

Quickly. Yeah. So I mean, I just get your content of our record. So now I start recording, but and the data will be deleted after the test period. And the guys are in the product break because it's so last minute.

But I could give you some background first. Do you know what it's like, idea and interactive digital narratives? So you Absolutely. Okay. Perfect.

Then I don't need to go through the explanation. But, like yeah. Yeah. P7's here. Yeah.

So now and the link the link is in this course, so join. Yeah. But now we're just gonna send you the prototype that we have. That is like a low fi prototype. So just like it's not a real design on real product, but we wanted to test out different features and just having your insight to on our design that what you think is useful, what things that could be changed.

And then the test of today will be, like, come up with three come three part. One part so and then the first two task part will be we will go through some, like, usability test. And then the next round of on dash and mute you. And and then and then we'll ask you follow-up questions in the the with those design as well. And we only have one hour.

So the whole thing, we're planning to aim for one hour. And now I'm waiting for ***, and then we could begin. Yeah. How's your project going? Is it going well?

Yes. I think so. It's been very, very interesting. We're we're gonna have another playtest pretty soon, I think. We we've managed to make, three locales, so that has been very nice thus far.

So we we made one during two weeks, and then one took three weeks, and then we made one in one week. Oh, wow. Mhmm. That that's been very interesting. And, now we're sort of very focusing very much focusing on, like, the level design and sort of how they look sort of together, and then we we'll probably make one more, but we won't won't make five.

We'll we'll have made four in total, but we had one earlier. Wow. How many hours do you guys work one week? Mhmm. Yes.

So so the the first thing we did was was a cave, and then we did a carnival. And the carnival was really, really hard. And then and then it was a a swamp. Swamp? Mhmm.

Yeah. So those are the the levels that we've made. Wow. That's cool. That's cool.

Is it just you and *** in your group? Do you have more peep I think you have one more person from our class. Right? Not not from our class. It's it's me, ***.

And then we also have another intern who has planned to do the internship at at the company before all that. So and and he has been really great. He has he has been, like, he's he's he's

very nice. He's he's always, like, saying when whenever he thinks something's not working, he's like, no. No.

I don't I don't think it's gonna work. And and it's very nice. He's, like, very honest that way, but he's also very creative and, like, very, like, he's he's always answering sort of the call of of a mission and, like, yeah. I can do it. I can fix it.

And so, yeah, it's it's been very nice thus far. And, yeah, it's it's been also been very nice. Like, everyone is always getting, like, on the clock, like, the minute we're always, like, in in time with the morning meeting, which has been very nice because that has always been, like, a little bit more loose, but it feels like everyone is a bit more, like, passionate and structured. I don't I don't know. But it's been very interesting.

That's nice. I'm happy that it goes very well, and it sounds really efficient for you. So now everyone is here, so we could just all say hi. I mean, you they they could hear you from my phone. Oh, can we do a test run?

Just like ***, could you just say hi and see if he could hear you? Hello? I can hear him, but he's it's it's quite muffled. Okay. So maybe when we do the test, you unmute yourself.

Yeah. K. So now okay. So if you're ready, we'll go straight into test. Yeah.

So first, I will send you the link of a like, first. Copy them to both. And then we need you to share screen with us as well. So now I have sent you one link on the group on the Zoom chat. See if you could see it.

Alright. I show up. Yes. There it is. And if you could share your screen with us, it would be nice as well.

Absolutely. Here we go. And I can also close this one down. Okay. So here we go.

And I should share the screen. So here we go. And my screen. So you you can see now? Yeah.

Wait. Yes. And see if you could go into our link. Yeah. I know this is know why they mix you to get into link.

Yeah. Perfect. And then I think if you could just hide the UI elements. So on the top right corner that you can see the icons, like a bar, you could click that and you hide it. The No?

The the but the icon next to the yeah. And then high high UI. Yeah. Okay. There we go.

Okay. So now we're going to the first part of our test, and then it's all about setup, and we're gonna have two set of designs. So now we're gonna test up this design a first. So now come to

the design our our system that we want you to, like, set up your first project of the IDN creative project. So you could just play around with this design.

And now not as as I say, it's low fi, so maybe not all clickable. And this method that we are using right now, we want to do think allow method. So we encourage you just to let us know what you're thinking when you confuse the buttons. Oh, what is this? I don't know.

All of this is not interesting. This encourage you, and you know that. So this is the approach. So now we're gonna set up your first IDN so you can begin with this prototype now. Mhmm.

Okay. So now I'm starting. Yes. This is a tool for creating interactive digital stories with branching paths and structured narratives. Okay.

So it's made for writers and designers who want to build complex stories without writing code. This story is free to use for testing, feedback, and experimentation. Start your adventure. Hi. Before creating scenes, start by answering a few simple questions about your story.

This helps the system understand what you're making so it can suggest better ideas, organize your content, and personalize your experience. If you don't have anything yet, feel free to skip. Okay. I so I'm just gonna let's go. So okay.

What's your initial story outline? Start with what is clear to you. Our tool, we use this information to help you check logic, identify potential issues, and other suggestions and other suggestion later. Write your story outline here. Tips.

This is your creative scratch pad. Right? Anything, story title, genre, main character, So could I ask this interact? So, like, when you are seeing this page, like, what will you expect that you were gonna put into the this thing? Like, when you see like, where are you at in your IDM project setup.

Right? So I'm I'm immediately clicking here. Write your story here, and then I'm double tapping, and and I'm not getting anywhere. So so I'm I'm guessing since it's it's saying write your story here, then I I I was I was clicking here because I thought that I was gonna start writing here, but then then then I'm a bit confused. So I guess maybe I have to press next.

Yeah. But but not everything is interactive. Yeah. But, yeah, that that's what I would have done it, at least, with this look, is is I would start writing there. And then when you write there, what are the contents that you feel that you want to input here?

Yeah. I I think I would just sort of throw something, like, just throw some something to just test it, I guess. I don't I don't know what I would would but they're like, create a scratch fight. Write anything in your story title, genre, main character, and goal. So the thing is I I I I immediately feel like sort of at least with with me, like, the the title usually comes quite late in in a project.

And and sort of genre, I I I sort of like things that are a bit ambiguous. And and also, like, with with the like, okay. But if it's if it's an interactive like, as as sort of a a game creator, when I'm thinking genre, I'm I'm also thinking, like, sort of the game genre. So is it like a a real time strategy game, or is it, like, a a sort of the gameplay genre? Because there's both the gameplay genre and the and sort of the structure and sort of the emotional goals that oh, I want this to be an action movie or or a romance thing or something.

These are two different kinds of genre. I don't know. But that's something that I thought of. And then main character and goal. Like, usually, I I don't do that much of of a a main character.

