

Interviewer: First? Okay. Oh, I see. Hello? Hello?

Interviewer: Hi, P6. Thank you. Yeah. ***, you're kind of in this area. I think I'm just in here.

Interviewer: Yeah. So thank you for joining us, and finally, we could meet with you. Are you in the U.S., or which time zone are you in?

P6: In Australia. So in Melbourne.

Commented [GU1]: He lives in Melbourne

Interviewer: Alright. I'm sorry. I didn't make the last one. I calculated the times wrong, so I showed up in the morning instead of the afternoon.

P6: Oh, no.

Interviewer: No, no worries. Just having you help us and be a part of this project is already—like, we are so thankful. And just before we start, we'd like to explain first—is it okay that we record this meeting so that we could review the data again later?

Interviewer: But after this research project, we would delete all the data, and we won't show your face or anything like that.

P6: Yeah, okay. Yep. That's completely fine.

Interviewer: Okay. Thank you.

Interviewer: So, we're from ***, from ***, and we're working on a project with ***. And actually, we got your contact from ***. She worked with you before for her master's thesis.

Interviewer: So before we start, we just want to get to know you a little bit more. Could you just tell us how long you've been writing interactive digital narrative stories, and what kind of projects are you working on?

P6: Okay. So in terms of interactive stories, that'd be about six years, I'd say. Yeah.

Commented [GU2]: He has six years IDN experiences

P6: I've been writing a lot longer than that. So I've been—yeah—doing professional writing for quite a while.

Interviewer: So what type of story are you writing?

P6: So for interactive fiction, it's science fiction.

Commented [GU3]: Adam has background in interactive fiction or science fiction

P6: Mhmm. Anything kind of fantasy-related where I can have a kind of gameplay aspect added into the equation—where static literature might not do the job.

Interviewer: Just a side question—if we're curious about your project, is there any way that—is it published so we could check it out?

P6: Yeah. So on itch.io, I've got an author page there. H-O-R-K-K.

Interviewer: No—yeah. K. We got it already.

Interviewer: Yeah. So we're just a little bit curious. While writing your interactive digital narrative stories, **is there any challenge that you often face in this process as a writer? What are the challenges you usually face?**

P6: I mean, as a writer, it's probably just the engine that I'm working with a lot of the time—getting the stories to match up with the realities of how you're actually publishing it.

P6: So, for instance, if I wanna tell a story and it might involve text and it might involve, you know, an interactive element, but publishing it to different mediums might be difficult.

P6: Hmm. So, for instance, been working in Twine, but that doesn't publish well to Steam to get a large enough audience or to different platforms. So I'm kinda—you're kinda working against the grain.

P6: Other than that, not any huge things. I mean, other than, you know, **just the regular things that come in the story—like a good beginning, middle, and end—and, you know, not making it suck, basically.**

Interviewer: **So what kind of tools do you usually use? Like, do you build your own tool? Or how do you do that?**

P6: **So I pretty much use Visual Studio—Visual Studio Code**—or Visual Studio Code, because I always get those two mixed up.

P6: I use, like, Google Suite because, you know, I save my stuff on, like, G Drive, but also use Google Docs because that's easy for me to access anywhere.

P6: Say, if I come up with story ideas or if I'm adding some stuff—that's very accessible.

P6: **Twine is the engine I've been using up until this point, but I've been experimenting with Unity and how well it does there.**

P6: But there's, like, accessibility concerns I'm working through. **When I'm testing things for accessibility, I'm using NVDA to test that.**

P6: What else do I use? That's all that's coming up. It's kind of very bare bones, actually. A lot of it kind of—yeah—takes place either in the code or in documents for me.

Interviewer: Do you wanna stay for any questions?

Commented [GU4]: Mismatch between writing and publishing platforms: Adam's biggest challenges isn't the storytelling itself, but getting the narrative to work with the technical realities of how and where it is published.

Commented [GU5]: Platform compatibility issues : He uses Twine, but it doesn't publish well to platforms like Steam—which limits access to wider audiences.

Commented [GU6]: Challenge in crafting a story with a good structure

Commented [GU7]: Adam uses a minimal but flexible toolset—including Twine, Visual Studio Code, Google Docs, Unity, and NVDA—to write, prototype, organize, and test interactive stories with both creative freedom and accessibility in mind.

Interviewer: Okay. So thank you so much.

Interviewer: And then now—like—we're going to begin with the test. So today, we have, like, three sets of designs for you to try out.

Interviewer: And those designs—they are not a fully finished product. It's just like a prototype or wireframe for you to test out.

Interviewer: So that we know what features are good to keep. And there's no right or wrong in doing these tasks.

Interviewer: Because it's for us to understand which design has better features.

Interviewer: And the method that we are using today will be the think-aloud method, which means—when you're using the design—we recommend you just say what you're thinking.

Interviewer: Let's say when you look at something, you can just say, "Oh, where's the button?" Or, "Oh," like—you could really just speak out loud what's in your thoughts, so we can understand more.

Interviewer: And we may also have some questions—like—we'll ask you as well.

Interviewer: So this is the wireframe. And the moment that we are testing on the IDN tools, we're just focusing on two phases.

Interviewer: Like, when you're writing your stories and organizing the ideas together.

Interviewer: Today, we are not focusing on publishing and those parts—we just focus on story creation.

Interviewer: So if you're good, we will begin with the first design.

P6: Yep. Absolutely.

Interviewer: Okay. So first, I'm going to send you a link in the chat. And if you could share your screen with us.

P6: Yep. Absolutely. *[shares screen]* See all my awesome bookmarks up there?

Interviewer: Oh, that's nice.

P6: Yeah. But I'm kind of the—like, I have a lot of tabs when I'm using MIT. Laugh at my webpage quite a lot.

Interviewer: So you're flying out tomorrow?

P6: Like—yep. Oh, well, I'm preparing to fly out tomorrow, and then I'm flying out very early to the U.S.

Interviewer: Oh wow. Is that a work trip?

P6: Yeah. Yeah. I've got a work on-site.

P6: This is actually quite funny for me because I was finishing a class for an IT degree two days ago—I was doing usability testing. So I was asking people to think out loud.

P6: You know, not assume and, you know, do—do exactly this. So it's funny being on the other foot two days later.

Interviewer: Okay. That's great. So you're familiar.

Interviewer: But now—why is this loading that long? Is it because it's in Australia?

P6: No.

Interviewer: No—that's—that's the reason. But I can refresh it if that helps.

P6: Yeah. We should try—refresh it.

Interviewer: That's trying. Right. Do—shall we try with your source? Because this is a big gem—yeah—thingy.

P6: We could do that.

Interviewer: Okay. Maybe we'll try another design first as they still—

P6: Oh, no. It's coming soon. 5%.

P6: I think it just might be slow because it's large, maybe.

P6: Yeah. We could have a CDN behind the scenes—that'd be...

Interviewer: Like—we don't know. It was like—we've been testing with the same link, and it had been working.

Interviewer: Like, does the link have to be updated?

P6: Are you guys using the same link that you sent to...?

Interviewer: No. I just copied, like, a new link right away. So I don't know.

P6: Yeah. But—because you guys can open, right?

Interviewer: Yeah. I could open it right away.

Interviewer: I mean, in the worst-case scenario, we can do that—you share the screen.

P6: Yeah. Let me do it. Let me try with your design first.

Interviewer: Yeah. That's fine.

Interviewer: Can we switch if it's okay?

P6: Yeah.

Interviewer: Okay. Now we're gonna send you another link. And *** —*** erick—he will be the one who takes over this part.

P6: Yep.

*** **(Interviewer):** Hello, P6. Can you hear me well?

P6: Yep. I can hear you fine.

*** **(Interviewer):** Yeah. I will send you the link here in the Zoom chat.

P6: Yep.

P6: That came up straight away.

*** **(Interviewer):** Yeah. So—just kind of an introduction to the design.

*** **(Interviewer):** So—like—this is the hub page, and we are gonna check two more pages later.

*** **(Interviewer):** And this prototype is designed so that in different pages—or in different parts of the pages—you are in different stages of the authoring process.

*** **(Interviewer):** So for example, here, you have a bit of the progress bar, and it's just to highlight more clearly where you are in the authoring process.

*** **(Interviewer):** So I will remind you a bit when we change pages—like, where in the creation process we are.

*** **(Interviewer):** So the first thing I would ask you to do is to just look at the screen—give your first impressions. What do you think would be useful, what would not be useful, what is weird, what is positive—and remember to think out loud.

P6: Okay. Well, my first thoughts would be—I like the cleanness of this interface.

P6: My immediate instinct would be to click on the "Project Status: In Progress" section and check out what "In Progress" would mean—like, you know, what would be required for that to be moved along. That would make me very curious.

P6: I guess I'd then be looking across—and looking across at the content elements—just trying to figure out what “Content Elements” is. Like, how is that categorized? That kind of thing. And “Interactives.”

P6: Then I'd look at the “Time Spent,” and I'd be like—is this guiltting me about how much work I've used on this project?

P6: Because I know writers get, like, really hung up about the hours they've done. But at the same time, it could be very motivating for me—because I get up and I'm like, “Oh, I've spent an hour every day for, like, the last week,” and that adds up over time.

P6: We're looking at “Ideation.” Yeah, that'd definitely be the first part of my process.

P6: “Meaning Making” and “Making a Proto-Narrative” and “Processing Rules”—that, to me—because I'm just thinking out loud as I'm looking at things—I'd be like, that seems academic. And the cat's decided to join.

