

P9:

Like, set up where we're we're gonna have, like, like, our own station where we interview people on location short. Oh, fun. And my plan is at least to have, like, a little interview game made before then.

Oh, wow. Interview game.

Interviewer:

It seems so fun.

P9:

It's fun. I get to squeeze a little bit of game dev into this. That's the fun. Okay.

Interviewer:

So before we start the test, we want to ask for your consent. Can we record this meeting? And we will delete that after the end of the project, and we won't show your face, name, other stuff.

P9:

That is fine. You can record.

Interviewer:

Okay.

P9:

You have my consent.

Interviewer:

Okay. Yes. You're gonna post it in the group chat.

P9:

Okay.

Interviewer:

The the Discord to show that we have our helpful classmate helping us. Yay. Okay. But so before we start, just want to check-in.

Do you know what is, like, interactive digital narratives? Have you heard about this? Do you know what you're testing today?

P9:

We're stuck on it a little bit, but you can but feel free to fill me in so I know where we are.

Interviewer:

Okay.

So first, this is the research area of ***. It's his fashion area.

P9:

Yes. I know.

Interviewer:

That's like so, normally, when we tell story, it's like a linear phase.

It's like you have, like, beginning and middle. Middle and then ending. But, like, for interactive narrative, it's like the audience. Actually, you could take part of, like, having impacts over the story. You could make choice and determine how the story goes.

So so, like, the story become, like, from a linear phase be and may come with, like, a different directions. And, like so maybe you have scenes, like, movies that is, like, they have, like, a lot of open endings, and then the movie goes with, like, the audience choice that you could decide or when you go to a point that you could submit to turn left or turn right to do this or do that. It's like, this is kind of the way of interactive narratives digital narratives that between, like, users and the authors another story that this is this type of thing.

Okay. And and the test and the the tools that we are, like, testing today is, so we have this kind of stories, and there's some writer.

They are very interested to create this kind of interactive narratives story type. And then we're writing different tools, like, designing a tools to write those kind of, like, narrative interactive narrative stories. So this year, we're gonna test out this kind of tool. And then while we invite you to be on this test, because we find that in the gaming, like, environment, as actually it's quite similar. Because, like, on a gaming type, it's actually, like, you require the user to make choices, and then it determines how the game's developed.

So we find a similarity or, actually, like, a lot of inter game games is also interactive digital in interactive digital narratives as well. So that's why we invite you to be on this test.

P9:

Cool.

Interviewer:

Yeah. Okay.

So this test where we have three design for you to try out.

P9:

Mhmm.

Interviewer:

And and each design will just have different features that we want to hear your thoughts. We may ask you, like, for your for your we may have something that we wanna clarify. We want to ask you, and there's no right and wrong, like, when you're doing this test.

Interviewer 1:

And the prototype is, like, somehow a little bit interactive with the low-fi thingy. So if something's not interactive, but you wanna click it, you could let us know, and we could explain to you as well. And we're doing, like, think-out-loud method, and I think you are familiar. So I don't have to explain the method.

Interviewer 2:

If I could add something.

Interviewer 1:

Yeah.

Interviewer 2:

Yeah. So I just want to add something also with that. Also, one of the ideas to have people who maybe don't have experience with this kind of tools is that we want to see, okay, but what is the bar of entry?

Would this be something that you would think, oh, okay. Maybe my next project, I would use this? So don't feel that you have to, like, know what you're doing. We really want to see how far these things are understandable for you.

Interviewer 1:

Right. As a beginning level that we want to understand. So there's no right and wrong.

P9:

And yeah. It's a playtest, essentially.

Interviewer 2:

Yes.

Interviewer 1:

Exactly. Okay. So now that's the first design, and we want you to share your screen with us as well.

P9:

Okay. I will do so if they let me.

Interviewer 2:

Alright. You should be able—

P9:

Let's see. Yeah. Share. I would like to share specifically this.

Interviewer 1:

Right. So now you should see your—

P9:

Oh, perfect. Yeah. Or maybe—yeah. Oh, so your—your cursor is so cute.

Interviewer 1:

It's okay.

P9:

I got distracted.

Interviewer 2:

Oh yeah. Keep forgetting people see that.

P9:

Yeah.

Interviewer 1:

Yeah. Okay. Alright. So now—

Interviewer 2:

So let's focus on this for now.

Interviewer 1:

Yeah.

Interviewer 2:

So now you could just go to begin that you're going to create your first interactive narratives project. So you could just start from here.

P9:

Start your adventure, and then just click this. Mhmm. And story to the systems of Jamaican.

If you don't feel me, it's free from this case. Story outline. Okay. Can I actually write on this?

Interviewer 1:

Not really, but you could describe what you're planning to write.

P9:

Right. What's your story? Well, let's make it like a noir thing, like a hardcore detective story as the main outline. 1960s movie.

Interviewer 2:

Mhmm.

P9:

Monochrome in nature.

Interviewer 1:

Yeah.

P9:

Is that, like, a good outline?

Interviewer 2:

Yeah. So these are the things that you would write here.

P9:

Yeah.

Interviewer 1:

Yes. So then after you write all that down, you click next.

P9:

Mhmm. What is the background of the story? Cultural context, like value creation, customs, key references, image, video, and other media. Okay. Okay. I see. So it's like—yeah.

P9:

You type in what you want it to mean essentially and then link it to, like, things you already know. Like, in this case, actual 1960s movies or old novels.

Interviewer 1:

Mhmm.

P9:

And then it spits out.

Interviewer 1:

Mhmm.

P9:

Like, this is like, hey, this is just what you wanted.

Interviewer 1:

Yeah.

P9:

And then you can edit.

Interviewer 2:

Got it.

P9:

Yeah. Classic. You can save it. That's good.

Interviewer 1:

Yeah.

P9:

You can save the notes. Then you build your story. Based on your plan, we generate some of these instances we like to use to our stuff from scratch.

Okay. So let's say—does this let me actually start from scratch, or is that the only option?

Interviewer 2:

I think yes.

Interviewer 1:

You could click it, but when you click it, it will be the next used-up from "add new scene" and "blank page."

P9:

Got it.

Interviewer 2:

Yeah.

P9:

Of course. Yeah. So it's not linked to there. So let's select—let's add a new scene. Templates. Blank page. And then you can add text boxes and—okay.

Got it. Available blocks still have no shows for—does those—what what's your thoughts on this when you look at this block?

A lot of options, but little "see all" at the bottom.

Interviewer 1:

Yeah.

P9:

So there's more than this potentially.

Interviewer 2:

Mhmm.

P9:

This was a thing. Might be nice to be able to scroll as an option, but that is—I suppose that is all I got so far with this.

Yeah. Like, let's see. When there's, like, conditional block, like, choice block, does—is anything to you—make make—make any sense to you?

Interviewer 1:

Oh, yeah.

