with the experience in itself (Robson et al. 2015: 413). Player connection can be described as the environmental relationship that links a person to the gamified experience. An absorbing relationship means that the person can view the experience and from a distance, while an immersed relationship is characterized by the individual becoming a part of the experience (Robson et al. 2015: 414).
The players are the first group of actors in the typology and are a vital part of the gamified experience as they are the ones making progress and playing. It is primarily their behaviour that is aimed to be changed by the help of the gamified experience. The players can be potential and already existing customers or employees, depending on the gamified system and its goals. The second group is the game designer(s) who initially can be considered active as they develop the gamified system but observe how the players are interacting with it. However, when the system is designed and ready to be played the designer becomes passive until changes need to be made in order to adjust the experience. The third group are spectators who passively watch the players in the experience. They are considered immerse as they contribute to the players experience. They can be friends who cheer on the players as they gain points and reach new levels or supervisors overseeing that the system is working as intended which means that they communicate with the players about their experience and therefore effect their behaviour. The fourth group are observers who have no direct impact on the gamified experience. They can watch the gamified experience from afar and react to it but are separated from the experience. Participants can change their roles: observers can become more involved as a spectator or player, spectators can become players and a player can choose to leave the experience and become a spectator or observer. (Robson et al. 2015: 414)

3.3 Players and Motivation

It is important to understand the players, their interest and motivation before designing a gamified experience (Robson et al., 2016: 34; Faiella & Ricciardi, 2015: 16; Ferrara, 2013: 293; Dale, 2014: 85). Therefore it becomes important to understand what motivates players.
Motivation can be explained as the psychological processes that initiate and continue behaviour that is directed towards goals (Sailer, 2013: 31). Being motivated can be explained as being influenced or moved into performing an action (Werbach & Hunter, 2012: 53). It is very important to acknowledge that people are different, and what motivates us is highly subjective which makes for different people having different interests and thus needing different motivation mechanisms (Dale, 2014: 85).

Different perspectives can be used when trying to understand what motivates and drives people to perform certain acts. A behaviourist perspective and a perspective of emotion are two perspectives that can be correlated with gamified environments. In a behaviourist perspective, motivation is built on previous reinforcements. Past behaviour have given certain positive or negative fallouts making immediate feedback a central mechanism for motivation. The perspective of emotions puts the focus on the role emotions play in cognitive and motivational processes. Emotions are very relevant and affective when people interact with certain experiences and tasks. Strategies on handling negative and positive emotions serve as the focused mechanisms. (Sailer, 2013: 31-33)

### 3.3.1 Extrinsic and Intrinsic motivation

Intrinsic motivation can be explained as motivation from within, making it very powerful. It can manifest in different ways but 4 dominant categories can be identified: doing satisfying work with demanding activities that are clearly defined and allow individuals to see the direct impact of their effort; being successful and feeling powerful regarding everyday activities and tasks, experiencing skill progression and earning of competence when performing them; being part of a social connection where thoughts and ideas can be shared in order to build bonds and strengthen relationships; being a part of something that has meaning and in so being part of a something that can cause important change in a larger perspective than the self (Dale, 2014, 86; McGonigal, 2011: 49). The mind is not looking for visible rewards, praise or physical prizes when performing intrinsically motivating activities. The act of performing an intrinsically motivated action becomes a reward in itself. Instead of focusing on what consequences the activity might have, the performer pays attention to the activity for its own sake. Such a self-motivated and self-rewarding activity is called autotelic (McGonigal, 2011: 45).

It may seem that people should naturally strive after these autotelic activities. Most of the activities that people pursue are however extrinsically motivated (Ryan & Deci, 2000: 60).
Extrinsic motivation comes from the outside consequences of an activity. This kind of motivation can manifest as positively charged like money, material goods and rewards, status and praise (McGonigal, 2011: 45) or negatively charged like threats of punishment (Dale, 2014: 87).