P6: Yeah. “Interaction—Create the Interactive Experience.” I'd be like, alright. I feel like when I work on something, I'm—yeah—doing a lot of things at the same time. Like, the interactive experience is in there. Yeah.

P6: And “Validation”—I think I'd be looking for the section in which I'm actually working between ideation and validation—the part in which I'm just kind of working on the narrative. Like, just writing the actual thing. Just writing the story.

P6: I think “Timeline”—I'm looking at that. That's kind of interesting. I think that'd be a novelty to me—looking at stuff in the past—like, looking at such a large component.

P6: “Recent Activity”—I probably know what my recent activity is unless I'm collaborating with somebody else. So that's a rather large section in my mind to have for something that's kind of a novelty in terms of real estate, I'd be thinking.

P6: Yeah. “Suggestions”—I'm like—I just noticed this down at the bottom: “Possible Logical Inconsistency.” Then I'd be wondering—is that using AI?

P6: Is the AI getting involved in my writing process? If so, that's curious—and worrying.

P6: Yeah. In terms of attribute—I've been looking at the buttons at the top because I'm already in the dashboard, hovering over it. So that's kind of cool.

P6: “Ideation,” “Meaning Making,” “Interaction,” “Validation”—I'd be thinking “Interaction” being a play button—I'd be thinking, well, I would've thought that's like testing. I'd click that and maybe it tests something out. I don't know.

P6: Mhmm.

P6: “AI Assistant”—yes, it does have an AI assistant. Everything's gonna have AI.

Commented [GU8]: “Ideation” feels accurate as a starting point — it matches how he begins his process.

Commented [GU9]: Terms like “Meaning Making,” “Proto-Narrative,” and “Processing Rules” feel overly academic — not intuitive for his personal workflow.

Commented [GU10]: Curious but cautious about AI involvement—Uncertainty about how and when AI is influencing writing

P6: At “Settings”—yeah, it helps. So this is kinda how I’d check it out.

P6: Obviously, I’ve gone from the top left to bottom right, which is really stir—well, actually, I’ve kind of gone like that.

P6: “Collaborate”—oh, it’s a collaboration thing.

P6: That’s kinda cool. Yeah. I’d be thinking, “Who am I gonna share my in-progress work with? Who do I like that much?”

P6: And “Save.” Yeah.

P6: Yeah. So I’ve kind of just gone through my thought processes. But—mhm—yeah.

P6: I think this is interesting. “Context Elements” would be really interesting in terms of how that’s categorized.

P6: “Interaction Paths”—like—I’d be thinking about—is that, like, you know, when you’ve got branching paths, is that how that’s summarized?

P6: Mhm. If so, how is it for me to know how many paths there are?

P6: Because at certain points, I might be creating five paths per interaction in a conversation, and there might be three per scene.

P6: That might add to, like, 15—and then that adds up really quickly.

P6: And then that might get to a number in which it might not be meaningful to me.

P6: Yeah. Because it might be hundreds of branches. So at what point is the difference between 20 and 300 super relevant?

P6: Yeah. Maybe I’m being super blunt, but hopefully that’s helpful.

P6: Yeah. So that’s my thoughts on this page.

P6: I really like this a lot.

Interviewer: I know—it’s—it’s—it’s very good that you really say everything that you think.

Interviewer: That’s what we’re going for.

*** **(Interviewer):** Yeah. This is what we are going for.

*** **(Interviewer):** I have one question: if I would ask you—okay—start your new story, which path do you think you would have to take?

*** **(Interviewer):** Like, where would be your next step from here?

P6: Alright. So it's kind of a bit tricky because this has "In Progress" already.

P6: But if I'd started a project, it wouldn't have anything there, and then I'd be kind of there.

P6: But if I was gonna start a project, I'd click on—mhhh—okay.

P6: Because I'd be like, well, that's sequential. It says "Authoring Process" here. That would be the first step in the process.

P6: It'd have a percentage there, so I can see highlights when I go over it.

P6: So that's where I'd click first. I wouldn't click on one of these.

P6: I'd probably go for this because it's the biggest thing, and it's gonna be more of a description.

P6: And I'd go sequentially through these. I'd probably treat it a bit like a gamification process.

P6: Like, I'd be like, "Oh, that's gone up a percentage." Do you guys—that's how I think about it.

*** **(Interviewer):** More questions?

Interviewer: Yeah, I do. Yeah.

Interviewer: So, P6, while you look at the suggestions—you mentioned that when you see that it's AI, that makes you a little bit worried.

Interviewer: I wonder—what are the things that make you worry about when AI is involved?

P6: So—one—there's a few things.

P6: One thing would be the idea that everything becomes beige.

P6: So whenever I've looked at AI for writing, it kind of reduces the prose to AI prose instead of my unique voice.

P6: And then what happens is that, like, it might have okay suggestions—but after a while, it all kinda sounds a bit same-y.

P6: And so you've kind of gotta consciously not use it.

P6: It's like—I feel like—my personal view is it's like training wheels, which are really good when you can't ride—but you wouldn't want to be in the Olympics with training wheels.

P6: That said, I find it's really good for picking up things, like objective errors in things.

P6: Or if you're really stuck for ideas, just throw on something at it and seeing it—and then it says something wrong, and that makes you think of the right idea.

Commented [GU11]: Creative Concerns: Loss of uniqueness in AI-generated prose

Commented [GU12]: AI inappropriate for high-level, personal storytelling.

Commented [GU13]: AI useful for error detection (grammar, logic flows) and idea prompting when stuck

P6: Kind of like—if you’ve ever seen *House*—and all his staff come up with the wrong ideas, and then he comes up with the right idea because he’s had all the wrong ideas.

Commented [GU14]: AI useful for error detection (grammar, logic flows) and idea prompting when stuck

P6: That’s my thoughts there.

P6: Also, I guess—perception.

P6: I know there’s stats at the moment that show that people who are seen as using AI—see being seen as using AI—as lazy.

Commented [GU15]: Fear of negative social perception of AI use

P6: I’d be thinking—a lot of writing competitions at the moment say, “You can’t use AI.” And they don’t draw the line because it’s kind of very early days.

P6: How much AI is good and how much is bad? They’re just like: “No AI.”

P6: So it’s like, well, can any AI sink me in the future?

P6: Will it stop me from being able to go for a competition?

P6: I could lie and say that I didn’t use AI, but I would know. And that would play in the back of my mind.

P6: Being integrated into the app would feel more of a choice than, say, ChatGPT on the side that you can take or leave.

P6: Like, it would be part of my authoring process quite clearly in my mind.

Commented [GU16]: Prefers integrated AI over external tools like CHATGPT

Interviewer: Yeah. So my question is—you already mentioned that the ideation process is what you’d most likely start with, especially when you are just starting the project.

Interviewer: So my question is—when you click on the ideation button, what would you expect to get—UI-wise?

Interviewer: And I think—connection-wise?

P6: What I would love to see are all the things that I would fill into an ideation doc in the first place, and it would match up to my process—which it won’t, because everybody’s got a different process.english

Commented [GU17]: Desire for ideation UI matching personal workflow: He wants the tool to display the types of fields or inputs he usually includes in his own ideation documents.

P6: But, like, you know, 60% of that will allow me to customize that to my process.

Commented [GU18]: He recognizes that every writer has their own process, so the interface **must be customizable or flexible**

P6: So I have a long document, and I tend to go about every story or game—or, like, gamified story—the same way, in which, like, I’m starting out with, like:

“What am I trying to actually convey?”

“What’s the experience I’m trying to—”

"What are the narrative themes?"

"What's the high-level plot, the draw points, all that stuff?"

P6: And then get into the characters and mechanics and stuff like that.

P6: Just all those ideas.

P6: Yeah. It might even have personas under there—I don't know.

P6: It'd have all kinds of interesting things in my mind.

Interviewer: So—so we could move on and go to the ideation phase and—and you can click on it if you want.

Interviewer: Yeah. And, again, you can—oh, just—just one note. Sorry.

Interviewer: That we didn't have time to change it, so I apologize for that.

Interviewer: But I just want to tell you that the tabs—you should actually start from the "Aim and Goal" tab on the horizontal tabs.

P6: Sorry? So start—?

Interviewer: No. Sorry. You can go to the ideation.

P6: Yep.

Interviewer: And then there you have those tabs.

Interviewer: And that way, if you could start from "Aim and Goal" instead of "Explore."

Interviewer: So—you see those?

P6: Okay. Yep.

Interviewer: And then it's correct to the right. If you go to the right, and then after the "Structure," "Explore."

Interviewer: So pretend that "Explore" and "Mood Board" don't exist. Is that the idea?

P6: Or—or they are at the end of the—the—

Interviewer: Oh, so 1, 2, 3, 4—and then 5, 6. So imagine it's that way.

P6: Okay. Yep.

Interviewer: I apologize for that.

Commented [GU19]: His process starts with high-level narrative thinking, including intent, experience, themes, plot, and draw points (hooks)

Commented [GU20]: Only after high-level narrative thinking, he move into detailed design: characters, mechanics, and so on.

P6: No, that's alright. You've gotta show things at different phases.

P6: Yeah. So just looking at this—that would make me laugh. “Define Intent”—I'd be like, I feel like that would be a question to—like, somebody asked a question, and then that's their question to the question. It's like, define intent.

Commented [GU21]: Finds terms like “Define Intent” vague or overly abstract

P6: “Explore” and “Brainstorm”—I'd be like, “Oh, how's that different?”

Commented [GU22]: Confused by unclear distinction between similar labels: Explore and Brainstorm

P6: But I'd be like, “Oh, last save two minutes ago. This is persistent.”

