

From Research to Practice: Evaluating Digital Entertainment Experiences

Dept of Audio & Visual Arts, Ionian University,
Corfu, 15.05.2026, Introduction to Computer
Science II

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universidade de aveiro
theoria poiesis praxis



AGENDA

INTRODUCTION

PART 1 (Research on Social and Interactive Viewing eXperiences)

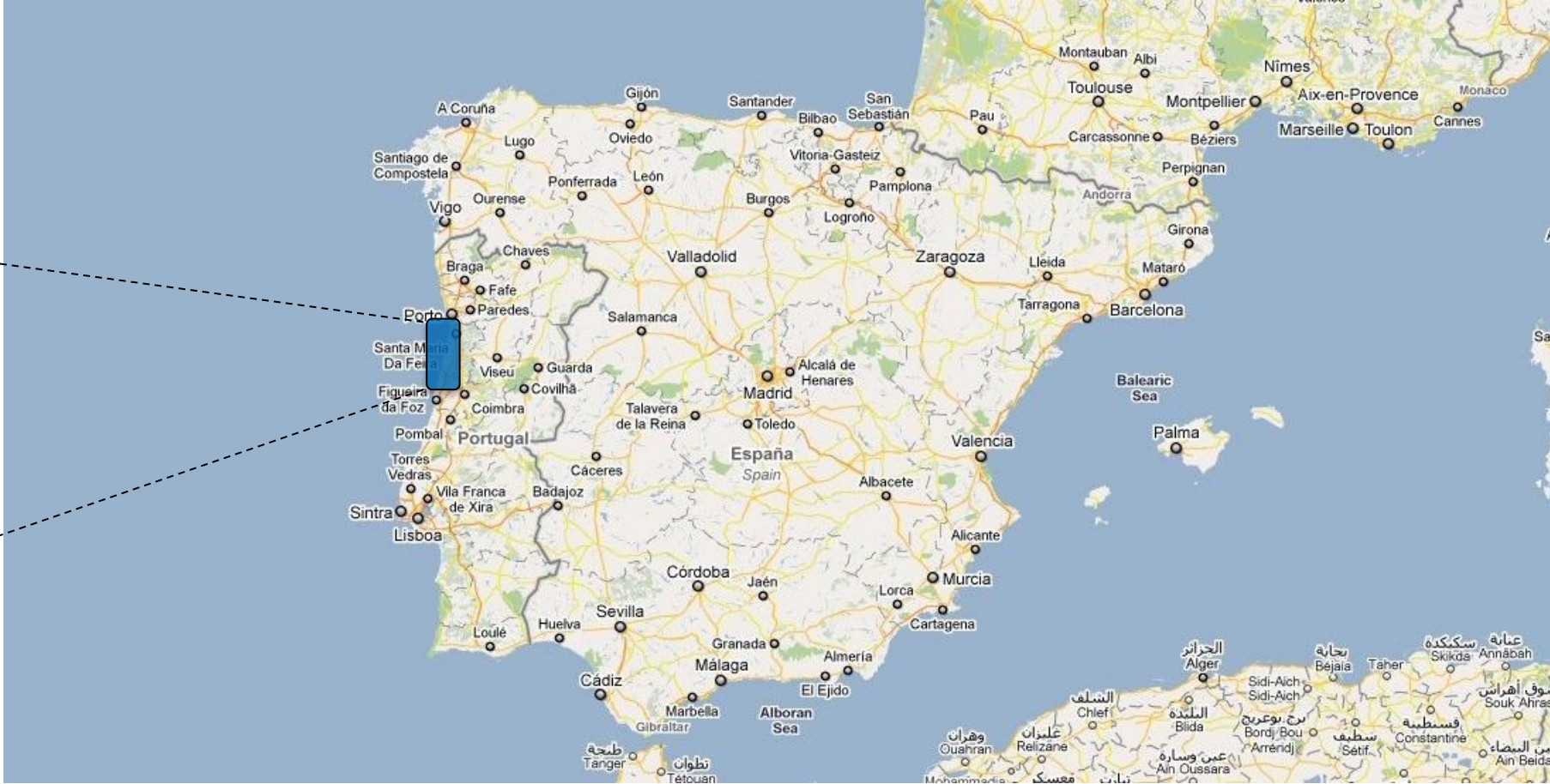
- a. TV ecosystem (brief characterization)
- b. Iterative and user centered approach
- c. R&D projects dynamics (problem | solution | lessons learned | papers)

PART 2 (UX evaluation of video applications in the digital entertainment field)

- a. Brief contextualization of UX
- b. UX definitions
- c. UX evaluation time slots
- d. UX relevant dimensions
- e. Evaluation Methodology (articulation of instruments)

PART 3 (Planning an evaluation process with a hands-on approach)

Introduction



ua.pt



Aprox. 17K students



88 nationalities

› 2300 (13%) are students of foreign countries

The Department

Department of Communication and Art (DeCA) has very diversified competences in the areas of Sciences and Technologies of Communication, Design, Art Studies and Music, which are organised transversally, among themselves and with other external competences, to offer a very attractive and innovative set of undergraduate and postgraduate training courses. DeCA currently offers three undergraduate degree courses (Design, Music and New Technologies of Communication), nine master's courses (Music, Music Education, Design, Product Design and Engineering; Contemporary Artistic Creation; Multimedia Communication; Digital Game Development, Audio-visual Communication for New Media and Communication and Web Technologies) and five doctorate courses (Music, Design, New Media and Multimedia in Education).

get to know more +



Department of
Communication & Arts
University of Aveiro
www.ua.pt



ABOUT UA STUDYING LIVING RESEARCH COOPERATION INTERNATIONAL

PT | Q

deca

welcome agenda education research internationalization

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get to know more

1st cycle: Multimedia and Communication Technologies

Masters: Audio-visual Communication for New Media
Communication and Web Technologies
Digital Game Development

PhD: New Media

PART 1

Research on Social and Interactive
Viewing eXperiences

Research Group SIVX

Social and Interactive Viewing eXperiences



9
MEMBERS



9
COLLABORATORS



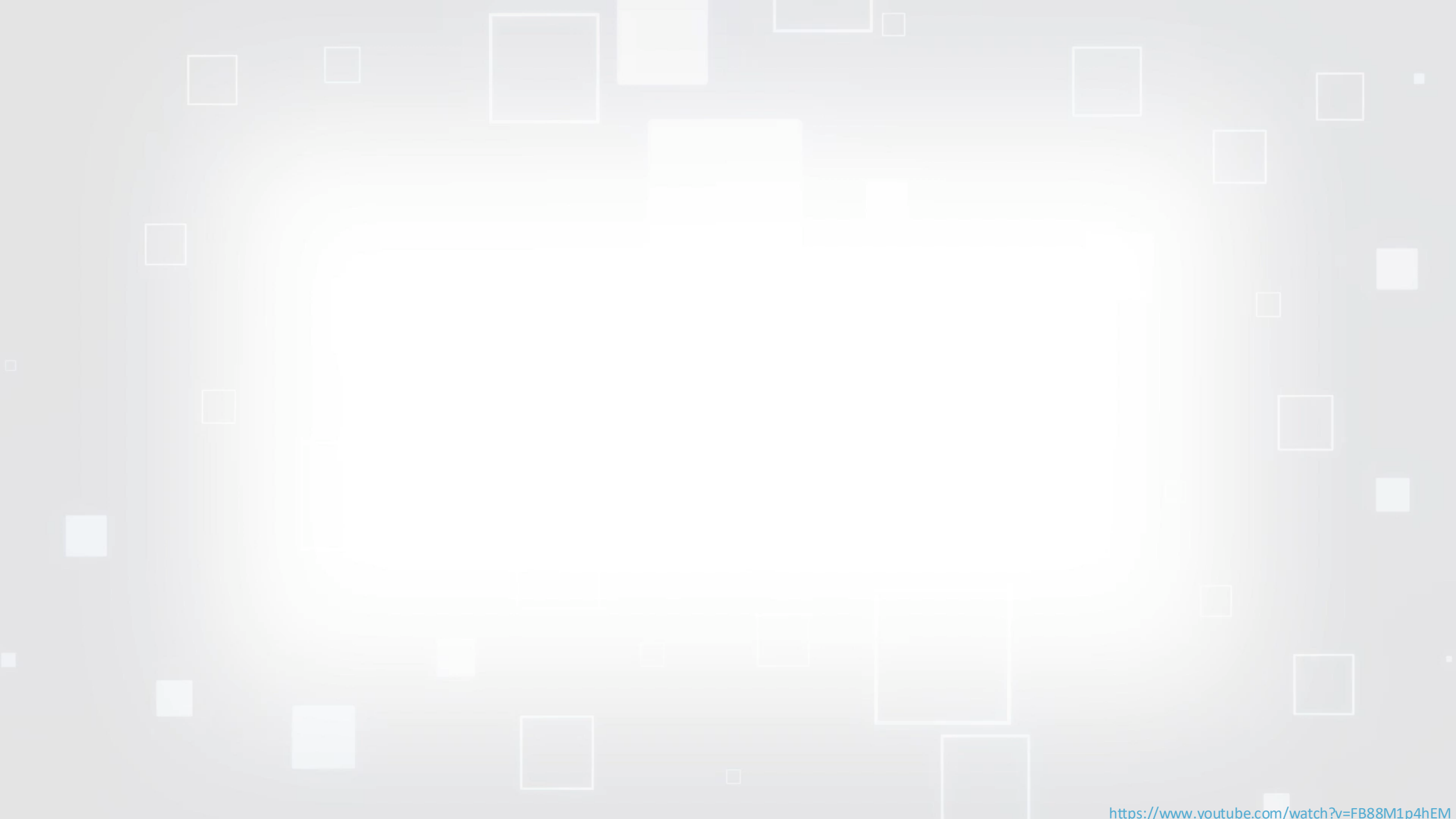
38
PROJECTS



125
SC PUBLICATIONS

Mission: *Reshaping the Viewer eXperience*

socialivx.web.ua.pt



Some of our partners:





what we do at our R&D group...

transdisciplinary research in the area of the new TV ecosystem -

understanding of current consumers' behaviors -

design, development, and UX evaluation of new applications -

- natural language interaction

- unification of TV and OTT content over the same UI

- introduction of proactive behaviors in intelligent voice assistants

- ... also considering specific contexts and users (eg. elderly and visual impaired people)

a. THE TV ECOSYSTEM

BRIEF CHARACTERIZATION

TV Isn't Dead

It Just Changed Screens

SAME VIDEOS, DIFFERENT SCREENS



WATCHING ON THE BIG SCREEN (TOGETHER)

WATCHING ON SMARTPHONE
YouTube

WATCHING ON TABLET
NETFLIX

WATCHING ON LAPTOP
prime video

- TOGETHER ON THE BIG SCREEN
- YOUTUBE ON SMARTPHONE
- NETFLIX ON TABLET
- PRIME VIDEO ON LAPTOP

**DIFFERENT SCREENS.
SAME CHOICE.**



a. THE TV ECOSYSTEM

SHORT VIDEO FROM CNN (pay attention: **each caption translates a key term**)

TOMORROW TRANSFORMED

WITH
RICHARD QUEST

social aggregation

streaming

devices' ubiquity

multiplatform

different means of access

anytime / anywhere

OTT like

non-linear and multi-device consumption

operators need to evolve

new screens: folding, projection...

content is king and not the provider

unification of contents

content transformation

bandwidth



b. APPROACH

ITERATIVE AND UCD



Brainstorm
and Ideation

Design

Prototype

UX Evaluation



Research on Social and Interactive Viewing eXperiences

b. Iterative & User-Centered

Brainstorm and Ideation

- What do we want to solve?
- What already exists in the market or the academy?
- What features should our product have?
- What will be the information architecture?



