Interviewer:

Okay. So it's recording. So maybe I will have *** and to lead Yeah. The first sessions now. Yeah.

P4:

You wanna be here too long? Yes. Okay. So I don't mute. I don't dispute myself.

Interviewer:

I hope I heard it's a good volume. I will send you now a short link to to a prototype in Alright. Chat. Alright. Yes.

P4:

I found the link. Would you like me to share the screen or something?

Interviewer:

Yes. Yes?

P4:

Yes, please.

Interviewer:

Alright. So so this is the the prototype for a different version of the design that we would like to try out. And a lot of these things are are interactive, and don't don't don't feel afraid of clicking on anything. There nothing nothing will crash, hopefully. And, of course, this is still not the final pro prototype.
We're still collecting insights from authors and the researchers. And the like, the first task, I would just like to you to explore the the page as you wish and use and think out loud. And, like, if you have any opinions or questions, you can just throw at us.

P4:

Alright. So it's a lot.
Like, there's a lot of text on screen. Mhmm. And I'm really confused where I have to look right away. Is this the, like, the launch page? Whenever you open the application, this always shows up?

Interviewer:

Yes.

P4:

Alright. Content elements. Alright. None of this is clickable.
I think these should be a little bit if they're not clickable, they should be a little bit smaller because they like, I need to bend my neck to the left and to the right to watch all these things. Mhmm. If they are in this style, like, bottom to top or top to bottom, it'll be a lot easier to see because time spent doesn't need this whole box. I doubt I will spend fifty million years that it would fill up. Same for interaction pets, you need, like, a lot of numbers there to make it fill up.

Yeah. So they a lot of white space that's unused. Yeah. Recent activities. Alright.
Connected forest scene to Mountain Pass. I really like this that you can trace your steps back.
Let's say that you needed to rush out for dinner and you come back tomorrow and you're like,
oh, what did I do? I really like this part. But you can trace back whatever you did and be like, oh,
I did indeed the corrector profile for the mentor.
And that's nice to have suggestions. Alright. So this is kind of like a to do list for yourself. Okay.
So you can color code them and have suggestions here on screen.
I mean, suggestions, I think it deserves a bit bit more space compared to the bottom or the top
toolbar. Mhmm. I would love to have this more at the top for the suggestions so you remind
yourself of it off of it. The altering process, narrative goals, and audience. Oh god.
Okay. Go back. Meaning making, develop your proto narrative and process rules. Also, a lot of
buttons. Interaction, create your interactive experience.

P4:
Validation. Okay. Interesting. And we have a collab collaborate button. We have a share button
and a save button.
I think, yeah, this is the AI assistant indeed. I saw the robot. Settings, information. This doesn't
do anything. If you go here, no.
Alright. Hello? Okay. Yeah. So would you like the feedback on the first page?

Interviewer:
Yeah.

P4:
Alright. So this is an interactive narrative project designer, and this is the project dashboard for
everything of my own project. I'm having a bit of trouble where I can, like, jump into my project. It
feels a bit segmented.
Yeah. Like, there's not a not a big button that says start here or Yeah. Continue with the story.
So I'm I'm little bit prone to clicking on one of these four buttons because they are the only
things I can click here. And when I clicked ideation, I was like, oh, alright.
That's a lot.

Interviewer:
Yeah. Yeah. We the so one one question would be so right like you were saying, like, okay. I
want to start the story.
Where where where should I go? And now you felt confused that it wasn't, like, a clear lead, but
you pressed on I on, on ideation. And
Yes. Maybe we could go there and check. And now we apologize because the the bars are out
of order, so it should actually start on the aim and goal.
So let's play pretend a bit.

P4:
Alright. Sure. Aim and goal. That's the start.
Alright. So are we in the middle of a project, right, or we are starting a new one?

Interviewer:

 Yes. So I will also clarify. So to test this the diff different pages, we are in different stages of of project.
 So in the dashboard, it was a bit in the middle of a project, and now on the ideation, it's on the beginning of

P4:

 Okay. Okay.

Interviewer:

 Exactly. So we have a topic and aim. Define your core topic and aim of narrative.
 Enter the main topic. Describe the overall aim of your narrative. Select the goal. What is the purpose of select a goal? This is a like, we have mentioned that I mean, this is a good question that you asked it because this then it's clearly not clear what it is, but this is to set up your your your project goal or, like, the the the goal of the of the IDM as a as a kind of a narrative goal.
 Maybe the examples are not so well chosen.

P4:

 I think it could use, like, a button to add your own, maybe. Maybe the goal just for sheer creativity, the keyword creativity that you can press creativity. Because for me, none of these goals reflect what I normally do. So that's why I was confused because I understand the purpose of a goal, but the primary goals and I can only pick these.
 Yeah. I never do it for education. Information seeking is not what I do. Deliberation, inquiry, negotiation, or persuasion, the main goal of creating a project for me is creativity just to enjoy
 Yeah. Having that freedom.

P4:

 Alright? Should I put anything in, or do you want me to click to the next screen?

Interviewer:

 You you you you can go next.

P4:

 Alright. Oh.
 But but but, like, you can input if you want, but it will not move forward. But Hello? And can I press save? No. I doubt I can press save.
 SK echo writer? No. Okay. Anyway, let's continue. Which should I go to now?

Interviewer:

 Because the order of the Yeah. So you can go to the right and imagine that the exploring the mood board should move to the end of the of the bar.

P4:

 Oh, so I it's audience content structure explore mood boards. Alright. The audience, all ages, PG-13.
 Indication level. Right. The expected knowledge and background of your audience. Audience

needs and intentions. Yeah.

Sure. I mean, it's nice to define your target audience. However, I mean, writing in if you write professional English with difficult words and things that are not common in the English language, you skip a lot of your target audience. So anyone writing for creativity, I mean, they would just go for general. So it's nice to have a general button.

I did not see it, but I do see it now. So that's nice. All age is also nice. Mhmm. Conceptual backgrounds.

Yeah. Yeah. It's I think it's nice to map these things out just for mapping it out just so you can stick to the design whenever you need to reflect back, you can stick to it. Yeah. Okay.

And I can go to content. Mono media. What's this? Mono media multimedia? If it's gonna be only one form of media, like, let's say text-based.

Oh, okay. Or if it's gonna be a multimedia type of IDN. Alright. So if I I can still make it multimedia even though it's monomedia. Alright.

Nice. Let's do it. No. That's nice for yourself to check these boxes. I'm not sure how 3D models play with interactive fiction.

I haven't seen a story that ever used it yet. Maybe that will be my next story after project six is done, create something with 3D models. It should be possible. It's not that difficult. I'm I'm tiny bit confused.

