

Interviewer:

Okay. So so today, the test will be we have, like, three where we have three design. So two design is quite one design is kind of quite similar from last time that you have seen, but also some part is completely new. And then the goal of this test is more like, we're just doing think out loud method, and then we just want to hear, like, what is useful for you. Or, like, when you look at our design, it's like, is it useful?

Because the this the official design is not what we are interested. We are more, like, interested at the features, and we just use the design to test out useful Yeah. To see if it's useful in your writing process or what's your thought when you are testing this. Okay. So if that's okay, I will gonna share a link to you.

P5:

Hi.

Interviewer:

Should share my screen?

P5:

Yes, please.

Interviewer:

Yes. And from this is where we start, and you could just start on exploring, and then we're using think out loud method as well.

P5:

So Okay. What is the think out loud method?

Interviewer:

So just, like, you will just say what's on your thoughts while you're exploring this screen. Correct. Like

P5:

First mmmm. Yes. I was just gonna say the first thing I saw was the project name prompts in the left here, which I can't write over, so I'm not gonna bother changing it.

Interviewer:

Yeah.

P5:

But but you won't want to just put your project name right away kind of?

Interviewer:

Yeah.

P5:

I mean, I would have done, like, test project or something. Some kind of placeholder name to feel like I was actually being productive before I started doing stuff. K. I'm gonna put the story outline here.

Interviewer:

Yeah.

P5:

And you don't have to do two details. So if you have any thoughts that what you want to put in, you can also just right. K. That's good. Beginning.

Middle. That's good. Yeah. I haven't really thought ahead of what kind of story I would wanna tell before we would do the, red writing. So that counts.

Interviewer:

You could.

P5:

Alright. I don't have any images to use, so I'm gonna skip that one.

Interviewer:

Okay. So before we move to the next, could we go back to proof no. We could we stay on this page too. Just now when you are, like, doing the setup, I saw you put in, like before start ending on the story list of characters and outline, do you find this way of entering starting your pond project? Is it a natural way for you to start your project?

P5:

Normally, when I start a project, I have an idea in my head ahead of time. Like, this is sort of unusual that I'm sit sitting down with an engineer or tool trying to come up with something from scratch.

But then, yeah, I sort of focus on parts of the idea and sort of get them more clear and then see how I can fit them all together.

Interviewer:

Oh, okay. I have one question.

P5:

Mhmm. Go

Interviewer:

K. I'm wondering because now you said that you would then maybe have, like, a ready, some kind of outline of a story before going to engine. Right?

P5:

Mhmm.

Interviewer:

How would you feel that—let's say that—because I want also, do you have it more in, like, in a Google Docs? Is it more like a or, like, where do you—

P5:

Just in my head. Like—Mhmm. Yeah. I think that would be fun to tell a story about an outer space prison break.

Interviewer:

Okay.

P5:

So then it's like, okay. This would be a fun—

and then you do the story arc.

And, actually, I've gotta go back here.

Interviewer:

Mhmm. Right?

P5:

Yeah. It is surprisingly difficult to type with even my lap today. So you'd have—yeah.

Yes. So it's, like, set, like, some narrative structure.

Yeah. And this would be, like, infiltrate anapism.

Interviewer:

And you don't feel like this way of the system does not require you to entry a lot of things, like, on this stage?

P5:

Right now, it's a very loose outline. I mean, I would be typing this kind of stuff into a Google Doc or Notepad file, and that's what the system's given me. So that's about what I'm expecting.

Interviewer:

Okay. So you're doing the Google form as well. Okay. And, also, we—okay.

You could connect the—right. But we could go to the reviews.

So maybe you can just do next.

And then here, when you look at the cultural context and key reference, what's your thoughts?

Like, do you understand what you're supposed to put in?

Like, is this clear, or what's your thought on this?

P5:

Yeah. I think, like, that's always in the back of my mind. Like, where is the story set? Do they have electricity? Do they have running water?

Is it like a, you know, Victorian era?

And it doesn't really fit into the overall story. So a separate place where it asks what kind of world is the story happening in is—yeah—would be something I'd do.

Interviewer:

Okay. Yeah. P5, I was wondering, do you think it could be confusing that the cultural context is for the, like, the world within the story, or do you think it could be misinterpreted to be, like, the—that you are citing the reader's cultural context?

P5:

I wouldn't—maybe I'm rude, but I'm not really considering who I'm writing for.

This is very much like, as I set out, this is where I wanna set it.

It wasn't—here's—it wasn't like a market analysis. Here's my target audience kinda thing.

Interviewer:

Okay. And, also, one more question. As—P5, you have been writing more text-based IDN or narratives—

P5:

Mhmm.

Interviewer:

So for key reference, do you find it relevant for you to add in an image, videos? Like, what are the—

P5:

My own background, I've worked at organizations that have been very wary of copyright protection and fair use.

So I know that some people are comfortable sort of grabbing stuff from the Internet and pasting it into their own—

you know, even if it's not a commercial project and it's for their own personal use, it should be fine.