Research on Social and Interactive Viewing eXperiences

b. Iterative & User-Centered

Brainstorm and Ideation

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Design + prototyping

- From wireframes to style guides
- From low to high fidelity prototypes



Research on Social and Interactive Viewing eXperiences

b. Iterative & User-Centered

Brainstorm and Ideation

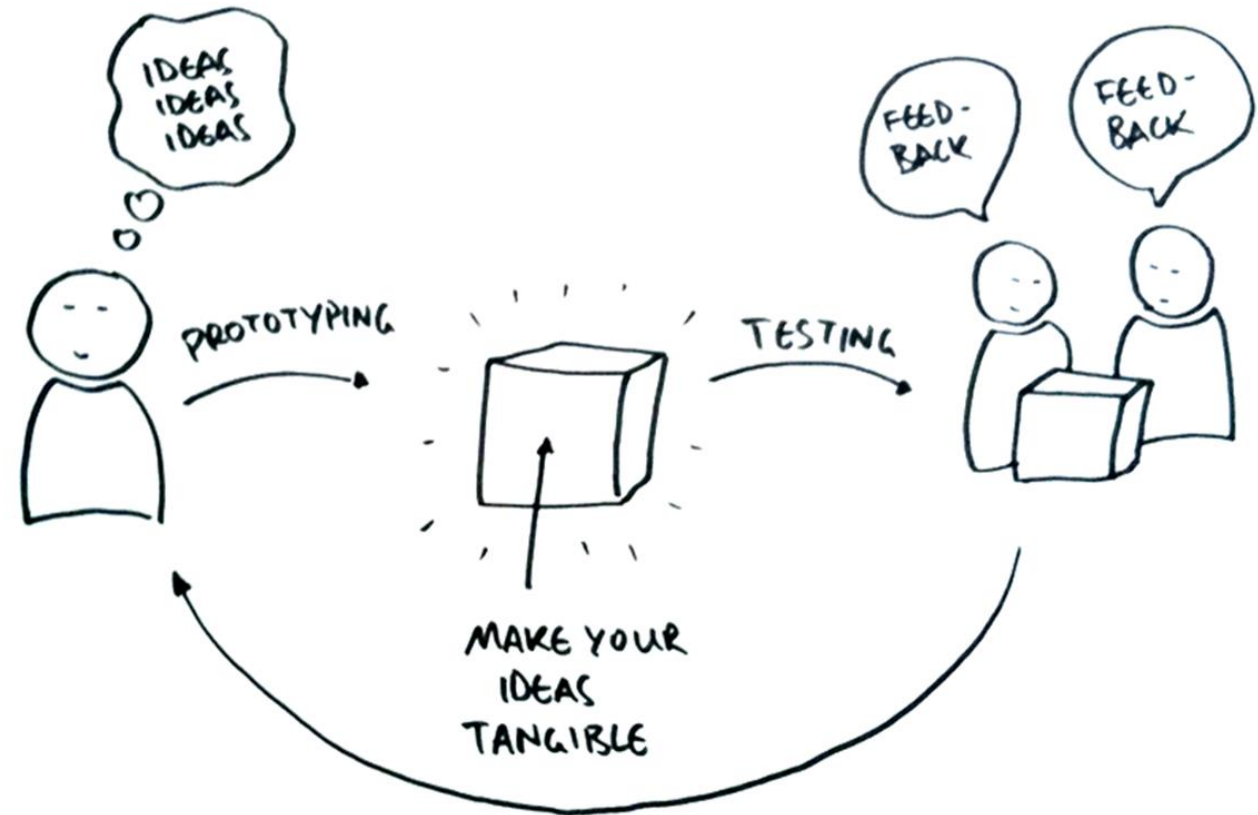
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UX Tests

- Different set-ups and conditions (E.g., Experts Reviews, Tests in UX Lab, Field Trials)



Research on Social and Interactive Viewing eXperiences

b. Iterative & User-Centered

Brainstorm and Ideation

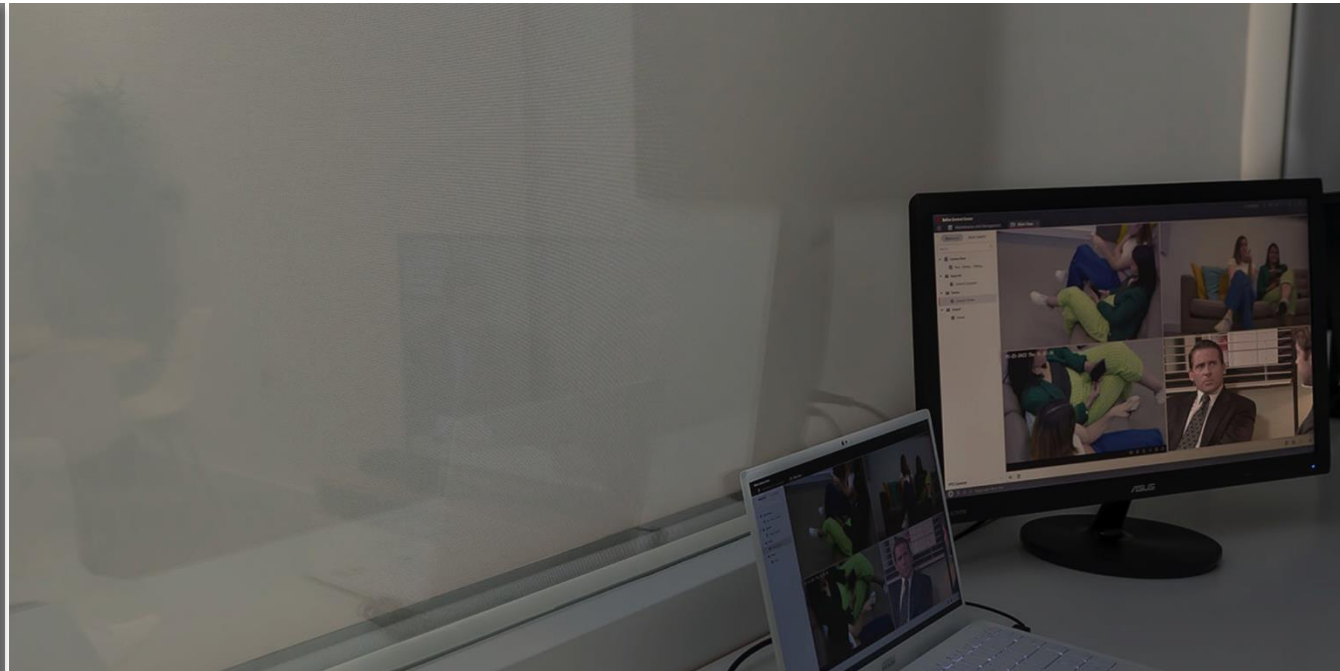
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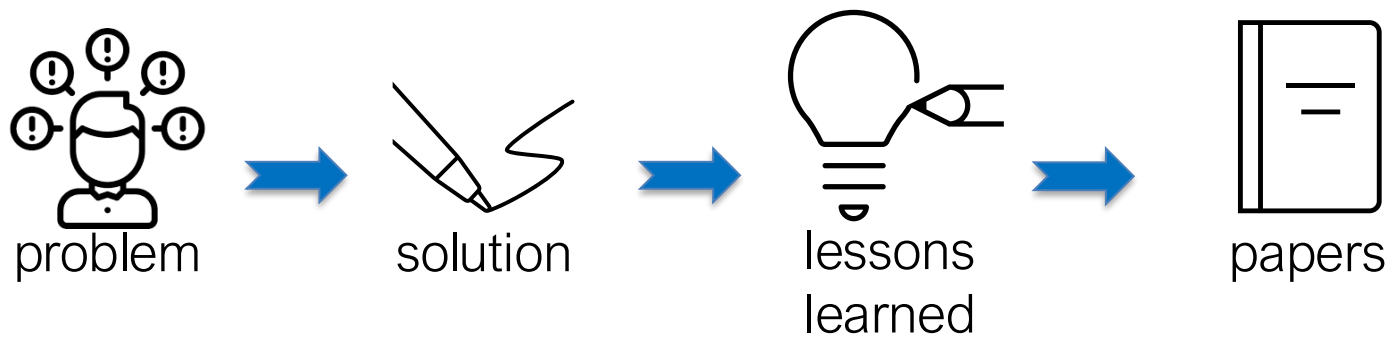
- Different set-ups and conditions (E.g., Experts Reviews, Tests in UX Lab, Field Trials)

Outputs and End-use solutions

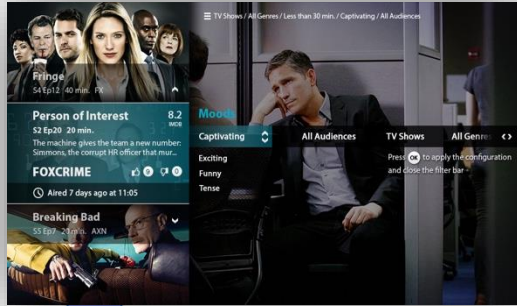
- Final Products
- Scientific publications



