Interviewer: For this meeting?
P8 Yeah.
Interviewer: I can record.
P8 Yes.
Interviewer: Okay.

Interviewer: How are you, P8?
P8 I am good, but a little bit tired. How are you?
Interviewer: Very good, but tired and stressed and anxious and Welcome.
P8 Yes.

Interviewer: Yeah. Do have you seen the group message that *** just mentioned about just the opposition for individual assignment.
P8 No.
Interviewer: K. Don't look at this.

P8: That's alright.
Interviewer: Oh my god. Oh, I'm so annoyed with him. Okay. So moracular.

P8: And what has he done?
Interviewer: So—So okay. Let's start then. Okay. So so, P8, friends, who are helping our group, you help us.

Interviewer: And before we start, we just want to ask, have you—you know what it's like, IDN, interactive digital narratives? Have you heard about those things before?
P8 Yes. Interactive digital narrative.
Interviewer: So how much you know—like, have you been using, like, creating, like, interactive digital narratives before, or you're more like you do because you're a game developer also.
P8 Yes.
Interviewer: So how could you share more, like, your experience with that with us?

P8: I mean, I have—I have worked on a few ideas or INSs, interactive narrative systems, and I am currently writing an essay on interactive narrative systems as well. So I believe I'm quite experienced.
Interviewer: So what kind of interactive digital narratives that have—are you, like, writing? Or what have you worked with before?
P8 I have worked with fighting games as interactive digital narratives, story games, and—alright. And that's basically it, I guess. Fighting games and story games.
Interviewer: Okay.

Interviewer: Team, do you have other questions to ask?
Other team member (optional): No. That's fine.
Interviewer: Okay. So we'll jump into the test then.

Interviewer: So today, like, we—you would test them three sets of design. So they have all prototype, so which means the official elements is, like those, like, is still not, like—it's not what we're interested at. We are more interested at the features or function—that if, like, if that function, like, helps you in your writing process. And today, we're just focusing on, like, when you are generating ideas and also organizing your ideas. We are not, like, focusing on, like, putting the interactions or publishing the interactive digital narratives.

Interviewer: So this is the guideline of today.
P8 K.
 Interviewer: And now I'm going to send you a link. Let me find the links. Right here.

Interviewer: And—and we would love to also share your screen with us if possible.
P8 Yes. Yes. I can fix. Let me press share, and I will just do this one.

Interviewer: Yes. Yeah. So now this is the design A that you're gonna test. So you're gonna just, like, going to create your first, like, scene of your—like, first set up your project and create your first IDN scene. So you can just, like, play around, and we're using think aloud method here.
 Interviewer: So you could just share your process, what you're thinking while you have— using—exploring our design. Okay. So let's start now then.

P8: Yes. Yeah.
P8 Yes. Story. Okay. Should I write something like—or should I just—
 Interviewer: Yeah. You could—you don't have to put in things too...
 Interviewer: But you could describe what are the—when you look at this in description, what are the things that you want to put in?

P8: K. So, like, I can just write anything here, basically, is what it's telling me, I'm guessing.
 Interviewer: Yes.
P8 But I don't really have an idea at the moment.
P8 So—mhmm. What—I don't really know what to type in.
 Interviewer: So you may.
P8 Okay. But I guess, like, a story idea—a detective case, cold case, and with a rugged main character with an opium addiction.

Interviewer: Nice. But, like, I just want to add, P8—
P8 Yes?
 Interviewer: That, like, what we—like, I'm really curious about—about, like, having you to—to test it—is it to—because we would like to know if, like, the these things that we are presenting would be useful for—for you, right, as a—
P8 Yes.

Interviewer: As—as, like—as a game developer and even as a IDN author.
P8 Yes.

Interviewer: So—so, like, don't feel pressured to—that you have to write anything. You can just say—see if—
 Interviewer: Okay. Okay. In my authoring process or in my development process, this could be interesting or this would not be interesting or useful.
 Interviewer: This is confusing or this is good. So—
P8 Okay. Okay. Well, that's good. Yeah.

P8: I thought I had to, like, test it more properly. You know what I mean?
 Interviewer: Oh, no. No. No.
P8 Alright. Great.

P8: Okay. I think that this is quite, like, easy to understand. I understand—I think the tips is very good as well.
P8 So, like, and can I write in this at any time? Or—
 Interviewer: Yeah. You could write it anytime, but not now.
P8 Not now. So not anytime, but maybe later.
 Interviewer: Yeah. That is—yeah.
P8 Alright. So project—yeah. The background of the story, cultural context, what time period, location, or culture is it?

P8: Okay. Yeah. I—that's very good.
P8 And key ref—okay. Then I can paste, like, images and stuff in here. Right?
 Interviewer: Yes.
P8 Yeah. Mhmm. Alright.

nterviewer: That's great. How useful do you find having those functions?

P8: I mean, it's incredibly useful to have some sort of mood board or storyboard, I'd say. I feel like if I can't have that, I have to rely on secondary software, like third-party software to do that anyway. So it's better to have it included.

P8: Yeah. And, I mean, I'm—I'm still not sure how this will be, like, presented to me later on, but this is also—I mean, these together sort of form a, like, storyboard or a mood board of some sort, I can imagine.
P8 Mhmm. So I feel like, yeah, both of these are quite important to me, at least.
P8 Mhmm.

Interviewer: I have a question.
P8 Yes.
 Interviewer: Okay. So you mentioned you're not sure how cultural context will be presented later on, as in the process of your creation—
P8 Yes.
 Interviewer: —as you imputed it here.

Interviewer: So my question to you then is, would you expect that it be—that whatever you've imputed here, you know, be used in some parts of your creation process? Or could this just be a sort of, like, storage of ideas—

Interviewer: You know, for you to exercise your mind on what you want to create? Or—which parts would this be more for you?