It feels a bit redundant to define this for yourself. Mhmm. I mean, if any story starts out, it always starts out as a tech story. And if there's going to be audio or images, it feels like this shouldn't be really necessary to start a story because I might be deleting the audio later on or be adding videos even though I did not state it. So are these things changeable later on?

Interviewer:
Yes.

P4:
Okay. I can edit them. Nice. Select the techniques for your narratives.

P4:
Okay. So it feels like this part is throwing a lot of words that I—I do know the words, but I've never used them in combination with interactive fiction. So historiography is like, I know the word. I know what it does. I never used it before.

So it's a little bit of a fifty-fifty situation for me because, yes, it feels nice to have this here, and I can press, like, search Google on it, and it gives me everything I want. Mhmm.

But, I mean, shouldn't it just be nonfiction, fiction, just write and go? Mhmm. It feels a bit redundant again to have all these big words here, like nonfiction journalism or fiction narrative poem or prose, or a novel, or a game.

It's really a gray line between novel and game, but that's just my opinion. But it feels a bit redundant. That's all. But it's nice to—for people who write their first story, it's nice to actually have these buttons because they can, what I said, right-click them, search Google for it, and they can learn more about it. So that's nice, I suppose.

It helps people give, like, a fallback towards, like, oh, what I'm actually doing? Am I writing a novel, or am I creating a game? So it's fifty-fifty for me, this page.

Commented [GU2]: The user appreciates having a suggested option like "All Ages" or "General Audience" because it supports inclusive, creative writing without forcing authors to overthink audience segmentation early in the process.

Commented [GU3]: Users need clearer definitions for media format options like "mono media" vs. "multimedia."

Commented [GU4]: unsure how 3D models fit into traditional interactive fiction.

Commented [GU5]: The participant is **questioning the flexibility** of the system. They're concerned that having to define the media format (e.g., text, audio, video) too early might be restrictive.
They imply that stories **evolve during creation**, so it's not practical to lock in certain parameters at the beginning.

Commented [GU6]: Terminology like "historiography" or "fiction narrative poem" may overwhelm or confuse users, especially if they're not familiar with these academic labels.

Structure. Define the agents and events in your narrative.

Interviewer:
 Yeah. So—so, like, just to clarify also. So as of this scene—so sorry, in this page, this is being—this is in a part of the project or that you have added this already.

P4:
 Yeah. Yeah.
 Yeah. Yeah. The protagonist, the mentor, the antagonist, call to be, crossing the—alright. Yeah.
 I like this page. It's really nice to have a clear narrative structure of what you want, especially this—this little hat down here, the culture and ethical references, which is really nice to write down and note down, actually. Mhmm. Not many people do. But if you do it, you can create a little layer of depth that's just a bit more than the average story.
 So it's nice to have it here so people can actually try to use this more because a lot of stories that I've read missed this part. They were just stories, and that's it. But it's actually nice for people to have, like, references that we can reflect back. Oh, that's South Park. He—he took that from South Park.
 You know? Mhmm. Like, in one of my games, I have the reference to three-fifty. Not sure if you know the March reference. If not, no problem, but it's a mention to popular culture.
 It's an old, like, episode of some show, but it's nice because somebody actually messaged me. And I was like, oh, the three-fifty. I saw it. And I was like, oh, nice. So it's nice to have references.
 Yeah. I think this is really nice. I like this. Mhmm. Alright.

Explore. Oof. Much much stuff.

Interviewer:
 Sorry. And I was just to clarify as well that this would also be in a—in a part of the project where you have written all of the parts of the other tabs.

P4:
 So the system would have some information of what you've written and given, for example, a similar interactive narrative based on what you wrote.
 Oh, so this is like—this is like a—well, let's put it simple. A marketplace for already existing templates, like boilerplates, which you can use to create your own story and for making it easier and faster to write something down like a theme.

Interviewer:
 Yes. It's it's for you to explore similar ideas or or popular ideas where you could read more about what it is and perhaps bring out the templates out of them.
 So for example, a similar a similar IDN had this five kinds of characters with these kinds of events, and this could be used as inspiration for you.

P4:
 Yeah. So it takes the information from aim and goal, audience, content, and structure, bundles it together, and creates, like, your own personalized explore page.
 This is similar to what you are writing. These are popular theme templates in general, and have a look.
 Yeah. Okay? So would that mean that this whole application, as in the whole interactive narrative project designer, will actually output something which you can play or read?

Interviewer:
 If—so so the idea is that within this—

P4:
 Yeah. Okay.
 Better question. What what what would you prefer?
 Well, if we take a look at Swinery—Twine, sorry. Is it .org?

Interviewer:
 Yes.

P4:
 It's .org. Using the browser, as you can see, I have many testing stuff. Let's say we click random one, "Meeting the Parents."
 Here, you have written everything down—or somebody else did, in French, of course.
 Whenever I press build and I say play, I can play the story.
 I'm not sure if it's going to load because I haven't written this story. Okay. So it is doing something.
 But inside Twinery, you can, like, compile to HTML, and you can, like, play a game.
 So my question is, if you offer something like templates that people can pick from and build inside, does that mean that this whole application also outputs something like this—that you can play the actual game?

Interviewer:
 Yes.

P4:
 Okay. That's interesting. We'll come back to that later. I'm sure.
 Okay. So I understand this. You can view them, favorite them, bookmark them. I'm unsure what this plus icon does here. What does it do, this?

Interviewer:
 It's a—like, everything is not decided yet. There's—it is not a finished pro pro prototype, but it could be that you would be able to add some elements of this story to your story.

P4:
 Alright. Okay. So it's not finished.
 Alright. I can filter, clear all filters, filter sort by. Let me see. Okay. Understandable.

Commented [GU10]: users expect to test and experience their story like in Twine; otherwise, the tool feels incomplete.

And then you can use the template if you'd like to. Okay. I cannot look at this button thing because the Zoom notification is in the way, but I think it says "More recommendations."

Interviewer:
 Yes.

P4:
 Okay.
 Yeah. There's, like, a tiny overlay from Zoom that's blocking viewing it. That's okay.
 Mood board. Oh, this is like Pinterest where you can collect images and create your own mood board.

P4:
 That's nice. I really like this. A mood board is good. It—it can give you, like, the emotion. Let's say you want Italian and you want all colors red and you create a gigantic mood board of Italian things with the color red.
 It's really nice to reflect back on it to get your—well, literally, your mood back so you can write in the same nuance or tone that you set earlier even though you might feel sad that day or you might feel happy that day. You just want to have that perfect stability throughout the story to make it coherent. So that's nice. I like the mood board.
 Export, share.
 I'm missing an import button. If it says export, I—I want an import button, but that's just me. Yeah. That's nitpicking. I'm sorry.

Interviewer:
 No. It's okay. Nice. Team title. Alright.
 And why is there an AI analysis down there?