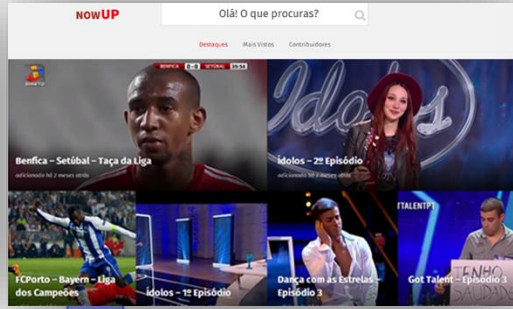
c. R&D Projects Dynamics



TDE – creation content & discovery



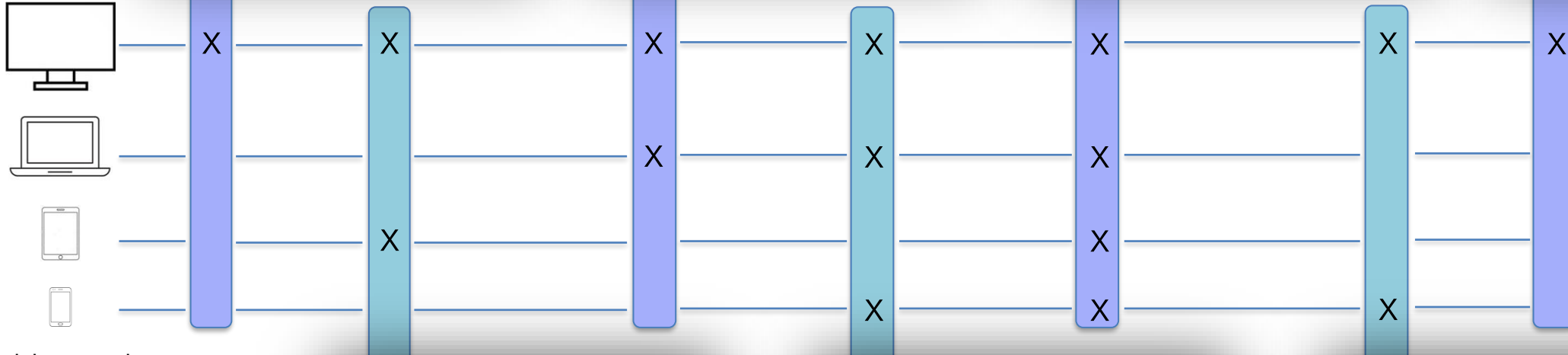
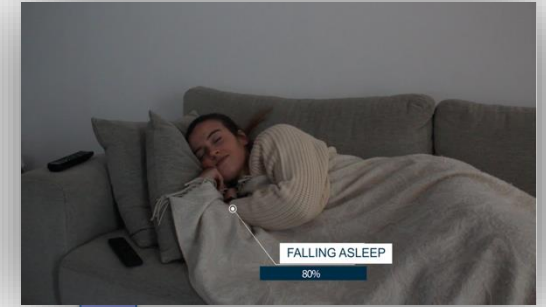
NowUp – social iTV



UltraTV – advanced interaction



Proactivity – advanced interaction



addressed devices



Guider – creation content & discovery



SecurHome – specific audiences



NLI – advanced interaction

Part 2

UX evaluation of video
applications in digital
entertainment

a. Brief contextualization of UX

UX Evaluation of Video Apps in Digital Entertainment

a. Brief contextualization of User eXperience

① Usability = UX?



UX Evaluation of Video Apps in Digital Entertainment

a. Brief contextualization of User eXperience



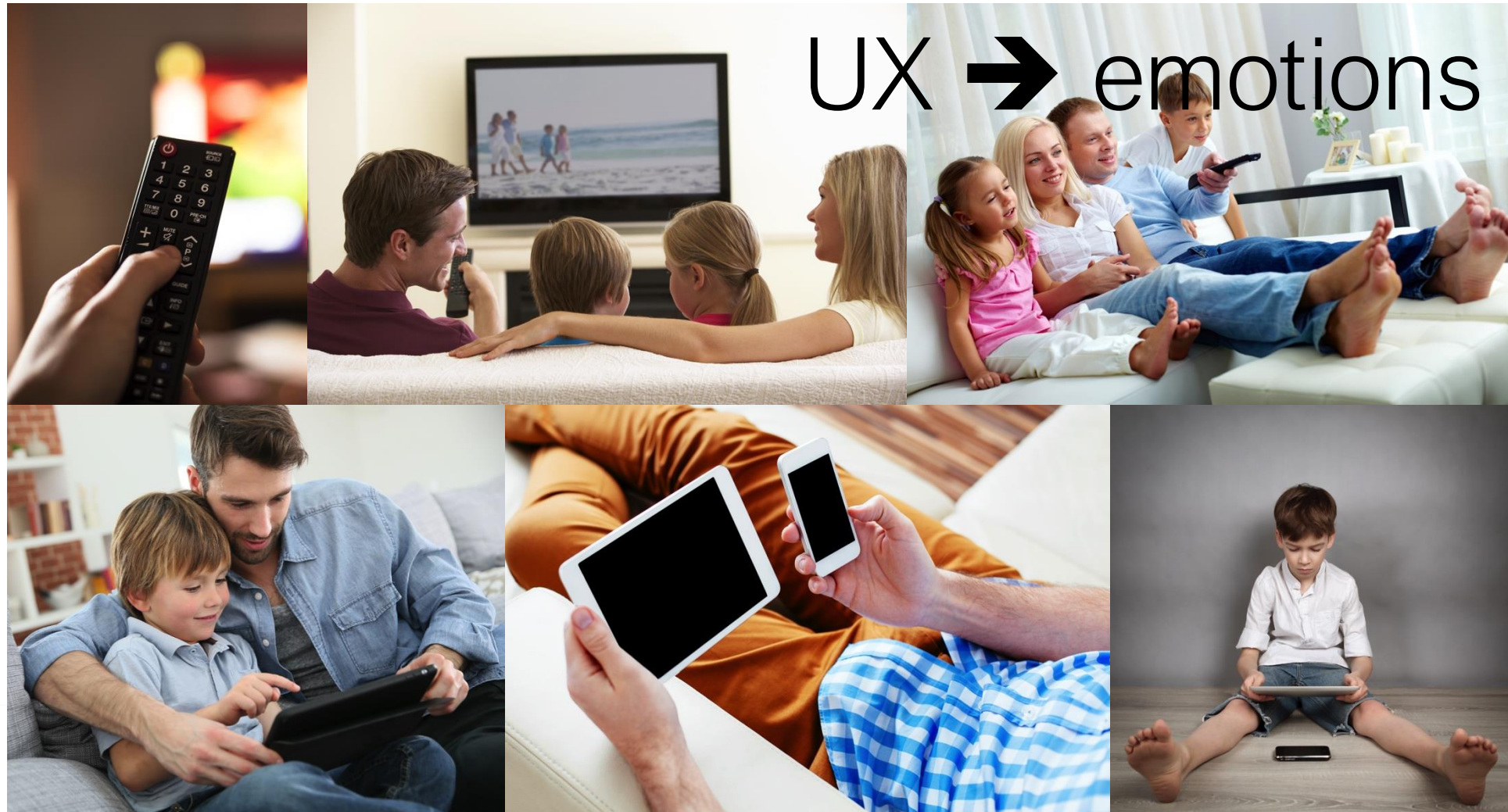
UX Evaluation of Video Apps in Digital Entertainment

a. Brief contextualization of User eXperience



UX Evaluation of Video Apps in Digital Entertainment

a. Brief contextualization of User eXperience



b. UX definitions

UX Evaluation of Video Apps in Digital Entertainment

b. Definitions



“There is no one definition that suits all perspectives” Roto et al.(2011, p. 4)

and goes until the 27!!!

User experience definition
There are many definitions for user experience in the literature and on the Web.

1. All the aspects of how people use an interface, how well they understand how to use it, how well it serves their needs, and the context in which they are using it.
– **Alben (1996)**
2. All aspects of the end-user's interaction with products. The first requirement for an excellent user experience is to understand the exact needs of the customer, without fuss or bother. Products that produce products that are elegant and that produce an excellent user experience goes far beyond giving customers a checklist of features. In order to achieve high quality offerings there must be a seamless merge of engineering, marketing, graphic design.
– **Nielsen-Norman Group**
3. The overall experience, in general or specific, that a user has with a product, service, or environment is usually defined in terms of ease-of-use, usability, and satisfaction, but it is more than merely function and flow, but it is the senses.
– **Shedroff**

User experience definition
There are many definitions for user experience in the literature and on the Web.

4. Every aspect of the user's interaction with a product makes up the user's perception of the user experience. This perception is defined in terms of the user's interaction with the product. The user experience works to coordinate these elements to create a seamless interaction by users.
– **UPA**
5. User eXperience (UX) is about the user's experience highlights the experiential aspects of human-computer interaction. It also covers a person's perception of use and efficiency of the system because it is about an individual's interaction with the system. User experience is a dynamic experience that changes as circumstances change
– **Wikipedia**
6. User Experience (abbreviated: UX) is the experience of a user when interacting with a specific product, service, or environment.
– **UXnet.org** and **Interaction**
7. A result of motivated action in a certain context. User's previous experiences and expectations influence the present experience; this present experience leads to more experiences and modifies expectations.
– **McNamara & Kirakowski (2005)**

User experience definition
There are many definitions for user experience in the literature and on the Web.

8. A consequence of a user's internal state (predisposition, expectations, needs, motivation, mood, etc.), the characteristics of the designed system (e.g. complexity, purpose, usability, functionality, etc.) and the context (or the environment) within which the interaction occurs (e.g. organisational/social setting, meaningfulness of the activity, voluntariness of use, etc.)
– **Hassenzahl & Tractinsky (2006)**
9. The value derived from interaction(s) [or anticipated interaction(s)] with a product or service and the supporting cast in the context of use (e.g., time, location, and user disposition).
– **Sward & MacArthur (2007)**
10. The user experience considers the user in order to investigate the user's experience.
– **McNamara & Kirakowski (2005)**
11. Users' perceptions of interaction with a product or service.
– **Colbert (2005)**
12. An activity of encounter by a user with a product or service that is a presentation of a collection of user experience elements that the user interacts with.