But that's just something I'm very reluctant to do on my own.

Interviewer:

Okay. So for you, like, when you want—while you're writing your ID—your narratives, like, how would you do the referencing for yourself just for your internal library or, like, database?

P5:

I mean, generally, I don't work with visual references so much.

Interviewer:

Okay. Okay. Do you have other questions?

P5:

No.

Interviewer:

Okay. So now you could continue.

P5:

Sure.

Interviewer:

And you could review what you have just put in.

P5:

Yeah. Yeah. And I guess the key references would be images, the squares.

Yeah. Okay.

Yeah. So useful.

Interviewer:

Do you find this page useful for you?

P5:

Honestly, not really.

I would prefer to just sort of jump in.

Mhmm. Yeah. Like, maybe if I had wanted to revise the initial story outline, I would have gone back to that segment, same with the cultural context.

Interviewer:

But but would you—while you're writing a story—would you wish that you could keep seeing those what you have written?

P5:

Yeah. That might be useful. Like, I'm not even sure what the name—you know, reference page or vital stats page—to go back to. Like, these were the original idea.

So, yeah, seeing something like that later would help me.

Interviewer:

Okay. That's good. You know?

P5:

Mhmm. Yay.

Interviewer:

And now when you want to put next, you will see another link in the group chat. When you press **Build Your Story**, you will go to the next link.

P5:

Okay.

Interviewer:

In the group chat.

P5:

Alright. So follow the link rather than the **Build the Story** button?

Interviewer:

Yes.

P5:

Okay. Now jump into **Write the Story**. Yay. We come back on this.

Yeah. Maybe on the top of the bar, you could like, next to the **Continue with Google**, the button on the right, you could just move it. The third one—the one on the right.

Yeah. Click on it, and then go to **Full Screen**.

P5:

Yes. And then—yeah. And this is good. And then now you could just explore this interface that for you to create a scene here, and then you could click whatever you want to.

Something's not clickable, you could let me know why you wanna click it and what should you expecting.

P5:

So—Okay. Yep. I'm gonna do—I'm gonna add, I think, because I can't—

Hey, Shivan. I'm interested in—

Yeah. There we—I'd click the **Yes** because I'd be interested in seeing what it came up with, but it looks like that's not happening today.

Interviewer:

Yeah. So once you click **Yes**, what were you expecting from the **Yes**? Or you just—

P5:

It says "generate some scenes and assets."

Mhmm. So I figured, you know, I'd look at what was generated based on that very brief—Oh.

Outline that I had and either, you know, adapt stuff or discard it.

Interviewer:

Okay. Just quick question on this is, like—because when you're generating stuff, like, it's definitely by the system or by AI.

So so you're not like—how much that are you against having AI to be informed or actually you don't mind?

And you just want to see if it's—like, what's your thought on this? Because you're curious to see what is happening?

P5:

Yeah. I mean, I didn't expect a whole story.

Mhmm. My own experience with AI—at best, it's gonna be—
it's gonna have a lot of the same ideas that I was putting in.

Like, my idea for first scene would be the other character giving the main character the reason
why they're breaking into the space prison.

You know, you'd have the warden in the space prison.

I am remembering we had the last usability testing session—had, like, Red Riding Hood is in
love with a wolf—

is a weird idea that—Mhmm—stood out because it was wrong, but it was also—sort of opened
some interesting shots that I could explore.

So rather than seeing anything that looked like a full story, I was thinking it might add some new
wrinkles to an existing sort of stereotype that I've—

Interviewer:

Okay. That's good to hear. Okay. And I could continue.
Just on this layout or this template, do you understand what's going on here?

P5:

I do.

Okay. I mean, this is like designing in Twine.

Mhmm. I guess what I'm looking at is the media and text and text.

Like, there's no way to move into the next scene from the bottom two.

The top two—you know, you pick a choice and that—

well, they could continue the scene you're in or it could bump you to the next scene.

Interviewer:

Yes.

P5:

I'm gonna do that. I went to do text-based two choices, and it's—I guess, at the—

Alright. Yeah.

Think I already work for us. Yeah.

Alright.

Interviewer:

Okay. So this is from the previous—

Yeah.

P5:

Right. It's session, really. Riding Hood again.

Interviewer:

Yeah. But this is just not like a generate—I mean, it's a generated image, but it's more like as

Commented [GU1]: Peter believes that AI isn't effective at creating complete stories, but he sees its value in introducing unusual or thought-provoking variations—what he calls “wrinkles”—to familiar tropes or narrative ideas, which can inspire new creative directions even if the output itself isn't fully original.

when you have put an image in it—

Mhmm—yourself, that you had just import an image.

P5:

Okay. I get—like, this is unusual that I'm seeing a picture and trying to think of the text.

The choices normally would be—I write the text, and I give the player the choice to affect the story,

and then you'd want the image that sort of reflects the choice that's available.