Interviewer:
 It would be to give you re—recommendations of eventual keys or eventual suggestions of images or that could fit your mood board.

P4:
 Oh, so it's like a sparring partner where I am building something. I may like, hey, buddy. Tell me.
 If I like Italian stuff, do you think I should include pizza Hawaii? And then the AI analysis says pizza Hawaii should die. So that's clear. Okay. That's nice.
 I like that. Alright. So I have gone through ideation. Yeah. Do you have any more questions? Or questions in regards to that.

Interviewer:
 First of all, would this be useful for you?

P4:
 Aim and goal. I like this part—the topic and the aim. The goal is a bit confusing for me.
 In audience, I like it that you define what is happening. So let's say you make a children's

game. You select age range, and whenever you write towards "fuck," you are like, oh, shit. That's not suitable for children. And you're like, I'm making—I'm making a children's game.

That's nice to have in the back of your head and write it down for yourself. So I like the audience step. It's not really important to me, but I like it.

In content, I like the content for my media. It's a bit redundant, but, I mean, it's fine.

The articulation techniques are a bit confusing, but I think for newer writers, it's really nice to have—that they can, like, click something and search it on Google what it means. So they're like, oh, I'm actually not making a novel. I'm making a game. So I like that.

In structures, it's also nice to have everything written down.

And the references—big plus. I really like this part.

And explore. Yeah. I'm not sure about this part yet because I need to see a finished product to actually give an opinion. I mean, this could work.

It means your application outputs something that you could play and share with others so they can have the same structure, but I need to see the implementation of this to actually give an opinion.

Interviewer:
So on Explorer—like, if—like, let's say, on your imagination, you could do anything. What would you expect that this function—that you could take out from this—could benefit your…

P4:
Creating process?
Well, let's say I'm writing a—a narrative about space cowboys who want to kill their infested cows with some kind of alien virus to make sure the healthy cows thrive. And what I expect to find here would be that, let's say, somebody else made some kind of space cow simulator where they protect the horses instead of the cows.

It could show up here, and I could, like, view details and play their game and be like, ah, that's a really nice way of writing or, ah, that's how they—that's the font they used or the styling they used. It's, like, to reflect what others have done.

And in popular templates, it could be like, oh, you're making some kind of science fiction game. Click this template for science fiction.

But without having the actual implementation, I'm not sure how useful I'm going to find this.

Okay. But I—the concept—I like the concept, but I'd really need to see it to give an opinion about the concept.

Yeah. And the mood board is a big plus. I really love this.

I mean, it's something I miss in—in—I missed in a lot of things, and mood board is nice just so you can reflect back to your past self and have the same emotion again whilst writing.

Interviewer:
Yeah. Should—should we go to the—to the next phase? Oh, here?

P4:
Yeah. Okay. So we could go to the—to the next. Meaning making.

Interviewer:

 Yes.

 And you can feel free a bit first and move around and—and if you could think out loud as well. And—

P4:

 Yeah. I really, really dislike this wording. I'm not sure what it is, but it's *meaning making*. It doesn't roll off the tongue, and it confuses me a bit what I'm going to do.

 I'm going to make my story mean something? It confuses me, these words.

 Yeah. Alright. So I see a lot of stuff here.

 The content repository.

Interviewer:

 Sorry. Sure. Just—just—just to clarify again. So in this page, you have created some—some of—some—some of the story.

 You are in the middle of a project.

P4:

 In the middle of my project. Yeah. Sure. Okay.

 I have—oh, I really like the responsiveness. Clicking something *does* something. That's nice.

 Okay. It—it detected an issue.

 Of course, I've used it program a hundred times before, so I'm sure I know what this means. But for now, I'm like, okay. Whatever.

 Okay. And then I think it—it would change the keywords here.

 Alrighty. Validate is where the AI assistant says, ah, you did poo poo and the big bad wolf eats grandma and eats the whole city, which is not nice, or grandma marries the big bad wolf—

 Validate will help me through that, and it will say an issue detected in the *finds variable perception*.

 Do we have the word *perception* anywhere? Can I search for it? Mhmm.

 Oh, there's only one *perception* on this page. Alright. That's confusing. Mhmm.

 View configuration adaptive difficulty.

P4:

 I have no clue what this whole box does. What does this do?

Interviewer:

 We—we—we—we can—we can go through the details later. We can—

P4:

 Okay.

 But there's—can start it. Integration branching.

 Okay. There's a lot of stuff here. It's a—it's a bit much to take in at once. I have to be honest.

 Okay.

 Okay. So I'm now getting a better picture of what the output content would be. It is like *ChoiceScript*. You know what ChoiceScript is? Really?

Interviewer:
 No.

P4:
 No? Okay. Like, let's—let's grab ChoiceScript real quick. So ChoiceScript is like you have, like, choices and, like, branching narrative, but ChoiceScript has something nice that is like, you define variables and you define anything, but it can only adhere to ChoiceScript.
 And now when I see this here, I'm getting the vibe that I'm not allowed to play outside of your sandbox. I am forced inside the sandbox of this application. Is that correct?

Interviewer:
 I—I don't think I fully understand the question. Is—is that you mean that this IDN would only be playable inside, let's say, the—the Chance.
 The player of this app?

P4:
 Yeah. Like, you create an engine. The engine compiles whatever you make inside a project towards something playable that others can play or you can export or you can put on itch.io or Steam.
 And the engine only allows for you to, like, add new variables and only allows for you to—you don't have anything like if we take Visual Studio Code where I can, like, define everything myself.
 Let's grab a new window quickly for one of my projects. Like, here, I can just define anything however I want to define it. Like, I can define huge stores of objects the way that I want to define them as you can see.

Interviewer:
 Yeah. Mhmm.

P4:
But your thing is only allowing me to define it however the program wants to define it. Am I correct?

Interviewer:
The—the—the idea is that you will be able to define your own variables, and I think this is very important that you bring this up because this is one question that we also could discuss is, like, how long or is the user would be willing to—to go, right, in—in, like, defining these things.
 And if we go in the route—if we—if you scroll up a bit and go to the processing rules tab—

P4:
 Yes.

Interviewer:
So here we have—so here we have something that—one of the processing rules, it could be, first time, let's say, that—that is the difficulty.
 It's something that, yeah, the—depending on how the user or the user in—in interacts with your

IDN, and you—you could set rules into how the story could be adjusted and, like, therefore, the—the difficulty.

So this one question is, would you rather have—want to have the free freedom to—to—to write the code yourself and put all the values yourself, or would you prefer a more limited choice?

P4:
I think limited choice is fine, but for me as a power user, I would immediately ditch the limitation, and I would instantly jump to something I can write myself.

