GAP GAMING FOR PEACE

GAP CONFERENCE

JANUARY 10 & 11TH, 2019

TRINITY COLLEGE DUBLIN, IRELAND

The GAP module and game is at the cutting edge of State of the Art in the domains of training for peacekeeping, curriculum development, soft skills, assessment, game design and soft skills standardization.

We invite academic/research/policy papers from researchers from academic institutions, international organizations, training institutes for militaries, police and civilian humanitarian workers, policy institutes, and game designers, in each of the domains to share relevant research, network and brainstorm for future innovative collaboration such as GAP.

The Conference will also host demonstrations of the GAP game, and special events to bring together key personnel in this area. More information about the project is available at: *www.gap-project.eu.*

The conference participation is free of charge.

CALL FOR PAPERS

August 31st ,2018: Abstract submission (400 words) to:

GamingforPeace@tcd.ie

September, 2018: Notification of accepted authors

September 30th, 2018: Full programme available.

November 30th, 2018: Close of registration at:

www.gap-project.eu/conferences

2019: A selection of presentations at the conference will be invited to submit full papers for publication in an edited book volume after the conference.

KEY TOPICS

- training for peacekeeping

- curriculum development

- soft skills

- assessment

- serious games design

- soft skills standardisation

- training for military, police, NGOs

- peace education

FINAL EVALUATION PLANS

As the GAP game is being finalised we are planning the last series of evaluations, this time of the full game.

The first round of evaluation was conducted in March and involved participants from War Studies University in Warsaw (WSU), National Police Academy in Szczytno (WSPol), Bulgarian Defence Institute (BDI), Police Service in Northern Ireland (PSNI), Laurea University, Ministerio Da Administracao Interna (PSP), University of Ulster (UU), and the Irish Defence Forces (IDF) testing the game's technology and

user-interface. We had eight evaluation sessions using a user-centred methodology that involved the end-user as co-evaluator of the system. At the same time it was the participants' first encounter with a fragment of the storyline.

The second and full evaluation – of content and delivery - will be completed with all the end-user partners: BDI, IDF, PSNI, PSP, WSPol and WSU. In each location we will have twelve junior staff who have completed their training and have some experience but who haven't yet been de-

ployed, who will play the game. In addition, we will have one trainer, who will be prepared for the session at the training workshop on 21st August. That trainer will be supported in each location by the relevant academic partner (i.e. Trinity College Dublin (TCD) with the IDF and with the police in Portugal, UU with PSNI, WSU with the Polish military and the Polish police, BDI with the Bulgarian military, Laurea University with Finnish Defence Forces). In each location, they will be evaluating

Continues from page 1

Third of the GAP Rating and Assessment Workshops held in Trinity College Dublin, Ireland.

"The aim of the evaluation is to ensure that technically and in content/ delivery of learning objectives..."

the experience of the fully finished game and through the players' scores in the in-game assessment and the out-game assessment (the pre - and post-game questionnaires) how well the game achieves its learning objectives.

In each location, this will be an all-day exercise, starting with an introduction to the GAP project. Next, everyone will get an iPad or tablet and complete an online questionnaire comprising three

sections of items measuring gender awareness, cultural awareness and communication, getting a score on each of these measures. After that each person will play the full game, choosing options (decisions and responses to other characters and to developments in the story) within the game which will generate a cumulative score for each of gender awareness, cultural awareness and communication, within the game. After a two-hour break, to allow the learning to sink in, there will be another, similar questionnaire,

but with questions/items worded in a different way. This score will be compared to the scores from the pre-game assessment and the assessment in the game. The trainer, in the meantime, will have the scores of the game and the whole session will conclude with discussion, reflection, and an exchange of participants' experiences.

The aim of the evaluation is to ensure that technically and in content/delivery of learning objectives that GAP is effective.

We are very much looking forward to the final evaluation. It will be the capstone of many months' work for the whole Consortium.

Justyna Pyz

First of the GAP Rating and Assessment Workshops held in Laurea University of Applied Sciences in Espoo, Finland

THE GAP GAME STORY

The last Newsletter introduced Jen Pattison, the artist working on the GAP game's visual side and talked about the collaboration with her to produce authentic, engaging art for the game. This time we want to share the journey of writing the story. Some of our end-users, taking part in the Evaluation workshops have already had a taste of the stories and their feedback was very positive. There is a "military storyline" with the main character Maria, a Finnish Civil-Military officer, and a "police storyline" with Adam, a Portuguese policeman.

It has been a very collaborative task starting from the conducting of 177 interviews with experienced peacekeepers, in which all partners were involved. Once these were transcribed, the team from Trinity College Dublin and Haunted Planet read through a huge number of pages to find characters, scenarios, dilemmas, decisions and stories that were real and engaging, and relevant to the concept of GAP. The immersive authentic quality of the scenarios had to be balanced with the need to ensure the content incorporated the Learning Objectives.

The GAP team, led by the Principal Investigator and Coordinator, Professor Anne Holohan, held regular meetings from December through May, to work together to develop the two storylines.