UX Evaluation of Video Apps in Digital Entertainment

b. Definitions



Law, E.L.C. (2001, p. 1)

- *User Experience (UX) is a catchy as well as tricky research topic, given its broad applications in a diversity of interactive systems and its deep root in various conceptual frameworks, for instance, psychological theories of emotion.”*

- **“A person’s perceptions and responses that result from the use and/or anticipated use of a product, system or service”**

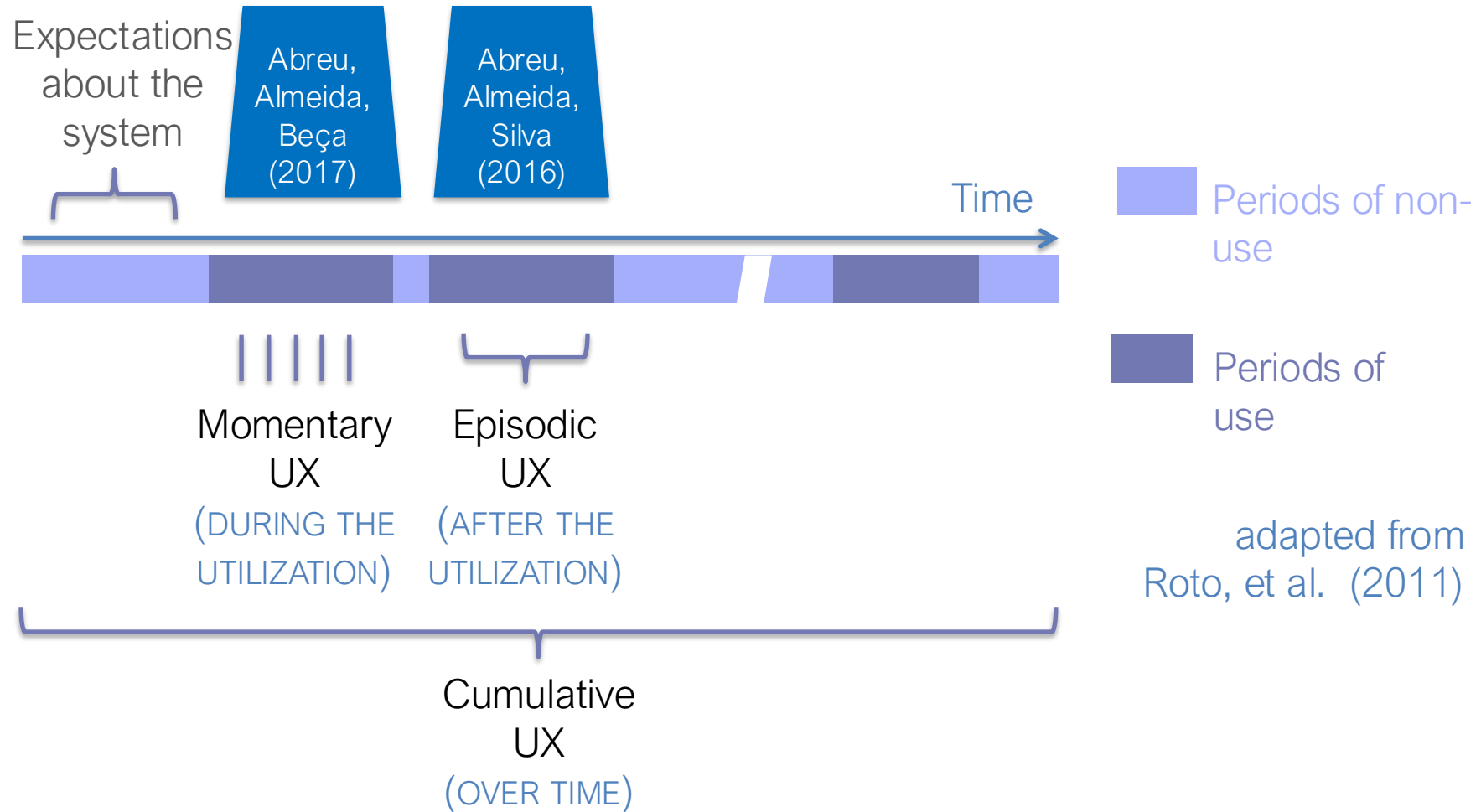


c. UX evaluation time slots and planning of the process



UX Evaluation of Video Apps in Digital Entertainment

c. Evaluation time slots



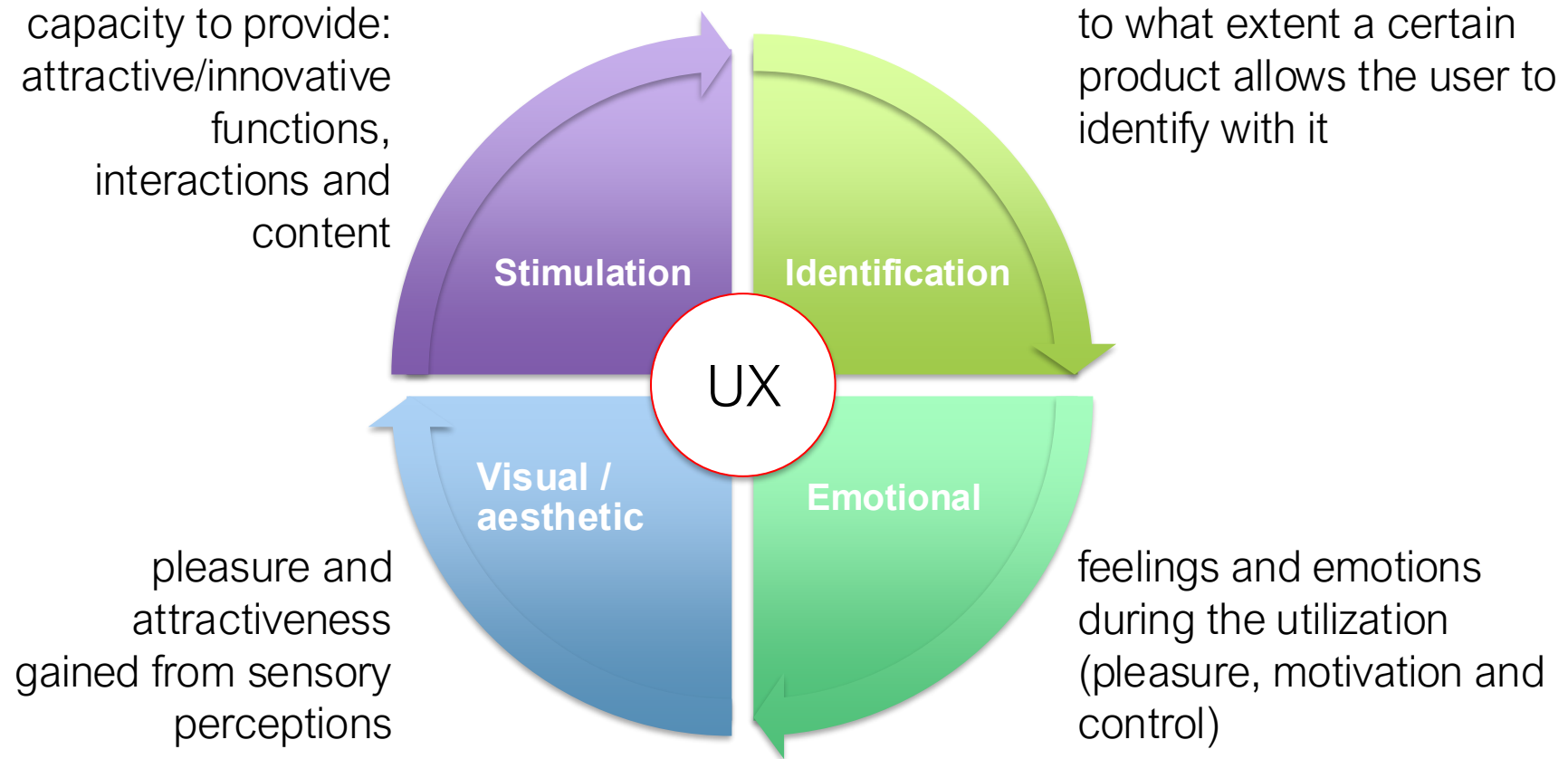
d. UX relevant dimensions for Video Apps in Digital Entert.

Each application domain has its relevant UX dimensions!!!

USER EXPERIENCE

UX dimensions relevant for iTV applications

① Bernhaupt, Pirker (2013)



e. Evaluation Methodology (articulation of instruments)



USER EXPERIENCE

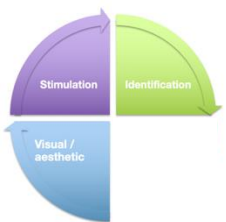
Evaluation Methodology | 03.2015

① Abreu, Almeida, Silva (2016) – for TV apps

OBJECTIVES



Instrumental qualities (e.g. effectiveness, efficiency, learnability)



Non-instrumental qualities (e.g. stimulation, identification, attractiveness)



Emotional reactions (e.g. pleasure, motivation, control over the application)

INSTRUMENTS



SUS – System Usability Scale

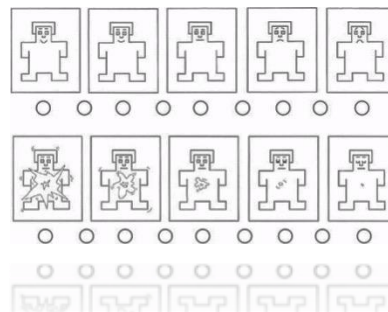
Brooke, J. 1996. "SUS-A quick and dirty usability scale". Usability evaluation in industry, 189-194



ATTRAKDIFF – Pragmatic Dimension (PQ)

ATTRAKDIFF – Hedonic Dimension (HQ-S; HQ-I; ATT)

Attrakdiff. 2011. <http://www.attrakdiff.de/>



SAM – Self-assessment Manikin

Bradley, M. & Lang, P. 1996. "Measuring Emotions: the Self-Assessment Manikin and the Semantic Differential". Journal Behav Therapy and Experiential Psychiatry, 25(1), pp. 49-59

USER EXPERIENCE

Evaluation Methodology

① Order of questionnaires



it is recommended that participants complete the questionnaires in the following order: SAM; SUS; Attrackdiff

and to do not skip any question



participants should be asked to respond based on their first thought

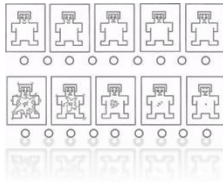
if someone has difficulty to answer a question, they should mark the central position



SAM – Self Assessment Manikin



<https://assets.entrepreneur.com/content/3x/2/1/30/0/20160425163327-emotions-mosaic-cliff-rent-expressions-faces-angry-mad-sad-smile-feelings.jpeg>