![Figure 5. Taxonomy of extrinsic motivation (Ryan & Deci, 2000: 61)](image)

4 levels of extrinsic motivation can be identified, separated by the level of internalization and integration of the motivations value and regulations with the person (figure 3). Internalization is the process of comprehending the value or regulation related to the task. Integration is the process where the individual converts the regulations and values from being external into becoming an integrated idea with the self (Ryan & Deci, 2000: 60). A higher level of internalization and integration renders a more autonomous motivation with more personal commitment and better quality of engagement.

To the far left of the taxonomy is external regulation with very low internalization where the motivation and its value is positioned outside of the individual. Such actions are generally experienced as if forced upon by an external part, such as a teenager cleaning the bathroom, but can also be poorly explained or motivated tasks at a workplace. (Ryan & Deci, 2000: 62) The second level is called introjected regulation, defined by a higher level of internalization. The individual still feels a kind of control from an external part but as a pressure towards the
reputation of the self. The individual might for example perform the task in order to maintain a feeling of worth within a company or social structure. (ibid.)

When the individual identifies with the purpose as well as the consequences of the action and accepts the regulations as his/her own, the motivation has reached a level of identification. The individual experiences a sense of wanting, rather than needing to perform an action. Well motivated goals with clear feedback at a workplace can help employees see the personal gain of their effort. (ibid.)

The most autotelic-like level of extrinsic motivation is called integrated regulation. This occurs when the regulations of an act become completely incorporated with the individual as a result of understanding the possible gain of value and adding new regulations to personally define them. These actions are however still considered extrinsically motivated as there is something to be gained or won by the process. Actions performed due to integrated regulation are motivated by a presumed instrumental value external from the task even though it may be experienced as unforced and somewhat self-motivated. (ibid.)

### 3.4 Game Design Elements

The two most important groups of actors in a game context are the two most active: players and game designers. In order to understand their relationship to the game Hunicke, Leblanc & Zubek designed a framework in 3 levels: Mechanics, Dynamics and Aesthetics (MDA), a model also useful for understanding gamified experiences. (Hunicke et al. 2004: 2)

Mechanics can be described as the components and elements of the game that can be physically or virtually implemented (ibid). Robson et al divides mechanics into 3 subcategories: setup, rule and progression mechanics. Setup mechanics decide the game environment with the board, objects that can be used and how these objects are assigned to different players. Rule mechanics tell the players what they can and cannot do, which objectives players need to be reached in order to win the game and the consequences of certain actions. Progression mechanics are the most relevant mechanics within gamified experiences. They provide the players with a status of their progression in relation to the objectives, giving them notice of how far away they are from winning. (Robson et al., 2015: 415) This can be implemented as levels, points, progress bars, quests, meaningful stories, leaderboards, levels, contests, notifications or badges (Robson et al., 2015: 415; Dale, 2014: 85; Sailer, 2013: 30-31; Werbach & Hunter, 2012: 80)
Dynamics are what happens when players use mechanics and change the relationship between them (Hunicke et al., 2004: 2). Some dynamics can be anticipated because they are bound by mechanics, such as shuffling of cards before the start of a game, moving an avatar the amount of steps shown on a thrown die or cooperation in order to reach a team objective. Others are more difficult to anticipate, like finding alternative paths towards objectives, hindering opponents or cheating (Robson et al., 2015: 416).

Aesthetics are the desirable emotional responses that players experience when interacting with the game system. The most desirable reaction when playing a game is the experience of having fun. The term fun can however become limited and literature presents various useful terms to use: sensation, challenge, submission (Hunicke et al., 2004: 2), surprise, wonder, amusement (Robson et al., 2015: 416), narrative, status/reputation, camaraderie, happiness and frustration (Werbach & Hunter, 2014: 78) to present a few.

