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Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises

PILOT PROJECT PLANNING TOOLS

8/10: STORYTELLING & PLOT TOOL

COS-TOUR-2015-3-04

Supporting Competitive and Sustainable Growth in the Tourism Sector
THEME 2: DIVERSIFYING THE EU TOURISM OFFERS & PRODUCTS – PROMOTING
TRANSNATIONAL THEMATIC TOURISM PRODUCTS



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CONTRIBUTOR

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ACRONYM

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TITLE

Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises

TRANSNATIONAL PARTNERSHIP

- GREECE: CULTUREPOLIS
- ITALY: UNICITY S.r.l.
- SPAIN: HOTELOFI S.r.l.
- SLOVENIA: POSEJDON DOO
- ROMANIA: INSTITUTE OF NATIONAL ECONOMY, ROMANIAN ACADEMY
- BULGARIA: UNION OF BULGARIAN BLACK SEA LOCAL AUTHORITIES
- TURKEY: EASTERN BLACK DEVELOPMENT AGENCY, DOKA



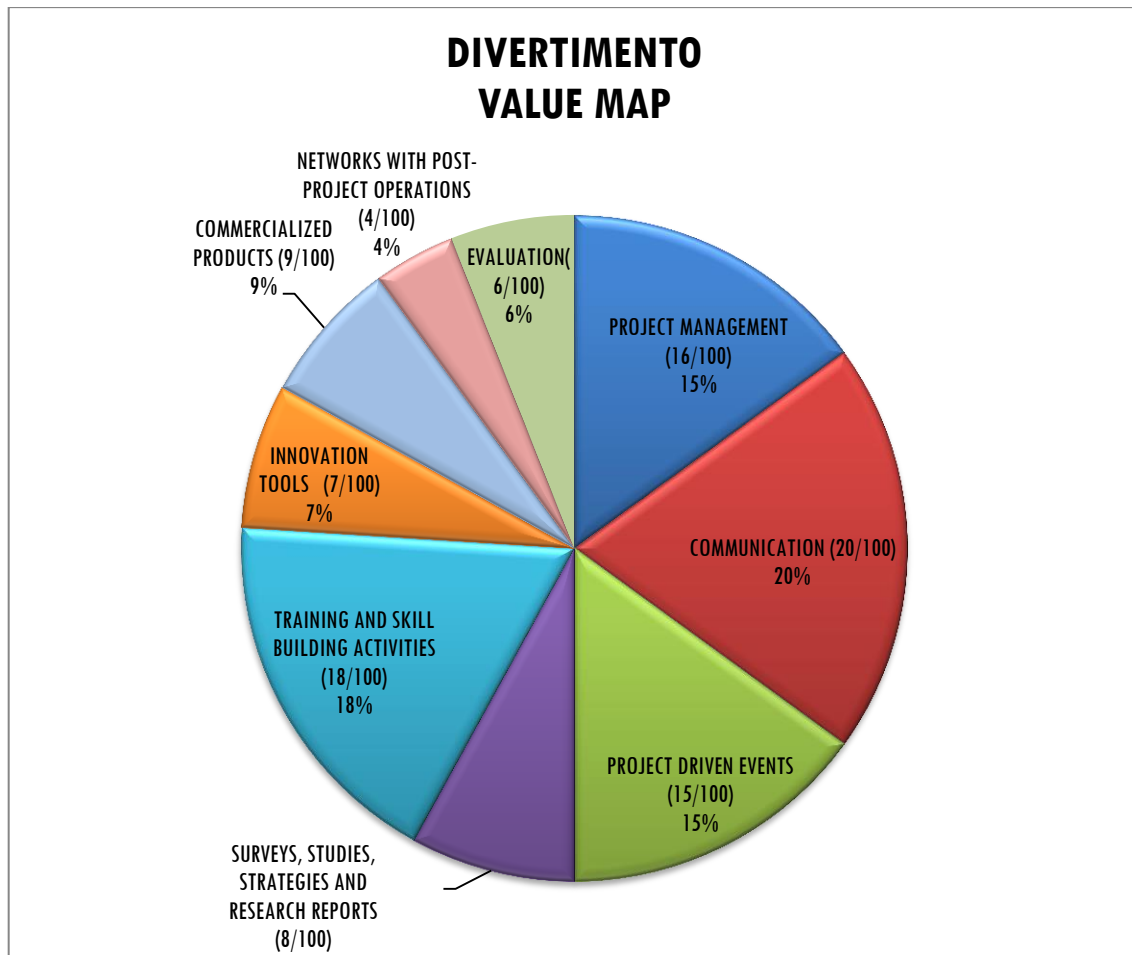
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THE DIVERTIMENTO PROJECT VALUE MAP