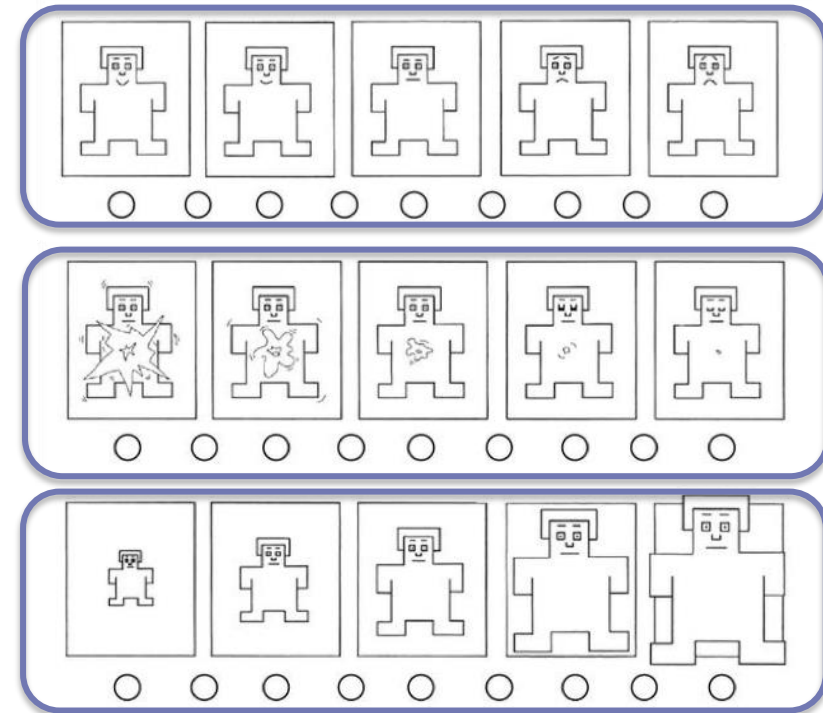


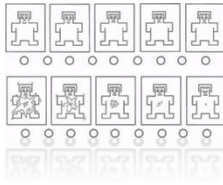
SAM – Self Assessment Manikin

→ evaluation of satisfaction, motivation, and control over the application

① 3 sets of pictograms to easily indicate the level of:

- Pleasure/satisfaction
from "laugh" to "sad"
- Arousal/motivation
from "excited and open-eyes" to "quiet with closed eyes"
- Dominance/control
from "submissive" to "powerful"



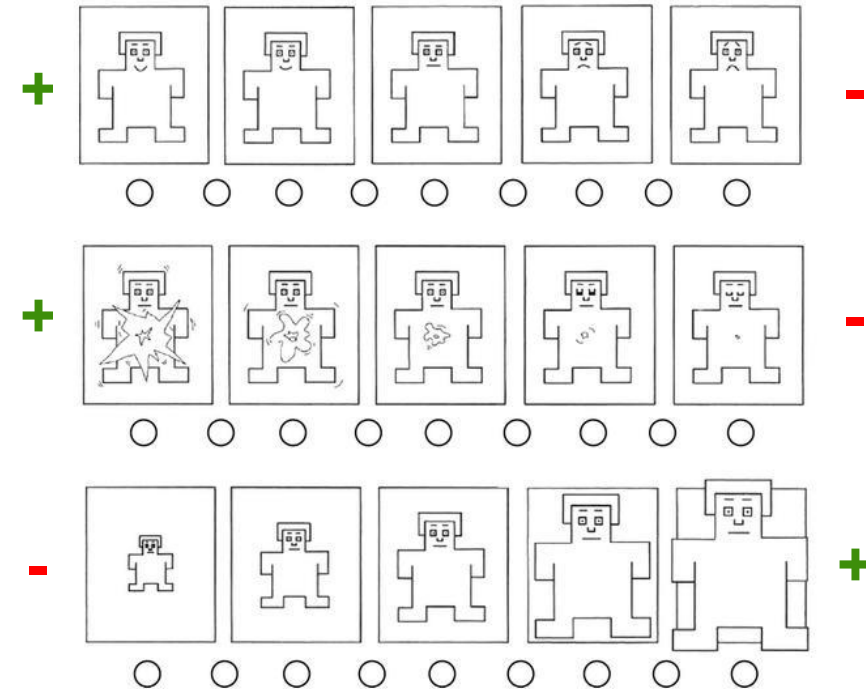


SAM – Self Assessment Manikin

→ evaluation of satisfaction, motivation, and control over the application

① scoring

- the range of possibilities between the extremes allows to indicate the intensity of each emotion
- quantify the range of responses with a Likert scale
- **Attention:** the scale of the control pictogram has to be inverted
- calculate the average of the responses in each topic



SUS – System Usability Scale



SUS – System Usability Scale

→ evaluation of the global usability of the application

① 10 questions of easy answer:

Strongly Disagree					Strongly Agree
1	2	3	4	5	
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1. (+) I think that I would like to use this system frequently.
2. (-) I found the system unnecessarily complex.
3. (+) I thought the system was easy to use.
4. (-) I think that I would need the support of a technical person to be able to use this system.
5. (+) I found the various functions in this system were well integrated.
6. (-) I thought there was too much inconsistency in this system.
7. (+) I would imagine that most people would learn to use this system very quickly.
8. (-) I found the system very cumbersome to use.
9. (+) I felt very confident using the system.
10. (-) I needed to learn a lot of things before I could get going with this system.



SUS – System Usability Scale

→ evaluation of the global usability of the application

① Scoring:

1. In odd questions (+) → subtract "1" from the participant's answer
2. On even questions (-) → subtract the participant's answer to 5
3. Add up the obtained values (from the converted answers)
4. Multiply the result by 2,5

Eight	2	() -1
Nine	4	5 - ()
Ten	2	() -1
		5 - ()

TOTAL RAW SCORE

Total raw score *28* X 2.5 = ... *70* ... **SUS score /100**

Matching adjective

= *almost good*

Mean of SUS scores/related adjective

- = best imaginable
- = excellent
- = good
- = Ok/fair
- = poor
- = worst imaginable

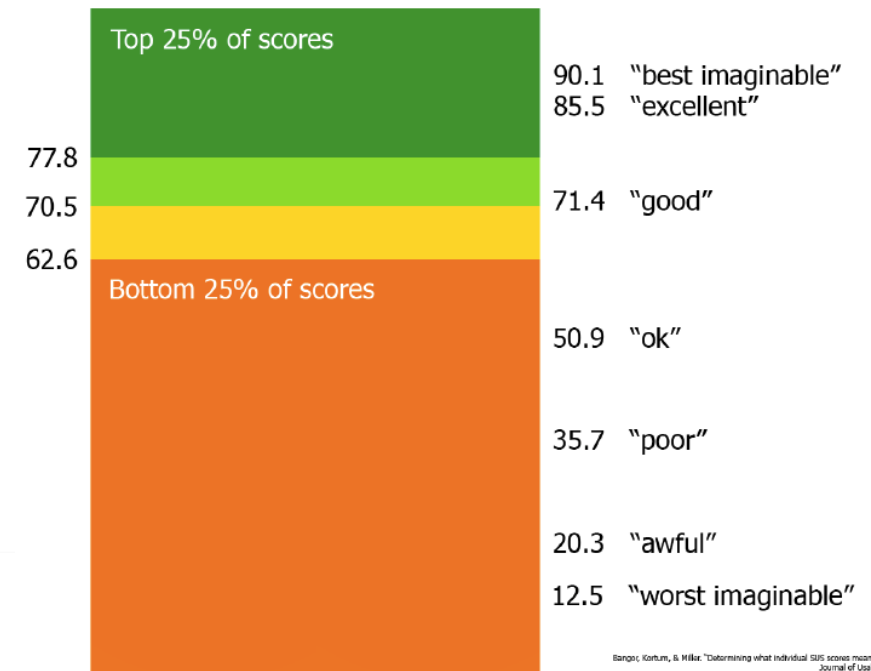
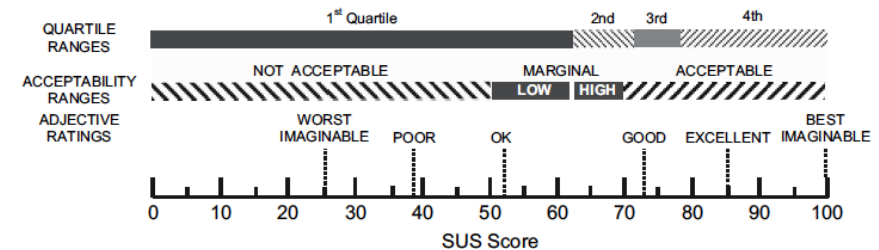


SUS – System Usability Scale

→ evaluation of the global usability of the application

① Interpreting Scores:

1. Take in consideration that the obtained values are not linear
2. The values considered acceptable start in the 2nd quartile



AttrackDiff

conventional



inventive



ATTRAKDIFF

→ Pragmatic and hedonic qualities evaluation with semantic differentials

① 3 sets of adjective pairs - several interleaved dimensions

human	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	technical
isolating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	connective
pleasant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	unpleasant
inventive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	conventional
simple	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	complicated
professional	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	unprofessional
ugly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	attractive
practical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	impractical
likeable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	disagreeable
cumbersome	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	straightforward

1

stylish	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	tacky
predictable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	unpredictable
cheap	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	premium
alienating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	integrating
brings me closer to people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	separates me from people
unpresentable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	presentable
rejecting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	inviting
unimaginative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	creative
good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	bad

2

confusing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	clearly structured
repelling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	appealing
bold	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	cautious
innovative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	conservative
dull	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	captivating
undemanding	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	challenging
motivating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	discouraging
novel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	ordinary
unruly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	manageable

3

- online available tool: <http://attrakdiff.de/index-en.html#hello> - generates an automatic report.
- English, Germany and French versions available



ATTRAKDIFF

→ Pragmatic and hedonic qualities evaluation with semantic differentials

① 4 dimensions

- Pragmatic Quality (PQ)

Describes the usability of the application and the level of success of the participants in achieving the objectives

- Hedonic Quality – identification (HQ-I)

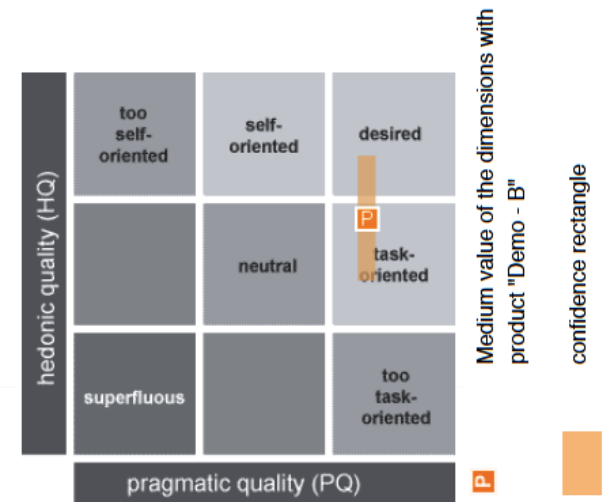
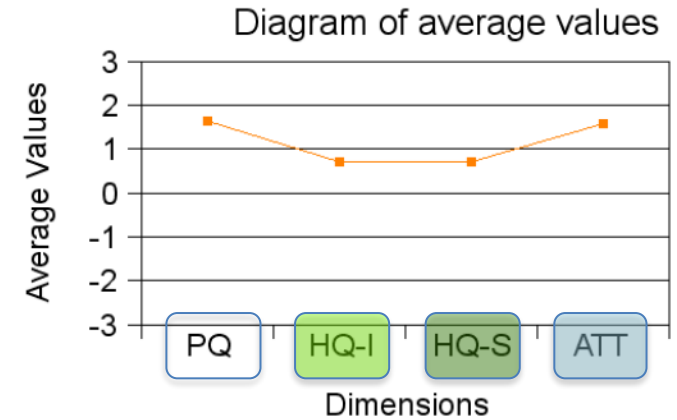
Points to what extent the application allows the user to identify with it

- Hedonic Quality – stimulation (HQ-S)

Indicates to what extent the application stimulates the user in terms of novelty, content, and interaction

- Attractiveness (ATT)

Describes a global value of the application based on its perceived quality



PLANING THE EVALUATION PROC. Bibliography

Sanders, Elizabeth B-N. (2002). **From user-centered to participatory design approaches**. *Design and the social sciences*. CRC Press. 18-25.