Werbach & Hunter discusses the relationship between the different game design elements as different levels of abstraction. Mechanics have the lowest level of abstraction and can be implemented as they are. A dynamic element on the other hand is a more abstract action performed by players that need two or more mechanics in order to happen, and cannot be implemented alone. On the highest level of abstraction are aesthetics. The game designer aims to evoke certain aesthetics into the gamified experience with the use of mechanics and dynamics. Table 1 presents a collection of game design elements that appear in gamification literature categorized as Mechanics, Dynamics and Aesthetics:
From a designer’s perspective, game mechanics can be seen as a set of tools that make it possible for players’ dynamic actions and behaviour. These actions are designed in order to create aesthetic experiences and evoke emotional responses. From a player’s perspective, the aesthetics set the experience of the game as a result of dynamic actions taken by the players. The actions are in turn limited and made possible by, but also changing depending on the game’s setup, rule and progression mechanics, as shown in figure 7. (Hunicke et al., 2004: 2)
Performing a study of over 100 implementations of gamification Werbach & Hunter found the 3 most common mechanics were points, leaderboards and badges (Werbach & Hunter, 2012: 72). Points can function as a reward providing direct feedback after a task is performed and can be collected in so that the player can climb up a ladder of levels and view the progress being made. Badges also function as virtual prizes, similar to points, representing a player’s success with a certain objective, such as “Customer Casanova”, for a call center employee solving 10 costumer issues in a week with the rating ‘awesome’. (Robson et al., 2015: 33) Such progression mechanics aim to increase a work task’s motivational level of internalization and integration experienced by the players.

### 3.4.1 Video is becoming the dominating medium

“The play button is the most compelling call-to-action on the web”

Andrew Angus, cited from Oetting, 2015

The video clip has become a global success. Global Media Insight (GMI) provides statistics showing that Youtube is the internet’s second largest social media channel with over 1 billion users and the third most trafficked webpage, just behind Google and Facebook (GMI, 2015b). A research conducted by Internetstiftelsen i Sverige (IIS) found that 83% of the Swedish internet users have visited Youtube at some point and 49% visit every day (Findahl & Davidsson, 2015: 64). Furthermore Cisco predicts that in 2019 global consumer internet video traffic will stand for 80% of all internet traffic (Cisco, 2015).
3.5 Video in gamified experiences

Video is becoming a dominating medium of entertainment. No research have however, to the author’s knowledge, been conducted regarding the use of video in gamified experiences. Hamari & Koivisto also point out that visual graphics are an important part of video games that create a sense of immersion as well as a loss of track of time, yet are rarely found in the discourse of gamification (Hamari & Koivisto, 2014: 142). The graphical features, design and artwork can be a very important part of a game and can become the very enjoyment of a game, attracting the player to revisit and play it over and over again. Schell also points out that the more compelling the aesthetics are, the more likely are players to tolerate imperfections in the game design. (Schell, 2008: 347)

People seem to enjoy watching video clips in their spare time. If video clips can induce a sense of enjoyment during work, without obstructing the actual work task, it could be in the employer’s best interest to implement. This study will be the first, to the author’s knowledge, to examine what effects the use of video clips may have on productivity and motivation when implemented as rewards in a work-related software.

The study aims to answer the following questions:

What effects can video clips as rewards implemented into a gamified CRM-system have on the players’ productivity at work?

What effects can video clips as rewards implemented into a gamified CRM-system have on the players’ motivation and attitude towards the work task?
4. Empirical findings

This chapter presents the results from the experiment and the interviews.

4.1 Experiment

This chapter presents data that came out of the experiment. 9 players participated. As previously mentioned, a working shift is 4 hours long with a 15 minute break in the middle, leaving a shift with 225 minutes. In a regular working week each player would work 12 hours, but all employees at Adsensus have the possibility of setting their own schedules which can result in some weeks with very low amounts of hours and others resembling a full-time schedule. During the three week experiment the average player worked 23 hours, one player worked normal hours (36) and one player worked only 8 hours.

This chapter is divided into two parts, the first presenting the results of the players using Goldfish without the implementation of video clips as rewards and the last displaying the result of using Goldfish with the implementation of video clips as rewards.

It is important to realise that a group of 9 participants cannot be seen as representative of a whole company, or for that matter the whole business of complex B2B sales. But the results presented in this chapter can be seen as indicative of how others might also react.