P9:

No. No. This is all, like, classic stuff for, like, any sort of, like, digital media almost. Like—like, add a condition for something to happen, timed choice block.

Like, you want something to pop up later. Like, maybe you'll have, like, an expectation that it will take them ten seconds to read this bit and then have a little sound effect as the next bit goes in.

And a character, I'm a bit curious about. Is it like—are we talking about, like, having, like, a sprite of a character, like, an image of a specific character that's gonna be repeated throughout the narrative?

Or is it just, like, you have a character that you've written that you can implement?

Interviewer 2:

Yeah.

P9:

Like, it could be like, you keep reusing that essence—that character.

Interviewer 1:

Or what would they mean?

P9:

Oh oh oh, yeah. Yeah. Yeah. Like, what—what—what would be your thoughts when you see the characters?

When I say character, immediately, it's like, alright. So since this is generating something, maybe I have, like, a saved character that was made at some point earlier, or maybe there's, like, a part of this outside of what we've seen so far which lets you generate specifically, like, characters or write your own character that you can then just pop into whatever it is you're making right now.

I think usually for stuff like this, it's just like an image you've saved, or like there's a variety of images and you can, like, have them switch between them.

But since we're talking a lot about generation, imagine it was generated within this already earlier.

Interviewer 2:

Will—will you feel—if we could generate, like, image from here, what was your feelings on this?

Interviewer 2:

What are your thoughts to us having—?

P9:

I probably wouldn't use it, but that's because I like making images myself—being an artist of some sort.

But that feels like a—I feel like that would make sense, considering everything else so far.

Yeah.

I mean, we're already generating the story itself to some degree.

Interviewer 1:

Right? So—

Interviewer 2:

Yeah. But instead of generated images, how do you feel about recommended images?

P9:

That would—that would be probably interesting as well. Yeah.

To see, like, having, like, examples from, like, from the things we've already uploaded as, like, references.

If it could be like, "Oh, this bit kinda seems similar to this," and it kinda looked like this at that point.

I was like, "Oh, okay."

And then maybe you wanna, like—maybe you might even look at the recommend and be like, "Okay. I'm being a bit too much like my examples."

Let's change it a bit. So I could see that have multiple uses in that regard.

Interviewer 1:

Yeah. Okay.

P9:

This makes—this looks good so far. Is there anything else to—

Oh, and you can make—okay. Input, interaction, output.

Interviewer 1:

Yes. All the classics for these things.

P9:

So you can have multiple—

So when you look at the buttons inside, you kind of know what does it mean.

Interviewer 2:

Yeah.

P9:

I mean, this is sort of, like, you know, one-zero-one for these sort of things.
You want—you want the person interacting with your media to have an option. You make a button for it.

Interviewer 1:

Yeah.

P9:

And then there's comments.
Yeah. Text edit. Write your story freely. Process?

Interviewer 1:

Yeah. Maybe you need to click "Write your story here freely" first and you could start.

P9:

Ah, okay.
And then it gets all this.
Yeah. Derek. Okay. Derek.

Interviewer 2:

What's your thoughts on this?

P9:

Again, I will probably prefer to make my own things, but I can see for, like, a lot of people who just want, like, example images and such might get a kick out of it.

Interviewer 1:

Yeah. You—you could click out of it.

P9:

Oh, now we're here.
Can I zoom in?

Interviewer 1:

Yeah.

Interviewer 2:

Not now, but in future that could zoom in.

P9:

Yes. Okay. Got it.
So this is our scene then, the first one.
Here's the characters, locations. Yeah.
Input store.
Then you can "new scene," and then you go through it all again.

Interviewer 1 and 2:

Yes.

Interviewer 1:

And now maybe on the—because now you're on fake—on the side—

P9:

Mhmm.

Interviewer 1:

On the flow. Could you just go down?

P9:

To which one of these? Flow five?

Interviewer 2:

Could be—create—no, go go go away, Laura. This could be “create a preview scenes.” Go—go—I'll assign you the link instead.

There's one, like, if you scroll down to way—there's one called “preview scenes.”

P9:

Previous scenes?

Interviewer 2:

Yes.

P9:

Okay. Yeah.

Interviewer 1:

And then this leads to this and that.

Interviewer 2:

Yeah.

Interviewer 1:

So now you could also play or just say about—what's your thoughts when you look at those?

P9:

This makes sense for, like—there's a few tools, I believe, for, like, *Choose Your Own Adventure* books and the like, that you can find where they separate chapters like this.

I don't remember the names off the top of my head because I haven't used them myself—I've just heard about them from people I know who do write a little. But I did know, so that—this sort of thing would be great for that.

Let's—let's see. Comment, text edit, project, new scene. Oh, this is—yeah. This makes sense. No—

This just seems like a pretty easy-to-follow structure, like having a visual of how it all checks out in the end.

Interviewer 2:

Yeah. Would you like to just check out, like, you know, on the choice, timeline, events filter?

P9:

Mhmm.

Interviewer 2:

Do you want to just explore this?

P9:

Choice that pops up. Mhmm. Got it. Event. Mhmm.

Interviewer 1:

Okay. Yeah.

Interviewer 2:

Could you imagine any scenario that you may apply the options when you're writing your stories?

P9:

Maybe. Yeah. I could see that.

I think "event" is a little bit harder to parse just at a glance, but I can see how it can create a better linear view of what you're doing.

So if you just wanna test to see, like, from start to finish how something would go, that might be good.

But I could also see this become a mess if you go really complicated.

You might need—but that might be good too.

I will probably—"timeline" seems like "choice" but with less words for now.

Okay. I will probably stick to "choice" just so I could read what was going on—at least during the primary part of the creation aspect.

And then, like, towards the end, I might skip to "events" just to basically beta test, to see if, like, any of these just don't make any sense.

Interviewer 2:

Okay. So I have a question. Mhmm. "Timeline"—what type of timeline do you think this represents? Is it the timeline of the narrative or the timeline of the creation of the narrative of the scenes?

P9:

It's—it is still, like, timeline of the narrative though.
It's not like—all of this is narrative that we're going through right here.

Interviewer 1:

Yeah.

P9:

Okay. Got it. Thanks.

Interviewer 2:

Okay. So now maybe we'll swap to another set of design.

P9:

Okay.

Interviewer 1:

I'll send you the link for that.

P9:

Yeah.

Interviewer 2:

I will put the—let's see. Here's the—

Interviewer 1:

And then we have—now this is the second one that you can see it, and everything's great.

P9:

No.

Interviewer 1:

You—you should start from—

Interviewer 1:

Okay. I'm gonna send you something else. Sorry about that. This one then. Okay.

Interviewer 2:

So you can just play around, and then I will ask you some questions along the way.

P9:

Yep. Let's look at this one.

Interviewer 1:

Remember—remember to think that one out—out loud.