P6: Does this mean, like, it auto-saves sometimes? That would be useful, because people complain about losing their work all the time on the game-making forums and stuff like that—interactive fiction.

P6: “Topic and Aim”—“The main topic of your narrative,” “The overall aim of your narrative”—I'd be like, “Oh yeah, that's kind of interesting.”

Commented [GU23]: He questions semantic overlap and shows uncertainty about academic-sounding terms like “aim” vs. “goal.”

P6: That's kinda where I'd start—the goal of the narrative.

P6: And then I'd be looking—“Select a goal.” Okay? Persuasion, negotiation, deliberation, information seeking. Yeah. Okay.

P6: Goal of my narrative: persuasion?

P6: I'd be thinking—if your goal of a narrative is persuasion for a game, that's not usually a good thing. Then you might be, like, trying to teach people—like, rather than just entertain them.

Commented [GU24]: He critiques the provided goal list as too functional or didactic, missing common author motivations like entertainment.

P6: Mhmm.

P6: I'd be thinking—“Where's entertainment under these narratives?”

P6: So, like—just people enjoying whatever you're producing. “Education,” I'd be like—“Oh, yeah.” There'd be, like, educational stuff.

P6: But “Negotiation”—I'd be thinking—mhmm—personally, I'd be like, “When would I be making a product in which my purpose is negotiation?”

P6: So I'd probably be thinking—this needs “Entertainment”—like—or at the very top for me.

Commented [GU25]: He critiques the provided goal list as too functional or didactic, missing common author motivations like entertainment.

P6: That would be, like, a goal of my narrative: to create something that people enjoy.

P6: Yeah.

P6: And then “Persuasion,” “Education”—all those things would be a secondary thing because I wouldn't wanna be—I'd be like, when I make a game—like, oh, I'm teaching people about, like, one of my themes in my last, you know, interactive experience was, you know—it's got the theme of, you know, the perils of, like, genocide—because it was kind of dark.

P6: But it was to make an enjoyable experience, and then that was kind of like a side takeaway if they wanted to take that away.

P6: Yep. Because I didn't wanna preach to them.

P6: "Topic and Aim"—I'd be sitting on the "Topic and Aim," like—"How would aims be different from goals?"

P6: And then I'd be thinking—I would probably know if I'd actually done, like, proper narrative studies at university.

P6: But—mhm—yeah, I wouldn't know the particular distinction between those.

P6: I'd probably have to Google it. Should I move to the next one? Or—

P6: Yeah. Oh, I'd be looking at **Ask AI Co-Writer**, and I'd be like, "Get out of here. I'll check you in a separate app if I want to look at you."

Interviewer: If you want to move to a new tab, you can move whenever you want.

P6: Okay. Yeah, cool.

P6: Target Audience – Age Range. I'd be like, "Oh, yeah—cool." Like, "Adults 25 to 54—that's such a huge range."

I feel like there are sub-ranges, but it probably does make a difference to my audience.

P6: Educational Level. I'll be honest—*what does education matter?*

If I were doing marketing materials (like I do for day-job stuff), I'd probably use it; as a writer, I'm thinking, "Yeah... maybe."

P6: Conceptual Background, Audience, and Intentions. Okay—yeah, I can see why their needs and intentions would be good.

P6: I'd navigate over here—**Content Form & Media.**

Content form: mono-media vs. multi-media—yep, I'd probably be multi-media.

Media types: text, audio... I'd be sitting there thinking, *How is clicking these actually going to impact me?*

Will it pop up more goals? Create sections for me? Why am I selecting them?

P6: Articulation Techniques for Your Narrative—I'm like, Okay, *maybe the AI will take these inputs as criteria for suggestions.*

Then I'd wonder, *Is this going to try to box me in?* What if I want to do something completely new that doesn't fit everyone else's short stories?

P6: *What if I want to mash it up?* For me it'd be: prose, novel, game, images, interactive elements, text, audio, 3-D models...

Commented [GU26]: He questions **semantic overlap** and shows **uncertainty about academic-sounding terms** like "aim" vs. "goal."

Commented [GU27]: Adam reacts negatively to AI being present **too prominently or intrusively** in the writing interface.

Commented [GU28]: Adam sees value in defining a target audience by age but finds broad ranges like "25 to 54" too vague, and would prefer more precise subcategories to better inform narrative design.

Commented [GU29]: Adam is **skeptical about the usefulness of specifying educational level** when designing interactive narratives

Commented [GU30]: Adam is confused about the **functional consequences of choosing media types**

Commented [GU31]: Adam **worries AI might constrain his originality**, especially if the system **over-relies on predefined structures or genre expectations.**

Then I'd be like, "I probably should have ticked this stuff. But can I just select *young adults* → *adults* → *seniors*?"

P6: Then—what if I don't want children and teenagers?

When I've produced a game with dark themes, I'm like, "M/MA rating." You guys have a different rating system. So maybe 15+, or to be safe 18+ and up—but *all* ages?

Then I kind of pigeon-hole myself into *young adults only*.

Commented [GU32]: Feels age-based audience labels can be limiting

P6: And then I've gotta set education level. I'd be like, "Well... general, I guess—but I don't really mean it." Okay.

P6: Yeah. So—**Topic**,

I guess *persuasion* would be the closest to *education* → *entertainment*.

And then I'd be like, "Can I select multiple goals?"

P6: So I guess that's why I'd be sitting here. I'd be like, "*Why can't I select multiple goals?*" And then—it didn't save—because it's probably the thing that's built in.

P6: Narrative Agents.

The protagonist. The mentor. Protagonist—I'd be sitting there and be like, "*Alright. Is this gonna be like Plotttr?*"

This is actually useful, because sometimes I don't put these in.

Commented [GU33]: He finds the concept of predefined roles like "protagonist" and "mentor" useful—if optional.

P6: "*Call to adventure / crossing*"? That's just so bad—it's kind of like the Hero's Journey. But I can add my own ones, and then I'd be like—"Yeah."

Commented [GU34]: He wants the freedom to name or define agents and events himself.

Interviewer: Just to clarify—so in this page, these are the, how do you say, the agents and events that you have added.

P6: Cool. Yeah. So I'd self-name these.

P6: Okay, that's cool.

Yeah—then I'd be like, "Oh, yeah. I put in lots of events here and agents."

P6: So I'd be sitting there—if it wasn't already written—I'd be thinking: "*AI agents?*"

Are we talking coding agents? I'd be thinking actors, or entities. I don't know.

It's probably a better word for it that I'd look up.

Commented [GU35]: He is confused by the term "agent" in this context. Prefer might be "Actor", "Entity" or Another Terms would be clearer

P6: Cultural and Ethical References.

I'd be like, "*Oh—this is where I've gotta put up all the things that I need sensitivity readers to go over and really think through.*"

Commented [GU36]: Adam interprets the cultural and ethical references as a place to log sensitive elements

Because I'm like—"Have I set it in Melbourne? Have I set it in space? What am I doing there?"

P6: Events—because I do branching narratives—I'd be thinking:

If I put every event in here, but there's branching things, how am I going to show that in a linear fashion?

When things branch—like one big long list—that's what I'd be thinking.

P6: *Click up here.* I'd actually be curious.

P6: Brainstorm. Mood Board.

I'd be like—*"Mood board—so I can just throw up all the images I've got so I can remember."*

P6: And then maybe I could share it with somebody—if I have to commission an artist—like, what I'm thinking of.

P6: Could I have **subcategories** of mood boards? Could I have **individual mood boards**?

P6: I'd be like—*"Generate? Get out of here."*

Obviously, I have clear thoughts.

P6: Templates. *I applied a project.* I'd be like—*"Oh, templates. Right?"*

I'd be like, *"Is mine gonna be a different template from everybody else? Am I that predictable?"*

P6: I mean—I do have common themes that I keep going back to.

P6: I feel like—this reminds me of my blog—my corporate blog site that I work on with all the filters.

P6:

I'm like, *"Oh—is this sharing my narratives with everybody else? No."*

Like—an open area of—*"Oh..."*

Or is this fun—because then it can point out when I'm, like, going back to consistent themes—like having an AI companion for sci-fi—or continually using Greek naming conventions.

P6: The Mood Board.

Oh, okay—so I can get there to mood board—but I can get there *to* mood board?

Like—*why do I need to go there for mood board?ini*

Interviewer: So yes, like, the idea would be that you could always create something for yourself, but you could also take inspiration from the community.

P6: Yeah.

Interviewer: And that would be in the sense of templates or in the sense of already established mood boards or already published IDNs?

Commented [GU37]: He concerned about the list of events, if it is branching narratives, how linear list of events would handle branching logic.

Commented [GU38]: He wants to use the mood board to **collect and remember images** that inspire his story.

Commented [GU39]: He sees mood boards as **collaborative tools**, e.g., sharing them with an artist to communicate visual direction.

Commented [GU40]: He wants more structure: **subcategories or multiple boards** to organize ideas better.

Commented [GU41]: Rejection of AI-generated mood content

Commented [GU42]: Privacy concern over content sharing on templates sharing

P6: Yep. I like this **export and share**, because with mood boards that'd be really useful for artists, I'd be thinking.

Commented [GU43]: Adam sees **value in exporting and sharing mood boards**, especially for **communicating vision to artists** during a collaborative process.

P6: Like, I'm working on any stuff at the moment—I'd be like, *oh, this would be cool*, and then putting in the key elements.

P6: I'd be like—**AI analysis**—that would kinda make me hesitate, because I'd be like, *it doesn't actually have any thoughts*.