4.1.1 Goldfish without video clips

Table 4 shows the nine players’ individual and collective results when using Goldfish without video clips during the experiment.

The most active player spent 12.3 minutes per hour on average while the least active player spent 3.2 minutes per hour. The average player spent about 7.5 minutes per hour on the phone. With a standard deviation of 2.964, 55% of the players’ results fall within 1 standard deviation and 45% fall within 2 standard deviations of the mean.

Without video clips implemented into Goldfish the most productive player booked 0.125 meetings per hours (1 meeting every 8 hours) and 4 players did not book any meetings. The average player booked 0.076 meetings per hour or 1 meeting every 14 hours. With a standard deviation of 0.107, 89% of the players’ result fall within 1 standard deviation and 12% fall within 3 standard deviations of the mean.
### Using Goldfish without video clips

<table>
<thead>
<tr>
<th>Player</th>
<th>Minutes active on the phone</th>
<th>Meetings booked</th>
<th>Hours worked</th>
<th>Minutes active on the phone / hour</th>
<th>Meetings booked / hour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Player 1</td>
<td>105.13</td>
<td>1</td>
<td>12</td>
<td>8.761</td>
<td>0.083</td>
</tr>
<tr>
<td>Player 2</td>
<td>25.55</td>
<td>1</td>
<td>8</td>
<td>3.194</td>
<td>0.125</td>
</tr>
<tr>
<td>Player 3</td>
<td>78.14</td>
<td>0</td>
<td>12</td>
<td>6.512</td>
<td>0.000</td>
</tr>
<tr>
<td>Player 4</td>
<td>100.02</td>
<td>0</td>
<td>16</td>
<td>6.251</td>
<td>0.000</td>
</tr>
<tr>
<td>Player 5</td>
<td>102.04</td>
<td>1</td>
<td>16</td>
<td>6.378</td>
<td>0.063</td>
</tr>
<tr>
<td>Player 6</td>
<td>35.00</td>
<td>0</td>
<td>8</td>
<td>4.375</td>
<td>0.000</td>
</tr>
<tr>
<td>Player 7</td>
<td>42.13</td>
<td>0</td>
<td>4</td>
<td>10.533</td>
<td>0.000</td>
</tr>
<tr>
<td>Player 8</td>
<td>147.39</td>
<td>4</td>
<td>12</td>
<td>12.283</td>
<td>0.333</td>
</tr>
<tr>
<td>Player 9</td>
<td>115.52</td>
<td>1</td>
<td>12</td>
<td>9.627</td>
<td>0.083</td>
</tr>
<tr>
<td>Sum</td>
<td>750.92</td>
<td>8</td>
<td>100</td>
<td>67.912</td>
<td>0.688</td>
</tr>
<tr>
<td>Mean</td>
<td>83.436</td>
<td>0.889</td>
<td>11.111</td>
<td>7.546</td>
<td>0.076</td>
</tr>
<tr>
<td>Std Deviation</td>
<td>41.295</td>
<td>1.269</td>
<td>3.887</td>
<td>2.964</td>
<td>0.107</td>
</tr>
</tbody>
</table>