P9:

Of course. Out the app on. Let's see.
The comic stories, adventure, base brainstorming. Okay.

Interviewer 2:

Okay. Oh, that's so—brainstorming to—sorry. Sorry. I saw your cursor went towards the brainstorming phase.

P9:

Yes. So you expected it to be clickable?
Immediately, I was curious what the other phases would be and if I could get a sneak peek. So that's why I clicked on that. Be able to get a glance of the other phases.

Interviewer 1:

Okay. So we can continue. So I'll just go to new ID engine.

P9:

Predict title, describe the story to the sentences, genre, form. Adventure, mystery.
And then you basically—you write the basics of the new story, and then you—let's see.

What do you want the user to feel? Attractive? For entertainment, kind of social message... I don't know. Other.

I don't know. It makes sense, I guess. Sometimes that—it just be like that when you're writing.

Audience, age, familiar topic, style, choose up to three keywords—specific style.
And then you make this mood board, I assume. You upload a mood board into this.

Interviewer 2:

I mean, you can always edit the mood board if you want.

P9:

Sure. Yeah. Okay. So this is—yeah.
You just tell it what you want it to be with more specificity on the more emotional level and, yeah—target audience, essentially.

And then after you do that, you review it. Title, description, form, genre, goal, audience, style.
And with all this information, my story shall be ready.

Interviewer 1:

I have a question.

P9:

Yes.

Interviewer 1:

Do you feel there is any information that you feel is more important than the other, or one that

you won't necessarily think too much about at, you know, this early stage of creation? Or—what are your thoughts on maybe some specific forms in the review?

P9:

Kinda bit difficult to be super in-depth in this bit because you're essentially just filling out a form at this stage.

I think you got the basics down for, like, what you could want.

But if you really wanted to be like—if you really wanted this thing to just *give* you what you want—

having, like, an option to be more specific. Like, the description was, like, three sentences as it was right now.

But maybe there's, like, a finer details section you could add on to this if you really wanted to.

But that is—if you want it to generate more of, like, the whole story and less be a tool to guide you, I suppose.

Interviewer 2:

Then you go and build your story at—

P9:

Because I'm satisfied with this, let's say.

And then you—right. Build a story, new mode. Yeah. Create in scenes.

P9:

Create your first scene. Okay.

Pick a template if it's your scene—circle sketch, peripheral control, dialogue scene, timed choice scene, background video clip choices, countdown time icon, choice scene, background scenes, outcomes, exploration scene.

And then there's potentially even more templates that you can look for.

Are we talking, like, other people have made templates and uploaded them?

Interviewer 1:

No. But what—what—what would you think?

Do you think it's—other people should have created templates and saved?

P9:

Yeah. I would assume this is more of a, like, a collaborative aspect then.

That it's like there's a library of scenes that, like, the studio has made.

But then they can be like, "Okay. So I made my own from scratch, but I kinda want other people to be able to use it," or "If I wanna be able to use it later, upload it, and then we can search for it here."

Interviewer 2:

I have a question.

P9:

Mhmm.

Interviewer 2:

In the description of this template—

Do they say anything to you? Or do they make sense to you? Or are they confusing?

How do you experience this?

P9:

Not confusing at all.

Like, I'm working on, like, a visual novel thing right now.

These are all sort of, like, things I would expect to be—

Because as we saw previously, we are right now making a visual novel in this thing.

One thing I might wonder would be, like—

Because in a visual novel, almost everything is dialogue-based. Very rarely is there a lot of text that isn't.

So, like, a "choice scene" would just be a "dialogue scene," but there's choices throughout it.

A "time choice"—like, I would expect all of this to be in the creation aspect.

I wouldn't expect a scene to—maybe "exploration scene," because that seems to have an interactive level in that you're moving around or doing something, more like a point-and-click adventure in that case.

But I can also see how this would be very nice for someone who is very new to this—

To have segmented aspects so they can focus on how that would work.

But I think once you're used to working with this stuff, you're probably going to go with "start from blank" each time, or you've already made your own templates then.

So you know how all that will work.

So—great for beginners on that, but I think for veterans, this will quickly become their own thing.

But let's—let's say I wanna—let's test the template, "dialogue scene," just to see what is going on.

So scene purpose, describe the scene, dialogue, choices, condition, background, character, object.

All checks out. This is all what you would expect to be in one of these scenes.

AI assistant. Okay. Suggest character reaction.
It's just—just—just—just background.

System Message / Interface Popup (read aloud by P9):

“Hi. Please define the processing first and then could have switched to a bit further.”

P9:

Okay. Mhmm.

Interviewer 2:

So, yeah, what are your thoughts about the AI assistance and the suggestion functions?

P9:

I—I almost assumed that all of this was AI to begin with.
Like—but now—but now that I'm looking at it again, it's like, yeah. Of course.
Like, you're supposed to write all your dialogue in there, and then you—for this sort of thing, I think it makes sense to have sort of, like, an AI assistant, because you've already uploaded things that are, like, your inspiration, so maybe we can take from that.

Interviewer 1:

So just conflict or twist and stuff?

P9:

Yeah.
Because I also think—as we are right now—I think a lot of people are already gonna go and look for this somewhere else if it isn't in here.
So—I guess there's a convenience factor there.

Suggest background.

Yeah. That's—no. It—it's—and it doesn't seem to be too intrusive in this case.
Yeah. Because you could also just turn it off right there if you really don't wanna use it.
No. This also, like, seems on the up and up.

And then there's—

Yeah. So you click here.

This seems—if I can be a little bit—if I can be a little bit—
There is—this is a lot of work for one line of dialogue.

Interviewer 1:

Mhmm.

P9:

Usually, these tend to have, like, a bit more for one scene.
So I—if the dialogue could be, like, expanded—

Commented [GU1]: Hugo says he first assumed everything was AI-generated, but then realized the dialogue is meant to be written by the user. He thinks having an AI assistant makes sense here, especially since the user uploads inspirational materials that the AI could use to generate relevant suggestions.

So there's like: this is the first line, and then maybe there's, like, a plus next to it and you click that, and then the next line of dialogue pops up.

But I don't know if that's what happens then. This is just what I see right now.

Yeah. And that's like—yeah, the background, the other character, object, choices. Yes.

And then—being able to maybe have, like—

Okay. But now that I look at this, having the dialogue and then, like, be able to add another box of dialogue—like, I'm pointing at the screen as if you can see me pointing at it.

I have a cursor for this specific purpose.

Yeah. It's—it's alright.

If you could take—if you could have a plus here and add it, like, under choices, then, like, you can move this around to be—

Or having all of these things in one screen sort of—for this scene.

Like, if a choice leads directly to a new scene, then that—

But if a choice is still within this area, it would be good to be able to fix all of those in one box case.

Interviewer 2:

I have a question.

P9:

Yes?