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WORK PACKAGE AND ACTIVITY OVERVIEW

WORKPACKAGE 1	
TRANSNATIONAL PROJECT MANAGEMENT, COORDINATION AND MONITORING	
Activity 1.1: Transnational Project Management and Administration	Outputs: Grant & Partnership Contract; 3 Project Committees; the PM Toolkit; The Project Record
Activity 1.2: Transnational Project Coordination	Outputs: 6 PM Meetings
Activity 1.3: Transnational Project Monitoring	Outputs: Progress Technical Report; Final Financial Report; Consolidated Statement
WP LEAD: COORDINATOR (CULTUREPOLIS)	
WORKPACKAGE 2	
TRANSNATIONAL PROJECT VISIBILITY, COMMUNICATION, DISSEMINATION AND PROJECT BRANDING	
Activity 2.1: The project's Integration, Dissemination, Visibility and Transparency Sources	Outputs: Website; Training Platform; Social Media Campaign
Activity 2.2: Project Driven Communication Strategy for selected Target publics from the PPT Sector at EU and International Level	Outputs: Communication Plan; International Conference 7 Press Conferences
Activity 2.3: Dissemination of Project Outputs and Project Branding at International Level	Outputs: Visual Identity Kit (Project Logo; Project Brochure; 6 Project Fact Sheets; 6 News Letters); Project Promotional Spot; Gamification World Congress 2017
WP LEAD: PP6 (UBBSLA)	
WORKPACKAGE 3	
MAPPING SKILL NEEDS OF KEY ACTORS IN TOURISM, COMBAT STAKEHOLDER FRAGMENTATION AND PROMOTE CROSS SECTORAL COOPERATION IN THE PROJECT AREA	
Activity 3.1: Identifying Stakeholder Needs and Entrepreneurial Skills Needs to produce a new generation of tourism entrepreneurs and stakeholder motivation	Outputs: Demand Side Survey Study; 4 Training Workshops
Activity 3.2: Mapping the heritage potential of the project area to reform tourism offers and establish connections with PPT actors	Outputs: The DIVERTIMENTO Heritage Accessibility Plan; The Project Area Connectivity Map
Activity 3.3: Launching a new tourism business model on customer insights, key experiences and stakeholder participation to advance the tourism competitiveness of the project area	Outputs: Satisfaction Survey; Research Report
WP3 LEAD: PP3 (HOTELOFI)	
WORKPACKAGE 4	
EXPERIENCE EXCHANGE, GOOD PRACTICE TRANSFER AND DEVELOPMENT OF JOINT METHODOLOGIES TO LINK SUPPLY AND DEMAND AND INTERNATIONALIZE LOCAL TOURISM BUSINESS OFFERS	
Activity 4.1: Making tourism businesses responsive to demand side needs by understanding shortcomings and benefits in heritage tourism	Outputs: Virtual Desk and Knowledge Toolkit; e-Library
Activity 4.2: Updating the knowledge of tourism professionals to produce a new generation of experienced-based tourism products and services in the project area	Outputs: Intensive Experience Exchanges Training Programme; Pool of international tutors
Activity 4.3: Connecting key experiences at heritage places with quality services in the territory for different target markets	Outputs: Visitor Experience Diversity Plan; Pilot Project Planning Tools
WP LEAD: PP5 (INE)	
WORK PACKAGE 5	
DEVELOPMENT OF INDUSTRY-RELATED EXPERIENCED BASED-PRODUCTS AND SERVICES IN THE PROJECT AREA TO CONNECT TO GLOBAL MARKETS AND AUDIENCES	
Activity 5.1: Developing a heritage mobility and Gamification Model to combat seasonality at heritage places in the networked economy	Outputs: Heritage Mobility and Gamification Model; 7 Pilot Projects
Activity 5.2: Design and Delivery and Packaging of cognitive-emotional experiences as a high added value tourism product	Outputs: EUROTHENTICA: Experienced-based Transnational Cultural Itinerary; The DIVERTIMENTO iBook for iOS and Android operating Systems
Activity 5.3: Design, delivery and packaging of cognitive-emotional experiences as high added value heritage tourism products	Outputs: Project Quality Assurance Plan; Evaluation Committee; Evaluation Report
WP LEAD: PP2 (UNICITY)	
WORK PACKAGE 6	
FORMATION OF STRATEGIC PARTNERSHIPS TO ENSURE RESULT VIABILITY & POST-PROJECT OPERATIONS	
Activity 6.1: Forging alliances of multilevel actors to ensure viability of achieved results in the Project Area	Outputs: The Heritage Charter for Tourism Business Actors and Heritage Operators; 7 Info Days
Activity 6.2: Developing the enabling environment for key stakeholders and players to launch and operate the Association of Tourism related Enterprises "EUROTHENTICA"	Outputs: 1 Legal Association with domain specific expertise
Activity 6.3: Commercialization of experienced-based products and services developed in the Project Area	Outputs: The DIVERTIMENTO Commercialization and Distribution Strategy; ITB BERLIN 2017
WP LEAD: PP4 (POZEJDON TURIZEM)	
http://divertimento.unity.eu/index.php	



