Designing for The Play Instinct
Gamification, Collective Voodoo and Mumbo Jumbo

Gamification: 'Current State of Play!'

> *"When I use a word,' Humpty Dumpty said in rather a scornful tone,*
> *'it means just what I choose it to mean — neither more nor less.'*

In its simplest sense, 'gamification' is a recently established 'user experience design' (UXD) method that aims to increase user engagement by implementing game style incentivisation mechanics into non-game environments, such as call center interfaces. This contributes to closing the 'semantic gap' in the user experience (UX) by providing a higher level of engagement for people using machines. Quantifiable returns are indeed demonstrated when playful elements are designed into any system, a long established approach in human-computer interaction (HCI) and advertising campaigns, yet this has somehow recently led to a evangelizing of gamification methodologies, demonstrating a fundamental lack of understanding of the paradigms of agency and affordance in both computing and design practice.

As a result, the use of the term has expanded to engulf many types of codified behaviour and engagement techniques, and is now almost entirely detached from any recognizable rigorous anchor in any discipline; not least Game Studies and/or User Experience Design (UXD), the contemporary convergence of HCI, user centred design (UCD) and marketing that drives most digital engagement today. Gamification experts now patent, licence and sell complicated and spurious models and techniques promising the magic bullet of exponential growth. This paper aims to reverse this trend, suggesting that gamification has gamified itself to become an ideology in its own right, and that it is paradoxically this in itself that will hinder growth of the technique and models of good practice. The authors re-define gamification as a design methodology, using two successful commercial case studies; anchor it in established theoretical and philosophical concepts and contextualize it in User Experience Design (UXD) practice. Then, from a psychoanalytical perspective, they define a model of good practice to underpin ethical gamified engineering of neuro and social plasticities long term.

To this end, this paper unpacks our contemporary understanding of what play actually is and what it involves, from a theoretical and philosophical perspective. We argue that today's models of gamification have become autonomous precisely because they lack anchorage in the long established traditions of German Idealism that established the notion of a ludic architecture inherent in all human interaction and thought. We then unpack what the play instinct is from a psychoanalytical perspective, demonstrating that play and motivation actually converge in the production and function of ideology; where it becomes apparent that it is only through ideology that one can begin to 'master motivation and engagement' at all. We argue that current approaches to gamification further obfuscate any notion of an inherent ludic, motivational and ideological bent through the mis-application of 'player types' models from games studies and games design, largely compiled from the early study of player

behavior in Multiuser Dungeons (MUDs) and later the success of Massively Multiplayer Online Games (MMOGs). We then set out how UXD, not gamification, is the 'design process that optimizes for human motivation in a system' (YuKai Chou) and explain how that evolved from a convergence of Human Computer Interaction (HCI), 'the method that places the most emphasis on human motivation in the process', in a move away from 'function-focused' systems design in about 1975; through User Centered Design (UCD) in the early 1970s and IDEOs approach to Product Design in the 1980s, a tradition that has placed design affordances and user engagement, gamified or otherwise, centre stage for the last 40 years.

This paper posits that gamification for business growth does not need to be complicated, evangelical nor mystified, utilising what Huizinga argued was a collective mumbo-jumbo of aesthetic idioms that function only to obfuscate the ideological nature of play. What is needed is a dialectical construction of motivation, jeopardy, and reward within an ideological architecture that is only ethically achieved through the synchronising of brand values in an internal and external facing feedback loop; one that unites the Employee Experience (EX) with the Customer Experience (CX) and the Shareholder Experience (SX).

Gamification: Reality, Fantasy, and Play

The recipient of The Gamification World Congress Awards of 'Gamification World Guru' for the last three years has been Yu-Kai Chou; an International Economics graduate from UCLA who is now a recognized international leader in the field of 'Gamification'. He has created a well-known 'gamification' framework known as 'Octalysis', is the Founder of 'The Octalysis Group' and the author of 'Actionable Gamification, Beyond Points, Badges, and Leaderboards.[1] He is a 'Behavioral Scientist' at an Israel-based technology company that 'helps websites increase retention, monetization, and loyalty'.
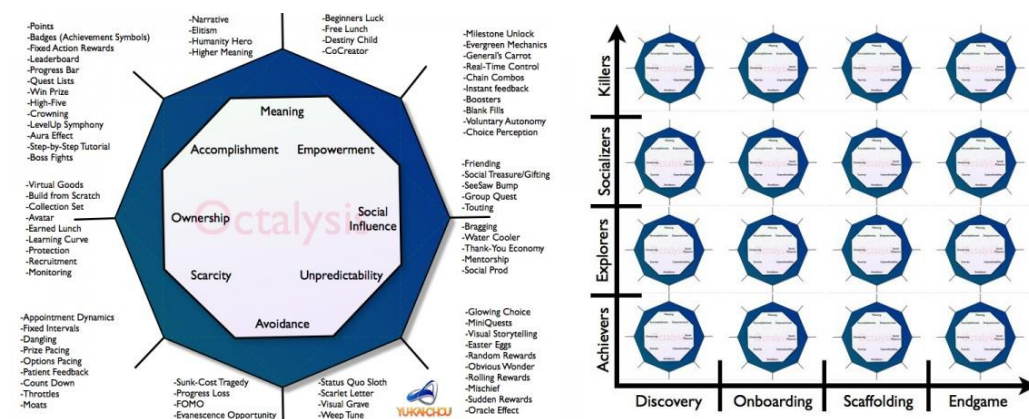

Fig 1. The Octalysis Framework, YuKai Chour, Octalysis Group

Concurrently, Forbes states "Gamification is near the peak of the Gartner Hype Cycle and like most new trends and technologies, the initial hype surrounding the trend creates unrealistic expectations for success and many poor implementations follow…. "We predict that by 2014, 80 percent of current gamified applications will fail to meet business objectives, primarily due to poor design".[2] Additionally, there is a growing corpus of knowledge that engages with the

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[1] Yu-kai Chou
[2] http://www.forbes.com/sites/gartnergroup/2013/01/21/the-gamification-of-business/

term gamification across an entire spectrum of the social sciences, yet any notion of 'gamification' at all is questionable, as there is still no concrete definition of what is, or is not, a gamified system. In this respect, gamification has become the ultimate 'Humpty-Dumpty' term, and thus it is pertinent to ask where our notions of play and game originate.

In 1938, the Dutch historian Johan Huizinga posited that play, rather than work, was the formative element in human culture. For Huizinga, humanity's most important activity belonged to the realm of fantasy; play was the structuring motivational element of all culture, the function by which man created all subjectivity. (Huizinga, 1949) In Huizinga's understanding, the need for the mind to impose a symbolic order on the chaos of reality resulted in the birth of mythology, ritual, religion, sports, games, drama, philosophy and warfare. At the time of writing, Huizinga's thesis was shocking, most conventional notions held that it was the development of the stone tool and the culturally specific notion of 'work' that rewarded man with the wherewithal to tame nature. [i] In fact Huizinga's thesis that it was play that was the origins of all human culture, was considered so subversive that English translations tempered his thesis to suggest that play was a post-structuring 'ratchet'; one that did not create culture but helped shape notions of it, highlighting the societal need for the separate modality of work.

Underpinning the problematic of Huizinga's thesis was his assertion that 'playing' is essentially not a serious activity. If anything, and Huizinga is notoriously elusive on this point (Rodriguez 2006)[ii], play was a human function that masked serious human structures and their potential for creating behaviors and structuring thought. Of course, lacking the lexicon of our contemporary social sciences and notions of anthropological structuralism, psychology, and the breadth of post-structuralist debates we now enjoy it is perhaps understandable that to our eyes Huizinga appears to be elusive on this issue of play, seriousness, modality, and functionality.