Interviewer 2:

So you see the conditions on the choice. What's the focus on that? What do you expect that to be for?

P9:

Potentially, like, if you've made a previous choice, have something pop up.

And if you haven't made that choice, don't have it pop up.

Maybe there is a time aspect—because there was, like, the time scene previously.

If you messed up a time scene, maybe have that be reflected in this.

So the conditions are here to be, like—like, if this, then that.

If-then. Like programming, essentially.

Interviewer 1:

Okay. So you can continue playing around. Then you can turn it off if you so wish.

P9:

Previous scene. Yes.

This all—oh, you can see—and there it is.

Save the template. Very good. Edit. Preview.

P9:

Preview. Then you save it.
There you have your first little scene. Scene ID. New scene.

System Prompt (read aloud by P9):

Alert: No scene has been added for those choices. Link to scene.

P9:

Yep. Yes. And then it will warn you.

Interviewer 1:

Exactly.

P9:

So just—next scene, proceed to other room.
And so this would be, again, like a little AI assistant telling you, “this makes sense for what you’ve already written.”
Because that is what AI essentially is—just finding the most logical autocorrect to the previous.
Yeah. Alright.

If you click this, then I go back here. So—what would you do if you want to create another scene?

Imagine clicking—I see these little pluses interlinked at the corners there.
It makes sense that clicking one might be able to, like, link it to—okay—
Add the scene that links to that relevant choice and then it just—
Okay, you make a little line, make a new box, and then you can edit that box.

Alternatively, I do see the big “New Scene” button, so it makes sense to be able to click that scene and then link them that way too.

But it might be nice to just directly be able to have these be labeled with a choice and then you—mhm—yeah.

Create a scene from there.

Okay, so let’s just go ahead and create a new scene. First scene?

Interviewer 1:

Yeah.

P9:

Ah. I’ve skipped a few steps.
So now you’re in a situation where you’ve created three scenes now. Say one, two, and say three.
So you can look around—tell me your thoughts.

High choices. Yes. Of course. After you do—do—do all of these things.
Oh, my—path preview.

Commented [GU2]: The participant says an AI assistant could help by confirming if a new scene logically follows the existing content, since AI works like an advanced autocorrect. They find it intuitive to create scenes by clicking the linked plus icons or the “New Scene” button and suggest it would be helpful if connections could be directly labeled with choices.

Let's see here. Start scene, end scenes, play as flowchart or list.
Yes. Hidden letter. Got it.

Interesting. And then there's scene creation here, which—we're back here then.

Okay. So it is sort of what I imagine it'd be—
Almost a little bit like kind of playing around in, like, Figma or something, or Miro or like that,
where you can, like, draw lines between boxes and essentially just point in directions.

Now each one of these do only have the four points,
But I imagine more things could go to each point just in case a lot of things lead to one scene.

Interviewer 2:

Yeah.

P9:

Yeah. That's—that's very important, I guess.
But—which can visually look a bit messy,
But you're sort of gonna have to almost deal with that for these sorts of things.

Like, it—it does get messy the more complicated these things get.

Hide shift. Yeah, like that.
And I press scene two, and then you get, like, how scene two shakes out.
Alright.

Interviewer 1:

I think we're—Design.

P9:

To go design.

Interviewer 2:

So you to *** now, and he'll—

***** (new speaker):**

Hello, Design. Can you hear me well, P9?

P9 (P9):

Sort of.

P9 (P9):

Hold on. I can actually bump you guys up. I think my—because we are using only one
microphone?
There we go. That's better.

Interviewer 1:

Better?

P9:

Yep. I will just fix the link.

But I was also wondering a bit—what kind of games have you done?

Like, what kind of—when you have developed games, what kind of games have you?

Interviewer 2:

Mhmm.

P9:

For game school, we did a large variety of things—like a *Pac-Man* clone.

We did a little exploration game where you walk around town—like a—almost like an *Animal Crossing*-point-and-click fusion.

Yeah.

Personally, I've mostly done small projects for my own—like little role-playing games, like in RPG Maker.

Maze games, which is just like you're traveling through a 2D maze of puzzles and the like.

Most of what I played around with has actually been, like, visual novel stuff.

Yeah. Because I do like writing and it is a lot of writing.

So—and then usually there's Ren'Py, which is fair—which isn't that complicated but can be.

But, you know, you gotta learn how to use it.

Interviewer 1:

Ren'Py?

P9:

But Ren'Py—I can write down—

Oh yeah. Yeah. Yeah. The name of it in the chat.

I believe that's how it's spelled.

And then the one I've been using right now is called *TyranoBuilder*, which is a very simple visual novel maker.

Like, it's basically just building blocks and you write a bunch of text.

But if you want to make something fast—like, you have less than a week to make a whole ass game—it's very good.

Yeah. With the—yes, that.

But I don't think that one's free. I think you do need to buy that one.

Ren'Py, on the other hand, is, like, freeware.

You're allowed to do whatever you want with it.

Interviewer 2:

Oh, that's nice.

Interviewer 1:

So you have some experience?

P9:

Yes.

Interviewer 1:

Nice. Okay. We will send you a new link.

P9:

Yep.

Oh. Come on. I—I actually kinda have to push you guys away now so I can see everything.

So this is—this is another design.

Interviewer 2:

Mhmm.

Interviewer 1:

And there are three pages that we would like to check a bit with you.

So this is the dashboard.

So—your first impressions, what does it feel like?

P9:

Alright.

This—this kinda reminds me of looking at the health app on my phone.

A lot of unfilled bars, a lot of numbers, a lot of things I need to do.

I mean, this seems pretty clear.

Like—I mean, it's not too fancy.

It is essentially just like: this is each aspect of writing a book.

Interviewer 2:

Mhmm.

P9:

And how far have we gotten with each of them.

Active an activity timeline, add a new content element, create a character profile for the month.

Okay. Create new interaction path, update project goals, run simulation test.

Okay. This—this implies a lot of things too, like character profile.

So you can have—like, kinda like in the first video—you can have a character on the ready to implement in parasystems.

That's—especially if you wanna be complicated with things, that can be really good.
Like, if you want to do more gamification elements—having characters that can remember the stats they have.

Interviewer 1:

Yeah.

P9:

From, like, an effect.

P9:

Like, "Hey, you've been trying to romance Johnson," and then—you don't need to, like, have a lot of, like, text to remember.

Yeah. Or, like, have a lot of coding.

It can just be, like, it's the character.

Interviewer 1:

Yeah.

P9:

So that's cool.

Connections with—yeah.

Redefine target audience description.

So that would just be, like, writing in your, like, ideas page.

Yeah. Not entirely sure how you would ever define ideation as "done."

Yeah. But I can see if you have, like, setup goals in the beginning—like, "Oh, I wanna do this much in ideation," and then it will just tell you when you've done that much.

Interviewer 2:

Yeah. So if you would start writing your story, where do you feel it would be the next step?