Or, depending if it's somebody else giving the player a choice, you know, you'd be the person giving them.

But, like, I'd have the text first, and then I'd go to the image for it.

P5:

I'm curious what the **Preview** button is gonna do.

I'm curious about what the **Assets** button is gonna do here.

Interviewer:

Yeah.

P5:

Okay. Looking at the media and the three images, I'm guessing that it's like—you've got the background image where the scene is set, and then you can add the two characters.

Mhmm. I've seen some engines and visual novels like that, where it's like the paper cutouts laid on top of something else.

Mhmm. Interaction—those would be the choices, I'm guessing.

Interviewer:

Mhmm. So before that, could you—want to click on the wolf there?

P5:

K.

Interviewer:

What did you—what's your thoughts on this?

P5:

I got a little distracted by the image.

Okay.

Personality—and I don't know that I'd have age in there.

And *power* is an unusual decision.

Like, I wouldn't normally think of characters in a story having powers or abilities.

Likes and *dislikes* seems useful to try to sketch out who they are and what they're doing.

Although *motivation* seems similar to *likes*.

Interviewer:

Mhmm.

P5:

Mhmm.

Interviewer:

Yeah. Hello, P5.

P5:

Hi.

Interviewer:

Sorry. What—what kind of information do you think could be useful inside this—this window for you?

P5:

I was wondering if it'd be helpful for me to be able to add the fields to show what kind of—you know, like, because it's gonna differ depending on the projects I'm working on.

Mhmm.

So being able to modify what these bold categories are might be useful for me, and then I could have all of the characters on a similar axis—is that the right word?

But, you know, I can compare similar properties.

Interviewer:

Is there anything that you think of as quite common to see in character profiles that would be useful for you?

P5:

I don't normally do character profiles.

Mhmm.

I mean, *motivations* and *role in story* are absolutely necessary.

Like, that is—

There's no real reason for me to have a character profile if I'm not gonna see those.

These are kind of interesting prompts to encourage me to think more about what the character does when they're not directly in the scene affecting the story.

Interviewer:

Mhmm. So would you like to have this, like, reminder when you're doing your story? Or it depends on what kind of idea that you're doing—narrative?

P5:

The English—yeah.

I would say it depends.

Interviewer:

Okay.

Okay. Now I have no questions.

Yay. Beautiful.

Yeah.

Let this sync, P5.

P5:

Yeah?

Interviewer:

So if you would evaluate this kind of *scene creation* way of doing it, do you think it could be useful for you in your writing or in your authoring?

P5:

Well, for me, the scene creation—hoping I can go back to the—just saying—if you click *pop*—if you close it, you could go back on just the—the—

Interviewer:

Yeah.

P5:

You should—yeah.

Okay. You close it. You could go back to the—

Interviewer:

Excellent.

P5:

Okay. Yes.

Interviewer:

And then you add new scene will be going back to the beginning page.

P5:

Okay. Yeah. Oh, but we have seen one.

Alright. Yeah. No. So if I was creating a scene, this was the option we had available, so I'm gonna ignore that there.

You know, the important part of the scene is the text and then the choices.

And I'm thinking, like, there's kind of the notes that I have in my head, and then there's what I need to tell the engine that's presenting the story.

Interviewer:

Mhmm.

P5:

So, like, this will be—assuming this is what the player sees, this is the presentation, it helps me to have some other layer or field or window to write in and talk about, like, these are the forces at work.

Interviewer:

You can click on the button.

P5:

Yeah. This is something that you're thinking?

Interviewer:

Kind of. I mean—

P5:

Mhmm. That's a part of it.

Interviewer:

Okay.

P5:

Like, what I would do, honestly, it would look like—do we wanna do the Red Riding Hood at the—it'll be easier for me to walk through Red Riding Hood.

So we'll have—and I think the choices that you guys had were *listen* or *run away*.

And so, I mean, I'm gonna want the button text to show something that—if we are tracking state—

it's like, can the language indicate to the player how their choice is gonna affect other parts of the story?

Interviewer:

Yeah. Okay. So, like, this is not something that the reader will see. Right? This is something—

P5:

Mhmm. Mhmm. Right.

This is a chance for me to sort of think through what I want the reader to be experiencing as they arrive at this choice.

Interviewer:

Okay. Just good to know. Do you have other questions?

P5:

Yeah. Thank you.

Interviewer:

Thank you.

Well, this is good to know.

I'm thinking too, like, you know, if this is the first time that we'll have presented, do we need to back out and have a different scene in there?

Like, have—have we laid what would need to happen before we arrive at the scene to sort of get the stakes correct?

P5:

Yeah.

Yeah. But okay. Yeah. Mhmm.

But, like, those blanket—this is like—because I see it's more like the fact how the story development.

This is, like, more your mental notes or—

Interviewer:

Mhmm.

P5:

When you're writing.

This always for your mental notes—that when you're doing this, the blanket.

Interviewer:

Little of both?