However, it is worth noting that in being considered subversive, censured, and then pilloried as obscurant, elusive, or even dealing in an occult epistemological network of knowledge generation, Huizinga can join the ranks of thinkers who have destabilised the norms of thought and understanding of human nature and named new concepts that are used unconsciously in today's academic parlance. Moreover, Huizinga is clearly the originator of any thorough understanding of 'gamification'. Furthermore, in placing a primacy on play, Huizinga was affecting the contemporary shift in philosophic thought and method. The Cartesian *'thinking'* subject of the science of metaphysics, the individual who defined itself as 'I' and referred to itself as 'me,' a subject of self-governing and relative certainty, had been displaced by the irrational and profoundly vulnerable subject of Freud's psychoanalysis. (Ruti 2012) Huizinga's subject could only be certain that it remained undefined by rational thought and reality, and was defined only by its relation to what is unthought-of; the modality of play and the unconscious structures of fantasy.

That fantasy and imagination underpin our collective reality is no surprise to us, what was new was the assumption of a position we could assume that would reward us with a unique singular perspective of subjective reality. A position that dictated that we are at a point closest to who we really are when we are not insisting in reality, but at the point we can get farthest from it, exactly at the point when we escape into fantasy; we are actually insisting in our real

state when we are at play. Cultural theorists such as Zizek have utilized this position adroitly by arguing the structural force of unconscious fantasy captures us all in the unspoken rules and unwritten rituals of institutions and ideology. In short, we should be thinking about what we are thinking about when we profess not to be thinking at all. For Huizinga, who was being deadly serious as his analysis of war demonstrates, this was when play enslaves us in competition. In his essential understanding of human existence, Huizinga was being correctly psychoanalytical, to Freud's list of pathways to the unconscious he was adding play. To Huizinga, human consciousness is a gamified system in and of itself.

Designing Human Centered Experiences

In his online materials, Yukai-Choi makes a number of key statements about design and game play that concern us here:

- 'Gamification is design that places the most emphasis on human motivation in the process'

- 'Gamification is the craft of deriving all the fun and engaging elements found in games and applying them to real-world or productive activities.2 [which is] what I call "Human-Focused Design,"

- 'Gamification is 'Human-Focused Design', a design process that optimizes for human motivation in a system, as opposed to pure efficiency in "function-focused design"

- that most systems are "function-focused," designed to get the job done quickly

- it is called Gamification because the gaming industry was the first to master Human-Focused Design

- it is called Gamification since games have spent decades (or even centuries depending on how you qualify a game) learning how to master motivation and engagement, we are now learning from games

It is fair to say that as a result of the sheer velocity of technological change, in recent years practice has lead theory in all fields of digital design, not just those concerning gamification. Recent developments include mobile, ubiquitous, social and tangible applications, products, services and spaces that includes but is not limited to, web sites, mobile phone apps, digital television, interactive artworks, computer games, software and 'smart' products and environments, the 'Internet of Things' and virtual and augmented reality. As digital media design is usually for interactive products and services, and the term 'interactive' is specifically used here to refer to 'a machine system which reacts in the moment, by virtue of automated reasoning based on data from its sensory apparatus'3. 'User Experience Design' is the practice pertinent to all these products and more, because it is concerned with 'experiences created and shaped through technology….and how to deliberately design those[1]. Most digital is experienced by an integration of peripheral devices such as a

keyboard, console, screen, and most often some form of a graphical user interface (GUI). As such, it is 'user interaction design' (UID) is at the root of designing any user experience (UX).

The International Organisation for Standardisation defines 'user experience' as 'a person's perceptions and responses that result from the use *or anticipated use* of a product, system or service' 1. UXD is often defined as a subset of the broader fields of experiential marketing and customer and/or brand experience design as 'an approach to the design of computer-related products, services and environments'2 UXD is a complex, new and evolving field. Brenda Laurel was amongst the first to use the term 'user experience' in her 1991 book "Computers As Theatre" that expounds an approach to understanding an embodied UX that stands as perhaps even more valid today.

> "Thinking about interfaces is thinking too small. Designing human-computer experience isn't about building a better desktop. It's about creating imaginary worlds that have a special relationship to reality--worlds in which we can extend, amplify, and enrich our own capacities to think, feel, and act."[3]

 Two years later Don Norman, who was appointed as one of the first ever User Experience Architects at Apple

> "I thought Human Interface and usability were too narrow: I wanted to cover all aspects of the person's experience with a system, including industrial design, graphics, the interface, the physical interaction, and the manual."[4]

UXD is a 'convergent' subject; that is, a subject consisting of a convergence of other subjects and it is most relevant to products that are themselves a convergence of 'television, telecommunications and computing'[3]. Thus designers must work with computer science, product design, graphics and media production techniques and methodologies to create engaging products and services. It is recognized that "there is a need for more researchers starting to speculate and experiment with models and theories for user experience"[2]· UX tasks are reflected in job titles that include UX Researcher, Architect, Analyst and of course, Designer.

Design, as taught in British Art Schools, and practiced in the UK creative industries, finds its roots in the industrial design methodologies of the Bauhaus, a revolutionary art school founded in Weimar in 1919 by the Germans Walter Gropius and Paul Klee; including the Russian Wassily Kandinsky and Hungarian László Moholy-Nagy, amongst others. The Bauhaus was distinguished by its internationalism, cosmopolitanism and artistic diversity[5]. It operated as an artists' collective, focused upon design practice in an industrial age and espoused the

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[3] Chapter 1:

[4]

[5] http://bauhaus-online.de/en/atlas/das-bauhaus/idee/bauhaus-weimar

belief that *design could improve society*. The Bauhaus, from 1919, was always concerned with the *transformational* capacity of design.

The school revolutionized design education by combining collaborative teams of architects, artists, and artisans in hands-on workshops on 'industrial design, sculpture, architecture, cabinetmaking, metalwork, painting, printmaking, photography, ceramics, and weaving'[6]. All students were trained in a general approach to the basics of design in all contexts; color, form, and material were key components of design solutions, with a concentration on industrial problems in their social context, mechanical tools and mass production.

The original Bauhaus manifesto was aimed at building a design curriculum based on a synthesis of art, science, and technology [and] the fulcrum…was the preliminary course,[7] Johannes Itten's 'preliminary course' aimed to introduce students to the fundamental design problems of form and materials, and the basic laws of design; a formalist approach to design process encapsulated in the Modernist ethos of 'form follows function', 'truth to materials' and 'economy of design'. For example, in designing a set of stairs, if concrete were used, it would not be painted nor carved, as its core attributes are its texture and its colour and the fact that it sets; any aesthetic being driven by material attributes. They would perhaps, be wide and flat with a white line to help define the nosing, eschewing decorative flourishes in favour of an 'economics' or 'purity' of design as the Bauhaus would advocate that they function as well and as simply as possible, setting out the case for a basic usability and putting the user at the centre of the design process.

Additionally, the teaching of basic design was condensed into exercises with a focus on a research based approach to problem solving, within the framework of specific constraints[8]. MacLean et al. [7] pointed out that in addition, the final output of a design also includes what they call 'design space' which is a body of knowledge about the artefact, its environment, its intended use, and the decisions that went into creating the design. A practice core to UXD today which is always user centered, context specific and research driven. Kandinskys "Point, Line & Plane" published later (1946) added a fundamental lexicon of geometric elements from which all other forms could be generated; a 'constructivist' approach to design that clearly underpins parametrics and generative design methods today. In the Bauhaus introductory course, in 1919, we find the foundations of a user centred, research informed, usability orientated, context specific, analytical problem solving, industrial design practice that is focused on social transformation.