P9:

Let's see.

Starting from this point or starting from scratch?

Interviewer 1:

Let's say starting from scratch.

P9:

I mean, starting from scratch, you would go to ideation. Right?

Interviewer 2:

Mhmm.

P9:

Like—is it clickable? I assume so. Should I?

Interviewer 1:

Yeah.

P9:

You can go.

Interviewer 2:

Yes. Just making sure so I don't cause any issues here.

P9:

Okay. It's okay.

Here—here, we don't have to worry someone.

You can try.

Interviewer 1:

Yeah. Whatever can work.

P9:

We—yeah. Just—yeah.

Alright. Let's see.

Define intent, ideation, explore, branch and find narrative intent, explore mood board, and goal audience.

Interviewer 2:

Yes. And I just want to point out that this tab—this whole horizontal tab—it's a bit wrong order.

So it should be: *angle* is the first.

P9:

Mhmm.

Interviewer 2:

And *audience* second, *content* third, *structure* fourth, and then *explore* and *mood board* fifth and sixth.

So we could—

P9:

Okay.

Interviewer 1:

—from *aim* and *goal*, if you want.

P9:

I don't think "explore" being first is that strange, because a lot of these, like—you know, Adobe and such—start with "explore."

So I think that's just—it's gonna feel familiar either way.

But, yeah, we can start with *aim and goal*, because that's probably where you would start on your own writing.

Unless you start by just writing words—

Interviewer 2:

Yeah.

P9:

Yeah. And you wanna have, like, a structure for yourself.

Yeah. Like, enter domain topic.

I can even write in this.

Oh. Then I can write—like, I can: *protective novel*.

No. *Protective BM*. Like, *cool story*.

And then a primary goal—

Persuasion, negotiation, inquiry, deliberation, information, knowledge, education.

Now that's—I got a little bit flabbergasted at that.

Yeah. It was—

How—persuasion makes sense.

Like, yeah, if you wanna—like, if you have a point you really wanna make clear, try and persuade it.

P9:

Negotiation is between characters because—I think it's difficult to negotiate with the reader, on the basis that they can't truly discuss it with you in that sense unless you are on the other side.

Inquiry? Yeah.

Deliberation. Information seeking and education—aren't those sort of similar?

Interviewer 1:

Both are about, like, learning.

P9:

Yeah. Mhmm.

Yeah. Let's say "inquiry" for purposes within.

"I plan to achieve this goal."

It's a mystery—in both that it's a mystery novel and also the fact that, you know—it's an inquiry.

Trying to—yeah. Got it. Okay.

And then you could just fill this out as you go when you have more concrete ideas.
Oh, hang on. *Ask AI co-writer.*

So let's say I'm very confused about my primary goal—
Could I click this button now?

And it will be like, "Hello. I think this makes sense," and then just gives you an example.

Commented [GU3]: The participant sees storytelling as a gradual process and wants the AI co-writer to act as a supportive guide—providing gentle, contextual suggestions when they feel uncertain, rather than taking control or giving rigid answers.

Interviewer 2:

Yeah.

P9:

Yeah. Alright.

Got it. Save intent like that, and it remembers.

Got it. Which one did you say should have been next? Was it *audience*?

Interviewer 1:

Yeah. Like, *aim and goal* all the way—right? Then *explore* and *mood board*.

P9:

K.

I'm gonna click around.

Select age rating: children, teenage, young adult, adults, seniors, all ages.

Let's go with *young adult*.

Educational level—oh, at least elementary, I would hope at this point.

Conceptual mindset—expected knowledge and background of your audience.

Okay. Yeah. Yeah. That's solved at least.

Audience needs—what does the audience want or need from this narrative?

I'm gonna be very repetitive and say *suspense*.

Something like this then.

Content form / media.

Content form. *Mono medium, multimedia.*

Could—monomedia could work for some of these.

Audio, text, images, video.

I think having monomedia interactive elements would be very interesting, but I'm not entirely sure how that would work.

3D models too.

I mean, 3D models can tell a story. This is true.

But I think—yeah, I would probably go with *multimedia*, unless it's, like, text, images, audio, interactive elements.

Articulation techniques—nonfiction or fiction—like novel, game.

Does this—this is just for me, I presume? So I know?

It doesn't seem like this will do anything, like, generative. Right?

Like, I'm just helping myself keep a structure so I don't go off base.

Interviewer 2:

Yeah.

P9:

How—how—how would you like to have it?

I would like to have it that way, personally.

Just like—it's so incredibly easy in any sort of, like, creative element to lose control of what you're doing,

because there's so many things you wanna do.

Yeah.

P9:

So having it be, like, set that, like, you're not gonna put in any video.

You're not gonna put in 3D models. No. Stop that.

Yeah.

It just, like, keeps you locked.

Obviously, you should be able to change it,

but I think it's good to be able to have, like, a guideline so that it limits you.

Narrative structure—protagonist, the mentor, the antagonist, call to adventure, cross the threshold, the ordeal.

Hero's journey stuff is right here then.

But you can, like, add agents and, like, edit these events to whatever you need.

Interviewer 1:

Mhmm.

P9:

That's kinda good.

Yeah. That's pretty good.

Like—culture and ethical references.

Okay.

Describe the culture, economic, ethical reference in your narrative.

Yeah. Makes sense that it's a structure.

Could also be, I think, in, like, *audience*.

Like—because that is, I suppose, part of, like, the audience you're trying to hit in a way.

Interviewer 2:

Yeah.

P9:

Or like, usually that's kept in mind, I think, by a lot of people.

But—

No, that all checks out.

This all seems like—it seems like it's really useful in general.

Just this board.

Yeah. Keeping things in control.

I can't say I haven't sometimes lost control of—like, fuck, which characters do I actually have in this now?

Yeah. Like—what events do I have?

And having—just being able to, like, look and—like, reading this.

You could make it like a Google Doc right now, but this is more, like, convenient, I think.

We have already kinda looked at *Explore*.

Mhmm.

Mood Board.

You create a mood board, essentially.

Yeah. Upload image—image pops up.

Add item—outside of images then, I assume, like, audio or video.

Notes and insights.

AI analysis.

Just gonna analyze what you're doing, I guess, in case you don't know at this point.

Yeah. What—what—in this—what would you expect if you press on *AI analysis* in this part?

At this point, I expect it to just tell me,

"Oh, you're trying to write a detective story?"

Yeah. It's like—yes. I am.

I—I'm not really sure what it would really give me unless I have gotten this far to this point.

Because this is like one of the last two. Right?

So I've already gone through *aim*, *audience*, *content*, *structure*.

It's like—yeah. But—but do you really know what you want to do?

Let me help you.

Commented [GU4]: The participant finds the AI Analysis and Co-Writer buttons redundant and suggests merging them for clarity and efficiency.