P5:

Like, sometimes I can't do the writing until I have the mental notes sorted out.

Like, I'll have a tough time writing what I want in the scene, and it turns out that I'm not thinking very clearly about what I needed to accomplish in that scene.

Interviewer:

Okay. That's good to know.

Okay. And then maybe you could close it, like—like, here.

Interviewer:

Yes. And then from here, you could just tell me what's your thoughts on this. How—how are you understanding this interface?

P5:

So this is the scene that we just made where Red Riding Hood is designed to listen to the wolf for a flea.

Mhmm. And I talked about it in my notes. I wanted to figure out whether there was an earlier scene to show more background about the wolf.

From here, you know, I'm imagining we'd have arrows leading to the different choice results.

The thing that I'm not immediately visualizing from what we've got here—

sometimes you're gonna give—

sometimes I would give the reader a choice in a scene that doesn't really change the scene that much—the reflective choices.

So I would wanna keep the player in that scene and sort of keep the conversation going or whatever.

Interviewer:

Mhmm.

P5:

Like, if we have Red Riding Hood—

The wolf appears to Red Riding Hood and maybe give her two or three choices before she decides to flee or to listen, to take the path, to grow his ass with the flowers.

So does that need to be two or three different scenes?

Like, can you have multiple choices inside of a scene is what I'm not—

Interviewer:

Yes.

P5:

—seeing from here.

Interviewer:

Okay. That's good to know.

And maybe now you could click the last link that I sent you.

I sent a new link to you in the group chat. And maybe to fix the size.

P5:

Yes. Again. Thank you.

Yeah. So now maybe there's, like, some few buttons that on the top.

Maybe I just want to hear—like, those filters—you could click on it.

Just wanna hear your thoughts on those.

P5:

Okay. Before we do, I wanna say it's interesting that we're going from left to right with the choice results.

I mean, that's how people read, but then you can also do a top-down.

Interviewer:

Yeah.

P5:

Which—like, using Twine, I never know. I end up with weird swirls and marks.

Interviewer:

Yeah.

P5:

Filters. I'm not sure what I've done with these filters now.

Okay. So that turned on the words that go with the choices, so I can see what I'm looking at. And this does not—I'm not sure what just happened there with that filter.

Okay. I can see **Timeline** is how we're cloned through the story, and **Choice** is telling me, okay, these were the choices the person made.

I guess it looks like the event simplifies—you can't get to the *I have greeted the wolf* option if you've chosen to run away.

Interviewer:

No.

P5:

Yeah. Because that—it would show me, like, you can't get there from here. The different paths through the story.

But I don't know that I would normally look at that.

Interviewer:

Okay. So just question—like, usually, when you want to preview your stories, like, with different paths, what's the—what will be the useful way to—or the information that you want to look at?

P5:

Just developments.

Yeah. No. I actually haven't found a useful simple way to do it.

Like, I'd have to go back in my personal notes.

I'd be like, what happens?

P5:

And then I'd have to list the different paths and go and test them, like, manually QA-wise.

Interviewer:

Okay. What happens?

Okay. Just last thing—on the top, this is, like, the main navigation.

You can see some comment test. *Knowledge graph* is not working here yet.

Mhmm. But you could just click on the **text edit mode** and just see—what's your thoughts on this.

But when you look at this, what do you think this function could be?

P5:

So right now, we're an interactive—it's flashing with my idea of an interactive narrative.

Like, it's easy to write a story that just flows through with a set—it's easy to write a static story that does not allow the player to have any input.

And maybe *easy* is the wrong word.

But, you know, if I'm trying to do interactive narrative, there are gonna be different strands that you can take it off into.

So I don't know that it's the best design to have a single story.

Interviewer:

Mhmm.

P5:

And now this is, like—this is the introduction to the scene, and these are the choices.

So then is this for—not sure where we're going here.

I couldn't tell whether this was the story for the whole project or is this a story or just the scene.

Right now, it looks like we are gonna give the system prompts saying,

Here's the scene that we want, and here are the choices we want the player to have. What can you show me with that respect?

Interviewer:

Okay. So—so, like, the idea of it is to have one some place for you to be able to write, as in a Google Docs.

But in—

P5:

But in what?

Interviewer:

Internally.

So—like, instead of needing to have another tab or another window open where you write down—

P5:

Mhmm.

Interviewer:

The idea of this would be that you would have it in the engine itself.

P5:

Okay.

I guess the story is a little more detailed than I would do in an internal document.

Like, once I get to that level of detail, then I'd wanna put it in the specific scene because it would quickly get really full of text.

It's—yeah.

Challenging to figure out, like, okay. Now I wanna just jump down to the part where the choices are or look at different scenes.

Interviewer:

But as you see, there's a **process** button.

P5:

Mhmm.