But, like, if I would go with one of my earlier games that I've made that it's then it would be unforgivable, and I would say that it's, like, a a sort of genre where you're What what's the English word? Like, you're trying to talk between people and and make them sort of sorry? Dialogues or not? Like, the I I only know the Swedish word Like, it's sort of a For example, I think there are there are two conflicts between Yeah. Someone who's you you're you're playing as someone who's sort of trying to solve a a a conflict.

Oh, yeah. And and the main character is is named sheep and and is is wearing a a sheep mask, but is is a human. And this setting, I would say that it's it's a bit ambiguous, but it's some kind of underground building, like a cellar almost, or indoors with very little light. And, like yeah. I think it's it's definitely interesting how the players player choices affect the story.

There are no no wrong entries. I am sorry if I'm just vibrating and not giving anything. But just on this, I want to ask, like, just based on this test, do you feel like you need to fill in every information that we suggest, or actually, it feels like you could skip? Do you feel like the freedom in it? I I I feel that it's it feels like a very tall if I'm if I'm gonna be honest, I feel like it's a bit of a a sort of tall order, like, tall ask.

Like, I feel like okay. I am feeling that way. If if I have all this information, then it's it's sort of it feels like a a lot. It would feel a lot more satisfying. Like, okay.

I now I have these things. But it's like I I I guess it's like write anything, but but yeah. Yeah. But This but but this is good. And then maybe we could go to the next page now.

Like Absolutely. Cultured context. Describe the cultural the cultural, comma, values, traditions, or customs. Story background form. Cultural context.

Okay. So is this the cultural context in which the story will be enjoyed, or is it the cultural context in which the story takes place, which I think are You think it's different in two things. Right? Like, culture, contest, and culture values. Yeah.

But I mean I mean, like, is is it the culture context and values and traditions and customs of of the, like, internal world of the fictional work, or is it the the the context in which the the work is meant to be enjoyed, sort of? Or based on your understanding of cult when you see cultural

context, what will you think of first? When you say I actually I actually, like, maybe that's strength, but but my first reaction and and, like, how I would immediately interpret it is sort of the context in which the thing will be enjoyed. Thank you. Yeah.

So, like, sort of what is the literacy of of the Mhmm. The audience? The people. I I maybe I'm sort of thinking sort of about the target group and and the situation. Mhmm.

And, like, how yeah. I I don't know. Key references. So when you look at the culture can I if I understand you correctly, when you see the cultural context, you're more, like, thinking you're more considering, like, what the audience instead of your story or background? Exactly.

Because that's also a a cultural context. And So it's more like you do from the user perspective. It or in insert from the story perspective that what you Okay. If if I'm making a a fighting game, which, like, we're working on now, then then it's sort of, like, the cultural context. Like, it's it's you play it with friends, and sometimes it's competitive.

And, like, there are these ways that in which people expect to enjoy the things and and how they sort of know how they work. Yeah. So yeah. So let's move to how about for when we do key reference, what would you what would you think of you will be what does it means to you when you see the key reference here? I would like, I'm I'm I'm it's not obvious to me either.

Like, I would I would guess I would use sort of like, things that I would sort of add to a a mood board. Like, right now, we're working on on a a scene that's, like, sort of on the road and and, like, okay. Here's a scene from the lord of the rings or something. Then that could be interesting, like, because they have very nice scenery. And, like so sort of just as a mood board and, like, load stars that are in a sort of visual form.

And and music could also since it's saying other media, then I would also think like, maybe I can even add music. Okay. And then we could do the next. So so this will be, like, the design of what you have talked about or you have the input. It's, like, the thing do so do you think based on those setup, like, is this relevance for you to set up, like so do you think it's relevant to for you if when you're setting up your own IDM project?

Like, if you see those are the thing that you just input. And this is a summary of you what you just did kind of. Okay. So I need to read everything here. Initial story, the last horizon, the last captain, and our crew search for home.

They might after Earth's destruction in a desolate space filled with alien ruins. Must decide whether to pursue it. Continue plan to search for vicious, shaping their fate. In the future, man, they already face collapse. The earth's forcing them to look for space for survival.

Cultural backdrop focuses on the value of survival, innovation, and distrust. Ah, cultural context. So that's interesting. Then now I get more, like, what what cultural context. I get it feels a bit like it's it's sort of not just cultural context.

Like, how how I interpret at least the text, I was I would think, like, it's sort of the the theming Mhmm. Mhmm. More than just, like, the the story. And it it's also, like, the the last sentence, like, the culture back focuses on values of survival, innovation, and distrust. So those, I feel like, are really, like, sort of narrative themes.

And and that that I think could be Mhmm. It it's it's very hard with with stories because there are many many different ways of of of using it. I think that being able to skip things if if they sort of don't serve these structure could be very useful. We have key key references. Okay.

Just one more questions on design, and then we're gonna test another design. When you talk about culture context, because now you see what you have written on in the text, what are the suitable first that because you used I hear you used the word of narrative use narrative themes that you use. Mhmm. Do you think there's a better worst choice that you could understand what are we talking about? To me yeah.

Yeah. I think that narrative themes could be I could just yeah. Yeah. To to me, that makes more more sense Okay. At least.

So now you could so now you could move on from this design, and you could just press the next or the other button. So Yeah. Yeah. Okay. So first, yeah, we we'll do the creating a new scene with this design later, but now we want you to try another way of setup as well.

So *** will be the one who's leading this session on this next step. So you could just press the go to setup b test at the gray yeah. You could press on that, and and then will help. Okay. Wait.

Wait. Wait. Just ask if he could hear you correct. Okay. You could I think you need to unmute yourself.

I can just I can just talk to you. I I think I can't hear you at all now, Chitla. You're on mute, miss. No. I can hear you.

Testing. Testing. Yes. I can hear you. That we should leave you two.

But but I also hear you two times. If I use this. Could you hear Can you hear me now? Yes. Yes.

Yes. It clearly? Yeah. I'm just doing my mic. So this is going to be our second design for for our yeah.

So you can start. You can proceed. And, yeah, you can proceed and tell me what you think. Okay. Lost in the Amazon.

This story about the Explorer. It's running paintbrush in Amazon. So what are your thoughts on this? This is very nice. Like, it's, like, describing sort of, like, the the scope of like, describe your

story idea in two or three sentences, then I always like, I'm I'm at least me personally, I'm always the kinda guy who who sort of have a very hard idea of, like, getting what do they want me to write, like, 15 sentences, or do they want me to write one?

And and sort of I I I usually don't take such things for granted. I guess some people are better at guessing what what is expected, but, like, two and three sentences feels very balanced and good. Genre, form. Yeah. Here this is very nice, because here's we also have sort of the genre and the form, and that is sort of distinguishing between sort of what I was talking about the the like, the the difference between right.

Because, like, here we sort of get the emotional genre, and here's sort of the structure. Like, is it a strategy game? Is it a platformer? And that can be described as form. So I think that's very neat.

I think this is immediately more more useful to me Yeah. For for for these reasons. And it it just feels very satisfying. Like, some of the questions are just very easy to put in, and it feels I don't know. It feels like immediate progress in a nice way.