So it's probably just going to appeal to **common patterns**.

Commented [GU44]: He's hesitant about **AI analyzing mood boards or narratives** because AI doesn't have "thoughts" or human taste — it just follows patterns. Belief in human evaluation for creativity

P6: And I'm like, *how does it know if you've made something unique and interesting?*

P6: Like, I probably need a human for that. Yeah.

Like—it'd be okay. I mean, I've definitely asked ChatGPT if things are "done before."

P6: But then—I'm like—I'd be thinking about **people who put too much trust in AI**. I'd be like, *is that gonna harm artists?*

Commented [GU45]: Concerned about over-reliance on AI

P6: Yeah. So yeah, that would be me going through the experience.

P6: *Nice*. I'm a lot darker on AI than I thought.

Interviewer: But I have one—some questions. How would you consider this—let's say—this function or this page useful for you in your **rewriting process**?

P6: I think it would be useful because it would structure out my thinking a bit more, and it would probably save me time in having to build all those elements out in, say, a Google Doc.

Commented [GU46]: Sees value in structured planning support

P6: Because basically you're just making a bunch of headers, and then you've gotta scroll back and forth.

P6: I think it would be **super cool** if those are then pulled into, like, a **progress chart**—even just for my own motivation to go: *"I've done this much."*

Commented [GU47]: Need for visible progress tracking during planning phase

P6: Like, a lot of this early busy work, you feel like you haven't actually done a whole lot, because you haven't started the writing yet. So I think that'd be cool.

P6: There'd be a few things where I'd be like—I'm not sure.

Like, for me, with the **aim and the goal**—I want to have multiple goals.

And, like, the **audience** stuff—I'm like, sometimes I care about audience, sometimes not.

P6: Like, you know—getting down to persona level and that detail—sometimes not.

P6: But I think it would be **useful enough** that I'd probably use it and just **ignore the features I didn't like**.

Commented [GU48]: He wants the system to **support skipping or ignoring parts** that don't fit his process.

Interviewer: Then I have just one more question before we move on.

Interviewer: How do you experience the **AI presence** on this page?

P6: I mean—I'd be like, *AI co-writer? I'm not giving you credits. Get out of my business.*
Yeah.

Commented [GU49]: Implying a strong sense of ownership over his creative work, and discomfort with AI being positioned as a co-author.

P6: But I'd be a little curious about that.

Commented [GU50]: he admits to some curiosity about what the AI might offer — he's not totally closed off to it.

P6: It's not very intrusive—I could probably take or leave it.

P6: Like, it's got a **dark color** here, and this is a **secondary button**, so it's kind of a bit more hidden.

Interviewer: If you would move on in, let's say, in the process, where would you go?

P6: Because I checked out all this stuff, I'd probably be like, *"What's Meaning Making?"*
So I'd be looking in here.

Interviewer: So just to clarify again, this is the part of the process where you've already written some elements of your story.

P6: Yep. Alright. K.

Interviewer: So in terms of the goals, describe how it goes through this process.

P6: First, I'd be like, *"Wow, that's a lot of items."*
But I probably made them myself, so I probably got used to them over time.

P6: And then I'd be like, *"Oh, can I view them in different ways?"*
I'd be like—I actually kind of—even though that crimps it out more—I actually kinda like that, because I can look at each one.

Commented [GU51]: Likes option to view or filter content in multiple ways

P6: I'm like, *"Oh, I can filter. That's kind of useful."*
Yeah. I like that. I like the idea of the **seeds**.

P6: I'll be thinking—and this would be useful if it **connected to my app**, so I'm not creating the scenes in two places—because I've actually gotta build the scene in my code anyway.

Commented [GU52]: Confusing that scene will be created at two places. Wants scene creation to integrate with external engines (Twine, Unity)

P6: *Click on here.*
Issue detected. Alright.

P6: **Choices and logic**—alright. At this point, I'd definitely be like, *"Alright, this needs to connect to my engine."*
Because if I start creating all the choices and stuff here—and the effects and variables—yeah, that looks like it kinda does.

Commented [GU53]: He interprets "Validate" as potentially using AI, but hopes it's focused on **technical correctness**, not creative quality.

P6: So I'd be like, "Okay, how well does this connect to, say, Twine or Unity or something like that?"

Because I'll need to use that in there, so I'm not **replicating my work**.

P6: *Issue is detected*. Okay, cool.

P6: Timestamps—oh, okay.

So I create the filter there—I assumed that would always create **type: scene**, but it kinda did. Does it create **type: character**? Do I do that?

P6: Okay. **Double selected**—that might be a thing. **Object: media**.

Okay. *Too many cats*.

P6: Validate. I'd be like, "What does 'validate' mean? What—what—what option time?"

Interviewer: If you would press on "Validate," what would you expect to happen—and what would you wish to happen?

P6: Alright—so **Validate**—at this point, I'd be thinking:

Is it using AI to kind of go over and say, "Is this... you know, is it good?"

What I'd be **hoping for** is more of a **technical validation**.

So like—*is it checking to see if there's any bugs or something like that?*

But then I'd be like—*Shouldn't it auto-detect that if there's anything and I go to a next step?*

So that's what I'd be thinking about.

P6: Rule Configuration, Adaptive Difficulty, Adaption Speed: Fast.

I wouldn't have any idea what this would be. I'd be like, "What's this feature? Where's the question mark?"

Because I'm like, "Why do I need this? The adaptive difficulty?"

P6: Okay—I'd be like, "I'm gonna ignore that, because I don't understand it."

P6: Choices & Branching.

So I'd be like, "Okay, cool—if this allows me to just build out my branches, and it connects in and then it compiles—that would be good."

- **P6: Effects**. I'd be like—sometimes I gotta write **very complex code** for effects. He mentions that **effects can require complex logic**, sometimes involving **multi-line code or custom functions**.
- He worries the current UI may **oversimplify logic** into a one-line format.

Commented [GU54]: Adam wants the AI tool to check for **bugs, logic gaps, or missing links** — not give subjective feedback.

Commented [GU55]: Confusion over rule configuration, adaptive difficulty, adaption speed

Commented [GU56]: He mentions that **effects can require complex logic**, sometimes involving **multi-line code or custom functions**. He worries the current UI may **oversimplify logic** into a one-line format.

So this assumes that it all happens probably in **one line**, and sometimes it's gotta happen in **multiple lines**.

P6: Sometimes it's gotta call, like, **certain functions and stuff**, which can get a bit tricky.
So a bit *one line*—that might be interesting.

P6: Add new variable: string, number, boolean.

Okay. But what if I need, like, an **object**—like something that contains multiple things?

P6: So I'd be thinking, *alright, that might be a bit interesting*.

P6: Metadata. I'd be thinking, *"Alright. Metadata major. Does that connect to the piece of content I've made?"*

I'd be thinking, *"Oh man, now I've gotta remember what the difference between a metaphor, like, is."*

Commented [GU57]: He's unsure how **metadata** connects to specific story content.

P6: Flashbacks. Suspense. Atomic. Connected events.

Okay. Alright. So maybe this creates something like the **triad Twine trees** do.

P6: References. Opposes.

It's talking about—*right*, so it's **not a functional link**, that's a **narrative link**.

P6: Connections in this knowledge graph.

Okay—so that's for my **mind mapping**.

P6: Alright. Yeah. Because that would happen under that section.

Because the code—you got the effects—are there.

I'd be thinking—like—I'm meant to be thinking in terms of probably that section when I'm still kind of in the **meaning making**, I guess.

P6: Knowledge graph.

Right. Okay.

I'd be thinking about how this would probably be interesting **once I built it more**—like at a **clustering level**.

I guess that's just to show. I'd just play around with these and see how my story **warps and looks**.

Commented [GU58]: He sees the knowledge graph as something that becomes more **interesting and valuable over time**, especially once the **narrative has grown and clustered**.

P6: I'd just kind of be playing with the **visual elements** of this, I think.

P6: Tagging—be thinking—*"Oh man, I gotta tag so many things."*

A lot of this—I think I'd have to figure out **intuitively** as I'm going out and building things.

Commented [GU59]: He would prefer to **tag things gradually and intuitively** as the story grows, rather than all at once up front.

P6: I'd be thinking, "*Can I add themes?*"

So, for instance, I might have the theme of **living forever**, or something.
Or like—you know—*what if you had parenthood as a theme or something?*

Interviewer: So maybe here you would rather want to write it yourself instead of a checkbox?

P6: Yeah.

So one of the very first things I do when I'm coming up with a story or interactive fiction is I **write out the themes**, and the themes are never really the same.

P6: So they might be like—yeah. **The interaction**—I guess you could put under **identity**.
It's like—you know—the **intersection of humans and technology**, and **posthuman** stuff.
I might keep coming back to that.

P6: Then sometimes I might be like, *Alright. Every item of gameplay or scene or stuff that I'm building up—to identify these **core themes**.*

I want it to be **recurringly on point** with this, not to have **too many things going on**.

13.

P6:

I want to be **recurringly on point** with this, not to have **too many things going on**.
So, like, that might come up, but they're usually **custom themes**.

P6:

Oh, **custom tag categories**. They're down here, maybe? **Interactive elements**.
Alright. So I'd be wondering if that's for those custom tags and **global tag management**.
I'd probably play around with a lot of these.

Interviewer:

I have one question before we move on.
If you could go back to the **knowledge graph**, do you think—could you describe what you think the purpose of the knowledge graph could be?

P6:

I guess it could be used for **fleshing out relationships**.
So you might have a character that's a bit more **one-dimensional**, and you're trying to figure out their relationships to different things to make them a bit **deeper**.