Anne says: *"It was challenging and fun to sit down together and decide on the characters, develop their backstory, their path through their peacekeeping experience, the details of their daily life, introducing interweaving storylines that start in the first half of the game, which takes the perspective of a female soldier, and continues into the second half, which takes the perspective of a male police officer. All the time remaining true to the content and spirit of the interviews and ensuring we had decision points that allowed for delivery of the learning objectives of gender awareness, cultural awareness and communication!"*

A good writer is essential for such a collaborative process, and Stephen Rooney, whose main gig is working for Larian Studies in Dublin, and who worked on the script of the award-winning game Divinity: Original Sin 2, proved to be adept at working with the team to produce realistic storylines and engaging dialogue.

End-users also contributed by con-

Farah, a local policewoman by Jen Pattison

sidering the realism of the composite country, characters and the technical details of the peace-building mission in our game.

Writing the story has been a complex, collaborative process – not unlike the execution of a peacekeeping mission.

As Stephen says: *"Writing for GAP presented its own unique set of challenges. Crafting a realistic, accurate vision of a country that doesn't exist while also building emotional moments and characters, and incorporating the required learning objectives meant we had to keep a lot of plates spinning. It often required rewrites if a particular scene didn't hit all of those targets, and it took a lot of iteration before we were satisfied with the result. Of course, the real-life peacekeepers are at the heart of this game - their humanity, humour, and bravery shone through as they told us their stories, and I hope we've managed to capture a fraction of that here."*

Justyna Pyz

An Irish peacekeeper by Jen Pattison

"There is a ´military storyline´ with the main character Maria, a Finnish Civil-Military officer, and a ´police storyline´ with Adam, a Portuguese policeman."

GAMING FOR PEACE

DEVELOPING THE OUT-OF-GAME ASSESSMENT

"The partici-pants' feed-back has been very po-sitive and in-forms the next steps…"

The GAP-project enters now a more mature stage, where all components that have been created over the past years are tied together into a coherent product, i.e. the serious game for peacekee-pers. Key in understanding whether the GAP-application delivers in terms of operational suita-bility, functionality, content, usability and user experience are the evaluation activi-ties.

Over the past months, the Consortium has been wor-king on developing the eva-luation methodology for out-of-game assessment. This specific assessment is done before and after the game, with the game players. It consists of an individual unconscious bias-test and a questionnaire on gender, communication and culture, in which soft skills are bro-ken down into categories (competencies) reflecting the learning objectives. Ra-ting is via the Likhert Scale.

One key issues encountered in the development hereof is the scalability of this out-of-

game evaluation, in terms of both content (number of indicators and analyses) and in terms of deployment (how to reach the users). The current set-up is pen and paper, and this can be-come challenging when ha-ving three sets of question-naires for ten users. The follow-up in terms of ana-lysing the responses and tracking learning becomes a burden for a trainer and organisation. Also, it is er-ror prone and does not al-low aggregated analyses.

Usually, this administrative burden leads to just a few indicators being pushed, as trainers feel overwhelmed. The consequence hereof is that it will not give that gra-nular insight in the achieve-ment of the learning objecti-ves that trainees, trainers and organisations require.

One key improvement the consortium want to test in the coming months is whet-her this out-of-game assess-ment can be digitized. The idea is to support the trai-ners in the methodology workshops with a data-

collection application, that works on iPads and in browsers. It will push the unconscious bias-tests and soft skills question-naires before and after the game, enabling to measure the achievement of lear-ning objectives. Together with the in-game assess-ment, this will be a power-ful tool to understand how the trainee is progressing.

To achieve this result, a significant amount of work has been done and still has to be done. Cur-rently, the first iteration of the questions have been digitised and a demo set-up has been produced, that has been field tested in May 2018 in Finland. The participants' feedback has been very positive and informs the next steps, which will be refining the question set and prepa-ring it for aggregated ana-lysis, preparing the trai-ners guidelines and defi-ning the analytical needs of trainers.

Mascia Toussaint, En-quirya

GAMING FOR PEACE GAP

The Gaming for Peace (GAP) project offers Conflict Prevention and Peace Building (CPPB) personnel a digital role-playing game to improve their soft skills in cooperation and communication, gender awareness and cultural competency.

"Conflict Prevention and Peacebuilding (CPPB) personnel can experience a range of scenarios through role-playing in their own organization."

Soft skills training in a role-playing computer game

GAP WORKSHOP FOR PERFORMANCE RATING IN SERIOUS GAMES

The GAP Project as a part of its serious game based skills and competency development is currently completing five workshops across Europe (Finland, UK, Ireland and two in Poland) with experienced senior military, police and NGO peace keepers to develop appropriate behaviour ratings and expert feedback within the GAP 2D Multimedia Game.

Developing authentic and accurate ratings for behaviour is one of the key challenges to successfully applying serious games to assess skills and competency. Such ratings are vital to support both formative feedback and final assessment.

The ADAPT Centre in Trinity College Dublin, as part of GAP Project, has developed a methodology, embedded in an over-

Professor Vincent Wade holding a GAP workshop

all serious games development process, to determine appropriate ratings and capture assessment feedback. This competency rating and feedback will be integrated within the GAP peacekeeping game, focusing on Gender Awareness, Cultural Awareness and Communication skills.

The GAP assessment ratings are based on significant expertise in peacekeeping from Finnish Military, Police Service of Northern

Ireland, Irish Military as well as Polish Military and Police. The ratings will enable to GAP game to provide insight for peacekeeper trainees experiencing the education game and provide significant opportunities for reflection and learning.

Vincent Wade

www.adaptcentre.ie

http://gap-project.eu/

Gap Project

@gapforpeace

GAP Gaming for Peace

GAP Consortium