P8: Can you—can you, like, define the question a little bit, like, reel it in a little bit? I wasn't fully understanding.

Interviewer: Okay.

P8 No—

Interviewer: So, basically, I realized that your expectation so far is that whatever you've typed in here in this ideation phase would be used eventually in the creation process somewhere. Right?

P8: Yes. Yeah.

Interviewer: Another approach is that, you know, this might not be used. It could also just, you know, be a place for you to sort of exercise your mind and draw out—maybe set up some clarity in your mind, organize your thoughts, sort of.

Interviewer: Now, if you were in an author's shoes—or an author—which of these functions would you prefer more? Like, an input section for things you can predict to be used later, or something just to put in data for you to store your ideas?

P8: I mean, it is fine if I can—like, if it's for storing ideas. Absolutely.

P8: But, I mean, I still need it to be, like, sort of presented to me in the end somehow.

P8 Like, even though if it's just a list, I still want the list. You understand what I mean? Like, I don't want it to just be like a quiz you take on Facebook where you are then told you're a Harry Potter or Gryffindor or whatever, and then—

P8 Okay.

P8 You don't get any feedback on anything you've done. Like, I kinda want to have somewhere where it states what I've clicked on.

Interviewer: You know what I mean?

P8 Okay. Okay. Yeah. Okay.

P8: Because if it just disappears into the cyberspace, then I feel like I don't really have much use for it, if, you know—

P8 Yeah. If you understand how I'm arguing.

Interviewer: Yeah. I—I get it. So you can continue?

P8: Yes. Alright.

P8 Okay. Then we have the niche—yeah. Okay.

P8: Yeah. But this is sort of what I expected, like, some sort of presentation of it where, like, I can see it and it's not just disappears, which is what I find useful.

P8 Because then I have, like, the—the overall, the—the, like, the big picture—the—this, I would

assume, would be more like a checklist of different things and then some, like—like, a little bit of a mood board.
P8 Mhmm.

Interviewer: Just one more question.

Interviewer: While you're—when you're writing your story or narrative, would you expect you could constantly checking those things?

P8: Yes.

Interviewer: Okay. And the purpose of that behind is—

P8: To make sure that I stay aligned with the vision.
P8 Mhmm. Especially if I'm—I work with a lot of graphics, and if I don't have, like, a mood board to reference at most of the times, then, like, it's very easy to stray from the original vision of the—of the project.

Interviewer: Okay. Yeah. And feel free—I just wanted to—yeah. Check if I could—what would happen.

P8: Okay.
 Interviewer: Yes. Alright. When you want to build your story, you now could click the second link that I sent in the group chat.

P8: Ah, okay. Let me just find the—yeah. Do I—oh, there. There we go.

Interviewer: The Figma.

P8: So the Figma, you know, is—will be last prototype—interactive prototype that you just tried.
 Interviewer: So you can just tell me if something that you want to click, but it's not clickable. You could tell me what's your thought behind that or what are you expecting to see. But just feel free to explore.
 Interviewer: But now you're going to create a scene. You can explore from here.

P8: Mhmm.
P8 You went to the wrong—no. It just—can I back it, or is it just—
P8 Is it—I think, Ada, you reopen the link again? Or—

Interviewer: Yeah. I can reopen it.
P8 K. With text—text-based, two choices, media and text, and, yes, text. I mean, this makes sense to me. Absolutely.

P8: So, alright. Yeah. Then I can add my text, and I can add an image.
P8 And I can have, like, yes or no is how I understand it.
P8 Mhmm. Okay.

P8: Yeah. This—I don't know what that does.

Interviewer: Ah, and this is like a sticky note. When do you think—or what's your thought on the sticky note?

P8: The sticky notes is okay, especially if you're several people working on something.
P8 Mhmm.
P8 It can be a good idea, like in a Google Doc where you can, like, leave a comment for your co-author to look at and similar.
P8 Mhmm. So I think that is fine.

Interviewer: The text edit mode—what is this supposed to? What's your thoughts on this when you see this?

P8: Oh, alright. I—I was a little bit confused at first, I guess.
P8 But I understand now that, like, I'm supposed to be able to write in this, and then it—
P8 I'm guessing it generates an image based on—on the text.

P8: Mhmm. Since, like, the process makes me believe that it does something—like, some background process.
P8 And the assets—oh, okay. Okay. A wolf.

P8: Okay. Yeah. Red location. And then we have the two interactions. Yeah.
P8 I understand. So this is sort of like the back end of how the—how do you say—how the engine would work. Right.
P8 I love leaving this room out there.

Interviewer: You could press the arrow and—
P8 Right.
Interviewer: I think you could go to the right or left.
P8 Oh.
Interviewer: Or left.
P8 I think—can just keep. Left.
Interviewer: Do you have a left?
Interviewer: Well, if it doesn't work, I will just send you another link. We could jump into that.

P8: If I confirm it, maybe.
P8 Oh, yeah. Yes. You enter the page that I want to go.

Interviewer: Yeah. So what's your thoughts when you look at this layout?

P8: I mean, this looks rather, like, node-based, I'd say.
P8 Mhmm. But, yeah, I mean, it looks simple, easy to understand.
P8 Yeah. At least—come on. Let me get back there.
P8 There we go. So, like, I'm assuming that I could, like, fill these up and then link them together—

Interviewer: Yes.
P8 Mhmm. Like a node system is how I interpret it, which is nice.

P8: And the assets folder here is something I'm guessing—like, so I can drag drop it into, like, different things or, like, have my prefabs or arenas or whatever available here.
P8 I'm guessing it is so I can quickly swap it. Like, if I want to change the characters, I can access them here.

P8: Mhmm. And "Store" makes me believe there's some form of, like, Unity community store or something where I can, like, purchase, I guess, characters or scripts or—I don't even know— different things.