Even though—even though—where was it? Even though this might be faster to write, nonetheless, I will immediately jump to something I can write myself.

Mhmm. That's just me. But for any new author, I think it's perfectly fine to do it through variables, but it does answer my question.

The user is stuck to the variable system the way you define it, and they don't have an easy option to, like, go out of the sandbox and create their own stuff, like, 100% they wanted to create.

Interviewer:
Yeah.

P4:
But that's no problem. It—it just answers my question. It's not good. It's not bad. It's just perfectly fine to me.

Alright. Metadata. Okay. So we are still in new content. So this is still inside one scene.

Right? This whole thing. Connections.

Interviewer:
Yeah. Exactly.

P4:
It's still in one scene. Oh, this is really nice. A preview contents connection in the knowledge graph. That's really nice.

I love this that you can—like, instead of going to the knowledge graph and, like, clicking around to find it, you have, like, a little preview.

I love that. That's nice. You can easily find it and edit it or see its connection to something, especially for people who like visual stuff.

This is really nice. Yeah.

And I can see little templates up here. Apostle scene, character introduction. Okay. Yeah. So these options answer my question even more.

I am bound to the templates of the system. Okay.

Yeah. The knowledge graph. Oh, clustered view.

Nice. Graphs insights. Ah, yeah. Then I can check through AI analyze graph what happens. Yeah.

And here I can—oh, here I can focus on something instead of, like, going here—here, or wait. There. Here, see the connection? I can focus on something. That's nice.

The different symbols. Yeah. This is the algorithm for clustering, making it easier or less easy to

Commented [GU21]: He briefly touches on the **AI analysis** feature in the knowledge graph and responds **positively but cautiously.** Suggests AI-supported focus tools that **reduce cognitive load** are well-received.

see. Reset view—nice to have a reset button. Love that.

I—I really like this design a lot more with the switches. Yeah. Nice. It's really nice.

Interviewer:

I have one question in regards to that.

Because with the previous design, we had—you could choose, like, the note type, but you could choose specifically some characters to be shown.

Is this something you would miss, or is this enough to be able to separate by note types?

P4:

To be honest, I'm not sure if I would miss it.

I might miss it eventually just this one time or a second time, but I think this is fine for now.

It could be nice to have, like, a little plus symbol that you could extend it and still have these options, but not displayed right away.

Yeah. Alright.

Oh, and here we have the same filters just there. Okay. Sort of.

Yeah. Same filters.

Interviewer:

Yeah. Would you like to see the AI?

P4:

Yeah.

P4:

Yes. Oh, that was scary. Oh, I don't like that. I—I don't like that. I clicked something, and it just immediately changed it.

There was no warning. There was no, "Are you sure?" It was just like, "Yeah. Sure. Do it."

Fix this issue. Fix that issue. No issues found. Done. And I have no clue what happened just now.

Yeah. Oh, that's—that's really scary, to be honest. Yeah. I—I have no clue what just happened, where it changed anything.

I mean, if I go back to here in the activity timeline, it should—it should show me what changed so I could find it back, which is a big plus.

But I'm not sure anybody will think like, oh, I can find it back. What happened? People will be like, where are we? Content creation. No.

Where were we? Oh, here. Oh, yeah. You have to press—yeah. This is not so—yeah.

Wait. Where—where was it? I have to press the AI analysis graph, and then it opens. Oh, it's—it's back here again. Oh, it was gone.

Oh, okay. Yeah. They are back. Nice. Okay.

So I can view them and see what's happened.

But if I click this "Fix Issue," does it fix it for me, or should this button normally take me to the scene so I can fix it for myself? What was the purpose of this button?

<aside>
Commented [GU22]: He is uncomfortable with invisible or automatic changes when using the function Fix Issue

Commented [GU23]: He's unclear whether "Fix Issue" means "**AI edits it for me**" or "**take me to edit it myself**." The **lack of affordance** frustrates him.

Commented [GU24]: He wants to be able to **see what was changed** and where it happened — preferably with a history or log (like an activity timeline).
</aside>

Interviewer:
 Yeah. This is an interesting question.
 What is it that you would expect?

P4:
 If I click "View," I would expect to get a little bit more information why this issue exists.
 And if I click "Fix Issue," I would expect to be jumped right into the content creation part where I can—
 Like, click something and it goes to "Forest Secret," and it says, oh, there's an issue in content, and it would, like, highlight it where the problem is.
 That's what I would expect. Yeah.

Interviewer:
 And how would you feel if you press "Fix Issue" and it fixes it out automatically?

P4:
 No. I would hate that. No. I—I mean, I have no clue what just happened.
 Like I said, I clicked it, and it was gone. I was like, fixed. Okay. I have no clue what it fixed.
 But I—
 But what if—if it's like—and I could let you preview what I'm going to fix, but it, like, has an automatic suggestion?
 Is it okay? Is it better? Would—would this be a better approach?

P4:
 I mean, even if it would give feedback—
 Now, let's say I click this "Fix Issue," there's a little popup that says, like, a spinning graph, and then two seconds later, it's fixed.
 And it says, "This was the problem. I fixed this here and there to make sure this correlates with that."
 And then I'm like, ah, I'm sure.
 And then there's, like, a big "Revert" button that I can go back to the state it was in, or a big, "Yes, I'm fine."
 And when you click that, it—it actually fixes it.

P4:
 So it's like a *pseudo fix* when you click "Fix Issue," and then you get a popup that says, "I'm going to do this for you. Are you sure? Yes or no."
 That—you know what is happening—the feedback. I'm missing the feedback here.
 What did it fix, and how did it fix it?

Interviewer:
 Yeah. Okay. So again, about—now you have seen the *meaning making* phase—how meaningful do you see this could be?
 Or do you find this could be meaningful for you or—or—or useful for you?

P4:
 Yeah. I think it could be really nice. I think it could be lovely that you can, like, go through everything. It's very, very broad what I can do, so that's nice.
 There's a lot of options. I'm sure that 90% will not be used right away, but it's nice to have it there so that if you want to use it, you could.
 The knowledge graph is also—again—I really love this feature. I still love it, and I will always do such knowledge graphs.
 The AI analysis—it should give feedback.
 But other than that, I think meaning making should be rewarded, but otherwise, it's perfect as it is. Mhmm.

P4:
 And metadata tagging. Yeah. Oh, this is for the whole story?

Interviewer:
 Yeah. This is the—this—sorry?

P4:
 Yeah.

Interviewer:
 So do you think this metadata for the whole story or it's better for these scenes?

P4:
 You have really soft voice. Could you repeat that?

Interviewer:
 Yeah. If you—if you would rather want to see here for the whole story or for a specific scene?