These fundamentals were also known as 'Vorkurs', or 'Grundkurs' at the school of Ulm, became the 'Basics Course' at the New Bauhaus in Chicago, after Moholy-Nagy accepted an invitation from Chicago's Association of Art and Industry to re-establish his work there in 1937 as the Nazis had closed the Bauhaus. It is Louis Henry Sullivan the "father of skyscrapers"[2],

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an influential architect and critic of the Chicago School, a mentor to Frank Lloyd Wright, and an inspiration to the Chicago group of architects who is credited with the design mantra "form follows function" and from the late 1930s it was the Harvard Graduate School of Design that played a crucial role in shaping international modernism, alongside Walter Gropius' transformation of Harvard's old Beaux-Arts School. It is this hybrid approach to industrial design in the US that eventually lead to IDEO and the d-school at Stanford and their 'Design Thinking' movement that presupposes design problem solving can be applied in any context as a human centred approach to solutions.

The notion of design as a "way of thinking" can be traced to Herbert A. Simon's 1969 book *The Sciences of the Artificial*,[2] and Robert McKim's 1973 book *Experiences in Visual Thinking*.[3] Peter Rowe's 1987 book *Design Thinking*, which described methods and approaches used by architects and urban planners, was a significant early usage of the term in the design research literature.[4] Rolf Faste expanded on McKim's work at Stanford University in the 1980s and 1990s,[5][6] teaching "design thinking as a method of creative action."[7] Design thinking was adapted for business purposes by Faste's Stanford colleague David M. Kelley, who founded IDEO in 1991, a firm best known for pioneering an 'expanded' view of design.[8] Richard Buchanan's 1992 article "Wicked Problems in Design Thinking" expressed a broader view of design thinking as addressing intractable human concerns through design.[9]

Unfortunately, in the last few years 'design thinking' has also been adopted with 'missionary zeal' by many who have no idea of its provenance nor its rigour. In fact many believe, it has 'little to do with what designers do' or indeed 'what is taught in design schools' to the extent that it has become an open ended signifier, meaning anything in any context for anyone with any purpose, very much akin to the term 'gamification', 'design thinking' is now operating as an autonomous ideology. Most recently, this semantic bankruptcy lead to the term 'being registered as trademark with the US Patent and Trademark Office in class 41 – meaning that the rights to use the phrase in educational settings is owned by Stanford, a small and necessary step towards standardization and quality control of an important emerging practice.

In the UK it was the 'Basic Design' Movement of the 1950s and 60s that inherited the Bauhaus spirt, via the Independent Group in London (1952-55). Formed at the Institute of Contemporary Art, London, by Eduardo Paolozzi, Lawrence Alloway, Richard Hamilton, Reyner Banham, Alison and Peter Smithson and Toni del Renzio, they were the first group of British artists to introduce mass-media images into art. They had similar interdisciplinary concerns to the Bauhaus, the manufactured world and urban landscape, but expanded into urban culture to include cinema, advertising, new technology, the mass media, and all aspects of modem life. It was Richard Hamilton and Victor Pasmore amongst others, who developed Basic Design as a methodological approach to teaching design. It 'began as an ad hoc, spontaneous attempt to introduce more open ended and experimental mode of working, more in line with the radical spirit of International Modernism'[9], that crystalized in Newcastle and Leeds. The emphasis again was formal, and on the elements of point, line, shape, shapes relationship,

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[9] http://www.henry-moore.org/docs/yeomans_basic_design_0.pdf

positive and negative, area division, space filling, surface developments, and color.[10] Terms such as perception and illusion, transformations and projections, sign and situation, image, grammar, syntax, and vocabulary' of art, much employed by those involved in Basic Design teaching, again implied underlying forms and structures amenable to analysis and construction. Here was an education anchored in practice, that foregrounded intuition, science and technology simultaneously, one where students were taught to think of their work as diagrams of thought processes that integrated self-expression, logic and rationale in a systematic problem solving industrially focused activity; *design process*. The first formalized investigation of design process was at the *Conference on Design Methods,* held in London in September, 1962 (Jones and Thornley, 1963) which gave rise to the founding of the Design Research Society, an international society that promotes 'the study of and research into the process of designing in all its many fields'.

It is 'Interaction Design' that refers to the shaping of interactive products and services with a specific focus on the relationship between people and the designed object. Broadly speaking, there are two main uses of the concept, coming out of different intellectual traditions but converging in practice and research.' [4] Lowgren[11] firstly defines the tradition of interaction design as it evolves out of product design. This perspective is manifest in the approach of the RCAs seminal Design Interactions MA, Donald Normans book 'The Design of Everyday Things' and Durrell Bishops legendary marble telephone answering machine (1992, a tangible interaction application that gamified the message leaving and retrieving process. In parallel is '*user* interaction design' (UID), a term used in the study, planning, and design of the interaction between people and computers.

UID evolved out of 'Human Computer Interaction' (HCI), itself first used in the mid 1970s (REF) and popularized in "The Psychology of Human-Computer Interaction" by Card, Moran, and Newell (1986). [5] Whilst HCI is often misunderstood as focusing upon technical function and basic performative 'usability', as pertinent to early computer systems, it embodies the concept that 'working with an interactive computer system has many possibilities, that those possibilities take place in a dialog between the user and the computer and that they have a dynamic cognitive impact'[6]. HCI is also naturally multidisciplinary itself drawing upon computer science, cognitive psychology and ergonomics amongst other fields. Significantly, it established itself around 1980, concurrent to that of personal computing, when new and diverse non-specialist user groups started using computer systems. Suffice to say, computing has also naturally been concerned with human centered design practically since its inception.

In what is considered by many to be the definitive textbook on UID, "Interaction Design, Beyond HCI"[9], Yvonne Rogers, Professor of Interaction Design and Director of UCLIC at UCL, usefully defines the role of UID in UXD. She also includes many academic disciplines in her definition of UID in addition to those associated with HCI such as design, informatics, engineering and sociology. Her definition has evolved as she has worked on 'designing enhanced and engaging user experiences through using a diversity of technologies'[10]. She defines design that aims to elicit positive responses such as feeling at ease, being comfortable, and enjoying the experience or motivating users to learn, play, be creative, or

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10 http://www.henry-moore.org/docs/yeomans_basic_design_0.pdf

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be social as the 'affective' aspects of interaction design.

In 2009, Eric Shaffer, Founder and CEO at Human Factors International wrote : "While usability is still a fundamental requirement for effective Web site design, it is no longer enough.[12]" he went on to point out that the interactive online environment offers "far more opportunities to influence customers' decision-making than traditional advertising or marketing channels do". In the context of e-commerce, it is 'conversion rates' that quantify how many users have purchased, and 'predictive analytics' that analyse mountains of data on their progress through the system that informs designers how best to design for 'persuasion, emotion and trust' (PET)[13].

Rogers & Preece cite three models of the relationship between affect and the user experience: McCarthy and Wright's technology as experience framework (2004), Donald Norman's emotional design model (2004) and Patrick Jordan's pleasure model for product design (2000). McCarthy and Wright's (2004) 'technology as experience framework' which argues that we must take into consideration the 'emotional, intellectual, and sensual aspects of our interactions with technology' to offer an approach to understanding HCI through examining the "felt experience of technology". They draw on the work of Mikhail Bakhtin and John Dewey to define sensual/emotional/compositional and spatio-temporal modes of interaction; for example, Dewys (1934) 'Art As Experience' that recognizes the role of aesthetics in experience.