Interviewer: Just curious—when you're talking about stores, like, how often do you think—or you want—to get stuff, like, from, like, the community or from the stores, like, in your creation process?

Interviewer: How often you do or how often, like, you believe—
 Interviewer: Oh, do you find that it's—like, how useful that you could—you could access— have access to—to the stores?

P8: I believe it can be useful. Yes. Especially for, like, solo developers, people working on their own.
P8 I can see it being useful.
P8 Like, if you're—I guess, if you're—but it also depends on, like, what type of assets would be available for the store.
P8 But if it would be anything like—like Unreal Engine or Unity, it would mostly be, like, graphical assets or script-based assets.
P8 But I'm guessing, like, script or coding assets isn't really relevant in this case.
P8 Okay. Just based on the idea, I mean.

Interviewer: Mhmm. And now there's one more link that you could click into.
P8 Can I click something here? Or—
 Interviewer: I know. Like, in the—
P8 Yes.
 Interviewer: Yes. One more link.

Interviewer: So this is like—you have been written the story for—you have written five scenes now.
P8 Yeah. Yeah.

Interviewer: Yeah. On this, and you could continue to explore this and tell us what—what do you find it useful, or what are your thoughts on those?

P8: Mhmm. I—I like this feature. I think this is quite smart to have the option to, like, see it in different—I want to say chronological orders, but it's not gonna be chronological orders, but, like, different types of chronology, I guess, where you have, like, the choices present.

P8: I have, like, a clear timeline, and I have, like, the event timeline. I think this is smart and a great way to, like, structure it.

P8 Because this is like—I don't need to see this when I'm, like, working on the bigger picture, and I can use this or whatever.

P8 And I'm guessing this is just—this is the same as the choice, except it's more structured? Or—

Interviewer: What would you expect when you click on—on this?

P8: On—on which one?

Interviewer: Like, the events one—that—what's the difference with the choice?

P8: Like, based on name, I am not entirely sure, like, what the difference would be between events and choices.

P8 But I understand, like, choice to timeline is that the choices are present.

P8 But the event—it seems like it has been, like, structured maybe a bit more.

Interviewer: Okay.
 Interviewer: Team, do you have other questions to ask?

Team Member: No.
 Interviewer: Okay.
 Team Member: No.
 Interviewer: No? Okay.
 Team Member: No.
 Interviewer: K. So now we'll pass to—to [Name]—for he will let you test another design.

P8: Alright.
 New Interviewer: Okay.
 New Interviewer: Hi. I've sent two links. We can start from the first one.
P8 I'll start with the first one.
P8 Yes.

New Interviewer: Yeah. So this is the second version of the setup phase that was designed. So you can go ahead. Feel free to think aloud.
 New Interviewer: And remember, feel free to think around while you play around.
 New Interviewer: Feel free to think aloud while you play around.
 New Interviewer: So—and then you should also keep in mind that the goal of this usability test is for you to make use of the features and, you know, voice out:
 New Interviewer: "Okay, this feature is not very useful if I was, you know, an IDN author," or "This feature will be very useful if I was an IDN author."
 New Interviewer: That's the goal of the usability test.
 New Interviewer: So we're testing out different features, and we're trying to find out how useful or not useful some of them are to an IDN author.

P8: Mhmm.

New Interviewer: And then in between, I would maybe jump in and ask you some questions. So yeah.

P8: Okay. Okay. So this is—I've—I understand this.
P8 This is nothing strange.
P8 Write a short description if needed—like, yeah.
P8 I—I sort of get the idea behind this as well—to have, like—to create, like, a framework for yourself or a team, I'm guessing.

P8: And "genre" is something that I am—like, I feel like this is gonna be tied to probably, like, the similar IDNs that will appear here.

P8: Or do I click the—oh, maybe it's, like, adventure IDN. So, like, if I want to make an adventure IDN, I maybe click this.

New Interviewer: Yeah. So for this prototype, these similar ideas that can be browsed—they are not very clickable.
New Interviewer: But I would like to know what would you expect when you click on "browse similar ideas," or what would you expect when you click on maybe any one of these ideas that are on display?

P8: I mean, I would mostly expect it to be, like, similar in type of either genre—like, genre to the story or genre to the type of IDN or INS it is.
P8 But I would also argue that it's, like, maybe a little bit difficult to categorize IDNs or INSs in itself.
P8 Sounds like a visual novel is also an interactive narrative, if you know what I mean.

Interviewer: Yeah. But what kind of data would you like to get out when you click on the—is it— would you like to play the game, or would you like to just get the narrative description of the IDN, or would you like to—like, what would be your intention clicking one of these IDNs on display?

P8: I mean, like, if it's a game, I mean, it's nice to just have the basic information regarding it, like a Steam store page kind of does.
P8 Oh. If it's something else—I mean, if it's playable in the browser, it's fine if I can, like, click on it.
P8 But I kinda don't want it to, like, redirect me to a thousand pop-ups and downloads just—and uninstall Windows just to—if I accidentally click something. You know what I mean?

Interviewer: Yeah. Yeah.

P8: I think it's better if it just, like, transports me to, like, a store page or whatever or, like, an itch page or whatever it can be tied to.
Interviewer: Okay. So we can—we can continue.

P8: I think the most important part is more that, like, the—the whole idea of browsing something similar is—for me, it would be, like, to see kind of what other works exist in a fantasy IDN genre.
P8 And so it's not—and I wouldn't expect this to, like, allow me to play them or, like, you know, use them.
P8 Like, I expect me to have to do something on my own.

Interviewer: Okay. And then we can, like, continue a little bit here.

P8: Okay. Add a store and a structure.
P8 And a purpose function is quite nice, I guess. This could be—
P8 Especially—I mean, I feel like this should—
P8 All this can also be tied to, like, the—the previous step like this.

