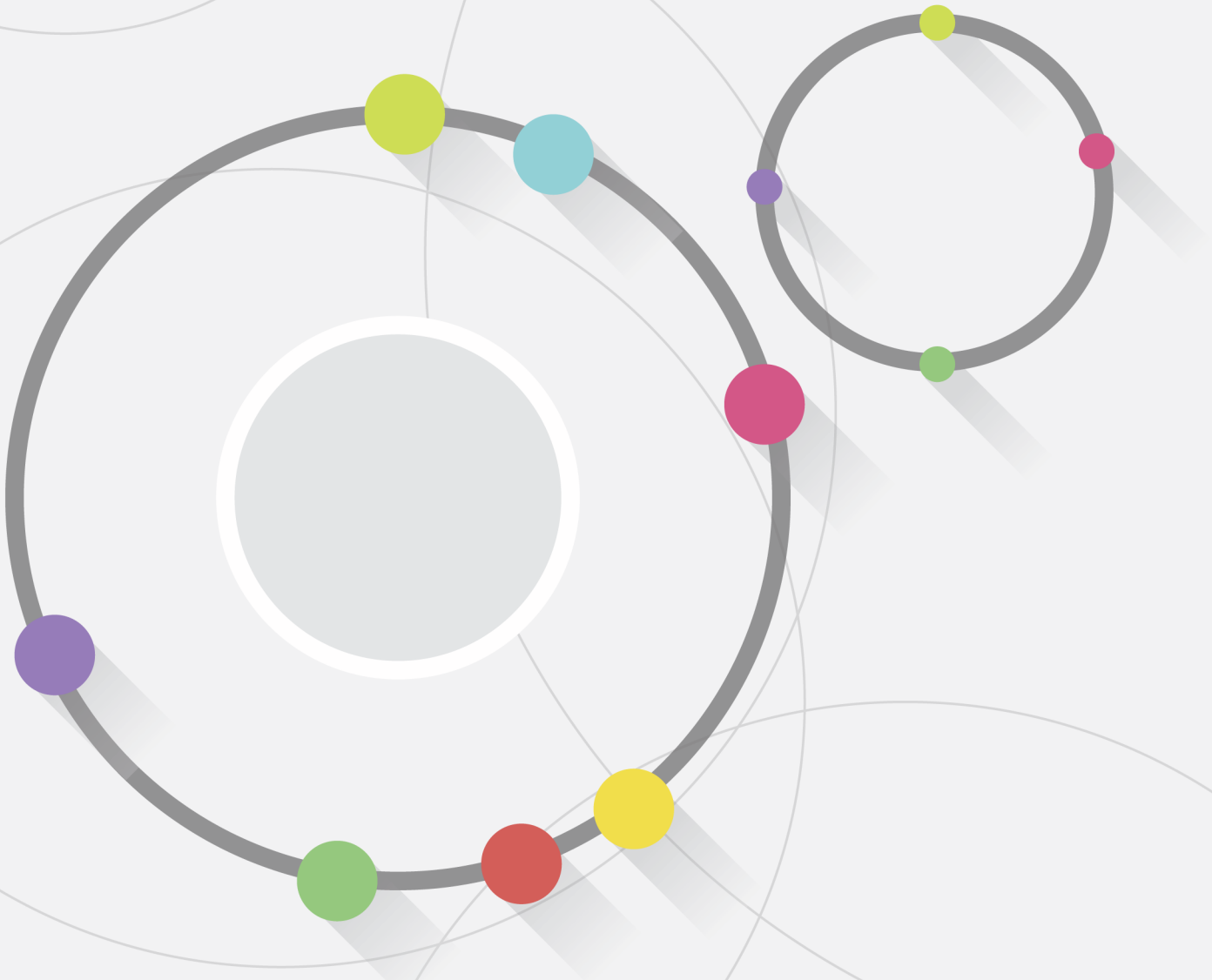
STORYWORLDS

Defining a methodology for creating storyworlds



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CHAPTER 1

Abstract

This thesis presents an investigation into the area of storyworlds - more specifically how one can create a storyworld methodology that storyworld enthusiast with different backgrounds can use to create their own storyworlds.
While storyworlds have existed for thousands of years, definitions of what a storyworld is and how to create them is rather sparse. Through a rigorous analysis consisting of expert interviews, and an analysis of state of the art, a storyworld methodology was created. The methodology was tested over three iterations.
While the methodology showed promising results, biases and lack of time means that results should be taken with a grain of salt. Though the results from the thesis can be used as a foundation for future testing.

CHAPTER 2

Abbrevations

- AV = Audio visual
- VR = Virtual Reality
- AR = Augmented Reality
- SOTA = State of the art
- Timecode = The specific time in the interview file, the quote have been said
- DM = Dungeons Master
- D&D = Dungeons Dragons

CHAPTER 3
Motivation

The motivation for writing and exploring this field of research consists of a personal and professional motivation as well as an academic.

3.0.1 Professional and personal motivation

The authors have throughout their bachelors and first semester of their masters degree worked with children who were diagnosed Autism spectrum disorder. Here the authors developed a computer game which taught the children emotion recognition while at the same time still being fun and immersive such that the children would play the game in their spare time and thus learn outside school. While developing this game it became more and more clear that to spark the children's interest in playing the game outside school it was important that the game needed more than pretty visuals and good game mechanics. The AV production for the project can be seen using the following link: https://www.youtube.com/watch?v=2tBwdgnD4Zg.

During the spring of 2018 the authors were out on an internship at the National Film School of Denmark [1]. Here the authors were enrolled in a storyworld program where they worked as technical directors on two productions. The task was to create a storyworld together with colleagues from the Film School itself and Truemax Academy [2].

Combining the experience from the above mentioned courses it became clear that what was missing from the game developed for autistic children was introduced during the internship - a storyworld.

The idea for this thesis is thus to further explore the field of storyworlds, such that others that are developing e.g. a computer game or the like have a method they can rely on.

3.0.2 Academic motivation

Storyworlds are entities that are increasingly becoming more relevant for various industries ranging from movies and games to VR and AR [6] [15].

As technology evolves so does the demand from users - where we once were pleased with the authors taking control and leading us through an experience, technology now allow us to take the drivers seat thus giving us more control and such that we can focusing our attention on areas that we, as an individual, find interesting [15].

[1] https://www.filmskolen.dk/

[2] http://truemax.com/

This also require that developers no longer create stories but rather storyworlds that are able to encompass multiple stories [6].

Looking at research, current and past, it is evident that although storyworlds have been around for quite some time, methodologies for creating them are rather sparse, as it will be seen in the Background chapter of this thesis. Not much research can be found in the realm of actual methodologies for creating the story worlds.
The authors have tried many methodologies and found that many lack different elements that need improving. The authors thus want to expand upon already existing research on storyworld methodologies, through a rigorous analysis of SOTA, and iterative testing.

3.0.3 Industry Motivation

There are multiple different industries, who are benefiting from the research on storyworlds. There were a time were one had to pitch a good story to get e.g. a movie contract. Later you had to pitch a good character and good character development to get the contract and now one has to pitch a good world.
Literary texts and theatre have used world building for ages, but it has now moved into movies, games, VR and other industries. The industries are each trying to come up with their own methodology to work with, but there is a lot of common denominators and based on that it is believed that a more general methodology can be created.

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CHAPTER 4

Introduction

In 2001 scholar Marc Prensky, who is an author and speaker in the field of education [2], released his theory about digital natives. The notion "Digital natives" is referring to the generation born after 1980, which was the era where social and digital technologies boomed [4].

Technology was no longer a phenomena for the rich, but was now something that was available to the majority of the population [3].
Newer generations thus grew up surrounded by technology and had been using it from a very young age. Scholars argue that the exposure to mass media has resulted in a singularity in society [4].

The ubiquitous exposure and interaction with technology has resulted in a massive change in how newer generations think and process information. It is here argued by scholars that their way of thinking is "*fundamentally different from their predecessors*"[4].

While research on digital natives is focused on how this shift in their way of thinking has outdated traditional means of teaching, one might argue that the exposure to mass media from a young age has not only impacted the educational system, but has also had a massive impact on the entertainment industry [4].

Various interviews, industry reports and union officials all indicate that the demand for new media productions and the criteria for the products that are produced has changed drastically in recent years.

As technology becomes a larger part of our everyday lives, it is evident that users are no longer to be found on *one* media, but are rather using multiple platforms for various entertainment purposes [4].
The shift in demand from users, requires that the supply from the industry changes as well [6].

A famous quote from an unknown screenwriter, later published by scholar Henry Jenkins, states that you in early days would pitch a story to get the big production deal [6].
After that sequels had their big breakthrough shifting the industry demand once again. The story no longer mattered, and it was now important that you could pitch a good *character* that could support *multiple stories*.

We are now living in an area where the target population has easy access to modern technologies such as AR, VR etc. thus shifting the focus once again from the characters to the *storyworld.*

Scholars argue that the focus on storyworld is relevant in recent years since a good storyworld is able to hold multiple stories and has, what they call, *transmedial potential* such that industries can reach a bigger audience who are now active on multiple media.

Scholar Henry Jenkins argues in his book "Convergence Culture", that the relatively new term term *transmedial storytelling* has become more and more popular the past years, due to the fact that industries now need to reach a broader audience [5].

Diving deeper into the field of transmedia one quickly discovers that although the word is used frequently across many papers, scholars have not yet found common ground when it comes to the definition of the term. Among many scholars is Robert Pratten, who is cited intermittently.

Pratten looks at the term from the perspective of the audience and argues that a storytelling experience can be considered transmedia when it is mediated through *multiple platforms* [9].

While this definition is commonly seen among many scholars, Pratten differs in his definition of the term since he focuses on audience participation rather than just focusing on the use of multiple media.

Pratten here argues that transmedia storytelling is when a story is told across multiple platforms *and* when it allows *audience participation*, such that each platform that is used to convey the narrative is *heightening* the *enjoyment* of the audience [9].

"Telling a story across multiple platforms, preferably allowing audience participation, such that each successive platform heightens the audience' enjoyment." [9]

The body of literature on the term is vastly growing, while some scholars stick out with definitions that are targeted at different aspects most scholars agree with the definition described by Kalin Kalinov.

Kalinov proposes a new definition of the term seen below:

"A transmedia narrative is a multimedia product which communicates its narrative through a multitude of integrated media channels" [10]

Kalinov argues that the concept of transmedia dates back to the narrative of Jesus Christ, which can be considered transmedial since it can be found on different platforms - books, visual art, drama etc [10].

Kalinov argues that the definition provided by Jenkins:

"transmedia stories are based not on individual characters or specific plots but rather complex fictional worlds which can sustain multiple interrelated characters and their stories." [7]

poses issues that are not necessary. At its core, Kalinov here argues that the definition provided by Jenkins need to be simplified. [10]//

While there are many other definitions of the term, the focus of this report is not on transmedia, as a concept but rather the fact that industries now have shifted their focus from one platform to

multiple - thus creating products with *transmedial potential*.

When referring to the term throughout the rest of the report, the definition proposed by Kalinov will be used.

The rapid evolution of technology, along with the need for producing products that have transmedial potential is slowly forcing production companies to focus on creating a *storyworld* that can support multiple characters and stories and that can be used across various platforms to comprise the new requirements set by the audience and the current state of technology.

Storyworlds are the foundation in the majority of productions seen today on television, computer games and in books [6]. They are thus dated back a long time [21].

Sara Iles Johnston highlights in her article "The Greek Mythic Story World" that the cultivated characters of Greek mythic narratives are all the results of a tightly woven storyworld [11].

In the article Johnston disputes that the characters used in the mythic stories were all "designed" in a way that was *relateable* to the audience, keeping the traits, conflicts, and personalities of the characters close to reality [11].

Johnston further elaborates upon the structure of the storyworld used in the myths and highlights that the nature of the storyworld was not designed to let the audience create logical connections between myths, but rather designed to create a storyworld that was interlaced into the narrative of the myths, thus validating the myth, its characters, and the narrative itself making it believable for many [11].

While the terms has been used in many different contexts through the years ranging from religion, books, myths etc, finding *one* definition of the term proved to be difficult.

Storyworlds go beyond the film, game, theatre stage etc. and is in its complexity an entity that consists of a complex design of the world its map, history, languages, myths, politics, inhabitants etc.

A profound amount of scholars have through the years tried to define the term, each focusing on different facets of what the term encompasses.
Condensing the opinions on the term, scholars agree upon the fact that a storyworld is an entity that goes *beyond* the story itself [6].

Janet Murray, a scholar who specialises in Digital Media introduces a new phenomena, which she calls the "encyclopedic impulse behind contemporary interactive fictions". The term means, in its simplicity, how today's users are showing an increase in their desire to map and master [14]. The term defined by Murray can thus be considered another reasoning behind why the necessity of creating storyworlds instead of a single e.g. story is becoming increasingly relevant.

Basing an initial research on state of the art in regards to storyworlds, it quickly becomes clear, that although many scholars use the term, not many have created a methodology used to *create* them.

This can be due to the fact that the term is just now becoming relevant because of the shift in society and technology which makes the matter urgent from both an academic perspective, as well as a professional.

From an academic perspective, this thesis thus seeks to further analyse the few state of the art methodologies that are used to create storyworlds. Further more this report seeks to propose a new methodology which can be used by others to develop their own storyworlds.

The goal is to iteratively evaluate the methodology which will be developed together with experts. The final methodology will be based on the knowledge gained from experts as well as an analysis of previous research as well as state of the art.

As mentioned above not much research can be found on the area of storyworlds. Taking that into consideration this report will present an analysis that takes starting point in various expert interviews with scholars that have not yet defined/published a methodology, but have expertise in the realm of storyworlds.

Using an iterative design methodology the final storyworld method will be developed and presented in a design chapter.

Each iteration will consist of an evaluation chapter where the, then current state of the methodology, will be tested together with various stakeholders.
The results will be presented and discussed such that they can form the basis for the next iteration.

Concluding the report, a future development chapter will be presented where the potential future development of the method will be discussed.

To summarise the above mentioned, the following focus has been decided upon:

> "*to create a storyworld methodology that can be used by people in the fields of world building, production design, game development, movie production, storyworld creation and more, to easily create their own storyworlds*"

CHAPTER 5

Research Methodology

As mentioned in the introduction, this thesis will seek to create a methodology, which builds upon the already existing models and try and improve upon the structure, design and content of the various methodologies presented. Based on this the following research design have been created to achieve the most valuable result.
To plan the methodology for the this thesis, the research onion created by Saunders, will be used. A visual representation of the onion can be seen in figure 5.1.
As seen in figure 5.1 the model consists of six layers, which a researcher planning an research strategy has to go through [24]. Some of these will be explained in this section, whereas the deepest layer of "data collection and data analysis" will be described and discussed in the appropriate testing and discussion section in each iteration.

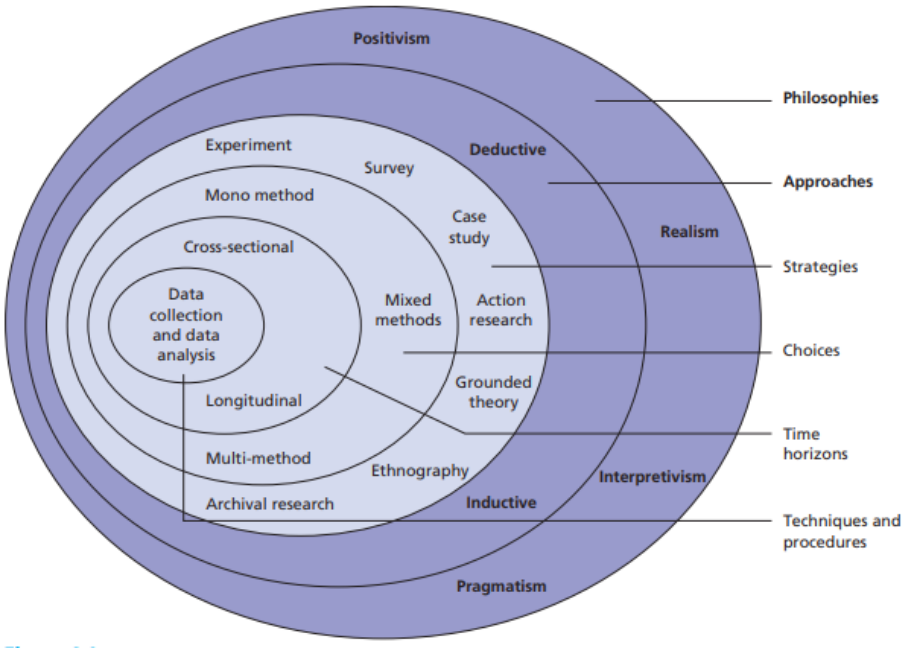

Figure 5.1: Graphical representation of the Research Onion [24]

In both in chapter 3 and in chapter 4 it was mentioned that the research on the topic of story-worlds are sparse. Though this should not keep researchers away from the topic. Therefore it is believed that to research on this topic it is important to look at what has already been done and how

other researchers have achieved their methodology. This will based on the above be the research philosophy of this thesis.

Research approaches depend on the research philosophy and based on the philosophy stated above the best research approach to take for this thesis would be an exploratory research approach [24]. This is due to the fact that it will enable to explore different researchers in the fields of world building, production design, game development, movie production, storyworld creation and more through the qualitative research methods. On top of that it will also enable the researcher to research the topic flexibly and lay the ground base for new research in the field [24] [26].
Both the archival method and expert interviews will be used to investigate the field. The archival research method lets one research already existing research and draw patterns from these to examine them and sum them up to establish new knowledge [24].
literature review of existing research will therefore be conducted together with expert interviews for the research not yet published, but also to get a deeper insight into the methods and get additional information from the researchers. There have been created some methodologies through the last couple of years and these will be presented in this thesis and analysed with following reflections from the researchers of this report.

Throughout the report, both in the research stage, but also in the testing sections of the report, will the same research strategy apply. Qualitative methods, such as interviews, open question questionnaires and observations will be used to uncover more knowledge on the topic [24].
More detailed description of the methods used in tests, can be found in the designated section of 7.2, 8.2 and 9.3

The time of the project is limited and therefore one could argue that a cross sectional time horizon should be used [24], but due to the fact that this report wishes to implement an iterative design approach it could also be argued that a longitudinal time horizon is used [24]. This is due to the fact that there is a time limit on when the data should be collected, but this thesis will do collect data repeatedly over time. On conclusion, the time horizon which match the project the most would be the longitudinal time horizon.

As mentioned earlier, interviews will be made and this will also be the primary sources [24] of knowledge gathered throughout the thesis. This is both through expert interviews and participant interviews.
Observations will also be used to observe the participants in the testing scenarios. Lastly, research from different fields will both be categorised as primary and secondary data sources [24], as this will both lay the base of the research and fuel the iterations. These different data gathering methods will be enable triangulation which will in the end give the data a higher validation and reliability [24].

As mentioned this report try to investigate a field where the research is sparse and will therefore implement an exploratory research approach to enable the iterative method. Data will be gathered through qualitative sources, such as interviews - expert and participant interviews, existing research from different fields and observations.
In the next chapter the backbone of the thesis will be made. Research from different scholars will be analysed according to the research methodology described in this chapter of the report.

CHAPTER 6
Background

This chapter of the thesis will seek to look into theories and methodologies behind storyworlds.
As described in the Methodology chapter, this thesis will adapt to the exploratory research approach and by that use the archival method and expert interviews, as mentioned.
The methodologies will be explained, analysed and discussed in regards to each other and examined in contrast to what a storyworld should contain according to state of the art.

As mentioned in the introduction section 4 the term "storyworld" is not new and has been among us for centuries [29]. It can be dated back to the birth of religion, where the general population spread religion by orally telling stories that were convincing to an extend where thousands of people were convinced that the events mentioned were true [21].

6.1 What is a storyworld?

Since then, the term "storyworld" has been used directly and indirectly in many contexts.
Despite it being around for thousands of years, there is very little to no methodologies that one can use to create these worlds.
Being that the focus of this report is to create a storyworld methodology it is first important that we establish a baseline of what a storyworld is and should encompass.
From the pre-analysis, presented in the introduction (section 4), it is evident that "storyworld" is not one distinct entity, but is rather something individual to the author of the world.
While this fact is inevitable, state of the art was analysed to establish what *content* a storyworld must consist of. This is important to determine since we later in the analysis seek to analyse and compare existing storyworld methodologies to the baseline, and in this manner establish whether or not the methodologies are adequate.
Forming such baseline proved difficult since, state of the art does not directly depict what a storyworld should consist of. It was thus decided to analyse older research from games and in this manner elect what categories were necessary to have in such methodology.
Examining games in which world building and storytelling lies at the core, one finds Dungeons and Dragons (D&D) [1].
D&D is a tabletop game which was first developed in 1974 by Gary Gygax and Dave Arneson.
The game allows players to create their own characters, who have to embark on quests and adventures in various fantasy settings. The goal of the game is thus not to win, but rather to create an adventure

[1] https://dnd.wizards.com

that is fun for the players to explore the storyworld in [40].
The Dungeon Master (DM) has the responsibility of creating the world and challenges that the players (thus their characters) face and interact with [40].
Using a handbook players are able to create their characters. Here players first pick a race (human, elf, dwarf etc.) and then a class (fighter, wizard etc.) which they use to fill out a character sheet in which they have to fill out various details about their character, including: motivation (what calls for their actions), strengths, weaknesses, appearance, props etc.
Subsequently the DM is handed each character sheet from which he/she weaves them together with the world to create intriguing stories.
The game session consists, at its essence, of three steps [40]:

- **Describe** - In this step the DM describes what is happening:
  "*As you move forward into the cave the light from the torch casts a shadow which reveals the tracing of a goblin, who is lying on top of a big pile of gold. He does not seem to notice you. What do you do?*"
- **Decide** - The player decides what to do in the given situation.
  "*I want to steal the gold from the goblin!*"
- **Roll** - The outcome of the players action is decided from rolling a 20 sided dice. The higher the roll, the better the outcome.
  "*You rolled a "2" - The goblin notices you and shoots up to attack!*"

As is derived from the above mentioned, the "decide step" is the most important step of the game, since it is here the DM receives feedback in regards to what way the story will go, and what he/she needs to prepare for.
Session after session the world is created and weaved together, based on the decisions made by the players -

> *"The goblin, which you eventually made friends with told you about a dragon, who has even more gold - the dragon tricked you and lead you to the evil wizard who you had to battle etc."*

Looking at how the storyworlds are created in D&D, it is evident that one can go one in two ways: create their own worlds or use a pre-made world. There is just one rule in D&D - the world must be set in a medieval fantasy setting [40].
Further analysing how one creates their own world one finds "the Dungeon Masters Guide" that the DM uses.
When creating your own worlds, the guideline suggests two approaches [40]:

1. **Inside out**
   - Here the DM is encouraged to start with a small area and build outward. The guideline advise concentrating on a single village or town and expand "in all directions"from that such that the DM is prepared no matter what direction the players choose to take. In this approach it is advocated that the DM defines the political situation, the community and the adventures of the community and other neighbourhood communities.
2. **Outside in**
   - In this step DM's are encouraged to start with the big picture - more specifically to draw a map of an entire Continent in which they should define how groups of population interact with the world, where the world is positioned in relation to other worlds, and what the world looks like as a whole. After designing the entire concept they move on to smaller areas, where detail and specific rules etc. are developed.

After having decided upon one of the two approaches, DM's are given the following categories to focus on, which in the end when combined should result in a rich world. The categories should be described in the following order [40]:

1. *Geography*
    - When describing the geography of the world, it is suggested that one researches the "real world" and draws inspirations from that. Though this step should be tailored to the players and their needs. If the DM is playing with players who enjoys realistic worlds, the research needs to be more extensive than if dealing with a fantasy world.
      To further specify the geography category it is encouraged that the climate/-terrain type and ecology of the given setting is described.
2. *Demographics*
    - Once the geography is determined, the world should be populated. This step, is according to D&D rules considered one of the most important categories, as it is argued for that players will compare the characters encountered to their real life experiences, rather than comparing the environment. In this step, DM's should describe where the population groups live, are their sources of food and water near by, what is the size of this population group, how is the community, what do they look like etc.
3. *Generating Towns*
    - In this step DM's should generate facts about the setting. What is the town size, the population, the wealth, who holds the power etc. Furthermore it is encouraged to determine whether the setting is *conventional* (traditional government), *monstrous* (the power lies with a monstrous being or beings not native to the setting), *nonstandard* (the power formally lies e.g. with the mayor, but in reality it does not), or *magical*.
4. *Economics*
    - The DM needs to have a grasp of the economical system that surrounds the setting - how much does a service cost, what is the general wage, taxes, supply and demand etc.
5. *Politics*
    - Describe the general rule - is it a monarchy, tribal/clan structure, Feudalism (class based system), republic etc.
6. *Legal Issues*
    - Here it is important that laws makes sense and that authorities are consistent when it comes to upholding them. E.g. what are the laws in regards to murder, assault, theft etc. Is it illegal? Is it the same laws that rule the entire world or are there places that have their own rules?
7. *Religion*
    - It is argued that no force affects society as much as religion, and it is thus important that DM's define the religions in the world, how they are structured, how they interact with the setting and the population groups.
8. *Culture*
    - Defining the culture does in the context of D&D include describing the fashion, music, trends as well as the technology, architectures etc.

While the above mentioned categories are specifically developed to be used in the game, they form an important foundation for the future analysis in this thesis.
As mentioned in the analysis the purpose of the analysis is to create a methodology that can be used by an audience, who are interested in creating storyworlds.
To create such methodology it was thus important, before analysing existing methodologies, that we

determine what categories are necessary in a storyworld.
As research in the field is sparse, finding this information proved to be difficult, thus it was decided to look into fields who does not directly have the purpose of creating storyworlds, but that indirectly touch upon the subject. Above D&D was analysed to form a knowledge base that allows us to further analyse state of the art, and compare existing methodologies to see whether all categories are present in those.
The following chapter will thereby focus on analysing existing storyworld methodologies in regards to the definition of what a storyworld is and in regards to the storyworld categories defined from D&D seen in figure 6.1:

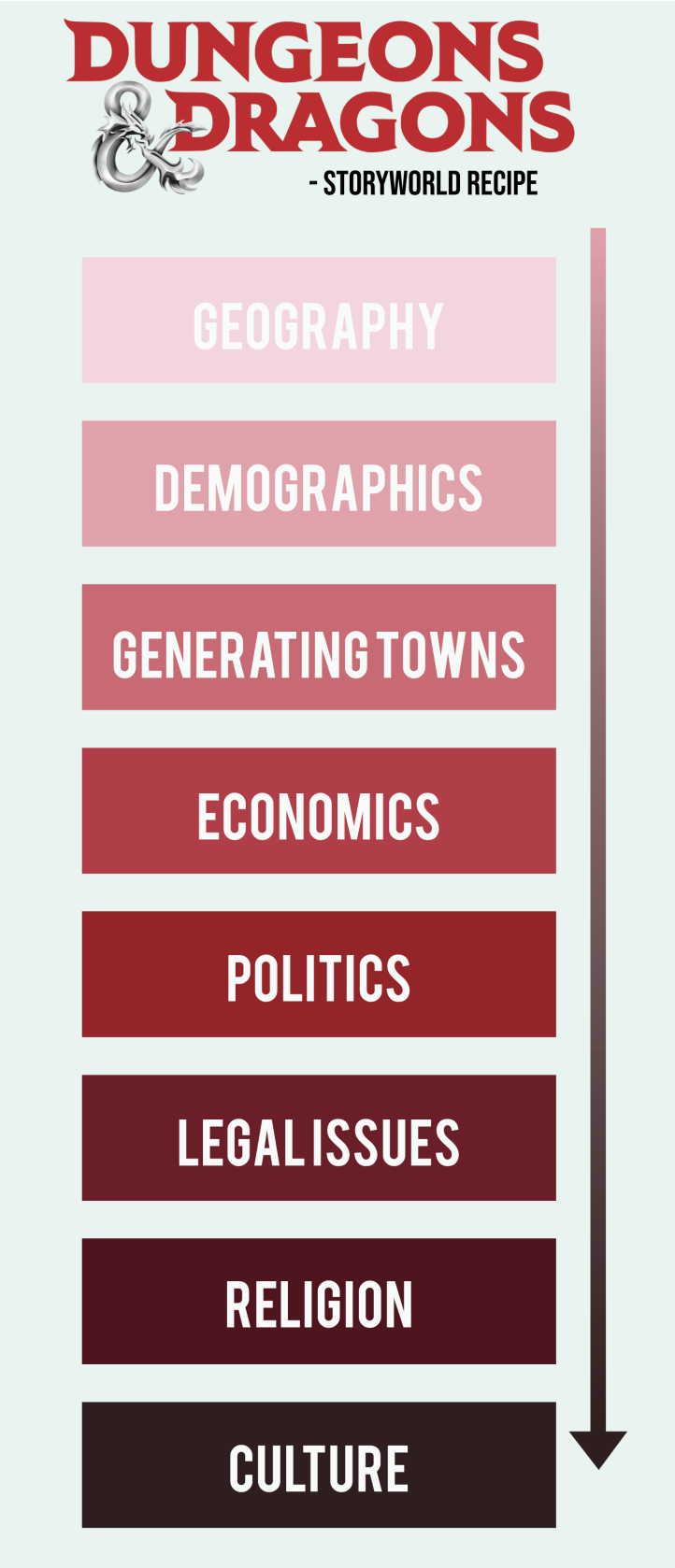

Figure 6.1: Our visual representation of what steps a storyworld must have according to the rules in Dungeons & Dragons (Logo from Google).

"Storyworlds are entities in which many stories can co-exist".
With that, though the term "storyworld" is used by many, and has been for years, what is meant by the term when used is subjective from scholar to scholar.

6.2 David Herman Storyworld model

Among many is David Herman who, looking at research in the field of storyworlds, is one of the most cited authors [28].
Herman is among the group of scholars who looks at the term from a narratology perspective, in which he believes that a storyworld is a *mental model* of the situation that is encountered [27] - it is thus a model that helps the audience describe:

"who did what to and with whom, when, where, why and in what manner." ([27],p.71-87)

While the definition used in this thesis is different from Herman's, the focus of the thesis is to create a methodology that is general enough for an audience that has a background in many different fields. With that, it is thereby important to analyse methodologies and definitions of the term from scholars that emanate from different fields.

Despite Herman's focus on narratology, and storyworlds as mental models, he touches upon what such worlds should entail:

"Storyworlds can be characterised as more or less fully fleshed out models enabling interpreters to frame inferences about the situations, agents, and occurrences either explicitly mentioned in or implied by a narrative text or discourse; reciprocally, narratives draw on one or more semiotic environments (spoken, written, or signed language; pantomime; photographic, drawn, or moving images; etc.).” ([17], p.104)

Herman defines a model in which he uses five categories that he describes as being the *"dimensions of a mentally configured world"* [17]. He defines each dimension as such:

- **When** - A narrative often has a timeline that describes the past and how that has left its mark on the present and the future. Herman is in this case not only referring to the timeline of the world but also referring to the timeline of the narrative.[17]. An example of this could be of the storyworld Star Wars is built upon. During the two first movies released, we follow Luke Skywalker, in a specific time of the world. In the next three movies we go back in time to another part of the world timeline and follow Darth Wader before he turned evil.
- **Where** - This category concerns itself with the location of the narrative. It furthermore entails where the *narrated events* happen in relation to the *actual location* of the narration. This is lastly put into perspective with the relation to the *viewer's* personal current situation [17]. This refers to the storyworld itself, like in Star Wars, this is every planet and place there are to visit when exploring the universe.
- **How** - This category concerns itself with how the narrated events from the category above are spatially constructed in the world. It is thus in this dimension that one has to state what sort of changes happen in the constructed space over time [17]. Again the Star Wars Universe can be applied as an example. Over the years the world have changed due to events happening inside the world, which changes the infrastructure, the population groups and more. These events can both happen in one part of the universe and then affect another part far away e.g. through war.