In "Designing Pleasurable Products: An Introduction to the New Human Factors" (2000) Patrick Jordan defines a pleasure model for product design, defining pleasure as a result of interaction and building upon Lionel Tigers (1992) definition of four hierarchical levels of pleasure in relation to using products 'physio/socio/psycho' and most importantly, 'ideo-pleasure', or 'ideological' pleasure, a type of pleasure that concerns people's values; people want to express their personal values. Ideological pleasure is perhaps most clearly defined by Rogers and Preece with another project, the augmented shopping trolley, designed to encourage awareness of "food miles". As each item is loaded in the trolley, a sensor on the handlebar identifies the product and a simple LED display lights up showing how far the item has been transported – four lights for UK produce, eight for Europe, 16 for further afield. The device can also be used to measure other parameters, such as fat content or salt content. "Our design principle is to let people see what they are interested in, and keep it simple," says Professor Rogers.

An example of gamified ideo-pleasure was 'The Tidy Street Project', overseen by Professor Rogers as part of 'Change', an initiative funded by the Engineering and Physical Sciences Research Council to explore how technology can be designed to change patterns of human behavior. For this project, 'participating residents were given feedback on how much electricity they were using compared to the average for their street, their town and for other

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[12] http://www.uxmatters.com/mt/archives/2009/01/beyond-usability-designing-web-sites-for-persuasion-emotion-and-trust.php#sthash.Q36uk9ZJ.dpuf
[13] http://www.uxmatters.com/mt/archives/2009/01/beyond-usability-designing-web-sites-for-persuasion-emotion-and-trust.php#sthash.Q36uk9ZJ.dpuf

UK regions'. The results were displayed on the road surface outside the residents' homes, in the form of a giant chalk artwork created by local artist Snub. Tidy Street is an example of what the Open University's researchers called at the time "nudge technology", a marriage of behavioral science and innovative ubiquitous technology that demonstrated the power of a well established mechanic in HCI, that of feedback, alongside the gamified users consumption of energy that engendered a competitive edge.

Sesame Credit is an ideological gamified system of social credit recently introduced by the Chinese Government. It is a gamified coveillence system that operates as an extrinsic MMO. It pulls in data from all Chinese social media, Alibaba online store, online gaming behavior – but with a social rating system built to support socialist governance, socialist self-control and a socialist market economy. The system aggregates your social media feed and other publicly available data to provide you with a social credit rating. You can gain points for posting a Govt friendly message and lose points for associating with those with a low score[14]. Currently in early stages of operation for voluntary early adopters, it will be mandatory in 2020. Sesame Credits functions to draw data not just from online sources but also from businesses and state institutions such as law courts and ratings agencies that will submit data on professionals from various fields. (Grigg 2015) [iii] Coveillance plays an alarming intrinsic role in the system also – as social media 'friends' and on-line acquaintances with low scores function to lower the scores of those they are associated with; thus allowing the self-policing gamified element to function. (Creemers 2015) [iv] It has met with much horror in the Western press, despite being an explicit socialist version of the Capitalist game of Credit Scoring which has much the same dynamics and 'nudge' mechanics and nudges the core capitalist behaviour of endless acquisition, by borrowing funds you don't have and then repaying with interest. It is interesting to note, that a 'player' with a large amount of capital but no credit has a low score, because of course, being in debt is a large part of social control in a capitalist culture.

Floor (2006) has defined brands with a moral dimension, such as The Body Shop, American Apparel, or Ben & Jerry's as 'ideological brands', where the inclusion of moral values into a brand narrative is a special merit of branding ideology[15] , a useful and pertinent definition for 'conscious consumerism', where one is encouraged to live out one spolitical concerns through purchaisng. However, this definition of ideological brands fails to account for 'the phenomenon of retail ideology from the broader perspective enabled by corporate sociology'[16]; that is , the ideological function of the corporation and its products and services themselves. A brand is defined as a perception that customers have about a product / company (Boyle, 2007) that is defined by "a name, term, sign, symbol, or design, or a combination of these that identifies the goods or services of one seller or group of sellers and differentiates them from those of competitors" (Kotler et al, 2008, p. 985) and 'branding is how the brand's promise is conveyed' (Adamson, 2008, pp. 163-165). Ideo-pleasure is not just gained by consciously refining ones position on the capitalist consumption scale, but includes all taste, values and aspirations ranging from ethics to aesthetics[17]. Indeed, there is an

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[14] http://thefreethoughtproject.com/china-assigns-credit-scores-citizens-based-govt-loyalty-terrifying/

[15] From marketing **ideology** to branding **ideology** SJ Levy, MK Luedicke - Journal of Macromarketing, 2012 - jmk.sagepub.com

[16] Why are themed brandstores so powerful? Retail brand **ideology** at American Girl Place S Borghini, N Diamond, RV Kozinets, MA McGrath… - Journal of …, 2009 - Elsevier

[17] Research in Mass Customization and Personalization: Strategies and Concepts …By Mitchell, Frank T. Piller

'evident link between socio and ideo-pleasure in the construction of the self'[18]. For example, the price point and performance of the Audi and the BMW are very similar, yet they have very different brand identities and markets; the difference being in the *cultural capital* associated with owning one or the other. Most explicitly, it seems it is *brand perception* that plays an important role in the ideo-pleasurable construction of the self. Suffice to say, 'brands exist as cultural, ideological, and sociological objects'[19]

Donald Norman's model (2004), again cited by Rogers & Preece as a model for affective UX, relies heavily on his seminal text 'The Design of Everyday Things' (2002) to provide a useful hierarchical model of visceral, behavioral and reflective interaction which may help enlighten our ideological proposal further. The *visceral* is the immediate physical aspects, the *behavioural* is the experience we have in use and the *reflective* is the pleasure, or attachment to the experience and our attendant self image in using it. This anchors ideo-pleasure as residing in reflective interaction with *products*; that is, interaction with branded productized commodities.

Conventionally, the content that defines, establishes and conveys the branded product would have been the name, logo, print images and slogans, followed by a jingle for radio and a collection of visual metaphors for television ads. However, just as XXX said "TV ads are not just words on wheels", the interactive media brand experience is not just TV on the web. Providing a consistent branded UX across multiple evolving platforms has driven many commercial experts to describe an 'evolving media eco-system' of 'owned, bought and earned' media[20].

Branded UX is a field of current research. In 2011, a study undertaken by the branded UX consultant, Raida Shakiry, found that the defining factor when evaluating the multi platform branded user experience was that of *emotion*. That is, without emotional engagement, the brand experience can be said to have failed and where emotional responses are strong, the brand presence has succeeded. 'Emotion' in this context was quantitively measured using biometric technologies and is in fact, 'system one' or pre cognitive responses; that is, those responses that are unmediated, visceral reponses from the 'subconscious'. In this context, these responses demonstrate that emotional engagement can be said to be the common defining factor between Normans *behavioural* and *reflective* and Tigers *ideo-pleasure*.

The author of *Buy.ology*, Martin Lindstrom, states that a strong emotional relationship with a brand creates 'brand loyalists, fans or evangelists' (Lindstrom 2009). In a research study he showed that similar emotions were experienced when participants were presented with strong brand icons to those experienced when users were presented with religious symbols. (Lindstrom, 2009, p. 125). In addition, Lindstrom stated that "Like religions, successful companies and successful brands have a clear and very powerful sense of mission" (Lindstrom, 2009, p. 113). From this point of view, Octalysis is a brand selling gamification as a religious ideology, providing ideop-pleasure for its practitioners.

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[18] Handbook of Research in Mass Customization and Personalization

(In 2 Volumes) Edited by: Frank T Piller (*RWTH Aachen University, Germany*), Mitchell M Tseng (*The Hong Kong University of Science & Technology, Hong Kong*), World Scientific

[19] The cultural codes of branding JE Schroeder - Marketing Theory, 2009 - mtq.sagepub.com

[20] LBi 2009

Gamification: Play as Sense-of-Self!