P8: Like, I feel like if I'm gonna do, like, an educational—this might be more important or of, like, higher importance than knowing if it's, like, sci-fi or not.
P8 Like, if I'm creating, like, an educational IDN regarding terraforming on Mars, I would be more interested in IDNs that cover the educational aspect compared to IDNs that cover, like, the sci-fi aspect.

P8: Oh, okay. And is this, like, supposed to be, like, a slider or something where I can—or do I—like, what's the—

Interviewer: Yeah. It's select your audience or a range of audience.
 Interviewer: What would you expect? What would you prefer it be?

P8: Yeah. Yeah. Small notice—that "young adults" and "adults"—this is a little bit confusing to me.
P8 The "teenager," I—I fully understand.
P8 "Children," I also understand by context of "teenager" existing.
P8 "Young adults" to me is like people in their twenties, but I'm not—
P8 And "adults 18+"—I feel like there's an overlap, but it's—it might just be me.

P8: And, I mean, this is also nice—the "realistic," "stylized," or "abstract" options.
P8 But I—I yet again feel like this is, like, related to the "browse similar IDNs."
P8 Like—yeah. I could have basically all of this—same with audience, honestly.
P8 I could have all of this on this page as well where I will have the similar ideas.

P8: Mhmm. Mhmm.
P8 Because these tie into—these tie into it arguably more than, like, the form and the short description.

Interviewer: And the story preview—what is this supposed to show? What would you expect the story preview to show?

P8: Well, I mean, just based on the name, I'm expecting it to show what I've kind of selected here.

Interviewer: Okay.
 Interviewer: Okay. So we can—we can continue.

Interviewer: Yes. [Reads out summary for confirmation]
 Interviewer: *"Adventure in the unknown, a journey from mysterious lands, he knows about themselves in the world. Interactive narrative, fantasy adventure, story elements, pure entertainment, educational, target audience: teenagers to young adults, stylized, and a selected IDN."*

P8: I'm guessing that that would be something that I wanted to be similar to. Sort of.

Interviewer: But—because the idea is—every decision you've made previously would then come up as, like, a summary of whatever thoughts or idea in the review, and then you can look through all of them and then make changes in the back, and then it reflects again in the review.

P8: Okay. Okay.
P8 And—and—but I think this is—and here we have the story preview again, which is—I find this a little bit confusing because I don't really understand what's gonna pop.
P8 Because this is the story preview to me, if you know what I mean.

Interviewer: Oh, okay.
 Interviewer: We—we can go ahead to the next design.
 Interviewer: Should I click here or—?

P8: No. I—I mean—
 Interviewer: The—the link.
P8 The link. Yes.
P8 There we go.

Interviewer: Okay. So you finished your setup stage, and now we're in the scene creation stage.
 Interviewer: So my question is: What would you expect in this scene creation stage?

P8: In the scene creation stage—I am in a sense that this is supposed to be no programming.

Interviewer: Oh, yes. Yes.

P8: Then I would expect it to basically use something similar to blueprints in Unreal Engine or a node system, where I can—as seen here—sort of drag and drop pre-coded blueprints that do—
P8 And I guess, like, that makes it possible to hop between scenes.
P8 And I'm also expecting some sort of, like, text and image bubbles where I can put in—basically drag/drop in the data that I want to use.

P8: So, yeah, we can go ahead and continue.

Interviewer: Yes.

P8: Ah, okay.
P8 Time choice scene. Back in our video clip. Choices with countdown timer outcomes.

P8: Okay. Choice in backgrounds, intake setup situation, multiple choices, links to outcomes.
P8 Exploration scene, background map environment, click—oh, this is like point-and-click.
P8 This is—I—this is cool.

Interviewer: So—just to be clear—you understand what each of all these different templates might sort of bring out?

P8: I believe I understand it.

P8: Yes. The—the only one I'm a little bit confused by is maybe the time choice scene.

Interviewer: Okay. Okay. Okay.

P8: But I—I understand this.
P8 I understand the choice scene—it's like—maybe it's like choosing between two roads or something, I'm guessing.
P8 And the exploration scenes is typical point-and-click as far as I understand it.

Interviewer: So you're gonna continue doing that.

P8: Great.

Interviewer: Okay. Suggest character. What are your thoughts on the AI suggestion?

P8: The AI suggestions—I mean, I am personally not a huge fan of AI-generated, like, stories and stuff, so I would probably just do this.
P8 But I understand that some people like it.
P8 But, like, I personally, as a—as an author or whatever, would not stoop to, like, suggested dialogues and choices based on AI suggestions.

Interviewer: Okay. But—

P8: Okay. Yeah.
P8 I feel—I feel like this—I—I fully believe people could utilize this. But I personally wouldn't feel like it's *my* creation if I, like, suggest a conflict or—or similar.

Interviewer: Is there—do you have, like—like, a limit or, like, some limit of, like, comfort where you can use AI as opposed to not using AI?

P8: No. I think it's—I think it's absolutely fine to use it.
P8 Like, if I want to conduct, like, a heuristic analysis, I can ask AI, like, what would be a good method to use if I want to do a heuristic analysis?
P8 And it can give me choices for that.

P8 But if I want to create something that is supposed to be, like, an enjoyable form of—like, I personally don't enjoy—if I know something is AI-generated, I don't enjoy consuming it.

Interviewer: I get it. So you can continue playing?

P8: Yes.
P8 And, yeah, you can also think about—

P8: Scene purpose—ah, it is a sort of a note for me, I'm guessing, to have, like, a—like, that I can write something like "this is the—this is what's supposed to happen in the scene," but this is not something that will be presented to the player.