I don't think it would help me much—but I don't really—yeah.

At this point, I'm not sure what it's doing.

We already have the *Co-Writer* up here also.

Like—yeah.

I feel like those two buttons could be commingled into just *asking the co-writer* at this step, and it will do what you want to do.

I do like the little robot icon. It is incredibly cute. Nice.

And then there is *Explore* and *Brainstorm*, which is—yeah.

So this would be what other people have uploaded then.

Interviewer 1:

Yeah.

P9:

Yes.

Mhmm.

Mood board, visual inspiration board, animate, generate templates and patterns.

Yes.

P9:

Apply to project. So I will be—oh, I want this one.

Click that. They put it in the mystery box. Yeah.

Interviewer 1:

So now after you have looked at the ideation page—

P9:

Mhmm.

Interviewer 1:

Do you think this could be useful for you?

P9:

I think if nothing else, this could be useful just to keep, like, a structure.

I mentioned that a couple times, I think—

I think it's, like, easy to get lost in the sauce when writing.

So having just, like, a bunch of boxes that you can put things in and then look at,

It can help give you a better perspective on what you're doing.

Yeah. I do think even if we took—like, if we removed the, like, AI co-writer thing and just had it be the most basic of basic things, I think that's useful in and of itself.

Commented [GU5]: They don't oppose AI, but they prefer it as a **supportive, optional feature**, while **clear structure and creative control** are what truly matter to them.

Interviewer 2:

So talking about the AI, would you rather have this as a button, or do you prefer it as how it was in the previous designs?

P9:

Personally, I think I prefer having it a *button*—

Oh. Just so I don't need to click it,

Which—that sentence alone might say a lot about what I think about a lot of this in this sort of context.

But I'm not strictly against it in the sense that I know a lot of people use it now, and it's sort of out in the open.

So having it be an option available is good.

I think having it just like *Ask a Co-Writer* is about as nonintrusive as you can get,

Which I think is a very good thing.

So if you want to have it, you can click it.

And if you don't—just don't push the button.

Interviewer 1:

Yeah.

P9:

And it just never shows up.

And you just have a little robot staring at you the whole time.

Interviewer 2:

Mhmm.

So I have a question.

Are there any—

P9:

Yes?

Interviewer 2:

Features—or okay. Are there any specific features or components in this design that maybe you feel are *not very useful* for someone like yourself?

You know, with—

With your design process and things like that.

Or maybe during specific periods of your creation process, maybe they are not useful—or they are more useful than others—or something like that?

P9:

Structure is always gonna be useful.
Structure at all points is going to be useful to you, I think.

Interviewer 1:

Okay.

P9:

Audience, content, aims and goals—
Can be a bit—can be useful just so you know when to stop, essentially.
If you can have it like a stopping point notch—like:
“You reached the goal. Great. Time to move on.”

But sort of like—*audience* can be good in the beginning,
and *content* can be good in the beginning.

But after a certain point, you've written enough that you've—
At least in my experience—you've written enough so you know what you want it to be.
And at that point, you can sort of—
These things stop being guiding posts.
Because you're already sort of, like, at least halfway through it.

So you now know—like, if you started as, like, a children's thing and you've written a bunch for children,
You're not gonna need to be reminded that it's for children.
In those cases—
Definitely feels like sometimes people write for kids and then forget that. But—yeah.

I think *structure*, I would say, as, like, the key one.
As, like, “this is a good thing.”

Interviewer 1:

Mhmm.

P9:

Mhmm.
And then *Explore* can be fun.
Mood boards are always fun to make.
I have some friends who go crazy for mood boards.

Interviewer 2:

Yeah.

Interviewer 1:

But—so having it in the thing, it's proper, nice.
But—yeah. I wonder a bit, like, in this case where you explained about that—

perhaps you start writing, or, like, your aim is one thing in the beginning,
and then you start writing and realize,
“Wait. This is not for children anymore.”

Is this something that you would like to get help with to keep track of?
Or is this something that you look at afterwards?
Or—how do you keep the coherence in your work?

P9:

That really does depend on—if it's changing target audience—if that's a good or bad thing.
And that is entirely depending on the sort of nature in which you're writing it.

If your goal is that it should be a kids' book because you have to make it for kids,
or because it's something that only really works for kids,
or if you desperately just want to write a kids' book—
Having some sort of warning or reminder as you're straying off the path can be solid.

But if you're writing, starting for kids,
and then you realize that's not really what you want to do—
then shooting off can be a positive.

Yeah. Because as you write, you realize it better, like:
“Oh, okay. No. I started off as a kids' book, realized some steps through that,
like—no, that wasn't really what this was.”
And then you—but you still keep going.

And then, you know, at the end:
“Okay, the actual target audience is more akin to, like, young adult.”

Interviewer 2:

Yeah. Nice.
We could go to the next phase.
And we don't have so much time, but we could try to be a bit quick.

P9:

Sorry for talking too much.

Interviewer 1:

Oh, it's not you—it's not you!
We—I mean, because for us, it's okay if we go a bit overtime.
It's more like—we're worried about your time.

Interviewer 2:

About your—

P9:

Oh no. I—I don't have anywhere to rush today.
It's fine. I'll do two hours.

Interviewer 1:

K. So here is the next phase.
And—does *meaning-making* say anything to you?

P9:

Meaning-making, develop your product narrative, and processing rules—
This is essentially the coding of the book, then.

This is where you would, like, set up—yeah, you set up the rules.
You set up who should be here, what people are doing.
Characters—like, what's it—

Interviewer 2:

Yes.

P9:

So this is—yeah.
You're the event builder of this whole thing.
Oh, here we are: *New Content*.
Missing title, missing content.

Yeah.

What it is—it's a media.
It should be called something.
Short description of what it is for you, and then the actual text.

Choice text, target scene, variables—any variable.
Yep. Metadata connections.

Now I think—having content like this—
This is where I would write, like, what's that? "It was a dark and stormy night," etc.
But then having the choices be here—
Is the idea that I would write a bunch of text, then have a choice, and then it leads to another one of these?

Interviewer 1:

Mhmm.

P9:

In the structure.

Like I said with the second one, I think it can be nice to have those two *combined* because there are times where—it is sort of still in the same event, you could say.

P9:

Like, you are still in the same area—like, in the choice.

Sometimes the choices don't matter also.

You might be asked to text something and you get a little bit of text, but then it keeps going in the same thing.

And I think to have a scene ease flow easier, having the option to have these be mushed together might be nice.

It's not always that you want that to be the case.

A lot of the times, you probably want to have, like, a choice and a condition lead to a completely different thing—

And maybe you wanna separate them throughout the whole thing to have, like, the spider—that real spider web.

Interviewer 1:

Mhmm.

P9:

Yeah. But—but I think for me at least,

I think a lot of the times I do kinda want them to be on the same page.