"The question is,' said Alice, 'whether you can make words mean so many different things."

The influence of German Idealism on Huizinga's thesis can trace its origins from Schelling and Hegel through Buytendiijk, as evident in their use of dialectical reasoning and the relationship between movements, thoughts, and play. (Walz 2010 pp 39-44) [v] Buytendijk examined play and games as dialectically transcending the biological opposition between player and play-other, which can take the form of another player, a play object, or the environmental space and setting of the game. (Walz 2010)[vi] In the opening pages of *Homo Ludens* Huizinga criticizes Buytendijk for on overly biological interpretation of play, which placing its emphasis on player interaction and environments can only identify the structural nature of play as a secondary vehicle for subjective change, missing the holistic nature of playing and what it means both psychologically and anthropologically. (Walz 2010) [vii] Moreover, Huizinga diverges from Buytendijk in that he identifies play and games as the base factor of all culture that find primordial expression in the creation of myths and rituals. Huizinga takes Buytendijk's identification of the play instinct as a biological life-drive of man and animal as common knowledge. However, they converge at the point that they both consider 'man as player' as a subject always seeking to understand play as a functioning force in the jeopardy of reality and as subject always seeking luck in life. (Walz 2010) [viii]

Defined by anxiety, Huizinga's subject is a prisoner of jeopardy, luck and chance within a dialectic of modalities; reality, fantasy, and play. For game scholars this is problematic as Huizinga alludes to the subject at play as entering the 'Magic Circle'. Again, this is an elusive abstraction within his work, only mentioned on a handful of occasions. Taking Huizinga's Magic Circle to the well-used analogy of a football match, we can see dialectical functioning in its registers of the temporal, spatial, and the social and why its moniker is well deserved. For those outside the magic circle of a football match the scoring of a goal is little more than a human kicking a spherical object into a net. However, for those interpellated within the magic circle a goal is a complex interaction of ideological and ritualistic behaviors. The 'players' on the pitch are playing the game in itself, following a standard set of gamified rules. Of itself, the place of the ceremony of the game is also within the magic circle, the stadium operates to interpellate both players, their teams, and their supporters into a reality where certain behaviours become normal, if not mandatory, requirements associated with the injunction to enjoy. Spectators in the crowd 'act-out' a certain set of behaviours that to the uninitiated would appear as ritualist chants and totemistic greetings and challenges. In and of itself the game of skill, chance, and uncertainty that is football interpolates all those into a time, space and social register whose injunctions to enjoy Huizinga sees in the Germanic concept of the *gelp.* A *gelpan* being a ceremony of mutual bragging and execration that connects across time and space previous, present, and future games (in this case the games played by the team of footballers). (Huizinga 1944, 70) However, these injunctions cross time and space in more ways than in the exposition of the *gelpan:* supporters sat at home or in a bar in front of a televised game are in the magic circle. The fan wearing his colours on the way to work on a Monday morning, or telling and excitable friend about the game and activity within the stadium he witnesses, are again in the magic circle. In its essence, the Magic Circle

is an ideological fantasy space that functions as interpellator across time, space and sociality. It is also an ideological fantasy space that can justify antisocial, violent, and illegal behavior, a space in which its own politics and policy function and can transgress those of the larger community.

For Huizinga there is exactly no difference between any form of human ritual and ceremony and the time, space and politico-sociality of a game. Socializing ritualistic behavior requires play, and being in the modality of play is a magical space. Therefore, all symbolizing works originated within a ritual gamified space; the ritual production of play and the gamified production of ritual are the same in and of itself. Thus for Huizinga the human need to repeat agitating notions of reality, coupled with ludic creativity, is an important regulatory force of symbolic reality. Moreover, it is a structuring force that is ideological; it forms the mechanism by which we form an understanding of what we can enjoy, how much we can enjoy *it,* and where and when *it* can be enjoyable. Therefore, the ludic realm offers an illusion of control and is an immensely efficient psychic means of controlling the movement of desire, of nudging desire, along a preordained and predetermined track. (Ruti 2012, p 135) Huizinga identified deleterious possibilities inherent in this cyclical relation between ideology and the play instinct. It has the ability to bring about an unrivalled rise in aesthetic enjoyment, becoming the substitute for religion, and the play form of myth can be utilized to conceal ideological design. Gamified systems of ideological behavior are as old as the world and of the lowest order of play, they can create their own mythical vocabulary of social control and signifiers that make up a politicized form of *'...collective voodoo and mumbo-jumbo.'* (Huizinga, 1949, pp. 197-203)

Contemporary game scholars discredit Huizinga's Magic Circle and therefore any definition of the modality of play as fundamental rather than notional. Instead, like Buytendijk, placing a primacy on interaction between players of a game, the creation of rules as unique to games, and a wider cultural context of studying games as a concrete socio-political reality as divorced from 'real' life. (Zimmerman 2012)[ix] This neglect of a holistic definition of play as fundamental to understanding games design has concurrently bled into gamification and the design focus of gamified systems. Whilst Huizinga indeed argues games can be understood as separate from 'real' life, he never advocates, as do many contemporary scholars that gamified systems can be understood as uniquely different from everyday life, or that rules and the creation of rules are the sole fundament of playing. (Zimmerman 2012)

The most influential concept from games design that has been readily transferred to gamification is from MMOG design in the form Richard Bartle's player typologies. Bartle is renowned for his work in MMOG design and one of the founding fathers of the genre, and comes close to identifying the ideological nature of play in his identifying how players function in different ways within gamified systems. Bartle identified four principle typologies – Explorers, those that play to enjoy exploring the game world and system; Achievers, those players that sought to maximize their success within the game by completing tasks; Socializers, those that played to interact with others within a game; and Killers, those players who sought open competition and conflict with other players of the game. Highly influential in both design and study of games they have been utilized to design game worlds and mechanics to suit the needs of different styles of play. However, often overlooked is Bartle's critical observation that these types of players are created by the system of play and game

whether or not the mechanics of the game are designed to accommodate them. For Bartle these typologies are created within virtual game worlds by the gamified system and as such, they are dynamic, players can choose to be any type they wish and often tailor play styles to how they feel that particular time. These typologies have become considerable forces in design thinking for gamification, overblowing both the concept and inverting them in terms of structural agents of design. Correctly understanding any notion of Bartle's typologies in the sense he created them is his affirmation of the importance of ethics in the design of virtual worlds and gamified systems. For Bartle the underpinning structural foundations of a games design are ethics, desires, beliefs, attitudes and personality of the designers. If designers do not think about ethics, rights, and responsibilities then neither will the users of the system. (Bartle 2003, pp 678-706) [x] The analyst Carl Jung considered ideological self-awareness vital to the most difficult and important task that humankind could perform, the creation of good games, an act of civilizing importance only done correctly by people in touch with their instinctual values. (van der Post 1976 pp45-46)[xi]

In terms of established designs for gamified UIs, it is sensible to identify market leaders, and examples of innovative UIs that have had a market impact, and that have affected psychosocially and ideologically end users. For this reason alone, the development of gaming console dashboards is of particular interest. The first online-gamified UI was developed for Xbox Live, and integrated into the Xbox 360 on its release in Q4 2005. Xbox Live is an online multiplayer gaming and digital media delivery service that was first incorporated in the dashboard of the Xbox games console in 2002. The system was updated and fully gamified with the release of the Xbox 360 in 2005, and then further modified with the release of the Xbox One in 2013. 21 It has also been extended to link the Xbox dashboard to other platforms including handheld devises and Windows PCs.