- **Who** - This dimension concerns itself with the characters and inhabitants of the world. Herman divides the inhabitants into two categories. The foregrounded inhabitants are the ones who are the main inhabitants/characters of the world. In contrast to this, are the background inhabitants, who are the peripheral inhabitants that fill the world so that it does not seem empty [17]. Star Wars is a vast world with many different inhabitants. We follow in the first five movies, the lives of Luke Skywalker and Anakin Skywalker and their struggle against the world. These are the foregrounded inhabitants. They interact with a lot of different characters of different races during the movies and these are the peripheral characters.
- **Why** - This category concerns itself with whose point of view the situation, events and objects are perceived through. Herman states that the vantage point has to come from the situations, due to the fact that it can construct the presentation of the world at the given moment of the action [17]. These are often the eyes of the main protagonist. In our exampleof the Star Wars universe it would e.g. be Luke Skywalker and his perception and point of view on the universe that we as viewers follow.

Herman has a final category in his guideline, which does not have a name, but it is a stage that makes the author of the world create relations between the different categories described above - especially in regards to the characters and what they stand for.
This category forces one to describe the parts of the storyworld that has an influence on/deals with the *behaviour* that takes place in the world. An example could be if a war broke out in the storyworld, like in Star Wars. This will force the author to ask questions about what caused the war, but also who (characters) tried to stop the war and how they did it if they succeeded. This category thus helps the authors to focus on the reasons behind the different actions that started and ended the war and why/how the characters reacted the way they did. This is much like what is seen in D&D where the DM is constantly monitoring the actions and reactions of his/hers players and taking that into regard when further developing the world.

Although the storyworld model by Herman is thoroughly defined and well cited, one can argue that it has some points of critique that need improving to complete the methodology.
First of all the model does not have any structure besides the five categories described above. The authors thus do not know where to start and where to end when using the five categories. As seen in the world building guide from D&D it is evident that when dealing with a broader target group, as we are, structure is needed to guide the users through the world building process.
There are no definite order of the categories in Herman's model and nothing stopping the author from jumping from category to category as they want.

Herman's five categories are also quite big, taking into consideration that there are no sub-questions that an author can ask them selves to further dive into each category explained above. Having sub-questions to the overall categories would induce the world with more detail since they could encourage the authors to e.g. think about the looks of the characters, the infrastructure of the world, the culture of the world etc.
Furthermore there are no category in the model that encourages the author to describe the rules of the world - in regards to the characters and the infrastructure.
Though the above mentioned elements are lacking from Herman's storyworld methodology, it is important to remember that while Herman has researched the field for many years, his definition of what a storyworld is, is different from what is the starting point of this thesis.

Where Herman sees a storyworld as something that happens in the mind of the viewer as they experience a story, storyworlds are worlds that can hold multiple stories in our definition.
Albeit elements are lacking from Herman's methodology when taking our definition of what a storyworld is in mind, the critique should be taken with a grant of salt when looking at the model with Herman's definition. As mentioned in the introduction section 4, the focus of this report is to create a storyworld methodology that can be used by a broad audience who are interested in creating storyworlds.
While research is rather sparse in the field of storyworld methodologies, the focus of creating a methodology that can be used by a broad target group, requires that the background analysis looks at methodologies from scholars that have distinct qualifications, such that we in the end can establish requirements that summarises their methodologies into one.

6.3 Storyworld Star

Herman represented the perspective of a Narratologist who states that storyworlds are *mental models* that consist of five dimensions.
While this is valid, the thesis will, in accordance with the above mentioned, seek to further analyse the field and look at scholars who originate from different fields.
Up until present time, "storyworld" has been a term used to describe and understand fictional worlds. As the term becomes more common in the daily discussion of transmedia narratives, researchers and names from the game and film industry are trying to figure out what the term encompass and how one can build their own storyworlds [25].
German scriptwriter and director Jörg Ihle has worked in Hollywood for many years, thereafter moved back to Germany to work for the game industry.
Ihle now combines his knowledge from both the film - and game industry to develop transmedial concepts that others can benefit from.
Among these concepts is the storyworld Star, which Ihle first developed to give authors an understanding of the new upcoming term - *'storyworld'*.

Storyworld Star - By Jörg Ihle

The Star model consists, at its core, of five elements that Ihle in 2012 first developed [38]. He argued that the five elements combined represented the fundamental pillars of a storyworld, and it was thus these five elements that an author should concentrate on when first developing their storyworld [38].
As seen in figure 6.2 the five elements originally created by Ihle are: concept, existents, rules, genre and setting - that are all placed in their respective corners of a circular visual representation [38].
To indicate that the authors are able to jump between the respective categories, Ihle chose to draw arrows between each category, and thus resulting in a Star-shape for the visual illustration of the methodology.

While the Star indicates no order, Ihle states in his documentation that when creating the world it is highly recommended that the user works with each element in the following order [38]:

- **Genre** - The genre of a storyworld is, according to Ihle, the one concept that defines the stylistic conventions of the rest of the categories as well as the values used in the storyworld. The genre category can be divided into two sub categories - the *overall genre* and the *sub-genre*. Where the overall genre is everything from western, noir, sci-fi, horror etc. The sub genre is a bit more specific and can be considered hybrids of the aforementioned. E.g. - teen horror,

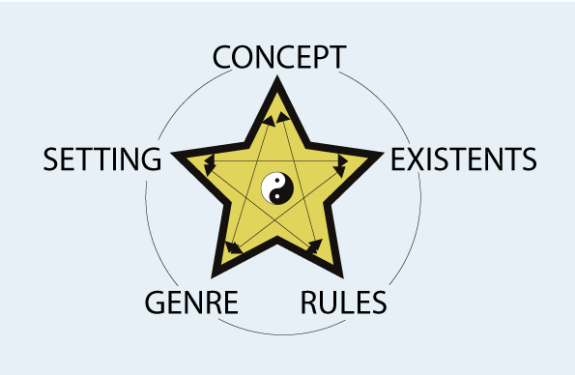

Figure 6.2: The storyworld Star methodology by Jörg Ihle

cyber punk, action comedy etc. If we again take a look at the world of Star Wars the genre of this storyworld would be Science fiction, but more specifically a Scifi-fantasy.

- **Concept** - is a key definer that holds the what-if question in Ihles model. The what-if question is in this case used as an initial brainstorm for the brainstorm. Authors thereby question everything by putting the words 'what if' in front of every sentence and in this way initialise a brainstorm.
  It is thus in this step that the authors delimit the key idea that defines their universe.
  It is hard to explain what George Lucas thought of when creating the world for the initial brainstorm, but it can be assumed that he thought of things like: "What if there were a whole civilisation out in space?" or "What if there were a group of people who could use light sabers?".
- **Existents** - In this step of the Star, authors are encouraged to define who populates the world, and thus provide the central point of engagement for the audience. Ihle further specifies this category by stating that it is in this category that authors are not only encouraged to define race and species of the population, but that they in this step should also define the *significant characters* of the world. This relates a lot to the "Who" step in Herman's methodology, which also concerned itself with the characters and inhabitants of the world.
- **Setting** - This step contains *where* the world exists as well as *when* it exists. In continuation of that, authors are encouraged to create a timeline as well as a map in this step. In Herman's model this were two different steps, but Ihle have decided to combine the timeline (when in the whole worlds timeline something is happening) with the current setting of that place in the timeline. Like in Star Wars this would mean that the setting of the planets would be different depending on where the story world take place on the timeline of the world.
- **Conflict** - According to Ihle, conflict is a state of disharmony between the *incompatible components* of the storyworld. Ihle thus wants the authors to define what forces that are at odd in the storyworld, and states that the disharmony can happen on three levels: Emotio, ratio, and Spirito. Emotio equals people, Ratio equals culture and Spirito equals ideologies. He further elaborates that it is important to note that not all storyworlds have all three levels of conflict. He concludes his statement by saying that the more complex the conflict, the more complex the world.
  In Star Wars a war breaks out due to the difference between two population groups within the world, their cultures and ideologies. This is between the the Sith Empire (sith warrios) and the

Galactic Republic (Jedis).

- **Rules** - The last category in Ihles Star model is rules. Here authors are encouraged to define what *laws* govern their storyworld, what *values* exist in it and - on the base of that - what *themes* might occur.
  In Star Wars there are some characters, who have the ability to wield light sabers and control the Force. As such George Lucas has defined rules regarding the characters and their powers in order to make the world more believable.

As with Hermans storyworld model, one might discuss whether the choices and definitions of the categories described above are appropriate keeping the definition of a storyworld in mind.

According to the definitions presented above, the first point to be noted in Ihles model is the "Existents" category. Where Ihle starts of by keeping the category rather broad, encouraging users to describe who populates the world in regards to their species and race, he also adds another dimension in, which he is forcing the authors to be more specific and describe what characters are the key characters of the world.
Here one might argue that describing the key characters of the world forces the user to think about specific stories that could emerge in the storyworld and thus narrowing the creativity and the openness of a storyworld down.
Having pre-defined key characters could potentially also delimit the transmedial potential of the storyworld since these characters would naturally be more detailed and rich in their descriptions compared to the general population and thus the amount of stories created from that is finite.

Furthermore the critique presented above is valid in regards to the conflict category, where Ihle is again forcing the authors to be specific in regards to single stories rather than keeping the world open to multiple.

As derived from above, this chapter first looked at storyworlds from a narratology perspective, more specific David Herman's perspective.
The latter section aimed at getting a different perspective on the term, and thus analysed the Star model created by Jörg Ihle who combines his knowledge from both the film and game industry to make sense of the term.
While both approaches touch upon the same areas, though with different naming conventions, as seen in figure 6.3, it is evident that the two approaches are different in their focus.

David Herman	When	Where	How	Who	Why
Jörg Ihle	Concept	Existents	Rules	Genre	Setting

Figure 6.3: A model displaying the core elements of scholar David Herman and film/game director Jörg Ihle's storyworld models.

Where logic and order with the user lies at the core in Hermans model, world building lies at the core of Ihle's.

Further analysing the Star methodology one finds a second iteration of it. German process designer, facilitator and educator Inga Von Staden recently adapted the Star and re-iterated it.

Storyworld Star - By Inga Von Staden

While Stadens methodology looks a lot like Ihle's, there is a difference here in the sense that this model promotes co-creation between multiple different parties of a production team and that it consists of categories that were missing from Ihle's model.

Before even starting with the world building stage, Staden suggests to call in help from different experts in different fields. The experts can both consist of the target group itself, or script writers, directors, painters, historians, etc.
This step is a *'pre-development'* step that is dealt with before the actual production. The meaning behind the pre-development step is, according to Staden, to get an initial insight into the target group and to receive help from experts who can help resolve issues that might occur from e.g. an implementation point of view.

> *"You may say that it can be seen as an interview or gathering of knowledge from fields that you are not an expert in yourself [20] (Timecode 09:50)."*

This step was not present in Ihle's model, where it, in retrospect, is not clear, who the user of the model is.
Looking at both Staden's and Ihles models in this regard, it is evident that where Ihle might have had the thought of creating a methodology that encompassed all aspects of the storyworld, rather than thinking about the user of the model, Staden is keeping focus on the authors and creators.
With that, it is thus also noticeable that the model created by Staden is giving an impression of more structure and thought in regards to the end users.

After the initial brainstorm with experts, the creative process of building the world takes place. The model consists of six steps that each make up the constitutional parts of the storyworld.
A visual representation of the six steps can be seen in figure 6.4

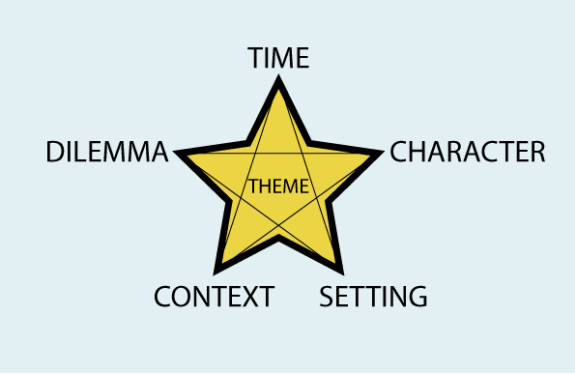

Figure 6.4: The storyworld Star methodology by Inga Von Staden

The six steps in the model are defined as follows and should be tackled in the given order:

Theme - Staden argues that theme has been placed in the middle of the Star due to it being one of the most important parts of the world. She argues that this is the

step where the tone and content of the rest of the world is determined thus making it the most important [20] (timecode 30:35).
Where theme was a part of the rules category in Ihles model Staden has decided to make it its own category and highlights its importance for the rest of the world. While theme is important in regards to finding the target group for the storyworld and its general tone, one might assert that the most important part of a storyworld is the storyworld itself.
While all categories of e.g. the Star model can be considered important for a storyworld, when analysing already existing storyworlds it is evident that one of the categories always weighs more than others.
Accordingly one might suggest keeping theme as a sub-category as in Ihles model and leaving the center of the model open to what the authors think is the most important part of the world.**Characters** - Here Staden encourages authors to start developing the characters in the world. She highlights that characters can be objects, humans or non-humans entities.

- *"When the author dives deeper into the character category it will force them to create backstories, define the characters role in the world, their attributes and tribes which in the end will make the world richer [20] (timecode 46:40)."*

As mentioned before, one of the main points of critique for Ihles model was that the character category forced users to be specific to a point where they would essentially start making stories in stead of a storyworld.
The changes made by Staden has improved upon this point, as it is deducted by the definition that the category is now not urging the users to create specific stories but to create *population groups*. Though from the definition made it is not clear whether or not the backstories, that according to Staden contributes to a richer world, are in regards to groups of population or in regards to specific characters. If the latter is true, this would again direct the category towards specific stories rather than keeping it moot.

- **Setting** - Setting is quite self explanatory.
This is the step where one describes the physical space of the storyworld. The difference between Ihle and Staden in this category is that Staden puts an emphasis on the horizon. She points out that the horizon of the world is one of the main aspects that the author needs to consider when designing the setting. She argues that the horizon can form a curiosity with the users and that it shapes what action are possible - if there is an ocean in the horizon one needs to swim/find a ship to go across it [20] (timecode 1:01:15).
- **Context** - This step is where one visualises the world by drawing a map. In this step the author is encouraged to set up the rules of the world, its values etc.
It is recommend to explain and draw the topography of the world, since it makes a big difference in regards to the characters and the overall system of the world [20] (timecode 57:35).
Staden has thus decided to remove the "genre category" originally proposed by Ihle, and changed it to *context*. Looking at the change it is evident that the genre category, while specific and clear in its purpose, might have been better as a cub-category in Ihles iteration.
In addition to this it is thus clear that while Ihle was missing fundamental categories in his model.
- **Dilemma** - This step deals with the overall dilemma of the world and its characters. It often

describes a situation that will make the world or its characters choose between two difficult things.

> *"In 'The Lord of the Rings' the hobbit has to choose between destroying the ring or keeping it. He knows that he should destroy the ring, but he also wants to keep it [20] (timecode 47:18)."*

Staden lastly points out that the dilemma does not need to have a solution [20] (timecode 53:35).

This category goes hand in hand with the conflict category defined by Ihle. Thus as mentioned in the section above, both conflict and dilemma might be too specific and force users towards creating stories rather than building the world.

- **Time** - the last category is the description of the event/events that has defined the current state of the world [20] (timecode 1:02:00).

The steps presented above should be tackled in an iterative manner, meaning that one can repeat each step over and over again until satisfied.

The first steps of the model presented above are, according to Staden, considered an initial brainstorming step where one gathers the initial ideas. After creating the foundation of the world through the brainstorming, Staden has another step in which she encourages authors to start figuring out what format the storyworld is developed for [20] (timecode 15:15).

The storyworld created from the model should be designed to be open enough to work on multiple platforms ranging from interactive to linear.

> *"The director is not almighty and he cannot create every part of the storyworld himself."*

Staden argues that it is profitable for the director to find experts in the given format such that they can take the initial brainstorm of the world and shape it into e.g. a game or a movie. She calls this process *'creative collaborative thinking'* [20] (timecode 07:35).

Lastly, Staden states that it is important to create a "World bible", which is made to condense the information from the brainstorming stage such that it is written on paper and visualised for future use [20] (timecode 33:30).

As is derived from the section above, the second iteration of the Star is, while in some points similar to the original created by Ihle, still different in the sense that the model is extended from five categories to six as seen in figure 6.5 and naming conventions have changed as well.
Moreover, there has been a general change in what the focus of the model is. Where Ihle's model focuses on creating a *concept* for e.g. games and/or films, Stadens model indicates a focus on *practicality*.
Here one might suggest that the difference in focus is due to the background of the two. Though, despite the differences in the models it is apparent that there are also categories that overlap (see figure6.5), and it is these categories that are appealing to the focus of this thesis, which is to create a methodology that can be used by many.

David Herman	When	Where	How	Who	Why	
Jörg Ihle	Concept	Existents	Rules	Genre	Setting	
Inga Von Staden	Time	Character	Context	Dilemma	Setting	Theme

Figure 6.5: A model displaying the core elements of scholar David Herman and film/game director Jörg Ihle and production designer Inga Von stadens storyworld models.

Storyworld Star - By Simon Jon Andreasen

Despite going through two iterations, first Ihle then Staden, the Star was recently adapted by Simon Jon Andreasen who is a teacher in the national film school of Denmark [2]. Prior to being a teacher at the national film school of Denmark, Andreasen worked in the game industry for many years, and thus his experience from that has had a big influence on his iteration of the Star.
As seen in figure 6.6 the methodology now consists of five categories instead of six, as originally proposed by Ihle, each placed on the points of the Star model, as seen in Stadens visual representation of the model (see figure 6.4).

Looking at the Star methodology from a critics point of view there are a few points to be noted. As with Ihles methodology, this iteration of the Star lacks general structure, that clearly states where to start and where to end.

This means the author can jump from category to category and back if needed. The author can thus choose to make all their characters or the dilemma before dealing with the setting and rules of the world which could potentially result in a clash e.g. if one of the character groups in the world consists of mermaids, but the setting is a dry world where water is a rarity.

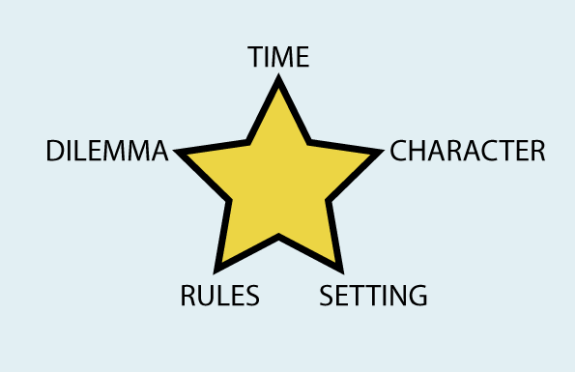

Figure 6.6: The storyworld Star methodology by Simon Jul Andreasen

Andreasen's model starts directly with the worldbuilding, and does thus not have a pre-development phase, as in Staden's model [22].

[2] https://www.filmskolen.dk

As seen in figure 6.6 Andreasen has made two overall changes to the model - eliminated 'Theme' and replaced 'Context' with 'Rules'[22].

Even though the 'Context' category has been given a different name it does not contain anything different other than it is now concerned with the rules and system of the world [22].

Furthermore looking at how both Staden and Andreasen define the dilemma category, it is clear that there is a difference between the two.
Dilemma, from Andreasen's perspective, does not include conflict - dilemma is in this iteration of the model only concerned with the dilemma of the world and characters [22].
The dilemma for the characters is, according to him, an ultimatum that they are faced with. It is where the character has to choose between two choices that are equally good or bad. This dilemma is often a result of the current state of the world that has pushed the character into making a choice between X or X [22].
The dilemma of the world is on the other hand concerned with a general problem in the world, which is usually a picture of how the rules of the world are impacting it[22].
If we go back to the example of Star Wars then one of the dilemmas in the world would be if Anakin Skywalker should choose the good or the dark side in the war.
Taking the definition of a storyworld into consideration, it is evident that the dilemma category defined by Andreasen may be too concise. When adding a dilemma to the world one might argue that you from an early stage define what stories can emerge in the world. Keeping this in mind, this would clash with the definition of what a storyworld is, which clearly states that a storyworld should be able to hold many stories - thus many different dilemmas[22].
For this reason it could therefore be argued that the dilemma category in the Star is redundant and should either be changed to something more broad like *Theme*, or cut from the Star completely. This is true for both Andreasen and Staden's version.

Taking a closer look at the five categories it is noted that all five categories can be considered rather broad in all three iterations of the model.
Each category is defined to be so broad that they might result in touching upon the same aspects of the world. It is thus argued for, that the model would take advantage from being broken down into (smaller) separate categories such that it is ensured that the authors of the world are touching upon the different components that make up a storyworld.
In addition to the above one might also argue that the names of all categories are too specific and does not allow authors to manoeuvre much.
It is here suggested that the names of the five categories should be changed to something broader such as why, when, what, who and where as seen in the model suggested by Herman (see section 6.2).
Switching the names of each category to the above mentioned, makes each category broader, but it also allows one to, in the future, be more specific and define sub-categories to each.
By applying Herman's categories, the Star's categories will look as follow:

- *Why* - Is a substitute category name for dilemma.
- *When* - Is a substitute category name for time
- *What* - Is a substitute category name for rules.
- *Who* - Is a substitute category name for characters.
- *Where* - Is a substitute category name for setting.

With the above mentioned critique in mind, it is important to conclude the storyworld Star section with mentioning that although the three iterations (see figure 6.7) of the Star are similar in the fact that they are all iterating upon the same model, the focus and target group of each is quite different.

	David Herman	When	Where	How	Who	Why	
S	Jörg Ihle	Concept	Existents	Rules	Genre	Setting	
T	Inga Von Staden	Time	Character	Context	Dilemma	Setting	Theme
A	Simon Jon Andreasen	Time	Character	Rules	Dilemma	Setting	
R							

Figure 6.7: A model displaying the core elements of the methodologies mentioned: here by scholar David Herman, film/game director Jörg Ihle, production designer Inga Von stadens and game developer and teacher Simon Jon Andreasen.

Where Herman takes the point of view of a narratology researcher, Ihle comes from a film/game background and is thus focused on creating a model that results in a concept that he can entrust the practical team to implement.
Later, Staden acquired the model and focused on creating a model that could be used by the practical team itself using elements of co-creation.
Recently game developer Andreasen inherited the Star where he in a recent interview revealed that his target group consists of the established artists who have been in the industry for many years [22] (Timdecode 34.15).
Looking at the methods with the perspective of the target group in mind the critique of the methodologies might look different.
Where the target group requires a structured model from Staden, a much looser interchangeable model is required from Andreasen since he is working with people with years of experience that have an existing way of working with storyworlds.
Alongside this, the way that the scholars define what a storyworld is, is also different which means that though the critique mentioned is valid - having our definition of a storyworld in mind - the critique might not be valid when looking at the methodologies with the definition of the scholars.
To add another element of investigation it is important to reflect upon the methodologies that have been formerly analysed.
At this point of the analysis it is indisputable that while the methodologies mentioned above agree upon some key points, other points are not present in all methods and have thus been up for critique.
The following sub-section will further analyse the methods presented until now and try disclose what elements of a storyworld are missing in all of them.

Suggestion for improving storyworld methodologies - The Radar chart

Looking at Herman's model as well as the three iterations of the Star it is apparent that they all lack a step in which the *core* is found and defined.

As mentioned previously a storyworld should be able to hold various different characters, stories and dilemmas. When one starts to create the characters, as the methodology suggests, one is already starting to narrow the world down into one specific story that is hosted by specific characters.

When creating a storyworld it is often seen that one category lies at the core of the world. This is the category that is usually the most defined and the one thing that when taken out of the world leaves it rather mundane [15] .
To solve this, one could draw inspiration from the radar chart and use it as a way of "weighing" the importance of the different categories.
The radar chart is used to visually present multivariate data in a two-dimensional chart by displaying the quantitative data on axes that all begin from a mutual point (see figure 6.8) [18].

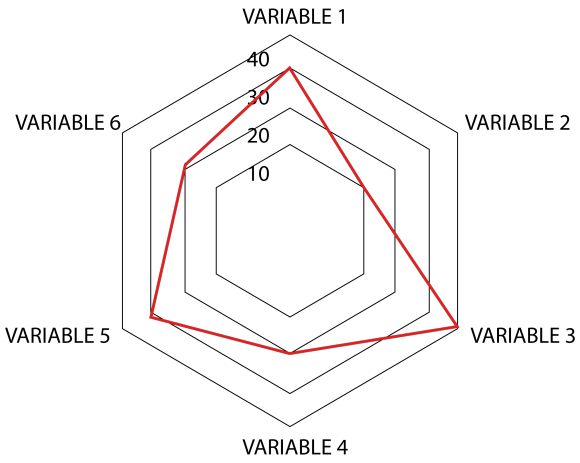

Figure 6.8: Example of how a radar chart could look like

The variables are placed on the corners of the chart as seen in figure 6.9.
Each hexagon in the chart can represent different things, such as currency, percentages etc., and are usually arranged from least to most or low to high (from the middle out).

Using the radar chart as a step in the storyworld Star, allows the authors to weigh every category. Doing so would result in the methodologies being much more precise as it would let the authors specify the core elements of the world.

With that said, while the suggestion for improving upon the methodologies presented in this thesis are valid and could be taken into consideration in the original methodologies, it is again important to highlight the fact that the critique and suggestions made to each methodology are given keeping our definition of what a storyworld is in mind.
The scholars might have a different definition which could potentially result in our suggestions being redundant.

Since the beginning of the thesis project there has been a steady increase in storyworlds and their transmedial potential.
While the aim of this report is to create a storyworld methodology that can be used by many, it is still important that the methodology results in a storyworld that has transmedial potential.

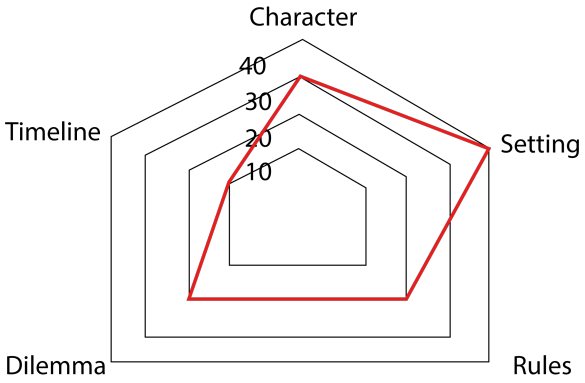

Figure 6.9: visual representation of the radar chart as integrated part of the Star.

Where transmedia was not a focus of Herman and Ihle, both Staden and Andreasen aimed at creating methodologies that resulted in a storyworld that could be used on many platforms.
Consequently, to the length of the research conducted for the thesis project, it seems that while the subject of storyworlds is in the rise not much new research can be found in the field.
Until now the thesis has analysed two methodologies: David Herman's storyworld methodology as well as the storyworld Star, which has been iterated two times.
The purpose of analysing different methodologies is simply to first discover what fundamental pillars are needed in a storyworld methodology, but also to analyse methodologies from scholars that come from different backgrounds - Where Herman is a researcher, Ihle and Andreasen come from the entertainment business and Staden from the educational system. Analysing these methodologies gives one an insight into what categories overlap between all, and thus also gives one an impression of what a "generic" storyworld methodology should include such that it can be used by the majority.
The following sub-sections of the report will thus focus on analysing additional storyworld models/methodologies that have been developed by scholars from different fields, such that we gain a broader and better understanding of what the different fields require from their storyworld models.

Analysing state of the art research on storyworlds from scholars with different backgrounds one finds Alex McDowell.
McDowell is an award-winning designer and storyteller who is working with the space in which emergent technologies and experimental media intersect [30].
He is the founder and creative director of "experimental.design", where he designs immersive storyworlds for many industries and institutions.

6.4 Holistic storytelling

McDowell has in recent years become more and more apparent when talking about storyworlds [15].
In a recent article McDowell introduces a theory named the *Holistic storyworld model* which he and his team has created to help authors create their own storyworlds.
Though it is important to highlight that the model is still just a theory and have not been used yet [19] (Timecode: 32.00 min.).

The model is based on McDowell's theory of how the evolution of technology has had an influence on storytelling through the years [15] seen in figure:
6.10.

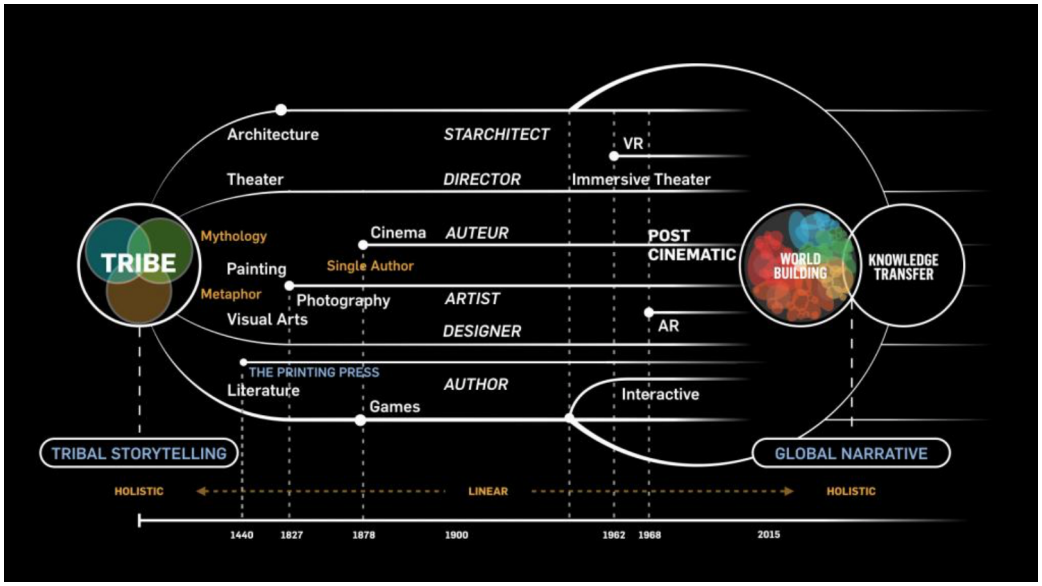

Figure 6.10: A visual representation of how technology has shaped storytelling - by Alex McDowell [15].

He argues that we, in the early days were telling stories in a tribal manner where we would tell them to establish rules and norms within the tribe. Stories was thus an entity that was developed collaboratively and were told orally, and in this manner spread to many people [15].

As the printing press was developed storytelling now moved from being a collaborative entity to an entity developed by a single author. It was now up to the single author to direct the audience, and control their gaze [15].
As mentioned in the introduction 4, technology has since then boomed and the author has thus lost control over the gaze of the viewer as we now live in a world where AR, and VR exist[15]. We are thus entering a world of 360° storytelling where the control has again moved away from the single author and is now back to the audience - thus moving back to the tribal manner, which was first seen [15].
Keeping the above in mind McDowell created a *spherical* olistic storyworld model, that one can use to create their own storyworlds [15] seen in figure 6.11.

In the centre of his spherical model, McDowell puts the initial rules and context of the storyworld, that authors need to have in place before starting to work with the other components of the model. [15].

After having the initial idea in place one can slowly start to work with the other components of the model.
The holistic model, in its simplicity, consists of three general steps in which the first is called *rules and logic*. This step consists of the following four steps that the authors first need to define [15]:

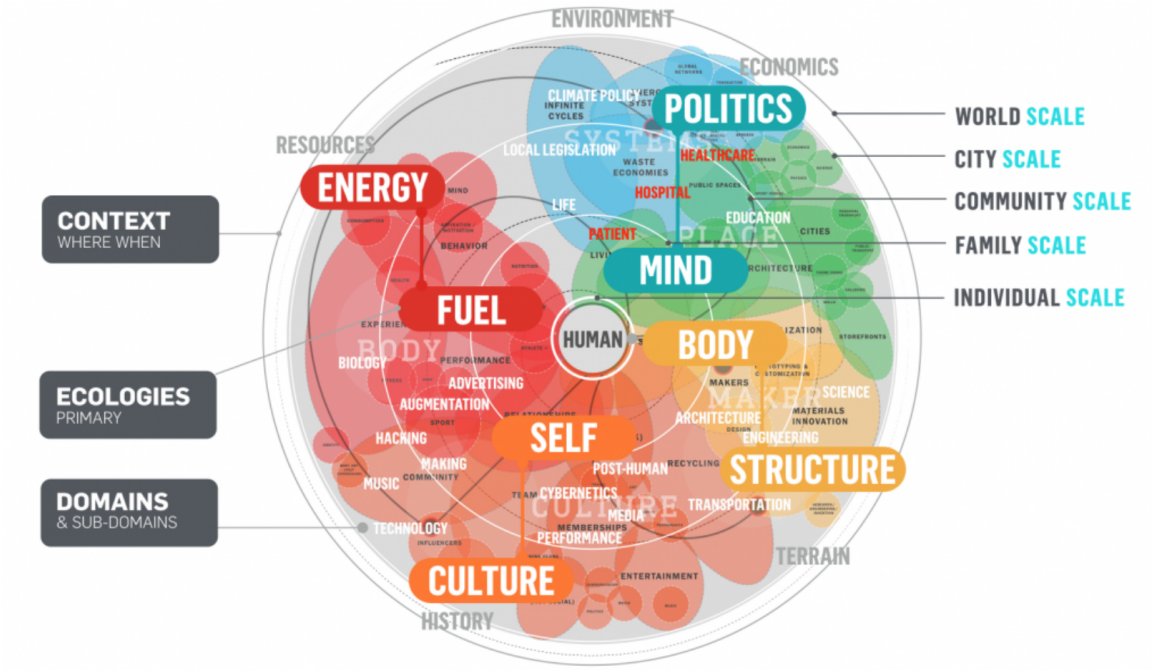

Figure 6.11: A visual representation of Alex McDowell's spherical Holistic model [15].