P4:
 Oh, yeah.
 Well, I expect this to be for a scene. Mhmm. Because we are here on scene level. We are here on scene level. So I expect this to be on scene level as well.
 But seeing all these headers and keywords, it feels like I'm defining something for the whole story here. Is that correct?

Interviewer:
 Yeah. It—it's—there is no right answer—yet.

Interviewer:
 So on the tagging phase, like, I wonder, like, beside I'm tagging for the scenes, what are the scenarios that you feel like tagging will benefit for you in your writing process?

P4:
 In my writing process, it wouldn't immediately benefit me, to be very honest. Mhmm.
 But when you publish something, share something, create a teaser—it's nice to have, like, an

overview of what's happening inside your story.
So you can more easily create an excerpt or create a preview or create something that you could share to the people.
Or whenever you actually publish something, people could be like, ah, it's tagged with mentor, it's tagged with a trickster, and it's tagged with a climax—so people know what's happening.
And let's say you wrote a whole story and you need to reflect back on what you wrote—it's gonna suck because you will miss what you wrote in the beginning.
So it's nice to already be able to define it whilst writing so it's easier later on.
So during writing, it feels kinda useless, but in the end, you will like it because you have defined it.

Interviewer:
So could I clarify?
Let's say when you're doing, like, character, location, or those things—actually, you don't need to add, like, more taggings or, like, how you organize those characters.
Like, how do you usually perform those? Like, all the characters—like your other things that you put into the stories?

P4:
Yeah.

P4:
==Well, I actually don't tag anything.==
There are possibilities inside Twinery and Ren'Py to tag something. Even in ChoiceScript, you can tag something—even though ChoiceScript is really basic.
==I don't tag things. I have it all inside of my head whilst writing, which kinda sucks because that means I actually need to reread a lot of content from time to time because I'm like, "Oh, what happened here?"==
So I think it could be nice to have a tagging system so I know something specific happened there.

Interviewer:
Do you think AI could help you with the tagging?

P4:
==Well, if AI is going to spit out a ton of keywords and you can click which keywords you want to keep, it could be nice.==
And especially for emotional tone—let's say I am a very emotional person, and I'm generally really sad compared to other people. It reflects in my writing.
So my writing would be sad, and I'm like, "Oh, I thought I wrote this happy," and the AI says, "Your writing is really sad."
So I'm like, "But this is a happy scene."
==So I think that's nice if the AI reflects on it—like the emotional tone is sad while I try to write happy—and the same for all the other stuff.==

Interviewer:
Yep. See? Yes.
So imagine there are so many thousand character, thousand scenes, it could be nice—it could be nice if they can close the.
So what kind of do you prefer to have in the?

P4:
Yeah. I'm so sorry. Your voice—I mean, I understand the words, but your voice is so soft.
I'm, like, pressing my earphones into my ear because I can't hear it.
Sorry.

Interviewer:
Yeah. You got me too?

P4:
Yeah. Can—can you hear me?

Interviewer:
Yeah. So, like, for example, in this scenario here, we have not so many nodes and not so many edges.
But let's say in a scenario in the—like, let's say in the end of the project—we will have hundreds of or if not thousands of nodes and connections.
So you would perhaps would like to cluster them.
And as we saw a bit when you showed your previous idea, you showed that you had them in different clusters.
And we are—
Oh.

Interviewer:
In what—what kind of clusters would you like to put in a knowledge graph?

P4:
It can't find it, but I will find it later on. Oh, wait. This.
Yeah.
So this—I designed it—it's split in cluster.
Well, I would like clusters of locations and people. That's all.
I like to have a cluster of location and a cluster of what somebody did, like what Reginald Whitaker did or what happened during a quest—like a cluster of the quests and how they interconnect.
Oh, my mouse.
My mouse is not cooperating. Anyway, that's what I would like in clusters.
Yeah. That's—that's it, I suppose. Yeah.

Interviewer:
 You want to show the one that we do in Figma to ask if they're similar to what you're seeing?

P4:
 Yeah. I could—I—I could show something—some idea, like a sketch if I could share the screen.

Interviewer:
 Yep.

P4:
 I'm—I have a second screen, so I'm also watching you guys whilst doing this.
 So—Let me see if I can find it. Yes. So this is sketch.

Interviewer:
 You need to press your screen too. So here.

P4:
 Do I need to quit screen sharing for you to be able to screen share something?

Interviewer:
 He's—were you able to share?

P4:
 Yeah. You have to quit—

Interviewer:
 You could directly push share.

P4:
 No. It says that the—the—you know, it—

Interviewer:
 Yeah. Think he has to—

P4:
 Yeah. No. Like, I—I'm letting you to share. Like, multiple presenter.
 You could share.

Interviewer:
 Yeah.

P4:
 Okay. Oh, okay.
 Yeah. I just make it happen. Okay. You can see my screen now. Right?

Interviewer:
 No.

P4:
 Can you see it now?

Interviewer:
 Oh, I think on the tab on top, like, this is, like, different tab. There's different share.

P4:
 Oh.

Interviewer:
 You can do click on another share screen.

P4:
 Can you see—see her?

Interviewer:
 Oh, I just do one person share at same time. Okay. Top window. Okay.
 Okay. I'm—I'm—I'm changing. So I think now you could see her.

P4:
 Yep. I can see—I quitted my screen share.
 Now I can see it.

Interviewer:
 Okay. So this is the one we have been trying to figure out—like, what kind of clusters people would like to see. So many. And one idea, it could be to have class—like, a kind of narrative clusters.
 And that would mean that you would be able to see the clusters, like, of, like, respective scenes.

P4:
 Oh, that's really nice. Yes. I love that.

Interviewer:
 And—or for chapters, depending, of course, if the author would use the aspect of chapter.
 But what this means is more the—the scale. Right?
 So a scene would be inside—or scenes would be inside chapter. Chapters would be inside an act.
 And then, of course, you would have beats—that it's more of a combination of—of scenes.
 Do you think this could be interesting?

P4:
 Yes. It solves the problem I have—I have currently, which I doubt I can fix because I would need to change the whole backbone of my story.
 But that's not a huge problem.
 I really love this because it allows people to—like, I have now 100 lines to a specific part, a

specific character, but it's all lines of all quests, of all locations, of everything.
 So it's nice to be able to split something into multiple views.
 So, you know, let's say you are in part one of your story, and you just want to see the first few quests surrounding that character as defined in "this is part one."
 So you can filter based on that.
 That's really nice because then you can more easily see where something is going, and I'm going to steal this idea for in the future. So thank you for that.

P4:
 Good. I love this. That's good. Right? To us.
 See that. Now we're—what? Let's get it. Now it's a joke. But—but we are happy to help you.