P6:

Or, like, you might have come up with, say, a **companion character**, but you're like—*well*,

Commented [GU60]: Adam sees it as a useful tool to **flesh out underdeveloped characters** by making connections to other characters, objects, or themes more explicit.

what's their thinking about this character and this character and these objects and these concepts?

P6:

And it just kind of makes you think about it like a **quiz**, I guess, would be my thoughts.

P6:

Other than that, I'd be kind of like—*is this... am I at risk of going full Tolkien?*

Or I'm thinking **way too much** about this stuff.

Commented [GU61]: Caution against over-planning at the cost of production

P6:

Like, Tolkien could pull off Tolkien, but there's a lot of writers and game makers who go **full Tolkien and never make anything**.

Yeah—because they get stuck in this particular spot of just thinking about **every single part** instead of building.

So that would be my thoughts—which might be wrong, but who knows?

Interviewer:

And then, one last question before we try again with the next part:

How useful do you think this could be for you—and I mean the whole **Meaning Making** part?

P6:

I think if this part—where is it—trying to find my way back there, which I guess is **data in itself**, right?

P6:

If this stuff has a **functional use for coding**, that's interesting—but it'd need to be a **much larger section**.

But I think I'd probably be way more interested in the **ideation**, wherever the **script writing** happens and the **coding part**.

Commented [GU62]: He would care more about the "Meaning Making" section if it actually helped generate or organize **code or logic** for his story.

P6:

The Meaning... like, product narrative.

Yeah. I'd probably be like—I feel like I would have thought about some of this stuff **earlier** maybe. I don't know.

Yeah. Maybe I'm **not structured enough**.

Interviewer:

Just one more question about this:

Because it feels like you have a lot of coding background—when you're using this kind of design—how much do you want to be able to **code**?

P6:

See, I'm kind of weird. I like all my **writing-brain stuff** to happen in a separate place from my **coding-brain stuff**.

P6:

Because I use, like, **white/light mode** for one and **dark mode** for the other.
Dark mode when I'm coding. Light mode when I'm writing—on a piece of paper or Google Doc.

P6:

And that also stops me from—like—I can look at it like the **final product**, as **text**, like a reader would see it—
instead of looking at all my **code stuff**, which makes it all kind of ugly with the **if-statements** and **loops** and **macro calls**—all that garbage.

P6:

So that just keeps it **separate**, so I can **focus on one thing at a time**.

P6:

But at the same time, the **intersection is kind of inevitable**.
When you're doing the thing where you get to the **branching conditions**, when you've gotta write in all the values that change...
That's gonna—you gotta **intersect** there.

P6:

So I kinda wind up writing this code in, like, **pseudo code** in a **Google Document** sometimes.
And when I port it over, when I've got to properly code it, then I turn it into **proper code**.

P6:

So, yeah, my thoughts would be, *"Am I gonna have to do this **twice**?"*
That might be a thing.
And is there enough room for me to do **complex statements**?

P6:

So, yeah, I might need to activate **all kinds of things** that might not be in one line.

Interviewer:

Okay. Yeah.
So now I send the link—the **Figma link** to you again.

P6:

Yes.
I have test, like, on other platform—like on **phone**, it works quite well.
So see if it's could **load again** this time.

Commented [GU63]: Adam keeps **writing and coding mentally separate**, but acknowledges they inevitably merge (especially with branching).

Commented [GU64]: He likes to keep writing and coding **mentally and visually separate** — but knows they **must come together eventually**.
He wants the tool to respect that: let him **write freely**, but support **complex logic** when needed — **without mixing them too early**.

Interviewer:

If it can't, we'll try another link. Actually, do you understand your link too?

P6:

But I—I think it's the Figma thing too.

Yeah, probably. Because I try on my browser and my mobile.

Actually, that works.

P6:

But if not, we could just—I could

It's weird because the other one moved really quick.

Interviewer:

Oh, sorry. That was me clicking.

P6:

Yeah. Yeah.

P6:

You'd think that they'd have, like, a really good **content network** behind the scenes, so this wouldn't happen.

Interviewer:

Okay, so maybe we do it the **other way around**.

I'm gonna share my screen, and I will become your **mouse**.

P6:

Yep.

Let me get to see my **anime background**.

Interviewer:

Yep. Cool.

I'll stop screen sharing.

P6:

Oh, goodness. My **desktop will be crazy**.

Interviewer:

Okay. So now we're gonna just test out this device.

Just—you could tell me where you want to click, and something is clickable, something is not

clickable.

But if you have question, you could ask me.

But we're still using the **think out loud** method, and now you're going to use this prototype—like, just this design—to **create a new scene**.

It's like you're starting a new IDN project.

P6:

Okay. Cool.

Just to clarify, that bit at the top is definitely **not part of the app**, right?

That's, like, what you built it in?

Interviewer:

Yes.

P6:

Okay. Cool.

P6:

So, yeah, I clicked on—I'd be like, "*Oh, **start your adventure**. That's interesting.*"

P6:

"Raising it."

I answer a few questions so the system can understand what you're making.

Okay. I'd click on **Let's go**.

P6:

What is your initial story outline?

So I'd probably—

(pauses for interface to load)

Yep. You're changing, right?

Interviewer:

I think I'm not **fit to screen**, so that's why.

P6:

Okay. Now I could read the whole thing. Okay. Cool.

P6:

Okay. I'm looking up at the outline background in review. So I'd be thinking about the different steps there, and then be like, "*Skip.*"

Okay. *Write your story outline here.*

P6:

I'd be thinking—your story title, genre, main character, goal, setting, main conflict—and "*There are no wrong entries.*"

I'm thinking it'd be kind of nice if those were segmented into **separate sections**, because then I feel like maybe it'll be the same as a doc where I'm writing all the things all in one go.

P6:

But I'd be like, okay, hopefully that stuff stays there. I'd almost be tempted to, like, **copy-paste** what I meant to put in there.

P6:

I know it says "*no wrong entries*", but I'd be like, yeah, it's a good list. Alright. So main characters and goals.

P6:

After I put that in, I guess, and stretching down with the bottom button in the corner to see if I could, like, **make it longer** so I could write more, I'd probably hit **Next**.

P6:

Background of the story.

Okay. *Cultural values or traditions*. Okay. Interesting.

P6:

So I'd be like—what if there's **multiple** con—what if I'm writing a sci-fi story and it's, like, culture for each different planet or different, like, **cultures**?

P6:

So is it, like, the cultural thing of the whole story? Is it taking place in one place or multiple places?

P6:

Because, like, it might have an **exploration** aspect.

So I'd be thinking about that—*can I put in multiple cultural contexts?*

Interviewer:

We have a question on this.

Okay, so the cultural context—you were just thinking about it.

So my question is: *What would you expect it to be?*

Interviewer:

What would you expect the *cultural context* to be about?

Commented [GU65]: He would prefer each elements in outline background to be segmented into its own input field to make the process more organized, guided, and manageable.

Commented [GU66]: Concern about cultural input being too limited or static

P6:

So I would be thinking about cultural context—
I think one entry would make sense for, say, if you're writing **static fiction**.

P6:

So when I'm writing something, I might be like, *oh, this takes place in Japan, or it takes place in Australia, or it takes place here.*

P6:

But when I'm writing **interactive fiction**, usually, I like people to **wonder**.

P6:

So—and I write sci-fi—so I might have invented several cultural contexts and **traditions and customs**.

P6:

So a game I had—like, there was the **culture of the native alien species** that lived on the planet.

There were the **colonists** who'd landed there, like, three or four hundred years ago, and they had their own culture.

Then there was an **offshoot** of them who'd gone off and made their own culture.

And then, like, the **machines had gone rogue**, and they'd made their own culture.

And then there was the **culture of the Earth** that they'd left that had its own thing going on.

Commented [GU67]: Cultural context refers to the values, traditions, worldviews, and behaviors of different groups within the story world. Adam wants the tool to support **multiple cultural contexts** — not just a single "culture" field for the whole story.

P6:

So there was—even in that context—and they weren't even getting off the planet—there were, like, **five cultures**.

And I **mapped out** all those different things because, like, the **world-building** in that was important.

Because every time they'd explore, they'd be like, *oh, this is part of it.*

P6:

With a smaller bit of fiction, I think one cultural context would get away.

But with me, with **sci-fi**, I'd probably need the **ability to do multiple cultural contexts**.

16.

P6: Yeah. That's what I'd be thinking. Unless it's mine as an author, in which case that's a different story. Like being self aware.

So, yeah, I'd probably go key references.

Commented [GU68]: Use of key references as personal ideation support

P6: So maybe that's storyboarding, background of the story, visual context. Like, maybe that's my ideation.

Probably throw a few images in there just like with my early thinking, and then I probably click next.

A bravely super pedantic and be thinking about the difference between, like, the all caps case and, like, the other cases. Not being in all caps, but that's, like, a small thing.

P6: Review my initial ideas. But okay. So it's showing my my thinking. Alright. That that'd be nice to have all in one spot.

P6: And then I click build my story. Yep. I'd be like, I know those games. Some of those. I've played them, but I know.

P6: Alright. Scene mode, knowledge graph tool. I'm very consistent. I'd probably click on the thing that's top left, the very first, instead of add new scene just because I'd be exploring through all the different things. That would be my—

Interviewer: Okay.

P6: Yeah. So—Yeah. I—Yeah. But it's not clickable.

Interviewer: I know.

P6: It's like with my Figma designs as well. It's like, don't don't ask to click on that button, please.