Interviewer:

So maybe now it's gonna go to the official base.
But it's like—imagine if this system could help you just let you do your *Google Docs*, and the system could help you to semi-create some pre-templates.
How far do you want the system to help you to create?
Or what do you want the system to help you in your creations?
You could just Google Doc, keep typing—

P5:

I mean, with this example here, I'm expecting it to maybe show me an image and do a better job of having the choices—
formatting them to make them a little more visually appealing.

Right now, I am not confident that AI would be able to frame the choices in the way that I'd prefer—
because you'd need to look at, like, the whole story and—are there themes running through it?

Like, if you wanted to do, like, a running joke with the choices or things like that—
like, I don't know that the generative AI would pick up on that.

Interviewer:

Okay.

P5:

I'm seeing, like, I could see it do a *first draft* of scenes,
and then I'd go back in and sort of polish that to fit it into the overall project as a whole.

Interviewer:

Okay.

Interviewer:

I have no questions.
Okay. So now we're gonna test another design, and I will move to—I'll let Interviewer 2 lead the second design.

Interviewer 2 (Second Interviewer):

Okay. Hi, P5.

P5:

Hello.

Interviewer 2:

I've sent you two links. So we'll start from the first one.
So, basically, this is the second version design of our *setup phase*.
So I would like you to just explore and think aloud, and I might come in at some point to ask you some questions and—hold on.

Commented [GU2]: Peter expects the system to help with small tasks like generating images or formatting choices more attractively, but he doesn't trust AI to frame choices in a way that fits his creative style, especially when it comes to understanding deeper story elements like recurring themes or running jokes.

P5:

Mhmm. Yes.

Alright. Like I said before, helps me feel like I'm actually doing something even though I've—
Alright.

The *form* was interesting. When I think of *form*, I think of, like, what development engine am I using.

Interviewer 2:

So what's—what would you then classify things like *interactive narrative*, *visual novel*?

P5:

Right. I mean, if I was trying to do a visual novel, I'd use something like **Twine**.

Text adventure would be something like **Inform**.

You could do **RPG Maker**.

The *form* is gonna be—how is the player given choices and how is the player making those choices to change the story.

I don't really know the capabilities of this tool, so I guess I would wanna see what it could—
what some possible forms were, what some possible templates were.

Interviewer 2:

Okay. Mhmm.

Okay. What are your thoughts on the **Browse similar IDNs**?

P5:

I am—okay. I keep getting hung up on where the library would be for these novels.

I've seen other people try to sort of develop platforms and encourage people to write stories,
and then no one actually goes ahead and populates their database or their library with other
examples.

And I'm conflicted.

Like, there are some people who get very fussy about—I don't know if the ideas need to be
completely originally theirs.

I don't do a lot of comparison work.

I can see where it might be useful, might give me some interesting ideas.

But this kinda goes back to what I was saying before about doing the work in my head.

Like, normally, I come up with an idea, and I get excited about it.

And then I think of the way to present that idea before I sit down at an engine and try to fill in
the pieces.

Interviewer 2:

Okay. So if I'm getting it correctly, you wouldn't really be an author that would use the *Browse
similar IDNs* section that often?

P5:

Right. Not—not side by side with the project, you know?
When I'm looking at other IDNs, it's sort of for entertainment, or—
I'm not looking at them thinking *how can I adapt my own project to incorporate these ideas?*

Interviewer 2:

So follow-up question—if you were to explore this section, what would you expect by clicking one of these IDNs on display?

P5:

I mean, it might be useful to see—
Okay, here's how similar stories have been told.
Here's how similar stories have been presented.
You know, like, what are the variables that those stories were tracking?
What were the choices that they gave the players when they were doing their narratives?

P5:

What did they think was relevant, and what did they kind of omit?
What is—what's worth focusing on and what can you abstract away?
What is engaging that you'd wanna give the player a chance to do, and what do you—you know, sometimes you get hung up on a specific aspect of a story, and it turns out that everyone else who's done similar stories has completely ignored it because you can still have fun with that.

Interviewer 2:

Yeah. Okay. So we can continue playing around.

P5:

K. On the screen or go next?

Interviewer 2:

Yeah. You can go next.

P5:

K.
K. I'm trying to think of—well, I would generally do *entertainment plus social message*.
I know some people have tried to do *educational*.
And I know sometimes people try to do *marketing*, but I don't know that I'd give that away.

The *audience* is interesting. I know in literary circles, there's a lot of debate about what a *young adult* audience means.

Some people get really wound up about how young adult literature is okay for adults, but the audience level also—like, I could see it being useful to set that in my mind.

Because, okay, if I want kids to be able to read this, then it's not gonna have excessive violence or things like that.

Interviewer 2:

Sorry—sorry for cutting you, Sean.

But, do you think defining your audience is useful for you in your creative process?

P5:

I do.

I don't know that I would use *these* definitions, I guess, is what I was dealing with.

Interviewer 2:

Okay. So how—if we're talking demography, what kind of terminologies would you use instead to define your audience?

P5:

I think it's—this is the right idea. I just wouldn't use these labels.

And maybe I'd only have three, right?