Interviewer:
 Yeah. You've been helping us a lot.
 Yeah. So we want to move to—to Ellie now.
 Yeah.
 So now we will have two more designs we're going to have you try out—just—but space specifically focusing on **scene creation**.
 So I'm going to share you a link as well. So you could just feel free to play around. If I have something that I will add on, I might jump in.
 And just also, you could just think out loud while you're using—is this one line?

P4:
 Okay. I'm fine.
 Sending. Sending.

Interviewer:
 Okay.
 So now you could see the link from—from the chat box.
 Send me an interactive as last time so that you use it.
 So if you—clickable—you could clickable. If you have something on that, you could just, like, letting us know.
 And now you're going to create a scene—like, your first scene through this pathway.
 This is the subject.

P4:
 Oh, this is subject. Yeah.
 But just create a whole set. Yeah.
 Yeah. I think we can't hear you. Are you talking?

Interviewer:
 No. No.

P4:
 I was just looking. I—I was, like, having a déjà vu. Haven't I seen this before?

Interviewer:
 Yeah. Yeah.
 You have seen something, but we make some changes according to last time.
 So if—but something you find is repeated from last time—but we have something new, like, afterwards.
 But feel free to comment just while you're using.

P4:
 Yeah. Mhmm. Exactly.
 Oh, key references. The last follows.
 Okay. This is the initial story outline, cultural context, which is, I suppose, here.
 Yeah.
 The cultural context.
 Okay. References, which are these.
 Okay. These are all games or stories, but I suppose you can put in a movie or an actual book as well.
 Fair enough. And how does it—how does it grab—oh—oh, how does it grab it?
 Oh, through your own images that you upload to it.
 Okay.
 Fair enough. So it doesn't live grab it from some database. It's like—you put in what you want to put in.
 Alright.
 Build my story.
 Would you like to start from scratch?
 No. Comments.
 Cool. Okay.

Interviewer:
 So—so when you see comments, what do you think of this function—that would be helpful? Like, what was the purpose of this function?

P4:
 I suppose it would create, indeed, a note that I can place anywhere on the screen for myself.
 Text edit mode. Write your story here freely.

P4:
 Oh, okay. Nice. Red writing with spec again. Lovely. Greet wolf or run away.
 Well, of course, she's going to greet him based on what you have written.
 Oh, and it creates, like, AI imagery. Yeah. Right? Okay.
 And you can—Mhmm. Okay. Yes. I understand.
 Like, you can define what is happening here, and because you defined the interaction to be *greeted*, it is now—or it's close to the booth, and you can define if you want to greet it or run from it.
 This is where the AI is pulling its keywords from.

Interviewer:
 Yes. Yeah. Yeah. So when you see this free—oh, yeah.
 You could play around first. So what could you—when you see the block—like, what is it?
 The first button that you just click, does it—what do you think—what's your thoughts about those?
 Is that—what does it mean—what does it mean to you?

P4:
 What the fuck's happening here?
 I've—yeah. Sorry. I'm clueless as to what this does because—wait.
 I cannot hover it to get a header. Like, it's like—it says what it does.
 And when I click it, it says *available blocks*, and I'm like, what are blocks?
 Okay. I'm confused what blocks are.
 So maybe an introduction to what *blocks* means would fix the problem here.
 Because if I look at it, I assume whenever I click something, it's like a WordPress-style type of way of building.
 So you click something, it adds it to it, and you can, like, build the story through blocks, making it easier and faster to do something.
 But that is because I have experience in WordPress—like WordPress Bakery—where you have blocks to create something.
 But somebody who has no experience with that type of team-building through the use of blocks will be like, *What's this? What's happening?* Mhmm.
 And this is a text box. Okay.
 And what do we have here? A button.
 Alright. So this is an interaction, and this is text. This is media, and this is a magic eraser or something, a magic wand tool.

Interviewer:
 Yeah. Like, it's not yet developed yet, but it will be something that we could circle the area that we want to have interactions.
 We were doing image-based interactions at the end.

P4:
 Oh, so this is a visual novel, this?

Interviewer:
 Yes. Exactly.
 Like, it's creating a visual novel, and through the blocks, I can add either logic to the behind part or add more media or more boxes or—okay. Got you.

P4:
 Yeah. How—Yeah. But maybe now see if you could go back to a few pages.

Interviewer:
 Oh, I sent you another link.
 I want—Open another link.

P4:
 Okay. Wait. Wait a minute.
 See—okay. I'm sending you another link.

P4:
 See, could start from here. And—and you go from—yeah. Add new scene directly.
 Media with two text choices or text. Let's go with media.
 Okay. There you go again. Mhmm. Yes. Alright.
 And I can put in—okay. Yeah. Yeah. Yeah.
 Oh, this now makes more sense.
 The last time we talked about this, I was like, this was really confusing, but now this makes more sense to actually have it here.
 Like *run*, *take right path*, *click*, *go to scene two*, because now we know what—now I know what this button does.
 Oh, one is gone now. Oh, okay. Anyway—okay. Understandable.

Assets are still assets.
 I can press save.
 Yes.
 Why—why do I have a close button without saving? Why is that the thing?
 Let's say I misclick the save button. I'm like, oh—is it gone?

Interviewer:
 Because this is a discussion between our team—because before, that is like there's no—
 I guess we're thinking about, do we do *auto-save*?
 And also, some of the data that we collect from last time—some people don't like auto-save.
 So this is why we add a save button there.

P4:
 Yeah. I mean, the way that—supposed to be closed. Maybe it's a position.
 The way that it does here—let's say I write something down here—it automatically saves it.
 Yeah.
 Like, even if I close it, it always saves.
 So then I'm like, why does it have a close button and a save button?
 If I press this, am I screwed? But okay. Fair enough.

So I save it. Yes.
 And I can edit it here, and I see templates.
 Okay. So indeed, it adds, like, the assets down here.
 Yes. So where are these assets saved?

Are these assets saved on some kind of server of you, or is this going to be saved on a user's computer?

Interviewer:
 So this access will be—user could upload to the system, but also—while just now when you were editing your own scene, like, when you're importing the media—they would automatically, like, organize your assets already.
 So it's like, imagine you're just importing stuff to the system.

P4:
 Exactly.
 So the system is an application that's running locally on your computer, or is it a web server like a website like Figma?
 Like, Figma is—

Interviewer:
 We haven't decided this far yet, I think.

P4:
 Woah. That—that's a big design question.
 Because if people are able to save stuff on your servers and they are going to upload the whole *Bee Movie*, which is, like, 40 gigabytes, and you don't have any block for that, you're going to run out of server space real quick.
 So if this is going to be an application that's on a user's computer, and the application does not have the right permissions, all these assets freshly generated and pasted inside the project could disappear after their computer shuts down and restarts.
 Okay. So inside—yeah.
 To—yeah. So that's one of the problems with Twinery.