**Table 3. Players using Goldfish without video clips**

### Using Goldfish with video clips

<table>
<thead>
<tr>
<th>Player</th>
<th>Minutes active on the phone</th>
<th>Meetings booked</th>
<th>Hours worked</th>
<th>Minutes active on the phone / hour</th>
<th>Meetings booked / hour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Player 1</td>
<td>132.370</td>
<td>0</td>
<td>16</td>
<td>8.273</td>
<td>0.000</td>
</tr>
<tr>
<td>Player 2</td>
<td>29.290</td>
<td>1</td>
<td>8</td>
<td>3.661</td>
<td>0.125</td>
</tr>
<tr>
<td>Player 3</td>
<td>128.510</td>
<td>0</td>
<td>12</td>
<td>10.709</td>
<td>0.000</td>
</tr>
<tr>
<td>Player 4</td>
<td>58.250</td>
<td>1</td>
<td>16</td>
<td>3.641</td>
<td>0.063</td>
</tr>
<tr>
<td>Player 5</td>
<td>183.170</td>
<td>3</td>
<td>20</td>
<td>9.159</td>
<td>0.150</td>
</tr>
<tr>
<td>Player 6</td>
<td>81.470</td>
<td>1</td>
<td>12</td>
<td>6.789</td>
<td>0.083</td>
</tr>
<tr>
<td>Player 7</td>
<td>26.250</td>
<td>1</td>
<td>4</td>
<td>6.563</td>
<td>0.250</td>
</tr>
<tr>
<td>Player 8</td>
<td>170.560</td>
<td>1</td>
<td>12</td>
<td>14.213</td>
<td>0.083</td>
</tr>
<tr>
<td>Player 9</td>
<td>122.130</td>
<td>1</td>
<td>12</td>
<td>10.178</td>
<td>0.083</td>
</tr>
<tr>
<td>Sum</td>
<td>932</td>
<td>9</td>
<td>112</td>
<td>73.185</td>
<td>0.838</td>
</tr>
<tr>
<td>Mean</td>
<td>103.556</td>
<td>1</td>
<td>12.444</td>
<td>8.132</td>
<td>0.093</td>
</tr>
<tr>
<td>Std Deviation</td>
<td>57.726</td>
<td>0.866</td>
<td>4.667</td>
<td>3.415</td>
<td>0.077</td>
</tr>
</tbody>
</table>

**Table 4. Players using Goldfish with video clips.**
4.1.2 Goldfish with video clips

Table 5 shows the nine players’ individual and collective results when using Goldfish with video clips during the experiment.

The most active player spent 14.2 minutes calling per hour on average while the two least active players were calling for 3.6 minutes per hour on average. The average player spent 8.1 minutes on the phone per hour. With a standard deviation of 3.415, 67% of the players results fall within 1 standard deviation and 33% fall within 2 standard deviations of the mean.

With video clips implemented into Goldfish The most productive player booked .250 meetings per hour (1 meeting per 4 hours) and two players did not book any meetings. The average player booked 0.093 meetings per hour or 1 meeting every 11 hours. With a standard deviation of 0.077, 66% of the players’ results fall within 1 standard deviation, 22% within 2 standard deviations and 11% fall within 3 standard deviations of the mean.

Figure 7. Minutes spent on the phone / hour.

Figure 8 displays the difference in mean amount of minutes spent calling per hour and suggests that the average player spends about 0.6 minutes (almost 40 seconds) per hour more on the phone when the video clips were implemented in Goldfish.

Figure 8. Meetings booked / hour
Figure 9 displays the difference in mean amount of meetings booked per hour and suggests that the average player books an increased 0.0167 meetings per hour (1 meeting every 60 hours) when the video clips were implemented in Goldfish.

4.2 Interviews

This chapter presents data that came out of two face-to-face interviews held with players that took part of the experiment. The respondents’ results from the experiment can be found among the data from the experiment as well and will in this chapter accordingly be referred to as players 9 and player. 4 general topics could be drawn from the interviews: general thoughts, effect on attitude, sense of disruption, a memorable detail.

General Thoughts

Since it was decided not to inform the participants about what kind of experiment they were going to participate in, the first day arrived some players got startled.

“First thoughts were that I had been hacked. Or got some malware or something. And I actually wrote to Hannes [creator of Goldfish] that I wasn’t sure about what was going on, if it was ok. Because I thought it was very weird. But then I saw that it was specified towards me.”

Player 6

But after a while the players got used to the system and found it rather amusing.

I thought it was fun. It’s not like it was anything negative really. And the first time I thought ‘What the hell is going on?’ And then it turned up again. And then I started to understand the structure with how many actions I had to perform in order to see the next clip. And so it turned out to be, kind of, a reward. But it’s fun!

Player 9

Effects on attitude

Since the implementation of video clips altered between on and off for every second work shift, they never truly became a part of the work routine. When responding to what effect the
video clips might have had on their motivation and attitude at work both players lean towards an uncertain but positive feeling.