I completely understand what these are. Browse similar IDNs, And, like, I what what these would be, I don't completely understand. But should I go to next? Yeah. I would like to ask, like, what do you think or or what would you expect if maybe you decided, okay.

Let me just try and browse one of these ideas. Yeah. Like, I would not know if I'm, like, pressing open. Like, what would happen? Would I open the game, or would I I guess I would open a page, of these and then save.

Maybe I just sort of store, like, a list of these so I can know about them, I guess. I was saying it's interesting, like, that it's a oh, sorry. Oh, no. I can. Mystery, thriller, romance, other others.

Yeah. Interesting. Oops. Should I Yeah. You yours your this is the next phase.

Okay. Idea breakdown. So what do you think about this window then? I think it's immediately a bit overwhelming to me, but I'm an easily overwhelmed person, but that's that's what I'm immediately feeling. A lot of text, and it's not feeling very hierarchically sorted.

I'm I'm definitely feeling overwhelmed at this moment. What do you want the user to feel after interacting with the IDN? Pure entertainment, convey a social message, first come position education educational? I don't know. Others.

Okay. That's interesting. Who will be the primary audience? Familiarity. And then it's just an age slider, 13.

Familiarity with topic. Beginner. That that's very interesting. Familiarity with topic. I think that's a very neat one.

Choose or add up to three keywords that best describe the style, tense, minimalistic, realistic suggestion, serious. Okay. Style is is very neat. I feel like the sort of age span, like, maybe you would want to be able to sort of, like, put A room. Yeah.

I I I feel like it's it's not a very like, I would feel very stuck at that one because sometimes it's like you have a core audience and then you sort of have an expanded audience. Like, me personally, if I'm just gonna ask sort of what I would like to have, then I would sort of like to have, okay. Here's this sort of core audience, and it's like, okay. It's the people between 15 and 20 years old. And then you can sort of be like, okay.

But then who are who who are the sort of expanded audience? Who who are they? Like, what's the age range range there? And then maybe it goes like, okay. So it's it's like one slider, one slider, one slider, and one slider where you can sort of, like, set the outer limits and then the sort of sweet spot.

So it could be eight to 15. Those are the people who that can play the game, but the people who are 15 to 20, they will be the ones who will enjoy it the most. But it's not inappropriate for eight year olds to play it. But if you're younger than that, then you won't be able to understand it very well. And then you can be like, okay.

And then, like yeah. Honestly, like, people who who will enjoy this might be 40 years old, but not older than that. And and so then you you could sort of have a bit more nuance. That that's sort of what at least would sort of serve me as as a tool. But with this sort of one one slider, I feel like I would rather than have just text field where I can sort of describe the the age.

Because sometimes it's sort of you're not even sure exactly what the age is, and you're sort of like, yeah, I want this to be sort of late teenagers, young adults, something, but I don't know, like, exactly what. And and sometimes, you know exactly sort of I don't more clearly defined. So that's one thing I'm thinking. And then we have a mood board. Yeah.

Okay. And then I would I guess I would be able to edit it Yeah. Here. Yeah. That's one of the tasks.

I would like you to maybe add, like, an image on the mood board. That's interesting. Yeah. I like making mood boards. But okay.

Should I go to next? One of the tasks is to add an image to the mood board. So I would like to see how would you Oh, okay. It it it actually works. So then I take the one from Life is Strange.

Yeah. And Okay. Okay. I I can't seem to add it. No.

I think that's that's just where it stops. Yeah. Okay. Yeah. That's that's neat.

And upload image, you can upload it there. Yeah. Okay. That's neat. We can we can move on to the next.

So this is a review. Just to summarize all the data you've put down for the system to analyze and to be able to support whatever idea you want to create. So what are your thoughts on this one? I think it's definitely an improvement over the the other one. I feel like it's like, it's very I think it is very easy to get very overwhelmed with details, and sometimes it doesn't even make the stories better.

In my personal opinion, I feel that, I keep forgetting about things and not writing too many things down is also a very great way of calling the not super good ideas. But if if you're not writing down the ideas, then only the ideas that are sort of connected conceptually. They get very good. But sometimes it's very nice to get a sort of overview. But if you're writing down too many details, then I I guess that it can get then you're you're losing that whole overview.

So I think that I think that this sort of keeps a very nice balance, And and it it really helps sort of getting an overview of, like, yeah, what what are we actually doing with this? Like I I really like the distinction of of form and genre. It was very nice. So we have visual novel and its adventure. Completely addresses the issue I had with the last one.

I also like the goal, like, that what what is the sort of purpose rather than goal, I guess. And then audience. What's also very nice that that you had sort of the familiarity. Rather than just like, oh, are they hardcore gamers, or are they because that's that's always, like, the dis distinction. Casual gamers or hardcore gamers.

And and but, like, familiarity is is, I think, much more accurate and and helpful, I feel. Okay. And also the the tags that it's like style keywords, I guess. I don't know. But that that was also, like yeah.

I I think this is this is quite neat and also mood board. Like Go ahead and Yeah. Let's summarize. I have some question on the setup sessions. Very cool.

K. Okay. Just on the setup question, actually, could we go to previous before you start building? Because I have some question I want to follow-up. Okay.

How how should I go? See if you could go to the kind of, like, you could do the arrow. Yeah. You could press arrow to the left. Into the previous one, like, at the first first part.

Because when you see and what you mentioned, when you see the browse similar IDNs, it makes you confusing. Could I hit hearing, like, what is confusing is, like, you don't know why is it exit, and also do you find it's helpful? Because I could explain your thoughts more. I think that the open like, if I'm seeing a game and I'm seeing open, then I think then if I press that button, my computer will hitch, and then it will start loading something, and then the game will boot up. Mhmm.

So, like, just being used to playing games, I feel like I I I feel like I get a sort of gut reaction like, oh, no. I don't wanna I don't wanna open them by mistake. Okay. Because I've done that lots and lots of times as, I guess, a better word to use than open. And, also, save is very much also.

Like, it feels like I'm really gonna, like, use the application itself rather than, like, like, add it to the favorites and sort of look closer at, like I'm guessing if you press open, then you would see trailers and the screenshots and maybe takes, like, more information. Like so maybe press like, it could say more and sort of like a plus icon that could be saved. And honestly, I think that the whole that, like, the problem with the second one is that it there are too men too much text. I think it would be very neat if it was just some very neat, symbols of, like, open, like, expand and, like, put to say favorite. So either a heart or a plus icon or something.

I don't know. But that that's that's very much my opinion there. Could I say, like, let's say the browse similar IDN, if not exist in this page, maybe after you have input everything, And then we put this, like, okay. You could browse similar IDM based on what you put will be I think would be very nice. Like, if you filled in all of these fields or at least the lower ones about genre and such, then you can like, these will appear, and they will respond.