P8: And the dialogue—this makes total sense to me—that, like, it's just something that's probably gonna pop up.
P8 If I click once or twice, it's gonna read at the bottom or wherever on the screen.
P8 Choices—it makes sense, like, if it's a yes or no.
P8 I'm guessing conditions is based on if I have a previous scene that, like, gives me—like, I only get this choice if I've done something according to previous set conditions—is how I interpret it, at least.

Interviewer: Mhmm. Mhmm. Okay. So what—what are your thoughts on the background and characters and objects?

P8: Yeah. I think this is fine.
P8 But I—I also feel like everything could just be labeled as *objects*, and I could drag it around freely.
P8 Because I'm guessing that *background* means that it's like a set piece in the background.
P8 *Character* is probably gonna be, like, something in the foreground, and *objects* could be both, I'm guessing.

P8: But, like, to me, this could be—this could be, like, one just "scene objects" panel, where I can, you know, right-click and push back, right-click, push forward.
P8 Because I'm guessing that I can most likely add multiple objects and change if they are more in the foreground or background anyway.

P8: So—but this is—it's not—it's not wrong to, like, divide it in this manner either.
P8 Like, I feel like both can work, but it could be just one as well.
P8 Or if you have *background* as its own and combine, like, *objects* and *characters* into one, could also be a thing.

Interviewer: Mhmm. We can continue.

P8: Yes. Do I click something here?

Interviewer: Yeah. You can just click on *background*, and it'll move you to—

P8: Ah, yes. Okay. Yeah. So we can just continue like that.
P8 Yeah. There we go.

P8: Okay. And—ah—*hired choices*. That's—
P8 Okay. So let's go to the next scene.

Interviewer: Next—next scene.

P8: New scene.

Interviewer: Yes. New scene. Sorry.

Interviewer: Yes. So the—we've jumped a few steps. You've created, like, three scenes so that we can pick your brain more about the interface. So now you can continue your thinking.

P8: This is very similar to the timeline presented in the earlier option, I'd say—where I have, like, the choices available so I can see them, which I think is nice.
P8 Especially—and I can tell that I can, like, drag and drop this around or, like, I'm supposed to be able to do it.

P8: And I also like that the dialogue is viewable, but it—it would be nice if I can also hide it if I, like, want to declutter my workspace a little bit.
P8 To just view the scene ID instead.

Interviewer: What did—did you say? What do you mean by you'd hide the dialogue? Just to view the name of the scene or the—?

P8: Yes. ID of the scene.

Interviewer: Okay.

P8: Yeah. Exactly. So I—just, like, if I can remove—do you see my mouse pointer?

Interviewer: Yeah.

P8: Yeah. If I can remove, like, this and just have this [scene ID]—because it would be simpler.
P8 I'm imagining having, like, 50 of these, then I don't want the text.

P8: Okay. And this—okay.
P8 —is quite good, though, like, that it gives me an alert.

Interviewer: Okay. So I have a question for you.
 Interviewer: Say you've created—like you said—40 scenes, and you would like to trace a particular scene.
 Interviewer: You would like to, like, "Oh, oh, I'm in scene 140. How did I get here?"
 Interviewer: You would like to trace backwards to see the flow on how you came—how you

reached that particular scene.

Interviewer: Can you try to find how you go around finding that out?

P8: I would most likely go here to the *search function*
P8 And just, like, type in "scene 1" or something.
P8 Like, I would assume that you would name them in a smart way so that you can find things yourself.

Interviewer: Ah, okay. Okay.

Interviewer: So the idea was that I—I created a *path preview window*, maybe—as you can see there.

P8: Yes.

P8: Top right corner where—oh, path preview.
P8 Okay. Yeah. So the idea is you can search—you could filter scenes.
P8 But I—I understand that, okay, it's not very obvious.

P8: I mean, I think it's more obvious if you, like, know this thing, like, exists.
P8 But someone has to show it to you, sort of.
P8 Because this is sort of how you operate in a lot of game engines where you search your folders and find things.

Interviewer: And how—how would you—okay. So if I could pick your brain then, how could you sort of play out how you would search and be able to trace backwards to, like, find the *flow of parts* then?

Interviewer: The flow of parts—you mean, like, how the choices—

P8: Yeah.

Interviewer: —how they play into each other?

P8: Yes.

P8: Like, one straight line, something like that?

P8: Well, I mean, with this sort of window, do I really need that?
P8 I feel like I would be able to see it quite easily if I just, like, zoom out in it. Or—

Interviewer: Mhmm.

P8: If I'm not misunderstanding.
P8 Like, I feel like with this sort of node system—that's sort of how you use, like, a node system in general—is that you don't have it all in, like, a big code window.
P8 You have, like, the node system where you can easily find—visual. Like Unreal Engine node

system.
P8 Like, this—I can easily see where everything comes from or here or here.

P8: So, like, that's sort of how I'm understanding it—that I can most likely zoom out and find this by myself.

P8: But I—I do feel like it's always good to have a search function, though.
P8 Because it's very—it's sometimes it's so much easier if you just know that it's scene 3 or scene 17.
P8 Like—maybe I don't want to find scene 17 in—in this mess that I've created.
P8 Or, like, this is sort of how, like, a regular coding window would look like.

P8: This is a pain in the ass to look through.
P8 This is simpler, in my opinion.

Interviewer: Oh, okay. Oh, okay. So I—don't—this design then.

Interviewer: I would give you now to *** to show you all from your—
 ***: I have one question before—
 Interviewer: Sorry. Any questions?

***: Yes. So—so, P8, you have mentioned when we just start this scene creation page, you asked us that, "Oh, does this require us to have programming to run this?"
 ***: So if this *does* require programming, what will you expect to see, or what's the things that you want to add?