“I really don’t know. Maybe, it is hard to tell. I am kind of a happy person all of the time. But I mean, they haven’t bothered me, so it hasn’t affected me negatively at all. So I guess if they had any effect on me, it would be positive.”

Player 9

In a way, the video clips seem to have created their own space and offered a new thought.

“It lives up something. You start to think about something. Because you step out of your flow for a second. Because, meaning, the first thing I see is not just another company name, but some kind of video right. So, if it has changed my mood, I’m not so sure. But it woke me up, I would say I’m like ‘Oh, what was that.’ Because I had already forgotten about the time before. So, I would say they make some difference, because I noticed them. They woke me up in some kind of way. But, major effect, I’m not so sure. No.”

Player 6

Sense of disruption

The word disruption can be interpreted as a problem but also as a change in direction and focus.

“Well. It’s not like I got irritated. It was more like I said ’Check this video clip out’, but then the others didn’t have time to see. Because I couldn’t play them again. Which is good, because otherwise you could just play them over and over again, and maybe then you wouldn’t work as much.”

Player 9

Player 9 never really thought of the video clips as a disruption. Player 6 saw them as a disruption, but in a positive way. In a way that seems to have taken him/her out of the ordinary thoughts and given them some energy.
“This goes back again to the work system of goldfish. Close this, click this. It tells you very much just what to do. And these disruptions, kind of like, if you had a system just telling you what to do, just have a system telling you to stand still, and like, there’s no expression on your face, kind of like a robot. So this is a bit extreme but, then imagine that you live up a little bit. Because this is not just another company [objective being fed to you], but it becomes a bit disruptive yeah.”

Player 6

Both respondents also mentioned that they thought having the possibility of replaying the video clips, at least once, could make it more fun and more social without becoming too much of a distraction. Since there was a chance for them to miss a clip on their own, and they didn’t get the chance to show it to their colleagues. Player 9 also mentioned the difficulties of trying to explain a video clip to a friend, limiting the experience from becoming shared.

A memorable detail

The focus of the experiment was originally on the video clips and it was designed so that not one video clip would appear twice so that it wouldn’t feel repetitive. There were only 5 headlines on the other hand, one for each genre of video clips and these headlines became topics and even more memorable than any of the video clips.

“I saw many clips when they were over and when there was a still image, and I saw the quotes instead. And if I remember correctly, maybe 2 weeks ago. Like when doing a high five and saying ‘Ok let’s go’ and then say something like the quotes or something: ‘no fear’, and then your name, and then ‘is here’. Or something. That’s the one that had the largest impact. That’s the one that has been replayed in my head like: ‘let’s do this’, like on my fresh days at least. “

Player 6

“I liked the ones where it said ‘No fear, [Player 9] is here’ (laughs). They usually turned out to be the funniest ones. But I can’t really remember any specific clip right now.”

Player 9
5. Discussion and Analysis

This chapter holds discussions around the three research questions. No new data will be presented but thoughts will be presented as might new ideas and questions.

Q1: What current approaches can be found in literature regarding video clips as rewards in gamified experiences?

The literature framework is built on literature found through databases available via Malmö University and Lund University, free articles from Google Scholar, a collection of books and online news portals.

A lot of insights into the world of gamification were taken from the multitude of definitions given by Robson et al. (2015), Werbach & Hunter (2014), Alcivar & Abad (2015) as well as the introductions in articles with similar topics. Many similarities were found in the definitions of the term gamification but also in how it is normally used: with points, rewards and leaderboards. Unfortunately only few of them used the MDA-model presented by Hunicke et al. (2004) in order to analyse the aesthetics that can be reached and experienced by the use of certain mechanics and dynamics. Hamari & Koivisto (2014) offered a rundown of a large group of articles and with the conclusion that a lack of research in gamification could be found in terms of graphics and visual experiences. This was compared to the studies of human web behaviour showing that video as an internet medium keeps on growing by Findahl & Davidsson (2015) and Global Media Insight (2015) – giving further reason to explore the possible effects that can be reached through animated experiences.