Yeah. But that's how I'd be thinking because I'd be, like, interested in the scopes.

Interviewer: Yeah. Okay.

P6: Of it. And then it'd be quite—it's got an eye because, like, it hides things, like, I think. But then I'd be like, oh, yeah. There's an add new scene. Maybe I need to add a new scene.

Interviewer: So based on your plan, we've generated some scenes and assets. Yeah. You're asking a question.

Interviewer: Yeah. And I was going to ask why would you think of jumping towards the scene mode instead?

P6: I think because I like to see the scope of a product before I start using it. And I think that usually the initial starting part of a scope is usually in the top left corner. So I'm like, usually that when you design something, you put the most important section towards that corner because that's where people are gonna click the most. And so I'd be like, I wanna check that out first and just check out the modes and stuff. Plus, I kind of—yeah.

P6: That's—that's what I noticed first instead of the big button in the middle that said, you're saying.

Interviewer: Yeah. So would you say it's not the fact that it said “scene mode”? It's more of, like, the positioning of—or, like—

P6: I think it's—

Okay.

It'd also be a curiosity about “mode.”

P6: Oh. Mhmm. Yeah.

I think—I think it's also when I go into an app or, like, a program, I wanna know what its capabilities are before I invest time putting a lot of data into it.

So if I add a new scene, I'd put in all this data about my story and brainstorming and stuff.

P6: But first, I actually wanna check out, like, what's the capabilities of this before I start putting all that stuff?

It might not be the solution for me.

And by just checking all the different funk—like, different modes, like, checking out all the different pages and then coming back, I do a loop, and then I go, alright.

It's worth my time. Now I'll add a scene because I know what this product can actually offer me.

Interviewer: So now you—you mentioned you want to click *add new scene*, so I click it?

P6: Yep. Yep. Yep. I'd be like, alright.

P6: Okay. So this is, like, templates. So I'd be thinking, is this the template for the final product, or is this the template for the ideation process?

Well, it's got two choices. So I'm guessing it's for the final product or for just, like, a very low-fi way of mocking up what the final product might be.

P6: So I'd be like, alright. Well, I'll just click *media with two text choices* to test that out.

Well, actually, no—*text-based with two choices*.

Oh, you—you want *text-based with two*? Like, I would have thought I—I probably would have gone with that first.

A meeting with text—text-based.

Probably would have defaulted to that one—that one on the first.

But then I go, alright. Doing this one first. Yeah.

P6: Okay. Again, I'd probably be thinking, is this the final—is this gonna be the final output?

So this will be what the users are seeing, or is this what I'm seeing for production?

Which case, I'd be thinking about, like, Harlow and engines like that, which it kind of has this approach maybe a little bit.

And I'll just be looking.

P6: I'll be like, okay. I'll put an image in. I'll put text and text.

I'd be curious—can I modify the look of those buttons and play around with that kind of thing?

So that's what I'd be thinking.

Interviewer: You wanna click on it? Like—

P6: Yeah. Probably when I try to add an image, I click on it.

Commented [GU69]: He's unsure whether templates are meant for **ideation or final user output**, which causes some hesitation.

Interviewer: Yep.

P6: Oh, yeah. Yep. So that's it.

I'd probably—apparently, it's how my brain works—I probably wouldn't click on the circle and the little wand.

Interviewer: You wanna click on the circle or no?

P6: I was saying I probably wouldn't.

P6: Okay. At this stage because I'd be like, the lower it is, the more likely it's probably more advanced features.

And wands and circles, I'd probably—like, the wand might be like going into all the Photoshop buttons. Yeah.

P6: So I feel like it's *preview* and *assets*.

Like, I'll be clicking on those to see what those do.

So yeah. That's probably where I'd get to.

It looks like I've gotta click the—I've gotta click the button by the looks of the—

Interviewer: Button?

P6: Clicking on the Figma.

Interviewer: Yep.

P6: Interaction. Alright. Okay.

P6: Interaction: greet, take left path.

Interaction: click.

Output: go to scene two.

P6: Alright. So, yeah, I'd be kind of like—

18.

P6: Alright. So this is kind of like building the output all in one place maybe.

P6: Yep. So I'd, like, build some things there, I think, with the button, and then I'd be—I guess I press X to get out of it.

P6: Okay. Filter things. Okay. Yep. K. That's really some—okay. Not really. Okay. Some. Cool. Just a moment. Let me—

Interviewer: Okay, so now you have this page. So maybe on this page, you could still explore the buttons and see if you want to add, like, any—like, if you want to add a new scene or create a connection between scenes, would you perform those tasks?

P6: So if I wanted to create a new scene and create a connection between scenes, I'd probably click on *new scene* to create one in the first place.

Interviewer: Okay. So did.

P6: Yeah. Then I'd be like, I guess I've gotta go back to the *scene mode*.

Interviewer: Mhmm.

P6: Yep. So we'll go through this again. Yeah. *Painter Figma*.

Interviewer: So yeah, so maybe let's try this one more before we move on to the other design. Let's try out this one as well.

Like, now you have been writing your story for a few months already, and you just want to, like, look at your projects and filter—because you've written a lot of stories—you just want to review your story in a different way. Like, preview or filter your stories. How would you do with this design?

P6: So filtering my stories—so this would show multiple stories?

Interviewer: Pardon?

P6: Sorry—you said I would be looking at multiple stories?

Interviewer: Like, do you filter the scenes of your stories?

P6: Oh, okay. I'll just—I'll just review or preview your story in a different way. Okay.

P6: Yeah, I guess I'd go to *keywords* and just start typing that in to see if that did anything. But then I'd probably go up to the filter buttons now that I actually see them.

P6: Yeah. So the first thing I'd do is type into keywords—a keyword that had to do with the scenes.

P6: Mhmm. But then I guess I'd go up to *choices*, things like that, and probably see if there's a dropdown—explore that kind of thing.

P6: So I feel like—okay. That's *library*. Assets, characters, location.

P6: Okay, so that's more structured.

Interviewer: Right click on timeline next. Clickable?

P6: Then—no. No, no. It's—it's clickable?

Interviewer: Yeah.

P6: *Timeline*. And, yeah, *approach to event*. Check that out. K.

Interviewer: Do those, like, functions—like, if you look at those functions—do you feel like it misses anything?

P6: *Choices* and *timeline*? Not really.

P6: Mhmm. I'd probably be like—choices and events to me would be very similar.

P6: Mhmm. Unless, like—yeah.

19.

P6: Probably be thinking—and then the *timelines*. I'd probably be letting the product tell me what *they* are, what *its* understanding of those are, rather than me coming in with a predefined understanding of what those are.

P6: Yeah. So I'd be like—but I'd also be thinking—this kind of—I'd be looking at this, and I'd probably be comparing this directly, because of the layout, to *Twine*.

P6: Mhmm.

Interviewer: At least the Twine application?

P6: Mhmm. Because of the little boxes and the way that things link together, I'd be thinking—yeah. I'd be—I'd be comparing the two. I'm going through—

Interviewer: Just on the layout side—normally, when you write your IDN, what type of layout do you prefer to help you have an overview of your stories? Do you prefer this kind of layout compared to the application you just tried? What's your thoughts on those layouts—like Twine?

P6: So my thinking is kind of driven by the limitations of the engines that I've had to deal with.

P6: So with *Twine*, you've got these boxes. And when you go in, you create links between them so you can see what's happening and one leads to another, and you can use it to map out a story.

P6: But placing those boxes and all those lines gets old real fast, personally. There's a lot of people who love it—I'm just not personally one of those—because I feel like it just becomes... you spend more time trying to manage all the little boxes than you do actually trying to do the story.

P6: So I wound up just doing a long document that has all the things—because that's how it looks in code anyway. It's just one long document with all the different things moving, and you kinda gotta keep it in your head.

P6: And that's more of a technical thing, just because of what I've been working in rather than a personal preference, I guess.

Interviewer: Okay. So visualizing is nice sometimes?

P6: Yeah, I would like to visualize it. But then I think the visualization becomes more important than the building.

Interviewer: Okay. And now we're going to test the last design, and [name] will take over from here.

Interviewer 2: So I've sent you a link—let's see if it works.

P6: Yep. Let's see. *Loading... Loading...*

P6: That—you should do the same as—so I guess... it's loading very slowly.

P6: Okay. I think it's gonna do the same thing where it gets to the last moment, and then it just stays there forever for whatever reason.

P6: I guess I'll have to share my screen instead. Sorry.

Interviewer 2: Okay.

P6: Alright. You're not—it's because you're literally on the exact opposite side of the planet.

P6: Like, man, this one *works* in Australia.

Interviewer 2: Okay. So I'm going to share my screen now. So now you can see my screen?

P6: Yep. Oh yes—I can now.

P6: Yep. Sorry about the multiple open tabs.

P6: Oh wow—you got a lot of tabs.

Interviewer 2: Okay. So this is the third design. The idea is—we have a lot of different designs because this is more of a *usefulness test*. So we have these different designs with different features, and then we test them out with participants like yourself.

Interviewer 2: And then we get to see how you feel about certain features and things like that. So—sorry if it's so much to go over.

20.

P6: Absolutely. So—yeah. So we're gonna stop now. So you can think aloud, and I can jump in and ask questions where needed.

Facilitator: Absolutely.

P6: Alright. So I click on *Start your adventure*.
Set up the new IDN tool project name. Okay. Yep.