- **Disruption:** is the step in which the authors start questioning their world. McDowell here states that it is in this step that the authors start asking themselves questions like "what if" and "why not"[15]. Just like stated in Ihle's storyworld star, though McDowell expect the user to already have a world.
- **Context:** After asking the initial questions the following step requires that the user starts looking at the context of the place - McDowell states that it is in this step that the authors start *answering* questions about *what*, *where*, *when* and *why* [15]. This step is a fusion of all the categories explained in Andreasen's model.
- **Ecologies:** This step is, according to McDowell, where the authors start their urban planning - it is thus in this step that users start thinking about the mental and physical ecologies in the space [15].
- **Domains:** The final step requires that the authors start planning the infrastructure of the world - more specifically e.g. the transportation system, fashion, technology, etc. [15]

While the four steps lie at the core of the first step of the model, since the model is of spherical shape it has multiple facets. After the initial step of defining rules and logic, McDowell proposes the second step - *slice* [15].

Where the first step was directly targeted at defining the actual storyworld, this step promotes a structure that authors can use when working with the first step [15].
He proposes two manners of working: Horizontal and vertical slicing [15].
Starting with horizontal slicing, McDowell here suggests that users start with slicing the model (sphere) horizontally - when doing so authors are working on all components of the world to establish an initial holistic logic [15]. Slicing the sphere horizontally also means that one needs to work with

multiple components of the model at the same time which means that establishing detail, is not a part of this step.

After establishing the aforementioned, authors can then start to slice the model vertically, thus working with each component individually and in detail [15].

The third and final step of the model is called *scale*. McDowell here highlights that working with the individual is equally as important as looking at the entire picture. He defines two structures [15]:

- **Character:** Authors are here encouraged to to look at 1: how the world affects the individual, 2: how does that individual fit into a community and 3: how is that community a part of the larger population in this particular order [15].
- **Environment:** After looking at the character McDowell now moves out and starts looking at the environment - 1: how does the world look, 2: what are the social-political influences of it, 3: what does the architecture of the neighbourhood look like, and 4: how does that affect the home [15].

As mentioned in the start of this section, this model is only a theory at the moment, since it has not been tested yet and is thus still in its developmental phase.

This being said, even though the model is yet to be tested, from an academic/theoretical perspective there are still some details that at this stage need further improving.

The model assumes that the author already has an idea of what their storyworld should evolve around and furthermore that the author has established an initial foundation of their storyworld prior to working with the Holistic model.
The documentation of the model does not specify how "polished" ones idea should be prior to working with the model, but considering that the first step in the model is to question your own storyworld and the different aspects of it, one assumes that the authors need to have done an initial brainstorm beforehand.
One could here argue the importance of having the brainstorming step as a part of the model. The brainstorming step would be essential in a storyworld methodology, since the model should be able to guide an author through the entire process of creating the storyworld. The definition of storyworlds require that the worlds are rich in detail though still open enough to hold multiple stories, characters, dilemmas etc.
Taking this into consideration what one author would think a brainstorm is might be different from others. The result of each brainstorm is also different, and one might argue that the traditional way of performing e.g a mind-map is not suitable for creating storyworlds since the result of that could be too "narrow" to be considered a storyworld. Though this point need testing to be proved true.

Another aspect of the Hollistic model that is worth noticing is McDowell who argues that the *storyworld* has to relate to the *real world*, such that the audience has something to lean on.
While the degree of how much the fictional worlds need to relate to the real world is not defined in McDowell's methodology one might argue that although having something that the audience can recognise in the world is good for their desire to keep interacting with the storyworld, the degree of reality should be kept subtle (unless it is the point). This will allow for genres like fantasy, horror etc. to still be an option.

To sum up the above, it may be said that where Herman's model and the storyworld Star lacked general structure, McDowell's holistic model is the contradictory.
Though while the prior models lacked structure, they had elements of detail in their categories that is not present in the latter, which only has three categories as seen in figure 6.12 .
As also seen in figure 6.12 it is evident that whilst three of the five scholars iterated upon the same model, a general tendency in regards to what a storyworld methodology needs to contain is starting to emerge.

	David Herman	When	Where	How	Who	Why	
S	Jörg Ihle	Concept	Existents	Rules	Genre	Setting	
T	Inga Von Staden	Time	Character	Context	Dilemma	Setting	Theme
A	Simon Jon Andreasen	Time	Character	Rules	Dilemma	Setting	
R	Alex Mc.Dowell	Rules & Logic	Slice	Scale			

Figure 6.12: A model displaying the core elements of the methodologies mentioned: here by scholar David Herman, film/game director Jörg Ihle, production designer Inga Von Staden's, game developer and teacher Simon Jul Andreasen, and designer Alex McDowell.

The main issue when writing this thesis has consequently been to find information and methodologies on storyworlds.
To counteract this, the aim has been to come into contact with scholars, and directly talk to them about their methodologies.
As the analysis is taking shape it is slowly becoming evident that while all scholars are researching the same field, their approaches and interpretations of what a storyworld should contain are quite different.

Rectifying this, the analysis has till this point investigated methodologies from scholars that come from different backgrounds. Results from this should in the end reveal key categories that overlap in the methodologies and thus help us in determining what categories our methodology should hold.
While the thesis has before the coming analysed methodologies from five scholars that each have their own take on what a storyworld methodology should entail, we have yet to look at scholars that develop storyworlds with the clear purpose of developing something that is transmedial.
As mentioned in the introduction (see section 4) storyworlds are not only seen in linear formats but can be found in interactive formats as well.
Where the methodologies mentioned above have been developed by scholars that work in the realm of storyworlds, the importance of looking at scholars that are working with transmedia is important since transmedia has become a substantial topic in today's society [5].

6.5 Houston Howard 5 step-method

Houston Howard is an author and storyteller who now works as the lead instructor and developer of transmedia design.
Where the scholars mentioned prior had a rather traditional point of view on creating storyworld methodologies, Howard calls attention to the importance of creating storyworlds with the focus of making them transmedial. In an interview, Howard points out that society has reached a point where the constant supply of new technology from companies has changed the demands from the viewers, who constantly want more. The demand is again pushing creators to create "super stories" thus creating an unbreakable circle [1].

> *"There's story and then there's Super Story. If you just want a story, go to McKee. If you want your story to survive in an age of distraction and become bigger than you've ever imagined, you need a Super Story [31]".*

Super-stories are in other words storyworlds that are large enough to encompass multiple stories. According to Howard there is a big difference in a story and a storyworld [1].
He explains the difference by giving an example from the book and movie; "Wizard of Oz". He explains that Dorothy is just a single story that emerges in the storyworld, which in this case is Oz [1].
Howard presents a way of testing whether or not the world one has created is a storyworld or not. He states that if you are able to take the main character out of the world, and still have a empty world that is interesting you can indeed characterise your world as a storyworld [1].

Howard presents a five-step method that can be used as guidelines when starting to create a storyworld [1], though it is important to highlight that this method, like Andersen's Star, is not an official scientific methodology.

- **Step 1 -** In this step the author has to define the most unique part of their storyworld. By unique it can be a special power the inhabitants posses or it could be a certain kind of building or object that has great significance to the world or something entirely different[1].
- **Step 2 -**In step two, the inhabitants of the storyworld are defined. This includes what kind of species they belong to; are they humans or non-human, their tribes, looks etc[1].
- **Step 3 -** Here the setting of the storyworld has to be described. Especially the different areas of the world, whether it is a city, shoe box or something else. Howard highlights that multiple settings are able to co-exist within the world [1].
- **Step 4 -** This step further elaborates upon the characters of the world. Here the author has to characterise the traits of the different characters. How do they live, how do they act and live etc. This also includes their strong and weak traits[1].
- **Step 5 -** The last step in Howard's model encourages authors to define the timeline of the storyworld[1]. Howard suggest to start this by creating a story.
  Creating the story first enables you to make events that either happen before or after the current point in time and thus by slowly moving back and forward in time one slowly starts to create the timeline of the world [1]. Here he specifies that there can off course exist multiple stories within the world, but that these also occur when the first story is defined, since all stories are tied together. The separate stories can then cross-over each other to make them interesting and in this manner create the backbone of the storyworld [1].
  An example of how to do the last step can be seen in figure 6.13.

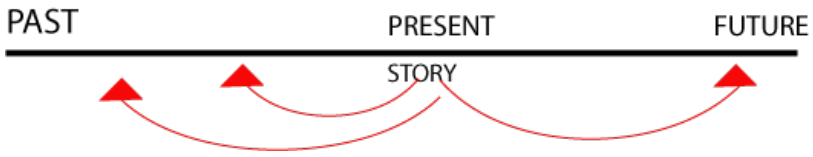

Figure 6.13: Our own graphical representation on how to create a timeline of a storyworld in the fifth step of Howard's 5 step-method.

Howard's method for storyworld creation is fairly simple and contains some of the same elements as the storyworld Star.
Though the method does not concern itself with rules of the world it has added the aspect of looking for the most important part of ones storyworld which, as mentioned, was missing from Andreasen's model. Defining this will enable the author of the storyworld to take a more analysing approach to their own storyworld.
This being said, the method is not very detailed and can be considered a set of guidelines rather than an actual method.

The categories in the storyworld Star method were quite large and contained a lot of information for one category. The same is evident in this 5 step-method. Each step each contains a lot of information about the storyworld and one might benefit from fleshing each step out some more through the use of sub-questions or divide the steps up into even more steps.

The method only contains five steps which is ideal for making sure that the author is not overwhelmed by information and can take their time working with each step.
The user of the method can this way concentrate on each aspect of the storyworld individually, compared to the Star, where there was no structure beside the five categories.

Another difference between this method and Andreasen's is also that the storyworld Star helps the author put together the basic building stones of the a storyworld as seen in figure 6.14.

Howard's method takes the author a step deeper and sets focus on the feel of the world and the mood of the characters. He believes that this is just as important than the general rules, setting, characters and dilemma.
Thus, to conclude this section one might argue that while the methods mentioned previously had a lot of context included in their methodologies, going one step deeper and start looking at the feeling of the world is not present in them in the way that it is in Howard's guidelines.

6.6 Chris Crawford Method

While Howard touched upon the area of getting the feeling in a storyworld correct, a scholar who looks at feeling as well is Chris Crawford.
Crawford is a known game designer who is not only in on the design phase of games, but has spent a lot of time programming them as well.
Where both Ihle and Andreasen are game designers, their title involves helping with the *creative phase* of the game, designing its look and feel. In contrast, it is thus interesting to get the perspective

	David Herman	When	Where	How	Who	Why	
S T A R	Jörg Ihle	Concept	Existents	Rules	Genre	Setting	
	Inga Von Staden	Time	Character	Context	Dilemma	Setting	Theme
	Simon Jon Andreasen	Time	Character	Rules	Dilemma	Setting	
	Alex Mc.Dowell	Rules & Logic	Slice	Scale			
	Houston Howard	Time	Inhabitants	Inhabitants (traits)	Uniqueness	Setting	

Figure 6.14: A model displaying the core elements of the methodologies mentioned: here by scholar David Herman, film/game director Jörg Ihle, production designer Inga Von Staden's, game developer and teacher Simon Jul Andreasen, designer Alex McDowell and writer Houston Howard.

of Crawford who is technical minded to see if there is a shift in focus.
Despite developing games Crawford also researched the topic of storyworlds and claims that when making a storyworld one has to keep the *behaviour* they want to address and evoke in the *viewers* in mind [13].
His background in games, where the target group is one of the most important components [32], has in this manner influenced his interpretation of what the most important components of a storyworld are.
Where the scholars previously mentioned had the storyworld in the centre of their models, Crawford puts the audience in the centre and builds the world around them.
He states that if you e.g. want to target the storyworld at kids then it has to contain some elements that appeals to this target group. It could also be that the author knows that they want to appeal to the sexual behaviour of the viewers, then traits like sex appeal and lust should be integrated into the storyworld.

Personality traits

When speaking of the personality of the audience Crawford introduces two different categories of personalty traits:

- **First person traits** - these include variables like lust, greed, pride etc. that are all traits that one gets from associating oneself with other characters. These only change on certain occasions e.g. when Frodo from Lord Of the rings falls under the spell of the ring [33]. Crawford highlights that changing these traits should be rare and well argued for.
- **Second person traits** - these traits depict the perception of another characters first person trait. E.g. Janet can hate Suzan but Suzan does not have to hate Janet [13].

Crawford does not present a specific storyworld method, but throughout his book he introduces small components to create what he defines as "dramatic exploration", which could be used to develop a storyworld [13]. The different aspects of this notion are listed below.

Conflict

Conflict evolves around the problems the character encounters in the world. Crawford proposes that the conflict of the characters in the storyworld should be complex in two ways.
Firstly each character in the world will respond with certain actions to these conflicts and to make it interesting for the viewer the response of the character to these actions should be hard to predict for the viewer.
Secondly, the characters should be able to choose any action from a large range of choices when dealing with the conflict [13].

Speak

When we talk about speak we often think of how the characters speak, but in Crawford's model it refers to how/what the world communicates with the viewer. This step also aids in developing the story in a specific direction [13].

Environmental Manipulation

According to Crawford, making a story interesting for the viewer requires that one makes life hard for the characters either through other characters or by the world itself.
Crawford argues that environmental manipulation is an assertive and vigorous technique that can be used to make the characters have a hard time in the storyworld.
This being said this form of manipulation should not be over done, though it should help save the story from a calamity [13].
An example of environment manipulation could be if the character is snowboarding in the mountains, the storyworld creator could start an avalanche to force the character to get away from it and go in the direction the world builder wants the character to. This is done to make the character go in a certain direction, such as a cave [13].

Plot points

The most essential and also the most straightforward technique to use when it comes to force a story forward is by using plot points or plot twists, according to Crawford [13].
He states that placing these plot points or plot twists will drive the characters in new directions forcing them to explore other parts of the storyworld.

Interstitial stories

The last category in Crawford's model is Interstitial stories. These are also known as cut-scenes in the game industry which are small video clips that are predominantly used for developing the narrative in games, but can also be used to hint about the next level or even the past [34].
By using interstitial stories ones is able to interrupt the linearity often found in stories. One is thus also able to change the perspective of the story and based on that create new stories.

As it can be seen from the points above Crawford's method focuses on the *story* and how to drive the story forward in order to make sure that the player or viewer will not get bored or lose interest. The intent behind creating a storyworld is to create a diverse world that can contain multiple narratives that co-exist in the same world. The world should not be based on a specific story as

Crawford suggests.
Even though Crawford focuses on storyworlds in regards to interaction and that his method is greatly influenced by the story of the world there are points in the model which still would apply for a storyworld and could form a base for a future methodology.

Figure 6.15 displays the seven methodologies analysed and displays the strategies used by the seven scholars.
As mentioned the in the beginning the main goal of the background analysis was to uncover what categories/steps a storyworld methodology should have. As the analysis progressed it quickly became evident that a storyworld methodology was not one entity, but is rather an entity that is highly dependent on who is developing it.
As figure 6.15 displays, the seven experts have seven different views on what such methodology should entail.
Where scholars such as Ihle and Andreasen focus on creating a methodology that speaks to the creative minded scholars like Staden and McDowell focus on a broader target group.
It is apparent that the focus and target group place a big role in what the model should contain and how it should be structured.
Till now one of the main findings discovered is thus, that creating a methodology that appeals to a broader audience who stem from different backgrounds might not be possible, since people from different industries have their own definitions and ways of working with storyworlds.

	David Herman	When	Where	How	Who	Why	
S T A R	Jörg Ihle	Concept	Existents	Rules	Genre	Setting	
	Inga Von Staden	Time	Character	Context	Dilemma	Setting	Theme
	Simon Jon Andreasen	Time	Character	Rules	Dilemma	Setting	
	Alex Mc.Dowell	Rules & Logic	Slice	Scale			
	Houston Howard	Time	Inhabitants	Inhabitants (traits)	Uniqueness	Setting	
	Cris Crawford	Personality Traits	Conflict	Speak	Environmental Manipulation	Plot Points	Interstitial Stories

Figure 6.15: A model displaying the core elements of the methodologies mentioned: here by scholar David Herman, film/game director Jörg Ihle, production designer Inga Von Staden's, game developer and teacher Simon Jul Andreasen, designer Alex McDowell, writer Houston Howard and game developer Chris Crawford.

Nonetheless the previous chapters also made it known that while the experts had different views and understandings of what a storyworld should entail, figure 6.15 also illustrates that many of the categories overlap or are used with different naming conventions throughout.
On the basis thereof, it is also apparent from the analysis that while some categories overlap, there are some elements that one might argue should be in a storyworld, that are not seen in any of the

methodologies analysed.

6.7 Sub-conclusion

Discussing the subject of what should, and should not be in a storyworld, it was deiced to set up an interview with Peter Kuczynski, who has been a game developer for a long time, but has now moved on to hosting and developing storyworlds for multiple industries [19] (Timecode 0.01).
Kuczynski argues that the most important part of a storyworld methodology is to have a *context* [19] (Timecode: 29:00 min).
Looking at the methods mentioned in this report it quickly becomes evident that they all lack a step that visualises the storyworld.
There are none of the above mentioned methods, which concerns themselves with e.g. creating and drawing a map of the storyworld such that the information created could be combined to see how the different components of the storyworld would work together/against each other.
The methods analysed are concerned with different categories within a storyworld, but none of them combine them in the end to see the finished picture before the actual implementation of the world is started. except for Staden, who makes a bible containing all information about the storyworld written down on paper. Though it is not stated anywhere that this includes graphical representations.

Moreover Kuczynski argues that it is not possible to create storyworld methodologies that are universal and that can be used for multiple platforms.
He claims that methodologies such as the Star by Andreasen or the holistic model by McDowell need to include a step in which the authors are encouraged to define the platform that the storyworld is created for before starting the work [19] (Timecode: 13:43 min + 23:28 min).

According to Kuczynski the most important part of creating worlds is that they have a purpose [19] (Timecode: 00:28 min).
If the purpose is to e.g. create a game that aims at increasing environmental awareness, he pleads that the topic of environmental awareness should lie in the core of the model, as seen in Stadens version of the storyworld Star.
Looking at Kuczynski's argumentation it can be argued whether or not this statement holds.
While context is important for creating games, films etc. creating a storyworld is not about developing for a specific platform. Taking the definition of what a storyworld is into consideration it is argued that storyworlds are the foundation on which multiple platforms can co-exists, and thus defining the platform beforehand does not agree with the definition.

Taking the e.g. game mechanics out of the game, you are still left with a world in the end, and it is this world that can be considered universal since when you have taken the game mechanics out, the world still holds many points of interest that can be used in films, interactive constellations, etc.

Kuczynski further argues that target population is important when creating a world [19] (Timecode: 05:35 min). Looking at the methodologies described above, it is quickly derived that only of the models include a step where the author needs to take the target population into consideration. This is the model created by Crawford.
If one, again takes the definition of storyworlds into consideration, the definition does not stop you from defining a target population.

When defining a target population, constraints of different types are put onto the world - e.g. if the target population are children in the age of 5, then a storyworld where evil monsters exist might not be a good choice.
When defining a target population, one needs to define the age, gender, areas of interest etc. of the population.
If the storyworld being developed is designed to be targeted at children, the author knows from an early stage that certain genres will not be suitable.

The further development of the world is thus coloured by this constraint, and areas like characters, setting, rules etc. are defined with this constraint in mind.

Looking at the methodologies early described these do not have this constrain, which is why it could be argued whether these methodologies are too broad to be used in a commercial context.

Kuczynski here points a finger at whether some of the methodologies mentioned can be considered a methodology [19] (Timecode: 32.00 min.).

Where methods by McDowell and Howard have a clear start and finish point that authors can use as a guideline to where to start and in which order to proceed other methods such as the Star and the methodology by Crawford do not have a given order.

Where Andreasen argues that when creating a storyworld it is important that one keeps the process of creating a storyworld open at all times, and that it is up to the user, which way and in what order they work with the five categories of the start [22].

Prolonging on the above mentioned, Kuczynski also highlights the importance of telling the users where and how to find inspiration to start the process of creating a storyworld [19] (Timecode: 32:05 min).

The heuristic model by McDowell puts the initial idea of rules and context at the core of his model, other models do not mention what the core of the model is.
Kuczynski argues that an important part of creating storyworlds is to get the correct idea - how to get that idea, looking at the above mentioned methods, is not present in any [19] (Timecode: 32:05 min.).

It could thus be argued that the above mentioned methods, all lack a step in which the method states how users come up with the idea of what the storyworld should be about. One could thus recommend that when creating a methodology it is important that one includes a brainstorming methodology as the first step in the model such that users are guided from the very beginning.

Taken the analysis of storyworld into consideration it is thus seen that while there are scholars that have created theories and methodologies to create storyworlds, many lack components that other models have and vice versa.

6.7.1 Target Group

As been presented throughout this Background chapter many different methodologies have been created and they all have a different target group in mind. Some have, like Herman make a model that

is used in academic research, where people like Ihle, Staden and Andreasen have made models that are more practical, but each in a different field, such as game development and movie production. As this thesis will seek to make a more universal methodology, which makes up for the lacks of the other, the target group should be people already within the industry.
In other words this thesis will seek to target people who are working with world building and storyworld creation on both a professional level, but also those with a special interest in storyworlds, etc. This means that the target group includes the following, but not limited to:

- Game masters of tabletop games
- Game developers
- Directors
- Authors
- World building enthusiasts
- Creative and content developers

All of people will be a part of the target population that this thesis will target and each of these have worked with story creation or world building during their time in the craft.

6.7.2 Requirements list for storyworld methodology

Below is a list of requirements that has been based on the analysis made above. Theses requirements will form a base for the methodology that this report aims to design.

- The methodology must contain a brainstorming step to enable creators to create their world from scratch while using the methodology.
- The methodology must contain a step where the user has to target the storyworld at a specific target group.
- The methodology must contain a step that enable the user to create the their storyworld visually.
- The methodology must be an iterative process, to enable the author or creator to work on the world in multiple passes.
- The methodology must contain a step that enables the creators to find the core and most important part of their world.
- The methodology must contain the categories of setting, characters, infrastructure and rules.
- The methodology must promote collaboration between different parties with different work backgrounds in relation to world building and storyworld creation.

CHAPTER 7

First Iteration: Storyworld Methodology

7.1 Design Methodology

In the last chapter (Chapter 6) the thesis analysed and detected patterns in already existing research by different scholars, researchers and people from different industries, such as game development, movie production, authors and more.
The purpose of this iteration is to firstly design a storyworld methodology. Designing a methodology is a process where scholars and designers meet to use different tools and frameworks, such that they in the end can achieve a satisfying and easy to use methodology.

The following chapter will present our strategy to designing such method. We will present an iterative methodology which will be based on knowledge gained from a thorough analysis of current methodologies and our own experiences with the subject.
Furthermore the design will also be based on several expert interviews, and constant evaluations within the research group.

7.1.1 Iterative Design Method

While the iterative design methodology is commonly seen in games, the importance and structure of the methodology can also be used in other contexts.
It was stated in the Methodology Chapter (chapter 5) that this thesis focuses on using an exploratory research approach. This has already been executed in therms of looking at different existing research. Though throughout these next chapters the exploratory approach will be used to explore how to make a physical method, which means it will be an iterative process.

Looking at scholars withing the field, one finds Peter Smith who is a scholar that has researched in creating a methodology for creating methodologies.

Smith highlights that creating a methodology is a rather complex process, that could be made easier by formalising it in steps. He argues that a methodology should be comprehensive enough to cover all aspects of the intended purpose of the methodology [39].

While the purpose of Smiths model is to create a methodology for creating methodologies in the context of learning, it is in its essence broad enough to cover fields beyond learning.
Smith describes the following steps, to follow when creating a methodology [39]:

- **Define Direction** - Decide the objective of the methodology and specify who the target group is.

- **Identify key issues** - Determine the key factors that affects the process.
- **Put the process into context** - Establish the scope, focus, and use of the methodology.
- **Set criteria** - Define a set of criteria that will eventually determine the quality of the methodology and its results.
- **Inventory information and resources** - Collect information from the target group in regards to the timeline, cost and quality of the methodology.
- **Logically order process** - Arrange the process into steps and feedback loops.
- **Execute the methodology** - Test the methodology by using it as a guide.
- **Assess each step** - Collect data to evaluate the performance of the methodology in real time such that future performance is improved.
- **Facilitate the process** - Help participants with learning the process.
- **Asses performance** - Determine if any changes to the methodology is needed by looking at the desired outcome versus the actual outcome.

The iterative process of developing and design the storyworld methodology will first and foremost follow the steps presented above.

That said, the design presented in this iteration is not the final design since the results retrieved from the evaluation, see section **??**, will be used as design guidelines for the next iteration.

7.1.2 Initial design

This section will focus on creating an initial design of the storyworld methodology that can be used by others to create their own storyworlds.

The initial design of the methodology is based on the analysis made in section **??** alongside information gained from expert interviews also presented in the section. At the bottom of the Background chapter (see chapter 6.7.2) a list of requirements have been formed based on the analysis and critique of the storyworld methodologies. The storyworld methodology created during this design section will be based on these requirements.
The rest of the design chapter will thus focus on the different components of the methodology designed, as well as the thoughts that went into designing the components as such.

In order to design the methodology for the purpose of creating storyworlds it was decided that we would design our own storyworld, and use the thought process that goes into designing such to create each step of the methodology.

Storyworld theme

Looking at the methods described in the Analysis (see section **??**) one thing that quickly became evident when creating our own method, was that the methods previously described does not tell the authors how the initial theme/direction for the storyworld is created.

After discussing storyworlds with scholar Kuczynski it became evident that this step in the model was crucial for storyworld building since not everybody would know where to start.

To prevent confusion with the authors it was thus decided that the model designed during this chapter should include an initial step where the user was guided through the process of finding an overall theme/direction for the storyworld.

As previously mentioned, the design of this model is an iterative process where we create our own storyworld and in this way slowly develop the methodology while constantly evaluating it on the world we create.

To begin the initial idea generation, brainstorming was used. Scholar Bao et. al. argue that brainstorming is a critical step when designing in general. It is recommended that one strays away from the qualities of the ideas generated but that one instead, to begin with, focuses on quantity and thus withholds criticism.
}

While there are many scholars that argue *for* brainstorming others argue that the lack of preparation that goes into a brainstorming session results in the sessions being "*a waste of time*".

While this argument is to some extend valid, Bao et.al argue that if the process just *before* a brainstorm and *during* a brainstorm is guided with prompts in the end refines the brainstorming process since it gives it an initial direction to go with.

Having the above in mind it was decided that we would firstly try brainstorming as the first step in the model - This is the step where the initial theme/direction of the storyworld is created. Prior to the brainstorming session the definition of what a storyworld was as well as famous examples, such as Middlearth by Tolkien, were looked at and used as prompts, as suggested by Bao et.al.
The brainstorming session was firstly initiated with having three overall themes that one could brainstorm upon.

- Religion
- Mundane Life
- Fantasy

From the three overall themes seen above, the brainstorming begun where the first thing that came into mind was written down in respect to the categories above.

When performing the initial brainstorm to generate themes for the storyworld it was quickly realised that the themes generated through the brainstorming method were quickly becoming individual stories instead of storyworlds. As mentioned in section **??** storyworlds are entities that hold many stories and they thus have to be broad in their definitions, yet still have a theme/direction that makes them unique from the mundane life.

To encompass the broad nature of storyworlds it was decided that instead of the first step being a brainstorm it would instead consist of a brainstorming method that was directed by a initial sentence:

"*what if...*"

Examples of storyworld ideas that emerged from using the 'what if' approach were:

- What if - the world was flat
- What if - the cure for all diseases were found
- What if - dreams became a reality
- What if - electricity was made of sin.

- Etc.

While these ideas are specific in that they add an initial theme to the world, they are all still broad enough to contain multiple stories, that could potentially be told across multiple platforms.
It was thus decided that the first step of the model designed would be named "what if".

This step is thus intended for the initial idea generation of the storyworld created. Here authors sit together and generate as many ideas a possible.
After initially generating ideas it is encouraged that authors start cutting down on their ideas.

After discussing the ideas generated, it is encouraged that authors start grouping the ideas into themes. It is natural that many themes generated by the "What if" method can co-exist and form one overall theme for the storyworld.
After doing so it is encouraged that authors discuss the ideas once more in regards to interest and slowly narrows them down to one.
For our sake, it was decided to use the theme "what id dreams became a reality" to further develop our methodology 7.1.

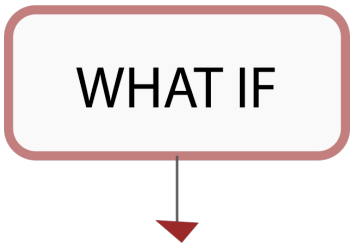

Figure 7.1: The first step in the storyworld methodology designed.

Target group

Further analysing the methodologies presented in the analysis, where Crawford includes that target audience in his methodology (see section 6.6), others mentioned, do not take this into consideration in their methodologies/storyworld theory.

While it is true that storyworlds should appeal to many platforms, one might argue that the worlds created will always have and influence on the target audience, and vice versa.
When designing a storyworld, one is implicitly setting the tone of the world - how vulgar it is, is it a comedic world, a horror world etc. Continuing the storyworld created - what if dreams became a reality - the tone of this world could go in many directions.
Though when first developing the world it was decided that the tone in the world would be rather melancholic, and that the dreams that became a reality in one way or another would have a deeper meaning in regards to the mental state of the population.

Keeping this in mind the target group of this world, would be young adults, and not children, as was firstly intended.

With that said, the target group thus have a big influence on the storyworld - if it is decided that the storyworld is designed to be interacted with by children, a set of demands are from the beginning

set in regards to the characters, tone, seriousness of the world, setting etc.

It was, on the basis of the above mentioned, thus decided that the second step in the model would be target group, where it is encouraged that authors start defining who the audience for the world is (see fig 7.2).

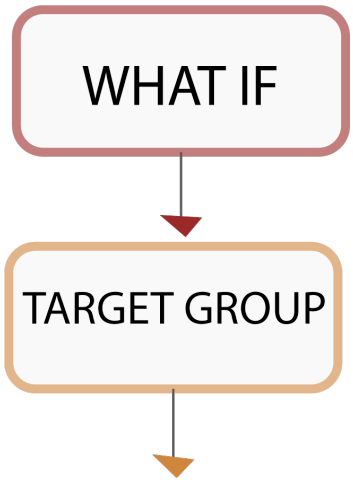

Figure 7.2: The first and second step in the storyworld method created.

Questions and Answers

At this point of the model the user has now defined an overall theme for the world, and defined who the target audience is. At this point it is now important that the authors start questioning different aspects of their world, just like McDowell did in the first step of his methodology (see section 6.4). Continuing the example of the storyworld where dreams become real it was now natural to start asking ourselves how the world would work if dreams became a reality.
Questions like: - How long does the dreams stay a reality, how can we logistically fit all dreams into the setting - some might dream about a dinosaur and others about monster trucks - is there enough space to fit both, and can everybody see them? - Why would you sleep if you knew that your dreams became a reality? etc.
As can be derived from above many questions can arise from the initial theme chosen.