P4:
 They had it back when iOS jumped to iOS 14, I guess.
 And whenever somebody was using Safari, which is the default browser for an Apple device, Safari had the rule that was—after fourteen days, it would clear the local storage. Whether you liked it or not, it happened.
 But that would also mean that all these stories—I currently have, apparently, 65 random stories up here—all of these would be gone after two weeks.
 They would be permanently deleted.

Interviewer:
 Yes.

P4:
 We had a lot of people flowing into the community that are like, "Where's my story?"
 And all of these people, we had to confront with the sadness of: it's really gone.
 There's literally no going back.

And it happened to hundreds of people.
So if you're going to do something like this, either you need to have really beefy servers to support these types of things, or you need to have a local application—which would be preferable—and be sure that people can save it correctly and the whole project.
Yes, text doesn't take a lot of stuff, but whenever you introduce, like, an assets folder with images, that's going to take up a lot of space.

Interviewer:
Yeah. Yep.

P4:
Anyway, back to templates—because that's what they should be pressing next, I suppose.
Yeah. Okay. It doesn't—okay. It did something.

Interviewer:
Yeah. And now I just sent you another link again.

P4:
Which probably enables the templates.

Interviewer:
Yes.
Yeah.
So—so you could click another link.

P4:
No.
Oh, it's—no. It's—it's not this one.
See if you could—can you see the new—see the new link?

Interviewer:
Is it useful?
So now it's like—there's a scenario that you have been written down—like, working on your project for a few months or a few weeks or some time already, and you could just play around and then see how do you feel about those buttons.

P4:
I—Where—where did you go?
I don't know.
I can probably—If you do arrow just to go back?
Or I can do this.
Nice.
Yeah. I pressed this, and I pressed *Preview* or *Assets*.
I pressed something here—Mhmm—in this box.
Yeah. So this adds it to that.
I can search.

Create a new scene.
Okay. And I probably screwed it up again.
Scene mode.
No. Okay.
I screwed it up again. Let's take another one.

Interviewer:
That's no problem.
But maybe let's go around with you—you see on the choices, timeline, events—like, does those—like, you play around—and what does those—do those mean anything to you?

P4:
Oh, that's nice.
I like this.
I really like this—that it says the choice, like, summary, I suppose. Mhmm.
If you have a keyword, what it does, so you can more easily define: Ayla.
Oh, this branch is going towards the—like, run from the wolf, and afterwards go on a date with it—hit on it.

P4:
So that's nice. So you date with wolf. I like that.
And here it says the branch goes to the *greetings* branch, and this is just the generic timeline, and this is the events. So—okay.

Interviewer:
Do you think those kinds of display will help you, like, in your writing process?
That you could organize your storyline in a better way?
Or, like, what do you think is useful—how useful to you?

P4:
To me, personally—Mhmm—I would just keep it on *choice* and never use *timeline* or *event*.
But I am very positive that people will actually use this and like this a lot.
Okay. These—these funnel types of things are really nice, and there could be a user out there that would only love to use the *event viewer* instead of *choice*—whilst I like the choice.
So I—I think this is really great. I really love this.

Interviewer:
Oh, okay.
So we wonder—do you still have, like, ten minutes more to just test one more design or you need to go?

P4:
Yes. Uno momento. I need to check the time on my phone.
Okay. Mhmm. I have a few more minutes left. Yeah. Sure.

Interviewer:
 Okay.
 I will send it to you. So now ___ will be leading the sessions.

P4:
 These sessions can be gone?

Interviewer:
 Alright. Yes.
 I'm sending—

P4:
 Has it all—has it already been sent?

Interviewer:
 I'm about to do that.

P4:
 Oh, okay. Okay. Sorry.

Interviewer:
 Yep. Sent.

P4:
 Yes. It sent. Okay.
 Yes. Okay.
 So you can just play around with it, and along the line, I can ask some questions.

I like this *phase* part. It really—I also do this towards my community of people that follow me online—that I am very clear about the fact that my project, for example, is currently in pre-beta. So I have some players trying it out.
 But before it was in, like, alpha—and alpha means that it was just a skeleton with some data and that the backend worked.
 So it's really nice to have a *phase* for yourself that you know where you're standing.
 And let's say that you are in *beta* mode, then you can create a public beta.
 So that's nice. I love the *phase* thingy above here.

Oh—*genre*. Okay. Fantasy or something. Sure. Okay.
 And before, we had a lot of options there to look at.
 Okay. Yeah.
 And now it's the *mood board*—exactly as I expected the mood board to be. Okay.

Purpose—still a bit confusing to me, the *purpose* part.
 I mean—I—I would certainly press *I don't know* and just leave it at that.

A slider for the age. Okay.
I like the dropdown menu better—of the 12 to 15, 15 to 18, 18 to 24.
The slider is a bit confusing—like, ah, you're 12, but you are not allowed to play the 13+ game. You know?
So a *range* seems nicer versus just a slider that's a 13+ or 14+.

Alright. Let's skip it.
Lost in the Amazons. Oh my god. We're now in Amazon.

P4:
Yeah. We're in the—
This is—this is John. Oh, it's a 25+ game.
Well, I'm 24, so I can play it. That's nice.
Alright. So—build your story. Create your first scene.
Start from blank. No.
Dialogue scene.

Interviewer:
I have question about that. When you—when you create your scenes, do you refer use templates or you will build from blank?

P4:
Yeah. I actually use templates.
For example, if I have a scene—let's go to a scene here.
And this is Henry Cartwright. Mhmm.
Now let's make it bigger—not smaller—bigger. Yeah.
Exactly. Like, all my scenes have the same creative branch, same name, same introduction, the same way it's built.
And whenever I create a new scene, I just do this, and it auto-snippets to everything. So I only have to put in the text.
So I really like—like—whatever—let's go back here.
So I really like a scene creator that I can pick from something to predefined scenes so I can more easily start because I use this a lot, as you can see.
It's just—I press CTB, and I press enter, and it just creates this without a text.
So that's nice. K. So I really like that.

Interviewer:
Perfect. Okay.

P4:
But I think you should be able to define your own scene the way that you want it to be defined.
So you can edit the scene—like, you have a basic scene, like the basic dialogue scene.
But let's say every single scene that you want to create for the coming hundred scenes would be, for example, in—has a condition that says, *I'm in the forest of the Amazon*.
You should be able to create your own scene that you can more easily, well, create stuff.

Because if I need to put the condition a hundredth time in, like, every single scene I create—
"Oh, it's in Amazon. Oh, it's in Amazon"—it's repetitive.
So editing a scene for your own scene would be nice.
Sorry for the confusion. I'm stumbling around with my words. Excuse me.
Alright.
Background generated, character generated, object.
This feels really gamified—like, we have an actual character.
But for visual novel, I understand it.
This is really *visual novel-y*.
And it's just off and on.
Nice. I love this. Bye bye.
This is really nice.