And if you change genre, like, different ones will appear. We will find less confused. Okay. And then on next design, I want to also ask you a question. Next page.

Yeah. Yes. Thank you. So because you have mentioned, like, for the age range, it's like you say when you're designing games, actually, you don't think this much. So I wonder, Esther, do you think it's it's something that you really consider when you're first designing your own story project?

And actually, age thing is some audience. Age is not something that necessary for you when you set up your stories. Like, I I I feel I feel that it definitely can help. I just feel like there's also it's sort of a different range. Like, you have this sort of core audience and then you have your more wider audience.

And and, like, either I guess I would have liked liked it to be more flexible or more robust. Okay. K. Mhmm. So I would either want to have four sliders inside where I define, like, the outer limits and the inner core of of this sort of audience.

And Yeah. Yeah. And and just quick on UI, I think, because I saw you when I asked you, did you want to go to a previous page? I saw you want to press the navigation bar on, like, one, three. It feels like they're more right.

I saw it. So this is what you're thinking, first initiative. Ah, absolutely. To go. Okay.

I just wanna check-in. Okay. And then next page, also, I have one more question. Because, like, the last page when you go on the review, we review. So maybe see if you could click next, and you could go to that.

Next. Oh, yeah. Yeah. Because you have say, like, for goals, you you find a purpose more useful. How would you define the difference between purpose and goal for yourself?

Like because you mentioned you want a purpose and goal. I want I'm curious what is the difference on your definitions. Okay. Yeah. I don't know.

I I just think that, like, in in this case, like, a goal like, when when I'm making a a game, then then, like, a a goal could be to have fun or to like, that I want to have fun and I want to have money. But when it's purpose, sort of, it feels like, okay, what good will this do someone? I feel like goal could be sort of, ah, okay. The goal is to in in the game, you have to acquire all the stamps and then you will defeat the dragon. But purpose, then it's more clearly defined.

Ah, okay. What what is the sort of extrinsic value of of this product? Okay. Thank you. So now we could continue.

So it's So we can move on. So you're going to you're about to create your first scene. So my question now is, what would you how would you expect this window to look like when Yeah. I'm definitely thinking that it would be very much like a mind map kind of, tools similar to those that I've used to sort of connect, relate the research doing literature maps is what I'm I'm I'm picturing in my mind. Okay.

So, we can go ahead. Or similar to the the Unreal Engine AI trees where the, like, the AIs in in Unreal Engine, how they move and and think. They they have logic trees, something like that. Okay. So Is it We can just we can you go ahead and create your your first.

So what's your thoughts on this window? Very interesting. Choices. Background. Background scene text, multiple choices, links to outcomes, dialogues.

Choices. Time dressing. Oh, this is a lot to take in. Inspiration theme, background map environment. Clickable objects, dialogue event triggers.

Okay. Yeah. Yeah. It's it's to me, it's not, like, I I I sometimes have a bit of issues reading text. I'm quite bad at that.

But I feel like, the choice the choice scene like, I I'm not entirely understanding what anything is except, like, dialogue scene. I'm sort of getting at least an idea, and everything has sort of like, it's it's not even complete sentences is is also one of my issues here. It's, like, it's scene text, set up situation, multiple choices, links to outcomes. Like, I'm not getting anything. I'm I just feel like I'm getting, all of these words, thrown at me.

Background, map environment, clickable objects, dialogue, or event triggers. I'm I'm not even seeing the relationship between, the the things. Like, it's it just feels like there are words being thrown at the background or video clip. So these are connected. But then why is choices with countdown timer and outcomes?

So yeah. Yeah. I'm I'm not I'm not understanding what what it's supposed to do, but I I guess it wouldn't stop me too much because I would just sort of start trying out. But it but, yeah, it's it's a bit daunting, I will have to admit. So I press dialogue scene.

Okay. Scene purpose. So here we're using the word, purpose, and and it could be nice not use that. Like, to to me, this is interesting because this is this is this is fun. Like, I I I think I would I I would use this sort of word scene function.

Sort of like, what is the function of of the scene. But I I I guess I'm not like, I I I can see how people could think otherwise. Describe briefly what happens in this scene. Like, I guess purpose also works, but then it would be conflicting with the other use of purpose. And dialogue write your dialogue here.

Woah. Okay. So we see. John finds a hidden letter in an abandoned house. Dialogue.

What's what's this? A letter addressed to me? Add choices. A background. Okay.

So then we go okay. I should press here. And Yeah. I see there was a mistake where you I that's that's a very understandable process. You know, you've gone from scene purpose then dialogue, then, obviously, you'd want to make choices.

So there's no out there. So we can continue. Yeah. Add character, add object. Open the letter immediately.

I feel that this is very much to take in. Like, I I would I think they would be very nice. Like, if I hover some at over something Oh. Then there comes a little explaining text of, like, what is background? Because you don't want text that is explaining what this is.

Yeah. But I also feel, like, like, like, is this something that will happen in the scene, I guess? But but yeah. Okay. So you've created the first scene.

So what are your thoughts on this window now? This is actually quite neat. I think I would really like to be able to color things. I'm very much of a person who likes color coding, but I'm not color blind also. But it's it's very nice to have the option to, like, okay.

Now I can click on this one, and I can make it sort of a a specific color so I understand, like, okay. This is this type of of scene, and then I can press plus, and I can add, so this feels a bit like, FigJam, I guess, where you can add the pluses and and add. This is a similar program that I, used. Oh. You see new folder chapter one.

I think this is quite neat. I hope I could also, like, hide things would be very nice. Like, one one thing that I could I'm thinking, like, I would really like the functionality of of Obsidian here. Like, to be able to sort of connect everything, but then also sort of remove everything and, like, always be able to to show only the sort of connections that are needed and not overwhelm myself. So sort of like, okay.

Now I want to see only the the scenes of a particular character. Like, I want to see all the scenes in which the doctor is involved. And so then I can sort of filter by that, and then then I can see only these scenes and how, like, how how that part of the story evolves and and is connected, I I guess. What's on the as a on the AI assistant? Yes.

And no scene has been added for the choices linked to. Scene ID. Okay. So then I would go here, and I would press add choices, but it's not letting me. Yeah.

So I would just turn it off because it's just annoying. And then I would press save and turn that off also. Okay. So you can go ahead and create the next scene. So for the purpose of this usability test, the idea here is that so, ideally, we have created just one scene.

But for the purpose of the usability test, we have decided to assume that you've created three scenes already. So as you can see, there is scene one, scene two, and scene three all connected. Scene two and scene three are choices are results of choices made from scene one. So we can go ahead to we can go ahead. So what are your thoughts on this whole the the how the displays of the links and the scenes and the choices within?

I I definitely do feel like these should be not as omnidirectional. Like, it's it's since it's curving this way, I feel like it's it feels almost like I could move this way and then over here. But if it was, like, going from left to right or some direction where it's always, like, chunk, I don't know. Or maybe just being, like, if this was more straight, then it would feel a bit more, like, I don't know. It it would feel I I I I immediately my my first initial reaction was like, okay.