As mentioned in the analysis, many methodologies in the realm of storyworlds lack general structure - where to start and where to end - it was thus important when designing this methodology that each step had a structure such that the users knew, at all times where to go next.
Thus, it was important to structure the questions asked in this step into categories.

As can be read in the analysis **??**, there are many opinions on what a storyworld should contain, thus making a methodology that encompass the opinion of everybody and at the same time asks the relevant questions difficult.

With that said, based on the analysis and the arguments presented, there it was decided that there are five overall categories that one can use as guidelines for creating a storyworld.

- **Infrastructure** - Considering the Heuristic model by McDowell one of the points made, was the importance of defining the infrastructure of the world. While worlds can vary in regards to how close to reality they are, there will always be an infrastructure present in the world that adds a level of structure and logic to the world. Having such logic is important in a storyworld, such that the audience can relate, and thus the credibility and liability of the world is increased. When talking about infrastructure, it is thus important that authors start thinking about the government, transportation system, educational system, technology, architecture etc. of the world.
- **Setting** - Setting is used by many scholars as a vital part in storyworld development since the setting in many cases, later defines what is possible and not possible within the world.
  Authors are thus encouraged to answer questions like where are we, how big is it, how is the climate etc. This step was also mentioned in Andreasen's Star model, referenced in the analysis 6.
- **Population groups** - While many models touch upon characters, it is argued for in the analysis that the category characters might be too specific and narrowing the world down too much. To contradict this, it was decided that, while characters are important for the world, the term should in general be broader, thus *"population groups"*. Population groups are not defining the individual character, but is rather a term that encourages you to start considering who lives in the world without being too specific. Authors are thus encouraged to answer questions like - what language do they speak, race, age, fashion, mental development, humanoid/non-humanoid, their values, views on infrastructure etc.
- **Rules** - While Andreasen in this model, introduces rules to his methodology it is not stated what this category encompass, and thus making it too broad.
  In the context of this model it is encouraged that users start by defining the one rule that lies in the core of the world. Further developing upon the storyworld where dreams become a reality the one rule that lies at the core of the world is the *Dreams become a reality*. After defining such a rule, it is encouraged that authors start defining rules for the population groups, the infrastructure, setting, and thus establish rules that are important to keep consistency in regards to the theme chosen in the 'what if' step.
- **Timeline** - Authors are here encouraged to defined the defining events have happened before this particular time that the storyworld is currently in. These events are events that have defined the storyworld as it is now, and the future evolution of it.

It is lastly important to highlight that the model does not state that users have to go through each of the five steps - it is not a requirement that the storyworld should have characters or that it needs to have a timeline. It might be that the storyworld developed upon does not need a timeline, and thus timeline can be skipped.

To make this step of the model more manageable for the authors, in terms of not overloading them with everything at once, it was decided to divide this step into two. Firstly authors are asked to, using the mind map structure, ask all the relevant questions in regards to the theme they have chosen as seen in figure 7.3

After asking the questions users are encouraged to start answering them, thus expanding the model to look as seen in figure 7.4.

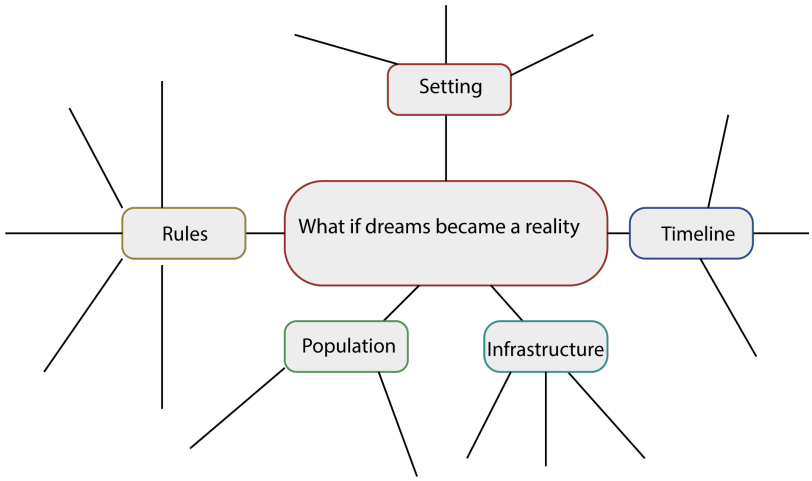

Figure 7.3: Model showing how authors are encouraged to question their initial 'what if' theme using the mind map structure.

Finding the Core

A critique derived from the methods presented in the analysis (see chapter 6) was that e.g. the star method by Andreasen did not define the "core" of the world.

The core is in this case referring to the aspect of the world that makes it unique. It is the one aspect, that if taken out of the storyworld leaves the world rather 'mundane'[15] .

The core of a storyworld is unique to the world being created and it is thus difficult to present guidelines for the user to follow in this regards.
Though defining this aspect of the world is considered rather important since it is the one aspect that needs the most attention.

The core is the one aspect of the world that also has the biggest influence on all other aspects of the world such as, rules, setting etc. and can thus be considered a rather defining aspect of the world.

The core of the storyworld where dreams come true is category "rules". These govern the world and it is the rules that state that in this storyworld dreams become a reality. These rules especially are the part of the world that makes the it special. Taking this aspect out of the storyworld would leave it banal.

Hence this step encourages authors to look at their answers from the previous step and from that define the core of their storyworld, such that they can adjust components to compliment it.

Connect the dots

As is stated in the Analysis **??** McDowell presents a model that in its simplicity consists of three general steps.
In the last step of the model McDowell introduced the concept of *scale* which encourages authors to

Figure 7.4: Model showing the first four steps in the methodology designed.

start thinking about how the family fits into the larger population and how the environments affects the home.

While it is argued that this might be too concrete in the analysis, the idea of start thinking about how different components of the world work together is a valid point made.

In this manner this step of the model implies that authors start thinking about how the different aspects of their world, work together - this being how does the different population groups work with the rules - are they for or against, how do they fit into the setting we have created, and if we have a timeline how did that affect the setting, the population groups, the rules etc.

Storyworlds are fictional worlds, but the logic in the world need to be present such that users in the end can identify themselves with it and make sense of the world.

This step of the model thus encourages users to look back on what they have developed in previous steps, and re-iterate if elements are clashing or need further elaboration. The model thus now consists of six steps seen in figure 7.6.

Draw a map

The models analysed in the analysis all lack the element of visualising the world.
When creating the world it is important to visualise the map of the world, to first get an understanding

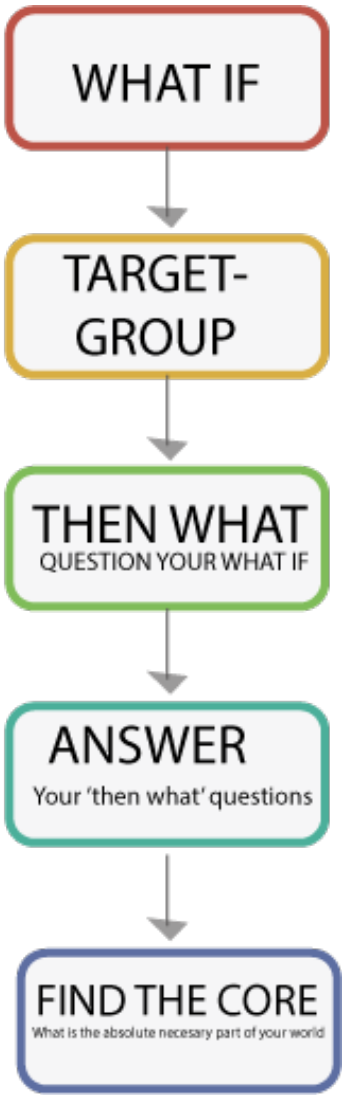

Figure 7.5: Model showing the first five steps in the methodology designed.

of the space but also to see how different aspects of the world work together, as it is done in the steps explained in the model to create a world for D&D referenced in the Background chapter section 6.1.

Being next to the water might e.g. be fundamental to dreamers who dream about water so they have to be near water, but the ones dreaming about city life need a large open space with tall buildings where their dreams are visualised etc.

This step thus go hand in hand with the steps mentioned above and thus drawing a map of the world is thus the last step of the model.

7.1.3 Visualising the methodology

The model created is meant to be an iterative methodology that the user can keep iterating upon until they feel that their worlds are complete.
Though, one of the key aspects derived from the analysis was that the methodology designed must

Figure 7.6: Model showing the six steps in the methodology designed.

have a structure to it.
The visualisation of the methodology thus need to encourage a direction giving it structure but also encourage authors to iterate upon their worlds.

Based on the above mentioned requirements it was decided to visualise the model using a circular shape and arrows nudging a direction, as seen in figure 7.7.

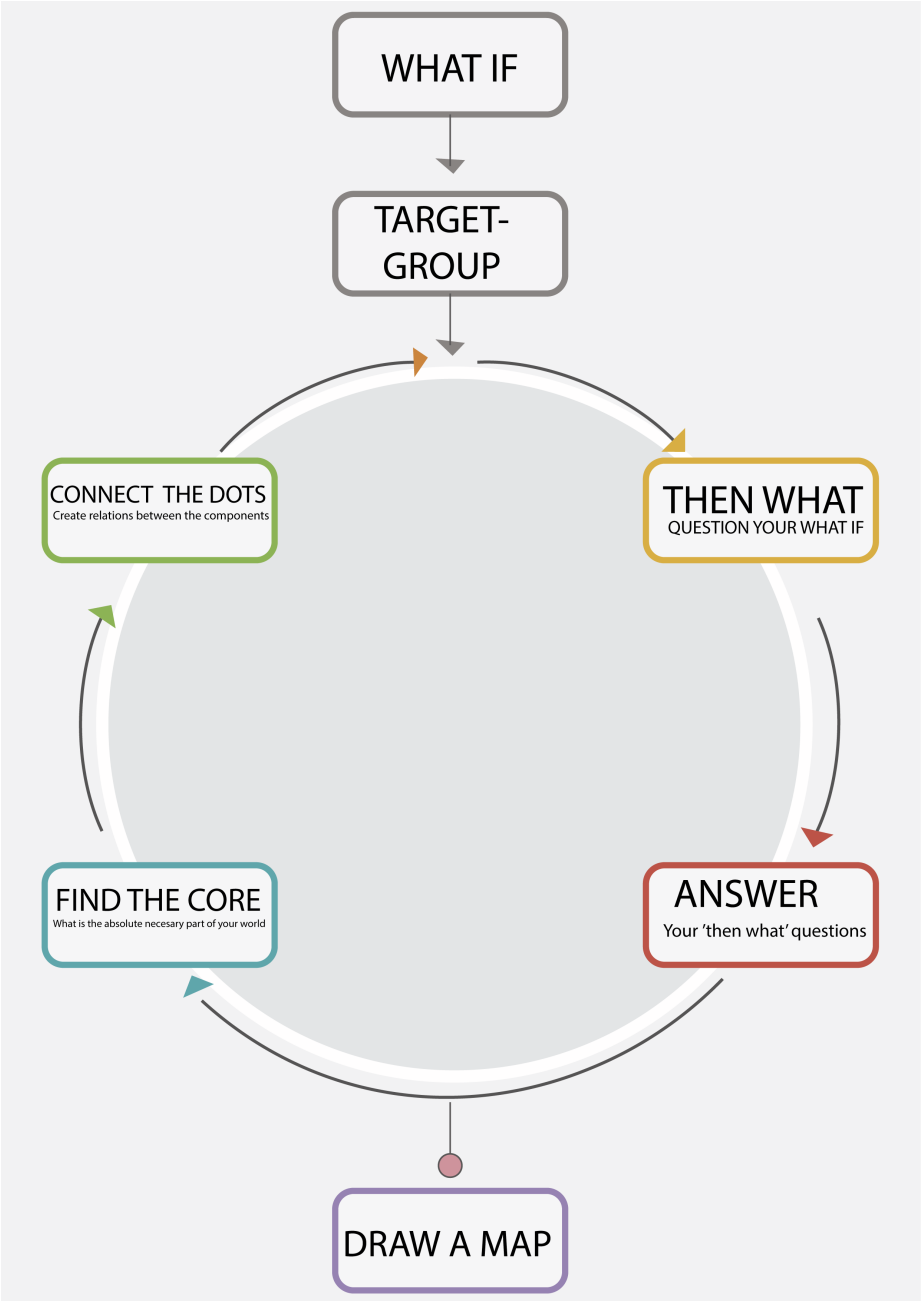

Figure 7.7: Model showing the final design of the model of this iteration.

The design of the model hopes to aspire authors to first complete a full round - going from What if to connect the dots, where after they are encouraged to draw a map of the world. After completing the first round users are free to go back to previous steps and re-iterate if needed.

Lastly, as mentioned in the requirements written in section 6.7.2. The methodology should promote collaboration or co-creation.
In Inga Von Staden's iteration of the storyworld Star co-creation is a big part of the methodology, due to her believe that no director or creator are almighty and can create everything by themselves. This viewpoint, this thesis will adopt, due to the belief that co-creation will enable the users of the methodology to create vaster worlds. Also it will enable the users to get help from the target group and from various experts from various fields, such as movie production and game development.

7.2 Evaluation of storyworld methodology

During the last section of this iteration a storyworld methodology were described based on the research from the Background chapter. Throughout this section a description of the evaluation for the first iteration will be described.
This evaluation will seek to evaluate the structure of the storyworld methodology described in the Design section (see section 7.1). This will be done as follow:

7.2.1 Test Participants

In this test the report will strive to test the structure of the methodology by doing a usability evaluation of the model.
This being said, the test will only touch upon the usability regarding of the test participants are able to decode the model accompanied with a description of what a storyworld is. This test is therefore necessary to see if the structure of the model is ideal or has to be changed before further testing.

Participants for the test will be collected using convenience sampling due to none of the participants are required to have an understanding of storyworlds beforehand.
Due to the test being an usability test, it is not necessary for the target group to be used as participants for this time around. This is also due to the test concerning itself with the basic structure of the model.
Due to the test concerning the usability of the model only five participants are necessary according to the Nielsen Norman Group who specialises in usability testing [16]. This is due to the fact that five participants can detect around 80 % of the usability errors [16].

7.2.2 Test procedure

During the test the participants will be asked to sign a consent form, which can be seen in Appendix 10.1.2.
Next, the participant will be presented with a description of the concept of storyworlds and what they should contain. See this description in Appendix section 10.1.1. Then they will be presented with the storyworld methodology created in the design section of this iteration. Based on the description and the model provided the participants will here be asked to describe the model and how they would use the model, including which steps they would take first. In other words they will walk us through the storyworld methodology. During this part the participants will be asked to use Think-out-loud method, in order for the test conductor to record what they are thinking during the test.
Lastly, a semi-structured interview will be conducted on the participants. The interview is designed

to get more in depth information about the usability of the storyworld model, but also to get some new input on the model and to see if it is missing any structure or steps. The following questions will be asked during the interview:

- Can you describe the model?
- Is there any steps you would integrate if you should make a world? if yes, can you draw and describe how that model would look.
- What do you think of this model?

The test will collect qualitative data in the form of recordings to collect the Think-out-loud and the interview, together with the potential drawings from the participants.
As mentioned in the Methodology chapter of this thesis (see chapter 5), the research approach taken for this research are the exploratory research approach. Due to this the qualitative data gathering approach are a good option. Also due to the fact that this thesis seek to expand the research on the topic of storyworlds it is important to get in-depth data, where the test participants opinions are a part of it. all to uncover more knowledge on the topic for future researchers and research.

7.3 Results

The purpose of the first iteration is to design a storyworld methodology and then evaluate the usability of the model such that a future design could be established. Table 7.1 shows an overview of the test, how it was executed and the participants used.

As mentioned previously the purpose of this test was the usability of the model, and thus the data retrieved is in this regard.
After receiving the data a content analysis was performed on the raw data, to discover any categories that might emerge, such that the data could be classified summarised and tabulated.

Looking at the raw data, it is clear that the data retrieved from the test can be categorised into two overall categories:

- Visual changes in regards to the illustration of the model
- Content changes in regards to the understanding of each step and any changes there might be to the formulation of each category.

As mentioned in the test plan, the participants were firstly presented with a description on the concept of storyworld and then the visual illustration of the model. They were asked to express where they would start, what route they would take and where they would end. The data retrieved in this regard can be seen in table 7.2.

After explaining the model, the participants were told the correct order in which each step should be dealt with. After this participants were given both pen and paper from, which they could draw any changes they had to the model (see appendix 10.1.

The visual changes to the illustration and any changes the participants had to the model can be found in table 7.3.

While the purpose of the test was to test the usability of the model, the test disclosed feedback in regards to the content of the model as well. More specifically the test revealed that the formulations in the titles of each step of the model were not understandable in some cases and that other steps needed elaboration.

Participant(s)
Five participants - 22-30 years old 1 female and 4 males. Medialogy BSc and MSc students Aishah Hussain & Camilla Mødekjær as test conductors.
Method
Qualitative usability test, using the think aloud methodology. Semi-structured interview.
Procedure
Date: 6th of March, 2019 Location: AAlborg University Copenhagen Usability test: Five participants were asked to participate in a usability test. They were first provided with a definition of the term storyworld. Hereafter the participants were given a drawing of the storyworld methodology designed in previous chapter. Supplied with pen and paper participants were urged to draw any changes they might have to the model. Lastly participants participated in a semi structured interview.
Measurement instruments
Voice recordings and drawings.

Table 7.1: Table giving an overview of the test executed in the first iteration.

Participant	**Order**
Participant 1	What if - target group - then what - question your what if - Answer your then what question - draw a map - find the core - connect the dots
Participant 2	What if - target group - then what - question your what if - Answer your then what question - draw a map - find the core - connect the dots
Participant 3	What if - target group - then what - question your what if - Answer your then what question - draw a map - find the core - connect the dots
Participant 4	What if - target group - Then what - question your what if - Answer your then what question - find the core - connect the dots - draw a map
Participant 5	What if - target group - Then what - question your what if - Answer your then what question - draw a map - find the core - connect the dots -

Table 7.2: Table giving an overview of what order the participants would start and finish the model in.

Participant	Visual changes to model
Participant 1	Visual representation: Put the map in the center of the model Draw a spiral like shape so that you can constantly move in and out. Any changes to the model: None
Participant 2	Visual representation: Swapped map indikation from circle to an arrow. Any changes to the model: what if - Then what - Find the Core - connect the dots - present the world.
Participant 3	Visual representation Would draw the method as a big spiral. Any changes to the model: what if - explore/consequence/answers - Draw a map - Boil down to key elements - explore/consequence/answers.
Participant 4	Visual representation Would place draw a map as a part of the iteration circle. Any changes to the model: None
Participant 5	Visual representation Disconnect draw a map from the model Make the line stippled. Any changes to the model: Draw a map - Find the core - What if - then what - Answer your then what question - connect the dots - draw a map

Table 7.3: Table giving an overview of how participants would change the model both visually and content vise.

What If	**Target Group**	**Then what**	**Question your what if**
3/5 Understood	2/5 Understood	5/5 Understood	5/5 Understood
Answer your questions	**Find the core**	**Connect the dots**	**Draw a map**
5/5 Understood	3/5 Understood	4/5 Understood	5/5 Understood

Table 7.4: Table giving an overview of whether or not the participants understood each step in the model.

Table 7.4 gives an overview of the general understanding that the participants had in regards to what each step required them to do. Based on the the results presented above, the next section will discuss the results in regards to the background chapter and found bias during the testing.

7.4 Discussion

The purpose of this iteration was to test the usability of the model, in regards to the initial design implemented.
The data retrieved was all of qualitative nature giving us in depth statements of where and how the methodology can be improved upon.
As mentioned in the results the test revealed information, not only in regards to the usability, but also in regards to the content of the methodology and the formulations used.

Looking at the test in retrospect it is clear that the level of knowledge with the participants played a big role in the data retrieved. While two out of five participants have expertise in the realm of storyworlds, three out of five participants did not have any. To contradict this fact, all participants were given a paper that clearly stated the definition of storyworlds and what they could encompass. This resulted in the majority of the participants focusing on the model from a story perspective rather than a storyworld perspective.

With that, after explaining the purpose of the test again valuable data was retrieved. It is clear from the data retrieved that the visual illustration made of the model, did not clearly indicate that the 'draw a map' step was to come in the end after authors have gone through multiple iterations of the previous steps. As mentioned in the design chapter, to indicate that the 'draw a map' was the final stage it was given an indicator that was different from the rest of the model - here a circle instead of an arrow.

After analysing the data it was clear from the majority of the participants that this difference was not clear enough. While some stated that the indicator need to be re-designed to an arrow others argued that the the step should not be the final step, but rather a step that you could iterate on while developing other parts of the world.

From the above it is thus clear that the draw a map step should be given a different visual indicator or should be integrated into the iterative stage of the model.
Where some participants suggest that the draw a map should be a sub category of the what if stage others argue that the step should be illustrated to be in the middle of the model, such that you are able to constantly iterate upon it. Moving in and out from the outer circle that contains other steps. While this idea is valid, one might argue that placing the 'draw a map' step in the middle of the model might suggest that it lies at the core of the model and it would thus be considered the most important part of the model.
Although the step is essential to visualise the storyworld it does not hold a greater value that the other steps and is thus considered an equal.

In accordance with the above, while the general tendency was that participants took the following path around the model: - what if - target group - then what - answer - draw a map - find the core - connect the dots, there was an outlier who took a completely different route. This participant already

have knowledge in regards to storyworlds and felt that the route indicated by the model was not ideal:

> *"I know that this is not the correct route indicated by the model, but I would not begin with what-if"*

While this participant was one of five, it should be acknowledged that future users of the methodology might not take the 'correct route' and that the model should take this into regard when illustrated and explained.
Looking at the general content of the model, some valid point were made.
Starting the what if step, 3 out of five participants did not understand that this step was the initial step to finding an idea for the storyworld.
Two out of five participants thought that the what if step and the target group step were one.

> *"... So I would start off by asking myself: - what if the target group was children..."*

When asking the participants to further elaborate upon why they thought it was one step, it was pointed out that the illustration indicated the fact, or that it was not clear enough in the description.

> *"...the model is too vague as it is right now. I need more explanations to each step..."*

In future design it would therefore be ideal to either further elaborate upon each step within the illustration or give users a separate document in which each step is elaborated upon on the side.
Further elaborating upon the content of the model, two out of five participants did not agree with the step "target group". While this step was designed on the base of an elaborate analysis of other models, and an in depth interviews, participants pointed that this step was only relevant in certain contexts.

> *"..If you are creating a storyworld for a client, then the target group is relevant, but if you are creating a storyworld because you are passionate about an idea I don't see how it is relevant.."*

While this statement is true, the target group step is still considered relevant in this context.

The model designed is seen as a general guideline for users to utilise when creating a storyworld, thus the model does not force one to go through each step, but rather encourages one to consider all steps presented in the model and acknowledge whether or not each step is relevant in that specific context.

Excluding this step from the model entirely would thus not present the user with the option at all, which as mentioned in the analysis is not ideal as it, if considered, can have a great impact on the rest of the development of the storyworld.

Lastly, if the storyworld is developed from passion, the target group step might not be relevant as step number two, but it would rather be the final step of the development. Thus the model should in the future be able to hold the fact that users might change the order.

Apart from the above mentioned, participants also mentioned that it was difficult for them to figure out when they were done with a phase and when they could move on to the next.
While this point is valid, one might argue that in the context of storyworlds, it is difficult to put a time measurement to when the world is finished as it is a personal assessment and not something that an outsider can estimate.

Taking this point into consideration in regards to the methodology is thus not in optimum fashion.

7.4.1 Bias

While the test performed was performed according to the test plan mentioned above the following bias were discovered:

- Bias caused by measurement tools:
  As mentioned in the test plan it was decided to use voice recordings to gather data from the experiment. While this decision allowed one to later re-visit the clips, analyse them and on that basis treat the raw data, the limitations of only having voice proved to be difficult. When asking the participants to think aloud and guide the test conductor through the presented model, participants would point at items and talk about them e.g.:
  "...I think that this should be moved over here.."
  Only having the voice recordings resulted in it being impossible to decipher what the participants were referring to and thus resulting in bias when analysing the data.
- Bias caused by test conductors:
  The test was conducted by two different test conductors which means that, although the test was conducted following the same plan, it was not conducted in the same way. Where one test conductor helped the participants through the model, the other left it completely up to the participants to figure it out resulting in bias.
- Bias caused by sample population:
  The sample used to conduct the test, consisted of five Medialogy students from Aalborg University CPH. While all participants came from the same study, they where all on different semesters resulting in some already having a certain level of knowledge in regards to the concept of storyworlds while others did not. This means that the target group should be used when further testing the structure. Though this not being said that there have been gathered good data, which will help shape the methodology in future iterations.

7.5 Conclusion

The purpose of this test was to evaluate the methodology by presenting test subject with the visual illustration of the method, and thus assess whether or not the illustration was intuitive in regards to where the participants had to start and end.

While certain bias occurred during the test useful information was retrieved in relation to both the usability of the model, but also the content of it.

From the above mentioned test the following requirements were retrieved that will form a base for the second iteration design:

Requirements to the content of the model

- What if step needs further elaboration
- Target group step needs further elaboration
- Find the core step needs further elaboration

Requirements to the visual illustration

- Draw a map needs to be included into the iterative circle
- Switch out indicators such that all indicators are coherent

CHAPTER 8

Second Iteration: Storyworld Methodology

The purpose of this iteration is to re-iterate upon the storyworld methodology using the feedback received from the previous.
Where the prior iteration evaluated whether or not the visual representation of the model was intuitive, the focus of this iteration is to test the methodology as a whole - being both its usability and the content of it.

8.1 Design Methodology

The findings from the first iteration indicate that the storyworld model need improving in two areas: the visual illustration and the phrasing of the category names.
To re-design the model many smaller prototypes were designed and iterated upon before deciding upon the final prototype.

8.1.1 Visual representation

The visual illustration of the model was, according to participants, not promoting an iterative work process nor did it promote the desired order in which the user should tackle the model in.
It was thus important to change the visual representation of the model such that usability in the end could be improved.

The re-design of the model can be seen in figure 8.1.

As seen from the visual representation the first change made to the model was to simplify it. This was done by putting previous categories together such that they formed one bigger category. More specifically instead of having seven categories, which was the case in the previous iteration (see figure 7.7 in section 7.1) - the new model has been reduced to five categories.
Furthermore, methodologies analysed in the background chapter (see both chapter 6 and figure 6.15), do not have more than 5-7 steps, which also held evidence for reducing the steps in the model from what was previously seen.
Here the "target group" and "what if" step have been combined into a preliminary step where authors are able to find the idea for their storyworld and from that define a target group, before starting the actual world building.
Furthermore the "then what" and "answer your then what" categories were combined into one called "world building".
To ensure that authors covered all aspects of the storyworld, it was decided to create a new circular loop from the world building node. This node consists of four additional nodes (see figure 8.2):

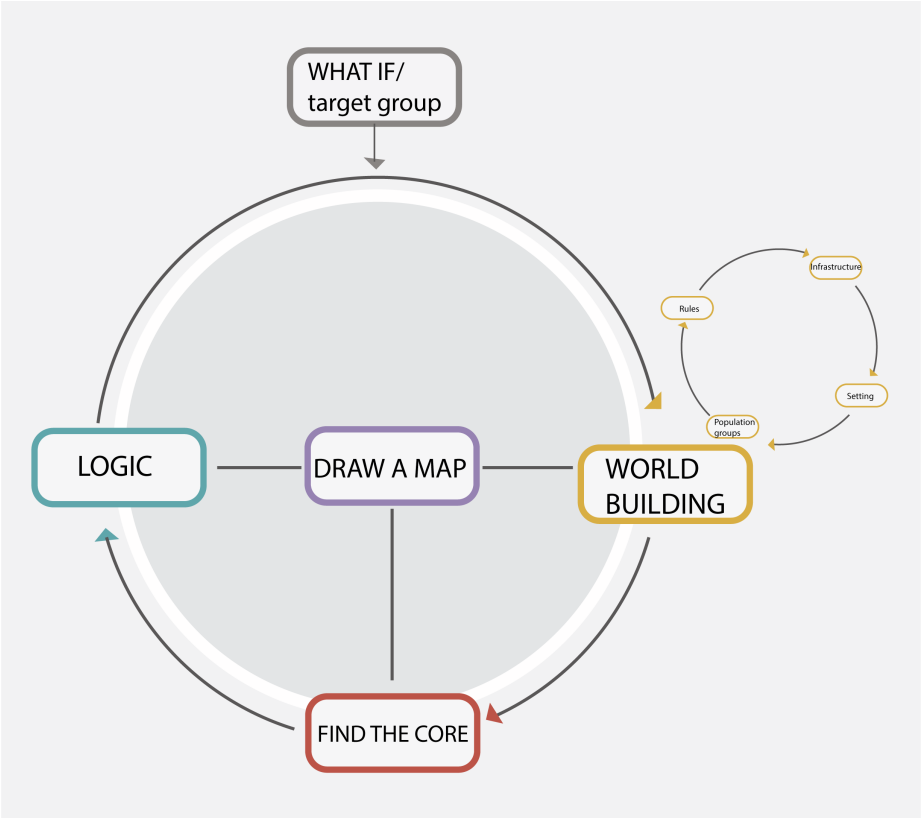

Figure 8.1: Model showing the final design of the model for this iteration.

"rules", "infrastructure", "setting" and "population groups". These categories were decided upon, based on the information gathered in the background chapter (section 6).

The circular shape of the model was kept to promote the iterative way of working.
Accordingly, the feedback that almost all participants agreed upon was on the "draw a map" category. The intention with the category was that it was the final step in the world building process, though participants thought that this step was a part of the iterative process.
After analysing the data, it became apparent that this step of the model, in reality should be available for authors at all time, since it is a tool to visualise the storyworld, discover new questions and relations.
To promote the above it was decided to place the draw a map node in the centre of the model. As mentioned in the previous iteration it is important to convey that the map is not the core of the model, but that it is a node that is equally as important as the other four nodes.
To indicate this, and that participants could constantly iterate upon the map lines were drawn from the centre and out to the surrounding four categories.

8.1.2 Phrasing

From the test it was apparent that the phrasing of the, previous seven nodes, were not mirroring the understanding that we intended. Thus the phrasing of the steps was changed to the following:

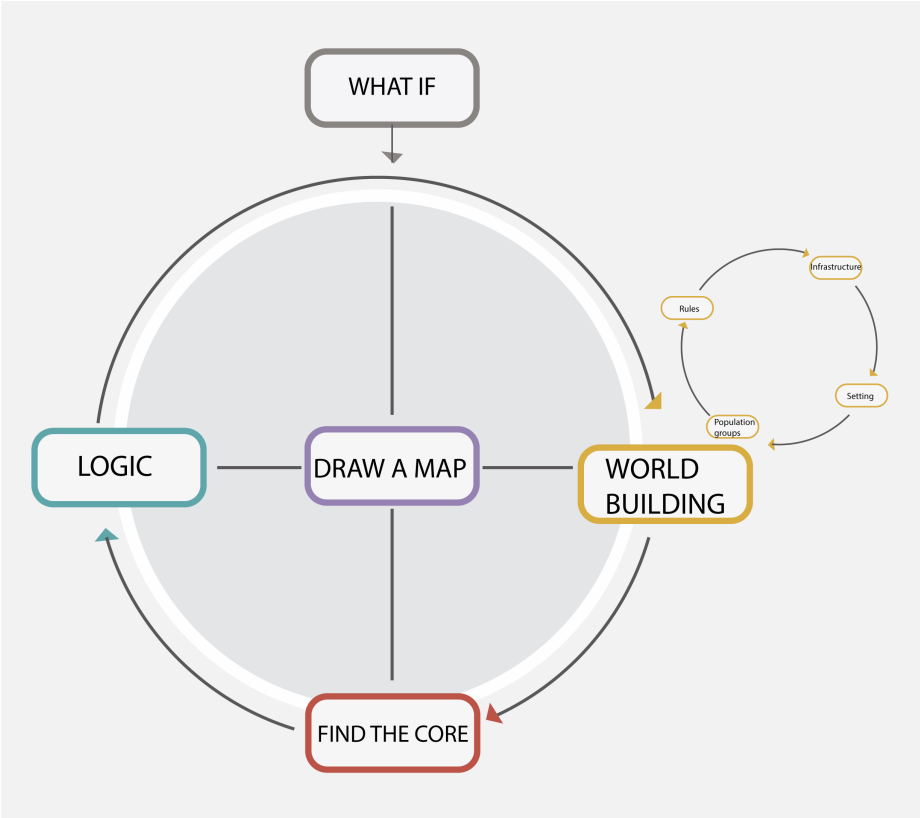

Figure 8.2: Model showing the world building node and the four additional nodes that it consist of.