Gamertags were the first notional development of a gamified system as users were able to identify themselves by a unique name, picture, and avatar with associated profile card detailing biographical and gaming information. The system then allowed users to modify avatars by purchasing vanity items, such as clothing and pets for example; pre-purchasing games, purchasing apps, and purchasing downloadable content for games could reward players with additional vanity items. Players Gamertags and Profiles can be viewed using a number of online services and any player can be located and messaged and 'friended' from within the Xbox Live service. Players also have access to their Gamertags from several websites that allow them to upload new pictures and information about themselves. Gamerpictures can be purchased or won in competition that associate the gamer to certain games or products and personal pictures can be uploaded. There is also an avatar construction tool where animated avatars can be built and uploaded to appear in 'friends' lists. The Profile card serves as an online digital information panel that displays a summary of the users profile on Xbox Live. A player's Gamercard displays a summary of the following information about the player: Gamertag – and whether they use the free or paid subscription service of Xbox Live, Gamerscore – a score that registers how many games they play or complete, biographical details and location, duration of membership, the number of friends

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[21] At the time of writing Xbox one is in the process of implementing a new dashboard and the following details of the gamified system apply to Xbox 360 dashboard that is being transferred over into the new Xbox One system.

and followers, and Gamerpicture. The Profile card also gives access a players Achievements list and their social Reputation.

Gamerscore, Achievements and Reputation are a system by which gaming skill, gaming time investment, game and app purchases, in-game and in-app purchases and consumption, and player behavior can be compared, monitored and assessed in a social context. In its purist sense Gamerscore is a point accumulation system that reflects a players achievements in a score that is available for all Xbox users to see, and visualize, in comparative terms, how each individual earned these points. Points are awarded in games for completing Achievements – these are various tasks and game 'levels' and/or accruing victories against players in online challenges. Every commercially released game hosts up to 1000 points in available Achievements, and DLC purchases for games increases the available amount of points for each game. However, digital media streaming apps and media provider services, available for download, also now award users with Achievement points for their use.

The Reputation system has become a tool for the Xbox Live community to police itself. Gamers can tag other users as 'Preferred' and likely be grouped with them in future games, (and if desired send them a friend request that works as social media and matchmaking friend list) or tag another player as somebody they wish to avoid. Choosing the later then requires the player to say why they wish to avoid the other person, either for unsporting conduct and leaving online games early, or 'trash talking' and abusive behavior, or generally being unskilled. On the Xbox 360 Reputation is displayed as a five star rating system, on Xbox One as a four-color rating of green through to red. Each gamer has the ability to see a breakdown of their reputation to see what type of behavior they are associated with and friended players behavior can be monitored.

The creation of this system quickly led to the creation of new market economy on the internet and social media sites. Gaming websites and news services started to provide content that helped gamers strategize to quickly raise and 'boost' their scores and their social standing. Boosting quickly became a transgressive method by which players could subvert matchmaking services to quickly unlock Achievements. 'Boosters' became infamous for undermining the gamified mechanics and learning to play the game in a way other than intended and circumventing rules systems to increase scores became a new way to enjoy gaming. Interestingly this had no other function, boosting a score awarded nothing other than a perceived increase in social standing. This led to Microsoft issuing warnings and resetting Booster's Gamerscores in a clampdown in 2008. xii Perhaps more significantly a gamified UI resulted in players taking on Achievements and Gamerscore as a primary goal, and not necessarily playing games for the principle enjoyment of gaming. Playing games in a transgressive way was a direct result of a gamified system that could be 'played' as extrinsic to the actual game being played, or purpose of the intrinsic exorcise. Importantly this resulted in gamers playing games they would not have previously considered playing; players purchased, borrowed and pirated games as a way to increase their scores. However, with social media and Xbox Live inundated with gamers talking about playing games that they would not usually play Valve, the PC game digital distribution service and marketplace, and Sony, the makers of the PlayStation consoles, launched their own gamified UI systems for their on-line networks in 2007 and 2008 respectively. (Jakobsson 2011) [xiii]

In a two year, study of the Xbox Live gaming community and its uptake of the new UI Mikeal Jakobsson (Jakobsson 2011) identified the system as a form of extrinsic MMOG. Jacobson's study identified that the system of Gamerscores and Achievements operated in a social context very similarly, to how quests are consumed and completed in MMOGs such as World of Warcraft. Interestingly Jacobson argues that Achievements in the UI system and Achievements awarded in MMOGs function socially, in exactly the same way. They promote motivation to 'grind;' that is the Achievements, badges, vanity items, scores and any form of reward underpin a socially constructed system that insists extrinsically to the actual purpose of the game. The system accepted willingly or unwillingly, consciously or otherwise by the community, issues powerful injunctions to partake in tasks that are in essence mundane and boring. Building from an typology of social identifiers that has its origins in Bartle's player typologies of Achievers, Killers, Socialisers and Explorers, Jacobson identifies Achievers as an independent substrata comprised of: Casual Achievers who do not particularly think about Achievements or Gamerscore until and Achievement is awarded. Achievement Hunters, who go to great length to unlock as many Achievements in as many games as possible, and Completists, who work at collecting every possible Achievement and Gamerscore point from each game that they choose to play on its own merit.

Interestingly Jacobson identifies that ambiguity towards Achievements is the strongest theme to emerge from the study. Gamers are often reluctant to admit that Gamerscore actually affects/effects the way they play and consume games. This theme is particularly interesting as it indicates that there is a trend of growing cynicism towards the gamified system. The system operates as a game whether the gamers know, care, or accept that they are playing it, and it generates a form of disinterest in a substantial amount of users once its nature is realized and individuals acknowledge their interpellation. Empirical data indicates that users are somewhat ashamed that they can be duped by a system, avoid publically admitting that they care about the system, and publically voice resentment of their participation in the system and that they continue to play a system that they know exploits them and their time investment in it. There is also evidence that the gamified system generates a high degree of animosity between the substrata of Achievement typologies with Hunters and Collectors labelled as 'Achievement whores.' This final theme also underpins the idea of rebellious subversion of the system with some users taking pleasure in elaborate attempts to either boost their Gamerscores or subvert the social relations and injunction inherent in the extrinsic gamified system. In some cases, users overtly and covertly attempt to damage and subvert the system they feel exploited by.

Jacobson argues that a core property of the UI system is T.L Taylor's (2006)[xiv] notional social construct "Coveillance". Taylor identified Coveillance as being a working property of the Achievement system inherent in MMO design, quest completion, achievements, and MMOs and online virtual worlds generally. Coveillance is the lateral detailed observation of online Achievements and detailed in-game behavior between community members. Both Taylor and Jacobson highlight the intrinsic issues within the system relating to the extrinsic social construct of the gamified system in that the fun elements of these systems operate in conjunction with issues of observation and control. Indeed, the socially constructed 'game' is comparable to an MMO in another significant element; the game never ends. Therefore, any design must allow for self-direction on behalf of the players as enabling them to progress as they see fit. Typologies are thus highly relevant after the fact of ideological design influences.

It is important that a design allows for different belief systems and ideological perspectives - a gamified UI system is a design approach that is constructed to support differing subjective approaches to fulfilling the needs of the intrinsic system. This can only be done by designing gamification with as simple a design method as possible that accounts for ideological subjective approaches of players towards 'grinding' for the benefit of an intrinsic system.