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① Abreu, J., Almeida, P., Silva, T. (2016). **A UX evaluation approach for second-screen applications**, in Perales, F.; Abasolo, M. & Biblioni, T. (Eds), CCIS, Series: Communications in Computer and Information Science, Vol. 605, pp 105-120, Springer

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PLANING THE EVALUATION PROC. Bibliography

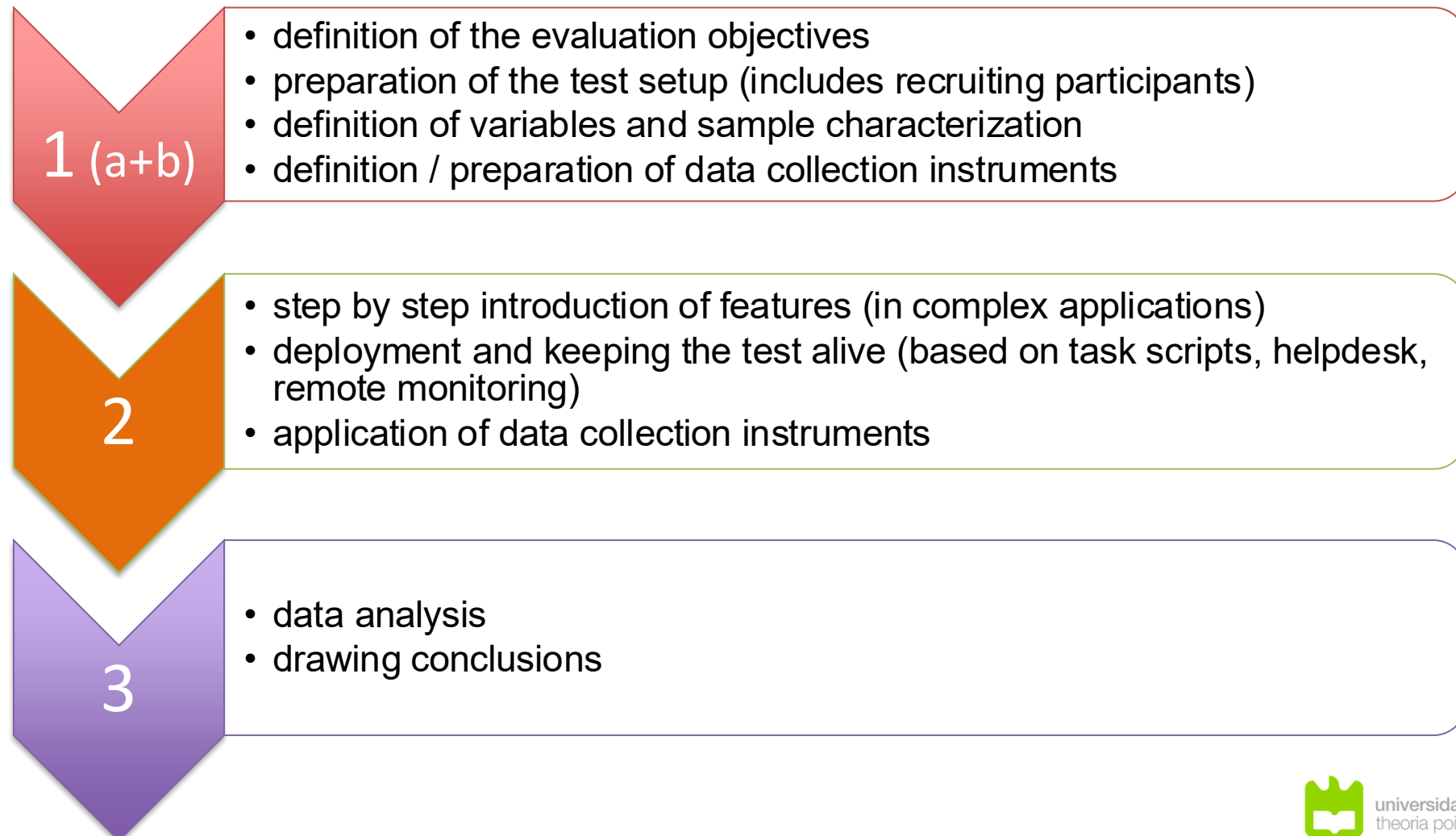
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Part 3

Planning an evaluation
process (with a hands-on
approach)

UX Evaluation of Video Apps in Digital Entertainment

c. Planning of the process – 3 mains phases



Checklist

-
-
-
-

a) Phase 1 – Preparation

1a

PREPARATION

① DEFINITION OF THE EVALUATION OBJECTIVES

- Usability
- User Experience
- Integration into daily routines
- Suitability to the business model



It has impact on the next steps!!!

1a

PREPARATION

- ① PREPARATION OF THE TEST SETUP
 - balance the advantages / disadvantages of conducting the evaluation in-situ (field trial) versus in-lab



Field Trial



Laboratory

1a

PREPARATION

① PREPARATION OF THE TEST SETUP | **FIELD TRIAL:** evaluation in real context





PREPARATION

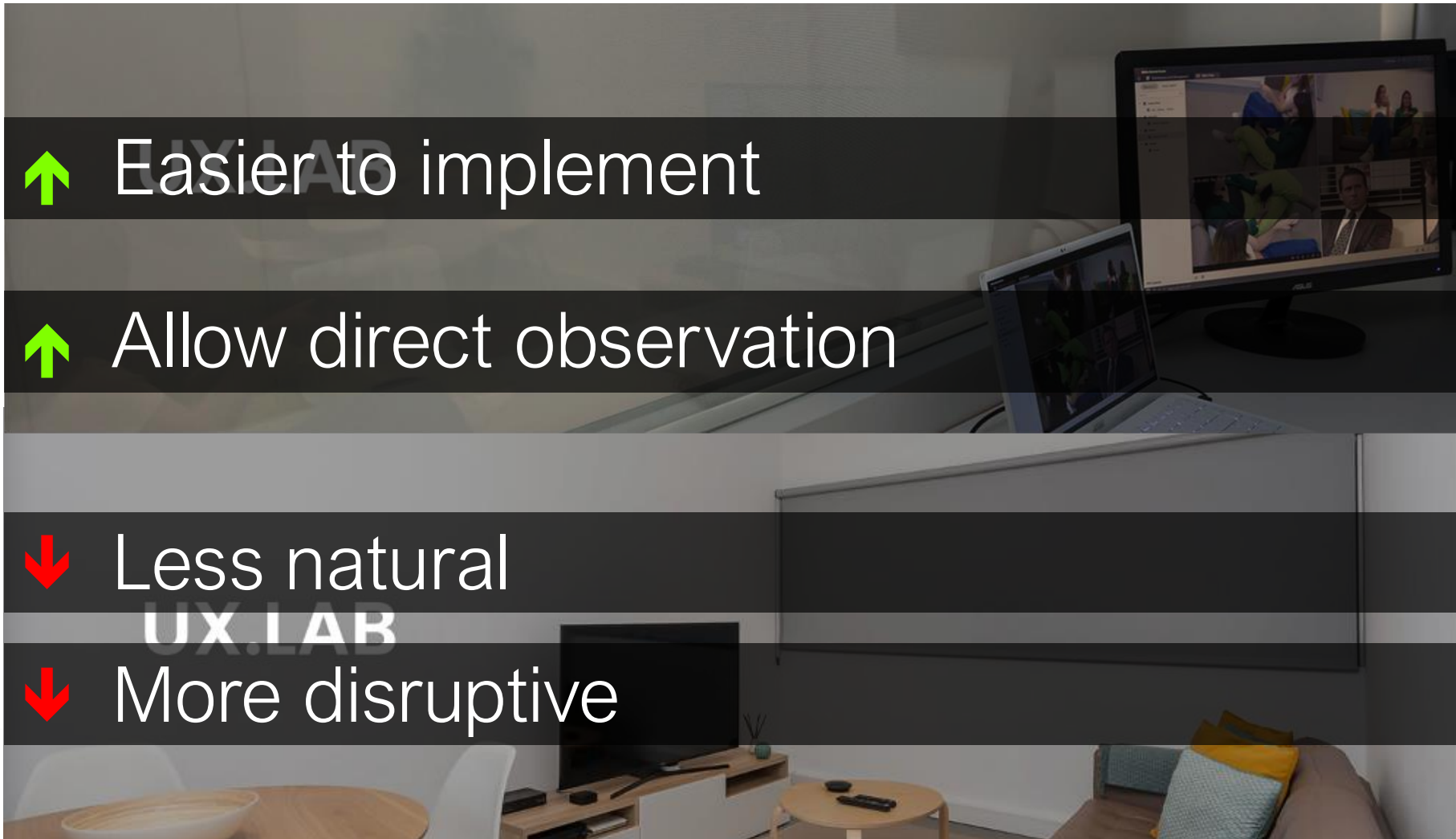
① PREPARATION OF THE TEST SETUP | LAB: evaluation in controlled context

↑ Easier to implement

↑ Allow direct observation

↓ Less natural

↓ More disruptive



1a

PREPARATION

① PREPARATION OF THE TEST SETUP

- Identify the most appropriate techniques to recruit participants:

- FoaF
- beta-testers
- institutions
- "pre-loyalty" strategy



1a

PREPARATION

① DEFINITION OF VARIABLES AND SAMPLE CHARACTERIZATION



- Age
- Genre
- Games consumption
- Activity and social connections
- Digital Literacy
- Vision, hearing, ...