P6: I'd be, like, typing in my project name, my story idea.
I'd be like—I had to do the equivalent of writing the bio on the end of the book—the back of the book—or like the agent pitch straight up. That'd—

P6: Alright. Yeah. So I'd be like, okay.
This is my general thoughts.
Genre—I'd click on genre just to check that out.

P6: Oh. I'd be like, alright. Yep.

P6: I'm like, hey—what if it's sci-fi *and* romance?
I know. I just try and have it all.

P6: You're learning from this experience.

P6: So—but I guess sci-fi right now. Yep.
Yes. I can just move to the next, which is the ideation breakdown—idea breakdown.

P6: Oh, yep. Yep. Yeah.
So on the back—on the past one, I probably would have looked at those little things on-site.
But looking at this, I'd be like, *what do they want to feel when looking at the thing?*

P6: I'd be like, alright. Yeah.
I can check multiple: *pure entertainment, convey a social message, educational*.
I don't know.

P6: Yeah. But I'd probably add some *others*—because I like adding others.

P6: And then I go to *primary audience*.
I'd be like, I gotta specify an age.
I guess 25—because that's, like—

P6: *Familiarity with topic*.
I feel like pure entertainment...
I mean, I guess they're familiar with pure entertainment—as a beginner.

P6: Then I'd be like, okay. *Describe the style*.
Can be like—I guess it's like—yeah...

P6: Probably go just with some of the outcomes that I think I'm going for.
Mysterious would definitely be one of them.
Like, *thought-provoking*, stuff like that.

Commented [GU70]: Adam likes this section: first page of set up page. He engages well with story setup, appreciates genre flexibility, and values emotional framing prompts — all while following the tool's structure without resistance.

Commented [GU71]: Adam **cooperates with the audience input field** but doesn't find it especially useful or meaningful.

P6: Then I go over to *Mood Board*.
I'll be looking at the mood board.

P6: I'll probably click *Edit*—if there wasn't a plus there—or I could just add stuff or drag and drop, I guess.

P6: Okay. Yeah.
I probably wouldn't have thought to click *Edit* as my initial thought.

P6: I would've thought—it's weird that I have to click *Edit* in order to add an image.
I'd be like—it should be like *Edit* once I've added an image.

P6: Or, like, there's the ability to *Add Image*, like, center—where all that stuff is.

P6: So I'll like—oh, *Add video*. That's interesting.
Draw. Yeah.

P6: I could add that in. Like, sometimes draw. And I'd be like, okay. I'd add a few things in, and then I'd probably click next and get rid of a cat again. Alright.

P6: Yep. I feel like I was in the Amazon form genre.

P6: Okay. Cool. That has kind of organized my thoughts a bit.

P6: I'd probably hit *build my own story*.

P6: Yep. And I'd be like, oh, interesting. It's *phase brainstorming* up in the corner. *Phase: build your story*.

P6: I'd be like, can I click on *phase* and actually see any phases that things there are?

Interviewer: But if you were able to click on *phase*, what would you expect from that point?

P6: I think I'd expect, like, alright. So it's thinking: early setup, build your story, coding, user testing...

P6: And *me testing*. I don't know. If it's like an all-in-one product, like publication.

P6: Yeah. And then, like, *tracking* would be really cool.

P6: *How do I track the stats of my live story?* That would be like—but nobody's gonna put that functionality in.

Interviewer: Could you expand more on *tracking*? Like, what does it mean?

P6: So once this—so I've got—I'd be thinking about all the stages that I do to actually release something.

P6: So I'd be like, alright. I come up with the initial story, and all the...

P6: I go into the details of building the individual characters out. That's something that I actually do a bit.

P6: I haven't quite seen yet: building out the individual characters and details—their likes, their dislikes, appearance, personality, fears, strengths—so that they feel real.

P6: And I do that for all the main characters and antagonists and stuff like that.

Commented [GU72]: He expects to **add media directly**, not through an Edit button. It feels like a design flaw to him.

Commented [GU73]: envision All-In-One writing Support: Early Setup, Build your Story, coding, user testing, Publication, Post-Release Monitoring

P6: Object—we're talking about the phases.

P6: But then it's like, okay. I've done that. Then it's writing the story.

P6: It's coding. Often the writing and the coding will happen at the same time, because, like, one will influence the other.

P6: I've got testing when I'm testing it in the UI—under coding.

P6: And I've got other people to test it, and I gotta publish it. But once I publish it, I've actually gotta see the stats.

P6: And that goes on for many years after the product is actually pushed live, in which I'm checking for bugs.

P6: But I'm also just curious—like, how many people are using this? How many people are checking? What are they rating it? What platform is all that stuff happening?

P6: So, for instance, I release something on Itch.io.

P6: I check my Itch.io dashboard for the things that are published, like, pretty much every one to three days.

P6: And in that, there will be reviews that come through—people saying what they like, what they don't like, but also flagging bugs.

P6: So that's part of the process.

P6: Cool. New scene name.

P6: I feel like, alright. Pick a template that fits it. *Dialogue scene*. Cool.

P6: *Time choice scene*. Alright.

P6: *Choice scene*.

P6: *Exploration scene*. Okay.

P6: Yeah. I think that's cool. That might save me some time, actually, I'd be thinking.

P6: I think *time choice scene*, I'd be like, oh, there's accessibility considerations there.

P6: Like, not a lot of people think about the time zone—that that can be exclusionary to people who can't make decisions very quickly.

P6: So there's some people are very dark on that in the community.

P6: So I'd be like, I'd probably default to just using *dialogue choice* and *exploration* scenes.

P6: So I'd probably check out—oh, then it's got *see all*, so there might be even more options, which is cool.

P6: I feel like, alright. So does all this save me development time or I don't have to build things?

P6: And, also, I'd be like, is it gonna constrain my building ability with the *exploration* scene if I wanna do funky custom things?

P6: But, yeah, I guess I'd be like, alright. Well, I'll start with the *dialogue* scene. After I check click *see all* to see what all my options were, I'd go to *dialogue* scene, and I'd hit *create*.

P6: Yeah.

Interviewer: But before we proceed with the *dialogue scene*, so would you say starting with a template and then using from there for your—

Interviewer: Well, are you more of a start-from-complete-scratch, start-from-a-blank-page person?

Commented [GU74]: envision All-In-One writing Support: Early Setup, Build your Story, coding, user testing, Publication, Post-Release Monitoring

Commented [GU75]: Finds the list of scene's template is useful and efficient for speeding up development.

Commented [GU76]: Concern about "Time choice" Scene can exclude slower readers or users with cognitive differences

Commented [GU77]: Finds the list of scene's template is useful and efficient for speeding up development.

P6: Sorry. I can't—your volume's a bit lower than everybody else's, so I'm just struggling to hear a bit.

Interviewer: Yep. Can you hear me now?

P6: Yeah. I can hear you a lot better now.

Interviewer: Okay. Okay.

Interviewer: So I was saying—before we proceed to the *dialogue* scene, would you say you're more of a *start-with-the-template-and-build-from-there* kind of guy?

Interviewer: Or are you more of a *start-from-scratch, blank-scene* person?

P6: Okay. I think it really depends on the template.

P6: Like, ideally, when you come from programming, it's all about abstraction.

P6: Right? You want people to abstract things away because you don't wanna be writing machine code.

P6: If you can get an API or something that can build something for you, that's better than spending, like, two months developing a feature.

P6: So I'd be sitting there going, well, *exploration scene*—that might save me a month of development time where I could actually be building an experience.

P6: But if I go into *exploration scene* and it doesn't allow me to build the experience I want because it's—

P6: You know, maybe it doesn't have all the features or it doesn't connect in a certain way—

P6: Then I would build something from scratch.

P6: Because I'd be like, well, it won't do what I wanna do.

P6: It's what I call *opinionated*.

P6: So tools that guide and reduce the amount of work I do have a tendency to be opinionated.

P6: And then I have to build it all myself to actually get it to do what it needs to do.

P6: So I'm *both* is the answer.

P6: I'd like to be template, but yeah, you gotta be able to build things from scratch if you need to.

Interviewer: So we can go ahead with the *dialogue scene*.

P6: Yep. Cool.

P6: *Same purpose*. Alright.

P6: Optional. I feel like that's good that it's optional.

P6: Yeah. But that's usually a purpose.

P6: *Write the dialogue*.

P6: So I'd be thinking about that. I'd be a little annoyed that it took me out.

Interviewer: We could—I mean, if you wanted to go back, what what do you think you would do?

Commented [GU78]: Finds the list of scene's template is useful and efficient for speeding up development.

Commented [GU79]: Adam values the efficiency of templates for reducing development overhead but insists on the freedom to build from scratch when pre-built structures become too restrictive or opinionated.

P6: I'd click on the scene that I created assuming that it's that scene hidden layer, and then I click *preview scene*.

Interviewer: Okay.

Interviewer: Okay. Just you—you click on the scene?

P6: Mhmm.

Interviewer: And this is where you were before.

Interviewer: And what would you expect from this review—from the previous *invoice*?

P6: I'd expect that it would show me some kind of approximation of what the user's going to see.

Interviewer: Okay. Okay. Okay.

P6: Because I wouldn't have a good grasp until I played around with it—

P6: Which part, which phase is about building a story, and the story part of the story, and which part is about building the whole interactive or gamified part of it.

P6: So I can just come here.

Interviewer: At this stage now, we're in—you've created three scenes. And I would like you to look around, tell me what you think, and what else could you think—what kind of actions would you think you could carry out here?

P6: Well, the first thing I'd do is I'd look at the *suggest next scene*, and I go, *How dare you?*

P6: *How dare you suggest the next scene? How dare you pretend that you're me and that you can write the rest of this?*

P6: I'd be like, *you, a pity AI*.