I can go from here to here and here to here. But yeah. And and if it was straight, then the the arrow would feel more directional, I guess, and and it would feel more apparent that you can only go in one direction. But but also, like, one of the first things that I would definitely do is rename the scenes because they feel like they have been, like, named, like, automatically and need to just be renamed. So I would be like, okay.

Scene one, and then scene two a and scene two b two b. And I would be then then I would feel so much calmer. So that's what I would do immediately is just press f two and rename it. Oh, okay. So the next task is, let's say you've created these three scenes now.

And for right now, it doesn't look like, you have much, but we're assuming you have a lot of scenes and you would like to sort of trace backwards to see a particular scene, to see the links

that have led to a particular scene. How Yes. I understand. If I open the letter immediately, then a warning. Trust no one.

This treasure is cursed. I need to investigate the pilates further. And if I keep it hidden, I leave. Better not touch anything. I should leave before something happens.

That's interesting. Yeah. So that's what I'm understanding. And then I would be able to press this one. Oh, okay.

Scene purpose. Okay. Yeah. Okay. So what you can close the scene.

So what if I told you that there was a we created a different window that can be gotten into through the path previewing path preview button. So on the Say again? Path preview button on the top right. Ah, there we go. Then I can look at list.

Interesting. And then invert list. Interesting. And then sync creation. Okay.

New sync. No? Yeah. Oh, this is interesting. So what's what's what are your thoughts on that?

Oh, it definitely is this one the most, I guess, but I guess this is neat. It's between scenes. Ah, here's the path filter. Yeah. Ah, now I get it.

So we're going and we can follow that. Yeah. That's super neat. Show only the shortest path. Show only the longest path.

Yeah. This is this is very interesting. Length in scenes. These are some so so I guess this is how like, I would write how long each scene takes, I guess. And then, like, if I'm playing from here to, like, how far will I get, and this is the filter is what I'm I'm guessing.

But it's it's doing. And yeah. Mhmm. So what should I I do now? Okay.

So I think this is the end of my section. So I'll take you back to Do you have questions? Yeah. I have one question. Can you hear me, Gabriel?

Yes. Paintly, but I can. Hello. Hello? Noticed that you were not very excited about the AI part.

You just closed it down. Yes. And it's okay. There's no wrong or right. But I'm just curious a bit in the aspect.

Do you think the you like, is there something you think that you would want AI to help you here? And what is something that you would definitely not want the AI to help you in this in this scenario? Good question. Yeah. I I I feel like it's it's always just like, it's like, spelling correction can be annoying enough and and having an annoying AI assist thing.

But I I feel like, yeah, maybe if if this sort of like, if it would tell me sort of, okay, now these things are not like, give me warnings, like, this scene won't play properly because you forgot to link these things and the name for this has changed. And so for this reason, the scene won't compile and this other scene won't play. Like, that that would be a good thing. So I know it was telling me something like that. It was saying, alert.

No scene has been added for the choices linked to scene. It's like, I I think that that makes sense, though. To me, that's just a normal thing that that like, it's it's sort of like a a spelling correction thing. But, yeah, I I feel like, like, a a lot of good ideas, I feel feel are very, like, a sort of dialogue with the the narrative and, like, AI tools are usually not very good at sort of I don't know. That that, getting the connection of of the like, having a larger picture and that aspect is like sometimes it can be very disconnected and not very original and sort of, like, it it would just sort of be I don't I don't know, but I I don't feel like it would be super useful in in that aspect to me at least.

But do you have any opinion, like, for example, on content generation? Would would you use it for that? No. I I don't think so. I I also feel like there's also this sort of, like, off putting aspect of, like, AI also stealing a lot of, like, artworks and using them without permission, which I also feel like is just not something that I, appreciate.

And it it's it's sort of not something that that brings me joy, I guess. And and I think that that sort of good art and and good games should should come from a place of of joy, even though it's also very much hard work. So that I would say is is a a major aspect. And I and I also feel like it would sort of I I guess it could make sense for sort of something like a mood board kind of thinking. But I also feel like real pictures are, like drawings or photographs are usually better referenced than than AI pictures.

And, like, it it will result in something that is more original, I feel. So yeah. I definitely wouldn't take away I I usually, I think that if you're making something, like if you're taking up someone's time, then with with a game or whatever it is, then then sort of using AI is sort of a missed opportunity of having something that is sort of more intentional, has sort of the intent of a human being in in that thing. And, like so it's it's always, I guess, a a missed opportunity of doing something fun rather than it sort of being like, I mean, sometimes you're just feeling things, but that that shouldn't be a goal. Like, that's that's already enough as it is.

Like, when when you're making something that you have sometimes things that are not thought through enough. I think that you should be more intentional in in general when when making games. Like, games should become more intentional. So I don't know. I I don't really see a like, that I I would want to to use it.

And and I also feel like it's it's a bit off putting, in in general, like, whenever I'm I'm using FigJam or Figma or that sort of thing that they're like, oh, use this icon, this AI tool thing. Like, I I usually feel like that that's that's the reason why it's it can be nice with programs that that don't use that.

Like, Scrimmer is is very nice for writing books and stuff. And as far as I know, like, maybe there are new updates that have added unnecessary things. But when I used it, it was wonderful.

It was this, like, this really creative space. Scrivener. Yeah. Well, those are sort of my general thoughts on the the AI assistant. I think that the the present use case, which is like, oh, these scenes have not been added.

That's that I feel like is is a perfect use. Right. Okay. Should we move to the next? Yes.

No. We're gonna test out another design as well. So I gonna still doing still creating a scene. I will send you the other link. Wait a minute.

Okay. Okay. I just sent the link. We come back to here again. So this now your task is you're gonna create your first new scene here.

So you're gonna just play around with this layout, and whatever you want to ask around question, want to click, feel free. And I may interrupt you to ask you some question to clarify your thoughts, but you can just try. So, yeah, now to template. Do you think you understand or you see the description of the templates? Like, why is the template just here?

No. I actually do not. I I feel like I would just not want to be it's it's similar to games where you sort of have to choose a class in the beginning. It's it's always a pain, I think, to make the big choices in the beginning when you don't even have that much information on what what you're making. Like, an uninformed choice is not a choice at all, I usually say.

And so, like like, what if I want to have three choices or five choices? But I guess I'll start with media with text, two choices. And okay. So I add the image. Okay.

And then I add the text. Okay. Here's a text box. Mhmm. And here, can add choices and conditions, but none of these.

Yeah. It's it's not clickable, but you could if you have any thoughts on this, you could also tell us. Absolutely. Dialogue block conditions, variables, time traces block, video clips, some music. No.

This seems this seems fine. I think it feels seems usable to me. Mhmm. Something that I would just get the hand off. Yeah.