P8: Then—then I would expect it to very much look like the *RPG Maker* engine where I have, like, a programming window available that I can open up like this,
P8 But I also have, like, their sort of node systems at the same time.
P8 Or also the Unreal Engine blueprints where I have nodes, but I can also open up, like, code windows where I can type things in.

P8: Mhmm. Mhmm.
P8 It's sort of how I would expect it to look like.

***: Is—is this the way that how you usually create your games or stories and narratives? That you use programming and nodes at the same time?

P8: Sort of. Yes. I would say so.

P8: The—it's the most common way I've worked with it.

Interviewer: Okay.

P8: Like, a combination of nodes and programming.

Interviewer: Okay. I have no question.
 Interviewer 2: Any more questions?

Team: I'm good.
 Interviewer: No? Okay.
 Team: Okay.

Interviewer 2 (***): So now it's ***. I'll—

P8: Yes.
 ***: Push it out to *** on your—

P8: Alright.
 ***: Yeah. P8, I will send you a new link.
P8 Awesome.
P8 There we go.

P8: Oh, this was very different.

***: So here we have another design where I also would like you just to, like, look—a bit—and see, again, what would be useful for you.
 ***: Is it something that is confusing? Is it something that is interesting, and why? Right?

P8: Okay. Yeah.

***: So, like—so, like, this is the dashboard, but we could go straight to the ideation phase.

P8: Ideation. Yes.
P8 Yes. Ah, here I have the *similar* again.

P8: I like that you have included the *tags* here as well.
P8 And this is also sort of what I talked about in the previous one, where I can, like, click on these things.
P8 Like *educational*, for instance, is something that I feel is very useful to have, since they tend to differ heavily from entertainment.
P8 Yeah. So I think this is very good when I'm looking for similar things.

P8: And, like—I mean *complexity* in itself—this is a little bit a loose term for me.
P8 But if it's, like, clearly defined, I think it's fine.

P8: *Mood board*—I very much like.
P8 As I mentioned previously, I—I really like having a mood board with images and being able to have, like, notes.
P8 Here, I can also write that it's, like, "setting: 1800s on a boat."
P8 You know what I mean? I think this is very good to have in my mind when I'm working.

P8: *Topic and aim*—define the core topic and aim of it.

P8 I think this is also quite useful, especially when you're working with different people.

P8 If I, like, get another person on my team—if I just tell them, like, "go through this," then I think it's very good to, like—yeah.

P8: *Information seeking*—I—I think this is—

P8 This could also be, like, that you can write it in yourself, I guess.

P8 Yeah. But it's nice to have the options as well.

P8: And—yeah.

P8 *Audience*—this similar here.

P8 Oh, nice. *Young adults* defined. I like that.

P8: And this is a nice touch, although might be, like—how do you say—overshooting it a little bit.

P8 But it's cool to have, like, "young adults in secondary educational level," but I think it's nice.

P8: *Expected knowledge and background of your audience*—this can also be—like, I think this can be very useful when onboarding people,

P8 Which is quite common—at least when game developing—that you, like, you kind of have a semi-finished product, and then you're like, "Oh, wait. We really need someone to animate stuff for it."

P8: So—and I don't know how to do that, so I will get someone that wants to animate, and then they can just click through all of this.

P8 And, like, even though they might not care that much—the educational level of the audience—it's still good to, like, have it in plain sight for them, I believe.

P8: Yeah. This is also quite nice, at least for, like, the ideation process, I guess.

P8 Like—yeah—it's gonna be only text.

P8 I think that's fine. Or, like, it's gonna be text and images. And then—then I know that at least.

P8 And it's gonna be like a novel game. That's nice.

P8: Yes. This is quite smart as well—especially the *agents*—because then you can clearly define.

P8 And here, I'm all like—if you can add, like, images and stuff here—this would be very, like, nice to work with.

P8: And, like—especially if you can call on them later when you're working in scenes—because then I can use this sort of like a *prefab*, if you know what a prefab is.

Interviewer: Yeah.

P8: Great. Because then I can use, like, the protagonist—

P8 "Oh wait, I want to update the image for the protagonist," or "Yeah, the pronoun for the protagonist."

P8 Then I can edit this, and then it will change it in all of my 50 scenes.
P8 So I think that would be very useful.

P8: No? No. I think this is—I—I like this one the best so far, I think.
P8 Because I feel like this gives me a little bit more to work with.
P8 And—yeah—exactly. Here we have them more fleshed out as well.
P8 I think this is very nice.

P8: And I think this—in the same way as I described with the agent characters here—this could also be very nice.
P8 Having, like, a prefab for a *forest environment* or certain *objects*—
P8 Like where you can call on it and maybe also, like, change it into a different—like, if the ancient artifact unlocks or something, I can easily change it out or alter.

P8: So I think that would be very nice.

P8: This is—this is something else.
P8 Is this how they relate to each other?

Interviewer: Yeah. Have you—have you heard about a *knowledge graph* before?

P8: I haven't.

Interviewer: So it's—so it's just like—like you said—it shows relationships between objects or characters.
 Interviewer: And in this sense, you can visualize this based on your story.

P8: Ah. This is very smart.
P8 And then you can have, like, different views.
P8 I get it. Yeah. That's nice.

P8: And it's also nice to be able to *search*—like, that's kind of what I talked about earlier as well.
P8 Like—yeah—I like this form of searching where I just remember, "Oh, it's in the forest."
P8 Ah. Yeah. I think this is very—

P8: And I also like this area where I can be like, "Ah, I only want to look at things that lead to the *ancient artifact*," or *gamblets*,
P8 And then it would remove—

P8: I think that—that's a very nice way of also, like, searching for *errors*.
P8 Like, if someone test-played the IDN and be like,
P8 "Oh, I got the *magic amulet* without talking to this person,"
P8 Then I can be like, "Okay. How did that happen? What leads to the magic amulet that I have done wrong or similar?"