- From "what if" and "target group" to "What if"
- From "then what" and "answer" to "World building"
- From "connect the dots" to "logic".

As seen from the model, the "world building" category holds many sub-categories, and is thus very big. One of the main critiques presented in the background analysis was that many of the categories used in the methodologies were too large, which could potentially result in them being non-decisive.
To counterbalance this it was decided to break the world building category down into smaller sub-categories that are meant to guide the authors through the process of designing their world, ensuring that they do not oversee a step.
The sub-categories are as follows:

- **Population groups** - Authors are in this step encouraged to populate their worlds, by defining the different *population groups* that exist.
  The phrasing of this category was thoroughly thought of, since category names like "characters", as was seen in the background analysis, can be too specific in regards to creating characters for a story rather than for a storyworld.
  This category thus advocates that authors consider the following: language, religion, fashion, race, age, mental development, human/non-human, values, etc.

- **Rules** - Here the authors have to explain the rules that govern their storyworld. It is argued for that starting with the "what if" statement and what rules are needed to fulfil that statement will make the process of defining the rest of the rules easier.
  The rules have to cover both rules in regards to the population grips (powers etc.), the setting (where can people go?, etc.) and the infrastructure (do the cars run on magic then what are the rules concerning this?, etc.) as was also seen in D&D.
- **Infrastructure** - Here the users have to explain the infrastructure of the world - what is the transportation system like, or the educational system, is it a technologically evolved society, whats the fashion, and much more. This was also seen in McDowell's methodology presented in the background analysis.
- **Setting** - Authors here have to ask themselves thing like where are we, how big is it, what does it look like, what is the climate like etc.

8.2 Evaluation of storyworld methodology

This thesis have throughout the background analysis discussed storyworld methodologies created by others.
Based on these evaluations we have designed and tested our own storyworld methodology.
We hypothesis that it is indeed possible to create a storyworld methodology, from which authors are able to create storyworlds that can hold many stories, and that can be used to create applications that span multiple platforms.
To test this, we gathered participants to participate in a focus group test.
The test will be given the name of being a "storyworld workshop" where participants will be asked to come and use the model and in this way create their own storyworlds.

8.2.1 Test participants

To evaluate the above mentioned, it is first and foremost important that the sample population is representative of the general population in regards to the target group formulated.
Thus a selective sampling method will be used to gather participants. This methodology relies on our judgement of the participants. Here we will purposefully try to choose a representative sample that suits the previously mentioned needs and requirements.
As mentioned in the background chapter, the target group for this thesis are people who are interested in creating storyworlds, and that come from different fields.

To gather participants, a questionnaire will be sent out to specific people who are of interest in regards to the defined target group. The participants will be required to state their name, the role or hat they would like to wear during the workshop etc. (see appendix section 10.2.2 for full questionnaire).

Prior to the test, the consent was received from all participants, allowing us to film and record them during the workshop.
The participants were informed that their attendance would be documented through film and that names and identifies thus could appear in our final report and in our AV production.
As compensation for their participation, participants were given food and beverages.

8.2.2 Test procedure

Before the workshop commence the experimenters will set up the room for the workshop. This includes setting the tables and setting up all the necessary materials, which could be used during the workshop. The test setup for the workshop can be seen in figure 8.3. To promote collaboration, participants will be divided into two groups. Participants will furthermore be asked to participate in a team building activity to reduce the bias of them being timid and not themselves when working with new people.
Two small games have thus been prepared: the first activity to introduce participants to each other and the second to spark their creativity.
After the team building activity participants will be introduced to the storyworld methodology created in a PowerPoint presentation - more specifically its content, use, and purpose.

Participants will then be split up into smaller teams consisting of six participants in each and will be assigned to their respective tables. Each table will hold various brainstorming materials ranging from from pen and paper to clay (see figure 8.3).

The second half of the test will be a guided step-by-step walk through of the model. Here experimenters will keep time of each step:

- **What if** - Participants will get 15 min to work with this step.
- **World building** - Participants will get 45 min to work with this step.
- **Find the core** - Participants will get 15 min to work with this step.
- **Logic** - Participants will get 30 min to work with this step.

During the creation session, experimenters will be present to help if any confusion in regards to the methodology might occur. When the time has run out, participants will be stopped and introduced to the next step of the methodology.

Furthermore the experimenters will be present to observe participants using an observational sheet which will help structure the observations in regards to the purpose of the test, and help observers to look for the same things when observing.
The observation sheet can be found in Appendix section 10.2.3.
Keeping the purpose of testing the use of the model in mind, the following categories have been chosen for the observational sheet:

- **Collaboration** - As mentioned in the design chapter of the first iteration (see section 7.1) it was stated that the implemented methodology should promote collaboration between multiple parties and therefore it would be beneficial to look for signs of collaboration - are participants speaking to each other, interacting with each other, discussing each step etc.
- **Questions asked** - Testing the usability and understanding of the methodology is also a point of focus in this iteration and it is therefore important to observe if participants have any questions to the use of the model or if anything is unclear in its formulation.
- **Positive statement and Negative statements** - Gathering positive and negative statements will enable the researchers to adapt and re-design the methodology for future testing.

After creating the storyworld participants will be asked to present their worlds to each other and lastly participate. Thereafter they will be asked to participate in a semi- structured group interview that will focus on getting feedback on methodology in general such that observations, footage and statements can be triangulated.
The full test setup can be seen in figure 8.3.

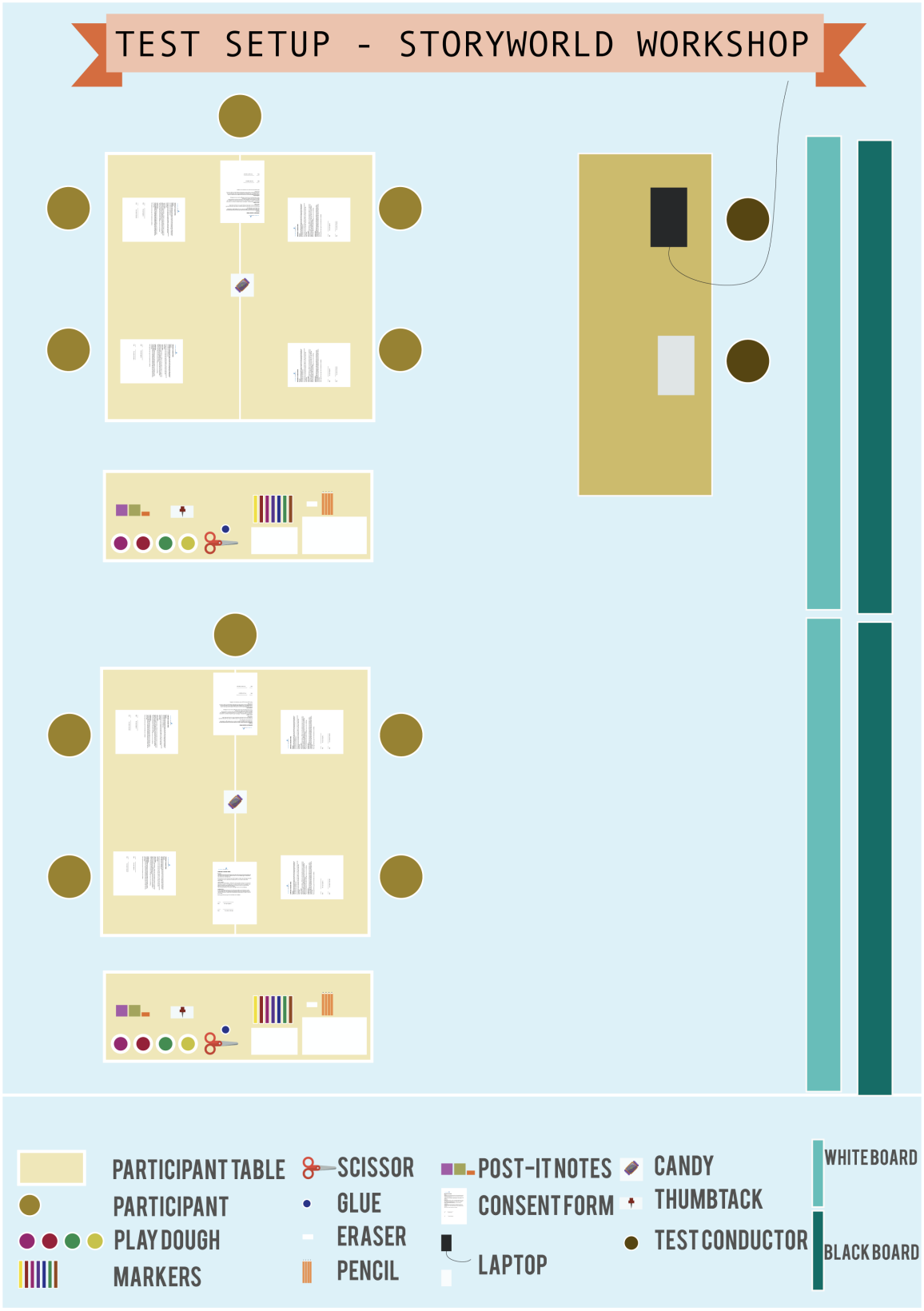

Figure 8.3: Model showing the test setup from this iteration.

Team 1	Team 2
Storyteller	Game master
Technical	Technical
Technical	Technical
Author & Illustrator	Lighting designer
Technical person	Sound designer
Director	

Table 8.1: The capabilities present on the two teams

The final time of the test is estimated to be around three hours.
The next section of this iteration will discuss the results of the test and the bias encountered.

8.3 Results

The purpose of this iteration was to test the general use of the storyworld methodology, to see if the content of the model was adequate to create a storyworld, but also to see if the storyworld methodology created could work in practise.

The workshop had 12 participants signed up, from which one participant did not show up to the test.
The test participants stated that they had would give themselves the following titles:

- Technical person
- Storyteller
- Author and illustrator
- Game master
- Lighting designer
- Director
- Sound designer

As mentioned, participants were divided into two groups, so they as a minimum all had the same prerequisite for creating a world. The two groups can be seen in figure 8.1.

Aforementioned in the test plan 8.2, three kinds of qualitative data was gathered during this iteration - movie recordings, interview and an observation sheet.
During the workshop observations were nored on an observation sheet, which can be seen in Appendix 10.2.4. As it can be seen the collaboration in the two teams were more favourable in one group than the other. This could be due to a clash of personalities in the second group, where some were more dominant than others resulting in some team members potentially being intimidated.

After the two teams had been guided through the methodology a semi-structured interview was conducted.
The interview revealed contradicting opinions on the methodology.

Where some thought that the "finding the core" category was relevant in the context, others did not.

> *“We didn’t need this step, because the core of our world was the "what if" statement (timecode 0.39)... So this category might be redundant [23] (timecode 0.53)”*

> *"It is very important to have the "find the core" category so that we can re-evaluate what is important for the world, as we keep working on it [23] (timecode 04:50)".*

The same can be said about the step of "Logic" category where participants again could not come to an agreement about whether the category should be kept or moved or just stay as it is.

> *“...When we made it to the logic step, after we had completed the world building, we had already completed the logic. When we had created a new component of the world we immediately thought about how it would fit into the rest of the world, thus creating the logic as we went along [23] (Timecode 03:06)".*

Others thought that the "Logic" step was an important step in the model [23] (timecode 08.49), as it tied every aspect of the world together and forced the group decide to finalise some of their discussions:

> *“Logic becomes the step where you fill out the gaps [23] (timecode 07.42)”*

Some participants stated that it would be beneficial to move the "logic" category, to other parts of the methodology. Some believed it should be a part of the "world building" step, and that the phrasing of the category should be changed:

> *"...Maybe it should be a part of the world building category [23] (timecode 03.23).”*

> *"Maybe change the name "logic" to "define" . . . .so logic becomes part of world building [23] (timecode 05.02)"*

As mentioned earlier in this section, collaboration is a big part of the methodology. This was also an important part for the participants who believed that creating the world with others forced one to thunk about aspects and generate ideas that one would not be able to do on their own:

> *"The Process becomes way better when you have a group of people working on it, because the other people think about other things than you do. Also I think everyone has a tendency to work in specific ways which working in groups challenges [23] (timecode 09.28)"*

> *"You are kinda forced to think in different directions than you would usually do [23] (09.54)"*

> *"The world takes form a lot quicker when you are working with others [23] (Timecode 10.00)"*

Lastly, the participants were asked if the model was able to keep the world open rather than promoting specific stories.
To this they all answered that they were indeed able to make the world without creating specific stories:

> *"We actually managed to keep specific stories out of it. It was more like we created possible scenarios or different kind of characters that helped us create the world [23] (timecode 11.36)".*

8.4 Discussion

The purpose of this iteration was to test the methodology as a whole.
A workshop was held were participants with multiple different backgrounds were invited to create storyworlds using our methodology.
The qualitative data gave us an insight into the thoughts of the participants and in this manner get a deeper understanding of the pros and cons of the model.

As mentioned in the results section of this iteration 8.3 it was mentioned that there were mixed opinions regarding two categories - “find the core” and Logic.
It is evident from the data presented in section 8.3 that the "find the core" category has to be moved or changed in order for it to make sense for the users. It was mentioned by some of the participants that the category was relevant to have, but that it should be placed outside of the iterative circle. Which should be tested in the future.

The other category, here “Logic”, received similar feedback where participants were unsure if it should be kept, moved, or changed to something completely else.
As seen in the results, section 8.3, despite the mixed opinions, participants argued that this step should be kept outside the iterative circle as well.
Whether both categories should be moved outside the iterative circle is difficult to determine, as it would need testing. Though it might be argued that despite participants arguing that both categories should be kept outside the iterative circle, the importance of having them in the iterative circle might weigh higher. Here one might, in the future, try to explaining and display the steps differently to exclude that the statements are not based on an understanding issue rather than a wrong placement of the categories.

Another category that has to be re-iterated upon is the “draw a map”. This category was mentioned to promote constant work on visualising the storyworld created.
Though during the test the participants only started visualising their storyworlds when reaching the “Logic” category. Therefore it could be discussed if “draw a map” should have a place in the iterative circle instead of the “logic” step.

As mentioned in the design section of the first iteration **??** the target group consists of users from the creative industry, game masters and others who create storyworlds as an occupation or in their spare time.
Though, during the workshop it became apparent that the target group might need to be re-evaluated. The structured step-by-step manner of the methodology might speak to users who are not used to

work with storyworlds, since these might need more help than those who already have experience with storyworlds.

In relation to this, because each of the participants had different backgrounds and therefore different work methods they had different opinions on the model and its structure.

During the test a few biases were found, which should be corrected to increase the validity and the reliability of the data.

- **Participants** - As mentioned in the results section 8.3 there were 12 people who signed up for the test, whereas one did not show up. 12 people are not enough to represent the general population.
  More opinions would have been gathered, which might have given us more conclusive results.
- **Too little time** - The workshop was extended over three hours with intense world building. Each step in the model was timed to make sure that the test did not go overtime.
  Though during the test it became apparent that three hours were probably not enough to create an entire storyworld.
  Therefore it would be beneficial to make a longer workshop to enable the users to form a better understanding of the model and thus give more definite feedback.

8.5 Conclusion

The purpose of this iteration was to test the content of methodology created.

Even though there were some bias which occurred during the workshop, there were some points of the model that have to be re-designed in the future.

The following requirements have to be implemented in a new iteration of the model:
- Determine if "find the core" has to be moved outside the iterative circle
- Determine if "Logic" has to be moved outside the iterative circle
- Determine if "Draw a map" has to be included in the iterative circle in another way.

Lastly, for future testing, the target group has to be changed so that it is more meaningful for the users.

CHAPTER 9

Third Iteration: Storyworld Implementation

The previous two iterations tested the usability and the content of the methodology developed.
In order for us to determine if the methodology is correct or not, it was important to see if the outcome of the model was indeed a storyworld.
Therefore the purpose of this iteration is to implement a storyworld which has been created from the methodology and later test if the world created can indeed be considered a storyworld.

9.1 Storyworld creation

This design section will give a brief explanation of the world created. More detailed description of the world can be found in Appendix 10.3.1.

9.1.1 What if/target group

After creating multiple "what if" statements, the following was chosen to move forward with: ***"What if dreams took physical form"***

The target group for this world is young adults between the age of 18-25.

9.1.2 Population groups

There are two population groups inhabiting the storyworld: humans and dream catchers.

The first population group consists of normal humans, that are dressed in clothes inspired by 1920's New Orleans as seen in figure 9.1. While the population seem rather mundane on the outside, they are cursed with one thing: their dreams take physical form and haunt them until they have resolved whatever the dream is trying to tell them.

There are three social classes in this part of the society

- *High class* - consisting of Americans, French and Spanish people. These usually are the owners of penthouses in city center and mansions in the richer district of the city. Their jobs titles include politicians, military/navy, Factory owners, etc.
- *Middle class* - consisting of French, Spanish and Americans. These are the minions of the workplace - thus the Fisherman, Factory workers, shop keepers etc.

Figure 9.1: Graphical representation on how the humans living in New Orleans.

- *Lower class* - consisting of French, Spanish and African Americans. These are the musicians, beggars, Fishermen, Factory workers etc. of the society.

Above the world of the mundane exists another world - here the world of the dream catchers. The dream catchers are magical beings in the world. They have tanned skin, tattoos all over their body that glows, clothes that is a mix between a monk and indian as seen in figure 9.2 and 9.3. The dream catchers have one purpose in life: To help the population of "New Orleans" decifer their dreams.

Figure 9.2: Graphical representation of a male Dream catcher.

A dream catcher only lives for approximately 20 years. The world of the dream catchers work much like the world of the bees. The head of the world is a queen whose job is to birth the population. After giving birth to a child, the division of the child is determined.
There are three divisions in the world of dream catchers - seers, helpers and workers. The division of the child is determined at birth by looking at their eyes, chest or the palm of their hands where one

Figure 9.3: Graphical representation of a female Dream catcher.

will find a tattoo which determines their division.

The world of the dream catchers thus has the following structure:

- ***Queen*** - gives birth to the dream catchers, and suffice the society with guidance.
- ***Seer*** - The brain of the society.
  Job: To keep an eye on the real world and determine when a human needs. When they find someone who needs help they send a signal to a helper.
- ***Helper*** - The muscles of the society.
  Job: Helpers go to the real world to help the humans tackle their dreams. They do this by using using a dream catcher emblem they have on them which enables them to scan the human and see the trauma that the person has experienced. They then help the human to realise what their dream means. After resolving the dream, all memory will be wiped from the human who will no longer remember the dream, or the dream catcher. When helping they can't talk to the humans and they are only visible to people who needs their help. The dreams that they collect will be delivered to the queen, that works as an energy source.
- ***Worker*** - The caretakers of the society.
  Job: They are the caretakers of the society. They make sure that everyone is fed, they clean, take care of the queen and delegate children to their given divisions.

9.1.3 Setting

The storyworld is set in the 1920's New Orleans where stores decorate the city centre, and where parties, vintage cars and tramcars rule the streets.
The buildings are in a Victorian Gothic style mixed with Cuban architecture.

High above the city of new Orleans is the grand building housing the Dream Catchers (see figure 9.4). This building is parted in four to accommodate the different social groups of their society. The queen is placed in the middle of their world surrounded by the three divisions that all take up an equal amount of land as seen in figure 9.5.

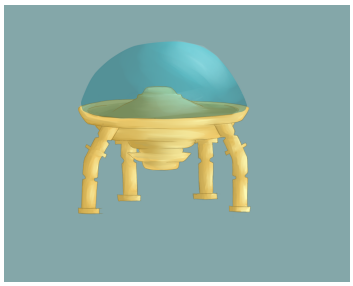

Figure 9.4: Graphical representation of the Dream catcher building.

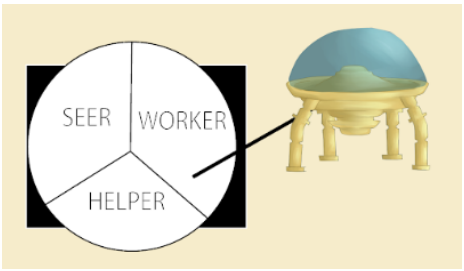

Figure 9.5: Graphical representation of the inside of the Dream catcher building.

9.1.4 Rules

There are two sets of rules in the world - rules in regards to dream and rules in regards to the population groups.
The following describes the rules established in regards to dreams:

- You can only dream once a night.
- When you are awake and experience the dream you experience it in first person.
- The designated time at where the dreamer is experiencing the dream in real life is at the time as the dream e.g. if the dream you were dreaming were situated at night, then the dream will take physical from at night as well.
- Everybody has to sleep and dream to keep their sanity.

The rules in regards to how the humans experience the dreams are the following:

- Humans have to experience their dreams, so that they can realise what the meaning behind their dream is.
- They only experience the climax of their dream.
- If the dreamer can not decipher the meaning behind their dream, the dream will take physical form. When a dream becomes real it can now affect the real world (e.g if you dream about a dinosaur, then it will now be able to destroy houses and eat people).
- Dreams which does not have any great importance for the dreamer will not take physical form.

9.1.5 Infrastructure

Political system The city has a democracy, but it is very corrupted. The system is thus influenced by money and greed of the richest. The society has the three powers:

- The judicial power
- The legislative power
- The executive power

Transportation There exist cars in the world, but there are not a lot of them as they are only for the richest people.
In the city centre exists a harbour, where various ships come and go (with people and groceries as cargo).
In the central part of the city one can find tramcars, which is the most common way of transportation for the middle and lower class.

Economy The economy is based on capitalism and the rich are getting all the money.

Buildings The three society classes live in three different kinds of housings. There is the slum area, where all the poor people live. The middle class has medium sized houses with enough room for the whole family and lastly there are the mansions, where all the rich people live.
In the central part of the city exists penthouses and apartments for the rich and middle class.

Schools While school is allowed for everybody it costs a lot of money and therefore there are not many from the lower class that are well educated. Many of the people from the middle class can afford it and of course the higher class has the most access to the schools.

Culture Alcohol and cigarettes are a big thing in this world. There are parties every night in every corner of the city.

Fashion Women wear dresses, hats, short hair, sequins, fringes and stilettos. Men wear hats, suits, short combed hair and pants.

Religion While the majority of the population is Catholic, Christianity is the second largest religion, where Baptists only make up a small part of the population.

9.1.6 Find the core

The core of this storyworld are the rules. Without the rules, the dreams would not be able to become real and thus the world would be left mundane and boring.

9.2 Implementation

Based on the storyworld described above an implementation was made.
It was decided to make a little video depicting a story within the storyworld. Therefore both an environment and a story had to be created.

The story which will be implemented is about a parent who have lost his child in a car accident. The child died and the parent have yet to process the tragedy. To symbolise the car it was decided to create a paper plane that would be flying around the environment symbolising the child having fun in the different shops.

In recent years the use of game engines for movie production has exploded. It enables a much faster pipeline, that the traditional pipeline can not compete with. It was therefore decided to make the video and storyworld within such game engine - more specifically: Unreal.
This new real-time pipeline in a game engine also enables the production to be faster, by the use of kitbashing.
Kitbashing is a method where one combine pre-made models, textures and animations from multiple asset stores to make new environments.
One can see it as having many different blocks of Lego that can be combined in new ways to create a new environments.
Kitbashing has been used to create the implementation for this iteration. Here multiple different assets from various websites have been used. These include websites such as Unreal Asset store [1], free3D.com and othe free sites [2] [3] [4].
Besides the assets from the various sites, some models were also created from scratch. These were assets, which could not be found online.

This being said all the models, which have not come from the Unreal Asset Store had to be checked to see if they lived up to the engines standards.
There are a few aspects about the model which has to be checked to make it easier to work in the engine, but also to make sure that the model is optimised when entering the engine. Below is a list of things that has to be changed before exporting from e.g. Autodesk Maya:

- There has to be as small amount of polygons as even possible
- The mesh must only contain squares
- When a mesh is to be exported it should be placed in 0,0,0 and The pivot point should be placed at the bottom of the model
- The model has to be one whole mesh and not a lot of separate ones.

When exporting the model one also have to make sure that no unnecessary data gets exported with the model, as it can affect the model in the engine and not for the better. this could e.g also be the point above about only having one whole mesh which have been combined, as Unreal engine will else split it up as equal models in the editor and then one has to assemble the model from each separate model in the engine again.

It had been decided to make two streets int he center of the city of New Orleans. one big street and a smaller side street. In figure 9.6, figure 9.7 and figure 9.8 one can see the reference pictures for the streets, which is the photos from the real streets of New Orleans.

With these models a block out of the environment were made. This means that only the most basic assets were placed in the world, such as houses, the street, etc.

[1] https://www.unrealengine.com/marketplace/en-US/store
[2] https://free3d.com/
[3] https://www.cgtrader.com/free-3d-models
[4] https://www.turbosquid.com/Search/3D-Models/free

Figure 9.6: Reference picture of New Orleans [37]

Figure 9.7: Reference picture of New Orleans [36]

After a block-out has been made and it were decided where each shop and sign should be on the street, the next step were to scene dress. Scene dressing is where one is putting in models to fill out the scene and making it more authentic. In our case this meant cars from around 1920 and fill the shop and the street with stuff, which were there in New Orleans in 1920.

As the implementation went on it were discovered that there were no way to make the dreams and the Dream catchers stand out from that of New Orleans. It was therefore decided that the environment of New Orleans should resemble the reference pictures even more. Until now everything had been done in colour, but after making the discovery mentioned above it were then decided to do the world of New Orleans in black and white and the dreams and the Dream catchers in colour to make the separation of the two very obvious for the viewer.

Figure 9.8: Reference picture of New Orleans [35]

9.2.1 Custom Depth Shader

This proved to be a challenge as it were not every aspect of the world, which should be represented in black and white. A custom shader had to be built that could de-saturate some textures and others not. For this the post-processing volume inside the Unreal Engine were used. The post-processing Volume enables the user to make visual changes to the environment, which resembles the changes a movie production does in post-production. A graphical representation of the environment with and without the shader can be seen in figure 9.9.

Figure 9.9: Showing the difference between the custom shader not enabled (left) and enabled (right)

A graphical representation of the shader made, can be seen in figure 9.10.
To create this shader within the Unreal Engine one has to create a material and then change then change the *"Material domain"* within the material editor to *"Post Process"*.
As mentioned this shader has only to be applied to some objects, within the environment and the shader therefore has to get access to something called the *"Custom Depth"*. The *"Custom Depth"* are used to store data, much like the a buffer within the engine. The only difference is that a "buffer" stores all data and the "Custom depth" only stores data about meshes that one has specified.
When Unreal renders an image it stores the passes in something called *"Buffers"*. They are like a storage unit for the data. To make this shader one has to get access to these and it is done through the *"SceneTexture node"*. In here we can get access to both the SceneTexture:SceneDepth, SceneTexture:PostProcessingInput0 and SceneTexture:CustomDepth.
Each one of these are created to get different data into the input of the material.

- **SceneTexture:SceneDepth** - This buffer stores the information regarding how far a pixel is from the camera plane and by that giving information about the depth of the environment.
- **SceneTexture:PostProcessingInput0** - This buffer provides the HDR scene color that are used in the scene at the moment.
- **SceneTexture:CustomDepth** - This buffer stores the same information as the others, but only does so on specific meshes specified by the creator.

The *SceneTexture:CustomDepth* and *SceneTexture:SceneDepth* are then sent through a "Mask(R) node". The mask node converts the data into scalars for the calculation to handle. When the *SceneTexture:SceneDepth* and *SceneTexture:CustomDepth* both have multi-channel data, which can not be processed by the if statement node.
The *SceneTexture:PostProcessingInput0* then goes both directly into the if node and through a *Desaturation node* and then into the *if statement*. Here the data is being calculated and then put into the *"Emmisive Color"*, which outputs the change made.

When the shader has been made it has to be attached to a post processing volume and the all the meshes, which should be in colour has to have the *"custom depth"* checkbox checked under the specific meshes under *"Light"* in the property panel.

9.2.2 Light

Due to having the environment in black and white also means that the light is very important due to the colours not setting the mood anymore. It were decided that the light should imitate the light of a dusk. This meant toned down light from the natural light sources and more light from the artificial light sources such as lamp posts, etc.
It though were discovered during the light process that a "Directional light", which mimics the sun were making the environment too bright for it to be dusk.
Therefore the whole environment have been lighted through "Spot lights". When talking about performance a lot can be done in regards to the light Unreal Engine documentation has a whole list of things to optimise for both artists and game level designer, when using Unreal [5]

[5] https://docs.unrealengine.com/en-US/Engine/Performance/Guidelines/index.html

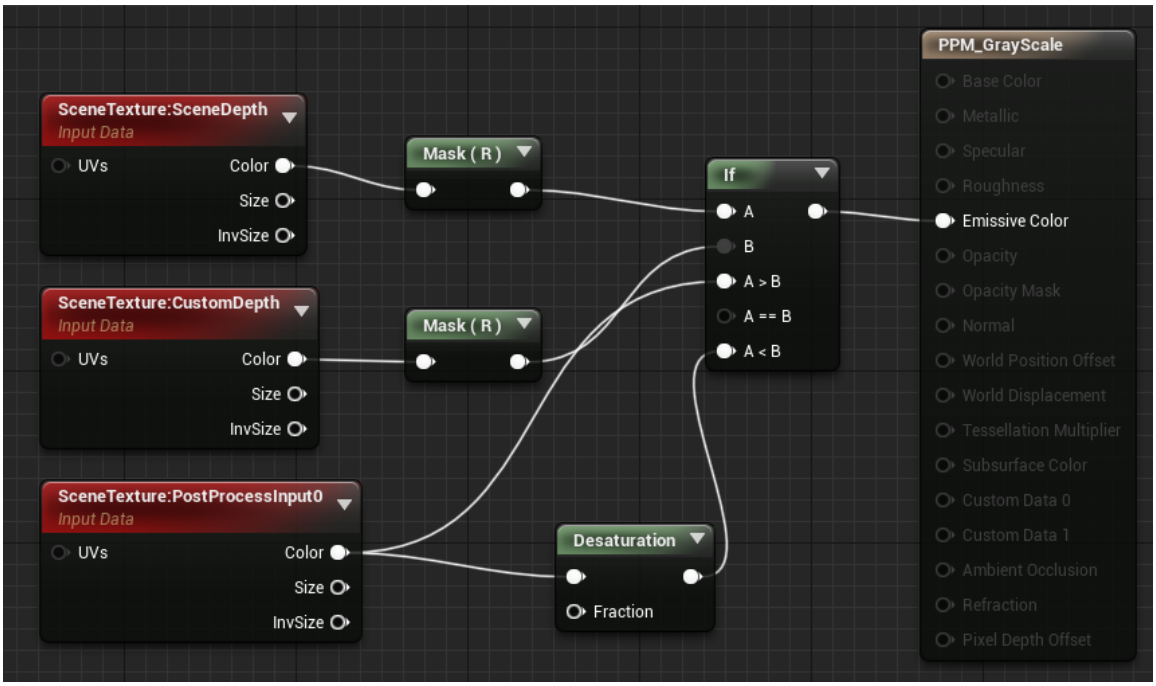

Figure 9.10: The post processing material created for the de-saturation

9.2.3 Particles

As the scene designed was rather static, only consisting of buildings and an empty street, it was important for us to add something dynamic to the environment and to display the core of the storyworld:

"*All dreams must take physical form if not resolved*"

Figure 9.11: Particle system attached to the paper plane

To showcase this, it was decided to add particles to the scene, creating variation in the else very static scene, but also to advertise that the storyworld had an element of magic.