In terms of motivation Sailer (2014) offered two perspectives on motivation which was strengthened with the theories of extrinsic motivation given by McGonigal (2011), Csikszentmihály (1992) and Ryan & Deci (2000). These ideas of motivation showed an insight to what emotional and motivational effects that can be made by invoking a sense of happiness and fun.

Among the multitude of game elements that could be found in previous research, video or animation could not be found as a specific element. The use of video clips in the context of this thesis can however be related to previously researched game mechanics such as virtual goods, elements of randomness and feedback; dynamics like rewards, achievement and progression; and aesthetics with all the emotions of happiness, fun/amusement, surprise and to some extent frustration.
Q2: What effect can video as rewards implemented into a gamified CRM system have on the players’ productivity at work?

Results from the experiment suggest a 0.5 minute increase in time being spent calling / hour. Phone calls have to be made in order to reach potential clients. So one could argue that time spent on the phone should increase the chance of booking a meeting. On the other hand, not every phone call leads to a longer conversation with the possibility of booking a meeting. The people that are being called by Adsensus consultants might be busy in meetings or phone calls with their own clients or for whatever reason. Some calls may never reach longer than the ringtone on the responding side. This can be taken into consideration when reading the results from the experiment and is also a reason to why there is no comparison between minutes spent calling and meetings booked. Time spent calling suggests activity and meetings booked suggest successful activity.

The interview respondents mentioned that the video clips became sort of a disruption or something that grabbed their attention for a short while. At some point player 9 wanted to show the video clips to colleagues in the room. This could become a serious disruption if video clips are shown six or seven times in one hour since the disruption is not limited to the video clip, but can also as player 6 mentions become a change of focus. For a structured and focused player the disruption may be temporary and of no negative effect but the result can turn to the opposite if the player is not structured or focused. The results further reveal that player 9 and 6 decreased their average calling time with the video clips implemented, by 0.5 minutes and 2.3 minutes respectively.

Results from the experiment suggest a 0.167 average increase of meetings being booked / hour with the video clips implemented in the gamified system.

The two points of research regarding productivity were generally improved during the experiment which can be associated with an increased quality of extrinsic motivation. The third level of intrinsic motivation, identification, is presented as a sense of wanting to perform tasks, rather than a need of doing them. Aesthetics such as fun were introduced by video clips and might have decreased the sense of and need and it could be argued whether the involvement of video clips made the players feel like they could reach further without the fears of failing their tasks, since all finished tasks gave result and lead further into the process towards unlocking new video clips.
It can be interesting to look at the typology of participants in a gamified environment presented in figure 4 when evaluating the results. It gives different perspectives depending on whose interests are seen to. Supervisors in the role of a spectator have the chance to see changes in their colleagues that they might not see themselves and may therefore have opinions or ideas on further design. It is in the supervisors’ best interests see to their colleagues do a good job and produce results, but also to make sure that they employees are satisfied with their role at the company. From the interviews it can be understood that colleagues in the roles of observers or spectators never really took an interest in the experience. They were at times somewhat invited into sharing the experience, but seem to have kept their distance.

The Game Designer is absorbed of the experience but only partially active. It is in their best interest to find out how the experience can be made better for the players while still meeting the conditions set by the supervisors. The interviews present data from the players’ point of view and the data from the experiment give partial insight to whether the implementation meets the demands of the supervisors. A more qualified dialogue with supervisors could offer more of such insights.

Q3: What effect can video as rewards implemented into a gamified CRM system have on the players’ attitude at work?

Having made that sixth or maybe even tenth call in a row and still only reaching the switchboard at best can bring a player’s motivation to the bottom.

The video clips can initially be seen as a temporary mood-raiser. But they can also be seen from a behaviourist point of view as an immediate positive feedback building a positive feeling and motivation in the long term.