And so I'm adding button. Okay. Input take right path, click. So it's a preset before. It should be empty, but now we just say how you're gonna input this button.

Or, like, when you click this, do you understand what is that input output interactions on the button? What does it means to you? Inputs take right no. I'm not getting this at all. Oh, okay.

But if you could you click the the button on the right side on the left side? And click you could click the button here when you start from you click it. Yeah. If we start from this, do you think it makes you less understanding? What are you going to do next?

So input no. Okay. Yeah. That's that's good to know. Input take run path.

Click. Go to scene two. Press something. K. Input.

Great. Take life. Interaction click. Okay. Interaction is is how I do it.

So I can click. Mhmm. Okay. Yeah. But mhmm.

We see here, the wolf, the red objects. Good. If if I ask you to if you want to check, select details of your character, how you will perform these actions? I want to see details. Yeah.

The details of characters. So do you see what does it does this pop up means anything for you when you're writing this? Like, do you see the purpose of why this is here? Absolutely. I I would love to use to use this kind of, like, writing things like this.

It's not something that I usually do. Like, a concept that could be very useful in general to you guys is is, like, soft fantasy and hard fantasy and sort of, like, looking into that because there's, like, some like, a lot of these things sort of aim in in, like, like, the focus on on fleshing out things. And I feel like I can be a bit of a more sort of, like, keeping things open kind of writer. And so but but I I still think this approach is is very fun, though, and I I feel like I would like to to try it Yeah. So Of of, like, giving a lot of of detail, to things.

But, like, use usually, I I like to like, when I'm writing a story, I usually don't even specify their age. I usually don't specify what country takes place in, what what time. I usually keep these things sort of open, and that is something that very much works to me. Like, when it when it's not really necessary, then I I like to have it open to sort of interpretation and let it speak to, like, different attributes of of the the story. But if this function could be like, you could you don't have to input anything, but it's more like a container that you could put in, and it's helpful.

For To me, definitely. That's great. And then I can preview, and I can see the assets. That's that's neat. And I can then save it, and then I can see it.

Yes. Yeah. So this is like a mock up layout. So now you see this. So when you want to, like, add a new scene from this window, like, how are you going to do it?

Like, just based on what you're seeing in this layout. And you're seeing I would guess I would just either drag and drop like this or press here. But then no. Let's let's create a new asset. So I guess it would be like this.

But, like, drag and drop like this is probably how I would do it. But Yes. Perfect. And this is we have done this task already. But is there any button that you want to click when you add a new scene beside a drag and drop?

Do you find a button? I guess I here, I can add new assets that could be sound assets and the pictures and movie clips and every everything. That's nice. And now we're gonna I will gonna send you another link again to see if you need to test on this screenwriting mode. So you could click I just sent you another link.

Okay. And and this is the last one? Is that one more? There's still one more. Okay.

We're we're going a bit overtime, but that's that's alright. I don't have to and it it's alright. Yeah. So this is like now you have been writing, like, your n I IDM story for a few months already. So your ID creates different a lot of things on something on the storyline.

And now you're going to like, let's say, if you're let's based on the design here, you want to create some connections between different scenes. Like, how are you gonna to do this? Like, what makes some sense to you? Sorry? If you wanna create connection between scenes.

Ah, okay. I would just either press this one or or drag and like Yeah. That. But, yeah, I guess I would just press that one. Yeah.

And also, like, now maybe you also want to just, like, start searching or, like, your scenes. Like, how would you like, because there's a lot of scenes, you want to find a specific scene. Is that what how are you gonna do with here? Either I just look in this field and I press here, or I just go around and and I find it. Yeah.

So I can just search. Yeah. K. I think there's And if I name them in in in a reasonable way, then then it would would be easy to find. But this is not reasonable, but that's fine.

So the search button actually is clickable? Just now when you mentioned, like like yeah. So do when you see click this filter, do you think what's the difference between, like, scenes ID and scenes text? Does it mean mean something to run about for you? Like, when you just pop over the filter, you've seen scenes text and scenes ID.

Do you understand what's the difference between these two? Like, when you Not exactly. I guess I could scene text could be I'm writing like, I'm looking for the text that is inside the scene, or it could be sort of, like, what what the scene is named, but the scene ID ID is sort of like a number that is sort of systematically makes sense according to, like, where it would be played. Like, it by the branching paths. Like, it it gets its ID based on where it's in the branching path system.

Okay. So last task from me, but there's still one more part. So sorry. K. Like, now you're going to just filter your like, just the different mode for you to, like, filter those things, like, how you're going to perform.

Filter. Let's see. Yeah. It's like no. Filter.

Yeah. Filter. Or, like, you want to view preview this all your creation in different mode, like, what will make sense to you when you want to preview. If I want if I want to filter it, I would have no idea, actually. Choice timeline, event, knowledge graph, text mode, project summary.

Yeah. I would have no idea. Okay. So how about let let's say now you see next to the new text and new scenes, there's a bar that have choice, timeline, and events. Does it makes any sense?

Like, what do you think of when you look at those buttons? They they are for viewing what is, available or not. So here, I can press and view the what choices at least because it has the eye icon, which was used before for, like, can I view this So okay? Ah. So it's it's different ways of viewing the same thing, I guess, structuring.

So here we see one path and here's another path. No. Mhmm. That's quite interesting. Mhmm.

Do you could you see, like, when will we when would you apply those, mode or you don't think it's like, do you think it's necessary in those when you're creating your stories to have those view more? I think it's it's interesting. But I feel like it's most helpful if it's a a linear story, like, that is fully linear and there are no like yeah. But this this follows the sort of the branching path Mhmm. A branching path method.

But, like, if you want to have a character that you can sort of like, you talk to them and then whenever you talk to them and that is something optional, then a different scene will trigger at this point. So if you, for instance, caught the old man's butterfly, then someone will be mad at you at at this scene if you did that during the first half of of the game. Like, you can have that sort of choices, and that would not really work with this system, but I guess that's fine. But, like, it's it's yeah. I feel like this is very neat because then you guys sort of feel like, okay.

What are some different experiences that someone potentially could have? So yeah. So based on what you just mentioned, actually, we have similar functions. We're gonna test it out that with characters. So now I will pass to *** and ***, and they will continue.

I think it will take how many minutes? Like, ten minutes more? Yeah. Ten max just if they're okay with you. Okey doke.

So Yes. Yes. So now the interactive part, it's over. So now we will share the the the screen instead. And we're gonna do the most fun part now, David.

Okay. Have you heard about knowledge graphs? Monograph? Knowledge graphs. Knowledge draft.

Graph. Graphs. Graphs. Knowledge graphs. No.

I have not. Yes. So, basically, knowledge graph is a structured way to represent and manage the relationships between, for example, characters, events, locations, and other narrative elements. So it can enable dynamic and personalized and branching storylines that adapt to user choices while maintaining a logical coherence. And what the hell is that?