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1 INTRODUCTION

Heritage places cannot speak for themselves. Without the ability to access the intangible networks of knowledge and value transmission, cultural users cannot recognise and appreciate heritage items as such. Conservation is meaningless without cultural communication. We need to bridge the gap between monument-meaning and monument-fabric and forge connections with a wide array of different target publics. Heritage tourism, whether in relation to recreation, learning or leisure and tourism is a social phenomenon interacting with supply and demand. Therefore consumption incentives are based on distinctive cultural features of cultural assets and consumer perceptions. The PILOT PROJECT PLANNING TOOLS facilitate the process of understanding and unlocking the inherent values of heritage assets and introduces the DIVERTIMENTO Partnership to understand and apply heritage value categories such as the historic, aesthetic, scientific, research or technical, social or spiritual values, guiding how to extract these values and their significance for different target public and different uses. The Toolkit consists of 10 basic tools:

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- **1/10: PROJECT SCOPE AND MISSION TOOL**
- **2/10: STAKEHOLDER TOOL**
- **3/10 AUDIENCE TOOL**
- **4/10: HERITAGE ASSESSMENT TOOL**
- **5/10 CONTENT MANAGEMENT TOOL**
- **6/10 LAY OUT AND GRAPHIC DESIGN TOOL**
- **7/10 STORY TELLING AND PLOT TOOL**
- **8/10 ASSET PLANNING STANDARD FORM**
- **9/10 WORKSHEET TOOL**
- **1/10 EVALUATION TOOL**



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2 THE STORY PLOT

The plot refers to the inherently interesting and valuable tales that most heritage assets can narrate about the history, culture and environment of the surrounding landscape and communities. Telling the story is a creative process that includes many types of synergies within the Local Interpretive Project and its Stakeholder Map—from the young to the old, and newcomers to long-time residents. The story is an aspect of Local Interpretive Project planning that people often find highly interesting, fun and compelling, and this encourages participation. Through the story, citizens can express what is unusual and special about their communities. The plot is the intentional, coordinated message that the Local Interpretive Project conveys to the audience about the heritage assets and qualities that it promotes. This message may be interpreted through different media: written materials, signs, information kiosks, guides, videos and other media.

The plot shall be conveyed through the direct experiences that cultural consumers or visitors at heritage places encounter along the heritage trip, might that be a food experience with a unique recipe, or a unique experience in a medieval castle, an ancient temple, a festival or event, to name but a few examples. The plot refers to the inherently interesting and valuable tales that most heritage assets can tell about the history, culture and environment of the surrounding landscape and the communal legacy.

Every Pilot Project also has hidden stories. Consulting with communities the Local Project Teams can unearth these unique and authentic stories and reveal how they are woven into the Local Interpretive Story, which will be concluded with a plot. The additional emphasis of quality and continuity of the visitor's experience distinguishes the Local Interpretive Projects from other tourism products and management issues like landscape protection or land management efforts.

The plot concept encourages the Local project Teams to seek out, document and communicate all of the special qualities of a place: archaeological, natural, cultural, historic, recreational and scenic. This makes the onsite experience an integrative experience: visual, educational, physical and emotional.