Animosity towards the gamified system and intersubjective antagonism in a social context not only detract from the enjoyment of the system and immersion in the community but also detract from what gamers call immersion or flow. In the case of Microsoft's UI animosities disrupted player immersion in the actual games they were using the system to play, despite the system promoting the sales of games, the message here for gamified business systems is clear. While promoting sales through gamification may initially be successful, it can affect brand image and undermine user loyalty. Again simplicity may hold the answer, Shaun Baron Microsoft Studios UX researcher developed a streamlined model for promoting immersion in games through design that has important implications for accounting for subjective ideological perspectives. Baron's model of Cognitive Flow (Baron 2012)[xv] removes the overreliance on player typology to suggest a 4 point design model to promote immersion through the successful application of choices and feedback. 1 games should have concrete goals with clearly manageable rules; 2 choices and expected actions fit clearly with users capabilities; 3 choices and actions require timely feedback and confirmation; 4 games need to remove extraneous information and clutter from UIs and visual fields, immersion in a gamified system is not dependent on graphical fidelity and effects.

Gamification and the Employee Experience (EX)

In June of 2012, Douglas Tarasconi Da Silveira, one of Professor Karen Cham's MA Games Design students, was approached by MJV from Brazil, well-known pioneers since the 1980s in the field of technology implementation for banks and big corporations. One of their clients, one of the biggest banks in Brazil, had a huge call centre providing customer services support for insurance plans. MJV wanted to investigate using game mechanics to solve the problem of employee attendance, and retention, as poor attendance was leading to a regular loss of trained staff. With a two to three months initial training period, these losses heavily influenced the company finances, meant that new employees never achieved fully qualified status, and increasing numbers of clients were unsatisfied with the service provided by the bank's call center.

Douglas took an established design lead approach to the problem and focused on defining the problem first. Research demonstrated that key factors in the poor employee experience (EX) were:

- The employees feel it is a very stressful environment.
- The employees feel pushed to their limits.
- The company pays one of the lowest salaries in Brazil.
- The employees work 8-hour shifts with two short breaks of 15 minutes, 1 hour after they start and 1 hour before they finish, and a 1-hour lunch break in the middle.
- The employees work 6 days in the week, varying one weekend day off.

- The employees are usually very poor.
- Some of them are students who work to pay for their studies, fitting their shifts around classes.
- As soon as the students find any other job slightly better they leave.
- The employees that are not studying do not have much chance of a better job.
- Some of the female employees are already mothers with one or more children.
- The employees who stay are very unhappy.
- The employees feel they are 'just a number' to the company.

These findings create an extremely poor EX manifest as a 'lack of interest' from the company in their employees, and a corresponding lack of commitment from the employees; a break in the psychological contract. Douglas started thinking about ways of solving the company's problem by improving the EX by increasing employee engagement. Moreover, Douglas found the company was using a very complicated legacy of incompatible dashboard systems to manage the customer eservice provision, and some of the employee pointed out that the lack of unity across different software was frustrating, and delayed their work processes considerably.

This is a hugely common UXD scenario, legacy systems damaging user engagement, onboarding and conversion rates, such as sales on an ecommerce site for example. As MJV had explicitly wanted to move into providing gamification services Douglas adopted common game mechanics to solve the UX problems. For example, by integrating an information based quiz into the Call Centre Intranet interface, he the applied motivation, jeopardy, and reward dynamics . The quiz had the preliminary aim of increasing an employee's factual knowledge of policy and processes with multiple-choice questions provided by the managers. For each right answer employee would receive a chocolate bonbon.

The outcomes were as expected and the game mechanic changed the employees' behavior:

- Employees tried to answer more questions.
- Employees showed off their prizes and were proud of their achievements.
- Employees explicitly competed with each other to see who would be the best.
- Some employee were frustrated when incorrect, but wanted to answer more successfully to win the prize.

A more advanced level of this quiz was an ongoing peer-to-peer FAQs competition. Previously, employees had to call their managers with any queries, a time consuming method that often created a backlog, and meant queries went unanswered within a reasonable period of time, which concurrently affected the employee and their professional self-esteem. Douglas integrated a competitive element where the employee would write down their queries on Post-It-Notes, and deliver them to the managers' area manually. However, these questions were freely available for anyone to answer. For this test, Douglas used points, and the employee that answered most of the queries correctly using the company's standard operating procedures as a base of their answer would earn the points.

Outcomes:

- There was some disagreement between the employees, but most of the time the questions were solved by peer-to-peer consultation.
- The manager checked some of their answers, and some were technically wrong.
- Employees were looking for more questions to answer.
- The employees found it a better and faster way to answer their queries
- The managers thought it an improved system as they could focus on the most difficult questions, reducing backlog.

The third part of this prototype was the emergence of a champion. As soon as he showed the employees a ranking, people want to know what would be the prizes for those 1st, 2nd and 3rd position. In summary, the results of this 240minutes paper prototype session were:

- 64 quizzes answered (with 76% of accuracy)
- 12 prioritization queries made (28,6% solved question by the employee)
- A decrease on the cue of waiting calls to be attended (from 9 on hold to 10 free employee in 30 minutes)
- Three compliments received in 30 minutes from clients.

This exercise was essential in order to provide quantitative data upon which to design a new gamified dashboard. The next stage saw the initiation of a prototype dashboard that would unify both previous systems utilized by the company, and underpin greater employee engagement. UI dashboards are a necessary part of HCI experience and are often complex. However, how and to what extent complexities of a UI gamified system are necessary, including caveats and benefits of their design and function, is evident in the uptake of the last two generations of gaming consoles gamified UIs. These new generation console dashboards go a long way to managing UI expectations and experience by operating a simple, and now standard, gamified system of avatars and rewards in a social media online context. Standardized gamified console dashboard mechanics were analyzed, modified, and then utilized in the design for the gamified MJV dashboard to increase engagement. These gamified mechanics are:

- A personalized avatar.
- Feedback on a user's own performance in the context of their own trajectory and that of others.
- Optional hourly/daily/monthly challenges.
- Real-time updates on new rules and any other key changes.
- An internal 'game-world' announcement feed and 'friends' network.
- A dynamic call waiting queue and employees on calls.
- Real-time employee office rote-board featuring scheduled breaks; badges for achievement, attendance, punctuality, quality of work, client compliments.
- Rewards were also offered for employee retention, starting with one badge for the first day, first week, month, quarter and so on.

Douglas undertook a user centered, design lead digital transformation of the employee experience by improved employee engagement by using incentivisation mechanics. At the

time of writing, MJV has registered the patent[22] to be the exclusive user of this gamification system in call centers in Brazil, and aims to expand to Europe.

Conclusions: The Trinity of Gamification as Ideology

"The question is,' said Humpty Dumpty, 'which is to be master — that's all."

As Bartle, Bogost, Taylor, Baron and Jacobson have demonstrated gamified systems provide the space for ideological functioning to develop. In confirming Huizinga's thesis, they consider that there are ideological, ethical, and value judgments made in every stage of the design of games systems. Players find ways of behaving in a gamified system, they create ideological markers that identify them socially both within the system and extrinsically in a wider community. This is demonstrated clearly in the case study of MVP. Whether these ideological markers and behaviours are wholly extrinsic, brought to the system by individuals, and then further developed intrinsically, or alternatively, they are intrinsic to the system and inherent in its design, or are an inchoate dynamic of both is a moot question. Overcomplicated paradigms of gamification anchored on player typologies are unwittingly attempting to answer a non existent question. In its most basic sense, successful gamification requires a system to present users with ethical choices that reflect the ideology of the business the gamified system serves.   In the case of MVP, quantitative problem solving.

From a psychoanalytical perspective, we need to parser the supposed opposition inherent in the modalities of work and play. Marxist readings of games do not shy from highlighting the Protestant Reformation as a precursor to capitalist ideology, and perhaps rightly so given its espousal of the work ethic as the point of which play becomes a modality diametrically opposed to work. From here, it is only a step away from becoming the superegoic injunction of capitalism, the force of alienation and social neurosis and symptomatic of obsessive repetitive behaviour. From a clinical psychoanalytic perspective, if we consider ourselves properly post-ideological, only seeing ideology in the other who does not share our western worldview, we are now witnessing the symptoms of existing in an oscillating state between two diametrically opposed superegoic injunctions, to ceaselessly consume enjoyment and ruthlessly succeed. Gamification as currently understood is a symptom of this alienating state of ideology.