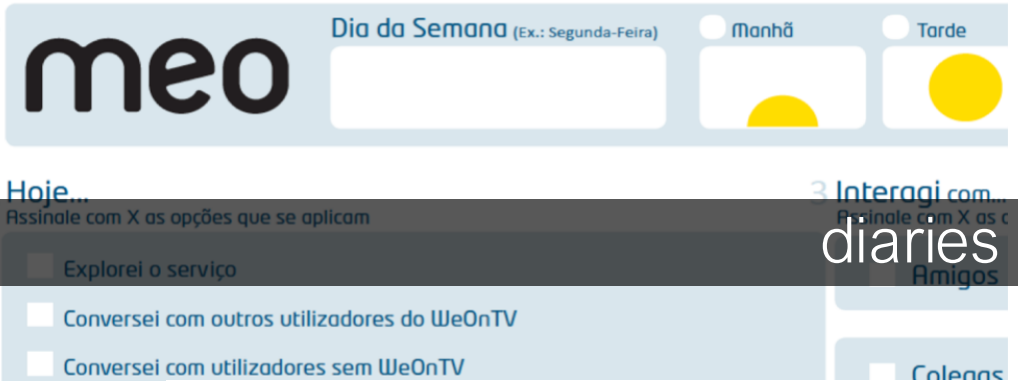
1b PREPARATION

DEFINITION / PREPARATION OF DATA COLLECTION INSTRUMENT

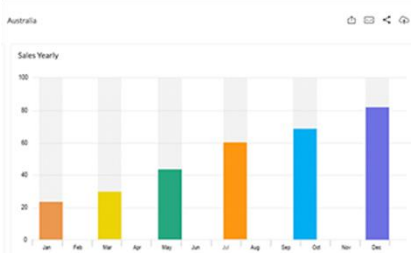


direct contacts

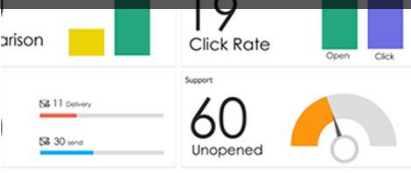
O que eu fiz no WeOnTV hoje... (parte 1)



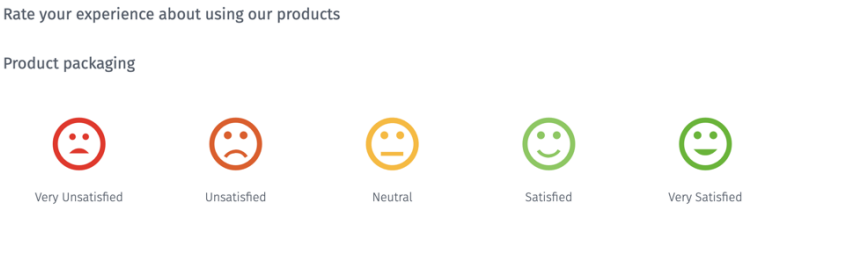
diaries



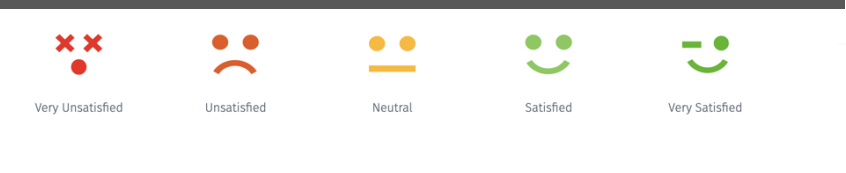
analytics



focus groups



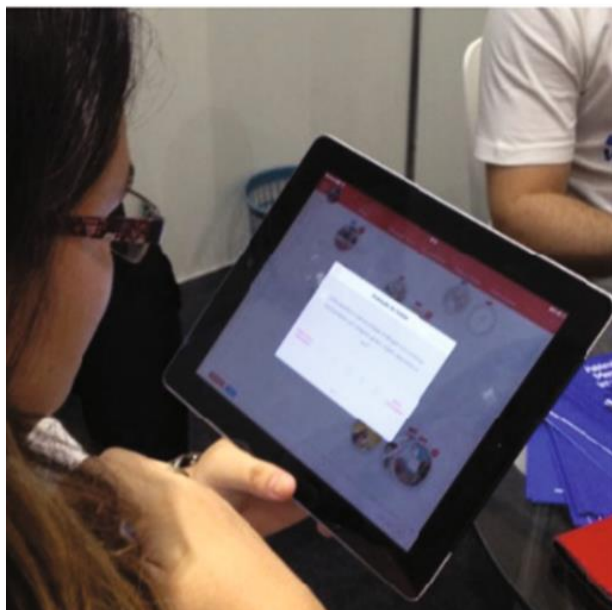
surveys / standard. scales



PREPARATION

① DEFINITION / PREPARATION OF DATA COLLECTION INSTRUMENT

in-app questions



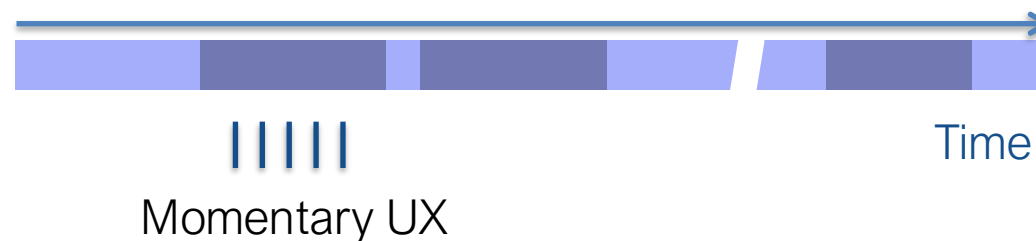
✕ **Guider evaluation** Submit

How do you evaluate the level of interest in the TV contents details panels (e.g. synopsis, technical file, trailer, ...)

Very uninteresting 1 2 3 4 5 Very interesting

⋯

triggering of contextualized
evaluation requests

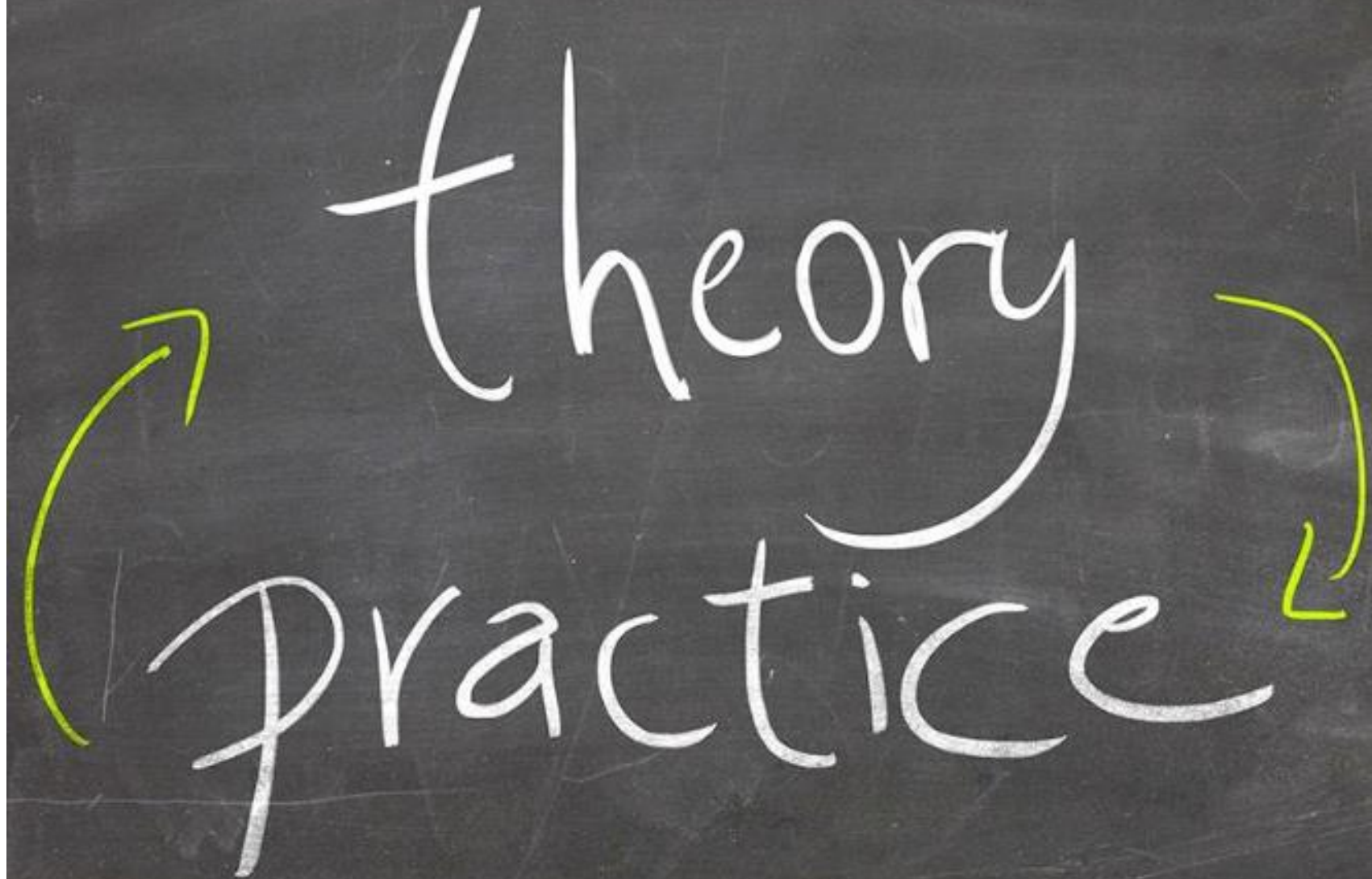


AGENDA

Phase 1 | Preparation

Workgroup activity: Start by choosing a study object (a digital artifact to be evaluated)

1. Define the evaluation objectives
2. Reflect on the field trial (FT) vs. in-lab trade-off and make a decision
3. Select the technique for recruiting participants
4. Define the variables to characterize the participants
5. Define the data collection mechanisms to be used
6. Prepare and deliver a brief







<http://www.billmarrs-jr.com/wp-content/uploads/2013/09/Is-n-t-it-time-to-take-action.jpg>

b) Phase 2 - Deployment & Maintaining the Test

2

RUNNING THE EVALUATION PROCESS

① THE RELATIONSHIP OF RESEARCHERS WITH PARTICIPANTS



essential in the UCD process



and also during the observation moments!!!