As the plot aims at increasing cultural consumption, the story becomes an important economic development tool. While most culture and tourism-oriented services include exceptional scenic or recreational heritage assets to attract consumer flows, the Local Interpretive Plan will draw experiences, broadened and deepened by the Story and its interpretation. Highlighting cultural experiences along the Local Project Area creates a win-win scenario for the host community and its cultural consumers: Interpretive Stories provide a mechanism for encouraging the audience to lengthen stay so that their economic impacts are felt throughout the Local Interpretive Project Area, helping to achieve the most important cultural and tourism objectives set by the community or the region. Storytelling is as old as prehistoric times, because it's a powerful tool for conveying and sharing ideas, beliefs, values and traditions. Because stories are so effective at explaining the meaning of things, they're at the heart of interpretation. No matter how simple a heritage asset might seem, it has a variety of stories to tell. It doesn't have to be the oldest or most impressive asset in a Pilot Project Plan – it can still tell a story. Not all stories have the same emotional impact, and not all stories convey the significance of the asset with the same power and relevance. If there are three or four really interesting aspects connecting the asset with the audience, how to link them together in a way that's memorable for them, is the quintessence of a quality cultural heritage service.

Given the diversity and complexity of heritage audience valuations are ensured, if the different relations are understood and reflected in the interpretive nature of the exhibition. There is rarely only one way to achieve a goal. Involving expert knowledge in key media is highly recommended. Each situation has its own particular mix of factors to consider. Within this context the factor message and audiovisual media are crucial for the success of the plot

Each local plot offers up to 10 play units (geo-locations) connected to each other at spatial scale. Each play unit interprets the asset value and creates a special meaning and a task for players. Main goal is to inspire players customize their play, co-create contents, get to know and valorize local heritage in a playful way without alienating the socio-historical context. Each local plot tells a story connected with sub-themes at each play unit. Depth and complexity depend directly on the task required at each play unit, which affects the time required to play at each location. Each plot is linked to Social Media (Facebook, Pinterest, Instagram) with the aim to virally disseminate the local identity. By mastering all relevant tasks winners are awarded. Tangible benefits, ensured by the local stakeholder map, include diplomas, winner photo-galleries, souvenir baskets with traditional products, free meals and drinks, gifts, free access to tourism products and cultural services. In this way a triple task, economic, educational and social, is accomplished simultaneously:



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- by offering a diversity of cognitive-emotional experiences the Roving Museum helps mitigate conflicts occurring among publics who expect various outcomes from using heritage and culture, as they may opt for products and services close to their consumption motives;
- by offering cognitive-emotional experiences for both located and dislocated audiences the Roving Museum promotes cultural heritage settings as democratic, participatory places for self-directed learning;
- by facilitating project-driven local stakeholder synergies from the wider public, private and third sector, the plot is contributing to closing the gap between supply and demand in the cultural heritage sector.

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Each DIVERTIMENTO Plot shall include 10 selected geo-locations, each one is connected to a special meaning and a task. The Plots tells a story at each play unit. Depth and complexity depend directly on the location-task correlation, which affects the time required to play at each location, perform the tasks, the ease of accessing and processing information. Main goal is to entertain cultural consumers of all types and inspire them to:

- Co-create contents
- Have fun
- Get to know and valorize local heritage
- Experience heritage in a playful way without alienating the socio-historical context
- Realize clear benefits



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3 THE AUDIENCE

The audience at heritage attractions, heritage places and sites, whether it is called, visitor, tourist, or cultural consumer, a gourmet seeking customer, or a curious soul, it belongs to the very heterogeneous groups, often comprised of multi-generational members. Capturing and keeping their attention high up during the Plot, it means to create bridges between the inherent values of the heritage assets selected for presentation and the Plot Players. Far beyond the dissemination of factual information, an interpretation process within the Transnational Heritage Plot creates meanings, so that the Plot Players can put a place into personal perspective and identify with it in more profound and enduring way. Meanings are contextual in nature, including a linguistic, spatial and a social context. To access any meaning is to comprehend it within a given context and more particularly within the National Plot Section, or/and the Local Plot. The significant context of meanings in tourism is a spatial one, the sense of place. Meanings extracted from a visit to place, heritage or natural site, collection etc, constitute the high added value experience a visitor takes away in memory. In this vein, meaning as a result of cognitive processing is the experience. Info-management within the Plot Play and more particularly within the Plot Scenario, strives to offer Plot Players meaningful associations embedded in personalized narrative structures, e.g. to reveal the special connections between the Players and the deployed heritage assets, the scenery.