And also—unless, of course, you create a choice and you can just put it in here as, like, “choice one.”

Interviewer 2:

Yeah.

P9:

And then it registers “choice one,” and then it goes into—best part—“choice two.”

Yeah. To—to elevate that.

That could be good.

It's still not quite what I want it to be, but I can see how that would work pretty well.

Yeah. Metadata—this is your background stuff so you know what this is about, I presume.

Recover your devices—surely, there's more than three, but this is just an example.

Interviewer 1:

Would—would you rather have, like, be able to write your—yourself or have more options?

P9:

Write myself, I think, would be best.

But that's probably—but—but that's—yeah.
That's—this is about what I want. Yes.

I would write that to be—
Or, like, I would have it be so I can write it myself.

Primary features. Yes.
Importance: *major, supporting, optional, critical*.
That's—that can be really nice to have as options.

Sometimes side things are just side things.
“Optional climax” is a very fun combo.
You don't see that often, but it is good when it happens.

Interviewer 2:
The optional climax.

P9:
Exactly.

Like, it's a side thing that you could have gotten, but you didn't have to.
So it feels good when you, like, get this—like, a big end to a side story.
Like, that's good.

Connections, connected elements.
Yeah.

So—character dialogue one to character dialogue two.
Connection.
A bit less—okay. This is a bit less intuitive, I think—
Or, like, visually intuitive—than, like, the other two when it was a visual element.
Like—they are boxes that you just drag between.

Interviewer 1:
Yeah.

P9:
I like this list a lot with the tags.
I'm not sure if there's a way to smoothly combine the two,
but if possible, it would be nice.

And then—I just like being able to look at what I'm doing.
Like, there's this thing called, like, box programming—
Where instead of just typing, like, a long sheet of list,
you have, like, boxes that you connect to each other with actions?

Interviewer 2:

No—we can't see that because—
Because it meant that you would like to mix the—this list or—
Or was it getting away something else?
I think we didn't hear—what was the other?

P9:

Oh, sorry.
I would have liked to have a *visual element* to this.

Interviewer 1:

Yeah.

P9:

Where—how things are connected, like, in one and two.

Interviewer 2:

Yeah.

P9:

Oh. Yep. Yeah.

Interviewer 1:

Like—you know—kinda like this, but with the events.
That would be it.
Yeah.

So now you are in the knowledge graph.

Do you know what it is, or do you have any experience with it?

P9:

I mean, yes.
It—you're basically—who knows what, but in the form of, like, the encompassing story.
Yeah.

Interviewer 2:

Have you used it before when producing games?

P9:

I've done it like this when running Dungeons & Dragons games.
Yeah. Not exactly—didn't exactly look like this, obviously, but, like, a similar thing.
Yeah.

It's super nice to have—
Exactly like with the structure thing.
Just having structure of, like, what everything in the story is.

Interviewer 1:

Do you think this could be useful for you?

P9:

Abs—absolutely.
This bit—again—just really nice to have.

Interviewer 2:

What are the scenarios that you apply this function that you could think of?

P9:

I'm right now writing a sexist noir mystery,
Which means that it's really important to have it be clear who knows what or who is lying.

So being able to visualize that, like, *Sneaky Steve on the corner doesn't know about the bank robbery*

but is aware of *Don Caprichosa*, and have it, like, linked—

So at least *you*, the writer, can be like,

"Don't suddenly have fucking Sneaky Steve talk about how great the robbery was."

Yeah.

That's sort of like—just to make things clear for you.

Depends again on, like, how much you are writing.

Because if it's just a short thing, that's probably not an issue.

But if—any, like, longer form of, like, media—

Yeah. It's gonna get cluttered.

So having some sort of spider web like this—super nice.

Interviewer 1:

And—and what do you think it would happen if you would press on *AI analyze graph*?

P9:

Honestly, at this point—no clue.

I don't know what it would make of this, essentially.

Like, what it would tell me.

Maybe it can be—maybe like:

"Hey, there's a knowledge thing—like an object—that is connected to nothing."

Like, if this is, like, really big, maybe that's something to tell me.

But that could also just be, like, a little pop-up thing.

But then I go against the one that said where I just wanted a button and didn't want intrusive things.

Yeah. So—yeah, probably that.

Interviewer 2:

Right? Like, just trying to find inconsistencies in the graph?

P9:

Yeah. Yeah.

Interviewer 1:

Anything?

P9:

You—yeah. You can press it if you want.

Did it do anything?

Interviewer 2:

Yes. It opened a new tab.

P9:

Shit. Oh, yeah. Look at that.

Narrative inconsistency.

The protagonist [is] in the first scene, but [they're] also mentioned as being in the village.

Was positioned for a scene.

Yeah. Suggestion—modify the village scene to clarify as a replica.

As of the content—manifest seems to connect it.

Very good.

Ah, nice. *Fixed issue. View.* Got it.

Insights: *Strong central path, camera opportunity, consistent theme.*

Suggestions: *Add transition scene, connect unused content, enhance character arc.*

P9:

So *Connect*—I—okay.

So I see a lot of *applies* here.

Interviewer 1:

Mhmm.

P9:

In, like, *Add transition scene*—if I click *Apply*, does it just make one then?

Like, the *My Co-Writer*, let's say, just writes one out and posts it?

Interviewer 2:

But—what—what would you expect, and what would you want it to do?

P9:

I guess that is what I expected it to do, since I—
That seems like what the *Apply*—applies, like—*implies*, rather.

Like—*Create a path, amount of passing on first clearing, Apply*—
It creates a path, which—because this is just text—
It writes a little thing about how these are connected.

Interviewer 1:

Is that what you wanted it to do?

P9:

I'm not sure I would want it to do anything, but it is what it is.
In this case—yes, I suppose that is—
If I wanted to use AI to write,
Having it be able to do basic interlinking of elements—
Yeah.
Would probably simplify things.

Okay. *Enhance character arc* seems like it's asking a lot.
But who knows?

And it seems to try it faster.
"You're not sure—meeting a mentor."
The difficulty with that is—if you have a mind of your own of, like, what the character should do,
And then you click *Apply* here,
And the robot decides on something very different—
Is that—
Because I think that could cause, like, a little bit of, like, thought exercise, or like:
"Am I wrong?"

But probably not.
It's probably the robot. So—right.

And then there is the *metadata* and *tagging*,
Which—it's metadata again, the most exciting part of any text.

Semantics tag. Yeah.
Okay. *Priority roles, play trickster, themes*.
Again—if we're gonna have boxes, we should have way more boxes.
It could be good to just be able to write what it is.

Interviewer 1:

Yeah.

P9:

AI-generated metadata—I assume it just finds out, reads what you've written,
And then it just checks the boxes that's relevant.

Commented [GU6]: The participant assumes AI reads the content and fills in relevant tags like emotional tone or setting, which they see as useful and efficient.