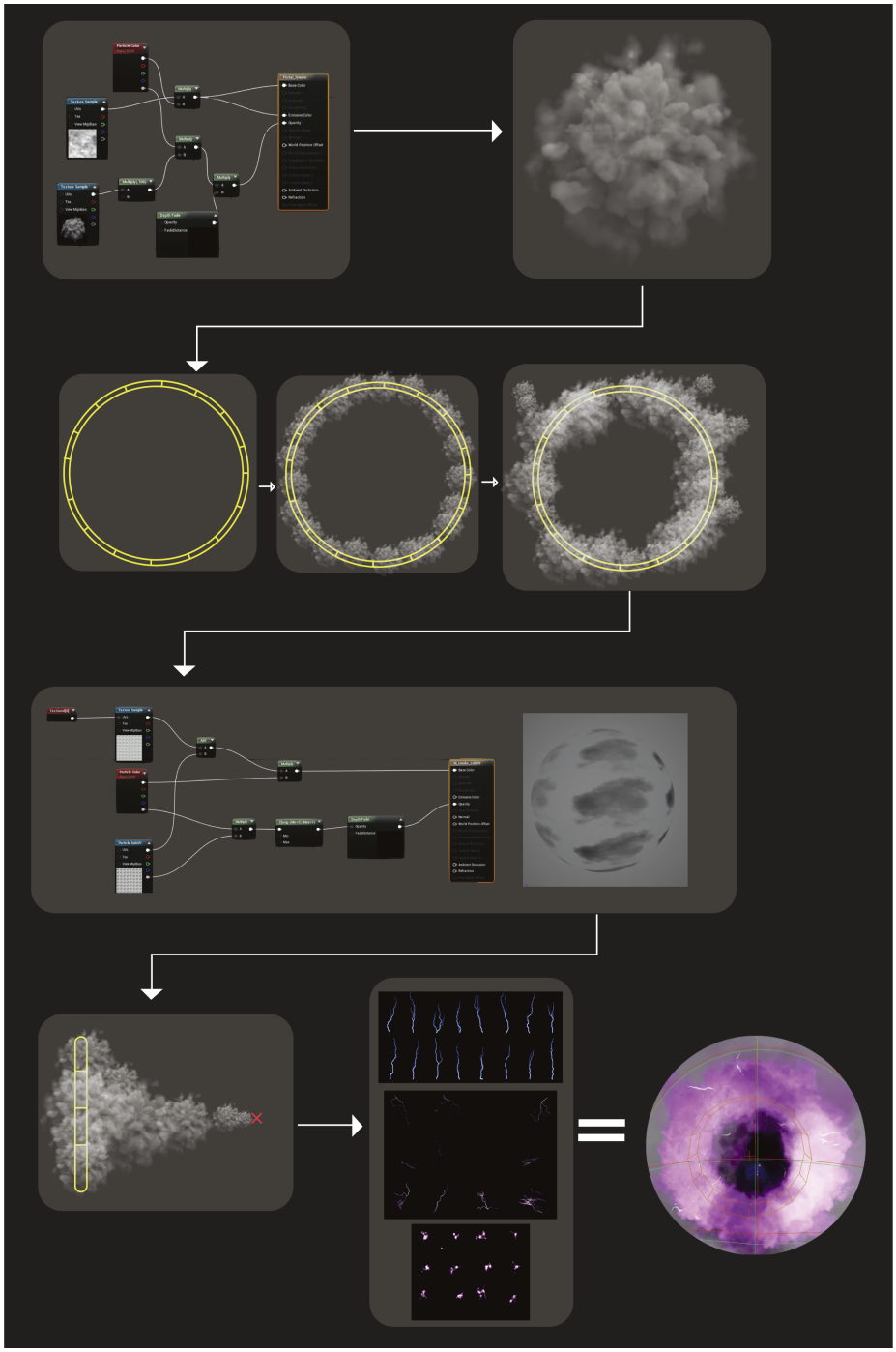

Figure 9.12: A table displaying how we made the Portal out of separate particle systems.

Two particle systems were thus added to the project:- one to the paper plane, and another to display the portals that the dream catchers come through.

Where the particle system added to the plane was a simple sprite emitter that was programmed to fade each particle in and out over time (see figure 9.11), the portal particle system was custom built (see figure 9.14).

To make the particle system it was first important to setup the correct shaders that the system would eventually take as input.
Breaking the portal down into smaller components the following shaders needed to be programmed:

- **Clouds of smoke -** to create the outer ring
- **Cloud SubUV -** to add variation to the smoke ring
- **Lightning1 SubUV -** creating alternation and a source of light in the particle system.
- **Lightning2 SubUV -** creating alternation and a source of light in the particle system.
- **Flickers of light -** creating alternation and a source of light in the particle system.

After creating the shaders (see figure 9.12) the first one, being the cloud shader, was imported into Cascade (the particle editor used in Unreal [6] and applied to a simple sprite emitter.
A cylindrical emitter was then fed into the particle system, which allowed us to emit the particles from the edge of the cylinder resulting in an outer ring of clouds that had an empty hole in the middle (see figure 9.12).
The cylindrical emitter was then rotated 90 °, so that it stood up. To further incorporate abnormality in the portal, a float property was added to rotate each cloud at a random rate. Furthermore, a float unifrom was applied to the velocity of each cloud to drag the particles outwards (see fifth picture in figure 9.12).
The emission rate was then increased (see picture 4 and five in figure 9.12) and each cloud was scaled randomly between two integers to add variation in the ring.
Preventing the clouds from "popping" in and out when first spawned, the "colour over life" parameter was added to the system allowing us to smoothly fade each cloud in and out.

The first particle system was then duplicated, as we needed to add depth to the ring. To do so, a shader that used an 8x8 SubUV of clouds was imported. An acceleration parameter was then added to the x-axis of the particle system dragging the particles backwards.
To avoid having a hole in the middle of the particle system, that displayed whatever was placed in the background, a point attractor was used and placed far back as seen in picture eight in figure 9.12.

To add further deviation in the system, three different types of lightning textures were created in Adobe Photoshop [7] and imported into Unreal Engine.
Three translucent unlit shaders were then programmed to take the textures as input, in which we using the HDR node were able to add glow to the texture files, giving the illusion of lightning.

The original cloud particle system was then duplicated, now taking the lightning shader as input, resulting in whats seen in figure 9.13.

[6] https://docs.unrealengine.com/en-US/Engine/Rendering/ParticleSystems/Cascade/index.html
[7] https://www.adobe.com/dk/

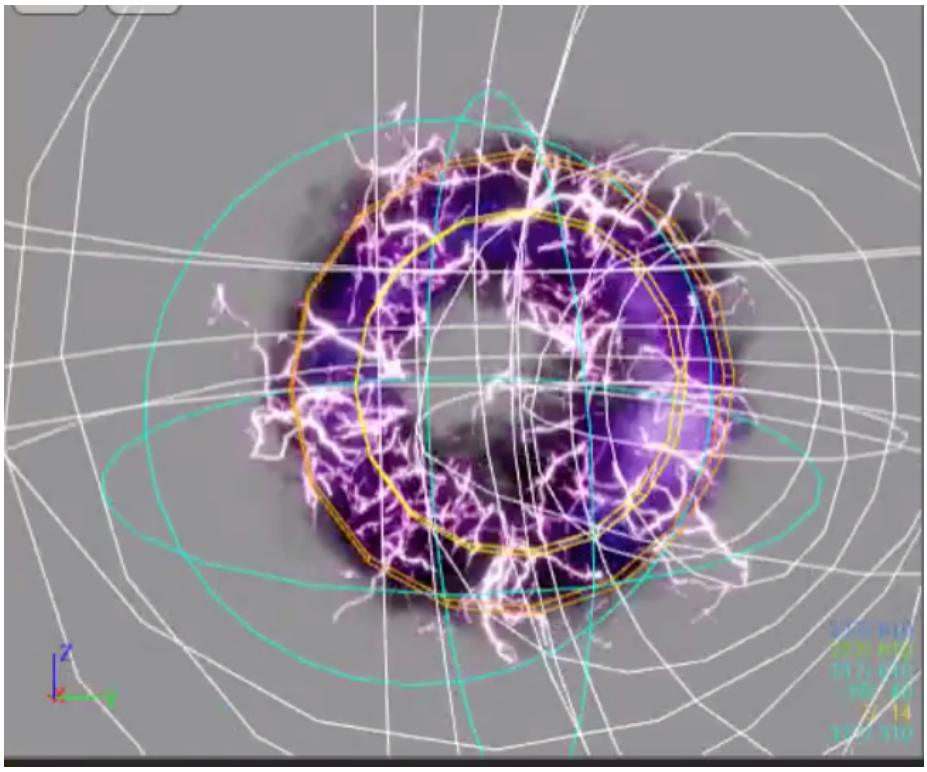

Figure 9.13: A picture displaying how lightning was added to the portal particle system.

To make the lightning look more organic, the spawn amount was reduced to 20 and a 4x4 SubUV node was used to rotate between each individual lightning giving the illusion of having different shapes.
Lights were then added to this particle system, that were coloured purple such that we had some spill onto the surrounding environment.
Lastly, to add depth a point attractor was again used, dragging the lightning backwards.
As such the portal particle system was built with seven individual particle systems that each took a custom shader as input and then was manipulated in cascade to create the final portal seen in figure 9.14.

9.3 Evaluation

As mentioned in the purpose of the iteration, this iteration seek to make a storyworld which was created using the methodology designed. Above in the Design and Implementations sections (section **??** and 9.2)of this report a description of the storyworld itself and the implementation of it in a game engine can be seen.
To evaluate whether or not the storyworld methodology worked it was important to implement a storyworld ourselves and test whether or not the product of the methodology could be considered a storyworld. Therefore the following test were conducted with the above mentioned goal:

"Is the product of the methodology a storyworld?".

Figure 9.14: Portal particle system, which resembles the gateway to the Dream catcher building

9.3.1 Tests participants

10 participants were gathered through convenience sampling and were recruited by advertising about the evaluating on campus and through social media. Here a link to an online questionnaire were put out to let the participants either create a linear format or an interactive format in the possible storyworld.

Due to this a large percentage of the participants will therefore consist of people who have been working with stories and storyworlds before. Though it also gives room for people who are less experienced. This can in the end validate the data gathered from the test even more, than if one only had one or the other. The data can then reflect if you just give the world to a random person they can create a linear format or an interactive format within the worlds rules.

9.3.2 Test procedure

Two questionnaires were created, where on one the participants were asked to create a Linear format and in the other an interactive format. Each questionnaire consisted of a description of the storyworld, where each aspect of the world is being described and explained, together with a little video showing how it would graphically look when a dream would emerge in the world of New Orleans. See Appendix section 10.3.2 It will also show the participants how New Orleans were taught of by the creators of the world.

The first questionnaire (see Appendix section 10.3.2) were created for the participants to construct a linear format within the world created. The participants will be asked to fill out the Hollywood model in order to create the story. A graphical representation of the Hollywood model can be seen in figure 9.15.

The following categories were included in the questionnaire for the participants to fill out as they are making their own stories:

- **Incident** - the beginning of the story. The conflict is introduced in this step.
- **Presentation** - you present the characters and their background.
- **Elaboration** - take a closer look at the conflict and the motive behind.
- **Point of no return** - there is no going back - you have to face the conflict.
- **Conflict escalation** - the conflict is enhanced and the tension rises.
- **Climax** - the conflict is solved.
- **Fade out** - what happens then/after the conflict.

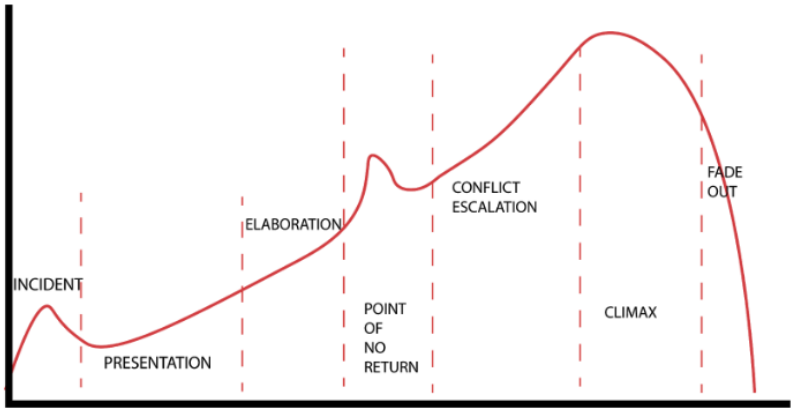

Figure 9.15: Graphical representation of the Hollywood model.

The other questionnaire will be for the interactive format (see Appendix section 10.3.2) and it will consist of the same as the Linear format, though the part the participant will be asked to fill out will be different as it is now not a linear format which should be created.
The following categories will be presented to the participant in the questionnaire for them to make their interactive format within the world:

- **Story** - What is the general story of the game that you are making.
- **Challenge** - what challenges are there that the player is faced with - they have to be satisfying to complete.
- **Rules** - What rules are present in the game - in regards to the player but also the game in general (how many can play the game, is it a computer game etc.).
- **Characters** - What characters are present in the game and what is their role in the game.
- **Objectives** - What is the objective of the game - for the player and the characters present in the game.
- **Resources** - What assets (i.e., natural resources, economic resources, human resources) are present in the game that can be used to accomplish certain goals.
- **Conflict** - Elements in the game that do not allow players to accomplish their goals directly
- **Conclusion** - what is the end state of the game.

As mentioned previously the evaluation will focus comparing the implemented storyworld and hold it up against the general definition of a storyworld which state that the following two elements must be present for a world to be considered a storyworld:

- A storyworld must be able to hold multiple stories

- A storyworld must have transmedial potential

In order to evaluate whether the end results of the methodology indeed is a storyworld it was decided that the sample population would be split up into two and with that have In-between testing. Some of the participants will be asked, after given the introduction to the storyworld, to implement a story that is fitted for a linear format.
Opposite this the other group of participants will be asked to create a story that fits into a interactive format - such as a game.

The qualitative data received from the questionnaires in the form of linear and interactive formats will be analysed in the Results section of this iteration and this will conclude the evaluation.

9.4 Results

As mentioned, this iteration had to purpose of creating a storyworld using the methodology created in the the first iteration (chapter **??**) and the second iteration (chapter **??**).
As read in the design section of this iteration of the thesis (see section **??**) there were indeed created a world with the methodology, but this iteration also had the purpose of testing if this world were indeed a storyworld, as mentioned in the evaluation section of this iteration (section 8.2).
To evaluate the world it were put up against the definition of a storyworld, which is:

"Storyworlds are entities in which many stories can co-exist".

A questionnaire were sent out on various social media sites to get participants to write either a linear or an interactive format in the storyworld that this thesis provided. The participants were therefore sampled by using convenience sampling and these predominately consisted of students from the Aalborg University and more specific from the study of Medialogy.
The evaluation of the storyworld got 10 participants, equally divided between the two formats.
The participants, who answered the questionnaire containing the linear format had to fill out the Hollywood model, whereas the remaining participants created a game with the basic elements of a game, as can be seen in Appendix section 10.3.2. In Appendix section 10.3.3 the raw data from the questionnaires can be seen together with the summarised data (see section 10.3.4). The summarised data is the data that will be refereed to during the rest of this section.

To conclusively tell if the world created in this iteration is indeed a storyworld the stories and games created has to be analysed, taken apart and categorised. The stories has to be different on multiple points. This thesis have chosen the following categories, which can be seen in table 9.1.

As it can be seen from table 9.1 the categories are not entirely the same as in the questionnaire and some have been merged together.
For this thesis it is believed that for the linear stories to be deemed different these seven categories has to be different from each other in order to be able to conclusively conclude on the data. Therefore the categories both contain the story in itself in regards to the dilemma, climax,conflict and incident, as these drive the plot. This being said, as this is a storyworld that this thesis is attempting to evaluate the placement in the world and the characters involved are also important, due to the fact that there are several places in the created world that the story might take place, as well as a various amount of characters and their perspectives to choose from. Those parts of the world are the characters and

Linear format	Interactive format
Incident	Story
Characters	Characters
Setting	Setting
Conflict	Challenge/Conflict
Dilemma	Objectives
Climax	Rules
Fade out	Resources
	Conclusion

Table 9.1: Table concerning the evaluation categories for categorising the stories created by participants through the questionnaires

setting categories there to ensure are being investigated.

When taking a look at the categories proposed for the interactive format are also containing the characters and setting categories, for the same reason as mentioned above for the linear format. For the other categories, these are the typical categories one would look at when making or analysing a game. To analyse the games created through the interactive format questionnaire, this thesis will look at categories such as the story in the game, the challenge and conflict of the game and what the objective is for the player together with what resources the player has available during game play. Lastly, the type of game are also very important when looking at the difference between the games.

As it may have been seen, some of the categories for the two formats do overlap and this will enable the researchers to look for differences and similarities between the two formats to see if one can make different stories also through various formats. At the last note before presenting the findings, the overlapping of the categories can also tell if the storyworld are transmedial or not.

9.4.1 Linear Formats

The summarised data mentioned, which can be found in Appendix section 10.3.4 depict the data gathered after it has been placed in to the different categories. As it can be seen this has been done with all of the data, both the linear and the interactive.
This section will concern itself with only the data gathered for the linear format. Afterwards the data for the interactive format will be presented and lastly the thesis will look at the transmedial perspective of the evaluation.

As it can be seen from the data summarised in the tables in Appendix section 10.3.4 the stories created by the participants are indeed quite different in multiple categories, though there are also some similarities to be found.
Just by looking at the three categories of:

- Incident
- Characters
- Setting

One can see the difference between the stories. In these three categories alone there are a mix of different stories, with a variety of characters and protagonists. Some participants have decided to let the stories be from a Dream catcher point of view, some from the humans point and even from both sides.
There are stories surrounding itself around both young and old characters of both races together with friendship and hatred between multiple characters. This can all be seen in table 9.2.

The dilemmas of the Linear formats are also quite different among themselves. These can be seen in table 9.3. As stated earlier this thesis believe that a storyworld is a world where multiple stories can exist and with this also multiple dilemmas. This has been proven by these different dilemmas, which could all exist within the world.

As mentioned, there can also be found some similarities in the stories. This though does not signify that the stories are not different from each other, due to the fact that the similarities have been used in multiple different ways. As seen in table 9.2 there are multiple kind of characters that have been used several times, but they each find themselves in a different dilemma, different conflict, in other words a whole different story.

It can therefore be concluded from the results presented above that the linear stories created by the participants are indeed different based on the categories presented in table9.1.
The next section will lay out the data gathered for the interactive format just as have been done in this section.

9.4.2 Interactive Formats

In the interactive format the participants were asked to create a game, which had the storyworld created in this thesis as the core.
When looking at the summarised data (see appendix section 10.3.4) it is apparent that there are especially three categories, which make each interactive format different from another. These are the categories of:

- Challenge/Conflict
- Rules
- Objectives

Each of these categories tells something different about each format created. In this format the participants have created different kind of games, such as:

- Card game
- Co-op computer game
- Single player point-and-click
- Asymmetrical multi-player game

This shows that the games surely are quite different in terms of the format they have chosen for the game, as seen in the list above.
This being said, the challenge does not differ greatly between the games as they all centred around the topic of helping humans with their dreams, which have come true. Though, each game has found a way to work with this challenge in different ways instead, which is the factor that makes them

	Incident	Characters	Setting
1	A young helper tries to prove himself worthy of his title, but is scared of failure	Young helper Young seer Young worker Adult male human	Dream catcher building New Orleans (mansion/street)
2	A human Child has a nasty dream and is being woken by her sister before the Seer sees her. The sister explains the worlds to her, and that the dream catchers don't always save them.	Young Dream catcher seer and his father/caretaker. Young human child and older her sister.	Dream catcher building (seer quarters) New Orleans (house/streets) New Orleans after a few years, completely changed infrastructure
3	Human dreams a dream, which gives him physical scars. Have been for over a year.	A human from the lower class (lost his place in the middle class due to his dream coming true) Dream catcher helper	Old dusty run down apartment in the slums of town. The streets of the slum A pub in the slum The children's home
4	Spanish shopkeeper gets his shop burned down. It seems like it is a gang that is behind it to get some quick cash. The shopkeeper no longer has any money and has to move out of his house.	The gang A dream catcher seer The shopkeeper (spanish)	New Orleans (the shop, the gangs hiding place, jail)
5	A seer has seen an dreamcatcher who needs help, it seems to be a sort of disease that has taken hold of the individual. She tries to warn him, but he shrugs it of.	Dream catcher seer (has two tattoos and does no longer follow the system) Dream catcher helper (the one who gets sick)	The dream catcher building (all rooms) New orleans - street

Table 9.2: Comparison between the three first categories of the Linear stories

stand apart.
Some participants have decided to go with a combat/dialogue game play approach, where others have chosen something more like a mix between puzzle game play, etc.

	Dilemma
1	Should the helper risk his mission to help the human get revenge for his lost daughter and then remove the dream (risking not being deemed a good helper) or give the human closure and remove the dream right away
2	Should the Dream catchers stay away from the humans and let both themselves and the humans slowly die or should they intertwine and make sure both races live
3	Should the human rip the lottery ticket and avoid death or should he not rip it, win the money and face death
4	Can the evil deeds one have done be corrected by one self or does the universe do it by itself?
5	Should the seer believe in the system and what the queen is doing is the right thing or should she go up against the queen?

Table 9.3: Comparison between the the different dilemmas of the linear stories

The same argument is true for the objective as each game requires the player to search for the human that needs help, though they should each do it differently. Some should just mark the human and then find help for them, other should actively solve the dream themselves, either through dialogue, puzzles, choices, etc. In the third and fourth games the player even get points or money for completing the task and in the second game the player will simply advance the story in the game. A comparison of the objectives can be seen in table 9.4.

Even though there are some similarities between the games regarding the challenge, objectives and even between the setting and characters, the conflict surely differs between the games in the same way as the formats.

As mentioned earlier, the Linear formats were quite different from each other. The interactive formats were still different from each other on multiple different levels, but also had a lot of similarities between them. The goal of this evaluation was to test if the world created were indeed a storyworld and this can be concluded that it is, when looking at the data described above.
Though it can be seen that it is possible to make both a linear format and an interactive format in the world created in this iteration. When a world is able to be used in various formats such as games and movies it can be called transmedial. This storyworld can therefore be called transmedial.

When one looks at the summarised data for both the Interactive and Linear formats, one can also see the difference and similarities across the formats. The participants were really engaged in writing the stories from the Dream catchers point of view or from the both at the same time. There were only a few that had an all human perspective.
The setting category for both of the formats also had a lot of similarity, as they all took place in almost the same places within the city of New Orleans and the Dream catcher building.
The stories created for the interactive formats are, as mentioned, are pretty much the same, but that was not the case for the linear formats. When taking a look at the interactive formats against the linear it can be seen that there are some similarities in terms of the plot of helping humans getting rid of their bad dreams, but the Linear stories incorporate a lot more underlying problems for both

	Objectives
1	You can mark humans that need help. You then have to find a suitable helper for them.
2	To solve puzzles and progress the story. To make choices and engage with the narrative + To figure out who they are and where they want to go
3	Searching for dream manifestations and resolving them maybe through combat mechanics or dialogue. The motivation for the player is to earn money to upgrade the capabilities of the seer and helper in combat.
4	To guess the right approach for asking 'the right question' for the character and using the right tool. The more characters one saves the more points.
5	The objective of the Helper is to locate and help the Trapped Human, and the objective of the Human is feed information in a nonverbal way to the Helper, and successfully help the trapped human.

Table 9.4: Comparison between the the different objectives of the interactive formats

sides, such as that they survive on each other or if the system of the dream catchers even work. This being said, there are also some of these themes to be recognised in the interactive formats as they also began taking the Dream Catcher system and trying to express the dilemma of the system.

The next section of this thesis will discuss the iteration, the results, the evaluation and the possible biases.

9.5 Discussion

The third iteration of this thesis seek to make a storyworld using the methodology created in the two first iterations (see chapter 7.1 and section **??**). An evaluation were made, where participants were asked to create either a linear format or an interactive format in the storyworld provided.

As stated in the Results (section 9.4) there were both similarities and dissimilarities between the linear format and the interactive formats. When looking at the data and comparing it to the description provided for the participants at the top of the questionnaire, some of the facts and events that are possible inside the world does not live up to the rules set for the world.

Some of the stories and games feature events where the humans are able to see and interact with the Dream catchers without having a dream, they have to get help interpreted or removed. It states in the description that:

"they are only visible to people who needs their help.".

To have possibly avoided this violation of the rules and constrictions of the storyworld, this rule of the world, should either have been described more elaborately in the description for the participant. It could also have been caused by the participant not reading the description good enough or not returning back to the description whenever they were in doubt or they simply forgot the fact.
There are multiple examples of this to be found in both the raw data (see Appendix section 10.3.3) and in the summarised data (see Appendix section 10.3.4).

It can therefore be discussed if the data is valid, due to this mistake. Though since the evaluation were to see if different stories could be created within the world that the participants were given, it can be said conclusively, that it is the case. The participants were indeed able to do so.

Due to the mistake of breaking the rules of the storyworld, the evaluation of the world should probably be done once more in the future to see if the data is indeed valid. This time though the test should not be done over the internet, but more to ask participants directly to create a linear or interactive format.
This could make the participants avoid making these mistakes, as they had a researcher, which could answer their questions. Another pro with this approach would also to be if these mistakes were made due to the participants not using enough time on the questionnaire and just did it in a hurry then that would be reduced greatly by doing it as suggested above.

The participants used for this evaluation could also have influenced the data. As stated in section 6.7.1 the target group for this thesis are people from the creative industry, which works with creating worlds are stories. Though in the second iteration in the Results section (section 8.3) and in the Discussion section (section 8.4) the methodology were more targeted at a more non-creative target group, which did not work with world creation on a daily basis.
The target group for this evaluation were which ever we could get our hands on and it is unknown if these are people who works with creating stories or not. People who were more likely to be working with stories on a daily basis would properly be more careful when making the story inside the world, to be sure to get everything correct in comparison to one who does not.

Another point, which could affect the output and the conclusion of this thesis is the fact that there were only five participants, which answered each questionnaire, which means the evaluation only had 10 participants in total. 10 participants are not enough and in the future it would be beneficial to have more participants creating either a linear format or an interactive format. This would allow the data to be more reliable. Though this is qualitative data, which have been gathered and it can be discussed how much data one should gather.
As stated in the Methodology chapter of this thesis (Chapter 5) the researchers are working from an exploratory point of view for their research approach. This indicates that this thesis tries to lay a ground for further research into the topic. Therefore will it benefit the evaluation of this iteration to have more participants in the future. Though this report hypothesise that more participants will only validate and make the data gathered more reliable and show more data depicting different stories and games and by that supporting the conclusion of this storyworld created being a storyworld.

9.6 Conclusion

This thesis seeked to investigate the topic of storyworlds and if a methodology could be made, which made up for what the already existing methodologies lacked.

In the analysis an analysis of the existing storyworld methodologies have been made where it were stated which steps that were good and which each methodology missed together with critique of the structure of the methodology.

In the first and second iteration a methodology of this thesis were created and int he third iteration a storyworld were created using the methodology. Several stories created by participants were analysed to see if they were different from each other in order to conclude if it were indeed a storyworld that this thesis had crated.

The test were a questionnaire where the participants were asked to either make a linear format or an interactive format. There were some biases detected in the evaluation of the storyworld, but even though it can be seen in the results section of third iteration (section 9.4) that the stories are indeed different and it can therefore be concluded that this thesis have indeed created a storyworld in the third iteration.

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CHAPTER 10
Appendix

10.1 First Iteration Appendix

10.1.1 Test - Storyworld definition

Storyworld Definition
In this test you are asked to evaluate a storyworld methodology.
Storyworlds have been used for a long time in all contexts spanding from religion to computer games and film.
Storyworlds are fictional worlds that authors create to immerse the users. They are worlds that are large enough to encompass many stories, characters, plots etc.
A famous example of a storyworld is Middle-earth by J.R.R Tolkien, in which the stories Lord Of The Ring and The Hobbit took place.

Storyworlds thus encompass everything from setting, characters and rules to a timeline that could have been shaped over many years.
It is though important to note that a storyworld is not a story, it is a world that holds many stories and so it should be concrete in the sense that it should have a specific theme, but it should be broad enough to hold many smaller themes within that.

10.1.2 Test - Informed Consent

AALBORG UNIVERSITET

Informed Consent form

Purpose:
The purpose of this test is to test the usability of a storyworld methodology.

Test Procedure:
The test will be conducted today 6 March. You will be asked to participate in a test which is divided into two parts - First you will be asked to read a description of what a storyworld is and what it contains and then describe the model. In the second part of the test you will be asked to participate in an interview.

Confidentiality:
All information gathered during the test will be kept confidential and will only be used in context of a semester project. The information gathered from the test will be analyzed by the team and submitted on Digital Eksamen and through there the AAU Project Library.

The data will only be viewed by students, supervisor and sensor involved.

The test will be fully anonymous meaning that no names or identifiers will be matched to the recorded data or questions.

The interview will be recorded.

During the test you will be free to change your mind about the data storage and we will end the test.

Please sign below if you agree with these terms and conditions.