2

RUNNING THE EVALUATION PROCESS

① INTRODUCTION OF FUNCTIONALITIES STEP BY STEP





RUNNING THE EVALUATION PROCESS

ENCOURAGE THE TEST OF THE APPS

Task 1

Task 2

task scripts

Task 3



helpdesk



remote monitoring



Field Trial / Jogo de Apostas / MEO

Após a última pesagem na herdade foram apurados os **vencedores da primeira ronda** do jogo de apostas. Por ordem decrescente de classificação, os jogadores mais pontuados foram:

 **1º Classificado: Merlin**
 2º Classificado: Labsav
 3º Classificado: Bc

Os **prémios** atribuídos foram os seguintes:

1º Prémio	2º Prémio	3º Prémio
Saco marinhoiro Bola Leitor de cartão micro sd Bolsa telemóvel	Saco marinhoiro Bola Porta chaves Bolsa telemóvel	Saco marinhoiro

INÍCIO DA SEGUNDA RONDA

Relembramos que no dia 11 de Julho foi iniciada a segunda ronda, que irá decorrer até ao próximo dia 24 de Julho. **As questões estão lançadas!** Poderá realizar as suas apostas e habilitar-se a ser um dos próximos vencedores.

awards

2

RUNNING THE EVALUATION PROCESS

① FINAL DATA COLLECTION



questionnaire or interviews



2

RUNNING THE EVALUATION PROCESS

① FINAL DATA COLLECTION



not less important...

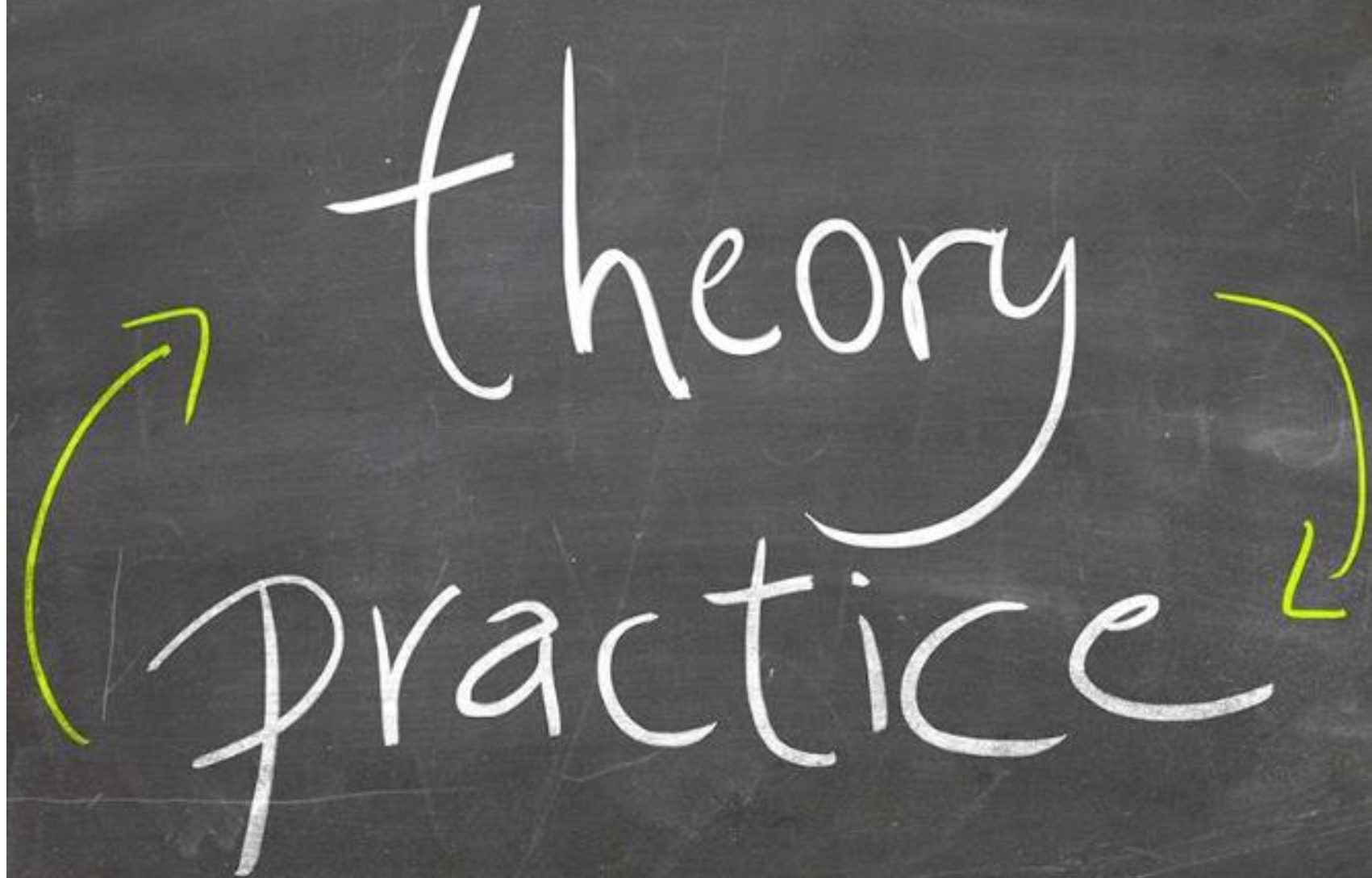
pizza and wine 😊

AGENDA

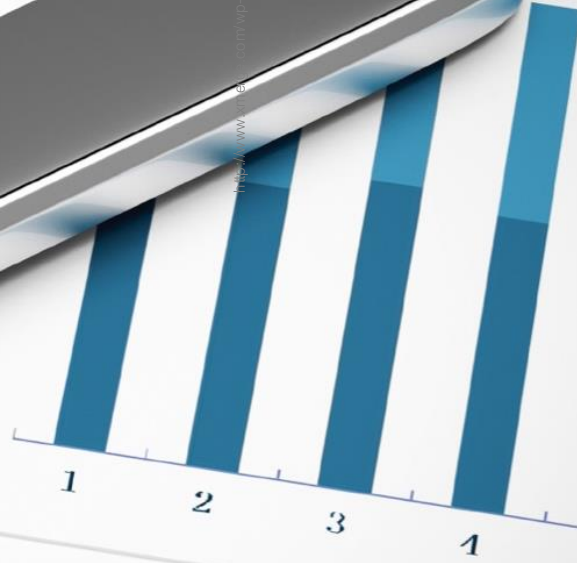
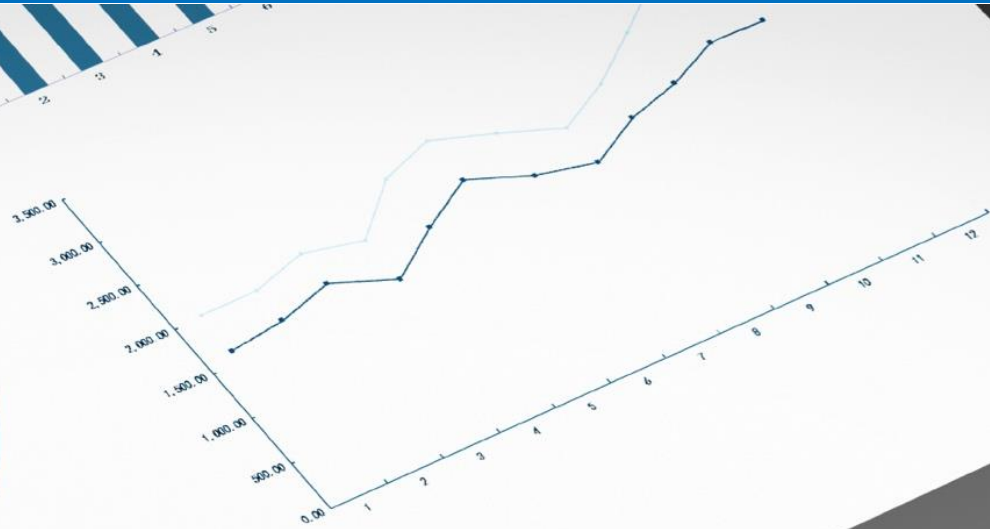
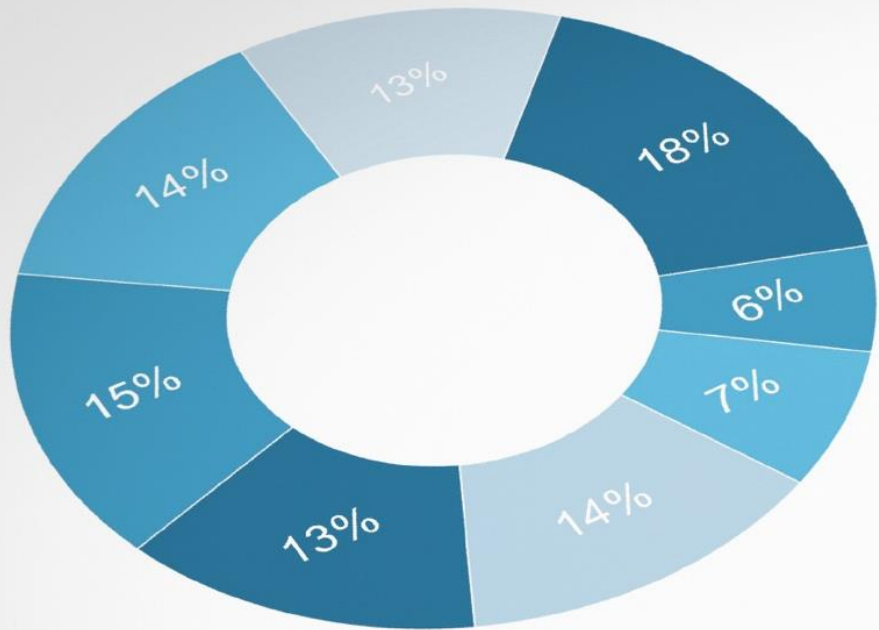
Phase 2 | Preparation

Workgroup activity:

1. Define the duration of the evaluation process
2. Define how you will promote and sustain participation in the evaluation
3. Define how you will conduct the final data collection
4. Prepare and deliver a brief presentation (5 min. max / group)







Non US Source

401.21	1,621.84	40.12
344.1	686.00	34.4
343.56	1,851.00	34.35
440.63	1,601.85	44.96

c) Phase 3 - Final processing