Custom tag categories—emotional tone, setting event, and direct elements.

Global tag management—

The tag manage view allows you to see all kinds of text in a spreadsheet, like, in the phrase.
And *text to HTML* can analyze your content and suggest appropriate text.

Right. And then it just does it.

Yep. AI gentleman—AI text suggestions.

This might be one of the cases where it's actually good to have the robot's buttons be separated.

Processing rules:

- Adaptive difficulty — adjust content complexity based on user performance
- Character memory — character remembers past interactions with the user
- Control stream — flow narrative elements
- Narrative branching — voice flow and narrative

So now we're talking about a bit more complex than just *Choose Your Own Adventure*.
Now this is, like, assuming programming to some extent.

Yeah. Which—here is the programming.
Very good.

Yes. Definitely should have something like this in here.
A lot of people—I think there's a lot of people who will just stick to the boxes,
But equally as many want to, like, add things.
Like, have, like, events that might actually require some form of skill.

And then—yeah.
Here you are.
Cool.

Interviewer 2:

Questions?

P9:

No. No.

Interviewer 1:

Okay.

P9:

One. Yeah.

Ah. Ah. I just answered.

Interviewer 1:

Right? Okay. Sorry. So in general, now you've made the *meaning-making* phase—

P9:

Mhmm.

Interviewer 1:

Do you think this would be useful or not useful for you?

P9:

I think *meaning-making* is—I mean, this is where you create the content.

That's pretty useful.

Knowledge graph—useful.

Metadata—can be useful.

This *processing rules*—definitely can be very useful.

Interviewer 2:

But—do you think it could be useful for you?

Let's say that you would create a—

P9:

I mean, yes, I think, in a way.

I wonder—because since I have been experimenting with different tools—

If I would feel that, like, the creation aspect—like, actually making the thing—was better felt elsewhere,

I might still be dragged to stuff like the *knowledge graph*.

And, like, having—like—yeah.

Then it would be these two that are like—mhmm, yes—

Keeping the information here but writing it elsewhere

Just because the structure of the writing is different.

So there's still, I think, value to this

Just as, like, a lexicon of what you're doing—like an encyclopedia, essentially.

Interviewer 1:

So—and I like it.

If you would grade—so if you grade, like, in general, like, everything that we've showed—
Is this something that you would use perhaps in an IDN project?

If yes, what would you use?

If not, why?

P9:

Out of these three, I would use this one.

The other two felt to me far too *generative*—

Far too, like, “this is a tool to help you write” in a sense that it kind of writes for you in a lot of aspects,

Which is not what I want, because I like the writing bit.

This one—it has still useful things like the visual element to connect things.

So in that sense, that's nice.

But the other aspects of it weren't too interesting—

Or at least not interesting enough that I think I would change what I'm doing to use them.

This one, on the other hand—if we go back a little bit to—

Not *this bit*, but, like, *this bit* with the *structure* and the *content*—

Having the option to add all this yourself

And also you just be, like—just as a collection of information

And being able to use it that way—

It has, like, multiple—I feel like it's clearer that it has multiple uses.

It's still not perfect

Because it does miss out on the *visual element* in the form of the *structure of the story*.

But I don't think that is a huge tick against it.

Interviewer 2:

So if I just wanna clarify—

It's like, if we want to enhance this design,

What you feel is that it's missing—

That if you could see more *visualized elements* of your stories—

P9:

Yes.

Interviewer 1:

How we could picture, imagine—will be nice.

Do you like it if it's the form that we display the story—like, let's say in design one or two—

That's more like a *block* way?

Is that something that you're thinking,

Or are you more thinking—when you're creating stuff—that you have a *canvas* and do stuff around?

P9:

It is a bit more like *canvas*.

Kinda like how *this one* looks. Right?

But, like, you can drag lines and stuff and, like, connect it that way.

Having a *board* that you can—like, then here, for example, take these scenes, paste them, And they become little boxes, and then you can connect them so you can visually see—

I—I guess, like, the *knowledge graph*.

Make these circle squares—mhmm—

If we're gonna be, like, very—like, sort of reductive of what it is.

But—yeah.

P9 (Ugur):

Just like being able to see it.

At least for me, that would be very nice.

Interviewer 1:

Nice.

Interviewer 2:

Yep.

Yeah.

Interviewer 1:

I'm good.

P9:

You're good?

Interviewer 2:

Yeah.

So—we should send the Excel.

So now we have an Excel form on the—

P9:

Mhmm.

Interviewer 2:

—tab.

You could just fill it up quickly, and you don't have to show us.

But if you want to, it's okay—you do it.

But that's full pressure.

P9:

Yeah.

That would require stopping streaming, and that is way too much effort.

So—yeah.

Yeah. So—yeah.

Interviewer 1:

And you could just fill it up quickly.

P9:

Temporal statements, I have already disputed this.

Interviewer 2:

And you—

P9:

I think—

Interviewer 1:

And you don't have to think out loud.

You could just do it.

P9:

Like—sorry.

I read out loud usually.

Interviewer 2:

Oh, yeah.

Yeah. But you could read out loud.

Interviewer 1:

This is—system.

You're not required to.

P9:

This is for *all of them*?

Interviewer 2:

Yes.

Interviewer 1:

Yes.

P9:

Okay.

Yay.

Interviewer 1:

So—thank you so much, and this is the end of today's test.

P9:

Yeah.

Thank you.

Interviewer 2:

Thank you, Ugur.

P9:

Oh, nothing.

No problem.

That's great.

Interviewer 1:

Yeah.

Interesting stuff, actually.

Interviewer 2:

Oh—we're very glad that you find it interesting.

P9:

And—actually, in the beginning, when we said there were no wrong or right answers—

We were lying.

There's a lot of—you had a lot of wrong answers, actually.

So—you didn't pass.

Interviewer 1:

Didn't pass. Sorry. No.

P9:

Well—have to come back next year.

Interviewer 2:

No.

You will pass from this course. Sorry.

Interviewer 1:

No.

You gave us a lot of very useful insight.

Interviewer 2:

Yeah. Thank you.

P9:

Thank you so much.

Interviewer 1:

No problem.

P9:

Glad to be of help.

If you need help with your project, let us know.

Are you guys video game designers?

Interviewer 2:

No.

P9:

What?

Interviewer 1:

Video game designers? No.

P9:

Have you made video games?

Interviewer 2:

No.

P9:

Then sorry.

That's sort of the people we've been looking for.

Interviewer 1:

No.

P9:

No. I'm not.

Can I pretend I'm one?

Interviewer 2:

I'm a beginner.

P9:

I have played game.

I play games too.

Unhelpful, but thank you.

All:

Okay.

Interviewer 1:

Okay. So—have a nice day, Ugur.

P9:

Yep. You too.

Good luck.

Interviewer 2:

See you around soon.

P9:

You will do.

Goodbye.