Because there's a sort of general audience—acceptable for everybody.

There's middle audience that's—maybe it's a little too advanced for kids, but whatever.

And then there's niche audiences that you would *not* want the general public to be able to access.

Interviewer 2:

A related question—what are your thoughts on **mood boards**? Do you feel they are useful in your process?

P5:

I don't generally use them.

I've seen other people have good results with them.

Interviewer 2:

Okay. Yeah.

Okay. So we can continue.

P5:

So this sort of tracks with the information that I was being asked to provide in previous screens.

Selected IDN is not something I expected.

I guess that was back here when they browsed similar IDNs.

Interviewer 2:

So I think you can go ahead and click the next link that I sent in the chat.

Okay. So this is the **second design for the scene creation**, so you can explore, and I can hop in and ask a few questions.

And feel free to think out loud.

And keep in mind—the aim of the usability test is for us to find out, through an author like yourself, what is useful—

which of these features are useful or not useful in your creation process particularly.

P5:

Mhmm.

P5:

So yes. The lead templates—they map pretty well to some of the choices that I have seen in other interactive digital narratives.

There's some overlap in my mind between the *dialogue scene* and the *choice scene*, which we touched on with the other example where it's like—do I need to do a new scene every time the player has made a choice while they're talking to another character?

Well, there's more. There could be more.

I'm trying to separate out my personal feelings.

Like, *timed choice scenes* are challenging to implement because people read at different speeds.

So, on the one hand, I am not a fan of them.

On the other hand, it can be useful.

Normally, I try to link timed choices to the *past choices* the players make.

Like, they've got five turns to take action before something else happens—and that's whatever speed they take the turns at, rather than they've got ten minutes or something.

Interviewer 2:

So would you say you use templates more often, or you'd just start from scratch more?

P5:

The four templates that we saw—I would probably be defaulting to *choice scene*.

And then, like—especially with a new tool—I try to master one type of scene, and then branch out from there to maybe try a *dialogue scene* or the *exploration scene* where you click around.

Interviewer 2:

Okay. So what are your thoughts on this *dialogue scene* template?

P5:

Scene purpose is helpful.

I mean, a lot of times, that's gonna be similar to my scene name, but it gets clunky when you've got a lot of scenes where it's like,

"You know, Wolf presents Red Riding Hood this choice."

So purpose is useful.

Dialogue—it seems like a small box for me if I'm gonna do the back-and-forth conversation with people—with characters.

So the **add choices**—it seems like, when the player's done reading, they can click a button.

And then *conditions* gets me into a complicated space where I'm thinking like—
Okay. This choice has changed if they had made a previous choice somewhere else.
And then you get into, like—is the condition affecting the *text or images* that's appearing in the scene,
or is it affecting *whether they see this scene at all*?

Background / Character / Object—that looks like the more *visual novel-y* stuff.
It's like, okay, I want the scene set in the forest, so I've uploaded the forest background, and you can do the images.

I'm now looking at the *AI assistant* fields.

Okay. I'm looking at the *Suggest Background*, so *Define Purpose*...

Suggesting, yeah. *Assistance*.

Because I see it there, I'm curious about what it would do.

But, you know, normally, if I'm opening a scene, I already have a lot of the basics in place.

It might be interesting to see what a *suggest conflict* or *twist* option is.

Like, *suggest dialogue*, *suggest choices*—

I'm expecting that it would give me a really rough draft that I would need to polish before I could put into the narrative itself.

Like, *character reaction* or *conflict*—those seem—

I'd be interested to hear what those ideas are, but I might not necessarily use them.

They could take the story in interesting directions.

Interviewer 2:

So how much that you against that—or you want AI to be in it?

No. No. I'm just thinking—like, when you're in your writing process, do you wish you could see it all the time?

Or you just like—or how much do you allow AI to be into your—yeah?

P5:

I would want it—"walled off" is not the right word—but, like, this sort of *sidebar option* is okay with me.

I really—I don't like how autocomplete will change words when I'm trying to write or things like that.

So in my mind, the *AI consultation* would be, like, *one step in the process*, and then I have to put that down and go back to working on implementing the narrative as a separate [step].

Interviewer 2:

Okay. So we can just go ahead and see—and we can continue to save.

Would you like to preview the scene to find out how it would look?

Commented [GU3]: Peter is curious about the AI assistant's suggestion features, like suggesting conflict or dialogue, but he sees them mainly as ways to generate rough drafts—basic starting points that he would still need to revise and polish significantly before integrating them into his actual narrative.

Commented [GU4]: Peter prefers AI assistance to be a separate, optional step—like a sidebar tool he can consult when needed—rather than something that interferes with his writing flow, such as autocomplete; he wants full control and sees AI as a distinct phase in the creative process, not a constant presence.

P5:

Okay.

This looks like it would be an interesting experience for the player, reader, audience.

And this is the kind of—I think I've seen people do things like this with Python that I haven't actually learned how to do myself.