P8: Yeah. Could—yeah.

P8 And I wonder also, like, if you see in the bottom right, there is a button: *AI Analyze Graph*.

Interviewer: Ah, should I press it?

P8: Yeah.

P8 And then it's—yeah, it's a bit weird. It opens a new tab a bit there to the right.

Interviewer: Oh, to the—here?

P8: No. Under.

P8 Under. Here.

Interviewer: Oh, yeah. I see it. I see it.

P8: Oh, it's nice.

P8 Yeah. This is basically like—when you—I mean, it doesn't need to—you don't need to use AI for this,

P8 Because this is basically just what a node system does as well.

P8 Like, this will tell me if something is not connected in, like, the—in the code window.

P8: But I fully understand the purpose of this, and this is—I wouldn't—I would argue that this is, like, mandatory as well.

P8 To have the issue graph or error—yeah—error messages at least.

P8: Because if something isn't working and I don't get an error regarding it—it's quite annoying.

Interviewer: But if you like the suggestions and insights?

P8: Yes. I don't trust this.

P8 Do you know—do you know what I mean?

P8 Because I know how ChatGPT writes a narrative, and they don't know what good pacing is.

P8: Mhmm. Or the—as, like—this is—

P8 This is—maybe it's good to have, like, *"Has limited interactions with the mentor character"*—stating that, like, now there's only two interactions with the mentor.

P8 This—this is more useful, I believe.

P8: Yeah. And I don't trust this either.

P8 If they say *"It's well represented throughout the narrative elements"*—

P8 Like, I wouldn't—maybe—like, in the future, I would trust it more.

P8 But based on how I have seen how AI works, I wouldn't really trust it.

P8: But—nice.

Commented [GU3]: Oscar thinks the AI Analyze Graph is useful for spotting disconnected nodes or errors and considers that kind of feedback mandatory, but he doesn't trust AI for narrative suggestions because, based on his experience, tools like ChatGPT don't understand good pacing.

Commented [GU4]: Oscar says he wouldn't really trust AI, based on how he has seen it work.

P8: Suggestions—I mean, this is—this is fine. I can totally see people utilizing this.

P8 Yeah. Absolutely.

P8 Like, I can—I can definitely see people utilizing it.

Interviewer: Like, would *you* use it?

P8: Like, some of this—I could draw inspiration from it.

P8 I believe I could draw inspiration from, like, certain inputs.

P8 Like *"Enhance the character arc"*, for instance.

P8: I feel—I feel like this—this could draw inspiration.

P8 But I could also feel like—I could read this and then look at my narrative and be like,

P8 "I don't think it needs that."

P8: Yeah.

P8 But I think—I don't think this *hurts*.

Interviewer: Yeah. Is there something else you feel that the AI could help you or, like, you would love?

P8: *Spell checking*.

P8 Spell checking? Yeah.

P8 Or, like, grammatical errors—all that type of things.

P8: If—how do you say—like, *continuity checking* as well.

P8 Like, if the—but I don't think—

P8 And I—I don't think AI is very good at, like, detecting a red thread.

P8 But that would be something that would be very useful—

P8 Because AI tends to agree with you.

P8: So if you ask it, like, "Oh, does this story revolve around a straight line?" They would say, "Yes. It absolutely does."

P8 Yeah. Yeah.

P8 Even though it doesn't.

> **Commented [GU5]:** Oscar is fine with using AI for spell checking, grammar, and possibly continuity checking, but he doesn't think AI is good at identifying a clear narrative thread because it tends to agree with whatever you ask, even if the story isn't actually coherent.

Interviewer: Yeah. Yeah. You—you mentioned—okay, sorry. I have a question.

P8: Yeah.

Interviewer: Yes. Okay.

 Interviewer: You mentioned the *continuity checking* or something?

P8: Yeah.

Interviewer: So—

P8: Yeah. I made—I made the word up.
P8 It's—but it is—

Interviewer: That's why I—that's why you got my attention. Do you mean *coherence*?

P8: Not really coherence, but more like how the story continues to flow in a—we say in Swedish: *röd tråd*—which is like where it has a well-defined start, middle, and end phase.

Interviewer: Okay. Like, it has a continuous flow?

P8: Mhmm.

Interviewer: Okay. Mhmm.
 Interviewer: Yes. Do you guys have any questions?

Interviewer 2: Yes. The first question is, like—now you have explored this design—when you do content creation, it's more like on a *table form*.
 Interviewer 2: And the previous two designs are more like—you see—more like *node functions*.
 Interviewer 2: So how would you prefer, like, if you're doing your IDN?
 Interviewer 2: Do you prefer either way, or do you want to combine it?

Interviewer 2: This is—like—I wanna hear more of your thoughts on this.

P8: I like this one the most.
P8 Mhmm.
P8 But I do—I haven't really gotten so far in this because this was much more fleshed out—but hope—some.
P8 But I do like—can I remove this shit?

P8: I do like this very much.
P8 I really enjoy having the node system very presented to me.

Interviewer 2: What's the strength that you think the *node system* could bring and the *table system* could bring?
 Interviewer 2: Could you explain a little bit more to us?

P8: The node system is incredibly user-friendly, where I don't have to know anything to do things.
P8 Like—I understand that I can connect this here, and that's how it's gonna scene transfer.
P8 Like, maybe you need some prior knowledge to understand that in itself,
P8 But I believe I could teach an eight-year-old to do this.

P8: The table system is more confusing to most people that I've worked with, at least.
P8 And I've—so that's, like—my preference is definitely towards *node system*.

P8: And I also believe that is why both *Unity* and *Unreal* are working on node systems continuously.