I will show you. I will just set the right things here, and then I will share my screen. Yeah. Can you see it? Mhmm.

Alright. So what is your first impression? Little Red lives in home. Little Red happens at forest. Happens at forest.

That's Wolf talks to Little Red. Yeah. And that happens at the forest. Mother gives mission to Little Red, lives in home, and the basket belongs to Little Red. And Little Red goes to the forest, and the wolf gives mission to Little Red carries an axe.

Okay. My first impression is that sort of you you can set up different relationship between different entities in in the sort of game, and you can view them. Exactly. So so, like, the the so this is a would would be something that the system would give this to you. So while you're writing your your story, you would be able to come here and see this this graph based on what you wrote.

So so this is generated for you. Right? Based on the AI tool. Yes. How do you feel about that?

Yeah. I don't know. Like, it's it's not something that I would like, how I feel about it is is probably that it's sort of it it doesn't have a nice feeling of of, like it it's not very cozy in a way, to have it it's, do it in this way. I think that's a very nice feature of of Obsidian. Like, people might have different preferences, but but to me, like, it doesn't like, I I I would be more the kind of person who would like to work on and I know my girlfriend is is even more extreme than than me in this in this area.

Like, she she likes to keep all her her stuff, like, physical because she doesn't like all the cloud stuff and the computer stuff. So she's just like, she has even switched to making comics in, like, the physical, like, not on on a computer and stuff. And and I think it's it's yeah. Like like, this sort of cozy and and controlled feeling of of creating things. But I also feel like, yeah, I could see like, I I don't know.

Like, I could see how it could be, like, a bit, like, fascinating. Like, oh, like, yeah, this is this is that, and it talks to that one then. But it's also like, it could also be, like, a bit overwhelming, which I think is is often something that can be not very helpful when when when writing stuff.

But I also guess that it's up to the author themselves to determine, like, will this be too overwhelming or not. Could you tell me how do you manage the coherence when you try your narrative game?

Sorry? When you when you decide your game, do you try the narrative for your game or no? Did I describe my narrative or or not? Like, how you How do you manage your coherence when you're writing when you Like, how how do you like, usually, when you're writing your games, it's like, how do you manage the story? They're in coherence or they're in logic.

How do you organize your story? That's the question. Oh, okay. Okay. Yeah.

I don't know. I've I've actually learned that I have quite a good memory also. Like, like, I usually remember where all the, like, where all the code is is and, like, I can just code in my head. So I I but I also feel like my maybe my memory has also gotten a bit better by also, like, keeping a lot of things in my head. But, yeah, I I usually just keep mostly everything in my head, and I think that is one of the best methods of of just ensuring that it's it's good because it doesn't get too too bloated.

And I don't think consistency has ever been an issue. I think if if something would be inconsistent, then it would be, like I it would be something that you would catch during playtesting, I guess. But yeah. No. I don't think that has ever been a problem of of things becoming inconsistent.

Like, I can I can definitely use my brain to and I think everyone can honestly, if I'm I'm being honest, can can keep track of, like like, what like, the motives and relationship between between actors? I think that that's one of the things that human brains have evolved to become, like, quite neat that, honestly, like, this is that I think that that can even be like, we put labels on things, like and that can be even be a problematic things that that humans do. So I would even say that we're awfully good at sort of putting labels and relationship like, yeah, that person is bad to that person, and that that thing does that to that. So, like, sort of boiling down relationship between things, and sometimes oversimplifying them is something that we can even be, like, that we should even be beware of how how good we are at at doing. But but I think that, yeah, that is something that that we have even evolved to be very efficient at.

And But just on this, it was like because now you like, when you're doing a month yourself that you are the designer, you could just have everything on your head. But when you communicate with your teams, is there a new documentation system that how you organize your story that you can make sure that the whole team could be That's in in in games in general Mhmm. Like, at least from the things that I've I've read and and stuff, Like, what what we usually do for for, communication like, some games use design documents, but but many game companies are are, like, not super much fans of that. And there's this interesting article I could even recommend it that talks about load stress. It's from I don't know if I think it was his name is Hagen.

Either way, like, it's a very long paper, but but the chapter about the Lodestars is is probably the best one. It's it's what everything accumulates into anyway. And it's like okay. So you can use sort of it's it's often very visual and like but but but also, I guess, that that's one of the reasons why we also have directors that sort of make sure to to Yeah. To keep make sure to connect everyone and and to make sure that everyone is is creative and being creative in a way that is not, like, eating up each other, but instead it's, like, lifting up each other.

Like, that's what a good, good game director does, I think, is is that it allows everyone to be creative in a good and harmonious way. And so I I think that it's also a bit of the but, like, if if I would read the the Red Riding Hood, then I would sort of know that it's the mother that gives the the the mission to Little Red. Yeah. But but but I'm wondering also, like, if if we, like, could explore a bit the this page. I can tell you Absolutely.

For example, if the word of relationships, nodes, and narrative clusters say anything to you. And I can give you a hint that I can click on chapter and act and beat if you want me to Absolutely. So we can start by pressing chapter. This is act, and this is a bit. So would you say that does does narrative clusters say anything to you or notes or relationship?

Ah, okay. So we have characters, we have locations, and then we have objects, I'm guessing. And so it's it's scene chapter act beat. Yeah. I don't know.

That that's that's what I gather from it, I guess. Okay. And then I will show one last thing, and I would just want to know if if this says an anything to you. So this is the table mode of the knowledge graph. So you look at the structure table and the details table.

So if you would want me to go to the details table, you can tell me when I can go there. Mhmm. Yeah. Absolutely. Go to the details tab.

Can have state. Red Trust wolves. Argus against by inconvenience. Fear based control. Trust, naivety, vulnerability, isolation, passive inaction.

Grand must close. Yeah. They carry these. The hunter carries the axe. Argues against details table.

Okay? What do you think this AI is showing? I'm guessing this is some kind of, like, instructions for a sort of AI writing thing or, like, how it will, do things based on what you are like, the branching narrative, I guess. So they have sort of instructions on how they should the characters have sort of instructions on how they should behave, so they should react to this, and yeah, I should try to remember that she's carrying a basket. Yes.

But do you think it is important when you decide your narrative for your game or not? If if that is sorry? This is if you think this would be important for you when you're designing your narrative. I think that, like, narrative and storytelling, like, it's I think that the most important part is probably

sort of what you're trying to express. And when you're trying to express it through an IDN, then it's sort of, like, the the principle of of how that IDN works.

That is sort of telling something about the world or telling something, like, carries sort of some kind of message. And at at least in my opinion, that's that's usually what what makes a game, interesting. What makes also, like, writing ideas and creating, like, systemic, narratives in in that sense of what what makes them, interesting. And so sorry. What was the question?

No. No. No. Did you It's it's it was a good answer. Okay.

Do we have one last question, right, before we Yeah. I have another question. Finish off? Okay. And she and Okay.