18/03-19 [signature]

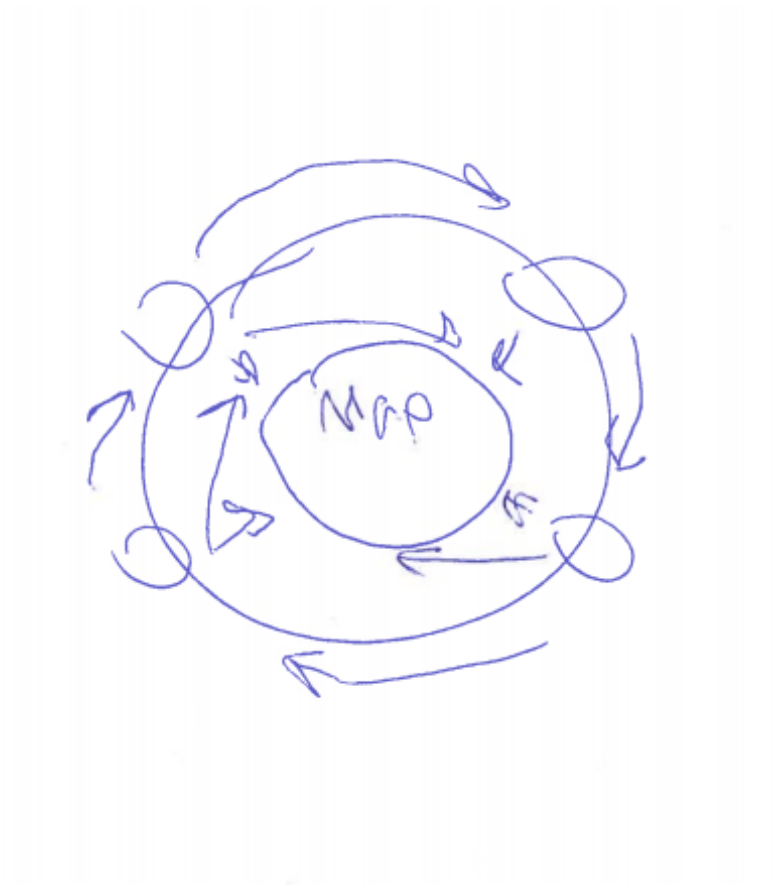
Date Participant Signature

6/3-19 [signature]

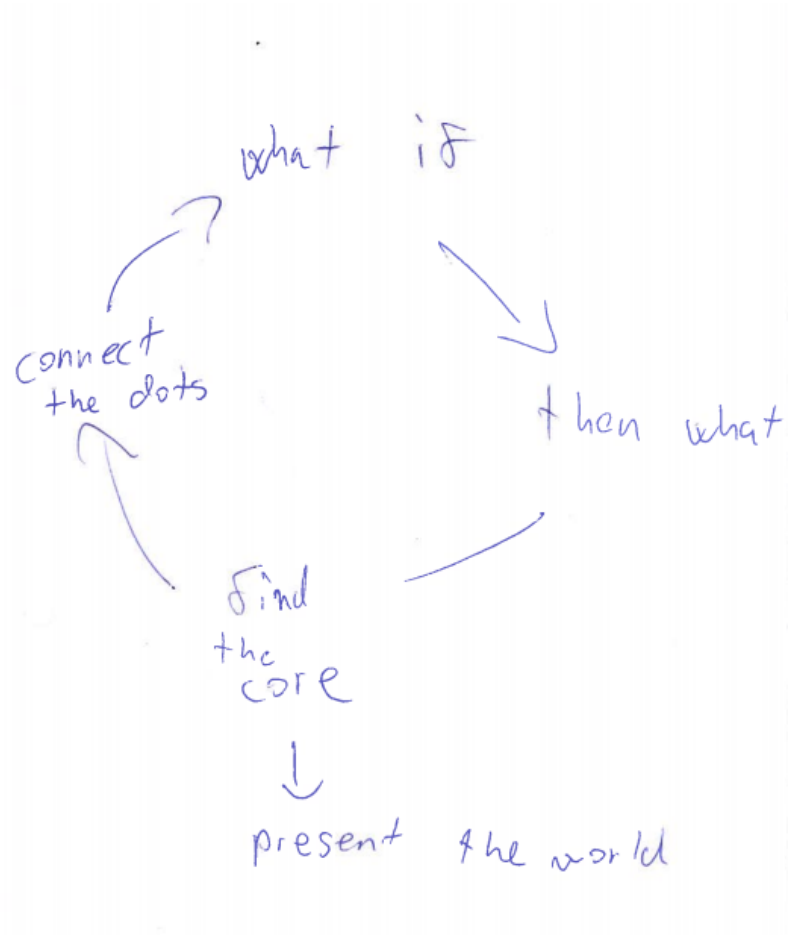
Date Test conductor Signature

10.1.3 Participant Drawings

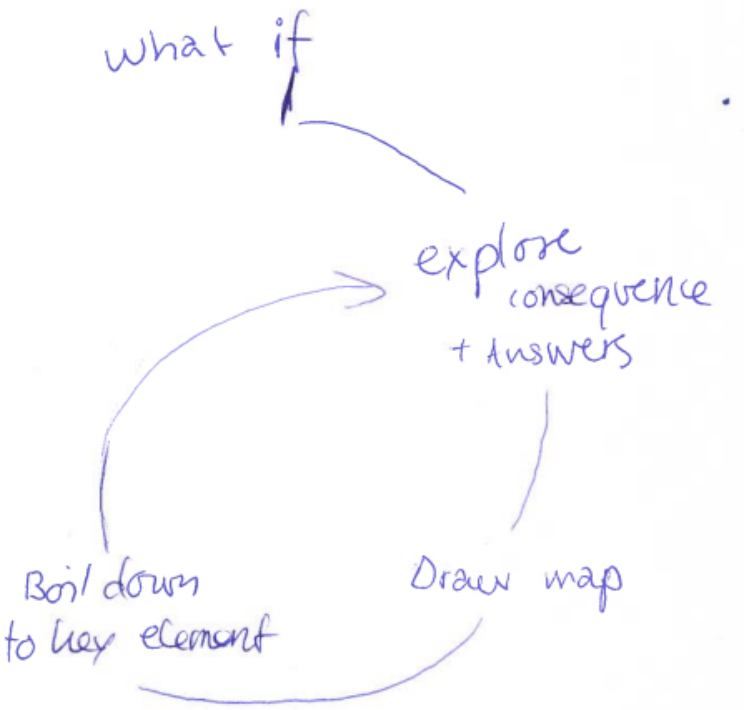
Participant 1



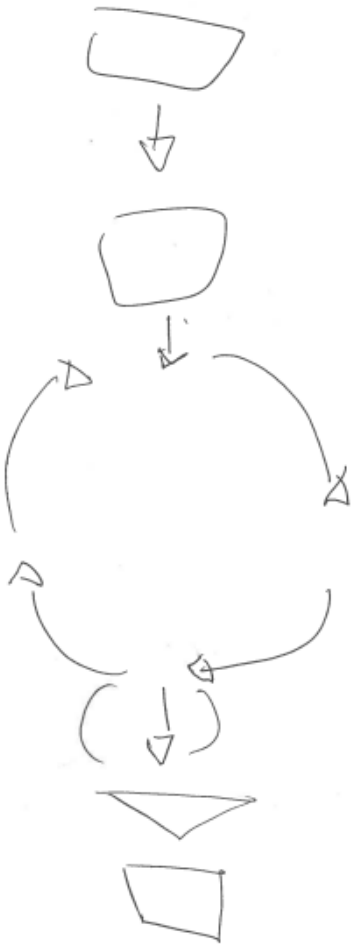
Participant 2



Participant 3



Participant 4



10.2 Second Iteration Appendix

10.2.1 Informed consent of second evaluation

Informed Consent form

Purpose:
Storyworlds have been around for many years and can be found everywhere from books and oral stories to films and games. Despite this, there is no real methodology to be found when one searches how to develop them.

During the course of the three months a methodology was created that would help storyworld enthusiast know how to create them. The purpose of this test is thus to evaluate this methodology.

Test Procedure:
The test will be conducted today - 6th May. You will be asked to participate in a test which is divided into two parts: - one consisting of a storyworld workshop where you, together with others, will develop a storyworld and present it. The second part will consist of a group interview that you will be asked to participate in.
The test will be filmed and test conductors will log how you use the methodology.

Confidentiality:
All information gathered during the test will be kept confidential and will only be used in context with this test. The information gathered from the test will be analyzed by the team and will thus be used in a report which will be discussed with sensor and teacher in an exam in June 2019.

Please sign below if you agree with these terms and conditions.

_____ _____

Date Participant Signature

_____ _____

Date Test conductor Signature

10.2.2 Sign up Questionnaire

Storyworld Workshop

We are two master students who are crazy about storyworlds and how to build them. In this regard, we have tasked ourselves with
creating a methodology that one can use to create these worlds.
This is where we need your help.
We are hosting a storyworld workshop on the 6th of May at 4pm on Aalborg University here in Copenhagen (exact location will be sent to you later). We estimate that the workshop will take 3,5 hours in total.

The workshop will consist of a guided step-by-step walk through of the model that we have created. Here we will keep time of the following steps that you will be asked to participate in:

- Team building activities
- Presentation of our storyworld model
- Workshop
- De-brief/group interview.

We will provide you with Pizza and beverages!

Hope to see you there!

Kind Regards
Camilla and Aishah

*Skal udfyldes

1. **Name** *

2. **Email** *

3. **What is your title** *
   Markér kun ét felt.
   - ◯ Director
   - ◯ Cameraman
   - ◯ Lighting
   - ◯ Sound
   - ◯ CG artist
   - ◯ Technical
   - ◯ Andet: _____

4. **Special diet** *
   Markér kun ét felt.
   - ◯ Vegetarian
   - ◯ Vegan
   - ◯ Gluten-free
   - ◯ Halal
   - ◯ I eat everything

10.2.3 Observation sheet

Collaboration	Questions asked	Positive statements	Negative statements

10.2.4 Observation sheet with data

10.3 Third Iteration Appendix

10.3.1 Dream catcher storyworld

Rules

Dream rules:
The dreams comes while you are sleeping and you inly dream one pr. night
When you are awake and experience the dream you experience it in 1. person
The designated time at where the dreamer is experiencing the dream in real life is at the time as the dream (e.g. If the dream you were dreaming were situated at night, then you will experience the dream in real life at night time)
Everybody have to sleep and dream to keep their sanity

experience of the dream in real life:
We experience the dream again in real life to make us realise what the meaning behind the dream is
We experience only the climax of the dream
Dreams which have a great importance for the dreamer comes again and again. If the dreamer can not read the meaning behind the dream the dream will become reality for everybody else also. When a dream becomes real it can now affect the real world (e.g if you dream about a dinosaur, then it will now be able to destroy houses and eat people)
Dreams which does not have any great importance for the dreamer will not be shown.

Population groups

Humans

This population group consists of normal human beings, that are dressed in clothes from New Orleans 1920 (see picture reference).
These are the entities in the world, whose dreams can become reality.

There are three social classes in the society

- High class
    - Americans, French and spanish entities
    - Owners of the penthouses in city center and the mansions in the rich district
    - politicians, military/navy, Factory owners, etc.
- Middle class
    - French, Spanish, Americans
    - Shopkeeper, minions in the workplace, Fisherman, Factory worker
- Low class
    - French, Spanish, African
    - musicians, beggars, Fishermen, Factory workers

Dream Catchers

The Dream catchers are the magical beings in the world. They have tanned skin, tattoos all over their body that glows, clothes that is a mix between a monk and indian (see reference picture).
A dream catcher only live for approximately 20 years in human years. This is their life cycle:

- Fruit on the queens tree → Birth → Assigned to a society class → Assigned a guardian inside the society class → Fully grown after a year → Dead after approximately 20 years → Becomes dust to fuel the tree

Like in the real world the Dream catchers also have a structure of their society:

- Queen - Is a tree which makes the rules, give birth to new dream catchers, and suffice the society with guidance.
    - When a dream catcher have been born from the queen a worker will help the child to life. They will check each child for a specific tattoo, which will place them in the right society class.
      Thereafter the children will be assigned a guardian in that society class until they are fully grown.

- Seer - The brain of the society
    - Job: They keep an eye on the real world to see when a human needs help due to their dream have come true.
      When they find someone who needs help they send a signal to a helper
    - Specific tattoo: placed in their eye and it helps them to see the real world.
    - Personality: They are a sleep half of the day and the other they are searching the real world for humans who need help.

- Helper - The muscles of the society
    - Job: Helpers go to the real world to help the humans tackle their dreams which have come true.
      They do this by using the dream catcher they have on them and holding it in front of the human to sort of scan them. They then help the human realise what their dream means and then removing the dream (they can not remove the dream until the human have realised what it represents. When the dream have been captured the human will no longer remember that the dream have come true. They will no longer be able to see the dream catcher or their home. (nobody can see them before their dream becomes reality)
      The dreams that they collect will be delivered to the queen, so that she may live.
    - Special tattoo: Their tattoo is placed on the chest where the heart should be.
    - Personality: Can't talk to the humans and they are only visible to people who needs help with their dream, which have come true.
- Worker - The caretakers of the society
    - Job: they are the caretakers of the other classes. They make sure that everyone os fed, they clean, taking care of the queen and delegating children to the other society classes.
    - Special tattoo: They have their special tattoo placed in the palm of their hand.

Infrastructure

Human

Political system

The city has democracy, but it is very corrupted. the system is very influenced by money and greed of the richest in the whole society.

- the society has the three powers:
    - the judicial power
    - the legislative power
    - the executive power

Transportation

There exist cars in the world, but there is not a lot of them as they are only for the richest people.
In the city center we have a harbour, where various ships come and go (both with people and cargo)
In the central part of the city one can find tramcars, which is the most common transportation for the middle and lower classes, beside walking

Economy

The economy is based on capitalism and the rich is getting all the money. they let their greed control and therefore line one's pockets.

Buildings

The three society classes live in three different kind of housing. There is the slum houses, where all the poor people live. the middle class has medium sized houses with enough room for the whole family and lastly there is the mansions, where all the rich people live.
In the cental part of the city there is also penthouses and apartments above the stores.

Schools

It costs a lot of money sending the children to school and therefore there is not many from the lower class which have access to any education. Many of the people from the middle class can afford it and of course the higher class have the most access to the schools.

Culture

Alcohol and cigarettes are a big thing in this world. there are parties every night in every corner of the city and to that there is also a lot of sex.

Fashion

Women wears dresses, hats, piled-up hair, sequins, fringes, stilettos.
Men wears hats, suits, short combed hair, pants.

Religion

Most of the people in the city are Catholic, but close to them comes the christianity and lastly there is a number of Baptists.

Setting

Human

The human world is set in New Orleans in the 1920's.
We have a lot of stores in the central city, a lot of party places, tramcars on the street. Old model cars, but only a few.
The buildings are in a gothic victorian style with a few apartments. in the mix there is also some cuban features in the style of the buildings. (see video for reference)

Dream catcher

The dream catcher building is situated in the air above the human city of New Orleans (see reference picture for building detail).
The dream catcher building is divided into 4 subsections (see map reference) in the middle we have the queen and out from that we have the seer-section, the helper-section and the worker-section. Each section have its own design to accommodate the different society classes jobs and needs.

- Queen - the tree is standing in the middle of the room with three hallways out to each of the other sections.
- Seer - they cubicles from where they sit and watch the humans and on the walls they have sleeping tubes for when they sleep
- Helper - Their section resembles a fire station, but instead of a carport out they have doors that connect to the human world.
- Workers - their section resembles an big organic farm. They have trees, gardens, fields, small houses, supply storages for food and farming and cleaning supplies.

Collaboration	Questions asked	Positive statements	Negative statements
Collaboration in both groups is great	I do not think I understand the job (what if) - understood after a little more explaining	Wow, there are no limits to the what if	Harder to figure out
One group is more engaged than the other - it might be due to personality traits - some have more engaged peoples in their groups while others have more shy people.			
They keep looking at the slides - the method cant stand on its own - guidelines are needed to guide the users through the different components that make up a storyworld.			
With only 26 minutes left - people still don't have much to go with - 45 minutes might not have been enough to build the entire world.			
The importance of sitting down with others is starting to emerge - questioning each others suggestions to find a common solution seems to encourage them to come up with better solutions.			
The methodology paper is not looked at at all.			

Table 10.1: Observation sheet filled out during workshop

10.3.2 Evaluation questionnaires

Linear format questionnaire

27.5.2019 Storyworld

Storyworld

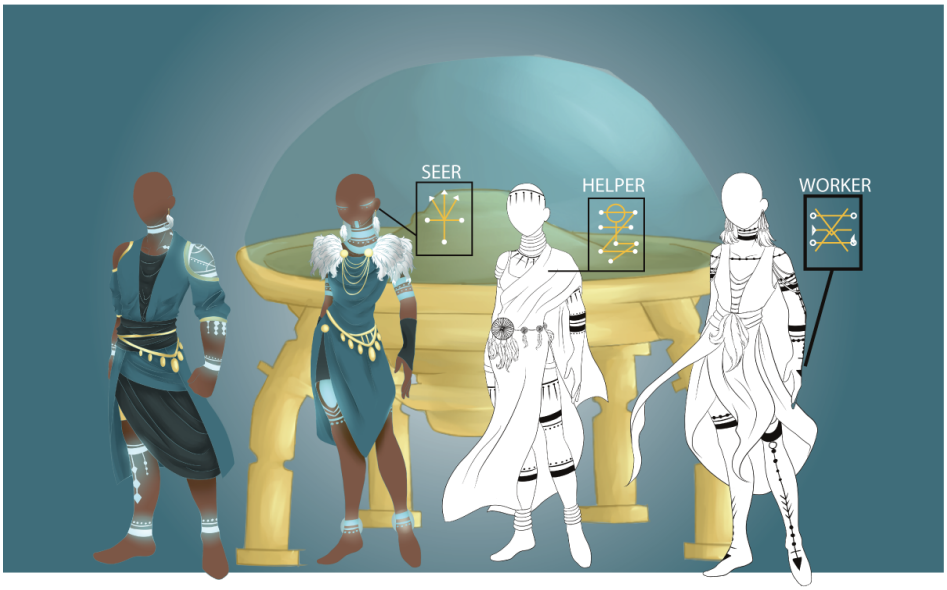
In this questionnaire you will be asked to create a small story based on a storyworld that we have already designed. Grab a cup of tea and some cake and let your creativity loose! Thank you!!

First you will be getting a little introduction into the storyworld that you are going to base your story. In this questionnaire you are going to create a story in a linear format that should be situated in the world described below.

NEW ORLEANS

Though the world works much like the world we know, the people of this population are sentenced with a faith which means that all of their dreams take physical form and haunt them until the have resolved the issue that the dream represents.

THE DREAMCATCHERS



DECSRIPTION

Above the city of new orleans, exists another city. This city is no ordinary city - it is here the dreamcatchers live. The dreamcatchers are magical beings with tanned skin, tattoos all over their body that glows, clothes that is a mix between a monk and indian (see reference picture). The dreamcatchers have one mission: to help the population of new orleans to decifier their dreams.
The world of the dream catchers work much like the world of the bees.
The head of the world is a queen whose job is to birth the population. After giving birth to a child, the division of the child is determined. The world of the dreamcatchers is divided into three divisions - seers, helpers and workers.
The division of the child is determined at birth by looking at their eyes, chest or palm of their hand where one will find a tattoo (as seen in the picture above) which determines their division.

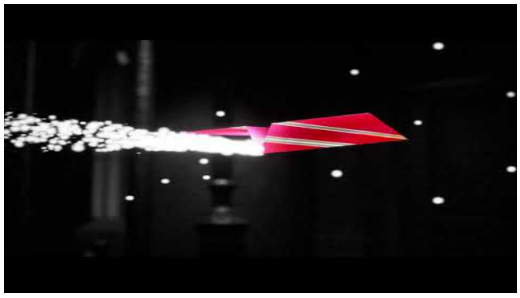
SEER:
Job:
To keep an eye on the real world and determine when a human needs.
When they find someone who needs help they send a signal to a helper.
Specific tattoo:
Placed in their eye which helps them to see the real world.

Helper
Job:
Helpers go to the real world to help the humans tackle their dreams.
They do this by using using a dreamcatcher emblem they have on them which enables them to scan the human and see the trauma that the person has experienced. They then help the human to realise what their dream means. After resolving the dream, all memory will be wiped from the human who will no longer remember the dream, or the dreamcatcher.
When helping they can't talk to the humans and they are only visible to people who needs their help.
The dreams that they collect will be delivered to the queen, that works as an energy source.
Special tattoo:
Their tattoo is placed on the chest where the heart should be.

Worker
Job:

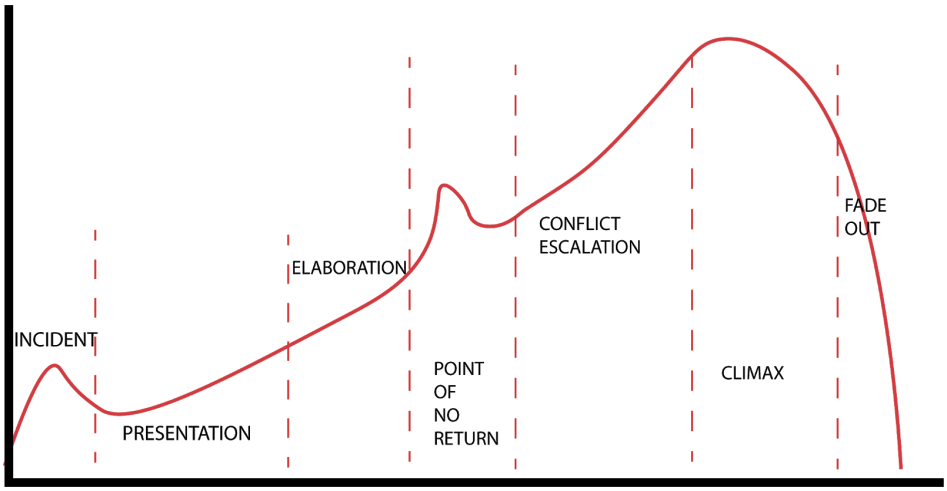
They are the caretakers of the society. They make sure that everyone is fed, they clean, take care of the queen and delegate children to their given divisions.
Special tattoo:
They have their special tattoo placed in the palm of their hand.

THE DREAMCATCHER (VIDEO demonstration) click the video



http://youtube.com/watch?v=R1kGbjvX_Go

HOLLYWOOD MODEL



CONTENT

INCIDENT - the beginning of the story. The conflict is introduced in this step.

PRESENTATION - you present the characters and their background.

ELABORATION - take a closer look at the conflict and the motive behind.

PONR - there is no going back - you have to face the conflict.

CONFLICT ESCALATION - the conflict is enhanced and the tension rises.

CLIMAX - the conflict is solved.

FADE OUT - what happens then/after the conflict.

1. **INCIDENT**

2. **PRESENTATION**

3. **ELABORATION**

4. **POINT OF NO RETURN**

5. **CONFLICT ESCALATION**

6. **CLIMAX**

7. **FADE OUT**

Leveret af
Google Forms

Interactive format questionnaire

Storyworld

In this questionnaire you will be asked to create a small story based on a storyworld that we have already designed. Grab a cup of tea and some cake and let your creativity loose! Thank you!!

First you will be getting a little introduction into the storyworld that you are going to base your story on. In this questionnaire you are going to create a story in an interactive format that should be situated in the world described below.

NEW ORLEANS

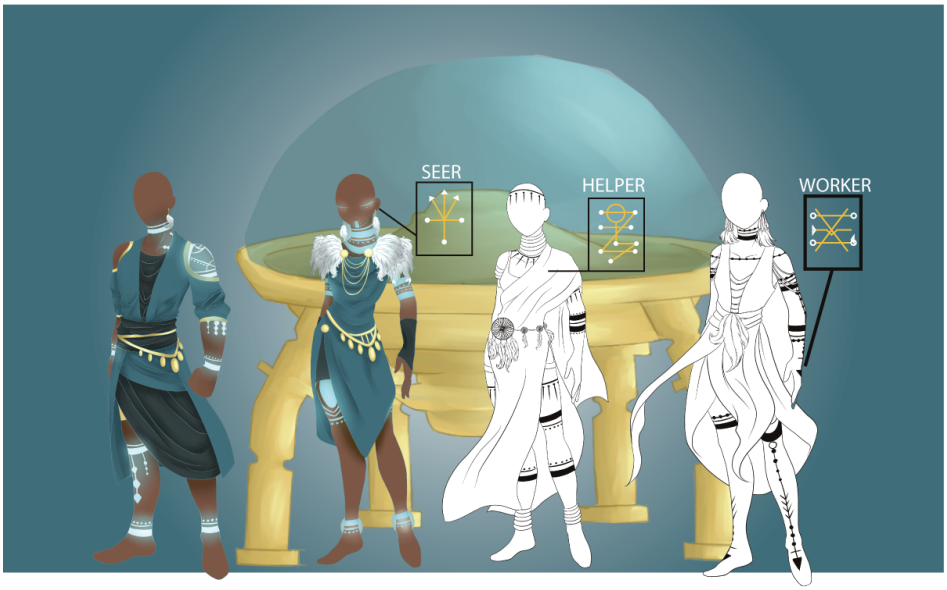
DESCRIPTION

The city of new orleans function much like the world we know.
On the surface one is faced with a democratic rule, but corruption and fraud lies deep under the surface.
The privilege of big houses, cars and fashion lies with the richest of the society.
In the city center you can find a harbour, where various ships come and go (both with people and cargo) and where fishermen spend day in and day out working for a little pocket money to feed their families.
Since cars are not an option for everybody, the streets are filled with the buzz and smells of big tramcars that transport the middle and lower class of the society to and from work.
Alcohol and cigarettes are a big thing in this world, where parties are held every night and every corner of the city is filled with the smell of cigars, alcohol and the sound of jazz.

From the above it is evident that there are three social classes in this society
Upper class
Americans, French and spanish.
politicians, military/navy, Factory owners, etc. who own the penthouses the mansions that decorate the city center.
Middle class
French, Spanish, Americans
Shopkeepers, workplace minions, fisherman, factory workers etc.
Lower class
French, Spanish, African
Musicians, beggars, Fishermen, Factory workers

Though the world works much like the world we know, the people of this population are sentenced with a faith which means that all of their dreams take physical form and haunt them until the have resolved the issue that the dream represents.

THE DREAMCATCHERS



DESCRIPTION

Above the city of new orleans, exists another city. This city is no ordinary city - it is here the dreamcatchers live. The dreamcatchers are magical beings with tanned skin, tattoos all over their body that glows, clothes that is a mix between a monk and indian (see reference picture). The dreamcatchers have one mission: to help the population of new orleans to decifier their dreams.
The world of the dream catchers work much like the world of the bees.
The head of the world is a queen whose job is to birth the population. After giving birth to a child, the division of the child is determined. The world of the dreamcatchers is divided into three divisions - seers, helpers and workers.
The division of the child is determined at birth by looking at their eyes, chest or palm of their hand where one will find a tattoo (as seen in the picture above) which determines their division.

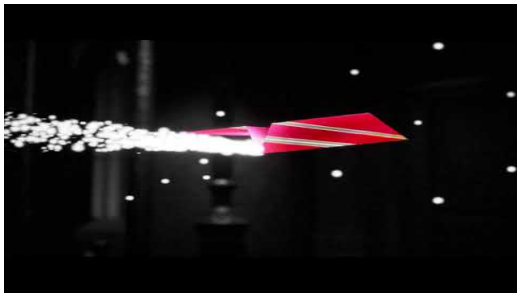
SEER:
Job:
To keep an eye on the real world and determine when a human needs.
When they find someone who needs help they send a signal to a helper.
Specific tattoo:
Placed in their eye which helps them to see the real world.

Helper
Job:
Helpers go to the real world to help the humans tackle their dreams.
They do this by using using a dreamcatcher emblem they have on them which enables them to scan the human and see the trauma that the person has experienced. They then help the human to realise what their dream means. After resolving the dream, all memory will be wiped from the human who will no longer remember the dream, or the dreamcatcher.
When helping they can't talk to the humans and they are only visible to people who needs their help.
The dreams that they collect will be delivered to the queen, that works as an energy source.
Special tattoo:
Their tattoo is placed on the chest where the heart should be.

Worker
Job:

They are the caretakers of the society. They make sure that everyone is fed, they clean, take care of the queen and delegate children to their given divisions.
Special tattoo:
They have their special tattoo placed in the palm of their hand.

THE DREAMCATCHER (VIDEO demonstration) - click the video



http://youtube.com/watch?v=R1kGbjvX_Go

1. **What is the general story of the game that you are making.**

CONTENT

STORY - What is the general story of the game that you are making.

CHALLENGE - what challenges are there that the player is faced with - they have to be satisfying to complete.

RULES - What rules are present in the game - in regards to the player but also the game in general (how many can play the game, is it a computer game etc.).

CHARACTERS - What characters are present in the game and what is their role in the game.

OBJECTIVES - What is the objective of the game - for the player and the characters present in the game.

RESOURCES - What assets (i.e., natural resources, economic resources, human resources) are present in the game that can be used to accomplish certain goals.

CONFLICT - Elements in the game that do not allow players to accomplish their goals directly

CONCLUSION - what is the end state of the game.

2. **STORY**

3. **CHALLENGE**

4. **RULES**

5. **CHARACTERS**

6. **OBJECTIVES**

7. **RESOURCES**

8. **CONFLICT**

9. **CONCLUSION**

Leveret af
Google Forms

10.3.3 Evaluation Raw Data

Linear Stories

One

INCIDENT

A young helper is given his first mission. He wants to prove himself, but is also scared of failure. He is tasked by his good friend, a Seer, to help a man that is dealing with the death of his daughter.

PRESENTATION

Isaac: The helper. Newly trained Helper. In his training he has not been the most gifted helper and was often struggling with the training tasks, and is eager to prove that he can fill the role of a helper.

Mira: The seer. Isaac's good friend. She has always been one of the smarter seers as she was being trained, and finished her training sooner than most other seers. She is however very shy and is not very good at interacting socially with other dream catchers.

Keras:The worker. A bully of Issac. Keras is jealous of both the seers and the helpers, and find great satisfaction when either of them fail at their tasks. He will capitalize on any situation where the seers or the helpers are easy targets.

Phillip: The human. a poor french man from the lower class of the society. Recently lost his daughter in an accident. Struggles with his grief and with his finances in the city.

ELABORATION

Isaac is having trouble with reading Phillip, as he finally gets a clue from one of the dreams deciphered from the accident, which indicates that the accident might have been purposely caused by a rich general from the upper class. The clue allows Isaac to make 2 choices of action: He can let Phillip know what happened in the accident, giving Phillip some level of resolve. Upon doing this, Phillips memory of the dream will be wiped and he will have gotten closure with his daughters death. His other choice will be to point Phillip in the direction of the General to get justice for the death of his daughter, but this might be dangerous and ruin his first mission as a helper, which only requires Isaac to resolve the dream.

POINT OF NO RETURN

Isaac chooses to risk his mission by informing Mira of what he has discovered, and the find a way to show Phillip towards the rich general. Keras notices that Isaac is risking his mission, and informs the queen that Isaac might risk his first mission.

CONFLICT ESCALATION

Phillip has located the General and attempts to evidence of the generals actions, but the general has discovered that Phillip is trying to uncover his crime. He sends out his people to stop Phillip from

bringing the investigation further. Isaac helps Phillip get into the building that the General lives in, but the general expected Phillip to arrive and has set his trap.

CLIMAX

Phillip is in the clutches of the general, as police breaks the doors in to arrest the general. Mira has used her seer abilities to assign several helpers to people within the police force, having dreams that connect to other various illegal activities that the generals men performed. The other helpers, knowing what Mira had told them, were able to guide the police to the generals house just in time to save Phillip.

FADE OUT

the general is arrested and Phillip gets closure about his daughters death and forgets Isaac. Isaac is congratulated by the queen herself, for showing real courage on his mission, and Mira is congratulated on her actions. Keras is disciplined for trying to create doubt about Isaac and Mira. Everyone lived happily ever after.

Two

INCIDENT

A human Child has a nasty dream and is being woken by her sister before the Seer sees her. The sister explains the worlds to her, and that the dream catchers don't always save them.

PRESENTATION

Every once in a while mistakes happen, and the catchers even sometimes traumatize humans for good. The big sister is angry at the dreamcatchers for this as their mother lost her mind. A lot of humans (including the big sister) are in the belief that all dreams, good or bad, shape them and are a part of them. They don't want either to be taken away.

At the same time a dream catcher child sees a traumatic dream from another human, and he is scared. His father comforts him. The father now explains the world from a dream catcher point of view where they're helping the humans tremendously, that the dream catchers are necessary and that humans ungrateful for all the good they do for them

ELABORATION

The two worlds have always been close to living in perfect balance, but the resistance from the humans is now rising. The lack of understanding of how much good the catchers do, is destroying the trust that the catchers need in order to proceed running their own world

The dream catcher child from before accidentally takes a good dream and turns it into a trauma for the human girl. Hatred is building between them- the human for scarring her for life, the dream catcher is embarrassed but mostly angry about the ungratefulness from the humans over the generations.

POINT OF NO RETURN

A few years have gone by.
The human uprising for keeping their own minds is escalating. A resistance group has made a system where they don't need sleep for long periods at the time, in order to keep the dreamcatchers away. The city slowly starts gaining trust in the propaganda of the resistance group and no one is sleeping during the night, making New Orleans slowly crumble.

The sisters lead this uprising and declare a war on behalf of the humans

CONFLICT ESCALATION

Since the bond between the world is built on sleep, it's hard for the dreamcatchers to get to the humans. And since they can't prove the good they do, they have to punish the humans full of hatred and traumatize them for life during a little rest. As the population grows more and more sleepy, it's getting easier to reach them. The war and hatred intensifies, and both the worlds are sick of this tiresome war

CLIMAX

The boy dream catcher now physically faces the sisters. He shows them his world and tries to explain what good they've done to them over the centuries.

He explains every aspect of every job the dreamcatchers have, and that they thrive in taking bad dreams from the humans - not the good ones.
The queen grants permission to give some of the energy back to the humans to make up for the trauma.

They all make an agreement to take less dreams, good or bad, because the worlds really do need each other. The humans wouldn't function with their own trauma either.

FADE OUT

The boy and girl make peace, and it is now being decided that every dream catcher has their personal human to look out for. If they really now them, less mistakes happen and both worlds run as one. The end

Three

INCIDENT

A light flickered far up in the ceiling. The view seemed familiar, but not like how you would recognize a friendly face. This was somehow an awful experience. It was almost like death was knocking at the

door. Except it wasn't the first time he realized. A table stood in front of him, on top a dollar note was displayed. Green and crisp, and with the number 100 written in the corners. It had been a long time since he had held such an amount of money - that is if he ever had. He reached towards the note, the light of the bulb shining brighter. His heath was beating faster. Sweat poured from his brow. It felt wrong to take the money, But it was a months worth of work just there in his grasp. It would be silly not to take it. So he did. His finger grasping it, holding it tightly, like a child trying to protects its candy. He heard the light above him shatter. Dread poured through his body as its glass shards formed into a wave of an endless sparkles. The sight could have been beautiful, he thought to himself, had it not been for what was about to happen. The wave rushed towards him and as the first shard made impact with his face, he woke bathed in sweat, with a sharp pain on his cheek. A hand quickly grabbed the area in an attempt to numb the pain. Pulling the hand back he could see the red liquid shimmering in the moonlight coming through the blinds. Another mark, he thought.