Interviewer 2: Yeah. Thank you.
 Interviewer 2: And just one more question—since I—I just want to be curious to know more—like, when you're in your IDN or games' creation process,
 Interviewer 2: What are the most common *pain points* that you usually face as a—

Interviewer 2: Oh, the most common pain points.

P8: It's usually tied to, like, *programming errors* and making sure that everything flows together from, like, a—how do you say—like a *game perspective*,
P8 Where there are *smooth transitions* that don't take you out of the experience.

Interviewer: Okay.

P8: But this is—when you're using the product.

P8: Like—like, menu systems—that type of stuff.
P8 But this would be very easy—like, with this type of node system, it would be very easy to create a menu system.
P8 Easier than in most game engines.

Interviewer: Okay.
P8 I have no questions.
 Team: I'm good.
P8 Yeah. I have no questions.
 Team: Yeah.

Interviewer: Nice. Okay. Great. Great.
 Interviewer: And then we have just a last—it's like a one-minute survey.

P8: Yes.

Interviewer: That—you don't have to share the screen or think out loud when you do it.

P8: Oh, okay.

Interviewer: Yeah. And just be honest and—

P8: Yes.

Interviewer: The—this survey that Juan or—no, Alison sent?

P8: Yeah.

Interviewer: Yes.

P8: Alright. Should I do this now, or should I just fill it in, like, after the call?

Interviewer: If you could do it now, it's okay.

P8: I can do it now.
P8 I think—I think that I would like to use the system frequently. *Yes.*
P8 I found the system unnecessarily complex. *No.*
P8 I thought the system was easy to use. Like, based on what I've seen, I think this looks very easy to use. *Yes.*
P8 I think that I would need the support of a technical person to use the system. *No.*
P8 I found the various functional systems were well integrated there.
P8 *There—well, there was too much inconsistency in this system...*
P8 I think the inconsistency is, like, some of the—the two first, like, systems were a little bit more—like, I expressed my ideas regarding the—the, like, the preview stuff.
P8 But the—the last system, I had no issues with.

P8: Mhmm.
P8 I would imagine that most people learn to use the system very quickly. *Yes.*
P8 Especially the node system—like—like I stated.
P8 *Cumbersome to use. No.*
P8 I felt very confident using the system.
P8 I mean—it's just a prototype, but so far, *yes*.
P8 *I needed to learn a lot before working with the system. No.*

P8: And then—I'll just send it.
P8 There you go.

Interviewer: Oh, okay. Alright. Thank you, P8.

P8: No worries.
P8 Yeah. Thank you for the time.

Team: Yeah.

P8: I heard you talk with Gabriel earlier.
 Team: Yeah.

P8: Nice.
P8 There was—no.
P8 He's also a node system-end.
 Team: Yeah.

P8: But I know he also likes to talk a lot.
P8 Yeah.

Interviewer: How is your project coming along?

P8: It's going quite well, I would say.

P8: We have completed four different environments and made around 45 different stages.

Interviewer: Oh, oh, oh—I forgot that you and Gabriel are in the same house.
 Interviewer: He—he told us that.

P8: Yeah.
P8 And we're also working on a—Hartmut wanted us to do our individual assignment.
P8 We're writing it together.

Interviewer: Oh.
 Interviewer: He wanted you to do a piece on IDNs?

P8: Oh, the—for—for, like, the individual assignment?
P8 Yeah.
P8 He wanted me and Gabriel—he asked us, like, "Do you want to write this together and try to submit this for something?"
P8 So we're working on that.
P8 We were like, "Sure—then we have to write less words."

Interviewer: Oh, that's nice.

P8: Yeah.
P8 And we can have, like, the same theme—because it was difficult finding different themes in this very narrow project.

Interviewer: What—what—what themes did you guys choose?

P8: We are writing about *retellings and tellings*—the *fourth layer* of interactive narrative design.
P8 Mhmm.
P8 So basically, when I've—like, now that I've used your system—if I go and tell someone about it, that's a *retelling*.
P8 That's basically what it is.

P8: Mhmm.
P8 And how this, like, can be *intentionally incorporated* into games.

Interviewer: Yeah.

P8: So, like, if you make things vague—that you fill it in yourself—and then, like, you ask your friends, "How did you interpret this?" and so on and so on.

Interviewer: Cool.

P8: But we have worked, like, quite nonstop this entire time—like, full workdays just developing—because we wanted to really *complete the game* more so than the—the—how do you say—the theoretical aspects of it.

Interviewer: Yeah.
 Interviewer: Oh, yeah. Is there a chance of it being published or anything of that sort?

P8: I believe the—the three guys—Gobel, one of them—that have worked on this product for almost three years now are very—like, very likely to publish it themselves, at least, if they don't get a publisher.
P8 And I believe they are, like—now that we have completed all the environments and levels, me and Gabriel—they are looking to release it on *Steam* in the near future.
P8 But I—I don't know when that's gonna happen.

P8: But I know they are, like, in the midst of forming, like, a *company to publish it* and doing things that way.

Interviewer: That's cool.
 Interviewer: Thanks for your time again.

P8: Yeah. No worries.

Interviewer: Thanks, P8.
 Interviewer: This was—I think this is a really interesting project.

Interviewer: That's cool. But it's good. And we are still on time. Like—we're—yeah. This one is the most on time, and we still get a lot of good insights.

Team Member 1: So—yeah. But I wasn't—the question—I asked him—I asked, like, the group—the reports that they were working on together.
 Team Member 1: The question I asked was: *Was Hartmut also thinking they're, like, hinting towards the idea of it being published or something like that?* That was—but, like, he missed the question.

Team Member 2: Yeah. He missed the thinking.

Team Member 1: Doesn't matter. Anyways, at least from this, could tell—they just want to get more people to submit stuff for their conference.

Team Member 3: Mhmm.
 Team Member 1: Yeah. A few news.
 Team Member 3: Yeah. Yeah.