In some regards were it not the video clips that had the largest impact, but rather the headlines that accompanied them. They can however be seen as two parts of a larger entity. The video clips were different every time which offered a sense of renewal or refreshment while 5 headlines reappeared in order to give stability. A muted video clip does not need any further presentation. It is easy to view and when it is over, it offers nothing more. The headlines stayed until a player chose to close the media window. This might explain why a headline that had occurred at least 6 times was easier to memorize than a specific video clip.
Both players that were interviewed talked about their attitude with the video clips in mind. While player 9 generally found themself to be a happy person and imagined that the video clips might have had a somewhat positive effect, player 6 could point to a more significant change. A surprising sensation broke the monotonous routine and “lived up something”. This increased attitude and sense of not doing static work may increase the players’ experience of motivation. A more naturally fun environment, with less feeling of doing something for somebody else might also mean a more internalized experience of motivation when working, as discussed in figure 3.

In comparison to the MDA-model there are two effective mechanics to be found from the experiment: the video clips are virtual goods that are offered upon completion of a group of tasks and together with their headlines they function as a moment of feedback. Feedback can be used in order to inform the player how to improve or to give the player a confirmation on their progress. In this case they functioned as a confirmation in order to increase the players’ motivation and activity. These moments of virtual goods and feedback offered dynamic experiences as they gave a sense of receiving rewards. These rewards were in received after a set of actions done, which could be followed via a progress meter, offering a sense of progression. The players’ directly experienced aesthetics - even emotions to be more specific. The variation of video clips invoked a sense of curiosity at first when the players were wondering what was happening. And upon realising the situation and the functionality of the rewards player 9 wanted to share the experience of fun and amusement with the colleagues. With the lack of dynamics such as competitiveness and having a losing state, the implementation of video clips turned into a simple way of receiving fun rewards without the stress and frustration that might come with result driven work tasks, making it a more fun and relaxed experience.
6. Conclusion and suggestions for future research

The review of literature can indicate a growth in the use of gamification as a mean to increase motivation and engagement towards products, brands and tasks. However, when implementing gamification into any non-game environment it is important to understand that without a custom fit it may end up costing more than the possible gains.

This thesis has measured and discussed the effects of implementing video clips into a gamified CRM system at a B2B sales consultant agency. The two fields that were studied were productivity as well as motivation and attitude towards the work task.

The results suggest that the implementation of video clips into gamified experiences in the workplace may increase the amount of time spent calling as well as the amount of meetings booked. This was however a pilot study and the result should be considered as pointers to what may be, rather than a quantitative generalisation. Results from two interviews held with participants of the experiment also suggest that the implementation of video clips may lead to a more positive attitude at work as they can offer the players a sense of disruption from what can sometimes be experienced as a monotonous and static process of clicking and calling.

Results from interviews can however not be directly connected to the increased productivity. The two interview respondents experienced a somewhat increase in their attitudes but displayed a decrease in productivity during the experiment.

6.1 Future studies

This study was made with a group of 9 participants over a short period of time. It would be very interesting to perform a similar study on a larger group of people over a larger period of time to see if the results would remain in a larger scope, but also to study what long term effects the video clips may have on players’ attitude and motivation.

It would also be interesting to hear what spectating supervisors thought of the effects. Can they experience a difference in their employees work productivity or attitude at work?

It is also recommended for futures studies to develop a questionnaire and trying to understand the personal motivations of the players before implementing such a system in order to understand what kinds of game design elements should be used for which types of players.
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8. Appendix 1

Interview guide

Just about how long have you been using Goldfish?
Is goldfish the only/main CRM you are using right now?
What are your initial thoughts on the videos that have been appearing the last couple of weeks?
Please elaborate (on different points)
Which video clip did you like the best/
Which video clip did you like the least?
Was there any video clip that had a special con you?
How have the video clips effected your thoughts about completing tasks in order to get points?
How have the video clips effected your motivation at work? Have you noticed any change?
How have the video clips effected your mood at work? Have you noticed any change?
The mood can hit rock bottom, did a video clip help you get back up for the next task?
Did any colleagues “happen to” see a video clip?
Did you talk to your colleagues about the video clips?
How did they react to the video clip / conversation?
Did they say anything about them being motivated/happier?
How would you feel about this becoming a standard version in your daily work routine?