It's me. Yeah. But I thought you guys had four. I know questions. Okay.

So mine is not exactly that question. It's like, just to pick your brain on how things work. So, basically, the idea for this project is for, like, writers who are writing ideas, which are stories that could go multiple directions narrative wise, and they usually have very large number of characters. And and this is a very bogus work. So, like, we used the for this particular section of of of the project, we we used Little Red Riding Hood as a specimen story or test story to use to create.

So, like, I because you mentioned that, yeah, you know, obviously, that it's the mother that gives it the red dragon fruit, the baskets. You know, obviously, that the wolf is a big bad wolf and it's out to get. But I would like you to, like, imagine a situation where it's a story that's had that could go, like, almost a hundred different directions with a maybe a hundred different engines with, maybe over 50 characters or something like that. So, like, what would you think in this situation? It's it's definitely interesting.

I'm I'm feeling that it would be a bit like a facade or something. Like, at at least in the beginning when it's it's very much an experimental thing. I think that in in general, I'm more interested I've I've really come to to understand this, especially from talking to *** Like, I'm and and reading his stuff is that I'm not super interested in the interactive aspect of video games. I think that it's an interesting thing that video games have is that they're interactive, but what really like is that they're performative, that you sort of get to perform as a character.

You're you're put into a role and you get sort of wiser by performing that role that is sort of different from what you usually do. And that's sort of something very different than sort of co authoring, which I feel like is definitely interesting, but it's not the thing that that I think is sort of the I I get that that is something that games have sort of been struggling with, I guess, in in the past in a way. But I sort of also think that, like, to have like, I think that having a limited scope sort of usually results in having a more meaningful message and having a more meaningful and interesting experience overall. But I also think that it could be like, if if you're telling a story through systems and you're having one hundreds of types of characters, like, obviously, you're

not gonna be able to sort of have very fleshed out, like, the inner lives of these characters won't be, like, the same as a sort of more focused story can potentially have. But the focus will be very different.

I feel like it would be very different than a lot of things. And I think that the purpose is, like, unclear. Like, I think that it's worth thinking, like, does this story like, why does this story need hundreds of characters? Or, like, why does this story have to have all these different interactions? But I guess it has a sort of element of novelty.

But I also feel like sort of the branching narratives of adventure games, like again, it's very interesting with the adventure games like The Walking Dead and Life is Strange that were really popular around 10 ago or something. Where it felt like people didn't understand the sort of whole scope of, like, what they were actually able to do. So it was almost like a mechanical Turk or a Wizard of Oz kind of thing that people were amazed by these games because they thought that when they were doing interacting in this zombie apocalypse thing, that all these different characters could die. Also, Mass Effect is another example. Like, people were really mesmerized by these sort of branching path stories.

There were not very branching paths. But I think that the interesting thing, like, about these games, at least like, I don't think that these games necessarily that that's something that I've been thinking about. So I don't think these games would be better by just being like, okay. So now they end up on Bahamas. And now in another player's game, they're, like, doing this.

Like, the important thing is, like, Sid Meier's, the guy who made the like, director of Civilization said a game is a series of interesting choices, which is one definition that is not, like, exhaustive. But it's definitely an interesting way of defining it. And it's like the choice is the important part, not the interactivity. Like, because you're performing the choice of the character. Like, you're thinking of the moral dilemma, and that's the most important part rather than that everyone is sort of having a unique experience.

Although, making the experience unique in different ways can sort of, I guess, add to some replayability. But usually when you want to replay something, then it's sort of because you want to explore the sim like, experience that you have, but through the new you. So I don't know. But I would say that, like, I've never played a game with hundreds of characters and and, like, AI generated dialogue and stuff. Like, I know that some of these games have been at least attempted.

Like, there was a detective game where you were supposed to talk to Eisen, and and, apparently, it was a total flop. But I think that yeah. I don't know. Like, I played Facade, which I think is a bit of that sort of, like, it's a very much a chatbot kind of game, but it's also a first person game where you're fucking around. Don't know you've played it.

But that's I guess, it's my sort of closest reference. But I wouldn't say that it's, like, something that is, like, very similar to anything that I do within writing. I feel like anyone is doing

in in writing. And for that reason, I guess it's it's interesting, but I also feel like it it could like, it I feel feel like it's very hard to also make something meaningful with something like AI that really doesn't understand meaning, like, in and of itself. So yeah.

I I don't know. And and also, like, telling stories is also, like, a very human thing that I think that is interesting because it's being told from another human. Like, I like hearing stories because they sort of make me feel less alone in being human. And I think that that is a a very general thing reason why people like stories in general because they sort of get to connect to a a human aspect. Okay.

I think So so it's it's so Yeah. Those are my general general thoughts. Yeah. That's good. And I think now we're Yeah.

Get enough in like, a lot of insights from you, and that is really helpful. Just to end and close off our session, we're just gonna send you a quick survey just to fill in. This is, like, a really quick you don't have to share screen. You could just fill it out quickly. I'm not going to be sharing the screen.

Right? Yeah. And we could just have, like, an evaluation for us that and you don't have to read anything. It'll just, like, fill it up quickly. Okay.

I do it now? Yes. Okay. Thank you. And then that will be Yeah.

The end of this session. Thank you so much for having us. Thank you, Gabriel. Yeah. Really last minute.

Thank you. Yeah. Yes. Yeah. Yeah.

Yes. Yeah. It was very, last minute, you know, in support technical part. No. I would not need that.

No. Fine. Right. There we go. You so much.

Thank you. Yeah. And, yeah, you you have give a pretty useful insight. So Yeah. Thank you, and good luck to your project.

They got the Best of luck, and I really recommend also checking out I could send the link, I guess. Yeah. Send it. It's a very good paper. Again, it's also relevant to, like, what you're doing.

Yes. Are you sending it on Zoom? Yeah. I'll do it. Google Scholar and Yeah.

You could copy for me. Here we have it. So it's a bit long, but but the the chapter named Lodestars is is really what's relevant, I think. Very, very good text. I've I've used it multiple times.

Where where did you send it? You sent it? I sent it in the the chat. Oh, okay. Oh, yeah.

Just so Yeah. So I would so it it talks about, like, how how do they keep a a coherent vision while working on video games. Wow. So and it and it's a sort of I think it's an ethnography. So then you can go to chapter six, which is the best one, which is the the lodestars part where they really get into, like but, like, in general, I've I've read all of it.

It's it's interesting. One one part that I really don't like is when when he's talking about, like, is is saying that that sort of games that are made for entertainment have no extrinsic value, which I think is a stupid distinction to make. But yeah. The so different kinds of load stars. I think this could be super relevant, honestly.

Like, verbal load stars, still images, moving images. Will be fun. Yeah. I I think we need to go to another meeting. So but we'll to you, and thank you for yours for your Yeah.

Best of luck. Yeah. Okay. Thank you. Bye bye.