The DIVERTIMENTO audience is by definition multicultural and it explores in virtual and onsite environments novel information, potentially connected with their pre-understanding and prejudices. The war between familiarity and novelty, which is both of emotional and cognitive nature-, may render the e-visit to an unsuccessful event. The architecture of the Plot strives to manage and interpret information in a manner that enhances the player experience, conveying at the same time distinctiveness (*novel elements*), authenticity (*original elements*) and familiarity (*common elements*) in way that keeps the cognitive loads balanced.

In order to create a mental bridge to selected phenomena, and make the novel seem familiar by relating it to prior knowledge in a much shorter time period and more entertaining way, information is re-structured according to principles of human cognitive architecture, such as:

- the eye scan path movement,
- the general cognitive ability *g*,
- category learning,
- the ability to perceive information, retain and evoke mental representations
- memory capacity of the average healthy adult.
- The basic process, besides economic and tourism planning considerations, is a complex series of various cognitive procedures piled one over the other.

Key stones in the planning process are:

- the planner's ability to master human cognitive mechanisms of acquiring and retaining information and
- the adaptation of scientific contexts through hermeneutical information processing and cognitive load management to a recreational learning environments.
- The Plot Design presupposed a limited working memory capacity to deal with visual, auditory and verbal material is presupposed as well as an almost unlimited long-term memory, able to retain schemas (mental representations) that vary in their degree of automation.



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THE HUMAN MEMORY PROCESSOR

Description	Capacity	Operations
Sensory Memory	Finite Storage Capacity	-retains impressions of sensory information
	Time Frame: less than 1 sec	-operates outside of conscious control
Working Memory	Finite Storage-Retrieval Capacity	-workspace that manipulates visual, auditory data
	Specific Processing Capacity	- organizes and integrates data with existing knowledge
	Time Frame less than 30 sec	- governs and directs attention
Short TermMemory	Finite Storage-Retrieval Capacity	- comprises the storage structures of WM
	Time Frame less than 15 sec	- enhances its performance by chunking and rehearsal
Long Term Memory	Unlimited Storage-Retrieval Capacity	- the human' brains permanent knowledge repository
	Time Frame: from 30 sec up to a lifetime	

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The HMP: Planning constraints for information architecture

Optimizing the e-experience is a major task for the Plot Design. Plot Players, even if intrinsically motivated to play, they soon experience fatigue if information is not directly displayed and easy to process. The Plot is designed to be accessed via QR Codes avoiding huge amounts of information on a single page urging users to type, search and scroll deep down. It also considers that many multimedia tools are difficult to download and users navigate away from it. Any Plot Design that ignores WM limitations is ex principio deficient. There three types of loads that the Plot considers:

- The intrinsic cognitive load (ICL) affected by the intrinsic nature of material cannot be altered by instructional interventions; it depends on the interactivity of the elements, on the nature of the material to be processed, on visitors grade of expertise.
- The extraneous cognitive load (ECL) is generated by the manner in which material is presented rather than by the intrinsic characteristics of the material and by required activities. It may be altered and determined by instructional interventions.
- The germane CL (GCL) reflects the effort that constitutes schema construction and may be increased by instructional interventions. Visual and contextual information have been examined on its intrinsic and extraneous loads and restructured for the average visitor: low interactivity elements serially processed interact minimally without imposing a heavy Working Memory load. Interactions between elements of high interactivity material require simultaneous processing by the working Memory and therefore result in a high ICL. Reinforcement of the association chain was sought through the extensive use of schema construction and schema automation.



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4 PLOT GENERATOR

<http://www.plot-generator.org.uk/>

Does it work???

PLOT DESIGN

- There is no magic formula
- No machine can create a plot
- But there are a set of instructions
and process that you can follow to
structure the plot



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5 PLOT DESIGN

Introduction

In this workshop you will spend some time working with your team to create some of the components elements for your game.

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Create a working team

Each team of X people should assign its members to one of the following roles:

- Content Designer (*describe game content to be merged with the story*)
- User Interface Designer (*explaining how the digital devices are going to be used*)
- Writer (*best person at writing, determines story*)

Define what do you want them to learn

Write down the headlines of this content:

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5.1 Plot Location

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Define the place of the plot

Playing field (where does this story take place? what is the player seeing?): Maps, what elements of the map, pre-set scenarios, ortophoto, vector and how these are interconnected.