But then you go down the rabbit hole of—I would have the window with the *text* up at the top and the *choice* down at the bottom, especially because you're giving the player a choice before they understand what's happening.

So I don't know how I'd be able to rearrange the different elements.

Like, what if I wanted *John on the left looking to the right*?

Interviewer 2:

Okay. So, ideally, you would like to be able to edit the preview to—

P5:

Like, if that's where it's gonna take me—well—

Interviewer 2:

So it's interesting you're saying *edit preview* because the—

P5:

Yeah. That—that's a glitch.

I'm just trying to understand you.

So this field, this screen, is where I'm putting in all the stuff that I wanna remember—

Yes—like what's gonna happen here and what the dialogue looks like.

P5 (continued):

And then in previous scenes—I guess the UI—the visual presentation of it—like, that's—I'd wanna be able to make changes to that.

I don't know enough about this kind of programming, this kind of idea development, to even give you the terms for what I would wanna change here.

But—

Interviewer 2:

Okay.

P5:

Yeah. It's alright.

Interviewer 2:

So we can just move on.

P5:

Okay.

Interviewer 2:

Okay. So before we start, I would like you to just click on **Create New Scene** first.

P5:

Right. That—this one?

Interviewer 2:

Yes.

Because ideally, you've just created one scene.

But for the purpose of this usability test, I would like that you've created three scenes instead—for us to facilitate this usability test.

So we just skipped some few steps, and now we're in a situation where you've created three scenes.

P5:

Okay.

Interviewer 2:

In this window—

P5:

This is a little more granular than I would have done.

I mean, because—especially I'm looking at these responses—it'd be the same character in the same location.

So, you know, I would—like, in my mind, I'm doing a scene.

The character finds a letter, and then either the letter is gonna change *where they go next*—which should be what the next scene is—

or the letter is gonna change some *internal variable* in the story that's gonna come up later.

And then they'll move to a new location with a new choice.

Interviewer 2:

Okay. So I have a final question from—yeah—or task, rather.

Ideally, you've created just three scenes. But in a situation where you've created a lot of scenes and say you are in your twentieth scene, and you're like, *how did I get here?*

Trace backwards to find out the path that led to scene 20.

Can you, like, maybe simulate how you'd do that here?

P5:

Are we—is there something I should do to get to 20 scenes? Or—

Interviewer 2:

Okay. Let's say this is just the three scenes that you have.

P5:

Mhmm.

Interviewer 2:

And you would like to trace from scene 2—
Scene 1—you would like to—how would you—

P5:

Okay. There's no problem.

Interviewer 2:

Okay. So you can click on **Path Preview** instead.

P5:

Okay.

Interviewer 2:

That's all. Just exit the—
Which do I do to cancel or—

P5:

Yes.

Interviewer 2:

Okay. So what are you recommending I go from here?

P5:

Path preview?

Interviewer 2:

Is it a—yeah. Top right corner?

P5:

Okay.

Interviewer 2:

Yes. And then when you look at the **filter**, do you think it's helpful or useful or not?

P5:

I'm getting sidetracked in my own head thinking about the different structures that you have for interactive narratives—

with the idea of those, like, *the time cave*, where it fans out to a bunch of different endings.

And, yeah, that's where you would need to know *how did I arrive at the scene or the choices?*

And I generally don't work with story shapes like that because it's just too much for me to keep track of.

So I would try to have a lot of *bottlenecks* so that the choices all lead back to—

Interviewer 2:

Oh. Key points?

P5:

Okay. Yeah.

Interviewer 2:

Okay.

P5:

I mean, that's all from me.

Interviewer 2:

So I give you now to **Interviewer 3**, and he'll take you from there.

P5:

K.

Interviewer 3:

Hello again, P5. I would send you a new link now in the Zoom chat.

Okay. So this is the **third design**. We will check two pages.

So this is the kind of the homepage or, like, the dashboard.

And what I'm interested in knowing—like, from an experienced author—it would be:

What would be useful for you in your process?

So, like, you can be honest—*“No, this would not be useful for me for creating my stories or my narratives”*—and *“this would be.”*

And if you have a question about a specific term or about a specific function, you can ask me.

P5:

So—okay.

P5:

I'm thinking of—like, primarily, I'm thinking of the interactive narratives created in **Climb**, which do text and images, so they'd be *multimedia* by default.

I guess *multimedia* would be, like, a *form programming*.

I'm looking at these *articulation techniques*, and I don't really—

they're asking a lot of questions that I had never really considered.

And I can see where you do—like, these are reminding me of some narratives that I've experienced in the past that are kinda *high concepts*, like **Photopia**.

And I haven't—

No. Continue, and I will just have to—

I just—I haven't ever really tackled creating those myself,

so I don't know—I don't know how that kind of goal would change the project.

I don't know what it's gonna add or what I would need.