Moreover, the fact that ideological behavioural markers and social typologies become apparent in gamified systems is indicative that our identities are not as stable as our post-ideological notions of freedom would lead us to believe. Gamified systems that unconsciously follow meritocratic neoliberalism favour certain ways of behaving and certain 'worldviews' and de facto penalizes others. Those personality traits that are top of the list for rewards are articulateness, and the ability to make others believe in your abilities and success rate of your competitive nature, and the ability to be highly flexible and always searching for the next challenge to surmount. However, these are all top of another list – those of psychopathic behaviour.[i] The important point here for gamification is perhaps not to ask about traits that are punished by omission, but to consider as did Lacan that self-respect is

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dependent on the recognition we receive from the other; the big Other of a gamified superego needs to account for the fact it can shape personality.[ii]

In short, rather than gamification models being subsumed as an ideology in and of itself, as design voodoo, the most important approach is to design an ideology of openness, a gamified system that can work as a system of different choices and be enjoyed as part of the open culture of an organization. Gamified reward systems are essentially what Ian Bogost considers loyalty programs. Some like Frequent Flyer programs or supermarket reward cards, offer improved social standing and service benefits or/or physical rewards. Other's however, like Xbox Live encourage repeat purchases in return for social status, whilst others, social media for instance, simply encourages everyday practice; ordinary everyday behavior itself is gamified and there is a derivation of choice to how this is both accepted by the players and how this is played. They become self-referential loyalty systems, that it would arguably seem from the above evidence breeds both ambiguity and animosity. For Bogost games, like loyalty, demands choice. The players of games will ask to which God they are pledging their fealty, and differences in how the system aids a society to develop social value for its members inevitably decides which system generates the most loyal players. (Bogost 2010)[xvi] Moreover, whilst the old Marxist interpretation of Ideology argues that we do not know what we are doing but we do it anyway. The post-ideological model of cynicism, we know what we are doing but we carry on doing it, through psychoanalysis still carries the weight of a marxisante interpretation. Gamers are perceptive of Coveillance and the only option to avoid subversion of system, resentment and dissent and animosity, would appear to be to allow some design focus for a modicum of ethical choice for individuals to play the game how they see fit and rewards be focused to value subjects ethical, and moral viewpoints. It is pertinent to note that all in the meritocratic neoliberalist west already play a gamified system with loyalty rewards; it is called going to work and earning a living and any gamified system has to account for this reality and its real function.

Ethics and ethical freedom thus have an important role to play, for as Bartle warns us; ethics become a part of the machine of a gamified system, and are far more instrumental to the extrinsic behavior and sociality of the system than current gamification paradigms and mechanics would have us believe. If an ethical culture is not identified and created in an ideological sense then the system mechanics will create its own and it will operate in a social sense through coveillence. To reiterate the psychosocial ludic link between ideologies, social status, coveillance and its function in gamification, the design and operational function of the Chinese system of Sesame Credit bears important credence.

The Trinity of Gamification
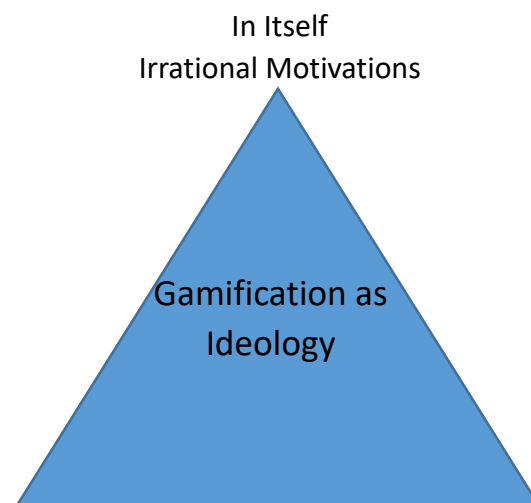
In Itself
Irrational Motivations

Gamification as
Ideology

Gamification need not be overly complicated and simply defined as the correct design application of choices to appeal to the users that have concrete well-defined goals in line with their own subjective ethics, motivations and capabilities. Confirmation of their choices is rational and quickly rewarded and cluttering UIs with bagdes and rewards of social significance avoided. In itself gamification as ideology is that of irrational people motivated by their own subjective reasons that are singular/individual. Of itself it is the rational application of choices and rewards, in and of itself un-rational enjoyment in taking risks and playing with luck. The business interest has to be involved in the design at all stages to produce a holistic product. Individuals need uniting with the ideology of the business by the system not divided in the name of competitive enjoyment.

Gamification for business growth does not need to be complicated, evangelical nor mystified, harnessing the human instinct to play to Corporate ideology is not necessarily coercive nor dubious, but it is also not necessarily a magic bullet for profit.

It was quite some years ago, that the Harvard Business Review linked the relationships between profitability, customer loyalty, and employee satisfaction, loyalty, and productivity. "Profit and growth are stimulated primarily by customer loyalty. Loyalty is a direct result of customer satisfaction. Satisfaction is largely influenced by the value of services provided to customers. Value is created by satisfied, loyal, and productive employees. Employee satisfaction, in turn, results primarily from high-quality support services and policies that enable employees to deliver results to customers." [23]

Lindstroms framing of the user experience of a brand ideology as a religious one, is useful in that it defines the human experience of the designed product as an emotional one. The 'sense of mission' behind any brand is usually explicitly manifest in external facing brand values, which are always qualitative and emotional and we know from branded UX research that once the emotional engagement is broken, the brand value has gone. In terms of any gamified digital system, if it is to properly serve the value chain, it must be a model of the brand values at every level of interaction; that is for the Employees, the Customers and the Shareholders or else we risk being bought and sold an ideology in and of itself; design voodoo. What is needed is a dialectical construction of motivation, jeopardy, and reward within an ideological architecture that is only ethically achieved through the synchronising of brand values in an internal and external facing feedback loop; one that unites the Employee Experience (EX) with the Customer Experience (CX) and the Shareholder Experience (SX)[24]

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[i] The notion *Homo Faber* (man the maker) had been so dominant that when the first Palaeolithic cave paintings had been discovered in 1879 they were dismissed out of hand as hoax.**Invalid source specified.**

[ii] http://gamestudies.org/0601/articles/rodriges

[iii] http://thefreethoughtproject.com/china-assigns-credit-scores-citizens-based-govt-loyalty-terrifying/

[iv] http://edition.cnn.com/2015/10/27/opinions/china-social-credit-score-creemers/

[v] Toward a Ludic Architecture: The Space of Play and Games
By Steffen P. Walz pp- 39-44 ETC Press 2010

[vi] IBID

[vii] IBId

[viii] IBID

[ix] http://www.gamasutra.com/view/feature/135063/jerked_around_by_the_magic_circle_.php

[x] Richard Bartle Designing Virtual Worlds Chapter 8 678- 706

[xi] (Post, 1976)

[xii] http://www.engadget.com/2008/03/25/cheaters-branded-on-xbox-live-gamerscore-reset/

[xiii] http://gamestudies.org/1101/articles/jakobsson

[xiv] Taylor, T. L. (2006). Does WoW Change Everything? Games and Culture. Taylor, T. L. (2006). *Play Between Worlds: Exploring Online Gaming Culture*. Cambridge, MA: MIT Press.

[xv] http://gamasutra.com/view/feature/166972/cognitive_flow_the_psychology_of_.php

[xvi] http://www.gamasutra.com/view/feature/132657/persuasive_games_checkins_check_.php?page=3