PRESENTATION

A small apartment was all he had. If you could even call it that. It had a for walls, a window, a bed, a sink with a cracked mirror hanging on the wall above, and a door that could barely lock - not that it meant anything as there was nothing to steal from him. That wasn't entirely true. He had hidden a lottery ticket in the sole of his shoe. He was an outcast among family and whatever friends he had left. The thought filled him with sadness. He knew they probably had their reasons, but he still found it hard to understand why. Somehow he was a black sheep in his social circle, or the ruins of it. The wound was still slowly leaking blood from his face. This was the seventh he realized. Six others he had had for a year, but he never remembered how he got them. He didn't mind the look of them. It made him fit rather well into the lower class district. He vaguely remembered a time when he was part of the middle class. Back then he was able to feel better than an entire social class. Dreaming about the fast and easy lives of the upper class. Now he was part of the lowest. Like many of his peers he slaved away at the coal factory for hours every day. Dreaming about doing something meaningful with his life.

ELABORATION

Not that his former life was a lot more meaningful, but he did remember having more free time. The paycheck allowed him to sniff to the luxurious life of the upper class. Had he just put those money into savings rather spending, he might have lived better than in this shit hole apartment right know. He had barely noticed the first light of the day slipping through the blinds as he lay staring up at the ceiling. There was something important happening today, but for the moment it had escaped his mind. The wound on his cheek had stopped bleeding. The alarm began blaring out into the room, demanding his attention. He lay there for a while longer not hearing it rather than ignoring it, before he hit it to make the noise stop. He got up, opened the blinds, and moved to he sink. Light streamed in through the windows. His body was already aching with the thought of the days work to come. He let out a sigh as he looked himself in the mirror. Seven scars. Maybe the others had come in a dream as well? He thought he had always had them. Didn't matter, there was no purpose dwelling on it.

POINT OF NO RETURN

"Except there is." The voice came behind him. He spun to look behind him. A human silhouette against the window. Markings glowing from its skin. He had seen this before. He was certain of it. It seemed familiar, like how you would recognize a friendly face. What fear he had left his body. He narrowed his eyes in an attempt to remember the face, his still adjusting to the light.

"Who are you?" Micheal called out, his voice tense and heavy after the restless sleep. The silhouette stepped forwards, its features coming better into view. A tanned face with piercing blue, grey eyes. The tattoos glowed less at this moment. A familiar stranger.

"I am your helper. You may not remember me and it is likely for the best. But realize that I want your no harm, Micheal." Its eyes seemed sorrowful almost. He knew it spoke the truth. It continued.

"Your scar marks something horrible and it so happens to coincide with the biggest lottery price your city as seen. I fear for what that means." It was definitely sorrow in his eyes. Micheal's eyes widened slightly as he remembered the lottery today.

"I urge you not to accept the money. Do yourself a favor, rip the ticket into pieces or give it away."

Micheal opened his mouth, stammering.

"I.. I..." He looked towards his shoe. Could this familiar stranger mean that this ticket would win? The stranger bent down and picked up his shoe and pulled out the ticket, handing it to Micheal.

"Your dreams mean death. They have the six last times and it will this time as well."

Micheal reached to feel his scars, listing carefully to the soft spoken words.

"Every time you have accepted the gift in your dreams and every time you have caused irreversible damage to many lives. Money is not your salvation. It is your doom."

Micheal shook his head. How could the stranger possible know such things? He turned to look in the mirror, studying the scars for a moment.

"With a chance of winning I can't possible let go of this ticket." He turned around. The stranger gone. He looked at the ticket in his hand, reading the sequence of numbers to himself. Ripping it apart was out of the question.

CONFLICT ESCALATION

With the rest of the morning commuters he walked the street towards the coal factory. The air was heavy with sod and most buildings here were painted black with a coat of it. So were the people's clothes. Their faces would be too once they walked the same streets home again. The chatter today was on nothing but the lottery and with good reason, Micheal thought. While he desperately wanted too, he couldn't forgot what the stranger had said. The street had always been in a disarray. The shops looked beaten down, the apartments were all in the same quality as his own - or poorer. The home for vulnerable children had never looked this bad. The hospital probably had people leaving sicker than they came in. Though many never left again. He clocked in and the heavy labour of the day helped him get his mind off the words of the stranger, but as he clocked out, tired and hurting, his mind returned to it. As his own apartment didn't have a radio, he would have to go to the local watering hole. He passed the same buildings on the way to the pub and made his way into the crowded space. Several tables had radios on them with people flocking to hear what was being said. The broadcast would start soon. Different songs were currently playing on all of them. He made his

way towards one playing blues. It seemed to fit his heavy mind. The song ended after a couple of minutes and the channel was switched. He heard the introduction of the lottery broadcast playing simultaneously on all radios. The usual introduction the program. Then a celebration of the biggest amount ever to be drawn for. The smaller prices were still a sustainable amount, but they were easily forgotten next to biggest one. He didn't dare pulling out the ticket among this many people. Not that it mattered; he had always chosen the same numbers. He laughed to himself as the first number was drawn. It was his. So was the next. And the next. It was almost a blur with the realization. It was his ticket that had been drawn. His mind raced. He felt light headed. A man yelled up about having six out of the seven numbers. A brawl began. Everyone was pushing, tumbling, fighting to get a hold of this poor souls ticket. Micheal pushed to escape the mess, only few others seemed to have the same idea. He heard yelling, then screaming. Bones were being cracked, blood was spilling on the floor. When he finally got outside his clothes had blotches of blood all over them, but not his. He decided to get some fresh air before going home. However fresh it could be in this part of town. He began dreaming of what this money meant for him. Police cars came blaring past him, shaking him out of his thoughts.

CLIMAX

The money was his way out. Not even back to the middle class. But higher. Never would he have to work again. But the words of the stranger wouldn't leave his mind. They were nagging him. The stranger knew something and his own scarred face showed it. Somehow he had been in this position before, but why was he still here then. If he had accepted a gift before then he would already be out of this sad part of the city. But he wasn't. He walked past the entrance to his apartment, to the home for vulnerable children. He reached in his shoe and pulled the ticket out. He hesitated for a moment. He took a deep breath and let the ticket fall through the letterbox.
"It may not seem so, but this was the right thing." He looked behind him and saw the stranger again. He could do nothing but sigh.

"It is alright. Tomorrow you won't remember this." The stranger held a hand to his heart, the tattoos glowing strongly.

FADE OUT

The first light of the day was slipping through the blinds. The alarm began blaring out into the room, demanding his attention. He opened his eyes slowly and hit the alarm to make it stop. Rested, he got up and opened the blinds. Looking out on the street. Seemed like hooligans had been out again. He moved to he sink. Rinsed his face and looked in the mirror. Seven scars. One of them made the droplets around it glow slightly. He hadn't seen a stranger sight before.

Four

INCIDENT

Spanish shopkeeper gets his shop burned down. It seems like it is a gang that is behind it to get some quick cash.

PRESENTATION

The Spanish not-so-much-shopkeeper-anymore had put his life into it and had no money backed up or liability and is forced to move out from his house. We also see the gangs whereabouts and their life and habits, it's not pretty.

ELABORATION

Struggling to survive, the "Spaniard" tries to work as shoe shiner on the street, but is easily scammed by the rich.

POINT OF NO RETURN

Down on all luck, he finds himself joining the same gang in their line of crime in order too stay protected and getting some easy cash. He is confronted by the reality of the hardship of destroying other peoples life and sees a dark shadow in himself. At one point, the gang jumps a SEER, which he is able to hide away and in exchange is foretold his immediate future. It is a grim one.

CONFLICT ESCALATION

Whatever he does is with the intent of changing his grim outcome, however, foretelling is a powerful ground laying entity and somehow always finds a way of correcting itself, in a much worse way.

CLIMAX

The gang turned against him, society also. His only way out is contacting the SEER again to see if there is anyway out. There is unfortunately no way to change his past decisions, but the gang gets dissolved due to police and the moving forces to clean up crime. In one big swoop, society seems to have changed, but it is not for the better.

FADE OUT

The is confronted by the harsh separation of living a poor life and daydreams back to his life as a simple shopkeeper. While in jail, his life ends.

Five

INCIDENT

A seer has seen an dreamcatcher who needs help, it seems to be a sort of disease that has taken hold of the individual.

PRESENTATION

The seer (ref. Jili), a newly hatched dreamcatcher. Is an underdog. From birth has been marked as an oddity as she has two tattoos (or one depending on which is the norm, its supposed to single her out)

the dreamcatcher (ref. Jimmi) who was seen by Jili, an older dreamcatcher but still not old or middleaged. He is a larger than life character who is reliant on the existing system, is at first skeptical about Jilis proposed vision as he is both fine and well.

ELABORATION

We follow Jili and Jimmi on a montage of the world, introduce how the world functions, main sights of both New Orleans and the OverCity. The story truly begins once Jimmi starts feeling ill, while helping a citizen of New Orleans, who is experiencing a severe nightmare (this is the point at which the overall tone starts going rather dark)

POINT OF NO RETURN

Once Jimmi falls ill, Jili is unable to return to the OverCity, and is forced to step into the human world for real.

CONFLICT ESCALATION

here she is completely lost and scared while the surroundings is full of lights laughter and drunk people, she is alone and desperate. She finds an apothecary and asks for help, the apothecary recognizes what she is and rushes to help her.

She hands over Jimmi's medallion, and it is revealed that the medallions all have been corrupted by some entity, the only logical conclusion is the queen. Jili leads the apothecary to Jimmi and he helps him.

CLIMAX

Jili realizes that she will have to face the queen to get to the bottom of this.

She finds her way back to the OverCity somehow. And sneaks into the queens palace, only to find that the queen her self is dead, but still is laying her eggs. Jili reasons that to overcome this corruption she will have to destroy the body of the queen. She does that but not without great cost to both herself and to the rest of the dreamcatchers. There will be no more dreamcatchers.

FADE OUT

Jili walks out of the palace to a square where most of the dreamcatchers have gathered and tells of her experience, she is told that the elders of the community had sensed that the queen was sick, but not to the extent that she was dead and giving birth to corrupted dreamcatchers. The story ends with Jili finding Jimmi and bringing him back to the Overcity.

Interactive Stories

One

STORY

Following the storyline of seers more closely.

CHALLENGE

Challenge is to make sure you find all humans that need help before they are overtaken by the madness of their dreams.

RULES

Cursed by dreams humans descend more into madness for longer they stay cursed. A seer needs to make sure they notice these humans in a timely manner, then check their social status and age, to be able to signal a qualified helper for them.

CHARACTERS

The seer, cursed humans, random helpers with different abilities suited for different humans depending on their social class and age.

OBJECTIVES

You can mark humans that need help. You then have to find a suitable helper for them.

RESOURCES

Your eye tattoo to check the world below. More helpers of different abilities can become available depending on how many humans you have successfully sent help for.

CONFLICT

Time. If you send the wrong helped to a human, there is a chance it might not work, or it might work only for a limited time. If a human is cursed by their dream for too long you are receiving a bad omen from your fellow dreamcatchers and will soon be replaced.

CONCLUSION

???

TWO

STORY

To show the world from two sides, the player starts as a normal human with a problem because of their dream. The player is introduced to the concepts of the world as a normal human and they solve

the problem. Afterwards the title screen rolls and then the player takes control of the same dreamcatcher that just helped them. Now this is their character and they go to people to help solve their problems. Slowly the player gets more and more choices not only in solving the problems but also in interacting with the world and its up to them if they question the system or follow it. Depending on the players choices they either start to oppose the system and become exiled/punished but find more humanity in them or they become just another cog in the machine. Half way through the story the players are presented with another character that has diverged from the system. This character either becomes a mentor or comrade, that teach them about the world outside of the system or if the player decides to keep in line, the divergent becomes a rival or temptation.

CHALLENGE

The player has do problem-solving puzzles to solve the different problems that people have with their dreams or to proceed in the world. Sometimes they have to find specific information, learn about the world to clear a puzzle. Other times they have to use the correct items with the correct interactable things in the environment. Some of the obstacles will be logic-based puzzles that needs logical solving skills while other puzzles will needs a level of timing while these obstacles will be fewer. The focus is on mental skills rather than agility.

RULES

The game is a single player point-and-click adventure game. The player can click on elements in the environment to interact with them. They also have an inventory where they can hold on to items that can help them with proceeding in the story. The player will sometimes be asked to take action where multiple interaction options will be presented and will give different results. This is how the player chooses who their character is and what they believe. The player also have the ability to "scan" or "read" people to learn about their insecurities and traumas. This information is essential to many of the problems that need to be solved. The player will also in some situations get choices in the dialogue where they can choose how their character responds to certain events and conversations.

CHARACTERS

The dreamcatcher Nemo, the main protagonist - A new and fresh dreamcatcher that just started as a helper and has the potential to put aside the human world and only be a guide or to engage with the world and potentially break the rules.

The humans, extras - During Nemo's journey they will meet multiple humans. Some of them they help with their dreamcatcher powers, others they potentially engage with to learn about the world despite it being forbidden.

The dreamcatchers, extras - During Nemo's journey they will meet multiple dreamcatchers. Dreamcatchers are Nemo's primary point of engagement. Nemo's friends and associates are all dreamcatchers and most of the dialogue will be with dreamcatchers. If the player stays in line they

will build respect among the other dreamcatchers. If they go against the system they will be shunned by the dreamcatchers.

The divergent Yume, important contact - The divergent Yume shows what the world is like as a dreamcatcher outside of the system. Yume tries to get Nemo to join them outside of the system. If the player joins them they become an honest and optimistic confidant. If the players goes against them and stays in the system they become bitter and determined to change Nemo's mind or oppose them by the end of the story.

The Dream Queen, Antagonist - The queen of the dreamcatchers stands as a ominous presence most of the game. An incomprehensible force greater than the players character Nemo. The Queen stands as a symbol of the system. If the player choose to stay with the system the queen becomes an authortory entity that Nemo gets closer and closer to. If the player goes against the system the queen is the face of the enemy and an entity that tries to pull one back into the fold or pacify the player before they create more problems with the system.

OBJECTIVES

For the player - To solve puzzles and progress the story. To make choices and engage with the narrative.

For the character, Nemo - To figure out who they are and where they want to go.

RESOURCES

The player has Nemo's inventory available, where they can store and use items to help them on their journey. Nemo's "helper" emblem that they use to scan people to understand their inner problems. Nemo's general physique allow them to move and potentially do feats of strength and dexterity.

CONFLICT

The general obstacles of the dream helping. Keeping the dreamcatcher secrets. Finding out ones alligences and own ideals. potentially conflicts with either the dreamcatcher system or the divergent Yume depending on which path the player takes.

CONCLUSION

The game ends with a short epilogue segment that shows the effects of the players choices through out the game and rounds off the story for a satisfying ending.

Three

STORY

The story is about a human who accidentaly discovers the the ability to use the powers of a seer. Through various circucmstances the person finds and joins forces with a Helper who is exiled from the dreamcatcher society. Together they uncover and resolve the dream issues for people in different classes of New Orleans, by starting a detective agency. (+ nefarious plot to do something bad to the dreamcatcher city)

CHALLENGE

The challenges involve using the seer and helper abilities in tandem to locate and resolve dream problems. Maybe different rewards could be granted by helping different types of people in the city.

RULES

Maybe asymmetrical multi-player game, one player is the seer the other is the helper. Or single player and and the player switches between both.

CHARACTERS

Other than the human protagonist and the helper, are the people whose dreams manifiest into the

OBJECTIVES

The game involves searching for dream manifestations and resolving them maybe through combat mechanics or dialogue. The motivation for the player is to earn money to upgrade the capabilities of the seer and helper in combat.

RESOURCES

The tram system is used to move between locations, but can also be used to move items and people to specific places. The dreamcatcher dream energy system is a source of conflict as some humans have found a way to harness the energy for themselves (dream powered machines). A currency can be gained from solving dreams which allows the player to buy upgrades to the seer and helper, and the detective agency, maybe another currency which can be used to buy dreamcatcher stuff.

CONFLICT

The dreams can manifest themselves into the world as traumas, which can try and attack/posses people. They need to pay rent for the agency every week, no money, no agency, game over.

CONCLUSION

The end state of the game requires a satisfying conclusion to the seer and helper story arcs.

Four

STORY

Dreamcatchers spreading the tools to people of all social classes, for disentangling their forgotten dreams.

CHALLENGE

You are the dreamcatcher with a magic gift but curse at the same time. You can see through a person into his or her challenges, unconscious limiting beliefs, unhealthy distraction patterns, masks or fears-whatever it is that is the primary obstacle for realizing one's potential. Your purpose is to help others focus and realize their dreams, as this is the way to re-create peaceful city in a harmony.

RULES

It's a game at the table, (with a tea and cake) for two courageous friends, or more. One holds a card, describes the character (naming their particular obstacles in seeing their dream) while the other tries to guess the right approach. You take turns in guessing and collecting the tools.

CHARACTERS

Characters are different people from the city New Orleans, from different classes, with different background, and life challenges. The players are dreamcatchers.

OBJECTIVES

To guess the right approach for asking 'the right question' for the character and using the right tool. The more characters one saves the more points.

RESOURCES

Deck of cards with characters, deck of card with tools (e.g. self development books, magical stones, therapist, podcasts, mirror, calendar, ..), deck of cards with insights about neuroscience

CONFLICT

The knowledge of the game's "psychotherapy" is built slowly, through turns in drawing cards. Specific rules on when one can draw a card, and how many from which deck.. Sometimes there are new obstacles in a character's life, and specific cards and knowledge needed. (hmm perhaps one of the player if 2+players person could be obstacle generator)

CONCLUSION

When all characters are saved and self-realized, dreamcatchers are done and can go happily celebrating. The one that helped most can be the "winner" -if their world works as the world we know. Otherwise the conclusion is that the players understands the principles of helping people and asking right questions for particular people.

Five

STORY

The story is that a human is lost in a dream, and the dream cathers have forgotten and is unable to help the human, the player has to safe this human from being in an infinite loop in a traumatic dream, and if not soon helped the human will be trapped in a limbo

CHALLENGE

The challenge of the player is to safe the human from entering limbo in the dream world, and through a set of tasks the player is able to retrieve the human being.

RULES

The rules of the game is that is it a co-op computer game, and that the two players have to co-operate to solve mysteries in the game world. The players are allowed to communicate through gestures and interactions as one player is a Helper and one is a regular human being. They are therefore not able to see each other, but can communicate through interactions with the world.

CHARACTERS

There is a Helper (played by a human) which have to rescue the human trapped in a dream, but can not locate the human. The Human (played by a human), knows clues how to find the trapped human, but is unable to see and directly communicate with the Helper.

There is also Key Human beings in the game, that can be talked with and receive clues and hints on where the human is. The Helper also have contact with a Seer, which is helping to try and locate the human from different clues.

OBJECTIVES

The objective of the Helper is to locate and help the Trapped Human, and the objective of the Human is feed information in a non verbal way to the Helper, and successfully help the trapped human.

RESOURCES

The Helper have different resources such as human locator abilities with the help of a Seer, is able to travel in time, and can use magic energy to perform different things. The Human does have severeal objects in his bag that helps solving the task, the human can also interact with many different objects

troughout the world to 'communicate' with the helper. The Human does also have money to buy services or items which may help the player.

CONFLICT

A secret organisation of the whealty people wants the poor people to be trapped in limbo, therefore they are working against the Human player to solve the task. The secret organisation moves fast, and it is therefore needed for the human player to work fast, else some clues may dissapear and is no longer obtainable.

CONCLUSION

The end state of the game is for the Helper to locate the Trapped Human, to help that human to get out of the bad dream and return to the world so his/her life can continue as normal, at the same time the Dreamcatchers become aware of this secret organisation, and have to deal with them later in the narrative (increasing conflict).

10.3.4 Evaluation Summarised Data

Linear Stories

	1
Incident	A young helper tries to prove himself worthy of his title, but is scared of failure
Characters	Young helper Young seer (friend of helper) Young worker (enemy of helper) Adult male human
Setting	Dream catcher building New Orleans (mansion/street)
Conflict	Helper risks his mission to help the father who lost his daughter get revenge and goes up against a wealthy general from the higher social class in new orleans. The worker informs the queen that the helper will possibly fail his mission.
Dilemma	Should the helper risk his mission to help the human get revenge for his lost daughter and then remove the dream (risking not being deemed a good helper) or give the human closure and remove the dream right away
Climax	The general has the human captive when the police breaks in the doors. The helpers seer friend have sent them by sending other helpers to the police to nudge them to go to the mansion
Fade out	The general is captured. The helper completes his first mission. The queen is pleased by both the helper and seer and the worker gets punished.

	2
Incident	A human Child has a nasty dream and is being woken by her sister before the Seer sees her. The sister explains the worlds to her, and that the dream catchers don't always save them.
Characters	Young dream catcher seer and his father/caretaker Young human child and her sister
Setting	Dream catcher building (seer quarters) New Orleans (house/streets) After a few years and the uprising are starting the humans have built a new structure in the city where the humans does not have to sleep for more than a few hours at a time to keep the dream catchers away.
Conflict	The seer does not always see the humans dreams and it can traumatize them so much that they lose their mind. it happened to two girls and they do not like the dream catchers. Many years after they lead a rebellion towards to dream catchers. The dream catchers believe that the humans are ungrateful, due to the fact that the

	dream catchers do good for the humans. The conflict starts when a young dream catcher takes a good dream by accident
Dilemma	Since the bond between the world is built on sleep, it's hard for the dreamcatchers to get to the humans. And since they can't prove the good they do, they have to punish the humans full of hatred and traumatize them for life during a little rest
Climax	As the population grows more and more sleepy, it's getting easier to reach them. The war and hatred intensifies, and both the worlds are sick of this tiresome war The boy dream catcher faces the sisters. He shows them his world and explains every aspect of every job the dreamcatchers have, and that they thrive in taking bad dreams from the humans - not the good ones.
Fade out	They all make an agreement to take less dreams, good or bad, because the worlds really do need each other. The humans wouldn't function with their own trauma either. The boy and girl make peace, and it is now being decided that every dream catcher has their personal human to look out for. If they really know them, less mistakes happen and both worlds run as one. The end

	3
Incident	Human dreams a dream, which gives him physical scars. have been for over a year.
Characters	A human from the lower class (lost his place in the middle class due to his dream coming true) Dream catcher helper
Setting	Old dusty run down apartment in the slums of town. The streets of the slum A pub in the slum The children's home
Conflict	The human wants to be rich and has nothing due to losing it all. He has a lottery ticket which is the winning ticket.. A helper comes to help him, due to his dream coming true. it means death of he takes the money.
Dilemma	Should the human rip the lottery ticket and avoid death or should he not rip it. win the money and face death
Climax	The human does not know what to do and keep remembering the words of the helper throughout the day. On his way home from work he walks past the vulnarble childrens

	home and think once more about what the helper said. He then decides to slip the ticket through the letterbox. The helper removes his dream.
Fade out	The next day the human wakes up and go to get ready for his day and sees seven scars on his face. he did not know where they came from...

	4
Incident	Spanish shopkeeper gets his shop burned down. It seems like it is a gang that is behind it to get some quick cash. The shopkeeper no longer has any money and has to move out of his house.
Characters	The gang A dream catcher seer The shopkeeper (spanish)
Setting	New Orleans - the shop, the gangs hiding place, jail,
Conflict	The shop keeper joins the gang and help them do evil, but he does not like it. It is just to stay safe and secure. One day they jump a seer, who he hides and in return the seer tells his immediate grim future
Dilemma	Can the evil deeds one have done be corrected by one self or does the universe do it by itself?
Climax	The gang and society turn against the shopkeeper and they all end up in jail at the end. Since the discovery of his future the shopkeeper tries to change his evil deeds, but in vain. He even contacts the seer once more to ask them to do something
Fade out	The is confronted by the harsh separation of living a poor life and daydreams back to his life as a simple shopkeeper. While in jail, his life ends.

	5
Incident	A seer has seen an dreamcatcher who needs help, it seems to be a sort of disease that has taken hold of the individual. She tries to warn him, but he shrugs it of.
Characters	Dream catcher seer - has two tattoos and does no longer follow the system Dream catcher helper - the one who gets sick

Setting	The dream catcher building - all rooms New orleans - street
Conflict	We follow Jili and Jimmi on a montage of the world, introduce how the world functions, main sights of both New Orleans and the OverCity. The story truly begins once Jimmi starts feeling ill, while helping a citizen of New Orleans, who is experiencing a severe nightmare (this is the point at which the overall tone starts going rather dark). Once Jimmi falls ill, Jili is unable to return to the OverCity, and is forced to step into the human world for real. Jili is lost and scared and gets help from an apothecary who recognises what she is. The medallions are corrupted by an entity (probably the queen). Jili gets the man to Jimmi and he helps him.
Dilemma	Should jili believe in the system and what the queen is doing is the right thing or should she go up against the queen?
Climax	Jili realizes that she will have to face the queen to get to the bottom of this. She finds her way back to the OverCity somehow. And sneaks into the queens palace, only to find that the queen her self is dead, but still is laying her eggs. Jili reasons that to overcome this corruption she will have to destroy the body of the queen. She does that but not without great cost to both herself and to the rest of the dreamcatchers. There will be no more dreamcatchers.
Fade out	Jili tells the rest of the community what has been done and the elders of the community did know the queen were sick, but not to the point where sick dream catchers were born. The story ends with Jili finding Jimmi and bringing him back to the Overcity.

Interactive Stories

	1
Story	Following the storyline of seers more closely.
Characters	The seer, cursed humans, random helpers with different abilities suited for different humans depending on their social class and age
Setting	New Orleans Dream catcher building

Resources	Your eye tattoo to check the world below. More helpers of different abilities can become available depending on how many humans you have successfully sent help for.
Challenge/Conflict	Challenge is to make sure you find all humans that need help before they are overtaken by the madness of their dreams. Time. If you send the wrong helped to a human, there is a chance it might not work, or it might work only for a limited time. If a human is cursed by their dream for too long you are receiving a bad omen from your fellow dreamcatchers and will soon be replaced.
Rules	Cursed by dreams humans descend more into madness for longer they stay cursed. A seer needs to make sure they notice these humans in a timely manner, then check their social status and age, to be able to signal a qualified helper for them.
Objectives	You can mark humans that need help. You then have to find a suitable helper for them.
Conclusion	

	2
Story	First the player follow a human and tries to solve their own dream when that has been completed (learns about the society, det deciphered his dream), the player play the helper who helped the human (help humans) Slowly the player gets more and more choices not only in solving the problems but also in interacting with the world and its up to them if they question the system or follow it
Characters	The helper the divergent dream catcher + other in line dream catchers the human + extra humans
Setting	New Orleans
Resources	inventory available, where they can store and use items to help them on their journey. Nemo's "helper" emblem that they use to scan people to understand their inner problems. Nemo's general physique allow them to move and potentially do feats of strength and dexterity.
Challenge/ Conflict	Puzzle solving to help the humans with their problems. Sometimes they have to find specific information, learn about the world to clear a puzzle. they have to use the

	correct items with the correct interactable things in the environment. Some of the obstacles will be logic-based puzzles that needs logical solving skills while other puzzles will needs a level of timing while these obstacles will be fewer. The focus is on mental skills rather than agility. The general obstacles of the dream helping. Keeping the dreamcatcher secrets. Finding out ones alligences and own ideals. potentially conflicts with either the dreamcatcher system or the divergent Yume depending on which path the player takes.
Rules	single player point-and-click adventure game. The player can click on elements in the environment to interact with them. They also have an inventory where they can hold on to items that can help them with proceeding in the story. The player will sometimes be asked to take action where multiple interaction options will be presented and will give different results. also have the ability to "scan" or "read" people to learn about their insecurities and traumas
Objectives	To solve puzzles and progress the story. To make choices and engage with the narrative + To figure out who they are and where they want to go.
Conclusion	The game ends with a short epilogue segment that shows the effects of the players choices through out the game and rounds off the story for a satisfying ending

	3
Story	a human who accidentaly discovers the the ability to use the powers of a seer. Through various circucmstances the person finds and joins forces with a Helper who is exiled from the dreamcatcher society. Together they uncover and resolve the dream issues for people in different classes of New Orleans, by starting a detective agency. (+ nefarious plot to do something bad to the dreamcatcher city)
Characters	Human protagonist Helper humans with dreams
Setting	New Orleans
Resources	The tram system is used to move between locations, but can also be used to move items and people to specific places. The dreamcatcher dream energy system is a

	source of conflict as some humans have found a way to harness the energy for themselves (dream powered machines). A currency can be gained from solving dreams which allows the player to buy upgrades to the seer and helper, and the detective agency, maybe another currency which can be used to buy dreamcatcher stuff.
Challenge/ Conflict	The challenges involve using the seer and helper abilities in tandem to locate and resolve dream problems The dreams can manifest themselves into the world as traumas, which can try and attack/posses people. They need to pay rent for the agency every week, no money, no agency, game over.
Rules	asymmetrical multi-player game, one player is the seer the other is the helper. Or single player and and the player switches between both.
Objectives	searching for dream manifestations and resolving them maybe through combat mechanics or dialogue. The motivation for the player is to earn money to upgrade the capabilities of the seer and helper in combat.
Conclusion	The end state of the game requires a satisfying conclusion to the seer and helper story arcs

	4
Story	Dreamcatchers spreading the tools to people of all social classes, for disentangling their forgotten dreams.
Characters	Different people from the city New Orleans The players are dream catchers.
Setting	New Orleans

Resources	Deck of cards with characters, deck of card with tools (e.g. self development books, magical stones, therapist, podcasts, mirror, calendar, ..), deck of cards with insights about neuroscience
Challenge/ Conflict	You are the dreamcatcher with a magic gift but curse at the same time. You can see through a person into his or her challenges, unconscious limiting beliefs, unhealthy distraction patterns, masks or fears-whatever it is that is the primary obstacle for realizing one's potential. Your purpose is to help others focus and realize their dreams, as this is the way to re-create peaceful city in a harmony The knowledge of the game's "psychotherapy" is built slowly, through turns in drawing cards. Specific rules on when one can draw a card, and how many from which deck.. Sometimes there are new obstacles in a character's life, and specific cards and knowledge needed. (hmm perhaps one of the player if 2+players person could be obstacle generator)
Rules	It's a game at the table, (with a tea and cake) for two courageous friends, or more. One holds a card, describes the character (naming their particular obstacles in seeing their dream) while the other tries to guess the right approach. You take turns in guessing and collecting the tools.
Objectives	To guess the right approach for asking 'the right question' for the character and using the right tool. The more characters one saves the more points.
Conclusion	When all characters are saved and self-realized, dreamcatchers are done and can go happily celebrating. The one that helped most can be the "winner" -if their world works as the world we know. Otherwise the conclusion is that the players understands the principles of helping people and asking right questions for particular people.

	5
Story	The story is that a human is lost in a dream, and the dream cathers have forgotten and is unable to help the human, the player has to safe this human from being in an infinite loop in a traumatic dream, and if not soon helped the human will be trapped in a limbo

Characters	A Helper (played by a human) which have to rescue the human trapped in a dream, but can not locate the human The Human (played by a human), knows clues how to find the trapped human, but is unable to see and directly communicate with the Helper. Key Human beings in the game, that can be talked with and receive clues and hints on where the human is. The Helper also have contact with a Seer, which is helping to try and locate the human from different clues.
Setting	New Orleans
Resources	The Helper have different resources such as human locator abilities with the help of a Seer, is able to travel in time, and can use magic energy to perform different things. The Human does have severeal objects in his bag that helps solving the task, the human can also interact with many different objects troughout the world to 'communicate' with the helper. The Human does also have money to buy services or items which may help the player.
Challenge/ Conflict	The challenge of the player is to safe the human from entering limbo in the dream world, and through a set of tasks the player is able to retrieve the human being. A secret organisation of the whealty people wants the poor people to be trapped in limbo, therefore they are working against the Human player to solve the task. The secret organisation moves fast, and it is therefore needed for the human player to work fast, else some clues may dissapear and is no longer obtainable
Rules	The rules of the game is that is it a co-op computer game, and that the two players have to co-operate to solve mysteries in the game world. The players are allowed to communicate through gestures and interactions as one player is a Helper and one is a regular human being. They are therefore not able to see each other, but can communicate through interactions with the world.
Objectives	The objective of the Helper is to locate and help the Trapped Human, and the objective of the Human is feed information in a non verbal way to the Helper, and successfully help the trapped human.

Conclusion	The end state of the game is for the Helper to locate the Trapped Human, to help that human to get out of the bad dream and return to the world so his/her life can continue as normal, at the same time the Dreamcatchers become aware of this secret organisation, and have to deal with them later in the narrative (increasing conflict).