Interviewer 3:

So, P5, when you're saying while you're exploring this system, you say it has been keep asking you these questions that you haven't thought of—
so what are your feelings on this when it keeps asking things that are quite new?
It's like—what's your thoughts on this?
Do you find it's, like, daunting, or—what's your thoughts?

P5:

Yeah. *Daunting* isn't the right word.
Like, by the time I come to an engine to sit down and create an IDN,
I've got some ideas in mind.
So this would be stuff I'd sort of *ignore*—trying to get to the implementation.

Interviewer 3:

Mhmm.
Okay. Could we take a look at the **structure tab**?
I would like to know your opinion on that.

P5:

So, I mean, *narrative structure*—I'm thinking I would want the **events** above the **agents**.
And the *events*—it almost seems like that's the sort of *acts* that you'd have the scenes grouped under.

So I'm thinking—do I want *sub-events* under that,
or do I want a list of—
It'd be nice to have a *list of scenes* that you could either *show or hide*.
These are all the scenes that we're having, to call it the *adventure* section.

And we talked about the—

And *cultural references* is sort of the setting,
but then you're adding this *economic* and *ethical references* in here.
So now I'm thinking, well, it's parts of the *setting*—
like, what kind of economy are they working under and what are the value systems?

Interviewer 3:

K. So in general, the *usefulness* of this for you—for your authoring?

P5:

Narrative structure—it would be useful for me as, like, a *high-level* way to plot the beginning, middle, and end of the narrative.
We looked at the progress bar at the beginning—
like, this would be helpful for me to see the *larger picture* of what I'm trying to do and how close I am to getting it all completed.

Interviewer 3:

Okay.

P5:

So I can see myself using this **structure tab** more so than the **aim and goal** tab.

Interviewer 3:

Yeah. So we could go to the next page.

It's the **Meaning-Making** phase, and you can go there from the left navigation menu.

The—yeah. So the icon under it. Right.

Yeah. Okay.

P5:

This is a little daunting.

That would've—okay.

I mean, I was thinking this would be, like, a *radio button* that you would have just seen or just captured in this media.

I'm not—I guess so this is where I pull up stuff to edit,
and I don't know the situation in which I'd wanna be editing *scenes and characters*
simultaneously, or characters' media.

So *content's* what the reader's experiencing.

I don't know what the *adaptive difficulty*—

Oh, that—we can skip.

Okay. I already know that—or—I am just noticing these now.

Okay. So the *choices matching* makes sense to me.

Well—yeah. Alright. So that—I'm assuming that means it's gonna send the player to a different scene, and it's gonna change one of their values.

Add—oh, okay. So it looks like I'm gonna be adding stuff here that then appears up here.

That, like—this is what I—

So then I need to go back and create a new scene to catch that.

And I clicked *add*.

Maybe I haven't given enough detail.

I was clicking *add choice* to see—

Yeah. Alright. Okay.

So this makes sense to me now—that you use these fields to tell the system what the choice is gonna do.

And then up here, shows you—these are the choices you've got implemented.

So that was your scenes.

And I wanted to see, like, what happens with the choices of logic for something like a *character* or an *object*.

This—I mean—it complicates my thinking as far as:
If you are looking at an object, is that its own scene?

Like, if you're giving the reader a chance to look at the artifact at any point in the story,
then yeah, you have to call up—
like, here's the description of the artifact, and here's where—if the player has choices—
here's where their choices can take them,
but it can't remove them from where they were when they started looking at the artifact.

Yeah. Okay.

I am not expecting any of these *metadata*.

I guess I could see myself using this if I'm, again, trying to bring an *AI agent* up to speed on
what's happening,
but I wouldn't be adding this for my own thingy—thinking.

And *connection* seems useful for characters.

So let's get rid of those.

Okay. We talked about this in a previous session about—you know,
if I change an aspect of the protagonist, then I would need to go and change other parts of the
story to reflect that.

I would need to work with this more to figure out what the *connections* do and don't allow me to
change in the story.

Interviewer 3:

Yeah. We would like to see more information of the—of the choices and what would happen if
you take something off.

P5:

Alright. So, unfortunately, I've gotta go.

Interviewer 3:

Yeah.

We had a lot, and we really appreciate—

Interviewer 2:

Yeah. You, P5.

So it's been really helpful—all the usability tests and everything—
and we really appreciate your time and effort.

Interviewer 3:

Yeah. Yeah. We will just send to you, like, one test that you can do, like, when you have
more—more time.

Just—just the one-minute survey that you have did before—we'll [send it] later.

But you could feel free [to do it] when you have time.

Commented [GU5]: Peter doesn't expect to use the metadata for his own thinking, only to help AI understand the story; he sees character connections as useful but wants more control, especially since changing one trait would mean manually updating related parts of the story.

P5:

Yeah. Yeah. But thank you so much. I'm glad I could help.

Interviewer 2:

Yeah.

Yeah. It's really helpful.

P5:

Okay. Bye.

Interviewer 3:

Bye bye.

Interviewer 2:

Take care. Bye bye.