P6: So I'd dismiss it.

Interviewer: You dismiss it?

P6: Yeah. Dismiss it.

P6: Or I'd be like—because I'd like the suggestions when I could prompt it.

P6: But when it's saying, *here's what you're gonna write next*, I'd be like, this isn't code. Get out of my business.

P6: When it's my code, you can suggest the next step all the time.

P6: But then I'd be like, alright. So I've seen *Open Letter* immediately, hit *Keep Hitting*.

P6: I'd be like, *oh, it's kinda cool that they write it—it's written on the lines*.

P6: Twine doesn't have it written on lines from what I remember—it's been a while since we used the graphical editor.

P6: So I'd be like, *okay, that's kinda cool*.

P6: And then I wanna preview my work—like, *Path Preview*, I guess.

Commented [GU80]: He was “a little annoyed” because the tool **unexpectedly disrupted his flow** and didn't make it obvious how to stay within or return to his scene.

Commented [GU81]: Adam is confused about where to write story vs. where to build interactions — because the UI doesn't make that difference obvious.
May 20, 2025 at 10:34 PM

Commented [GU82]: He **does not want the AI to take creative control** or act like it knows how the story should continue.

Commented [GU83]: He **does not want the AI to take creative control** or act like it knows how the story should continue.

Commented [GU84]: Adam welcomes AI when it helps with **code or structure**.

Interviewer: So what do you think? What activities do you think you can carry out in this *Path Preview*?

P6: I'd be like—usually, when you wanna preview something, it takes you to the *starter* page, and it has, like, an icon on the starter scene.

P6: So you can identify which one you've designated as the start, and then hitting *Preview* would start the experience.

P6: So you'd get to try it out.

P6: So I'd be kind of, like, surprised when I hit the *Path Preview* that it took me to a filter setting.

Commented [GU85]: When he clicked “Path Preview”, it **didn't behave as expected** — instead of previewing the narrative flow, it **took him to a filter menu**, which confused him.

Interviewer: Okay. Okay.

P6: Yeah. So usually—because this would remind me again of Twine—

P6: I'd be looking at *Scene One*. I'd be like, *this needs a marker*—like a pin or something or a little home house button to show that that's the starting point.

P6: I should be able to change where it's at, and I should be able to hit *Play* to try out and move through the experience like the user would.

Commented [GU86]: Scene visualization should be available to show and change the starting point

P6: Unless this is just the narrative portion. I know.

P6: So I guess this is the end?

Interviewer: What?

Interviewer: Yep. And the—yeah. I have just one question.

Interviewer: I have just one question

P6: Yeah. Yep.

Interviewer: It's in regard to the scene creation.

And—

Yep. Is there—we saw there was a bit of a different approach in the designs. In the aspect of—in the first design you tested with me—perhaps we could call it a bit more technical.

This one—yeah—it's a more technical design where you put all the technical elements.

Interviewer: And then the second day design you did with Elsa and Chidalu, it's more that the starting point is the preview. Right?

You build the scene by visualizing the preview at the same time.

Do you have any reflections on that—on how they could be helpful or if it would be useful for you?

If any of these ways or designs would be useful?

P6: I think I'm having trouble conceptualizing, like, the question and the two different modes. So can you run that one by me again?

Interviewer: Yeah. So let's make it short.

So the way of creating a scene where you're seeing it as it would be previewed—like, where

you saw with Alison and Chidalu—the one where you have the window and you add—so the pop-up—

P6: Yep.

Interviewer: So preview.

P6: Yeah.

Interviewer: So you click preview.

P6: Yep.

So I would see when you hit preview there that it just shows you that particular scene. When you click *Path Preview* up the top, that it would show you the experience from the start, so you could go through the whole thing.

Yeah. Because if you've checked out *Twine*, the app—not the format—there will be two options.

You can go straight into a scene, or you can try it out from the start.

And that's important when you're testing it out because you might be, like, 200 scenes deep, and you just need to test out a certain section.

P6: But you also might wanna start it from the start because you've gotta test that experience out as well.

So that's why I'd be thinking with those buttons.

P6: Yeah.

I don't think that answers your question, though.

Interviewer: No.

It does. Thank you.

P6: Yep.

Interviewer: Yeah. And at the end, as you have mentioned—just one last try now, and then we will end this session.

Because you have mentioned you prefer, like, a Google Doc-like way of writing.

And actually, if you just look at this design—like, here—it's a test edit mode.

P6: So I'll be honest.

That part that's on the screen there is all just gray with lines on it.

Interviewer: So—

P6: But you can't see it?

Interviewer: Because—you know—it's not—

Commented [GU87]: Adam expects the tool to support both starts at current scene or start from the first scene, it like support both scene level previewer and full story playthrough like Twine

P6: Okay.

Interviewer: Okay.

P6: Oh.

Interviewer: Okay.

P6: I—I—I can just close you.
Let me close you.
I can close you, though.
You just press *Stop Share*.

Interviewer: Oh, sharing?

P6: *Stop sharing*.

Interviewer: Okay.
Do you see the previous design that we tried out before?
Right here?

P6: Yep. Yeah.

Interviewer: So actually, like, as you have mentioned—Google Docs—like style—so actually we have prepared this function, but we haven't had time to explore.
So now we're gonna click on it and just want to hear your thoughts.

P6: Okay. Yeah.
I think it'd be interesting.
It would need to be wider. Or maybe—because when I'm actually writing this, my whole attention is gonna be in there—so it could probably take up most of the scene, because I'm not gonna be clicking outside of it until it's my time to leave it, would be my thoughts.

Interviewer: Yeah.
Okay. Final question from me.

Interviewer: One more—one more.
And then I just press the *Process* for now.

Interviewer: So now imagine you're writing a lot of stuff, and the system could actually process—like—based on what you've written.
What do you feel about that function?

P6: I'd be curious about *Process*.
Like, it's generating the rest of it?
I'd probably want to *Generate*—decide that myself, I think.

Interviewer: Yeah.

Like a *Generate* that could generate the scenes based on what you've written.
You kinda want to design it by yourself instead?

P6: I'd want more control over it.

Interviewer: Yeah.

But what if you are writing, let's say, a text-based narrative, but you still feel that you prefer to have your own control—right?

Text-based.

When it comes to the user interface, buttons, graphics, stuff like that?

P6: Yeah. I wanna be able to tweak it.

I think if it generated that for me—

Yeah.

I'm probably more open to the idea of *templates* than *generation*.

Interviewer: Okay.

But what if, like, here—while you're writing—you could just add your image like in your Google Doc?

Let's say it's a long Google Doc that you're writing, but you could actually process everything you have written.

What do you feel about this idea?

P6: Oh—like, adding in an image that I've got on—

Yeah. Like, that screen when you're typing here, and actually you see there's an image button?

Actually, you could just put it in.

Like, *location: this image*, *character: this image*—

Like, what—and then the system helps you to process and create a template for you or preview for you, and then you could edit it afterwards.

What do I feel about this process?

P6: I think it'd be interesting.

I think I'd have to see it in action and play around with it to see how opinionated it is.

Interviewer: Okay.

P6: Okay.

Interviewer: I have no questions.

But do you have one question?

P6: Yeah. Final question for me—if I can go on the screen—

Interviewer: Okay. One last time.

P6: Go ahead. Go ahead.

Interviewer: I'll stop sharing.

P6: Okay.

Interviewer: Sharing now.

Okay. So we're back here.

And you mentioned that, ideally, if you wanted to preview a scene, you'd click on the scene and then go to *Preview Scene*.

P6: Yep.

Interviewer: So I realized that—yeah, okay—that there was probably a mistake with the connections.

Now we can review the scene. And we're—this is a dialogue scene.

So what are your thoughts on the arrangements so far between these scenes?

P6: I'd be like, that's kinda cool—because this can start to see what it's gonna look like when it's probably compiled.

I'd be like, can I—

It's probably just the positioning at the moment?

P6: I feel like—can I drag the buttons to the side so it's centered? And, like—yeah. How can I go about editing it? That's what I'd be thinking.

Interviewer: So you would also want to be able to edit within the preview?

P6: I think, yeah, it'd depend what my understanding of the limitations of the platform are, how much control I've got over it.

Like, it'd be nice—because maybe I don't want the images. Maybe I want the buttons to be in the middle, or maybe I want them to be down the bottom because I might have an image in the background.

If it's a visual novel, you might want it positioned somewhere else at the outfit.

Interviewer: Okay. Yeah.

Okay, so now—I'm just sorry for the usability test taking longer than—

Yeah, it's like—we overran by around half an hour.

But thank you for doing this with us and your patience.

Interviewer: And in the chat box, you can see there's an Excel form. If you could fill it out—it just takes like one minute. You can just do it quickly and it'll be done.

P6: Yep. Okay.

Interviewer: And you don't have to think too hard while doing this.

P6: No, no. I was about to say, is this for all the versions or just—

Interviewer: Yeah—all the versions.

P6: Okay. Okay. Cool.

BBC—actually, I find it. I don't know...

Interviewer: Yeah. I see it right here.

P6: Alright.

Interviewer: Yep. Thank you so much.

And, yeah, just really thank you for your time—we're overwhelmed.

Interviewer: Yeah. Thank you, P6.

And if you have any questions, feel free to email me—you have my contact.

P6: Yeah, yeah.

Interviewer: And have a nice week.

Interviewer: Safe flight.

P6: Safe travel.

All: Okay. Thank you. Bye.

Bye bye.

Good night.

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