Interviewer:
Do you refer to use AI when you create your scene, or you don't refer—just see that?

P4:
Well, my stance is really simple.
==I think it could be a real beneficial tool that could help you define what's inside of your head.==
==But the second the AI starts taking over—like, it starts creating the scenes, actually writing it or doing things *for you* instead of *helping you*—I think it's going downhill real fast.==
So it's nice to be able to turn it off.
Because suggestions are nice, but let's say you have a button that says *implement suggestion*, and the AI is going to write your whole scene.

P4:
So in the Amazon, there's a snake.
==And instead of you writing down *snake's there*, the AI starts doing it.==
==I mean, that doesn't feel like *helping* anymore. That feels like *taking over*, so it's nice to have it off. Mhmm.==
Alright. Preview scene.
Yes. Exactly.
Edit scene, edit preview—so you can drag around the boxes—*save this template*.
Yes. This is nice. *Save this template.*
I like that.
So you can reuse this template again and again for—let's say, you have a hundred scenes in this crappy bedroom.
You can use the template again and again.
That's nice. Let's save it.
No. Let's click it away.
Nice.
Oh, okay. Clicking away brings you—takes you out of the preview, and saving it actually saves it. Okay. Fair.

Create a scene. *Create a scene?* Alright.

> **Commented [GU28]:** He wants AI to assist—not take over—his creative process. Adam explicitly wants the option to **turn off AI**, reflecting his desire to **stay in control** of authorship.

Interviewer:
 Like the process that you have just now—do you feel like everything that is needed to set up your scene is there?
 Do you think this is enough for you to set up one scene?

P4:
 I think so.
 I'm not missing a lot.
 I mean, dialogue scene—purpose—I'm still missing, like, the big box where you can edit everything because this feels a bit—yeah.
 Well, it's a visual novel.
 I'm sorry.
 I'm thinking from the standpoint of a *text-based novel* or *interactive fiction* design.
 But from a visual novel design, you indeed have mainly the background image with the characters popping in and popping out and having short dialogue.
 So, yes, this is perfect for a visual novel, but the second you are doing a textual novel, like *ChoiceScript*, *Twine*, or something—this is too little.
 Because you need to be able to edit—like, instead of dialogue, it should be like a text box.

So this is perfect for a visual novel designer.
 Nice.
 Like, you can view and hide the choices.
 Nice.
 Turn this off and on again.

Pet preview, I think.
 Yeah.
 And I see also a *forms* link sent in chat.

Interviewer:
 What do you think about *part review*, the review part?

P4:
 I'm not quite sure what it does, to be honest.
 You can get in and look around and maybe tell us what you think could happen?

Well—well, if I press *scene creation* and *part preview*, it—it kinda looks the same except the *new scene* disappears, and it just—

Interviewer:
 Okay. When you hear the word *part preview*, what do you think could come to mind?

P4:
 I would think it creates a *graph* for me that I can look around and not edit anything.

List.
 Alright. *Inferred list.* Okay. Sure.

Flowchart.
 Okay. So the flowchart is exactly the same as scene creation, except here, you can press *new scene*, and that's it?

Interviewer:
 Yeah. That's the idea—but I get that maybe there is some issue with the affordance of the design, so we can rearrange that.
 But the idea behind this structure was—*scene creation* is where you are able to create the scenes, create the links that create the path.

P4:
 Well, the *path preview* section is where you can—for example—you've written a very long trace of scenes, and you would like to maybe trace back or find possible links between certain scenes—maybe it's from the path preview that you would do that.

Interviewer:
 Yeah. Okay.

P4:
 Yeah. Yeah.
 Understandable.
 I'd say if this would be, like, a more interactive demo that I can actually click everything and it would be—instead of a prototype—it would—
 I think—I think I understand what you're saying, and I think that would be nice.
 I just need to be able to, like, actually *do* it for myself to form an opinion.
 So I find it difficult to form an opinion about it at the moment.

Interviewer:
 Yeah.
 Okay. So I think that's—that's it for—for—for me.
 Yeah. And as you—as you have seen, there's a—like, a form that we sent in the group, and it's the same as, like, what you did last time.

P4:
 Time.
 If you could just quickly fill in.
 We—we don't have—we don't—
 Yeah. I mean, we'll see the results anyway.

Interviewer:
 Yeah. But—yeah.

P4:
 But you—yeah. Oh. But you don't want us to—
 Yeah. If you don't want us to know, we could just see it, like, later. Do it.

Interviewer:
 So, like—

P4:
 Okay.
 Yeah. Well, I'm not shy about it.

Okay. So I think I like to use this system frequently.
 I find it kind of difficult for me because I'm, like—I'm really stuck to, like, *this*.
 This—this is, like, a power tool for me.
 So I suppose for a quick prototyping and creating stuff quickly and just, like, putting—like, creating, like, mental notes for myself, I would—I would definitely use it.

It was not necessarily complex, but at some parts, was.
 It was easy to use, I suppose.
 I would definitely say people are going to jump into Fora to ask questions about how to use it because people are stupid.
 They always are—including myself.

I found various functions.
 Yes, I'd say.
 No.
 It was very consistent to use this.
 Definitely not for beginners.

I'd say if you are a *true beginner*, you will be daunted by all of the options.
 It—it was definitely not cumbersome to use.
 I was very confident.

Yes. I'd say yes, because the system—except for a small feedback stuff that immediately jumps the trigger on *fix it*—I'd say it's very confident about what it does, so that's nice.

I need to learn—no.
 I don't think you need to learn anything.
 I just think some words are very difficult—especially for beginners.
 Maybe people that are 14 years old that want to create a first story.
 They have, like, words that are, like—we had this one word here—where was it again?
 Where was it?
 It was somewhere here.

P4:
Yeah. *Historiography*—a 14-year-old wouldn't know that, so it's definitely not usable by anyone.
So it needs to be a little bit more *age-friendly*, I'd say. Easier English, maybe. So yeah. Okay.

Interviewer:
Thank you.

P4:
Sure.

Interviewer:
Yeah. Thank you so much, and we really value your insights.
And we could just, like, keep in touch.
And if you have any thoughts that you want to talk to us—feel free to email us.
And just—thank you so much.

P4:
Yeah. Yeah. Sure.
No. Thank *you* guys.
I'm definitely going to *steal that one idea* about making filters for, well, depth of quests and whatever.
So that's nice.
Thank you for that, and have a great one.

Interviewer:
That's good. That's good.
That's something that you could use.
Okay. So—have a nice day, and thank you so much.

P4:
Bye.

Interviewer:
Bye-bye. Take care.