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5.2 Interaction Model

(how does the player interact with the world? Omnipresent/Other model and what devices she uses):

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5.3 Challenges

(what is the player trying to accomplish?): tasks, rules, obstacles, clues puzzles

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5.4 Actions

to content creation (mainly related to web and mobile applications)

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5.5 Mechanics

How does the plot works, what are the elements of the game and what determines victory or defeat.

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Internal Economy

What kinds of resources do you think this game would use? (time, quantity of content, quality of content, quantity of photos, videos, texts, clues, foto access, etc)

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[illegible]



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[illegible]



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5.6 Comments

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5.7 Story

In one sentence for each stage, describe the progress of the game. The prologue tells the player what happened before he came along – it gives the essential problem or challenge that defines the game. The ending tells how that challenge was resolved. The deliverable tells if it matches the expected goals.

Prologue “miscellaneous scene” (before the game begins): the player has a short introduction on the story

Page | 20

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Beginning (early stages of the game): **Introduce**

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Middle (heart of the plot):

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Ending (end of the story)

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5.8 Writers

[illegible]



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5.9 Heroes

(as many as you need)

Write a quick description of your player or some other characters. Include details like sex, age, skills, tools he has to use, knowledge he possesses.

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To create the main character (hero) and all the necessary surrounding characters for your plot go through these questions such as:

→ Who is the central character?

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→ What does s/he look and sound like?

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→ What are her/his personal qualities, strengths, weaknesses, interests, likes, and dislikes?

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→ What sort of vocabulary and grammar does s/he use?

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→ What are her/his ethnic, social, religious, political, and educational
backgrounds?

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→ What is her/his personal history?

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→ What is her/his family like?

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→ What is the mission s/he has to accomplish?

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→ What other characters are in the plot?

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→ What functions do they serve? How do they look and act?

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→ How do they respond to the central hero?

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→ Can s/he affect their moods and attitudes?

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→ Do they exist to help or hinder the central hero?

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- Do your characters depend upon visual stereotypes for instant identification, or are they more subtle than that? If they are more subtle, how does their appearance support their role in the plot?

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→ Can the user tell by looking at a character how that character is likely to act?

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→ Are there reasons in the plot for wanting a character's behavior to be predictable from his appearance, or is there a reason to make the character ambiguous? Page | 27

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→ How will you convey the character's personality and attitudes to the player?
Through narration, dialog, gameplay, backstory, or other means?

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5.10 The Plot Narrative

The objective is to create a general idea for a storyline, a world, and two characters. We will think about incorporating player activities into the story, and mechanisms for controlling the avatar and manipulating the world, tomorrow. The story will influence those choices.

THE HERITAGE PLOT INFORMATION ARCHITECTURE

Planning Constraints (WHAT?)

- General Cognitive Ability *g*
- Category Learning

Planning Decisions (HOW?)

Present information categories

COGNITION

COGNITIVE PROCESSING

- Perception
- Neurobiological procedures, depending on multivariate systems
- Production rules

HUMAN COGNITIVE ARCHITECTURE

- Eye Scan Path Movement
- Human Memory
- Perception

A limited storage WM

An unlimited storage LTM Capacity

Free WM by treating multiple elements as single elements

COGNITIVE LOADS

- Extraneous
- Intrinsic
- Germane

Re-structure contextual information in regard to ECL -ICL

Schema construction and automation

Use representations to be treated like single entities

Element Interactivity Continuum

Evaluate information as an element interactivity continuum

SOCIALIZATION

- Understanding
- Social rule-based meaning extraction

Bridge spatiotemporal gaps between information-recipient



5.10.1 Theme Definition

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This image shows a full page of white paper with horizontal dotted lines, typical of primary school writing paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



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5.10.2 Plot Definition

Here you will define the actual progress of your plot. As you do so, think about ways that the player can take an active role in helping the avatar to make it through the story: overcoming obstacles, meeting challenges, solving problems, and so on.

5.10.3 Plot Summary

Try filling in the following few sentences. *If this doesn't work, substitute with your own narrative.*

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This is a story about a person named _____.

At the beginning of the story, s/he is living in

and working as a

Suddenly s/he finds out that

and s/he has to

.....
in order to deal with it. Along the way s/he has many adventures and encounters,
including

1)

2)

and

3)

When s/he finally succeeds, s/he

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5.10.4 Plot Outline

Think about the plot progression of your story. Try to create alternating periods of increased dramatic tension and (temporary) release. The highest point of dramatic tension, the dramatic climax, should occur near the end the story and resolve all (or almost all) issues.

efine a series of chapters or natural divisions for your story. (They could end with cliffhangers if you like.) Describe each chapter in one or two sentences:

Backstory

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What happened before the game started, in the fiction setting? What events or circumstances led to the state of dramatic tension that exists at the beginning of the game? (Here is where you talk for 20 minutes straight!) Tell the story that happened *before* the story.

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5.10.5 World Definition

Every narrative game inhabits a world of some kind. Game worlds can be defined according to a number of dimensions. Discuss these questions with your team and make notes. Skip any that don't seem relevant to your idea.

Setting

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Where?

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When?

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Why (is this particular world desirable for this storyline

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Questions to Ask Yourself About the Physical Dimension

- Does my plot require a physical dimension?
- What is it used for?
- Is it an essential part of the play or merely cosmetic?

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- How big is my plot world, in light-years or km?
Is accuracy of scale critical, as in a football game, or not, as in a cartoonlike action plot?

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- How is my world bounded?
- Am I going to make an effort to disguise the “edge of the world,” and if so, page | 35 with what?

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5.10.6 Temporal Dimension

- Is time a meaningful element of my plot?
- Does the passage of time change anything in the game world even if the player does nothing, or does the world simply sit still and wait for the player to do something?

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- If time does change the world, what effects does it have?

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→ How does time affect the user?

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→ What is the actual purpose of including time in the plot?

→ Is it only a part of the atmosphere, or is it an essential part of the
experience?

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→ Is there a timescale for my plot?

→ Do I need to have measurable quantities of time, such as hours, days,
and years, or can I just let time go by without bothering to measure it?
Does the player need a clock to keep track of time?

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- Are there periods of time that I'm going to skip or do without? Is this going to be visible to the player, or will it happen seamlessly?
- Do I need to implement day and night? If I do, what will make night different from day? Will it merely look different, or will it have other effects as well? What about seasons?

5.10.7 Environmental Dimension

- Is my plot world set in a particular historical period or geographic location?
When and where?
- Is it an alternate reality, and if so, what makes it different from ours? Page | 37
- What are the people in my plot world like?
- Do they have a complex, highly organized society or a simple, tribal one?
- How do they govern themselves?
- How is this social structure reflected in their physical surroundings?
- Are there different classes of people, guilds, or specialized occupations?
- What do my people value?
 - Trade, martial prowess, imperialism, peace?
 - What kinds of lives do they lead in pursuit of these ends?
 - Are they hunters, nomadic, agrarian, industrialized, even postindustrial?
 How does this affect their buildings and clothing?
- Are my people superstitious or religious?
- Do they have institutions or religious practices that will be visible in the game?
Are there religious buildings?
- Do the people carry charms or display spiritual emblems?
- What are my people's aesthetics like?
- Are they flamboyant or reserved, chaotic or orderly, bright or subtle?
- What colors do they like?
- Do they prefer straight lines or curves?
- If there aren't any people in the plot, what are there instead, and what do they look like and how do they behave?



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- Does my plot take place indoors or outdoors, or both?
 - If indoors, what are the furnishings and interior decor like?
 - If outdoors, what is the geography and architecture like?
- What is the style and mood of my plot?
- How am I going to create them with art, sound, and music?

5.10.8 Emotional Dimension

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- Does my plot have a significant emotional dimension? What emotions will my plot world include?
- How does emotion serve the entertainment value of my plot?
 - Is it a key element of the plot?

Does it motivate characters in the game or the player himself?

What emotions will I try to inspire in the player? How will I do this? What will be at stake?

5.10.9 Ethical Dimension

- What constitutes right and wrong in my game? What player actions do I reward and what do I punish?
- How will I explain the ethical dimensions of the world to the player? What tells him how to behave and what is expected of him?
- What range of choices am I offering my player? Are there both violent and nonviolent ways to accomplish something?
- In many games, the end, winning the game, justifies any means that the game allows. Do I want to define the victory conditions in such a way that not all means are acceptable?
- Are any other ethical questions present in my game world? Can my player lie, cheat, steal, break promises, or double-cross anyone? Are there positive or negative consequences for these actions?
- Does my world contain any ethical ambiguities or moral dilemmas? How does making one choice over another affect the player, the plot, and the gameplay?



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5.10.10 Plot World Description

Using what you noted from your discussions, describe your game world here.

General description:

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Physical dimension:

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Temporal dimension:

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Environnemental dimension:

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Emotional dimension:

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Ethical dimension:

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